

NOV 15/12

The Firm presents

The Schenkerfest Piano Trio

Michael McPhee, violin

Conradin Wallace, viola

Leigh Harrold, piano

with guest artist

Scott Galt (cellist, 19th Century)

Program

1800-1850

1850-1900 / Contemporary

1900-1950 / 1950-2000 / 2000-Present

Piano Trio No. 1

19th Century

1800-1850

the firm 2004  
**CONCERT SEVEN**

*The Firm presents*

**The Settembrini Piano Trio**

Michael Milton, violin

Cameron Waters, cello

Leigh Harrold, piano

with guest artist

Sarah Galbraith, French horn

*Programme*

Serenade Raymond Chapman Smith

Trio no. 6 for violin, horn and piano John Polglase

Piano Trio No.1 Quentin Grant

Allegretto (1812) Ludwig van Beethoven

'What? Should it really be the supreme virtue of a performance, as the virtuosos of musical performance now seem to believe, that one must under all circumstances achieve an *hautrelief* which is simply unsurpassable? Is not this, when applied to Mozart, for example, the true sin against the spirit of Mozart - the cheerful, enthusiastic, tender, enamored spirit of Mozart, who was happily no German and whose seriousness is a gracious, a golden seriousness and *not the* seriousness of a German Philistine? But apparently you think *all music* must leap out of the wall and shake the listener to their very intestines. Only then you consider music "effective." But on *whom are* such effects achieved? On those whom a *noble* artist should never impress: on the mass, on the immature, on the blasé, on the sick, on the idiots, on *Wagnerians!*"

*Friedrich Nietzsche, Nietzsche contra Wagner*

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

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

## Serenade

Raymond Chapman Smith

1. Andante sostenuto
2. Allegro assai
3. Adagio cantabile
4. Allegretto - poco piu lento - Vivace - Allegretto, quasi andante - Allegro molto - Allegretto.

98.

Subjective halos may be considered as the result of a conflict between the light and a living surface. From the conflict between the exciting principle and the excited, an undulating motion arises, which may be illustrated by a comparison with the circles on water. The stone thrown in drives the water in all directions; the effect attains a maximum, it reacts, and being opposed, continues under the surface. The effect goes on, culminates again, and thus the circles are repeated. If we have ever remarked the concentric rings which appear in a glass of water on trying to produce a tone by rubbing the edge; if we call to mind the intermitting pulsations in the reverberations of bells, we shall approach a conception of what may take place on the retina when the image of a luminous object impinges on it, not to mention that as a living and elastic structure, it has already a circular principle in its organisation.

Halos may, however, appear extremely small and numerous when the impinging image is minute, yet powerful, in its effect. The experiment is best made with a piece of gold-leaf placed on the ground and illumined by the sun. In these cases the halos appear in variegated rays. The iridescent appearance produced in the eye when the sun pierces through the leaves of trees seems also to belong to the same class of phenomena.

A light must shine moderately, not dazzle, in order to produce the impression of a halo in the eye; at all events the halos of dazzling lights cannot be observed. We see a splendour of this kind round the image of the sun reflected from the surface of water.

*Johann Wolfgang von Goethe, The Theory of Colours*

"Can you lend me the *Theory of Colours* for a few weeks? It is an important work. His last things are insipid."

*Ludwig van Beethoven, Conversation-book, 1820*

**Trio no. 6 for violin, horn and piano**

**John Polglase**

I Poco andante, Allegro energico

II Adagietto

III Animato brioso

**Piano Trio No.1**

**Quentin SD Grant**

In this year of Beethoven's Residency with the Firm we have been trying, in our own humble and limited ways, to refer to the works of our esteemed guest in the composition of new works for the series. In this three movement piano trio I have, as well as directly using musical material of Beethoven, also attempted to absorb some of His lessons in part writing and in the use of dynamic control. I've also tried to produce a hint of the 'heroic' tone that is often found in His works.

The movements are marked:

1. Allegro ma non troppo ed appassionato
2. Delicato
3. Allegro

## Allegretto in B flat

Ludwig van Beethoven

This brief, graceful piece was composed in June, 1812 as a gift for the then 10 year old pianist, Maximiliane Brentano. Its composition coincides with an almost complete, but abandoned draft of a Piano Trio in F minor which was to have been the successor to Beethoven's most renowned piano trio, the 'Archduke' Op. 97.

The Allegretto in B flat celebrates Beethoven's close and very friendly ties with the Brentano family, one of Austria's most celebrated literary dynasties.

*Letter from Bettina von Brentano to Prince von Pückler-Muskau (1810):*

People were astonished to see me arrive hand in hand with Beethoven at a reception for more than forty people who were seated at tables. He took his place without ceremony, spoke but little because he is deaf; twice he took his notebook out of his pocket and wrote down a couple of figures in it. After dinner the whole company climbed up to the top of the tower of the house in order to look at the view. When they had all gone down again and he and I were alone, he took out his notebook, looked over it, wrote and erased things in it and then said to me, 'My song is finished.' He sat down by the window and sang the whole song out into the open air. Then he said, 'It sounds well, doesn't it? It belongs to you if you like it. I wrote it for you. You incited me to it. I read it in your eyes as if it had all been written down...'

A lady from the upper ranks of society, one of the foremost pianists, performed one of his sonatas. After he had listened to her for a while, he said, 'That's nothing.' He sat down at the piano himself and played the same sonata; it was superhuman.

Beethoven is a frequent guest in our house. The children often take fruit and flowers to his apartment and in return he regales them with sweets and treats them with the greatest kindness.

*Carl Czerny writes about Beethoven and the Brentano children:*

Beethoven often went to the Brentano house and once, one of the members of the family, an eight-year-old girl, whom he had been teasing, in a fit of childish caprice suddenly emptied a bottle of ice-cold water over his head. This little Brentano is the "small friend" to whom Beethoven dedicated one or two short pieces.

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Next Concert:

**Tuesday November 30th**

**The Firm**

**presents**

**Anna Goldsworthy**

*Chapman Smith Sonata III*

*Jill Lowe Meditations*

*Fiona Hill Signwaves*

*Grant Seven Bagatelles*

*Beethoven Piano Sonata in Ab, Opus. 110*

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

the firm

and

**Savvy Arts Management**

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