

The Zephyr String Quartet

Ben Dolman

Vanessa Neagle

Anna Weisz

Hilary Kleinig

Stain: Tom No. 2 Hilferich Mathias Anna Lawrence

Emallenta Robert LaGrassa

Geneside Fredric May

Elbuk Hilary Kleinig

10 minute concert

Six Moments for String Trio Arpa Carrada

Sarabande Joshua van Erckelenberg

Madison Towns String Quartet No. 1 Anne Corwin

the firm 2004

CONCERT TWO

The Zephyr String Quartet

Ben Dollman

Vanessa Neagle

Anna Webb

Hilary Kleinig

String Trio No. 1 *Ulterior Motives* Anne Cawrse

Emoticons Rebecca Harrison

Genocide Freddie May

Sibuk Hilary Kleinig

10 minute interval

Six Moments for String Trio Angus Barnacle

Sarabande Joshua van Konkelenberg

Modern Times String Quartet No. 1 Anne Cawrse

Resolve to be always beginning -to be a beginner!

Rainer Maria Rilke - Letters to a Young Poet

Poems are not...simply emotions... they are experiences. For the sake of a single poem, you must see many cities, many people and things... and know the gestures which small flowers make when they open in the morning. You must be able to think back to streets in unknown neighbourhoods, to unexpected encounters, and to partings you have long seen coming; to days of childhood whose mystery is still unexplained...; to childhood illnesses... to mornings by the sea, to the sea itself, to seas, to nights of travel... and it is still not enough.

R.M.R. - The Notebooks of Malte Laurids Brigge

Pilgrim Church provides wheelchair access via the rear (northern) doors.

Toilets can be accessed through the door on the left of the performance area.

String Trio No. 1 *Ulterior Motives*

Anne Cawrse

This string trio began its life as an uncompleted Piano trio, part of which was resurrected for the 2003 Barossa Music Festival. Considering that three Adelaide/Barossa composers had a little more than a week to compose a concert worth of music, and Anna and Hilary from Zephyr then had to rehearse and perform it, all the music written was interesting and cleverly constructed and surprisingly, there was not a slow, minimalist piece amongst the program!

I am the first to say that not a lot of 'intellectual' musical thought went into *Ulterior Motives*... take a G minor scale, a semitone motive, some chunky chords and an overworked, stressed composer, and this is what you get. As one of the composers involved commented, it is interesting to see what one produces under such tight time constraints: perhaps it shows the musical language with which one is most comfortable, as well as something concerning the personality of the composer. (What this says about me, I'm not too sure...?!)

As this is the piece's third performance by members of Zephyr, the experience has made me think twice about ever spending too much time, thought or energy on any work in the future.

Emoticons

Rebecca Harrison

emoticon:

def. Short for *emotion icon*, a small icon made of keyboard characters that indicates a mood and/or emotion. Emoticons, when read sideways, mimic facial expressions and relay the emotion behind an expression.

Genocide

Freddie May

I've been studying at CASM (Centre for Aboriginal Studies in Music), University of Adelaide, for the past six months. This is my first string quartet I've ever written.

The song 'Genocide', recorded in 1981 by the band Us Mob, inspired this piece. The song tells of the lack of acknowledgement of past wrongs, a message that is still relevant today.

In my piece, the string quartet players seek to emulate electric guitar playing styles, and I hope it is a bridge from the past to the future.

I'd like to thank David Kotlowy and Ashley Turner for their encouragement.

Sibuk

Hilary Kleinig

Sibuk (meaning "busy" in Indonesian) is one of a set of pieces that I wrote for a visual documentary of a trip to the Spice Islands in Indonesia. The main cello theme is borrowed from a Gamelan piece and I have tried to imitate the hypnotic, driving nature of Gamelan music in the outer sections of this piece to complement scenes of people working in the film.

Six Moments for String Trio

Angus Barnacle

- 1 September Vicissitudes
- 2 February - Sun Through a Window
- 3 Nightfall
- 4 Resolve
- 5 Later
- 6 Epilogue

Sarabande

Joshua van Konkelenberg

Imagine; a man is sitting at his table before a dance. As the dance begins, a lady invites him up, and they whirl around the ballroom floor, following each other's lead, turning this way and that. When the dance ends, the man sits back down, this time, at the lady's table.

