

Concert Organiser – Ian Butler
The manager and volunteer staff of the Kirribilli Neighbourhood Centre
provide light refreshments (wine juice fruit savouries) and charge \$10
entry donation (\$5 concession/seniors)
to cover costs and to raise funds for the Centre

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To get information on future concerts  
go to [acms-australia.org](http://acms-australia.org)

All chamber music players are welcome to join the  
Amateur Chamber Music Society. If interested, write to  
[membership.secretary@acms-sydney.org](mailto:membership.secretary@acms-sydney.org)  
or to ACMS Membership Secretary, PO Box 584, Balgowlah NSW 2093

## **Amateur Chamber Music Society**

<http://www.acms-australia.org/>  
at the  
Kirribilli Neighbourhood Centre  
16 Fitzroy St Kirribilli

## ***Chamber Music Concert***

Sunday 1 December 2013

5pm



## Amateur Chamber Music Society

acms-australia.org

### — CONCERT —

5pm Sunday 1 December 2013 (first Sunday in December)

Kirribilli Neighbourhood Centre, 16 Fitzroy St Kirribilli

www.KNCsydney.org tel: 9922 4428

### — PROGRAM —

#### *Songs from the Italian Baroque*

(1) CARISSIMI *Vittoria, vittoria!*

(2) CALDARA *Selve amiche*

(3) MARCELLO *Quella fiamma che m'accende*

mezzo-soprano Christine Middleton piano Jane Smith

10'

#### TELEMANN *Sonata in G TWV40:101*

(1) *Soave* (2) *Allegro* (3) *Andante* (4) *Allegro*

flutes Ian Butler and Richard Tardif

12'

#### HANDEL *German Arias*

(1) *Kunft'ger Zeiten eitler Kummer*, HWV 202

(2) *Das zitternde Glanzen der spielendedn Wellen*, HWV 203

(3) *Susser Blumen Ambraflocken*, HWV 204

(4) *Susse Stille, sanfte Quelle*, HWV 205

(5) *Singe Seele, Gott zum Preise*, HWV 206

soprano Susan Butler flute Richard Tardif cello Jane Smith

23'

### — INTERVAL —

#### MOZART *Sonata in E Minor K304*

(1) *Allegro* (2) *Tempo di minuetto*

violin George Carrard piano Neil Semmler

12'

#### *Christmas Music*

TABOUROT/WOOD *Ding Dong Merrily on High*

DE LASSUS *Sibylla Persica*

RACHMANINOV *Bogorodyitse Dyevo, raduisya Op37 No 6*

SCULTHORPE *The Birthday of thy King*

sopranos Karen Butler, Susan Butler, Rita Rabie

altos Hilary Day, Alison Kimble-Fry, Christine Middleton, Eveline Schultheiss

tenors Ian Butler, Vivien Shih basses Mikey Floyd, Peter Scaysbrook

### — REFRESHMENTS —

## *Songs from the Italian Baroque*

CARISSIMI (1605 – 1674) lived and worked in Rome. He was a pioneer in the expressive use of the solo voice in cantatas and oratorios. The oratorio Jephthe (1650) is a famous example.

*Vittoria, vittoria Victorious my heart is!*

Vittoria, mio core!  
non lagrimar piu,  
E' sciolta d'Amore  
la vil servitu

Victorious my heart is!  
Weep no more.  
The slavery to love  
is at an end.

Gia l'empia a'tuoi danni  
fra stuolo di sguardi,  
con vezzi bugiardi  
dispose gl'inganni;  
le frode, gli affanni  
non hanno piu loco,  
del crudo suo foco  
e spento l'ardore!

The false one is vanquished,  
her glances amuse me,  
deception can no longer confuse me.  
No falsehood or sorrow oppress me.  
The passion of her cruel flame  
has gone out.

Da luci ridenti  
non esce piu strale,  
che piaga mortale  
nel petto m'avventi;  
nel duol, ne' ormenti  
io piu non mi sfaccio;  
e rotto ogni laccio,  
sparito il timore!

No darts come  
from her smile, once entrancing.  
My wounds with time are all healing.  
I no longer think of sorrow or torment,  
for all the chains are broken,  
and the fear has gone.

