THE FIRM

SERIES **2001**

Concert five

Langbein String Quartet

Langbein String Quartet

Nicholas Milton	violin 1
Michael Milton	violin 2
Juris Ezergailis	viola
Sarah Denbigh	cello

with guest

Carolyn Mooz	viola

MONDAY OCTOBER 22, 2001

Ludwig van Beethoven
Fugue in D Major Op.137 (1817)

John Polglase
Two Movements for String Quartet

Raymond Chapman Smith
Notturno

INTERVAL

Quentin S.D. Grant
Three Broken Moments

Brenton Langbein
String Quintet

John Polglase
Two Movements from String Quartet No.3
(Meditations on the Death of Music) (2001)

Meditatio.
Poco andante, con ammarezza. Energico

The first two movements of my third string quartet are performed tonight as a 'work in progress'. The quartet was begun early in 2001 after discussions with Peter Tanfield, leader of the Australian String Quartet, but work was suspended after the completion of these movements due to my commitment with the Adelaide Symphony Orchestra. After a year of composing works for orchestral forces I am anxious to return to the quartet medium and I am looking forward to concentrating my energies in finishing this work.

The projected plan for the quartet is for six movements alternating relatively short, slower and more contemplative movements with larger scale, energetic ones. One movement (probably the fourth) is going to be a large(ish) set of variations on a theme kindly lent to me by Quincy Grant, and unifying material will be shared between movements bringing a large scale architecture to the quartet. That's the plan anyway, these things have a habit of taking on a life of their own. The first two movements heard tonight reflect this basic outline. 'Meditatio' is quite static, based on one or two simple gestures, while the second movement is more a formal argument between a number of related ideas.

Raymond Chapman Smith
Notturno for string quintet (2001)

Allegretto, quasi andante.

Lento - comodo - lento.

Vivace, ma non troppo - andantino - vivace, ma non troppo.

Vivace - andantino - vivace - andante, molto tranquillo e teneramente.

Quentin S.D. Grant
Three Broken Moments (2001)

Nervoso.
Alla Marcia.
Agitato.

Best described as a melancholic march surrounded by two bodyguards, Three Broken Moments was written very quickly, and in a mood of high spleen and agitation. At the time the prevailing spirit of my country was exposed as – rather than being (as myth always had it) strong, generous and egalitarian – being sour, vicious and cowardly. As rich as mediaeval royalty we kicked vitriolicly at beggars coming to our doors and shot at them sitting shivering in their boats.

Brenton Langbein
String Quintet (1952)

Moderato.
Scherzo.
Lento.

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 Kämmermusiker 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)

The **Langbein String Quartet** is an invention of the Firm, in recognition of the late Brenton Langbein – violinist of international repute; friend and mentor to many South Australian composers and musicians, and a composer whose works we are just beginning to appreciate.

Brenton was a great advocate for new music and the Langbein Quartet will focus on the performance of recent compositions alongside quartets by some of Australia's senior composers and a necessary sprinkling of pieces from the broader repertoire.

The establishment of this ensemble is also an acknowledgment of the commitment and superb musicianship of the leading Adelaide Symphony Orchestra players with whom we have been privileged to work with in recent years.

THE FIRM

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