

# ACMS

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## — CONCERT —

5pm Sunday 6th December 2015  
Kirribilli Neighbourhood Centre, 16 Fitzroy St Kirribilli  
www.KNCsydney.org tel: 9922 4428

## — PROGRAM —

### BRAHMS Six Songs

(1) *Wie Melodien zieht es mir* (2) *Die Mainacht* (3) *Sonntag*  
(4) *Regenlied* (5) *Sapphische Ode* (6) *Mein Liebe ist grun*  
mezzo soprano *Chris Middleton* piano *Jane Smith*

### SPOHR Four German Songs

(1) *Sei still mein Herz* (2) *Zwiegesang*  
(4) *Wiegenlied* (6) *Wach auf*  
soprano *Susan Butler* viola *Peter Mitchell*  
piano *Felicia Mitchell*

## — INTERVAL —

### SAINT-SAENS – GAUBERT - RAVEL

*Songs with flute obligato*  
soprano *Allison Rowlands* flute *Cathy Wainwright*  
piano *Murray Brown*

### CAROLS

sopranos *Susan Butler, Yeelum Lo, Glenda Woolnough*  
altos *Christine Middleton, Eveline Schultheiss, Patsy Short*  
tenors *Rosemary Rayfuse, Vivien Shih*  
basses *Ian Butler, Hugh Wilson*  
piano *Patsy Short*

### **BRAHMS (1833-1897) Six Songs**

Brahms wrote over 260 songs (lieder) over a period of 40 years. Many were set to poems of several of his compatriots, although some were settings of folksongs.

A few of his songs are cheerful, but mostly they are pretty serious. His music is Romantic in character, although generally the songs have a reflective and often resigned outlook. They include amazing love songs and reflections on death. When revisited, these songs are wonderfully fresh. Our enjoyment of them is informed by our state of mind at the time and also by our background and, one suspects, even by the nature of today's society.

### **SPOHR (1784-1859) Four German Songs op 103**

Louis Spohr was born, Ludwig Spohr, in Braunschweig to Karl Heinrich Spohr, a flautist and Juliane Henke, a gifted singer and pianist. Louis himself was a composer, violinist and conductor and composed symphonies, operas, violin concertos, clarinet concertos and chamber music. He was highly regarded in his day, but fell into obscurity after his death, until a revival in the twentieth century.

Spohr composed the Six German Songs, op 103, in 1837. Johann Hermsted, one of the most important clarinetists of the day, sent a letter to Spohr at the instigation of Princess Sondershausen, inviting him to write some songs with piano and clarinet accompaniment. As this task appealed to Spohr, he composed the six songs in a few weeks and dedicated them to the princess at her express wish. Today we will be performing four of the songs, with the clarinet part being taken by the viola.

### **SONGS with flute obligato**

Tonight we offer you three delightful pieces from the world of 19<sup>th</sup> and early 20<sup>th</sup> century France - a period of great change and turmoil, which in the world of music brought the evolution of particular French instrumental styles with new subtleties and nuances.

### **SAINT-SAENS (1835-1921) Une Flûte Invisible (Poem by Victor Hugo)**

We start with a charming trio by Camille Saint-Saëns – *Une Flûte Invisible* – a setting of words by Victor Hugo, one of the most important French Romantic poets, novelists and dramatists of the 19<sup>th</sup> Century. The original poem was published in 1846 and Saint-Saëns composed this trio in 1885, the year of Victor Hugo's death.

We will hear with a lover's ear the sounds of shepherds and birds as peaceful and joyous music, but of course it is the song of love our lover finds the most beguiling.

### **GAUBERT (1879-1941) Soir Païen (Poem by Albert Samain)**

Our next offering is *Soir Païen – Grecian Evening* – by Philippe Gaubert. Gaubert was a distinguished performer on the flute, a respected conductor, and a composer, primarily for the flute. The song is set to a poem by Albert Samain (a French Symbolist poet) which describes a scene from Greek mythology – the rage of the day – and sets a languid mood of a romantic moonlit rendezvous. The legend is that Diana, the goddess of the moon and

the hunt, fell in love with the shepherd Endymion. Since he was mortal, she asked Zeus to put Endymion into an eternal slumber so she could visit him throughout the ages.

**RAVEL, Maurice (1875-1937) *La Flûte Enchantée* (from *Shéhérazade*)  
(Poem by Tristan Klingsor)**

As a depiction of romantic yearning, *La Flûte Enchantée* reminds us how lovers, though separated, can still form an immediate connection through music. Indeed, Ravel is remembered for once saying: "The only love affair I have ever had was with music."

**CAROLS**

**PITONI (1657-1743) *Cantate Domino***

Giuseppe Pitoni was *maestro di capella* at the Basilica San Marco from 1677 to the end of his life and held a number of other prestigious positions. He wrote over 3500 compositions. His style ranges from the polyphony of Palestrina to the more melodic style of the Baroque and at the time of his death was working on a Mass for twelve choirs.

This short piece is based on Psalm 149.

**TALLEY (1870-1952) *Behold that Star***

Thomas Washington Talley was a chemistry professor at Fisk University, but was also a collector of African-American folk songs as well as a singer and composer. He wrote this song for the New Fisk Jubilee Singers, commenting: "As the son of an ex-slave, I knew a great many jubilee songs, but none pertained to Christmas."

**PRAETORIUS (1571-1621) *Puer natus in Bethlehem***

The composer, organist and music theorist Michael Praetorius was one of the first to introduce Italian musical style to Germany. He mainly wrote for the church, with both Protestant and Catholic liturgical music.

**BYRD (c. 1540-1623) *Vidimus Stellam***

This short but masterly piece is from William Byrd's *Gradualia* of 1607. It is a communion motet for Epiphany.

**BERLIOZ (1803-1869) *L'Adieu des bergers a la sainte famille***

In 1850, Hector Berlioz wrote an organ piece called *L'adieu des bergers* for his friend Joseph-Louis Duc. He then turned it into a choral movement and had it performed, claiming it to be by an imaginary 17th century composer "Ducre". The piece was well received, even by people who disliked his music. The piece formed the basis of the oratorio *L'Enfance du Christ*, first performed complete in 1854.

concert organiser: Susan Butler

Volunteer staff of the Kirribilli Neighbourhood Centre provide light refreshments (wine, juice and 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 the website

[www.acms-australia.org](http://www.acms-australia.org)  
and click on "Concerts"

All chamber music players are welcome to join the Amateur Chamber Music Society.

If interested, go to the website and click on "Join Us",  
or email [membership.secretary@acms-australia.org](mailto:membership.secretary@acms-australia.org),

or write to ACMS Membership Secretary, PO Box 584, Balgowlah NSW 2093

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*Chamber Music Concert*

Sunday 6<sup>th</sup> December 2015

5pm

