

# Soirées Musicales Quintette

presents

## Night Music and Folksongs

St Mary's Anglican Church,  
Main Street Kangaroo Point  
4pm Sunday 19 May 2019

Annie Lower – soprano    Rachael Griffin – soprano  
Mattias Lower – tenor    Leon Warnock – baritone  
Peter Roennfeldt – piano  
with guest artists  
Eugenie Costello – violin    Daniel Curro - cello



### Program

#### Folksongs from Wales and England

arranged by Ludwig van Beethoven (1770-1827)

Sion, the Son of Evan – Werke ohne Opuszahl (work without opus number) 155 No.1  
To the Aeolian harp - WoO 155 No.9  
Constancy – WoO 155 No.22  
The dream - WoO 155 No.14  
The dairy house – WoO 155 No.17  
The miller of Dee – WoO 157 No.5

#### Four Quartets Op. 92 (1884)

Johannes Brahms (1833-1897)

O schöner Nacht (O lovely night)  
Spätherbst (Late autumn)  
Abendlied (Evening song)  
Warum? (Why?)

#### Folksongs from Ireland

arr. Beethoven

The soldier in a foreign land – WoO 154 No.11  
O Harp of Erin – WoO 152 No.25  
The hero may perish – WoO 154 No.10  
What shall I do to shew how much I love her? - WoO 152 No.6  
O might I but my Patrick love - WoO 153 No.16  
Farewell mirth and hilarity – WoO 153 No.8

#### Nocturne from Soirées Musicales Op.109 No.3

Anton Rubinstein (1829-1894)

#### Serenade Op.57 No.1

Anton Arensky (1861-1906)

#### Night

Pyotr Tchaikovsky (1840-1893)

#### Folksongs from Scotland

arr. Beethoven

The Banner of Buccleuch - WoO 156 No.1  
O swiftly glides the bonny boat – Op.108 No.19  
Womankind – WoO 156 No.8  
Up! Quite thy bower – WoO 156 No.3  
Glencoe – WoO 156 No.10  
Come fill, fill, my good fellow – Op.108 No.13

## About the program

This concert is based around two of the major strands of the romantic movement that represent a yearning for 'the other'. While the nineteenth century saw increasing urbanisation and industrialisation, city-dwelling artists found inspiration and refuge in nature and the quietude that attends twilight and evening. For somewhat different reasons, a revival of interest in folksong also forged connections with the culture and songs of the past, both the simpler lives of rural people and their close-knit communities, and also the heroic deeds of their protectors. This dual escapism, to the outside world and to a more idyllic past, have provided endless opportunities to create music that even today can take us beyond ourselves.

Every account of Beethoven's career mentions, usually only in passing, that in addition to his major works he also produced several sets of **folksong arrangements**, but rarely have they been given serious attention. George Thompson of Edinburgh had previously published several sets commissioned from Haydn, and subsequently negotiated for additional sets from Beethoven, commencing in 1806. The process was rather protracted due to difficulties of communication during the Napoleonic Wars, but was ultimately successful with four collections of Irish, Welsh and Scottish folksongs appearing from 1814 to 1818. In addition various songs appeared in print posthumously, including several from continental countries, in all some 179 settings. All were scored for one or more voices with instrumental ensemble of piano, violin and cello.

For today's program, we have selected three groups of six songs each, respectively from Wales and England, Ireland, and Scotland. A great variety of moods and situations is contained in each bracket, which also alternate between solo voice, duet, trio and quartet combinations. The ethnic and geographical origins of the texts and melodies are somewhat blurred, so it sometimes occurs that one set of lyrics appears in both Irish and Scottish collections, for example. The pervasive use of the Celtic harp and the image of the bards who keep alive their traditions by telling the ancient stories, is also evident within each set. Sometimes generic references to lovers are personalised with the use of a name such as Patrick, while historical events such as the 1692 massacre of Glencoe, or specific locations such as the River Dee are also referenced.

When commissioning these songs, George Thompson did not always provide Beethoven with a complete text, but rather just a melody and a general description of its content. For some, he also provided newly written texts by Walter Scott and Robert Burns, perhaps because he did not wish these settings to be too heavily laden with dialect or antiquated expressions. For the instruments, Beethoven composed characteristic figurations which have musical interest throughout, and at times quite distinctive touches of local colour or specific imagery such as horn calls. Significantly, though sometimes requested by the publisher, he refused to simplify the accompaniments. The result of this complex collaboration process is a large body of charming folksong settings, which are not merely arrangements but newly conceived original works.

Since we started presenting concerts of vocal chamber music nearly four years ago, the works of Brahms have figured prominently. His sets of partsongs are an obvious choice for our ensemble, and due to the composer's lifelong interest in vocal writing they also offer a distinct strand within his artistic development. The **Four Quartets Op.92** which appeared in 1884 show his increasing use of economy, with highly concentrated settings of poems by four different writers. Two of them clearly link with our concert's theme of 'Night'. Further, the opening song 'O schöne Nacht' commences with a direct quote from a work by Herzogenberg which we performed recently. It was a gift by Brahms' for his piano student Elisabet von Herzogenberg and originally entitled 'Notturmo', which was the title of the collection of her husband's partsongs. Brahms next evokes autumnal colours with a vivid piano part and wispy triplet figures, followed by another night-piece in which the comfort of sleep is depicted in constantly descending phrases. The finale explores the power of song to draw the divine closer to the human, by moving from strongly rhetorical questions into soothing answers, in lilting compound time.

The other bracket of night-inspired music is a completely new venture for our ensemble, with works by Russian composers. Coincidentally, the luscious **Nocturne from Soirées Musicales Op.109** by Anton Rubinstein provides yet another instance of our group's name being immortalised in substantial works by major composers. Rubinstein was a seminal figure in his country's musical development, as a major pianist of the day and founder of the St Petersburg Conservatory, where he also taught Tchaikovsky. The piano is however silent in Arensky's **Serenade Op.57 No.1** but replaced by a virtuosic solo cello part that alternately provides a bass line and ornamental figurations, often soaring much higher than the voices. The last piece is something of a curiosity, as its musical material is not originally by the composer, but derived from Mozart's Piano Fantasia in C minor K.475. Tchaikovsky was fascinated with Mozart, and had already arranged some of his works in the orchestral suite 'Mozartiana' in the 1880s, but it was at the prompting of a friend that the vocal work **Night** finally appeared in 1893. Presumably, the poem is by Tchaikovsky himself.

