

Amateur Chamber Music Society

<http://www.acms-australia.org/concerts/>

— PROGRAM —

MOZART *Flute Concerto in G major KV 313*

(1) *Allegro maestoso*

flute Luis Rudenas

piano Christine Edwards

15'

G.P. TELEMANN *Trio Sonata in C Minor TWV 42:c2*

(1) *Largo* (2) *Vivace* (3) *Andante*

(4) *Allegro*

flute Alex Chervonsky

violin Tassia Kolesnikow

viola-da-gamba Jane Grimm

harpsichord Peter Nickolas

12'

C.P.E. BACH *Organ Sonata in G Minor Wq 70/6 (H 87)*

(1) *Allegro Moderato* (2) *Adagio* (3) *Allegro*

organ Peter Nickolas

10'

C.P.E. BACH *Trio Sonata in A major Wq 146*

(1) *Allegretto* (2) *Andante* (3) *Vivace*

flute Alex Chervonsky

violin Tassia Kolesnikow

viola-da-gamba Jane Grimm

harpsichord Peter Nickolas

13'

MOZART (1756-1791) *Flute Concerto No 1 (1777)*

Born in Salzburg, Mozart showed a prodigious ability from his earliest childhood. Mozart was a prolific and influential composer of the Classical Period.

The Flute Concerto No 1 was commissioned by an amateur flautist F. Dejean in 1777 when Mozart visited Paris with his mother.

The first movement is written in sonata form. The main theme of the movement is considered a ritornello and returns many times throughout the movement in both the piano and the flute part in this presentation.

Mozart was required to compose more flute concerti and quartets but didn't complete them all at this stage.

The Cadenza at the end was composed by Jean Pierre Rampal (1922-2000), the most famous French flautist who popularised the flute in the post World II years. All of Rampal's works are excellent for flute playing.

G.P. TELEMANN *Trio Sonata in C Minor TWV 42:c2*

Telemann was one of the most prolific and versatile German composers of the Baroque era. A contemporary and close friend of J.S. Bach, he was admired across Europe for his mastery of various national styles—French, Italian, and German—and for his innovation in both sacred and secular music.

His chamber music, especially his trio sonatas, was widely popular and influential in his time. This Trio Sonata is a prime example of his mature chamber style. Its emotional depth and structural clarity reflect Telemann's skill in balancing Baroque complexity with graceful accessibility.

C.P.E. BACH (1714–1788) *Organ Sonata in G Minor Wq 70/6 (H 87)*

Carl Philipp Emanuel Bach (1714–1788) was a German composer and the second surviving son of Johann Sebastian Bach. His godfather was none other than Georg Philipp Telemann who, as was customary, lent his middle name to his godson. He was a prominent figure in the *empfindsamer Stil* (sensitive style), which emphasized expressiveness and emotional nuance. He worked first under Frederick the Great in Berlin and later in Hamburg, where he succeeded Telemann as Kapellmeister. C.P.E. Bach was especially influential for his keyboard works, including numerous sonatas.

The Organ Sonata performed today is part of a set of five sonatas composed between about 1755 and 1758, for Princess Anna Amalia, who was the sister of Frederick the Great. While the organ was mostly associated with church music, the sonatas are secular in character and well-suited for domestic or concert performance, showing Bach's inventive use of the instrument outside traditional liturgical contexts.

C.P.E. BACH (1714–1788): *Trio Sonata in A major Wq 146*

Composed in 1731 while Bach was a student in Leipzig, the Trio Sonata in A major, Wq 146 was later revised in 1747 during his tenure at the court of Frederick the Great in Berlin. It showcases Bach's early mastery of the trio sonata form, blending Baroque counterpoint with the expressive clarity characteristic of the emerging Classical style. The piece balances lyrical melodies with intricate interplay between the instruments, reflecting both his heritage and his innovative spirit.



CHAMBER MUSIC CONCERT

5 pm Saturday 24 May 2025

PayPal



BSB 032101
A/C 139251

concert organiser Sue Butler

\$15 admission (\$10 concession/seniors)

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