

## Amateur Chamber Music Society

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

### — PROGRAM —

#### CHRISTMAS MUSIC

Orlando di Lasso *Magnificat primi toni*

Leanne Daharja Veitch *I Heard the Bells on Christmas Day*

Michael Praetorius *In dulci Jubilo*

Max Bruch *Wiegenlied der Hirten*

Gustaf Nordqvist *Jul, jul*

Cristobal de Morales Pastores Dicit

sopranos: *Miriam Blatt, Sue Butler, Glenda Woolnough*

altos: *Jamie Chen, Patsy Short*

tenors: *Pat Fernandez, Peter Nickolas*

basses: *Ian Butler, Michael Houghton, Andrew Young*

GRETCHANINOV *In aller Frühe, Op. 126b*

1. Morning Stroll, 2. Homesickness, 3. The Joker,

4. Twilight, 5. Little Horseman, 6. On Winter's Eve,

7. Burlesque, 8. In a Fortress, 9. Thieves and Policeman, 10. Waltz.

cello *Clara Blazer* piano *Christine Edwards*

RAVEL *Pièce en Forme de Habanera*

violin *George Carrard* piano *Christine Edwards*

TELEMANN *Quartet in D minor from "Tafelmusik II"*

(1) *Andante* (2) *Vivace* (3) *Largo* (4) *Allegro*

violins *Jenny Allison Hanako Ward*

cello *Anne Harris Stevens* harpsichord *Sue Butler*

VIVALDI *Concerto for Two Violins in D minor RV 565*

(1) *Allegro* (2) *Molto Adagio* (3) *Allegro* (4) *Largo* (5) *Allegro*

violins *Regula Scheidegger George Carrard*

piano *Christine Edwards*

#### — REFRESHMENTS —

concert organiser *Sue Butler*

light refreshments (wine, juice and savouries)

\$15 admission (\$10 concession/seniors)

To get information on future concerts, go to the website

[www.acms-australia.org](http://www.acms-australia.org)

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

#### ORLANDO DI LASSO (1530 – 1594) *Magnificat primi toni*

Born in Mons, Lasso went to Italy at the age of twelve and worked as a singer and composer for courts in Mantua, Sicily, Milan, Naples and Rome. He then settled Munich in 1563 and remained there for the rest of his life.

The Magnificat sets the words of Mary from the gospel of Luke. It is usually sung as part of the Vesper service. This setting alternates verses between plainchant and four parts.

#### LEANNE DAHARIA VEITCH (1970 -) *I Heard the Bells on Christmas Day (2011)*

*I heard the bells on Christmas Day* is based on the 1864 poem "Christmas Bells" by American poet Longfellow, and is set for SATB a cappella choir. The beautiful poem "Christmas Bells" was written by Longfellow during the American Civil War (1861 - 1865). Longfellow was inspired to write the classic text after two family tragedies: the loss of his wife, who died as a result of accidental fire; and the severe wounding of his son Charles during the Mine Run Campaign. For quite a while I've wanted to set this particular text, because I felt that the current musical settings available (of which there are a few) did not do the text justice. I felt that, although they are beautiful pieces in their own right, they do not reflect the deep sense of sadness and despair I read from the text. I wanted to write a work that conveyed the meaning that the poem gives to me. "Christmas Bells" was first set to music in 1872, but I feel that none of the setting (of which I am aware) truly evoke the sadness that I feel when I learn of the story of "Christmas Bells", and feel the deep sense of despair and confusion, as well as questioning of faith, that is conveyed by Longfellow's words, as well as the final powerful, heart-felt declamation that, despite all, faith and God - and good - will prevail, despite the atrocities of the world. - Leanne Veitch (on cpdl.org)

#### MICHAEL PRAETORIUS (?1571 – 1621) *In dulci Jubilo*

Praetorius was the youngest son of a Lutheran pastor, born in Creuzburg in present-day Thuringia. He first studied divinity and philosophy as well as receiving an education in music. He worked in a number of towns before moving to Dresden where he heard the latest Italian music.

*In dulci jubilo* dates from the Middle Ages, possibly written by Heinrich Seuse in about 1328. According to folklore, Seuse heard angels singing these words and joined them in a dance. The tune appears in a manuscript in the Leipzig University Library and dates from about 1400.

