




PERFORMERS

Judit V. Molnár – soprano

Margaret Caley – baroque violin

Belinda Manwaring – baroque cello

Janet Brewer – harpsichord



Future Chamber Music Concerts

ARIOSO CHAMBER ENSEMBLE:

Tuesday 3 November 2015	12.00pm	Ithaca Room, Brisbane City Hall
Sunday 8 May 2016	2.00pm	New England Bach Festival, Armidale, NSW

Pacific Chamber Players:

Saturday 7 November 2015	2.00pm	Cooran Memorial Hall
Sunday 8 November 2015	2.00pm	Caloundra Uniting Church
Sunday 15 November 2015	2.00pm	Coolum Catholic Church



ARIOSO CHAMBER ENSEMBLE

PRESENTS

*Ornaments of the
Earth*



CALOUNDRA REGIONAL GALLERY

FRIDAY 2 OCTOBER 2015

6.30PM

Presented as part of the Caloundra Fringe Festival 2015

Programme

1. TELEMANN Methodical Sonata in C major for Violin
 - I Andante
 - II Allegro
 - III Presto
 - IV Dolce
 - V Vivace

2. HÄNDEL Neun deutsche Arien, HWV 207, 205 and 208
 - i Meine Seele hört im Sehen
 - ii Süßer Stille, sanfte Quelle
 - lii Die ihr aus dunkeln Grüften

3. HÄNDEL Harpsichord Suite in Bb, HWV 434
 - I Prélude
 - II Allegro
 - III Aria con variazioni

Interval

4. HÄNDEL Neun deutsche Arien,
HWV 204, 203, 202, 209, 210, 206
 - i Süßer Blumen Ambraflocken
 - ii Das zitternde Glänzen der spielenden Wellen
 - iii Künft'ger Zeiten eitler Kummer
 - iv In den angenehmen Büschen
 - v Flammende Rose, Zierde der Erden
 - vi Singe Seele, Gott zum Preise

Programme Notes

In his lifetime Georg Philipp Telemann (1681 – 1767) was considered Germany's leading composer. He was a true exponent of the new *galant* style showing influences of Polish, French and Italian styles. Being aware of the changing role of music his compositions met the needs of both professional and the growing number of amateur musicians.

Telemann's overwhelming output spans across opera, oratorio, orchestral and chamber works. His "Twelve Methodical Sonatas" (1728) are a unique resource for performers and teachers, since he often provides an ornamented version of the melody of slow movements, such as the 1st movement of this Sonata in C. The lively rhythms and quirky turns of phrase show elements of Polish folk music. These engaging works are still rarely performed, and deserve to be better known.

From his architecturally impressive oratorios to sublime chamber works, Georg Frideric Händel (1685 – 1759) was also a prolific and versatile composer. The magic of his music has been described as a blend of French elegance, Italian harmonic intensity and north German polyphony, with a penchant for improvisation.

In 1707 when hearing Händel performing on the harpsichord, Scarlatti exclaimed "it is the famous Saxon or the devil himself." Händel's virtuosity and improvisatory prowess were esteemed by his contemporaries. However, he only published two volumes of keyboard suites: one in 1720, the other in 1733. This suite is the first of the latter publication. The Prélude establishes the key of Bb and typically Händel gives only a sketch allowing the performer to improvise around the chords given. The following Allegro is much more defined consisting of small motives which are developed through imitation and sequence. The lyrical theme of the last movement lends itself to ornamentation; the variations building to an energetic powerful ending.

The "Nine German Arias" are a set of songs celebrating the natural world in which we live. Individually they were popular with singers and probably sung many times before they were officially printed in 1727. Händel received inspiration to write the cycle from the famous collection of poems *Irdisches Vergnügen in Gott* ("Earthly Pleasure in God") by Barthold Heinrich Brockes. It shows a mastery of craft unifying the songs through harmonic and melodic motifs. Apart from HWV 209 all are in *da capo* form, allowing the vocalist and solo instrumentalist to improvise as they feel necessary during the return of the initial section.