For today's performance, we are much indebted to Olga Lipsky who assisted greatly with pronunciation of the Russian texts.

# Soirées Musicales Quintette

presents

## A Governor's Invitational Soirée



Old Government House, George Street Brisbane

7.30pm Friday 19 July 2019

Annie Lower – soprano Rachael Griffin – soprano

Mattias Lower – tenor Leon Warnock – baritone Peter Roennfeldt – piano

### Program

#### 1. From the time of Governors Blackall (1868-1871) and Kennedy (1877-1883)

Quadrilles on favorite airs from Balfe's new opera of *The Bohemian Girl* (c.1848) William Scharfenberg (1819-1895)

Romance - *Il faut partir* (I must leave) from Act I finale of *La fille du régiment* (1839) Gaetano Donizetti (1797-1848)

Ballad - *Watching and waiting* Charlotte Sainton-Dolby (1821-1885)

#### 2. A Government House concert on 19 July 1884 for Governor Musgrave (1883-1888)

Sacred song - *Nazareth* (1856) Charles Gounod (1818-1893)

Sacred duet – *I waited for the Lord* from *Hymn of Praise* Op.52 (1840) Felix Mendelssohn (1809-1847)

Romanza – *Non è ver* (Is it not true?) Tito Mattei (1841-1914)

Piano solo - *Polonaise No.8 in D minor* Op.posth.71 No.1 (c.1825) Frédéric Chopin (1810-1849)

Trio - *Through the world* from *The Bohemian Girl* (1843) Michael William Balfe (1808-1870)

Song – *Best of all* Frank Lewis Moir (1852-1904)

Song – *Laddie* Ciro Pinsuti (1829-1888)

Duet – *The Curfew Bell* Steven Glover (1812-1870)

#### 3. An evening serenade on 8 May 1893 for Governor Norman (1889-1895)

Song – *My Queen* (1885) Jacques Blumenthal (1829-1908)

Song - *Let me love thee* (1868) Luigi Arditi (1822-1903)

Duet – *The Fishermen* (I pescatori) Vincenzo Gabussi (1800-1846)

#### 4. Society balls and a visiting diva during the time of Governor Lamington (1896-1901)

Piano Solo - *The May Polka* (1850) Charles F. (Louis Napoleon) d'Albert (1809-1886)

Waltz song – *Je veux vivre* (I want to live) from Act I of *Roméo et Juliette* (1867) Gounod

#### 5. A Royal Celebration on 9 November 1906 hosted by Governor Chelmsford (1905-1909)

Partsongs - *O Hush Thee, my Babie* (1867) Arthur Sullivan (1842-1900)

- *Sweet and low* (1865) Joseph Barnby (1838-1896)

- *Good Night, Beloved* Pinsuti

## About the music and the original performers

During the first half-century of Queensland's history as a separate colony and state up to 1910, Government House hosted many vice-regal receptions and celebrations. Music featured in all events but often key details are lacking. To reconstruct the musical past of this historic venue, one is therefore reliant upon press coverage and a few printed programs. Tonight's repertoire has been selected from the reports of specific events hosted or attended by six of the eleven Governors who resided here. Where the titles are imprecise or ambiguous, an equivalent piece has been chosen, but this applies to only four of the nineteen items on this program. In most cases the names of the original performers are known, so we are delighted to be able to take our audience back in time with a strong sense of authenticity, and so celebrate our local history.

### 1. From the time of Governors Blackall and Kennedy

Quadrilles on favorite Airs from Balfe's new opera of *The Bohemian Girl*

William Scharfenberg

Romance - *Il faut partir* (I must leave) from Act I finale of *La fille du régiment*

Gaetano Donizetti

Ballad - Watching and waiting

Charlotte Sainton-Dolby

THE Carandini concert, at the School of Arts, yesterday evening, was as successful as any of those that preceded it, the interest and approbation of the large and fashionable audience that witnessed it being fully sustained to the close. His Excellency the Governor and suite were present, and the hall was well filled, more especially the front part. The programme was selected with great taste, and the various pieces were, as usual, given in a style combining high artistic skill with great vocal power and sweetness. The concert was commenced with the pleasing overture to the opera of the "Bohemian Girl," admirably performed on the piano by the Misses Rosina and Fannie Carandini.

The Carandini family was well known in Brisbane as a celebrity musical troupe. Led by their English-born matriarch Marie née Burgess (1826-1894), whose family arrived in Hobart in 1833, they were also proud of the Italian heritage of their father, the exiled Marquis of Sardano. He too was a singer, and had emigrated to Tasmania where he married Marie in 1843, but the Carandini concerts only featured the women of the family. Marie was one of Australia's first operatic divas, and probably gave the Australian première of her namesake role in *The daughter of the regiment* in Sydney in 1851. All five daughters were musical and performed with her. The eldest Rosina (later Mrs Palmer) was Adalgisa to Marie's title role of Norma in the Bellini opera, which they sang in Hobart in 1859.

During the 1860s the Carandini concerts expanded to include Fannie, and all three appeared at the Brisbane School Arts on 23 April 1869 (see review) in the presence of Governor Blackall. The sisters performed a piano duet version of the overture to *The Bohemian Girl*, which was one of the most popular English-language operas of the Victorian era. To open this evening's program, we present another piano arrangement of themes from this opera, a set of quadrilles arranged by William

*Brisbane Courier*, 24 April 1869

Scharfenberg. He was a German pianist who had studied under Hummel and played violin under Spohr, and later became one of New York's most successful musicians. This work was published by Scharfenberg's own music retail store, whose errand boy Gustave Schirmer later went on to found his own famous company, which in turn hired his erstwhile mentor as an editor.

To accompany our program's 'overture' we present a dramatic scena which sets the context for the first vocal item, an excerpt from a Donizetti opera. Here the young Marie, who has grown up as an orphan with a company of soldiers as her family, is discovered by a long-lost aunt and so is about to be separated from her protectors, including her lover Tonio. This item was performed at Government House on 2 October 1882, on the occasion of a recital of dramatic readings by the acclaimed visiting American actress Louise Pomeroy. She was renowned for a strong stage presence and her interpretations of male Shakespearean roles including Hamlet. Pomeroy's touring company was then completing its month-long season in Brisbane, and in recognition of this she was invited to perform at Gardens Point by Governor Kennedy.