#### MAX BRUCH (1838 – 1920) *Wiegenlied der Hirten*

Though Bruch is mainly known today for his violin works, he composed in all genres and in his lifetime his choral music was well regarded. This song is based on a German folk tune and its text dates back to the sixteenth century.

#### GUSTAF NORDQVIST (1886 – 1949) *Jul, jul (1921)*

Nordqvist was born in Stockholm and his early musical studies were there. In 1913 he pursued further study in Berlin with Arthur Willner. He returned to Stockholm in 1914 and became organist at Adolf Fredrik Church, where he remained for the rest of his life. He was also a professor at the Royal College of Music, Stockholm.

*Jul, Jul* was published in 1921 and is his best known composition, setting a text by Edvard Evers.

#### CRISTOBAL DE MORALES (c. 1500 - 1553) *Pastores Dicit*

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. While he was famous as a composer he seems to have been a difficult employee.

**ALEXANDER GRETCHANINOV (1864-1956) In aller Frühe, Op.126b**

Alexander Gretchaninov was a Russian Romantic composer. He studied at the Moscow Conservatory with Taneyev and Arensky, and moved to St Petersburg where he studied composition and orchestration with Rimsky-Korsakov.

Around 1876, he returned to Moscow and was involved in writing for the theatre, the opera and the Russian Orthodox Church. His works, especially those for voice, achieved considerable success within Russia, while his instrumental works enjoyed even wider acclaim.

His output included 5 symphonies. 4 string quartets. 2 piano trios, sonatas for violin, cello, clarinet, piano and balalaika, several operas and a number of small scale piano pieces.

In aller Frühe (Early Morning), Op. 126b, is a set of 10 short pieces. A miniature version of Mussorgsky's "Pictures at an Exhibition" if you like, or a little sketch-book collection.

Op.126 was originally written for violin and piano. Today we will play an arrangement for cello and piano.

**MAURICE RAVEL (1875 - 1937) Pièce en Forme de Habanera**

In 1907 Ravel wrote the Habanera as a blindingly difficult virtuoso exercise for the bass voice. Later he transcribed it for cello and piano. The piece is so popular that the piano part has been matched to many other instruments including violin, flute, clarinet, and saxophone.

**GEORGE PHILIPP TELEMANN (1681-1767) Quartet in D minor from "Tafelmusik II" TWV 43:d1**

Telemann, though perhaps overshadowed by Bach and Handel in his day, has emerged as a highly respected Baroque composer with strong individuality evident in the structure and harmonisation of his music. There is always a twist in his harmonies that gives character to his music. Telemann was a close personal friend of J.S.Bach and the godfather to his son, C.P.E Bach. He was mostly self-taught but could play a range of instruments. He was a prolific composer. The Tafelmusik, composed in 1733, is a collection of chamber music pieces for various ensembles organised in 3 parts with continuo. The pieces in the collection display a wide variety of styles.

**ANTONIA VIVALDI (1678-1761) Concerto for Two Violins in D minor RV 565**

Vivaldi was born 1678 in the republic of Venice. Aged 11 he played alongside his father in San Marco Basilica. At 18 he was ordained as a priest and, in the same year, appointed violin teacher at del Pietà orphanage. Aged 24 he stood in for the head music teacher (who was away) and was congratulated by the visiting king of Norway and Denmark, to whom he dedicated his *L'estro Harmonico Op 3* (The Harmonic Inspiration, published in Amsterdam two years later) a set of 12 concertos for stringed instruments; this work was a landmark in the development of the concerto form and influenced composers throughout Europe.

Today we will hear the *Concerto for Two Violins in D minor RV 565*, the eleventh in Op 3. Highlights are close imitation between the two violins in the opening, and a fugue in the second Allegro.

J S Bach, who was seven years younger than Vivaldi, transcribed many of Vivaldi's works. This process would have been a way of learning from Vivaldi. Bach's famous *D-minor Concerto for Two Violins* owes something to Vivaldi's influence and goes a step further.