This little piece is set in a hybrid mould, somewhere between the Minuet and Trio form (Sarabande and Waltz), and a sonata. Actually, it is both at the same time. The Sarabande (First theme) opens the piece, and brings it to a close, like a da capo. The Waltz (Second theme) introduces an element of tension and development. At the recapitulation (and climax of the piece), the order of the themes is reversed.

Almost like Palestrina at the ballroom, this piece is full of imitative writing, thematic painting (lamenting bass, and old dance gestures), and key symbolism, while very German modulations take us from F major to F# minor and back. However, we do not end where we begin. Having gotten up to dance, the man can never forget his encounter with the lady...

'Modern Times' String Quartet No. 1

Anne Cawrse

- 1/ *Impromptu-Futurism*
- 2/ *Chaconne-Surrealism*
- 3/ *Scherzo-Dada*

The changes and discoveries made in the late 19th and early 20th century brought about a series of influential artistic movements. This period of time can be loosely referred to as Modernism. The three movements referred to in this quartet have influenced all areas of art,

from the visual to the dramatic and of course, the musical. While some composers have allied themselves with the modernist movement as a whole, endeavouring above all else to, as Ezra Pound said, "make it new", some have taken specific interest in one particular movement. These include American composer John Cage and his indebtedness to Dada, and the Italian futurist Russolo.

The quartet was composed in late 2002, and tonight will be its premiere performance. In writing this string quartet, I neither tried to write as a Surrealist, Futurist or Dada composer would, nor did I (or do I now,) align my attitude towards composing with any of these modernist traditions. Rather, I focused on the 'idea' of each movement, concentrating on one particular aspect of the movement and attempting to display that through the music.

Impromptu-Futurism displays the speed and violence of the futurists. Beginning with an incessantly repeated 'A', a series of fourths is worked through, a new note being added at each new episode, until all 12 notes are accumulated, and the developing themes are propelled towards an inevitable disintegration. *Chaconne-Surrealism* contrasts dissonant tonal clusters against unrelated diatonic harmonies. The music floats and at times squirms, resolving and un-resolving itself unsystematically. Like a Dali painting, one cannot be sure what is real: the diatonic triads or the clusters they dissolve into and from. The rhythmic uncertainty of the middle section of this movement is inspired by Radiohead's hypnotic and trance-like *Pyramid Song*. *Scherzo-Dada* is my interpretation of 'nonsense art'. Inspired by cartoon music, its structure was conceived by chance, and its nonsensical performance instructions are homage to Satie, the inventor of 'serious' background music. Feel free to laugh!

The Zephyr Quartet formed in late 1998 to take part in the Open Space Arts Festival held in the Space Theatre where they performed works with a jazz trio. This blending of styles is an ethos that has continued and since then Zephyr has established itself as a most versatile ensemble involved in a wide range of activities and music genres.

The quartet has received tuition from the Takacs Quartet, Australian String Quartet and at the National Academy of Music, and performed at festivals including the Adelaide Festival, Adelaide Fringe, Barossa Music Festival and the Glenelg Jazz Festival. Zephyr received funding from SAYAB to record a CD of original compositions in 2002 and in 2004 were assisted through ARTSA to develop a multi-arts performance piece "Inside the Kaleidoscope" working together with Blue Onion New Media and independent composers, film makers, electronic sound artists and dancers which was presented as part of the *Inspace* program at the Festival Center.

In 2003 Zephyr composed music for and performed in a music-theatre workshop production "Home" in collaboration with the Restless Dance Company and the State Opera of SA. Zephyr has presented a concert for Musica Viva's *Menage* series and currently performs for the Musica Viva in Schools program.

As well as appearances in clubs and pubs, recording and composing music for film, a lot of Zephyr's work is promoting and presenting the work of Adelaide and Australian composers. In 2003 and 2004 Zephyr performed for "The FIRM"'s concert series presenting new works by young Adelaide composers.

*We of the here and now are not for a moment hedged
in the time-world, nor confined with it, we are
incessantly flowing over and over to those who
preceded us, to our origins and to those who
seemingly come after us.*

R.M.R.

Next Concert:

Monday July 19

The Firm

presents

Stefan Ammer, piano

Hauer Zwölftonspiel

Polglase Bagatelles

Cary Strange Places

Meale Coruscations

Beethoven Bagatelles Op.126

Please join the performers and composers after the concert for
complimentary drinks and tortes by Gabriele.

the firm

and

Dani Raymond: Savvy Arts Management

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Adelaide Symphony Orchestra

Jeanette Sandford-Morgan

ABC Classic FM

5MBS

Radio Adelaide

The Pilgrim Church

