



**Kirribilli Neighbourhood Centre**  
www.KNCsydney.org tel: 9922 4428

**Amateur Chamber Music Society**  
<http://www.acms-australia.org/>

## ***Chamber Music Concert***

5pm, Sunday 2nd August, 2015  
Kirribilli Neighbourhood Centre,  
16 Fitzroy St Kirribilli

– PROGRAMME –

### **Franz Schubert**

#### ***Erstes Offertorium - Totus in corde languo, D.136***

*Soprano: Sarah Arnold, Clarinet: Andrew Cousins,  
Piano: Ross McDonald*

### **Francis Poulenc**

#### ***Sonata for Flute and Piano, FP 164***

*Flute: Cathy Wainwright, Piano: Murray Brown*

### **Franz Schubert**

#### ***Der Hirt auf dem Felsen, D.965***

*(The Shepherd on the Rock)*

*Soprano: Sarah Arnold, Clarinet: Andrew Cousins,  
Piano: Ross McDonald*

– INTERVAL –

### **Johannes Brahms**

#### ***Piano Quartet No.1, Op.25***

*I. Allegro (G minor), II. Intermezzo: Allegro ma non troppo — Trio: Animato (C minor),  
III. Andante con moto (E major), IV. Rondo all Zingarese: Presto (G minor)*

*Violin: Stephen Harvey, Viola: Daniel Morris,  
Cello: Nicole McVicar, Piano: Fiona Loader*

## **Franz Schubert (1797-1828)**

Schubert, an Austrian composer, died at 31, but was an extremely prolific composer. His output consisted of over six hundred secular vocal works (mainly Lieder), seven complete symphonies, sacred music, operas, incidental music and a large body of chamber and piano music. The two works performed today come from the start and end of his career.

### ***Erstes Offertorium - Totus in corde languo, D.136***

This work was composed in 1815, when Schubert was 18 years old and is one of five pieces described as offertories. Schubert originally employed the term “aria” for this work, not in the operatic sense of the word, but meaning it should be sung. Works of this kind were described as being in the theatrical style in the Papal Encyclical “Annus qui” of Benedict XIV (1749), and were condemned by the Church because they were considered too worldly.

It is orchestrated for a small orchestra with clarinet obbligato but is ideally suited for the piano version to be performed today.

### ***Der Hirt auf dem Felsen, D.965 - (The Shepherd on the Rock)***

This song was composed in 1828 during the final months of Schubert's life, and was only published after his death. Of the seven verses, the first four and the last came from the poetry of Wilhelm Müller, while verses five and six were written by Karl August Varnhagen von Ense.

The first section is warm as the lonely shepherd, high on the mountain top, listens to the echoes rising from below. The second section becomes quite dark as the shepherd expresses his all encompassing grief and loneliness. The third and last section is a sign of hope as the shepherd anticipates the coming of Spring and with it rebirth.

## **Francis Poulenc (1899 - 1963)**

### ***Sonata for Flute and Piano, FP 164***

Composing seems to have come naturally to Poulenc; who never studied musical theory to any great degree. Unlike his contemporaries, Poulenc was content to use the harmonic resources and formal structures of the 19th century. Vocal music comprises the bulk of his output, and he wrote religious choral masterpieces of sublime beauty and devotion. Perhaps his most notable achievement is his opera *Les Dialogues des Carmélites*.

In the summer of 1956, Poulenc responded to a commission from the Elizabeth Sprague Coolidge Foundation with a Sonata for Flute and Piano. It was first performed at the Strasbourg Festival in June 1957 by Jean-Pierre Rampal and Poulenc. From this first performance it was an immediate success.

The Sonata is a three movement work, neo-classical in character and containing light melodic material. The first movement, Allegretto malinconico is in a three part form, beginning in E minor and ending in E major. The second movement a pure and lyrical Cantilena is in Bb minor, the remotest key possible. The finale, Presto giocoso in the bright key of A major provides a conclusion of wit and vivacious elegance. Built up in the form of a very free rondo it contains references to themes from the two earlier movements.