CALDARA (1671 – 1736) was born in Venice and died in Vienna. He worked in Venice, Rome, Madrid, and Vienna. He wrote over seventy operas and over thirty oratorios, many motets and masses and much instrumental music.

*Selve amiche Friendly Woods*

Selve amiche, ombrose piante,  
fido ablergo del mio core,  
chiede a voi quest'alma amante  
qualche pace al suo dolore.

Friendly woods, shady trees,  
faithful refuge of my heart,  
this loving soul asks of you  
peace for its sorrow.

MARCELLO (1686 – 1739) was born in Venice died in Brescia. He was a Venetian lawyer, a violinist, singer, composer, and polemic poet who published among other things a notable satire on the opera of his day.

*Quella fiamma che m'accende*    *My joyful passion*

Il mio bel foco,  
o lontan o vicino ch'esser poss'io,  
senza cangiar mai tempore  
per voi, care pupille, ardera sempre.

My joyful passion  
however near or far I am,  
never changing,  
shall burn for you dear eyes— always.

Quella fiamma che m'accende  
piace tanto all'alma mia  
che giammai s'estinguera  
E se il fato a voi mi rende,  
vagli rai del mio bel sole,  
altra luce ella non vuole  
ne voler giammai potra.

The fire that burns me  
within my heart  
pleases my soul so much that it can never  
be put out,  
and if fate returns me to you,  
o pretty eyes of my beloved  
my soul does not desire any other light,  
nor will it ever want any other.

**Georg Philip TELEMANN (1681-1767) Sonata in G for Two Flutes TWV40:101**

The six sonatas for two flutes were published in Hamburg in 1726. They were dedicated to the sons of two Hamburg families acquainted with Telemann. They were intended as musical entertainment for the dedicatees, who were proficient at playing the flute, recorder, bassoon and lute.

The sonatas soon became widely known, with publication in Amsterdam (1730), Paris (1736) and London (1746).

**HANDEL (1685-1759) German Arias**

These songs are from a set of nine which were not published until 1921 although they were well-known and often sung from handwritten copies in Handel's lifetime. They are settings of poems by Barthold Heinrich Brockes (1680-1740) in which the common thread of the texts is that we look out on the beauties of nature and are reminded of God. Different aspects of God emerge in the different songs. It is known that the first song was composed in 1724 and therefore assumed that the others followed shortly after.

**MOZART (1756-1791) Sonata in E Minor for piano and violin K304**

Some of the earliest Mozart works to be printed were violin sonatas or, as they were then called, piano sonatas with violin accompaniment. Proficient amateur musicians—and there were many of these in Europe at the time—loved to play such compositions at home to entertain themselves or friends. Publishers in Paris, London, and Amsterdam rushed to print the child Mozart's earliest essays in the genre.

Following his resignation from the archbishop's service in Salzburg, Mozart set off late in 1777 with his mother to look for a job. Against his father's wishes, he passed through Mannheim, where he was warmly welcomed by the three talented sisters of the Weber family, one of whom later became his wife. He reached Paris in March 1778 where one of his projects was to try and exploit the still-thriving market for piano and violin sonatas, now with mature works showing his genius in full bloom.

Earning a living without a patron was not easy and Mozart had a difficult time in Paris. A corrupt aristocrat who commissioned the now well-known *Concerto for Flute and Harp* did not pay him for it. He became disillusioned, a little depressed, his mother was ill, and he had to write conciliatory letters to his father. For example, on 29 May 1778, he wrote "... my life often seems to be without rhyme or reason. I am neither hot nor cold—and take little joy in anything. My chief support and encouragement is the thought that you, my dearest Papa, and my sister are well, that I am an honest German,<sup>1</sup> and that if I may not always speak I may at least *think* as I will!" Notwithstanding this, Mozart still had enough energy to compose two works for solo piano, two sonatas for piano and violin (K304, 306), and six orchestral works including the symphony now known as the "*Paris*". His stay in Paris, frustrating and humiliating from the start, ended with a tragedy: his mother died on 3 July.

The *Sonata for Piano and Violin in E minor K304* was written in June 1778. The first movement begins rather unusually as the violin and the piano play the opening theme in unison. There follows elaboration in how the two instruments combine.

