

The Firm

presents

the

Settembrini Piano Trio

Leigh Harrold Piano
Michael Milton Violin
Cameron Waters Cello
With Guest
Stephanie Wake-Dyster Clarinet

MONDAY JUNE 27, 2005

Eleven Broken Dances

Quentin Grant

... stained glass and bubblegum

David Kotlowy

Four Pieces for clarinet and piano Op.5

Alban Berg

Short Interval

Wie aus der Ferne

Raymond Chapman Smith

Tempus Edax Rerum

Ernst Ludwig Leitner

Adagio

Alban Berg

Man pursues manifold paths. Whoever traces and compares them will see strange figures emerge, figures which seem to belong to that great cipherwriting which one perceives everywhere: on wings and eggshells, in clouds, snow, crystals, and rock formations, on the freezing water, in the interior and exterior of mountains, plants, animals, and men, in the lights of the sky, on touched and rubbed discs of pitch and glass, in the iron filings around a magnet, and in the strange conjunctures of chance.

Novalis: Die Lehrlinge zu Sais

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

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

Eleven Broken Dances

Quentin Grant

for clarinet, violin and piano

Dreamed fragments of European dances from a tumultuous century.

quick-step - often in 6/8 time, this quickstep is in 4 waltz - a round dance in 3/4 time shanty - a salty song of English beginnings ländler - a slow waltz from Austria and southern Germany moresca - a Moorish dance tango - a dance of Argentinean origins furiant - a rapid Bohemian dance promenade - a refined French stroll krakoviak - a ball-breaking Polish dance romance - danced crotch to crotch two-step - a quick dance in 4

Dreams seem like a defence against the regularity and triteness of life, like a free recuperation of our restrained imagination, where she jumbles up all of life's images and interrupts the constant seriousness of grown-ups with a joyous play. Without dreams we would surely age faster; and thus we may regard dreams if not as directly given from above at least as a divine provision, a friendly companion during the pilgrimage to the holy grave.

Novalis: Heinrich von Ofterdingen

Awakening
her eyelids still
half-closed
she says she has dreamed
of a carpet
all in shreds, in tatters

... of stained glass and bubblegum

David Kotlowy

mosaic one inter alia mosaic two

Monkey mind builds cathedrals of imagination and stone and tone poems of stained glass and bubblegum.

from Touching the Edge by Michael McClure

Berg's row from Lulu is used in all three movements.

Mosaic one was written with Leigh Harrold in mind.

Mosaic two follows the structure of Henry Cowell's "26 Simultaneous Mosaics", but was written with Harold Budd in mind.

Inter alia is dedicated to Massaki Sakai.

My monkey: "By contributing to cultural life at this point in time, do I send out a message – however I may rationalize my act and its consequences – that here in the Lucky Country, when it comes down to it, 'everything is alright', i.e. culturally, normality reigns? Might this contribution be construed as an act of indifference to my government's crimes; at worst, perhaps, complicity?"

It is
as though I lay
under a low
sky and breathed
through a needle's eye

Four Pieces for clarinet and piano Op. 5

Alban Berg

- I. Massig
- II. Sehr langsam
- III. Sehr rasch
- IV. Langsam

When compared with Schoenberg's relatively short pieces of a similar kind, and even more with Webern's extremely aphoristic works, Berg's Four Pieces are of a quite different kind. Where Schoenberg condenses and Webern creates a perfect microcosm, Berg's gestures are sketches that might be continued, diffused or multiplied. In this they resemble the sketches for Novellen in Kafka's Journal, which suggest continuations that are not expressed, beyond the actual, 'closed' text - forms that, though complete, yet remain in a sense open.

In July 1914 Berg wrote to his wife Helene in the context of these four pieces: "You too will perhaps like the clarinet pieces, unprepossessing in their form but no less important as a confession, when you get to know their contents and hear them played well."

Forever seduced into memory

into the memory

of memory

Wie aus der Ferne for piano Raymond Chapman Smith

...as from the distance...

- Allegretto, quasi andante
- II. Andantino
- III. Allegro non troppo, ma con brio -Tranquillo e moderato - Allegro
- IV. Adagietto
- V. Allegretto

From the foreship
of the brain those
images shot on the wing
as it were into
the cellula memorialis reach
the cooling chamber
memory

Tempus edax rerum

Ernst Ludwig Leitner

for Violin, Cello and Piano

Tempus edax rerum was composed in 1994 for the Vienna Haydn - Trio who gave the first performance of the work in that year.

The title comes from Ovid's *Metamorphosis*, and may be translated as "Time devours all things"

Ernst Ludwig Leitner is the Professor of Composition at Salzburg's famed Mozarteum. He writes of his music:

"I venture to claim that, in an age which is so dominated by what is terrible and ugly, it takes more courage not to go with the trend by searching desperately for even uglier sounds and noises, but to bear in mind the aptitude and potential of the human ear, and give listeners what they have a right to expect: MUSIC, which, if it is to reach anyone apart from the composer, must continue to be made from melody, harmony (in the comprehensive sense) and rhythm ...