# **Johannes Brahms (1833-1897)**

## ***Piano Quartet No.1, Op.25 in G minor.***

- I. *Allegro (G minor),*  
II. *Intermezzo: Allegro ma non troppo — Trio: Animato (C minor),*  
III. *Andante con moto (E major), I*  
V. *Rondo all Zingarese: Presto (“in the gypsy style”)*

Brahms composed this work in 1861 when he was 28 years old. This was one of his early chamber music works; some of his other well known chamber works to follow include another 2 piano quartets, 3 string quartets, and 30 years down the track the well known quintet for clarinet and strings.

This romantic work is dripping in texture and flavours, and has been described as being heavily orchestral in style; the work was actually arranged by Arnold Schoenberg for a large orchestra in 1937. The first movement is deeply intense, with thick melodic features. The Intermezzo provides some lighter relief from its neighbouring movements. The third movement develops into a heroic march before returning to a more sombre mood. The work culminates with an explosion of exuberance in the final movement with an exciting unrestrained, vigorous gypsy dance!

We really hope you enjoy listening to this work as much as we enjoy playing it!

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Concert organiser: Andrew Cousins

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 obtain information on future concerts, go to the website  
<http://www.acms-australia.org/sydney/>  
(or Google “ACMS chamber music society Australia”  
and click on “Concerts”

All chamber music players are welcome to join the Amateur Chamber Music Society, which matches players depending on their experience and arranges informal playing days, an annual music camp, and concerts.

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

## **Franz Schubert - *Erstes Offertorium - Totus in corde languo, D.136***

**(Anonymous)**

Totus in corde languo  
amore Dei ardeo,  
amore divino ardeo,  
totus languo.

Nunquam cessabo  
sed semper amabo,  
Hoc sacro igne  
animam inflammabo.  
Nec tartarus me deterrebit,  
nec coelum separabit  
a caritate Christi.

With all my heart I languish for Thee,  
I am burning with love for God,  
I am burning with divine love,  
I am totally languishing.

I will never cease from this,  
I will always love.  
By this holy fire  
I will kindle my soul.  
Neither the underworld will deter me,  
nor will heaven separate me  
from the love of Christ.

## **Franz Schubert - *Der Hirt auf dem Felsen, D.965 (The Shepherd on the Rock)***

**(Wilhelm Müller – "Der Berghirt")**

Wenn auf dem höchsten Fels ich steh',  
In's tiefe Tal hernieder seh',  
Und singe.

Fern aus dem tiefen dunkeln Tal  
Schwingt sich empor der Widerhall  
Der Klüfte.

Je weiter meine Stimme dringt,  
Je heller sie mir wieder klingt  
Von unten.

Mein Liebchen wohnt so weit von mir,  
Drum sehn' ich mich so heiß nach ihr  
Hinüber.

**(Varnhagen – "Nächtlicher Schall")**

In tiefem Gram verzehr ich mich,  
Mir ist die Freude hin,  
Auf Erden mir die Hoffnung wich,  
Ich hier so einsam bin.

So sehnd klang im Wald das Lied,  
So sehnd klang es durch die Nacht,  
Die Herzen es zum Himmel zieht  
Mit wunderbarer Macht.

**(Wilhelm Müller – "Liebesgedanken")**

Der Frühling will kommen,  
Der Frühling, meine Freud',  
Nun mach' ich mich fertig  
Zum Wandern bereit

When, from the highest rock I stand,  
I look deep down into the valley,  
And sing,

Far from the valley dark and deep  
Echoes rush through, upward and back to me,  
The chasm.

The farther that my voice resounds,  
So much the brighter it echoes  
From below.

My sweetheart dwells so far from me,  
I ardently long to be with her  
Over there.

In deep grief I waste away,  
All joy from me has fled,  
Hope has on earth eluded me,  
I am so lonesome here.

So longingly did sound the song,  
So longingly through wood and night,  
Towards heaven it draws all hearts  
With amazing strength.

The Springtime will come,  
The Springtime, my happiness,  
Now must I make ready  
To wander forth.