Also on the program was the well-known local soprano Mrs Wilkie, but the identity of the 'accomplished singer' of *Il faut partir* was not recorded, as was then the practice regarding so-called 'amateurs'. The creator of *Watching and waiting* Charlotte Sainton-Dolby was not only a successful composer, but also as a distinguished contralto. After coming to the attention of Mendelssohn in his oratorio *St Paul*, he wrote the alto solo roles in *Elijah* for her voice. Although she was unable to appear in the première of that oratorio, she sang it later, and also the solos in British première of Bach's *St Matthew Passion*.

MISS POMEROY AT GOVERNMENT HOUSE.

This entertainment at Government House last night for the benefit of some of our local charities, turned out a greater success than even its most sanguine promoters could have anticipated. The hall, large drawing-room, and dining-room were all thrown open and filled in every part from which a view of the dais at the end of the hall could be obtained. This portion of the hall had been fitted up and beautifully decorated, and here it was that Miss Pomeroy was located. At 8 o'clock His Excellency the Governor, in a few well chosen words, introduced Miss Pomeroy, who was received with hearty applause.

*Telegraph*, 3 October 1882

**Text of *Il faut partir* – libretto by Jules-Henri Vernoy de Saint-Georges and Jean-François Bayard:**

Marie: Il faut partir mes bons compagnons d'armes, désormais,  
loin de vous m'enfuir! Mais par pitié cachez-moi bien vos larmes,  
Vos regrets pour mon coeur, hélas! ont trop de charmes! Il faut partir!  
Ah! par pitié cachez-moi votre souffrance, adieu!

Tonio, Sulpice: Je perde hélas! en un instant tout mon bonheur en la perdant.

Marie: Il faut partir! Adieu! Vous que, dès mon enfance,  
Sans peine, j'appris à chérir, Vous, dont j'ai partagé le plaisir,  
La souffrance, au lieu d'un vrai bonheur, on m'offre l'opulence, Il faut partir!  
Ah! par pitié cachez-moi votre souffrance, adieu!

Tonio: Oh! mes amis je vous en supplie, ne laissez pas partir Marie, non.

I must leave my good companions in arms, from now on,  
far from escaping me! But for pity, hide your tears well,  
Your regrets for my heart have too many charms, alas! I must go!  
Ah! for mercy hide me your suffering, farewell!

Alas! I lose in an instant all my happiness.

I have to go! Farewell! You, since my childhood,  
Without pain, I learned to cherish, You, whose pleasure I shared,  
Suffering, instead of bliss, I am offered opulence, I have to go!  
Ah! for mercy hide me your suffering, farewell!

Oh! my friends, I beseech you, do not let Marie go, no.

**Text of *Watching and waiting* – Rita:**

It is the very spot, the very hour,  
The same hush's stillness holds the dying day  
Wearied zephyrs stray from flow'r to flow'r,  
Feather'd songsters' notes have died away.  
Only a year ago we parted here,  
And you were sorrowful and I was proud,  
Oh, love! It seems a lifetime, not a year  
Now my pulses thrill, my heart beats loud,

And I am here along I watch and wait;  
This is our trysting place, the churchyard gate  
A lonely spot and drear, this ivied gate,  
I pray O love, come her: and yet I wait!  
'Can these be shadows born of night,  
That wrap the trees in many a sombre fold,  
And rise like spectres in the waning light,  
Chilling my heart with winter's cold?'

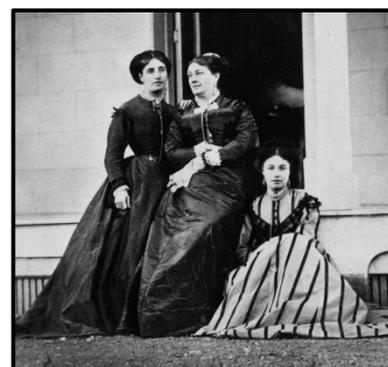
The trysting hour is past, she leaves the gate  
And wanders through God's acre, still alone  
What meets her eye, chills her heart with fear?  
Only a name new graven on a stone,  
His name, alas, no need to wait  
Her sorrow and her love have come too late!  
His name but not himself, no need to wait,  
Her sorrow and her love have come too late!

## 2. A Government House concert on 19 July 1884 for Governor Musgrave

By fortuitous coincidence of timing, we present in this bracket a large section of the program that was heard in this venue, exactly 135 years ago today. The event was in support of the Women's Institute, for which the door takings of £50 was considered an excellent result.

Another special feature was the presence and participation of five members of the Carandini family, including Madame Marie and daughter Fannie (now Mrs Morland) in the audience. Two of the other daughters performed throughout the concert, Emma (now Mrs Robert Wilson), Rosina (now Mrs Palmer) and also a member of the next generation, Emmaline (Mrs Gilbert Wilson, née Palmer, 1863-1948), who by then had settled permanently in Brisbane. In one of the duets, Rosina and Emmaline continued the family tradition of mother-daughter partnerships.

Several other local performers appeared as associate artists, including the singers Herr August Ohmann, Messrs O'Doherty, Salisbury and Resch, and a young pianist Miss Paige.



Rosina, Marie, Fanny Carandini

Sacred song - *Nazareth*

Charles Gounod

Sacred duet – *I waited for the Lord* from *Hymn of Praise*

Felix Mendelssohn

Romanza – *Non è ver* (Is it not true?)

Tito Mattei

In addition to ballads and opera excerpts, sacred music by two of the 19th century's most popular composers featured in this concert. Gounod's *Nazareth* was equally well known both in the original French and also in English translation, and was also often heard locally in an arrangement for organ. Its simple three-stanza format with grand climax is based on the Christmas story, and shows the lyrical qualities that later achieved major operatic successes for the composer.

Mendelssohn's *Hymn of Praise* (Lobgesang) is a hybrid 'symphony-cantata', with three orchestral movements preceding a series of vocal settings of various psalm texts. *I waited for the Lord* is a duet for two sopranos, together with a full chorus in the original version. Mattei was one of several prominent Italian musicians working in England during the Victorian era. After receiving honours from Pope Pius IX and King Victor Emanuele II, he settled in London as the resident conductor of Her Majesty's Theatre. *Non è ver* is one of several hundred songs which also made him very popular in his lifetime.



