

— PROGRAMME —

Wilhelm Friedemann Bach (1710 – 1784)
Pastorale in A minor for oboe, bassoon and basso continuo
 3'

Joseph Bodin de Boismortier (1689 – 1755)
Sonata in E minor, op. 37 no. 2
Allegro – Adagio – Allegro
 7'

Giovanni Benedetto Platti (c.1692 – 1763)
Trio in C minor
Adagio – Allegro – [Mesto] – [Allegro]
 9'

Joseph Bodin de Boismortier (1689 – 1755)
Sonata in D major, op. 37 no. 3
Allegro – Largo – Allegro
 6'

Frederic Chopin (1810 – 1849)
Cello Sonata in G minor, op. 65
Allegro moderato – Scherzo-Trio-Scherzo – Largo – Finale
 30'

Lewis Cornwell (Oboe)

Chris Bertram (Bassoon)

Priscilla Yuen (Electronic keyboard emulating harpsichord)

Mitchell Quinn (Cello)

Brandon Scherrer (Piano)

Light refreshments to follow (wine, juice and savouries)

Wilhelm Friedemann Bach (1710 – 1784) Pastorale in A minor for oboe, bassoon and basso continuo

Ascribed by a reputable German publisher to W. F. Bach, this beautiful and gently sentimental Pastorale is not included in that composer's list of works in Grove, nor is it referred to in David Schulenberg's authoritative 2010 monograph. Its history is difficult to discover. Certainly, it lacks the kind of angular melodies and restless harmonies we expect in the slow movements of works by J. S. Bach's eldest son. It also stands outside the typical imitative trio sonata format that this Bach inherited from his father. In keeping with the pastoral mode suggested by the title, this is a siciliano, characterised by its binary form, slow tempo, 6/8 metre and lilting dotted rhythms. In observing this, we find some evidence in support of its attribution to W. F. Bach, in that it does resemble the slow movement, titled 'Siciliano', of his Flute Sonata in E minor.

Joseph Bodin de Boismortier (1689 – 1755) Sonata in E minor, op. 37 no. 2

Boismortier's V Sonates en Trio, op. 37 were published in Paris in 1732. Geoffrey Burgess and Bruce Haynes, in their excellent history of the oboe, remark that "more music for hautboy survives from between 1730 and 1760 than from any other thirty-year period." This fertile time is associated with a shift in music from earnest baroque to accessible galant, and Burgess and Haynes describe the 'Louis Quinze' style in France as combining "buoyancy, nonchalance and frivolity with graciousness," an apt description of Boismortier's compositions. As a prolific and highly successful composer of chamber music, Boismortier earned enough money to live a very comfortable life without aristocratic patronage. Although the title page of opus 37 offers the usual commercially motivated range of possible instrumentations, Boismortier specifies that oboe is to be paired with bassoon, violin with cello, and flute with viola da gamba.

Giovanni Benedetto Platti (c.1692 - 1763) Trio in C minor

Giovanni Platti received his musical training in Venice, where his father was a violetta player in the orchestra of St Mark's Basilica. In 1722, he moved to Franconia in southern Germany to take up a position at the court of the Prince-Bishop of Bamberg and Würzburg. He remained in that artistically enlightened environment for the rest of his life, composing a modest number of works ranging from harpsichord sonatas to masses. This trio is one of 22 that he is known to have composed, but it is the only one involving oboe and bassoon. While there is evidence of his Venetian background in the striking harmonic colours and motivic clarity of the themes, the extended melodic ideas and intricate dialogue between the two solo instruments are characteristics that look ahead to the Classical era.

Joseph Bodin de Boismortier (1689-1755) Sonata in D major, op. 37 no. 3

Our second selection from Boismortier's opus 37 is in a major key, and accordingly, the melodies are brighter and the harmonies more broad. A feature at the end of both quick movements, anticipated in the third movement of no. 2, is the use of a *petite reprise*, in which the final phrase is repeated. A contrasting dynamic is employed so that each movement ends quietly.

Frederic Chopin (1810-1849) Cello Sonata in G minor, op. 65

The final published work in Chopin's lifetime, composed just three years before his death (aged 39) in a state of poor health and a failing romantic relationship, the sonata is a highly expressive work with the first movement exploring a dramatic melancholy shared by the piano and cello, a manic scherzo in dialogue with a lyrical serenity in the second, a return to the quiet contemplation reminiscent of his Nocturnes in the third, before finishing with a frantic and slightly unsteady rush to the end with seemingly forced moments of levity culminating to a finally triumphal passage. One of only 9 compositions not featuring solo piano it was performed by Chopin in his last Paris concert in 1848 with his friend the cellist Franchomme, to whom the work was dedicated.

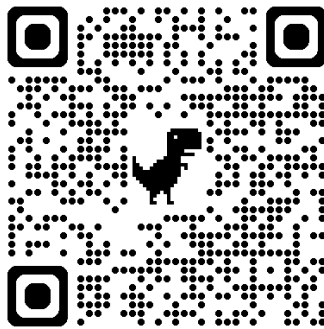
Chamber Music Concert Amateur Chamber Music Society



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Centre 16-18 Fitzroy St, Kirribilli, 3:00 pm

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concert organiser Brandon Scherrer

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