

# **Amateur Chamber Music Society**

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

at the  
Kirribilli Neighbourhood Centre  
16 Fitzroy St Kirribilli

## ***Chamber Music Concert***

Sunday 1 December 2013

5 pm



# 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

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

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

flutes Ian Butler and Richard Tardif

### HANDEL *German Arias*

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

(2) *Das zitternde Glänzen der spielenden Wellen, HWV 203*

(3) *Süsser Blumen Ambraflocken, HWV 204*

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

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

soprano Susan Butler    flute Richard Tardif    cello Jane Smith

## — INTERVAL —

### MOZART *Sonata in E Minor K304*

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

violin George Carrard    piano Neil Semmler

### *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 *Jephte* (1650) is a famous example.

*Vittoria, vittoria*

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

Victorious my heart is!

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*

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

Friendly Woods

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*

*Il mio bel foco,  
o lontan o vicino ch'esser poss'io,  
senza cangiar mai sempre  
per voi, care pupille, ardera sempre.  
Quella fiamma che m'accende  
piace tanto all'alma mia  
che giammai s'estinguerà  
E se il fato a voi mi rende,  
vaghi rai del mio bel sole,  
altra luce ella non vuole  
ne voler giammai potra.*

My joyful passion

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

### **TELEMANN (1681-1767) Sonata in G for Two Flutes**

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.

*Künftger Zeiten eitler Kummer  
Stört nicht unsern sanften Schlummer;  
Ehrgeiz hat uns nie besiegt.  
Mit dem unbesorgten Leben,  
Das der Schöpfer uns gegeben,  
Sind wir ruhig und vergnügt.*

Vain worries of the future  
Do not disturb our gentle sleep;  
Ambition never defeated us.  
With the unworried life,  
that the Creator gave us,  
we are peaceful and cheerful.

*Das zitternde Glänzen  
Der spiegelnden Wellen  
Versilbert das Ufer,  
beperlet den Strand.  
Die rauschenden Flüsse.*

The glittering reflections  
Of the mirrored waves  
Silver the shore,  
Pearl the beach.  
The rushing rivers,

*die sprudelnden Quellen.  
Bereichern, befruchten,  
bepelnen den Strand.  
Und machen in tausend  
vergnügenden Fällen  
Die Güte des herrlichen  
Schöpfers bekannt.*

The gurgling springs,  
Enrich, fertilize,  
Pearl the beach.  
And make in a thousand  
Pleasing instances  
The Goodness of the glorious  
Creator known.

*Süßer Blumen Ambraflocken,  
Euer Silber soll mich locken  
Dem zum Ruhm, Der euch gemacht,  
Da ihr fall't; will ich mich schwingen  
Himmelwärts, und den besingen,  
Der die Welt hervorgebracht.*

Sweet fragrant petals of the flower,  
Your silver shall tempt me  
to Him, who, to His glory, made you.  
As you fall, I want to soar  
Towards heaven, and sing to Him,  
Who brought forth the world.

*Süße Stille, sanfte Quelle  
Ruhiger Gelassenheit!  
Selbst die Seele wird erfreut,  
[Da, in deiner Süßigkeit,  
Wenn ich mir nach dieser Zeit  
Arbeitsamer Eitelkeit,  
Jene Ruh vor Augen stelle,  
Die uns ewig ist bereit.*

Sweet silence, soft springs  
Peaceful calm!  
The soul itself will be gladdened,  
When I, after this time  
Of laborious futility,  
this peace I will see  
that awaits us in eternity

*Singe, Seele, Gott zum Preise,  
Der auf solche weise Weise  
Alle Welt so herrlich schmückt.  
Der uns durchs Gehör erquicket,  
Der uns durchs Gesicht entzückt,  
Wenn Er Bäum' und Feld beblühmet,  
Sei gepreiset, sei gerühmet!*

Soul, sing praises to God,  
who by such wise means  
the whole world so gloriously adorned.  
Who refreshes us through hearing,  
who charms us through sight,  
when He makes the tree and field  
bloom,  
be praised, be glorified!

Barthold Heinrich Brockes

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## **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. They 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/Köchel\\_catalogue#Complete\\_chronological\\_list\\_of\\_existing\\_Mozart\\_compositions](http://en.wikipedia.org/wiki/Köchel_catalogue#Complete_chronological_list_of_existing_Mozart_compositions)

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

## **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 Sibyllene Oracles are a collection of oracular utterances ascribed to the Sibyls, 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 Sibyllene 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, lucundus 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 *Bogorodytse 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 tvoyevó,  
yáko Spása rodilá yesí 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).

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