Emmaline Wilson

**Text of *Nazareth* - original French by Adolphe Porte, English translation by Henry Chorley:**

Though poor be the chamber, come here and adore,  
Lo! The Lord of heaven hath to mortals given life evermore,  
Shepherds, whose flocks were folded beside you,  
Tell what was told by angel voices near,  
'To you this night is born He who will guide you,  
Through paths of peace, to living waters clear.'  
Though poor be ...  
Kings from a far land, draw near and behold Him,  
Led by the beam whose warning bade ye come;

Your crowns cast down, with robe royal enfold Him,  
Your King descends to earth from brighter home.  
Though poor be ...  
Wind to the cedars proclaim the joyful story;  
Wave of the sea, the tidings bear afar;  
The night is gone! Behold, in all its glory,  
All broad and bright rises th'Eternal Morning Star.  
Though poor be ...

**Text of *I waited for the Lord* - based on Psalm 40:**

I waited for the Lord; He inclined unto me, He heard my complaint: O bless'd are they that hope and trust in the Lord.

**Text of *Non è ver* – Giuseppe Caravoglia:**

Non è ver? Is it not true?  
Quando assiso a te vicin When sitting close to you  
Ti parlai, ben mio, d'amor, I spoke to you, my love, of love,  
Ti ricordi, angel divin, Remember, angel divine,  
Palpitano i nostri cor. Our hearts palpitate.

Non è ver? Is it not true?  
Ah! Tu dicesti, ti sovven? Ah, did you say, do you rely on it?  
Per la vita io t'amerò, For my lifetime will I love you,  
Ma mentisti indegna appien, But if unworthy thoughts disagree  
Non fu il cor che tel dettò. It was not the heart that said.

Piano solo - Polonaise No.8 in D minor Op.posth.71 No.1

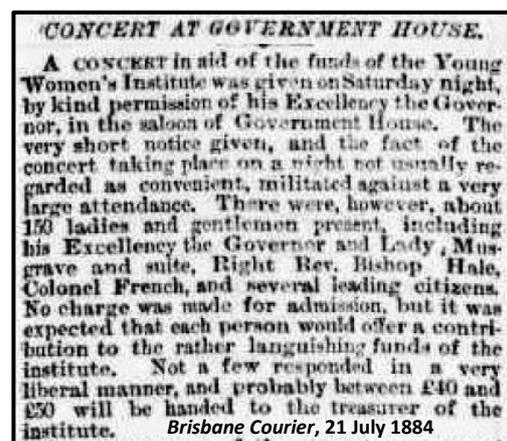
Frédéric Chopin

The works of Chopin have been the core of a pianist's repertoire for nearly two centuries, but in Brisbane in the late nineteenth century audiences would have only heard isolated selections, and some of his pieces were considered rather modern and unusual on first hearing. Among the more immediately accessible of the genres he developed are those in dance form, both the international waltz and those of his Polish homeland, the mazurka and polonaise. This example was published after his death, but was probably composed in the mid-1820s, prior to his permanent departure from Poland. It has a relatively straightforward formal structure, with several contrasting phrases that each recur several times.

Trio - *Through the world* from *The Bohemian Girl*

Michael William Balfe

The trio from *The Bohemian girl* comes from Act III, at the point when the heroine Arline is about to be rescued from her aristocratic home to which she had recently returned, to once again experience the relative freedom of the gypsy lifestyle. She is aided in this clandestine adventure by her lover Thaddeus and his accomplice Devilshoof.



**Text of *Through the world* from *The Bohemian girl* – libretto by Alfred Bunn, based on Cervantes:**

Thaddeus: Through the world wilt thou fly, love, From the world with me? Wilt thou Fortune's frowns defy, love, As I will for thee? A moment more, and your doom is cast!	Arline: Through the world I would fly, love, From the world with thee, Could I hush a father's sigh, love, That would heave for me, The hopes that were brightest, the dreams of the past, And render the prospect dark indeed. Enter here, where detection we need not fear!	Devilshoof: Come, all the world thither fly, Now, come away with me, Never let a lover's sigh Ruin bring on thee! In the fullness of promise recede, Escape is hopeless!
Through the world wilt thou fly ....	Through the world I would fly ...	All the world hither fly ...

Song – *Best of all*

Frank Lewis Moir

Song – *Laddie*

Ciro Pinsuti

Duet – *The Curfew Bell*

Steven Glover

The vocal ballad was a most favourite genre in both domestic music-making and concerts of this period. Many of the composers are unknown today, but on closer examination their excellent craftsmanship becomes clear. Furthermore, the publications of these songs proudly announced the various distinguished performers that were willingly associated with them, as a means of mutual acknowledgement and validation.

Frank Moir was a victim of his own success, in the sense that unscrupulous musical pirates cashed in on his fame, with the result that he could not publish his works profitably, and so his life ended in straightened circumstances. After training at the National Training School for Music, the precursor of the Royal College, he was awarded a 4-year contract by Boosey & Co. He often wrote his own song texts, including *Best of all*, which appeared before 1887. Among the 11 artists listed as performing this song was Alfred Kenningham, principal tenor of St Paul's Cathedral Choir.

After early training in London, Ciro Pinsuti worked briefly in Italy where he studied with Rossini. Returning to England permanently in 1848, he was a popular accompanist at drawing-room musical evenings, teacher of voice at the Royal Academy of Music and coach to visiting Italian singers. Pinsuti wrote several operas and about 250 songs which were very popular in Victorian England. The song *Laddie* was announced as being 'sung with tremendous success' by no less than 27 singers including Violet Cameron, a star of the English stage in comic operas and plays.

Steven Glover was yet another very popular song composer, with up to 1,500 of them being published in a period of less than 25 years. In 1884, the mother-daughter team of Rosina and Emma presented a duet by Glover entitled *Good night*, which was 'charmingly sung'. It is possible that it was also known at *The Curfew Bell*, which we have chosen to present tonight, to complete our 'Carandini tribute'.

