

~~ PROGRAM ~~

**SCHUBERT - Erstes Offertorium - Totus in corde languet, D.136**

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

Sarah Arnold (soprano) | Andrew Cousins (clarinet)  
Ross McDonald (piano)

**PROKOFIEV - Sonata for Flute and Piano in D Major, Op 94**

(i) Moderato (ii) Allegretto Scherzando (iii) Andante (iv) Allegro con brio

Cathy Wainwright (flute) | Linda Kurti (piano)

~ INTERVAL ~

**BRAHMS - Trio in A Minor, Op.114**

(i) Allegro (ii) Adagio (iii) Andantino grazioso (iv) Allegro

Sue Bailey (clarinet) | Terry Neeman (cello)  
Susan Reid (piano)

**HYDE - Canzonetta**

**ROTA - Intermezzo**

Michelle Urquhart (viola) | Kian Woo (piano)

**SCHUBERT, Franz (1797 - 1828)**

***Erstes Offertorium - Totus in corde languet, D.136***

Composed in 1815, this work 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 of Benedict XIV, and were condemned by the Church as being too worldly. It was originally written for a small orchestra with clarinet obbligato.

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

This song was composed in the final months of Schubert's life, and was published posthumously. Of the seven verses, the first four and the last are from the poet 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, whilst the final section speaks of hope, anticipating the coming of Spring and, with it, rebirth.

**PROKOFIEV, Sergei (1891 - 1953)**

***Sonata for Flute and Piano in D Major Op 94***

After the Bolshevik Revolution of 1917 Prokofiev settled in Paris, but returned to Russia in 1934. Despite personal tragedies, many of his most loved works were written after this time. Commissioned by the Committee on Artists' Affairs, and written during the dark days of World War II, this Sonata was premiered in 1943 by the flautist Nicolai Kharkovsky and pianist Sviatoslav Richter. It is Prokofiev's only significant work for flute and is considered one of the most important twentieth century masterpieces for the instrument. With the proportions of some of the greatest violin sonatas it is a true duo, showcasing the agility, stamina, technical and interpretive skills of both performers. Later Prokofiev made an arrangement of the work for violin at the request of David Oistrakh. The Sonata is neoclassical in style, and has many resonances with Prokofiev's *Classical Symphony*, and his first *Violin Concerto*.

**BRAHMS, Johannes (1833 – 1897) ~ *Trio in A Minor, Op.114***

Brahms came out of retirement to write this trio for clarinet in A, inspired by the clarinetist Richard Muhlfeld. It is a mature work, rich and romantic, with dark minor chords and expansive phrases to show off the velvety tones of both clarinet and cello, written with Brahms' careful craftsmanship. Some may call his writing overworked, yet the trio has moments of lightness and simplicity. Its harmonies swing through plagal cadences and unorthodox keys. The rhythm is also often ambiguous with frequent syncopations. The A Minor *Allegro* is busy and full of evolving musical ideas, the *Adagio* in D Major beautifully sustained with long calm interweaving phrases. The dance-like *Andantino grazioso* movement in A Major breaks into a cheerful *ländler*, while the final A Minor *Allegro*, races through witty changes of theme and spooky harmonies to a noisy ending.

**HYDE, Miriam (1913 – 2005) ~ *Canzonetta***

Miriam Hyde was born in Adelaide. She was taught piano initially by her mother and then by William Silver at the Elder Conservatory, before winning a scholarship to the Royal College of Music in London. Miriam Hyde composed for piano, voice and orchestra, and wrote sonatas for clarinet, flute and viola. The *Canzonetta* was written in 1988. It is a miniature piece, lyrical and folk-like, utilising the richness and depth of the viola.

**ROTA, Nino (1911 – 1979) ~ *Intermezzo***

Nino Rota was an Italian composer known for his film scores, which include all the films of Federico Fellini, and Francis Ford Coppola's *The Godfather*. Besides film music Rota composed many other works including operas, choral and vocal music, orchestral works and chamber music. Perhaps he had a liking for the viola, as he wrote two sonatas for viola in addition to this *Intermezzo*. This one movement work written in 1945 exhibits Rota's talents for melody, immediacy and drama. It opens with a heartfelt theme and undergoes several changes of mood, with increasing intensity, before returning to the opening melody and earlier motif, this time more resigned and eventually fading away.

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