

ACMS

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— CONCERT —

5.00pm Sunday 1 June 2014 (first Sunday in June)
Kirribilli Neighbourhood Centre, 16 Fitzroy St Kirribilli
www.KNCsydney.org tel: 9922 4428

— PROGRAM —

MOZART *String Quintet in G min K 516*

(1) *Allegro* (2) *Minuetto*

(3) *Adagio ma non troppo – Adagio* (4) *Allegro*
violins Jenny Allison and Regula Scheidegger
violas Barbara Robinson and Marjorie Hystek
cello Anne Stevens

^{15'}

Mozart was born in Salzburg in 1756, Along with Haydn, his senior by 24 years and Beethoven his junior by 15 years, he is regarded as one of the composers who brought the Viennese Classical style to its height. He was a child prodigy and the experience of traversing musical Europe at this age left an indelible mark on his future life as a musician.

The Classical movement took inspiration from art and literature of the time and the ultimate freedom from the suffocating affect of the patronage system. Writers included Goethe and Schiller. These towering figures were to influence and be used in compositions by composers for many years to come.

Mozart wrote for 'all ears'. His music is 'simple' singable, dramatic, playful and beautiful. His writing style is predictable and yet deceptively difficult. His String quintets are still quoted as having the finest writing of this genre ever.

SPOHR *Sechs Deutsche Lieder Op.103*

soprano Sarah Arnold clarinet Andrew Cousins
piano Ross McDonald

^{25'}

Louis Spohr (1784 – 1859), was a German composer, violinist and conductor. Highly regarded during his lifetime, Spohr composed multiple symphonies, operas, violin concerti, clarinet concerti, oratorios, various works for small ensemble, chamber music and many

art songs. Spohr was the inventor of both the violin chin rest and the orchestral rehearsal mark.

The *Sechs Deutsche Lieder* (Six German Songs), Op. 103 were commissioned in 1865 by clarinettist Johan Simon Hermstedt and soprano Princess Sondershausen. Hermstedt was a highly regarded clarinettist of his day who was well respected by Spohr. The six songs are settings of poems from different poets.

(1) *Sei Still Mein Herz (Be Still My Heart)* Karl Friedrich (1797-1847)

The narrator of the poem tells of a time when he loved and trusted someone and was let down. He compares the days when he was in love to warm, pleasant springtime and the days after to an icy, stormy winter, and says that his love and happiness was only an illusion, while the sadness and hurt he is now feeling is reality.

(2) *Zwiegesang (Duet)* Robert Reinick (1805-1852)

It is about a girl and a bird singing to one another on a quiet, moonlit May night. The soprano voice represents the girl, who – in the poem – sings of love. The clarinet represents the bird, which plays trills whenever the bird is mentioned in the lyrics.

(3) *Sehnsucht (Longing)* Emanuel von Geibel (1815-1884)

The narrator describes a beautiful place and his longing to go there, although he knows he never will. He laments at the way life's limitations keep him from many experiences, commenting that the time of his existence is short in comparison to the vast world we live in.

(4) *Wiegenlied (Lullaby)* August Heinrich Hoffmann von Fallersleben (1798-1874)

The narrator is a mother tucking her child into bed and saying words of comfort. The mother assures the child that all is right with the world and that tomorrow she will awaken to another beautiful day.

(5) *Das Heimliche Lied (The Secret Song)* Ernst Koch (1808-1858).

The poem describes the pains, sorrows, and longings a person keeps hidden from strangers, as well as the hopes and dreams of Heaven and love.

(6) *Wach auf (Awaken)* (Anon)

This poem urges the person to whom it is directed to wake up (figuratively speaking) and notice the beautiful world around her. After first urging the reader to stop brooding, the narrator describes the thriving things of nature just waiting to be enjoyed.

— INTERVAL —

**SCHUBERT *Introduction and Variations on
"Trockne Blumen" D 802 (Op Posth 160)***

flute Cathy Wainwright piano Murray Brown

22'

Only a few months after completing his song cycle "Die Schöne Müllerin" (The Beautiful Maid of the Mill), Schubert commenced a set of variations for flute and piano based on one of the lieder, "Trockne Blumen" (Withered Flowers). Flowers from the hand of the beloved lie dry and sad on the young man's grave, but spring into life as she passes and remembers his fidelity.

The gathering momentum of the variations, and the minor/major juxtapositions, so characteristic of Schubert's harmony, mirror the frenzied despair of the deceived young lover. As in the lied itself, Schubert creates an equal partnership between the piano and the solo line.

Composed in 1824, this is Schubert's only solo work for the flute. Despite its lonely compositional status, it ranks as a key work in the repertoire of an instrument that was largely neglected during the Romantic period. It is believed to have been written for Ferdinand Bogner, professor of flute at the Vienna Conservatoire, who apparently ignored it, and at Schubert's memorial concert in 1829, played a set of variations by someone else. The work was not published in Schubert's lifetime, and the original manuscript was only found in 1907.

— REFRESHMENTS —

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

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<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 ACMS. If interested, go to the website and click on "Join Us", or email membership@acms-sydney.org, or write to ACMS Membership Secretary, PO Box 584, Balgowlah NSW 2093

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Chamber Music Concert

Sunday 1 June 2014

5pm