**Text of *Best of all* – Frank L Moir:**

'Tis all the world to have thee near, and worse than death be without thee My heart is sad when I'm along, Yet still I do not doubt thee. I long for thee, I sigh for thee, Though nature's choicest gifts surround me, I still must wish for thee, I still must seek for thee, Nor be at rest, till I have found thee.	I know full well the earth is fair, The Heav'n above in azure shineth, My heart is full of gratitude, Yet till for thee is pineth. I long for thee, I sigh for thee! Though bright the sunshine falls around me I still must wish for thee, I still must seek for thee, Nor be at rest, till I have found thee.	Though Earth my smile, and Sun may shine, And I may feel the tough of nature, Tho' I may see in visions bright They face and ev'ry feature, There still remains a heavy load, An aching void of longing sorrow. Which I alone can feel, and only sleep can heal, With balmy wing, until tomorrow. Then come to me, O! come to me, 'Tis worse than death to be without thee, And I will live for thee, and I will love but thee, And be at rest, when I have found thee!
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**Text of *Laddie* – HL D'Arcy Jaxone:**

Laddie was somebody's darling So somebody often said; And his loving breast was a perfect rest, For somebody's weary head. And somebody's smile was like sunshine, When walking by somebody's side, And oft as he told the story of old, So somebody's lips replied 'O! Laddie, Laddie, Laddie, I never can love but thee; Until death doth part, You have won my heart, And are all the world to me.'	Laddie was somebody's darling, But somebody's love grew cold; The idol he made, a victim was laid, At the shrine of the god of gold; So, sunlight was chang'd into shadow, And he bow'd his head in the strife; In a broken heart, he buried each part, Of the light, and love of his life. 'O! Laddie, Laddie, Laddie, Thou were made for more than this, To be lov'd a day, And then flung away, Just bought, and sold with a kiss.'	O! Laddie was somebody's darling, As somebody knows today, But love tarried late, for the Golden Gate, Has sever'd their lives for aye; But in the green acre of Heav'n, Where somebody knows he sleeps; O'er a grassy grave, where moondaisies wave, Somebody kneels and weeps, 'O! Laddie, Laddie, Laddie, Come back, if 'tis but to say, The angels above, Have found thee a love, And borne they burden away!
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**Text of *The Curfew Bell* – Henry Wadsworth Longfellow**

Solemnly, mournfully, dealing its dole, The curfew Bell is beginning to toll. Cover the embers, and put out the light; Toil comes with the morning, and rest with the night. Dark grow the windows, and quenched is the fire; Sound fades into silence, all footsteps retire. No voice in the chambers, no sound in the hall! Sleep and oblivion reign over all!	The book is completed, and closed, like the day; And the hand that has written it lays it away. Dim grow its fancies; forgotten they lie, Like coals in the ashes, they darken and die. Song sinks into silence, the story is told, The windows are darkened, the hearthstone is cold. Darker and darker the black shadows fall; Sleep and oblivion reign over all.
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### 3. An evening serenade on 8 May 1893 for Governor Norman

Song – *My Queen* Jacques Blumenthal  
 Song – *Let me love thee* Luigi Arditi  
 Duet – *The Fishermen* Vincenzo Gabussi

Formed in 1884, the Brisbane Liedertafel was a young ensemble at the time of this event at Government House, less than a decade later. Though using a German term signifying social music-making (Liedertafel: song table), it was always an inclusive community of male singers. However its name, and the involvement of German members and guest soloists, led to wartime difficulties so the choir rebranded as the Apollo Club, which it retains today. William Arthur Caffisch was the first accompanist and in 1891 became its conductor, holding this position until departing for Tasmania in 1908. During his tenure the Liedertafel was one of the most active choral-orchestral societies, presenting many concerts in major venues. It had a reputation for both serious music and lighter entertainments, and within its membership were several of Brisbane's best known soloists. All these features were in evidence at the serenade presented to the Governor in May 1893. As the details of solo items were not listed, we have selected repertoire that was performed various Liedertafel singers in the early 1890s, which also could well have been heard on that occasion.

Mr CR Jones, who performed *My Queen* at a Liedertafel concert in May 1892, was described as having 'a remarkably sweet voice, he sings with so much taste and feeling and is favoured with such an agreeable stage presence'. The composer Blumenthal was born in Hamburg, but after studies in Vienne and Paris, he settled in London in 1844, where he became the pianist for Queen Victoria. The song appeared in 1885 at the height of his popularity, but despite its title, it is on a general theme of love.

The baritone Mr DB McSwaine was recognised as 'an old time Liedertafel soloist', who for several years was also in demand as a member of concert parties organised by Mrs Gilbert Wilson which appeared in regional centres. His selection for a Liedertafel concert in June 1892 was *Let me love thee* by the well-known Italian composer Arditi, who had an international career that culminated in London where he conducted at Covent Garden. This song was published with the endorsement of having been 'sung by Mr Santley', the greatest baritone oratorio soloist of the era, who recently in 1889 had performed for the Brisbane Musical Union the title role in Mendelssohn's *Elijah*, for which he was world famous.

Mr Edwin Down and Mr CD Daniels performed the duet *The fishermen* at a Liedertafel concert in October 1893, but apart from notices of their regular appearances as soloists during the 1890s, details about them are lacking. The composer Gabussi had come to the early attention of Rossini and Bellini, and during his short career which took him to London he had a major success with his opera *Clemenza di Valois*. He was however better known for his prolific output of c.100 vocal duets, which like the one heard tonight often celebrate aspects of daily life.

