

spring series

new chamber music

CONCERT 1

**featuring players of
the Adelaide Symphony Orchestra.**

Conducted by Nicholas Milton

PROGRAMME

david kotlowy

For winds and strings

quentin s. d. grant

Night Music

INTERVAL

(10 minutes)

raymond chapman smith

Chamber Symphony

john polglase

Dectet in A flat - Chamber Symphony

david kotlowy
For winds and strings

Perhaps it is appropriate that this piece for ten players continues relations explored in *x patterns*, my recent string quartet inspired to some extent by the number ten.

My motivation once again is the development of interlocking melodic patterns and rhythmic cells, and the coupling of instrumental lines. A rhythmic frame is first established by melodic articulation of the cell groups; other figures then either couple onto it and thus reinforce it, or 'mutate' to weave across the established frame.

For winds and strings evolves within a self-imposed restriction of pitch. Consequently, the opening two-note figure spans a mere whole-tone, and the violin accompaniment is but an octave displacement of it. This displacement extends and the rhythmic frame increases only with the addition of ensemble forces.

The second section mutates from the first, with melodic figures based upon the interval of a minor third and played over a framework of 4+4+3+2 quavers. The last section involves the most complex interlocking and line coupling in the piece, and emphasises melodic figures using the 'extended' gamut of a perfect fourth.

Thus complexity and polyphonic activity increase as the piece progresses, although the relationship between melody and rhythm remains explicit throughout.

David Kotlowy

quentin s. d. grant
Night Music

The dark romanticism of this work was partly stimulated by the evocative and disturbing work of German artist Anselm Kieffer and the novels of Austrian writer Hermann Broch, and so has a distinctly 'Germanic' flavour about it.

The work of these two artists is very intense, containing flashes of intense light and undercurrents of extreme darkness, contrasting the mystical aspirations of people with their tendency to fear and hysteria.

This hidden hysteria that is part of every individual's life, but generally kept in check by the movement of life itself and released only at times of bereavement or breakdown, is the theme of *Night Piece*. An hysteria that is in touch with the broader forces of life and death, that contains both extreme despair and great ecstasy, but is carefully kept in necessary check by the rest of the individual's personality in their day to day lives.

Quentin S. D. Grant

**THERE WILL BE A SHORT INTERVAL OF 10 MINUTES
FOLLOWING THIS PIECE**

raymond chapman smith
Chamber Symphony

My Chamber Symphony is in a continuous single movement, made up of three sections which can each be seen as bearing some of the characteristics of familiar, catalogued types. The opening Adagio is a kind of "pocket" sonata form while the central Moderato is a distant relative of a relaxed Scherzo and Trio with a touch of Rondo on its mother's side. The final section is a Chaconne which recapitulates all the previous material in a highly condensed form.

In another, perhaps more obvious, way the piece is a series of variations - ten of a linear character, followed by their more harmonic counterparts is the final Chaconne. Beyond these floorplan aspects are several textual elements which brewed for some time before the music took its present shape. The initial material is a transformation of the opening melodic idea from Alban Berg's great 'Chamber Concerto' of 1923 - a thematic cell which contains a musical anagram of Arnold Schoenberg's name. Schoenberg's two, formidable Chamber Symphonies were inevitable models. The syntax (phrase structure, period and sentence types) were generated by an adaption of Leopold Spinner's exemplary analysis of the second movement of Anton Webern's Concerto op. 24.

Lastly, a further, if earlier, Viennese connection is made in the three, slow variations for octet (no flute and oboe) - a small homage to Schubert and one of his most remarkable inventions.

Raymond Chapman Smith

john polglase
Dectet in A flat - Chamber Symphony

First Part
Andante Tranquillo, Agitato.

Second Part
Largetto, Allegretto misterioso, Presto agitato.

This two movement work continues my current interest in composing music which is, in a more conventional way, tonal, thematic and developmental. The form of the piece is one I have used several times before; a first movement which, after a slow(ish) contemplative opening moves into a fast, more 'sonata' like section with differing groups of material which are developed and return, all be it, in an altered way.

The second movement is in several distinct sections, each self-contained but which may, at times, refer to material from previous sections. Such a reference is evident in the closing part of the movement where material from the first section - in the form of the opening cadence - creates a bridge to the recapitulation and onto the coda of the movement and ending of the whole piece.

While not myself directly influenced by Arnold Schoenberg (in style at least) one cannot help but be indebted to this composer for his 'First Chamber Symphony', a work who's sound world is indirectly responsible for the creation of this concert and which, for me at least, remains a high point of his output.

John Polglase

Players of the Adelaide Symphony Orchestra

Nicholas Milton Conductor

Nicholas is the Concert Master of the Adelaide Symphony Orchestra. He holds a Masters Degree in conducting from the Maines College of Music, New York and is currently Artist in Residence at the City University of New York.

Elizabeth Koch flute

Elizabeth is Principal Flute with the Adelaide Chamber Orchestra as well as fulfilling her role with the ASO. She is also on staff at the Flinders Street School of Music and is an extremely active and enthusiastic figure on the local music scene.

Alison Stewart-Klein oboe

Since graduating from Adelaide University Alison has studied, performed and toured widely in Europe, Israel and Japan. She has been a permanent member of the ASO since 1993 as well as Principal Oboe of the Adelaide Chamber Orchestra.

Darren Skelton clarinet

Darren completed his studies with Gregory Blackman with distinction. He is currently second E flat clarinet with the ASO as well as Principal with the S. A. Police Band and the Adelaide Chamber Orchestra.

Philip Hall

Philip is Principal Horn with the orchestra and has worked with various musical ensembles throughout Australia. He is also President of the Australian National Grumpy Persons Party (currently canvassing for extended membership).

Andrew Barnes bassoon

Andrews studies include a Queen's Trust scholarship, two years at the Geneva Conservatoire, where he was awarded first prize in the Swiss Young Performers competition, and became the first bassoonist to be awarded the "Performers Certificate" at the Indiana University in America.

Margaret Blades violin

Margaret is Associate Concert Master with the ASO as well as acting as Leader for the Adelaide Chamber Orchestra. She has appeared as soloist with the Adelaide, Melbourne and Tasmanian Symphony Orchestras as well as being a regular chamber player for Musica Viva and ABC Classic FM.

Michael Milton violin

Michael is Principal Second Violin with the ASO as well as a regular performer of chamber music. This is the second time he has appeared in a concert of this series, having led a string quartet in the last of 1996's concerts.

Juris Ezergailis viola

Juris is Principal Viola of the ASO and Adelaide Chamber Orchestra. He is a frequent performer of new music and has a long association with the composers featured in this concert. His favourite colour is blue.

Alison Both 'cello

Alison completed a Bachelor of Music with Janis Laurs in 1984 and has since worked as a freelance 'cellist in Adelaide with frequent appearances with the ASO, in chamber music performance and the performance of 20th century music.

Young - Hee Chan double bass

Young Hee has recently been appointed Associated Principal bass with the ASO. Previously she has been very active in chamber music and has been soloist with the Singapore Symphony Orchestra.

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The Adelaide Symphony Orchestra.

Pilgrim Church.