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*

- Notes -

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 Davïdov, 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](http://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.

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| Nun komm der Heiden Heiland, |  | *Now come, Saviour of the heathen,* |
| der Jungfrauen Kind erkannt, |  | *recognized as the Virgin's Child,* |
| daß sich wunder alle Welt, |  | *so that the world marvels* |
| Gott solch Geburt ihm bestellt. |  | *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. TheEnglish words are by Imogen Holst.

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| Quem pastores laudavere, |  | *Shepherds left their flocks astraying* |
| quibus angeli dixere, |  | *God’s command with joy obeying,* |
| absit vobis jam timere, |  | *When they heard the angel saying* |
| natus est rex gloriæ. |  | *“Christ is born in Bethlehem”.* |
|  |  |  |
| Ad quem magi ambulabant |  | *Wise men came from far and saw Him;* |
| aurum, thus, myrrham portabant, |  | *Knelt in homage to adore Him;* |
| immolabant hæc sincere |  | *Precious gifts they laid before Him:* |
| nato regi gloriæ. |  | *Gold and frankincense and myrrh.* |
|  |  |  |
| Christo regi, Deo nato, |  | *Let us now in every nation* |
| Per Mariam nobis dato, |  | *Sing his praise with exultation.* |
| Merito resonet vere |  | *All the world shall find salvation* |
| Laus, honor et gloria. |  | *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, 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*

*Volunteer staff of the Kirribilli Neighbourhood Centre provide
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*

Sunday 4th December 2016

5pm