The second and last movement mixes wistfulness with cheerfulness. It is based on a descending bass line evoking what was known as the "lament" figure in the Baroque era. The middle section's bittersweet dissonances, on the other hand, seem to anticipate Romanticism. After a *Trio* in E major, the E minor returns, complete with a coda where the melody becomes fragmented, punctuated by frequent rests. A few of the final bars end the piece on an optimistic note, as though Mozart was determined to put his troubles behind him.

Sources: [http://www.kennedy-center.org/calendar/?fuseaction=composition&composition\\_id=3827](http://www.kennedy-center.org/calendar/?fuseaction=composition&composition_id=3827),  
<http://www.mozart.com/en/timeline/life/journeys-his-mother-anna-maria>,  
[http://en.wikipedia.org/wiki/K%C3%B6chel\\_catalogue#Complete\\_chronological\\_list\\_of\\_existing\\_Mozart\\_compositions](http://en.wikipedia.org/wiki/K%C3%B6chel_catalogue#Complete_chronological_list_of_existing_Mozart_compositions),

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<sup>1</sup> Obviously he didn't have much confidence in the honesty of many of the French aristocracy.

<http://www.oxfordscholarship.com/view/10.1093/acprof:oso/9780195182644.001.0001/acprof-9780195182644-chapter-7>

## **Christmas Music**

Jehan TABOUROT (1519-1595) *Ding Dong Merrily on High* harmonised by Charles WOOD (1866-1926).

The lyrics are by George Woodward and the carol in its current form was first published in 1924.

Orlande de LASSUS (c1532-1594) *Sibylla Persica*

Lassus was born in Mons, Netherlands, now Belgium. Little is known of his early life, but he left the Low Countries at the age of twelve and went to Mantua, Sicily, and later Milan and Naples. He became maestro di cappella of the Basilica of St John Lateran (Rome) in 1553, but left after a short time. In 1556 he joined the court of Albrecht V, Duke of Bavaria, in Munich and stayed there for the remainder of his life.

The Sibylline Oracles are a collection of oracular utterances ascribed to the Sybils, prophetesses who spoke divine revelations while in an ecstatic state. These were mainly written between the 2nd and 6th centuries AD, some by Jews in Alexandria but mainly by early Christians.

By the Renaissance, the Sybilline tradition had been embellished through literary fantasy, appropriated first by Roman and then Christian thinkers, and had become an accepted pseudo-canonic collection. Early Christians had seen the oracles as prophets of the coming of Jesus, similar to the Old Testament prophets. New oracles were “discovered” in the late fifteenth and early sixteenth centuries, yet another degree removed from the ancient Christian tradition.

Lassus set these texts in a highly chromatic style. At the time he was writing his motets, composers such as Cypriano da Rore, Adrian Willaert and Nicola Vicentino were expanding the range of harmonic expression. Lassus uses this to reflect the distorted verbal language of his texts in his harmony.

Virgine matre satus pando residebit  
assello, Iucundus princeps unus qui ferre  
salutem

Rite queat lapsis tamen; illis forte diebus  
Multi multa ferent immensi fata laboris

Solo sed satis est oracula prodere verbo:  
Ille Deus casta nascetur virgine magnus.

The son of a virgin mother shall sit on a  
crook-backed ass, the joyful prince, the  
only one who can rightly bring salvation to  
the fallen; but it will happen in those days  
that many shall tell many prophecies of  
great labor.

But it is enough for the oracles to bring  
forth with a single word: That great God  
shall be born of a chaste virgin.

RACHMANINOV *Bogorodyitse Dyevo, raduisya Op37 No 6*

Rachmaninov's “All-Night Vigil” was first performed in 1915. This setting of the Russian “Ave Maria” is a favourite of choirs everywhere.

Bogoróditse Dyévo, ráduisya,  
Blagodátnaya Mariye, Gospód s tobóyu.  
Blagoslovyéna ty v zhenákh,  
i blagoslovyén plod chryéva tvojevó,  
yáko Spása rodilá yesi dush náshikh.

Hail Mary, full of grace, the Lord is with  
thee;  
blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus  
[Christ].  
Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death. Amen.

Peter SCULTHORPE (1929 -) *The Birthday of thy King*

This carol was written for the choir of King's College, Cambridge and is based on a text by Henry Vaughan (1621-1695).