#### Text of *My Queen* - Stella:

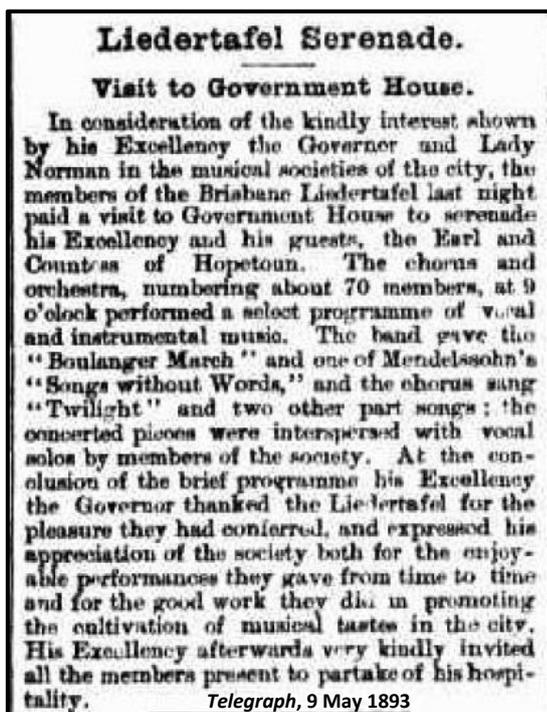
Where and how shall I earliest meet her, What are the words she first will say, By what name shall I learn to greet her, I know not now, but 'twill come some day. With the selfsame sunlight shining upon her, Streaming down on her ringlet sheet, She is standing somewhere, she I would honor, She that I wait for, my Queen, my Queen.	I will not dream of her tall and stately, She that I love may be fairy light; I will not say she should walk sedately, Whatever she does, it will sure be right, And she may be humble or proud, my lady, Or that sweet calm, which is just between; But when'er she comes she'll find me ready, To do her homage, my Queen, my Queen.	But she must be courteous, she must be holy, Pure in her spirit, that maiden I love, Whether her birth be noble or lowly, I care no more than the spirit above. And I'll give my heart to my Lady's keeping, And ever her strength on mine shall lean, And the stars shall fall, and the angels weeping, E'er I cease to love her, my Queen, my Queen.
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#### Text of *Let me love thee* - Walter Maynard:

Let me love thee, Let me bask in the sunshine of thy beauty; Let me love thee and I'll ask To fulfil no sweeter duty; Let me kneeling at thy feet, Worship at the only shrine, Where true love and passion meet In a harmony divine.	I would tell thee, did I dare, How this heart for thee is beating; How I long with thee to share Joy but known at lover's meeting How each thought by night and day To thee ev'ry moment flies, Who my soul is now the prey Of a love that never dies.	When those wondrous eyes of thine, Flash'd like meteors first before me, Light from Heaven seem'd to shine, And command me to adore thee; That command I have obey'd, It was destiny's decree, And my vows of love are said Gentle Goddess all to thee.
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#### Text of *The Fishermen* – translation possibly by EJ Biedermann:

Ere morning sun has risen I quit my humble dwelling, And as the night stars glisten, once more I leave the land, But those sad words of parting, my lips can ne'er command! Whilst near the seashore gliding, The smaller boats are hiding, still near the seashore gliding, Our pilot in his daring will be the tempest sharing.	Italia lov'd and cherish'd, I ne'er can wish to leave, Thousands of heart have perish'd and treach'rous waves deceive. No danger ever menaced, rusting fond hearts believe, Whilst near ... Now as we sail, born by the gale, shall courage fail? Lov'd home I ne'er can wish to leave, no, Italia, I cannot leave.
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#### 4. Society balls and a visiting diva during the time of Governor Lamington

The ball at Government House on Tuesday, the first given by his Excellency the Governor and Lady Lamington, was a most brilliant entertainment, and so excellent were all the arrangements that the old mansion, which though the scene of many similar functions was always eminently unfitted for all social requirements, seemed to have become elastic, and made ample space without discomfort for the several hundred guests.

Roe (Punjab) with Mrs. Gounod. An admirable band of seven performers (led by Mr. McKennairey) was stationed at the upper end of the hall beneath the staircase. The programme was arranged and the music selected by Lady Lamington. The music included several numbers, notably the "May" polka, specially scored for her ladyship. There were 14 dances to which, after midnight, two extras were added. The ball did not conclude until 1 o'clock this morning.

Week, 11 September 1896

Piano Solo - *The May Polka*

Charles F. Albert

Waltz song from *Roméo et Juliette*

Gounod

Official receptions and balls were an annual feature of life at Government House, but while dance music was often called for, it was rarely reported upon in detail apart from the presence of a band, and perhaps the name of the conductor. An exception to this was the event on 8 September 1896, for which Lady Lamington selected the repertoire. 'An admirable band led by Mr McKennairey was stationed beneath the staircase', and among the menu of 14 dances, *The May Polka* by Charles Albert was 'specially scored for her Ladyship'. The French emigré composer was based in England, but this example from his prolific output of dance music was published in Baltimore in 1850 and 'respectfully dedicated to Mrs AF Field'.

The visit to Brisbane of the international operatic star Emma Albani (1847-1930) during her 1898 tour of Australia might not have happened, but for the special efforts of several local music lovers. The response at her Exhibition Building concert was claimed to have more than compensated for the effort in travelling here for just a single concert. By that time the Canadian-born Albani had ceased performing in opera after nearly 30 years singing all the major roles in Italy, London, Paris and New York, but she continued



Emma Albani

to tour until 1911, the year her autobiography *Forty Years of Song* appeared. Albani had made the social acquaintance of the Lamingtons in London prior to their sojourn in Brisbane, so it was natural that she was an honoured guest at Government House during her brief stay. The famous *Waltz Song* from Gounod's *Roméo et Juliette* was one of the virtuosic items on her program, alongside arias by Haydn, Verdi and selected folksongs.

**Text of *Waltz song from Roméo et Juliette* – libretto by Jules Barbier and Michel Carré:**

Je veux vivre dans le rêve qui m'enivre ce jour encore!  
Douce flamme, je te garde dans mon âme, comme un trésor!  
Cette ivresse de jeunesse ne dure hélas, qu'un jour!  
Puis vient l'heure où l'on pleure,  
Le cœur cède à l'amour, et le bonheur fuit sans retour!  
Loin de l'hiver morose, laisse-moi sommeiller,  
Et respirer la rose, avant de l'effeuiller.

I want to live in the dream that thrills me more of this day!  
Sweet flame I'm guarding you in my soul like a treasure!  
This thrill of youthfulness doesn't last, alas, but a day  
Then comes the hour when we cry  
the heart yields to love and happiness flees without ever coming back!  
Let me stay asleep away from the dreary winter  
and savour the rose's scent before it withers

#### 5. A Royal Celebration on 9 November 1906 hosted by Governor Chelmsford

Partsongs

*O Hush Thee, my Babie*

Arthur Sullivan

*Sweet and low*

Joseph Barnby

*Good Night, Beloved*

Pinsuti

The gala celebration of King Edward VII's 65th birthday at Government House featured many of the finest local performers. After presenting that entire program on the exact anniversary last year, we conclude tonight's concert with a reprise of three of the partsongs that framed the event. The texts of each of them are derived from a larger poetic or dramatic work, respectively Scott's *Guy Mannering*, Tennyson's *The Princess* and Longfellow's play *The Spanish student*. Each presents an intimate scene, either between parent and child or two lovers, so the settings are somewhat subdued, but full of rich harmony and beautifully contoured melodies. In 1906 these works were performed by a group of well-known Brisbane singers including Katie Wagner, Mr EW Muller and Mr PJ Henry. Most notably the alto part was sung by Lena Hammond (d.1945), who had a long career as a vocal recitalist and teacher in Brisbane, after which her legacy lived on through the Emily Hammond Scholarship.