In 1979 Cesar Bresgen wrote:'...Achieving a synthesis of tone colour cosmos and traditional polyphonic thinking would seem to be Leitner's principal concern...'

In the meantime, I have come to reject harmonic harshness which is often present in works of predominantly 'polyphonic thinking', just as I reject music which is only geared to 'tone colour'.

In the final analysis, my encounter with the music of the Viennese School has left the strongest imprint on my own work. Seen from my present vantage point, I would add that sentence to the words of Cesar Bresgen which are quoted above."

The Firm met Ernst Leitner in Salzburg in November 2004 and are pleased to be presenting two Australian premieres of his music in our 2005 season.

Adagio for Piano, Violin and Clarinet

Alban Berg

From the Chamber Concerto for Piano and Violin with 13 wind instruments.

In 1935 Berg returned to the Adagio from his *Chamber Concerto* of ten years earlier and transcribed it for clarinet, violin and piano. In doing so he was responding to a request from the violinist Dea Gombrich, who wanted to perform the movement with a piano accompaniment to mark Berg's 50th birthday. Berg was to die on Christmas Eve 1935 of blood poisoning that followed an insect bite. He was given a blood transfusion from a young Viennese composer of light music. One of Berg's last utterances was to express concern that, were he to recover, it might be as a composer of operetta.

"Berg's personality is fascinating in more ways than one, but what I find most striking is the combination of immediate expressiveness with outstanding structural powers. He was certainly a romantic, even to excess: what he communicates are feelings of fascination, nostalgia, often paroxysm. His music expresses his whole personality and reflects the epoch in which he lived. Yet this orgy of sensations is organised in such detail that it needs the work of a detective to trace the endless ramifications of his ideas. These are scattered in abundance throughout all his scores and even include certain esoteric features such as numerical relationships and cryptograms, difficult to decipher unless one has the key. This formal, even formalistic, symbolism, which might seem to contradict the expression of the feelings that inspired the composer to write, in fact confirms Berg's expressive power, giving it an unusual dimension and an incredible strength and durability.

The Chamber Concerto is one of the most typical examples of the fundamental 'contradiction' in Berg's music between the elaboration

of the formal scheme and the expressive character of the musical material. At the very outset we find an idea that seem ludicrously constricting - the whole work is based on the number 3, a symbol of his friendship with Schoenberg and Webern. Furthermore part of the thematic material consists of the musical transposition of the letters of their three names; and finally one rhythmic ostinato figure is based on the initials of their first names. All these extramusical conditions must surely form a kind of straightjacket; one would think; but Berg seems to have delighted in such symbolic correspondences, the constraint that they impose exciting his imagination and stimulating his brilliant powers of invention to create the music and the forms of the overall symbolic structure." Pierre Boulez

One (Alban Berg) is an extraordinarily gifted composer. But the state he was in when he came to me was such that his imagination apparently could not work on anything but lieder. Even the piano accompaniments to them were song-like in style. He was absolutely incapable of writing an instrumental movement or writing an instrumental theme. You can hardly imagine the lengths I went to in order to remove this defect in his talent. As a rule teachers are absolutely incapable of doing this, because they do not even see where the problem lies, and the result is composers who can think only in terms of a single instrument. (Robert Schumann is a typical example.) I removed this defect and am convinced that in time Berg will actually become very good at instrumentation. Arnold Schoenberg

So soundless I glided scarcely stirring a wing high up above the earth ...

"Settembrini's smile this time was unforced and confident." 'What have you against analysis?' " he quoted, with his head on one side." 'Are you down on analysis?' You will always find me ready to answer you, Engineeer," he said, with a bow and a sweeping downward motion of the hand, "particularly when your opposition is spirited; and you parry not without elegance. Humanist - yes, certainly, I am a humanist. You could never convict me of ascetic inclinations. I affirm, honour and love the body, as I protest I affirm, honour and love form, beauty, freedom, gaiety, the enjoyment of life. I represent the world, the interest of this life, against a sentimental withdrawal and negation, classicism against romanticism. I think my position is unequivocal. But there is one power, one principle, which commands my deepest assent, my highest and fullest allegiance and love; and this power, this principle, is the intellect. However much I dislike hearing that conception of moonshine and cobwebs people call 'the soul' played off against the body, yet, within the antithesis of body and mind, the body is the evil, the devilish principle, for the body is nature, and nature - within the sphere, I repeat, of her antagonism to the mind, and to reason - is evil, mystical and evil. 'You are a humanist?' By all means I am a humanist, because I am a friend of mankind, like Prometheus, a lover of humanity and human nobility. That nobility is comprehended in the mind, in the reason, and therefore you will level against me in vain the reproach of Christian obscurantism -"

Thomas Mann, The Magic Mountain

But the time
in which darkness
prevails
that time one
does not see

Please join us after the concert for complimentary drinks, and tortes by Gabriele.

next concert

Monday, 25 July 8pm Pilgrim Church

The Firm

presents

Eve

vocal trio

the firm

and

Savvy Arts Management

acknowledge the support of

Arts SA

Australia Council

Adelaide Symphony Orchestra

Jeanette Sandford-Morgan

ABC Classic FM

5MBS

Radio Adelaide

The Pilgrim Church