# CHAMBER MUSIC CONCERT

3 pm Sunday 1 December 2024



Steve Lohman  
[lineartgallery.com](http://lineartgallery.com)

The Kirribilli Neighbourhood Centre  
16-18 Fitzroy St Kirribilli

Orlando di Lasso (1530 – 1594) *Magnificat primi toni*

1. Magnificat, anima mea, Dominum
  2. et exultavit spiritus meus in Deo, salutari meo.
  3. Quia respexit humilitatem ancillæ suæ:  
    ecce enim ex hoc beatam me dicent omnes generationes.
  4. Quia fecit mihi magna, qui potens est, et sanctum nomen eius,
  5. et misericordia eius a progenie in progenies timentibus eum.
  6. Fecit potentiam in brachio suo,  
    dispersit superbos mente cordis sui.
  7. Deposuit potentes de sede et exaltavit humiles;
  8. esurientes implevit bonis et divites dimisit inanes.
  9. Suscepit Israel puerum suum recordatus misericordiæ suæ,
  10. sicut locutus est ad patres nostros, Abraham et semini eius in sæcula.
  11. Gloria Patri, et Filio, et Spiritui Sancto
  12. Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.
1. My soul doth magnify the Lord
  2. and my spirit hath rejoiced in God my Saviour.
  3. For he hath regarded: the lowliness of his handmaiden.  
    For behold, from henceforth: all generations shall call me blessed.
  4. For he that is mighty hath magnified me: and holy is his Name.
  5. And his mercy is on them that fear him: throughout all generations.
  6. He hath showed strength with his arm:  
    he hath scattered the proud in the imagination of their hearts.
  7. He hath put down the mighty from their seat: and hath exalted the humble and meek.
  8. He hath filled the hungry with good things: and the rich he hath sent empty away.
  9. He remembering his mercy hath holpen his servant Israel
  10. as he promised to our forefathers, Abraham and his seed, for ever.
  11. Glory be to the Father, and to the Son, and to the Holy Ghost;
  12. As it was in the beginning, is now, and ever shall be, world without end.  
    Amen.

Michael Praetorius (?1571 – 1621) *In dulci Jubilo*

<i>In dulci jubilo,</i> Nun singet und seid froh! Unsers Herzens Wonne liegt <i>in praesepio,</i> Und leuchtet als die Sonne <i>Matris in gremio,</i> <i>Alpha es et O!</i>	[In quiet joy] Now sing with hearts aglow! Our delight and pleasure lies [in a manger] Like sunshine is our treasure [in the mother's lap] [Thou art Alpha and Omega]
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Max Bruch (1838 – 1920) *Wiegenlied der Hirten*

Laßt uns das Kindelein wiegen, das Herz zum Krippelein biegen! Laßt unsern Geist erfreun, das Kindelein benedein! O Jesulein süß, O Jesulein süß,  O Jesulein süß, O Jesulein süß!	Let us cradle the child, turn our hearts to the manger! Let our spirits be happy For the child is blessed! O little Jesus sweet, O little Jesus sweet, O little Jesus sweet, O little Jesus sweet!
Laßt uns dem Kindelein singen, ihn unser Opfer bringen, ihm alle Ehr beweisen mit Loben und mit Preisen! O Jesulein süß, ...	Let us sing to the child, bring him our gifts, Show him all honour with praise and with blessings! O little Jesus sweet...

Laßt unser Stimm erschallen, es wird dem Kindel gefallen; Laßt ihm ein Freudlein machen, das Kindlein wird eins lachen. O Jesulein süß...	Let our voices ring, it will please the child; Let him be joyful, the little child will laugh. O little Jesus sweet...
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Gustaf Nordqvist (1886 – 1949) *Jul, jul*

Jul, jul, strålande jul, glans över vita skogar, himmelens kronor med gnistrande ljus, glimmande bågar i alla Guds hus, psalm som är sjungen från tid till tid, eviga längtan till ljus och frid! Jul, jul, strålande jul; glans över vita skogar.	Christmas, Christmas, glorious Christmas, shine over white woods, crowns of heaven with sparkling light, shining arches in all the houses of God, hymn that is sung from time to time, eternal longing for light and peace! Christmas, Christmas, glorious Christmas; shine over white forests.
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Cristobal de Morales (c. 1500 - 1553) *Pastores Dicite*

<i>Prima Pars</i> Pastores dicite, quidnam vidistis, et annuntiate Christi nativitatem, noe.	<i>The First Part</i> Tell, shepherds, what you have seen, and announce the birth of Christ. Noel.
<i>Secunda Pars</i> Infantem vidimus pannis involutum et choro angelorum laudantes salvatorem, noe.	<i>The Second Part</i> We saw the baby wrapped in swaddling clothes and the choirs of angels praising the saviour. Noel.

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