

Amateur Chamber Music Society

www.acms-australia.org

at the
Kirribilli Neighbourhood Centre
16 Fitzroy St Kirribilli

Chamber Music Concert

Sunday 7 December 2014

5 pm



Amateur Chamber Music Society

acms-australia.org

— CONCERT —

5pm Sunday 7 December 2014

Kirribilli Neighbourhood Centre, 16 Fitzroy St Kirribilli

www.KNCsydney.org tel: 9922 4428

— PROGRAM —

SIBELIUS *Sonatine Op 80*

Violin George Carrard Piano Kris Spike

FAURE *Sonata No 1 in A Op 13*

Violin Tracy Tsang Piano Ben Chan

— INTERVAL —

Christmas Music

BRITTEN *Wolcum Yole**

PRAETORIUS *Psallite*

KIRKPATRICK/WILLCOCKS *Away in a Manger*

VICTORIA *O Magnum Mysterium*

BUXTEHUDE *In Dulci Jubilo†*

Sopranos Karen Butler, Susan Butler, Rita Rabie, Glenda Woolnough

Altos Hilary Day, Pat Fernandez, Margaret McMurtry, Heather Powrie,

Eveline Schultheiss

Tenors Ian Butler, Vivien Shih

Basses Mikey Floyd, Hugh Wilson, Joe Wolfe

*Piano Margaret McMurtry

†Violin Ian Butler Viola Mikey Floyd Cello Hilary Day

— REFRESHMENTS —

Sibelius (1865–1957) Sonatine Op 80

Sibelius started playing *with* a piano and a violin from an early age - just developing techniques by himself, preferring to improvise rather than read music. He had no formal violin tuition until the age of 16, but then there was no stopping him: he said later, "The violin took possession of me. During the ten years that followed it was my dearest wish, the loftiest goal of my ambition, to become a great violin virtuoso." Together with his brother and sister they formed a piano trio which performed in summer resorts, leading to composing with a view to creating a repertoire.

Sibelius wrote several works for violin between the age of 19 and 23 but did not publish them. It was not until he was in his mid 30s that he published works, of which some were revisions of earlier unpublished works. He published his famous violin concerto when he was 40 and his *Sonatina in E major for Violin and Piano Op80* when he was 50 in 1915.

The *Sonatine* is a carefully considered work in a quasi-classical style, based on happy childhood memories: "Been dreaming about being twelve years old and a virtuoso. The sky of my childhood and stars. Lots of stars." (Diary, 14th January 1915.)

The first movement starts with a brief introduction, then the violin - accompanied on the piano by ringing figures that sparkle like stars – begins an innocent, vivid E major theme.

In the middle part of the second movement, where the expression is more serious, the melodic sighs lead to a sense of stasis.

The slow introduction to the third and final movement prepares the way for the main theme, which is joyful and has elements of a dance. It contains some surprising dramatic passages, but these are softened by the joyfully jingling bells-in-the-snow accompaniment on the piano.

http://www.sibelius.fi/english/musiikki/kamari_viulu_piano.htm,
http://www.sibelius.fi/english/musiikki/kron_1880-1889.htm

Faure (1845 – 1924) Sonata for Violin and Piano Op 13

One of Fauré's first masterpieces was his Sonata for Violin and Piano, Op. 13 no.1 in A Major, which he composed in 1875 having come to appreciate the expressive qualities of the violin in response to hearing the great Pablo Sarasate for whom Saint-Saëns had written his first concerto, as well as his association with Vieuxtemps' student, Belgian violinist Hubert Léonard who presided over the technical aspects of the creation of the sonata. The dedication of the piece went to Paul Viardot, son of the singer Pauline Viardot and brother of the young lady that the composer was hoping to marry at the time. The sonata was premiered at the Société Nationale to great acclaim by violinist Marie Tayau with the composer at the piano. In ensuing years Fauré gave countless performances of it with the great violinists of his day including Ysaÿe, Thibaud, and Enesco.

