

Amateur Chamber Music Society

<http://www.acms-australia.org/concerts/>

— PROGRAM —

PIAZZOLLA *Tangos for Piano Trio*

Primavera Portena, Oblivion, Libertango

violin Tassia Kolesnikow cello Anne Stevens piano Patsy Short

JACOB GADE *A tango for Piano Trio and tenor*

Jealousy

tenor Michael Riddiford

SAINT-SAENS *Violin Sonata No. 1 in D minor Op. 75*

(1) *Allegro agitato* (2) *Adagio*

(3) *Allegro moderato* (4) *Allegro molto*

violin Tracy Tsang piano Ben Chan

CHRISTMAS MUSIC

Arbeau/Wood: Ding Dong! Merrily on High

Michael Praetorius (1571-1621): Nun komm, der Heiden Heiland

Cristóbal de Morales (c. 1500-1553): Puer natus est nobis

Traditional German: Quem pastores

William Byrd (c. 1540-1623): Vidimus Stellam ejus in Oriente

Sopranos: Miriam Blatt, Sue Butler, Glenda Woolnough

Altos: Hilary Day, Patsy Short

Tenor: Pat Fernandez

Basses: Ian Butler, Joe Wolfe

— REFRESHMENTS —

concert organiser Sue Butler

light refreshments (wine, juice and savouries)

\$15 admission (\$10 concession/seniors) to cover costs

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All chamber music players are welcome to join the Amateur Chamber Music Society. Visit our website for more information

ASTOR PANTALEON PIAZZOLLA (1921-1992) Tangos for Piano Trio, arranged by Jose Bragato

Astor Pantaleon Piazzolla was an Argentine tango composer, bandoneon player and arranger. He was the son of Italian immigrant parents and was born in Mar del Plata, Argentina but grew up in Greenwich Village New York, the family having moved there in 1925. He began playing bandoneon at the age of 9. He learned to play Bach on his bandoneon and later played in tango orchestras as well as forming his own groups where he played his own compositions in which he incorporated ideas inspired by the music of Stravinsky, Bartok, Ravel, Nadia Boulanger amongst others. He also composed music for tango orchestra, films, an operetta Maria de Buenos Aires and Le Grand tango for cello and piano, which was premiered by Rostropovich in 1990.

Piazzolla created a new sound, similar to chamber music, with jazz-like improvisations, extended harmonies and dissonance, counterpoint and without a singer. It was named nuevo tango. His approach did not endear him to the traditionalists but he won favour in Europe and North America, as well as with some politically liberal elements of Argentine society as he was a virtuoso bandoneonist and has been described as the world's foremost composer of Tango.

Primavera Portena which we are playing today is part of his composition Cuatro Estaciones Portenas Four Seasons of Buenos Aires, recorded in 1970; Libertango in 1974 and Oblivion in 1982(written for the film Enrico 1V)

JACOB GADE (1879-1963) A tango for Piano Trio and tenor

Jacob Thune Hansen Gade was a Danish violinist and composer. He wrote mostly orchestral popular music and is today remembered for a single tune Jalousie. He came from a musical family and made his musical debut at the age of 9 as a trumpeter.

He led orchestras, accompanied silent films in the cinema and performed as a solo violinist. Jalousie was a world wide hit, performed for the first time at the premiere of American movie Don Q, Son of Zorro. Although Jalousie was originally an instrumental composition, lyrics were written in many countries according to preference and commercial taste. The lyrics to today's performance of Jealousy were written by British poet Winifred May (Patricia Strong).

CAMILLE SAINT-SAENS (1835-1921) Violin Sonata No.1 in D minor, Op.75

Camille Saint-Saëns' Violin Sonata No. 1 in D minor, Op. 75, composed in 1885, is a striking work that showcases the composer's melodic brilliance and structural ingenuity. This sonata is the first of two that Saint-Saëns wrote for violin and piano.

The opening movement, marked Allegro agitato, has the violin and piano engaging in a compelling and darkly passionate dialogue, exploring both virtuosic and lyrical elements.

The second movement, marked Adagio, provides a stark contrast, with the violin singing with emotive lyricism, accompanied by the piano in a delicate interplay. This movement allows for introspection and contemplation, creating a lyrical oasis within the sonata. The third movement, marked Allegretto moderato, brings a dance-like quality to the work. The lively rhythm and playful motifs contribute to a sense of exuberance. Saint-Saëns showcases his penchant for rhythmic vitality and thematic interplay.

The finale, marked Allegro molto, brings the sonata to a thrilling conclusion. It is a tour de force of technical brilliance and energy. The violin and piano engage in rhythmic vitality and thematic interplay.

Arbeau/Wood *Ding, Dong Merrily on High*

This tune is from Thoinot Arbeau's collection Orchesographie of 1588. The words are by George Woodward and the song was published in the Cambridge Carol Book of 1924. Woodward was interested in bell-ringing and this shows in his text.

Michael 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.
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Cristóbal de Morales (c1500 - 1553) *Puer natus est nobis*

Born in Seville, Morales became a singer in the Papal choir in Rome by 1535. Ten years later he returned to Spain and held several positions. This 3 part motet is a setting of the introit for Christmas Day.

Puer natus est nobis et filius datus est nobis. Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Al- leluia. Verbum caro factum est et habitavit in nobis. Alleluia.	A child is born to us, a son is given to us, Glory be to God in the highest and on earth peace to men of good will, Alleluia. The word was made flesh and dwelt among us. Alleluia. (Translation: Mick Swithinbank, cpdl.org)
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Traditional *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.

William Byrd (c1540 - 1623) *Vidimus Stellar*

This setting of the Communion motet for Epiphany was published in Byrd's *Gradualia* of 1607.

Vidimus stellam ejus in Oriente, et venimus cum muneribus adorare Dominum.	We have seen his star in the East and are come with gifts to adore the Lord.
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The Kirribilli Centre

www.thekirribillicentre.org

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Chamber Music Concert

3 pm Sunday 03 December 2023

