

JULY 17th

**the
firm**

**series
2000**

concert one

duos and trios

**Players of the Adelaide
Symphony Orchestra,**

Directed by

Nicholas Milton

Performers

Nicholas Milton, violin

Juris Ezergailis, viola

Cameron Waters, cello

Peter Duggan, oboe, cor Anglais

Haig Burnell, clarinets

programme

j s bach

Chaconne from the D minor violin partita

raymond chapman smith

Trio for Oboe, Viola and Cello

john polglase

Trio No 2

quentin sd grant

Desire

short interval

david kotlowy

through a rainBow's arch

raymond chapman smith

Trio for Oboe, Violin and Cello

brenton langbein

Duo

Raymond Chapman Smith
Trio for Oboe, Viola and Cello (1998)

Andante

Adagio e dolce

Vivace

John Polglase

Trio no. 2

for clarinet, viola and 'cello

Adagio con forza

agitato appassionatamente

This work, my second trio, was composed for an earlier manifestation of *The Firm* (around 1994 I think) and shortly after my string trio. Like its predecessor my second trio falls into two movements but unlike the string trio each of the movements is self contained. This was a deliberate change from the first trio which had each movement as a kind of conglomerate of different sections combining to create a larger form. This work is really an ensemble piece and the three performers are treated very much as a single unit with only the occasional solo voice leaving the texture and taking on a prominent role.

The first movement is a set of variations based on the very opening figure of three notes. It has a dense, urgent feel and the subsequent variations move through various treatments of the theme returning to a clear statement at the end.

The second movement is of a very different character, resembling a *perpetuum mobile* it is marked 'relentlessly forward'. The two string parts overlap in a continuous, driving rhythm while the clarinet provides a (usually) sustained accompaniment. A contrasting central section sees a brief return of the theme from the first movement as a kind of pastoral folk-like tune played by the clarinet which grows out of the texture and dissolves back into it. After a rather frantic recapitulation the work closes with a melancholy and mournful coda.

Quentin SD Grant

Desire (1992)

Dark Dream: Largo espressivo

The Vine: Andante

Escape: Con estro poetico

Written at a time of personal darkness, *Desire* is in some ways a comment on that experience. In its three sections the piece moves from intense darkness (*Dark Dream*) to hope (*The Vine*) through to movement, troubled but energetic and active (*Escape*). The effect is one of a gradual quickening from the slow pulse of its beginning through to the fast and agitated ending. The "desire" of the title is the desire for life itself: it is what is left when all other elements of the personality have been depressed. Even when inner voices may be calling, the cruelest of all words, "suicide" there is an even deeper level where that basic burning desire for existence, immovable and tangible, seats itself.

david kotlowy

through a rainBow's arch (2000)

This trio is a companion piece to my String Trio of 1998. Both pieces explore colour, pitch and duration in a similar

manner. Colour is variegated by the bow's position along the string and the amount of air passing through the bass clarinet. Pitch is varied microtonally, like subtle changes in the breeze. The long pitches produced by bow or breath are juxtaposed with left-hand pizzicato and key-slaps -- the shadows of music production.

Comparisons can again be made to the circular, coiling movements of Taijiquan. Although one must learn Taijiquan form exactly, the shape and duration of each part remain unique to each practitioner -- determined by physique and breath of each individual. The body's internal energy is harnessed to flow along with the external form. One learns to do this only through awareness and focussed attention, hence the calm demeanor of Taijiquan. The movements flow together, "Like water in a river or clouds in the sky."

Søren Kierkegaard proposes that the significance of music lies in its constant vanishing in time. John Cage has likened his music to weather; there is nothing to take home with us in the way of a tune or beat to arrest time's erasure and yet there is no sense of loss. The impermanence of a rainbow is fitting image.

The trio's title was extracted from Cage's substantial mesostic delivered as six Norton Lectures at Harvard University during the academic year 1988 - 1989.

A mesostic is an acrostic whose governing letters form a spine down the middle of the text, rather than the left-hand margin. The mesostic rule is that a given capitalised letter does not occur between it and the preceding capitalised letter. In this case, the spine is the word "intention": is / the

dawn which / it / performs / a rainbow's arch / the / fixed /
not / living

The horizontal, lower case text is derived from a set of source texts that include quotations from Buckminster Fuller, Emerson, Thoreau and Wittgenstein. The parts of language (particles, nouns, verbs, etc.) become homogenised through their selection by chance, and are able to be treated equally -- like pitch in twelve note composition. Ordinary words are rendered into syntactically and semantically arbitrary patterns -- a play of semantic hits and misses. We are encouraged to find deeper levels of association in the language, while also letting the words lie as they are. We are afforded an experience of diffusion and attention.

With attention we find that boundaries dissolve, all things change -- life is unfixed.

Raymond Chapman Smith

Trio for Oboe, Violin and Cello (2000)

Allegro

Adagio, sostenuto e dolente

Presto

Brenton Langbein (1928 - 1993)

Duo for Violin and Viola (1959)

Moderato

Poco adagio

Gigue

Brenton Langbein was, for several years friend, mentor and collaborator with members of the Firm.

Born in Gawler to parents of German and Scottish ancestry, Brenton Langbein commenced studies aged five, and when eleven won a scholarship to the Elder Conservatorium of Music. He started playing with the Adelaide Symphony Orchestra at fourteen and in 1948 became a member of the Sydney Symphony Orchestra and solo performer while studying composition with Eugene Goosens.

After moving to Europe in 1951 to study in Switzerland and Vienna he settled permanently in Zürich in 1953.

He was appointed leader of Paul Zacher's Collegium Musicum Chamber Orchestra and Violin Professor at the Basle Academy and founded the internationally renowned Die Kammersolisten Zürich in 1961.

Brenton established youth orchestra schools in Zürich and Basle, and was Music Director of Opera Factory Zürich.

He returned regularly to play and conduct in Australia; as the inaugural Director of the Adelaide Chamber Orchestra, the co-founder of the Barossa Music Festival as well as in many other roles.

(Jeanette Sandford-Morgan)

About the Players of the Adelaide Symphony Orchestra

An orchestra's place in its community extends much further than the concerts it presents: it is an integral part of the fabric of a town's cultural life. Adelaide's orchestra enjoys a much closer integration with its community than many other orchestras do. The interaction ranges from the highly-visible participation in large-scale community celebrations to activities such as those of The Firm, where public profile is not so much the issue.

Over a period of years Adelaide's active and wonderfully self-motivated community of composers have drawn on the members of the Adelaide Symphony Orchestra to help in the realisation of their works, building, un-selfconsciously, a long-term collaboration that has become a fantastic little tradition.

The benefits are mutual: as well as airing the works of local composers the musicians also develop their skills as chamber musicians and interpreters of contemporary music. What's more, they enjoy the music-making and the discovery of new music.

James Koehne, Artistic Administrator
Adelaide Symphony Orchestra

acknowledgments

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A R T S A

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