The composer's skill as a song writer is immediately evident as the piano commences passionately with the violin following in a variation of a pleasing melody, pure and full of energetic beauty and sweeping melodic expansion. From the outset it is clear that this duo is expected to perform in intense concerto style. For the andante in D minor, a 9/8 barcarolle, the performers are now required to combine in purpose in sharing two idyllic themes. The scherzo movement with its originality of brittle piano writing, pizzicato, wit, and flights of fancy again interspersed with soaring melodies, not surprisingly caused a stir and demand for encore at its first performance. The finale, returning to a sonata-allegro form, opens expressively, continuing alternating sweetness and passion that seems reminiscent of Schumann, a favourite of the composer. A sudden burst of virtuosity for the violin in the coda brings the work to a fiery conclusion.

Christmas Music

Benjamin Britten (1913 – 1976) wrote *A Ceremony of Carols* during his voyage from the United States to Britain in 1942. The text is from a collection of Middle English poems.

Michael Praetorius (1571 – 1621) was born Michael Schultze, the son of a Lutheran pastor, in Creuzberg. He worked at a number of courts in Germany, including Wolfenbüttel and later Dresden.

Psallite, unigenito Christo Dei Filio, Christo Dei Filio, Redemptori Domino, puerulo, iacenti in praesepio.	Sing your psalms to Christ, the only begotten Son of God, sing your psalms to the Redeemer.
---	--

Ein kleines Kindelein liegt in dem Krippelein; Alle liebe Engelein dienen dem Kindelein, und singen ihm fein,	A small Child lies in the manger. All the blessed angels serve Him and sing to Him.
--	---

Away in a Manger is one of the most popular carols in the English-speaking world. It was first published in Boston in 1884 and falsely attributed to Martin Luther. The actual author is unknown. The tune is by William Kirkpatrick and dates from 1895.

Tomás Luis de Victoria (c. 1548 – 1611) was one of the most important composers of the Counter-Reformation. He worked in Rome from 1565 and may have studied with Palestrina. He returned to Spain in 1587 and worked at Descalzas Reales for the remainder of his life.

O Magnum Mysterium is a responsorial chant from the Matins for Christmas.

O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum, jacentem in praesepio! Beata Virgo, cujus viscera meruerunt portare Dominum Christum. Alleluia.	O great mystery, and wonderful sacrament, that animals should see the new- born Lord, lying in a manger! Blessed is the Virgin whose womb was worthy to bear Christ the Lord. Alleluia!
--	--

Dietrich Buxtehude (c. 1637 – 1707) was probably born in Helsingborg and spent much of his life in Lübeck where he was the organist at the Marienkirche. He enjoyed considerable autonomy in his career and attracted many musicians to his evening performances at the church. Handel, JS Bach and Mattheson all travelled to hear him.

In dulci jubilo dates from the fourteenth century. The German mystic Heinrich Seuse wrote that he heard angels singing the song and joined them in a dance.

1. *In dulci jubilo*,
Nun singet und seid froh!
Unsers Herzens Wonne liegt
in praesepio,
Und leuchtet als die Sonne
Matris in gremio,
Alpha es et O!

2. *O Jesu parvule*
Nach dir ist mir so weh!
Tröst' mir mein Gemüte
O puer optime
Durch alle deine Güte
O princeps gloriae.
Trahe me post te!
Eia, wären wir da!

3. *O Patris caritas!*
O Nati lenitas!
Wir wären all verloren
(verdorben)
Per nostra crimina
So hat er uns erworben
Coelorum gaudia

4. *Ubi sunt gaudia*
Nirgend mehr denn da!
Da die Engel singen
Nova cantica,
Und die Schellen klingen
In regis curia.
Eia, wären wir da!

1. 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

2. O tiny Jesus
For thee I long away;
Comfort my heart's blindness,
O best of boys
With all Thy loving kindness,
O prince of glory
Draw me after Thee
O that we were there!

3. O love of the Father
O gentleness of the Son
Deeply were we stainèd
Through our sins
But Thou for us hast gainèd
The joy of heaven

4. Where are joys
In any place but there?
There are angels singing
New songs
And there the bells are ringing
In the king's court
O that we were there!

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

~~~~~

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