**Text of *O Hush Thee, my Babie* – Sir Walter Scott:**

O hush thee, my babie, thy sire was a knight,  
Thy mother a lady both gentle and bright,  
The woods and the glens from the tow'rs  
which we see,  
They are all belonging, dear babie, to thee.

O fear not the bugle, though loudly it blows;  
It calls but the warders that guard thy repose,  
Their bows would be bended, their blades  
would be red,  
Ere the step of a foeman draws near to thy bed.

O hush thee, my babie, the time soon will come,  
When thy sleep shall be broken by trumpet and drum,  
Then hush thee, my darling, take rest while  
you may,  
For strife comes with manhood, and waking with day

**Text of *Sweet and low* – Alfred, Lord Tennyson:**

Sweet and low, sweet and low, wind of the western sea,  
Low, low, breathe and blow, wind of the western sea!  
Over the rolling waters go, come from the dying moon, and blow,  
Blow him again to me; while my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest, father will come to thee soon;  
Rest, rest, on mother's breast, father will come to thee soon;  
Father will come to his babe in the best, silver sails all out of the west,  
Under the silver moon: sleep, my little one, sleep, my pretty one, sleep.

**Text of *Good Night, Beloved* – Henry Wadsworth Longfellow:**

Good night! Good night, beloved!  
I come to watch o'er thee!

To be near thee, to be near thee,  
Alone is peace for me.

Thine eyes are stars of morning,  
Thy lips are crimson flowers!

Good night! Good night beloved,  
While I count the weary hours.

# Soirées Musicales Quintette

presents

## Endings and Beginnings

St Mary's Anglican Church  
Main Street Kangaroo Point  
4pm Sunday 3 November 2019

Annie Lower – soprano Rachael Griffin – soprano

Mattias Lower – tenor Leon Warnock – baritone

Peter Roennfeldt – piano

with guest artist

Phillip Gearing - piano



### Program

#### The final vocal ensemble from the end of a decade of prolific activity

Robert Schumann (1810-1856)

*Spanische Liebeslieder* (Spanish love songs) Op.138 (1849)

1. Vorspiel (Prelude) in Bolero tempo – piano duet
2. Tief im Herzen trag' ich Pein (Deep within my heart I harbour anguish) – soprano solo
3. O wie lieblich ist das Mädchen (Oh how lovely is the maiden) – tenor solo
4. Bedeckt mich mit Blumen, ich sterbe vor Liebe (Cover me with flowers, I am dying of love) – soprano duet
5. Flutenreicher Ebro, blühendes Ufer (Water-rich Ebro, blooming banks) – bass solo
6. Intermezzo – Nationaltanz (national dance) – piano duet
7. Weh, wie zornig ist das Mädchen! (Woe, how wrathful is the maiden!) – tenor solo
8. Hoch, hoch sind die Berge (High, high are the mountains) – mezzo soprano solo
9. Blaue Augen hat das Mädchen (Blue eyes hath the maiden) – duet for tenor and bass
10. Dunkler Lichtglanz, blinder Blick (Dark radiance, blind gazing) – vocal quartet

#### A group of early vocal and piano works (to be performed without breaks)

Gabriel Fauré (1845-1924)

*Cantique de Jean Racine* (Canticle of Jean Racine) Op.11 (1865) – vocal quartet

*Romance sans paroles* (Song without words) in A-flat major Op.17 No.3 (1863) – piano solo

*Puisqu'ici-bas tout âme ...* (As here each soul ...) Op.10 No.1 (1873) – duet for tenor and bass

*Romance sans paroles* in A-flat major Op.17 No.1 – piano solo

*Tarentelle* – Aux cieux la lune monte et luit (In the heavens the moon rises and shines) Op.10 No.2 – soprano duet

*Romance sans paroles* in A minor Op.17 No.2 – piano solo

*Madrigal* Op.35 (1883) – vocal quartet

#### Another group of early vocal and piano works

Josef Rheinberger (1839-1901)

*Lockung* (Temptation) Op.25 (1858)

*Romanze* in B-flat minor No.3 from Six Characteristic Pieces Op.67 (1873)

*Die Wasserfee* (The water-sprite) Op.21 (1869)

#### A piano duet inspired by 'La musique de l'avenir' (Music of the future) Fauré and André Messager(1853-1929)

*Souvenirs de Bayreuth – Fantasie en forme de Quadrille sur le themes favoris de 'l'Anneau du Nibelung de Richard Wagner* (1880)

1. Brunnhilde's 'Hoiotho' theme from *Die Walküre*
2. 'Tarnhelm' theme from *Das Rheingold*
3. Siegmund's love song from *Die Walküre*
4. 'Magic fire' theme and Wotan's call from *Die Walküre*
5. 'Siegfried's call' and 'Rhine maidens' song' from *Götterdämmerung*

#### An early piano work and a partsong cycle from the 'fin de siècle'

Charles Villiers Stanford (1852-1924)

*Sweet and low* – No.2 from 'The Princess' Op.68 (1898)

*Romance* in B-flat major No.2 from Six Characteristic Pieces Op.132 (1875)

*O swallow, swallow* – No.5 from 'The Princess'

## About the program

This program features works from key turning points in their composers' lives, demonstrating that as one phase passes, another begins. All five composers were alive during the years 1853-1856, but while one was nearing the end of his career, the others were too young to have started theirs. Most likely none of them would have had the chance to meet, but music has a way of building bridges despite realities of distance and separated spheres of activity. While not necessarily apparent at the time this program was planned, closer examination has revealed that there are indeed many connecting points between today's featured composers and works. All of them apart from Schumann came to maturity after the middle of the nineteenth century, so inevitably they were prone to being influenced by the diverse musical trends that were current in the late romantic era. In particular, irrespective of one's nationality or heritage, no musician from that time could avoid the impact of Richard Wagner, whose 'Music of the future' essay was first published in Paris in 1860, in the French version as *La musique de l'avenir*. In fact, all of our selected composers had direct contact with his music when it was brand new, but apart from the Bayreuth-inspired piano duet, none of today's repertoire is Wagnerian in tone or style.

