

ACMS

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— CONCERT —

5pm Sunday 4th December 2016

Kirribilli Neighbourhood Centre, 16 Fitzroy St Kirribilli

www.KNCsydney.org tel: 9922 4428

— PROGRAM —

BACH Sonata in E minor BWV 1034

(1) *Adagio ma non tanto* (2) *Allegro* (3) *Andante* (4) *Allegro*

flute *Richard Tardif* cello *Rachel Scott*

Rachel Scott, who is a well-known Sydney cellist and often tutors for the ACMS, is performing tonight as a special birthday present for her dear friend Richard.

ARENSKY Piano Trio in D minor Op 32

(1) *Allegro moderato* (3) *Elegia (Adagio)*

violin *Pam Hepworth* cello *Jane Smith*

piano *Ludwig Sugiri*

— INTERVAL —

CHRISTMAS MUSIC

PRAETORIUS Nun komm, der Heiden Heiland

Traditional (arr. Palmer) Quem Pastores

CHESNOKOV Salvation is Created

HOLST Christmas Day

sopranos *Karen Butler, Susan Butler, Yeesum Lo*

altos *Pat Fernandez, Eveline Schultheiss, Patsy Short*

tenors *Ian Butler, Rosemary Rayfuse*

bass *Hugh Wilson*

piano *Patsy Short*

BACH (1685-1750) Sonata in E minor, BWV 1034

Johann Sebastian Bach wrote the E minor sonata for the wooden transverse flute, which in the early eighteenth century began to replace the recorder as the dominant wind instrument. The Sonata is written with a *basso continuo* accompaniment in place of an obbligato keyboard part. Typically, the *basso continuo* is performed by a harpsichord and another instrument capable of sustaining the bass line, in most cases a string instrument such as a cello or viola da gamba. For today's performance the piece has been arranged simply for flute and cello

Bach composed the sonata in Leipzig, where he spent the last twenty-seven years of his life as cantor of Saint Thomas's Church. Flowing phrases in the flute part over a gently moving bass pervade the first and third movements. The contrapuntal interplay between the flute and cello, evident in the virtuosic second and fourth movements, is a hallmark of Bach's style during his latter years.

ARENSKY (1861-1906) Piano Trio no.1 Op. 32 in D minor

Composed in 1894 at the age of 33, Piano Trio no. 1 is Anton Stepanovich Arensky's best-known extended work. The presence of Mendelssohn (and especially of that composer's own D minor piano trio) is clearly apparent. The trio is one of Arensky's most successful large-scale pieces, displaying his melodic facility and fluent compositional technique. It was composed in memory of the cellist Davidov, and its commemorative purpose is particularly apparent in the third movement. Such an elegiac vein was characteristic of Arensky; it is significant that, despite being Rimsky-Korsakov's pupil, he seems to have responded far more to the influence of Tchaikovsky.

In the same year the piano trio was written, Balakirev recommended Arensky as his successor to the directorship of the imperial chapel in St Petersburg, and a year later he moved to that city, resigning from his professorship at the Moscow Conservatory.

The first movement of piano trio no.1 'Allegro moderato' exudes remarkable power and energy. Even the lyrical passages are accompanied by a pulsating accompanying figure in the piano, resulting in a feeling of constant motion and energy.

The third movement is tender, reflective "Elegia" in adagio tempo with the muted cello introducing the melancholy theme. Even the passages which evoke a happier mood seem to be only memories.

Sources: Grove Dictionary & allmusic.com

PRAETORIUS (1571 - 1621) Nun komm, der Heiden Heiland

The Lutheran chorale *Nun komm, der Heiden Heiland* was written in 1524 to words by Martin Luther, based on *Veni redemptor gentium* by Ambrose. The hymn has been used on the first Sunday in Advent for centuries and the chorale was used by many Lutheran composers. This setting is No 52 in Praetorius' collection *Musae Sionae* and is for four voices.

Nun komm der Heiden Heiland,
der Jungfrauen Kind erkannt,
daß sich wunder alle Welt,
Gott solch Geburt ihm bestellt.

*Now come, Saviour of the heathen,
recognized as the Virgin's Child,
so that the world marvels
that God ordained such a birth for Him.*

Traditional (arr. Palmer) Quem Pastores

This song is taken from the 14th century Hoenfurth Manuscript. The tune is a 16th century German melody from Breslau. The English words are by Imogen Holst.

Quem pastores laudavere,
quibus angeli dixere,
absit vobis jam timere,
natus est rex gloriæ.

*Shepherds left their flocks astraying
God's command with joy obeying,
When they heard the angel saying
"Christ is born in Bethlehem".*

Ad quem magi ambulabant
aurum, thus, myrrham portabant,
immolabant hæc sincere
nato regi gloriæ.

*Wise men came from far and saw Him;
Knelt in homage to adore Him;
Precious gifts they laid before Him:
Gold and frankincense and myrrh.*

Christo regi, Deo nato,
Per Mariam nobis dato,
Merito resonet vere
Laus, honor et gloria.

*Let us now in every nation
Sing his praise with exultation.
All the world shall find salvation
In the birth of Mary's Son.*

CHESNOKOV (1877 - 1944) Salvation is Created

This is probably the best-known piece by the composer, choirmaster and teacher Pavel Chesnokov. He taught choral conducting at the Moscow Conservatory and was choirmaster at the Cathedral of Christ the Saviour and wrote a large number of sacred choral works in the liturgical style. After the Russian Revolution he turned to secular works and conducted secular choirs.

HOLST (1874 - 1934) Christmas Day

Gustav Holst had a lifelong interest in traditional music and folksong and often used it in his own works. This "Choral fantasy on old carols" combines several well-known carols into a single piece.

Concert organiser: Susan Butler

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light refreshments (wine, juice and savouries) and
charge \$10 entry donation (\$5 concession/seniors)
to cover costs and to raise funds for the Centre*

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Chamber Music Concert

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5pm

