

Amateur Chamber Music Society

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

— CONCERT —

5pm Sunday 7 October 2012 (first Sunday in October)
Kirribilli Neighbourhood Centre, 16 Fitzroy St Kirribilli
www.KNCsydney.org tel: 9922 4428

— PROGRAM —

devoted to works of FRANZ SCHUBERT (1797-1828)

Impromptu in G flat Op90 No3 D899

piano Murray Brown

5'

Five Lieder

- (1) *Meeres Stille* (2) *Suleika* (3) *Der Musensoh*
(4) *Nacht und Traume* (5) *Sehnsucht*

mezzo-soprano Jo Burton piano Murray Brown

25'

— INTERVAL —

Trio No 2 in E-flat

first three movements

- (1) *Allegro* (2) *Andante con moto*
(3) *Scherzo & Trio - Allegro moderato*

violin George Carrard cello Robyn Godfrey

piano Murray Brown

30'

— REFRESHMENTS —

concert organisers Murray Brown and George Carrard
The manager and 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

Notes

Five Lieder

'Lied, plural lieder, is a German word literally meaning "song". It usually describes the setting of romantic German poems to music, especially during the nineteenth century. Among English speakers, "lied" is often used interchangeably with "art song" to encompass works that the tradition has inspired in other languages. The poetry forming the basis for lieder often centers upon pastoral themes, or themes of romantic love.' Quoted from <http://en.wikipedia.org/wiki/Lied>.

For words and translations, see attached sheet.

Piano Trio No 2 in E-flat Op100 D929

This piano trio, dated November 1827, was first performed at a private party in January 1828 to celebrate the engagement (by some accounts the wedding) of one of Schubert's school friends. At times it has a *ländler* flavour, which is appropriate for a party and would have appealed to his friends. It was among the few of Schubert's late major compositions that he heard performed and which were published before his death. Among others who held Schubert's music in very high regard, Brahms (1833-1897) would have helped the movement for posthumous publication.

The *Allegro* is quite long, but holds interest with its inventive patterns and changes of key. It opens in a manner conventional at the time, but develops in a way that would have surprised Mozart and probably Beethoven. At the request of the publisher, Schubert shortened his original.

The *Andante con moto* could have the flavour of a funeral march, but Schubert's instruction "*con moto*" takes it out of that category. It is extremely well known and has been used in at least six films, notably Stanley Kubrick's *Barry Lyndon*.

The *Scherzo Allegro moderato* unfolds canonically; even when the exact imitation evaporates, the spirit of friendly emulation remains intact. There are various interpretations of the *Trio*. Some make it uniformly robust. We follow Schubert closely, who marked its opening with alternating emphatic (*sforzando*) and soft (*piano*) chords with a robust (*forte*) version occurring later. As usual the *Trio* is followed by a short version of the *Scherzo*.

The players decided that including the last movement would make the work too long for this concert. It is marked *Allegro moderato* and combines a rondo with reminiscences of the other movements. Perhaps even Schubert did not expect this Piano Trio to hold the full attention of the audience. After all it was intended for a wedding or engagement party.

Some of the above taken from
[http://en.wikipedia.org/wiki/Piano_Trio_No._2_\(Schubert\)](http://en.wikipedia.org/wiki/Piano_Trio_No._2_(Schubert)) and
<http://classicalmusicmayhem.freeforums.org/schubert-piano-trios-d-898-and-d-929-t1702.html>

“Truly in Schubert there is the divine spark.” – Anton Schindler (1795-1864) reporting words of Beethoven spoken in 1827.

To get information on future concerts,
(1) go to <http://www.acms-australia.org/sydney/>
or Google “ACMS chamber music society Australia”
(2) click on “Concerts” in the navigation panel
(3) click on “Concert Programs”, choose date and click on “program”.
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 209

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