

David Lockett
piano

Five Little Pianos piece

John Cage

Second Rhapsody

George Gershwin

Two Rhapsodies for Piano, Op. 49
Columbia Records (New York, 1927)

Irving Berlin

Eight Legitimate

George Gershwin

John Cage

John Cage

the firm 2004

CONCERT FOUR

David Lockett
piano

Five late piano pieces

Ludwig van Beethoven

Sonata II (2004)

Raymond Chapman Smith

Zwölftonspiel (28 July, 1952)
Zwölftonspiel (New Year, 1947)

Josef Matthias Hauer

Eight Bagatelles

Quentin SD Grant

short interval

Sonata in E major, Op. 109 (1820)

Ludwig van Beethoven

The way to any explanation of aesthetic value must be cut off. What is valuable in a Beethoven sonata? The sequence of notes? The feelings Beethoven had when composing it? The state of mind produced by listening to it? I would reply, said Wittgenstein, that whatever I was told, I would reject, and that not because the explanation was false but because it was an explanation.

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

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

Five late piano pieces

Ludwig van Beethoven

Waltz in E flat (1824)

Allegretto quasi andante in G minor (1825)

Klavierstück in B flat (1818)

Waltz in D (1825)

Allegretto in B minor (1821)

From the diary of Dr Carl von Bursy:

Vienna, 1 June 1820

Beethoven came out of the room next door to me ...

Small, rather stocky, hair combed back with much grey in it, a rather red face, fiery eyes which, although small, are deep-set and unbelievably full of life. He asked me to speak loudly to him because at the moment he again has great difficulties with his hearing, and for that reason wants to go to Baden this summer and be in the country.

I shouted into his ear that for his work he must certainly require plenty of time and inspiration. 'No,' said he, 'I never do anything straight through without pause. I always work on several things at once, and sometimes I work on this one and sometimes on that one.' He misunderstood me very often and had to use the utmost concentration, when I was speaking, to get my meaning. That, of course, embarrassed and disturbed me very much. It disturbed him, too, and this led him to speak more himself and very loudly. He told me a lot about his life and about Vienna. He was venomous and embittered. He raged about everything, and is dissatisfied with everything and he curses Austria and Vienna in particular. He speaks quickly and with great vivacity. He often

banged his fist on the piano and made such a noise that it echoed around the room. He is not exactly reserved; for he told me about his personal affairs and related much about himself and his family. That is precisely the *signum diagnosticum* of hypochondria. I was rather pleased with this hypochondria, because I learned so much about his life from his very lips.

He complains about the present age, and for many reasons. Art no longer occupies a position high above the commonplace, art is no longer held in high esteem.

'Why do you stay in Vienna when every foreign potentate would be glad to give you a place at his court or next to his throne?' 'Certain conditions keep me here', said he, 'but everything here is mean and dirty. Things could not be worse. From top to bottom everything is shabby. You can't trust anyone...'

His lodgings are pleasant and look out over the green *Bastei*. The rooms are well appointed and decently furnished. A bedroom opens out of the entrance hall, on the other side is a music room with a closed piano in it. I saw very little music, there were a few sheets of paper on the desk. Two good oil portraits were on the wall, a man and a woman.

Sonata II (2004)

Raymond Chapman Smith

1. Andante, ma non troppo
2. Presto - Piu lento - Presto
3. Molto adagio - Piu mosso - Molto piu mosso - Adagio, ma non troppo - Piu adagio - Molto Adagio.

An important saying of Schoenberg's: "Compression always means extension!"

Perhaps, after all, something quite simple has emerged, something which has been in my mind for years.

The form: A condensed sonata movement; a scherzo and trio, and a set of variations.

The content: A tone row that arrived by happy accident and which contains, in its first six notes, all the tonic triads of the last three Beethoven sonatas! For those distressed by arithmetical lacunae, the second half of this 'miracle set' is a transposed mirror of the first.

(Warning! What follows may be disturbing to anyone who clings to romantic ideals and, most especially, to musicians for whom any sort of theoretical information often evinces a state of instantaneous coma.)

The tone row is: D sharp, E, G, A flat, B, C, F sharp, F, D, C sharp, B flat, A.

Zwölftonspiel (28 July, 1952)
Zwölftonspiel (New Year, 1947)

Josef Matthias Hauer

'Music remains music until the Day of Judgement whether it is brought forth through 7, 12 or why not 24 tones! But in our time, for the chaos of our time, the law of twelve tones constitutes the effective and proper serum for salvation. Those who do not want to have musical smallpox should get vaccinated in time!' J.M.H.

Eight Bagatelles

Quentin SD Grant

These eight little pieces were written as an exercise around material borrowed from the Beethoven Sonata we are hearing at the end of the programme. They, and the seven pieces I'm currently writing for the Goldsworthy concert in September, are attempts to broaden my technique and to somehow touch, from afar (from far below) the music of the mighty Beethoven.

Sonata in E major, Op. 109 (1820) Ludwig van Beethoven

1. Vivace, ma non troppo. Sempre legato.
2. Prestissimo.
3. Andante molto cantabile ed espressivo - Molto espressivo - Allegro vivace - un poco meno andante - Allegro, ma non troppo - Tempo primo del tema.

Louis Schlösser writes about Beethoven's method of composition at the time of the last sonatas.

'I carry my ideas about with me for a long time, and often for a very long time, before I write them down,' Beethoven answered. 'In doing so, my memory is so trustworthy that I am sure I will not forget, even after a period of years, a theme I have once committed to memory. I change a great deal, eliminate much and begin again, until I am satisfied with the result; then the working-out, in extension, in diminution, in height and in depth begins in my head, and since I know what I want, the basic idea never leaves me, it mounts and grows, I hear and see the work in my mind in its full proportions, as though already accomplished, and all that remains is the labour of writing it out; this proceeds quickly, depending on the time I have available, since I often have several pieces in the works at once; I am certain, however, not to confuse one with the other. You will ask me where I get my ideas. That I cannot say with certainty. They come unbidden, indirectly, directly. I could grasp them with my hands; in the midst of nature, in the woods, on walks, in the silence of the night, in the early morning, inspired by moods that translate themselves into words for the poet and into tones for me, that sound and surge, roar, until at last they stand before me as notes.'

Next Concert:

Monday September 27
The Firm
presents
Anna Goldsworthy, piano

Fiona Hill Signwaves
Grant Seven Bagatelles
Hauer Zwölftonspiel
Chapman Smith Sonata III
Beethoven Sonata in Ab major Op.110

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

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