Schumann and Wagner were coincidentally both residents of Dresden during the late 1840s, but no deep lasting friendship evolved, despite several meetings. In May 1849 when revolution broke out there, the court composer Wagner was forced to flee, due to being implicated in the uprising. Just a few days prior, Schumann had written a letter to a friend concerning the final selection of songs for his *Spanisches Liederspiel*, two of which were excised but then included in the subsequent ensemble song cycle **Spanische Liebeslieder Op.138**, which opens today's concert. We performed the earlier work several years ago, and within both cycles it is possible to discern a narrative of love, disappointment and reconciliation, even though texts by many different Spanish writers are employed. In terms of the required forces, Lieder expert Graham Johnson suggests Op.138 is a 'democratic singers' co-operative', with one final quartet, two duets, and one solo for each voice except for the tenor, whose two short songs mirror each other like the sides of a single coin. A piano duet movement introduces each half, the first in 'bolero tempo' as a singular attempt to give the cycle a distinctively Spanish flavour. Six movements are in G minor and three others are in flat key signatures, another binding device which at the end is resolved into G major. That juncture also aligns with repetition of the summative text 'joy [in love] has been paid for by pain'.

Fauré was just 18 when he wrote as his first piano pieces the **Romances sans paroles Op.17**, which show both a debt to Mendelssohn's *Lieder ohne Worte* as a model, and also an emerging personal style. The other 'first' from his later years of study at the École Niedermeyer was the motet **Cantique de Jean Racine Op.11** which won him a composition prize, while the **Two duets Op.10** also had their genesis around then. These were also his initial attempt in that genre, dedicated to the sisters Claudie and Marianne Viardot, the latter of whom Fauré was infatuated with at the time. While the first duet is a mellifluous setting of Victor Hugo with frequent unexpected harmonic shifts, the second is a *perpetuum mobile* romp, which later in 1875 became an orchestral version. Fauré's collaborator for that exercise was his former student and lifelong friend André Messager, with whom he undertook pilgrimages to Cologne, Munich and Bayreuth to hear Wagner's newest operas. An offshoot of those trips was the irreverent piano duet **Souvenirs de Bayreuth** which they often performed together at parties, but in more serious vein is Fauré's **Madrigal Op.35**. Dedicated to Messager as a wedding gift, it has an undertone of irony and wit, such as might underpin a best man's speech at the reception, and it even opens with the chorale melody 'Aus tiefer Not' (From deep distress) that was often set by Bach, and which possibly held private significance for them both.

Based in Munich for most of his life, Rheinberger matured early with vocal works such as **Lockung Op.25** dating from his twentieth year. Its publication however was delayed until the late 1860s when **Die Wasserfee Op.21** also appeared as a partner work. Both were published as suitable for either a small choir or soloists. Each setting is a masterly combination of individual vocal lines and block harmonic writing, with piano accompaniments evocative of the natural world including forests and oceans, often with imagery of humankind interfacing with the supernatural. Rheinberger was no novice when he produced his **Six Characteristic pieces Op.67** at the age of 34, but its **Romanze No.3** provides a perfect foil for the partsongs with its songlike melodies, which like Mendelssohn's piano pieces could easily be set to words. In the meantime Rheinberger had built a solid reputation as a teacher, and though personally he had a more conservative outlook, he did not deter his students from experimenting with modern styles. Rheinberger's dislike for Wagner's music probably dated from the mid-1860s while he was working as vocal coach at the Munich court opera house - *Tristan und Isolde* finally received its belated première there in 1865, after transferring from Vienna where it was considered unperformable after 70 rehearsals!

The choice of Stanford as the final composer on this program offers an opportunity to highlight both a beginning and an ending from within his prolific output. The **Romanze No.2** from **Characteristic Pieces Op.132** shares both its title and time of composition with the piano piece by Rheinberger already discussed. Although it has a high opus number, it is among several piano solo works that begin Stanford's official listing of his works, all dating from 1875 when the composer was in Leipzig on summer study leave from his teaching position at London's Trinity College. On his third annual visit to Germany the following year, Stanford attended the opening of the Bayreuth Festival Theatre, at which Wagner's *Der Ring des Nibelungen* was first performed, and which is quoted liberally in the Fauré-Messager duet on today's program. Our final bracket also comprises two of the nine movements which comprise Stanford's partsong cycle **The Princess Op.68**, based on Tennyson's epic poem. Published in 1847 just a few years before he became

Britain's poet laureate, the serio-comic blank verse narrative text is interspersed with various songs, of which the lullaby **Sweet and low** was also made popular in the choral setting by Barnby. Other songs are rather heroic in mood, but **O swallow, swallow** has a rippling accompaniment that underpins the 'flight' of the voices. Significantly, the main narrative text presents feminist viewpoints which were then under contention in wider society - the eponymous protagonist is esconced on an island as head of a women's university, a scenario made famous in Gilbert and Sullivan's opera *Princess Ida*. It is not clear why Stanford produced this large work, which appears to have never been recorded, and certainly it is rarely performed. Perhaps it was his own personal *homage*, at the end of the Victorian era, to Tennyson who had died recently in 1892. The illustrious writer had personally requested the young composer to compose incidental music for the 1876 debut of his play *Queen Mary*. That was right at the outset of Stanford's career and just months before he first encountered Wagner's *Ring Cycle* – another beginning!

#### **In memory of James Christiansen OAM (1931-2019)**

We wish to dedicate today's performance to the memory of the eminent musician James Christiansen OAM who passed away last Thursday, a month before what would have been his 88th birthday. James was very supportive of our ensemble, and with his colleague and wife Marilyn Richardson he attended several of our early performances. He had a long association with Lieder and chamber vocal music, with a special affection for works such as Brahms' *Liebeslieder Waltzes* which we performed here at St Mary's in 2017. As singers we benefited from James's vocal expertise both through individual tuition and during his tenure as Opera Queensland's chorusmaster, while Peter has documented his other contributions to local choral music in his published histories of the Queensland Conservatorium and the Brisbane Chorale.