

Dove sono i bei momenti
di dolcezza e di piacer;
dove andaro i giuramenti
di quel labbro menzogner?
Perchè mai, se in pianti e in pene
per me tutto si cangiò,
la memoria di quel bene
dal mio sen non trapassò?
Ah! Se almen la mia constanza
nel languire amando ognor,
mi portasse una speranza
di cangiar l'inngrato cor.

(BG)

Where are the golden moments
of tranquility and peace;
what became of the oaths
of that deceitful tongue?
Why did not, when my life
changed into tears and pain,
the memory of that joy
disappear from my heart?
Ah! If then my constancy
still lives through its sorrow
the hope yet remains
of changing that ungrateful heart.

VIVALDI *Concerto in F for Flute and Strings Op10 No5*

Vivaldi (1678-1741) was a close contemporary of J S Bach and Handel. Vivaldi was employed for most of his working life in Venice by the *Ospedale della Pietà*, often translated as an orphanage, but in fact was a institutional home for the female offspring of the mistresses of wealthy men, who financed it lavishly. Its furnishings bordered on the opulent, the young ladies were well looked after, and the musical standards were among the highest in Venice. As Vivaldi's reputation grew throughout Western Europe, he produced operas and other works for wealthy patrons (including the king of France), and served the institution from a distance, being required merely to send it two concertos per month. (www.baroquemusic.org/bqxvivaldi.html.) Although it is difficult to find out the circumstances of the composition of *Six Concerti for Flute and Strings Op10* among the hundreds of concerti that Vivaldi produced, it is likely that these charming works, with plenty to amuse the members of the accompanying strings, was written for the young ladies of the institution.

BACH *Concerto BWV1060*

Bach wrote three concertos for two harpsichords and strings in C minor catalogued as BWV1060. He is reputed to have transcribed one of them from a version for oboe, violin and strings, now lost. The version to be played today was compiled by Max Schneider in the 1930s from the two-harpsichord copy. The Schneider transcription is indistinguishable from a Bach original and is arguably richer in colour and musical invention than the famous *Concerto for Two Violins BWV1043*. Regular listeners to ABC Radio National's *Late Night Live* may remember the theme tune before the current one by Elena Katz-Chernin - that was the third *Allegro* movement of the oboe and violin version of the concerto BWV1060, which always sounds fresh and interesting. My daughter's playing of the violin part in an HSC presentation further stimulated my interest in this wonderful work. (GC)

Kirribilli Neighbourhood Centre

www.KNCsydney.org

Chamber Music Concert

Sunday 2 October 2005

5.00pm



AMATEUR CHAMBER MUSIC SOCIETY

www.acms-sydney.org/acmenu.html

🌀 PROGRAM 🌀

HANDEL *Sonata in D Major*

Affettuoso, Allegro, Larghetto, Allegro

George Carrard (violin) and Christine Edwards (spinet*)

MOZART *Arias*

"L'Amoro" from *The Shepherd King K208*

"Dove Sono" from *Marriage of Figaro K492*

Rosalie Gibson (soprano), Bill Gibson and John Pinn (violins), Mark Berriman (viola) and Jane Smith (cello)

VIVALDI *Concerto in F Op10 No5*

Allegro ma non troppo, Largo cantabile, Allegro

Alex Chervonsky (flute), Christine Edwards (spinet), Bill Gibson and John Pinn (violins), Mark Berriman (viola), Jane Smith (cello)

🌀 Interval 🌀

BACH *Concerto BWV1060*

Allegro, Adagio, Allegro

George Jessup (oboe), George Carrard, Bill Gibson and John Pinn (violins), Mark Berriman (viola), Jane Smith (cello), Christine Edwards (spinet)

🌀 Supper 🌀

This program is a reduced version of the original program that featured two items involving a piano, which was not available owing to renovation of this building. Thanks to the manager and staff of the Kirribilli Neighbourhood Centre for providing supper and keeping ACMS concerts going during the renovations.

* Piano restorer, tuner and ACMS member Jens Bagoien has kindly lent and tuned the spinet for this concert. Alex Chervonsky organised its amplification to simulate a harpsichord.

🌀 Background Notes 🌀

HANDEL *Sonata in D Major*

Georg Friederich Handel was born in 1685 (the same year as J S Bach) in Halle near Leipzig, Germany. From the age of 18 he played violin and harpsichord for the Hamburg Opera and began composing operas. At 25 he was appointed Kapellmeister to the Elector of Hanover, who happened to be George I, King of England, and who invited Handel to London where he produced, in the following year, a masterpiece of musical invention, the opera *Rinaldo* (recently presented by Opera Australia). Handel made a base in London for the rest of his life and became a British citizen. The king paid him a retainer and owned rights to most of his compositions. Today you will hear the *Sonata in D Major*, which he composed in 1750 when his eyesight was failing. This was nine years after composing the famous *Messiah* (when the money for expensive opera productions had dried up), and nine years before he died, aged 74 in 1759. (<http://w3.rz-berlin.mpg.de/cmp/handel.html>, <http://gfhandel.org/43to100.htm#HWV56>.) Andrew Manze refers to this sonata as the masterpiece in the genre and notes that Handel composed the opening of the *Affettuoso* in Rome in 1707.

MOZART *Arias*

Mozart was commissioned to compose *The Shepherd King K208* in 1775 when he was 19; he was given the text and six weeks to write the music. The story concern Aminta, a shepherd, who unknown to himself is the rightful heir to a throne. When he is made aware and offered the throne he discovers it comes with a commitment to marry the princess Tamiri. But Aminta is in love with the shepherdess Elisa. In the best known aria from the opera, "L'Amoro", he sings of his love for her.

L'amerò, sarò costante
fido sposo, e fido amante
sol per lei sospirerò
in sì caro e dolce oggetto
la mia gioia, il mio diletto,
la mia pace io troverò.

I will love her, I will be steady
faithful spouse and true lover
just for her I will sigh
in such dear and sweet object
my joy, my delight
my peace I will find.

"Dove sono" comes from *The Marriage of Figaro*, which Mozart wrote when he was 30. Count Almaviva's manservant, Figaro, is about to be married to Countess Almaviva's maid, Susanna. But the Count fancies Susanna and has decided to exercise his *droit du seigneur*. Most of the opera's plot centres around the efforts of Figaro and others to prevent this happening. The Countess learns of the Count's proposed infidelity, and in this aria first sings sadly of lost love, but then ends much more positively vowing to regain it.