

Son of the Muses (Der Musensohn) ending the bracket with bouncing joviality.

Rambling through woods and fields,
whistling my song -
so I go from place to place.
In time to my song
and in its measure
everything about me moves.

Durch Feld und Wald zu schweifen,
Mein Liedchen wegzupfeifen,
So geht's von Ort zu Ort!
Und nach dem Takte reget
Und nach dem Maß bewegt
Sich alles an mir fort.

I can scarcely wait for
the first flower in the garden
and the first blossom on the tree.
They greet my songs,
and when winter returns
I still sing of my dream.

Ich kann sie kaum erwarten,
Die erste Blum' im Garten,
Die erste Blüt' am Baum.
Sie grüßen meine Lieder,
Und kommt der Winter wieder,
Sing ich noch jenen Traum.

I sing it in the wide world,
along the length and breadth of the ice -
that makes the winter blossom!
But these blooms vanish too,
and new joys are to be found
on the tilled uplands. - etc

Ich sing ihn in der Weite,
Auf Eises Läng' und Breite,
Da blüht der Winter schön!
Auch diese Blüte schwindet,
Und neue Freude findet
Sich auf bebauten Höhn. - etc

SCHUBERT *Impromptu in E-flat major*

Franz Schubert (1797-1828) is recognised for his importance in both the Classical and the Romantic schools of composition. His composition output was prolific, comprising symphonies, sonatas, religious and chamber music and much for solo piano. As the title suggests, an Impromptu is an improvisation. Schubert wrote two sets of four impromptus in 1827 the year before the end of his short life.

BEETHOVEN *Sonata in G major No10 Op96*

In contrast to the vigour and drama of earlier sonatas, the mood of No10 Op96 is often serene and contemplative. Beethoven composed when he was 42 in the same year as his seventh and eighth symphonies and seven years after the ultra dramatic No 9 "Kreutzer" sonata.

For information on future concerts, go to
<http://www.acms-australia.org/sydney/>, click on "Concerts" in Navigation panel on the left hand side and scroll down or use the link.

All chamber music players are welcome to join the Amateur Chamber Music Society. If interested, write to membership@acms-sydney.org or ACMS Membership Secretary, PO Box 584, Balgowlah NSW 2093.

Kirribilli Neighbourhood Centre

www.KNCsydney.org

Chamber Music Concert

Sunday 1 August 2010

5pm



AMATEUR CHAMBER MUSIC SOCIETY

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

- PROGRAM -

MARTINU *Sonata H306* (1945)

(1) *Allegro moderato* (2) *Adagio* (3) *Allegro poco moderato*
flute Prue Page piano Murray Brown
20'

SCHUBERT *Songs to Poems by Goethe*

1 *Margaret at the Spinning Wheel D118* (1813)
2 *Ganymede D544* (1817)
3 *The Son of Muses D764* (1822)
soprano Lauren Cohen piano Murray Brown
10'

- Interval -

SCHUBERT *Impromptu in E-flat major* *D899/2* (1827)

piano Judith Maynard
5'

BEETHOVEN *Sonata in G major* *No10 Op96* (1812)

(1) *Allegro moderato* (2) *Adagio espressivo*
(3) *Scherzo – Allegro* (4) *Poco allegretto*
violin George Carrard piano Murray Brown
23'

- Supper -

Concert Organiser: Murray Brown

- Background Notes -

MARTINU *Sonata for flute and piano H306*

"I think I am better at writing music than in writing about it. I do not like placing the creative process under a microscope, to explain a work, to look at the molecules (so to speak) instead of examining the body as a whole. So far as I am concerned, a work should live by itself, and not as a result of analyses. I do not think that it is necessary for the public to enter the laboratory, where it understands nothing, and where the artist himself sometimes needs to reflect a long time in order to grasp the meaning of things." - Bohuslav Martinu

SCHUBERT *Songs set to Poems by Goethe*

Although written for performance in an intimate setting, many of the songs are operatic in the way they encompass a wide range of human personalities, thought and behaviour. The following translations are from Praver *The Penguin Book of Lieder*.

Margaret at the Spinning Wheel (Gretchen am Spinnrade from Goethe's *Faust*)
The rhythm of the spinning wheel in the accompaniment only stops when the singer is overcome by longing for her absent lover; the harmonic progressions and increasing intensity towards the end clearly convey her yearning and disappointment. This song marks the beginning of Schubert's maturity as a song-writer – at the tender age of 17!

My peace is gone,
my heart is heavy;
never, never again
will I find rest.
Where I am not with him
I am in my grave,
the whole world
turns to bitter gall. – etc

Meine Ruh' ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.
Without ich ihn nicht hab
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt. – etc

Ganymed: The vocal and piano melodies link beautifully in the opening, while the final phrase literally takes the listener up to the heavens in the high treble of the piano.

How you glow all around me
in the morning light
beloved, Spring!
With a thousandfold ecstasy of love
the divine feeling
of eternal warmth
strains against my heart -
unending beauty!

Wie im Morgenglanze
Du rings mich anglühst,
Frühling, Geliebter!
Mit tausendfacher Liebeswonne
Sich an mein [Herz] drängt
Deiner ewigen Wärme Heilig Gefühl,
Unendliche Schöne!

Could I but embrace you
with these arms! - etc

Daß ich dich fassen möcht'
In diesen Arm! - etc