

Concert Six

## THE FIRM

presents

the

### ZEPHYR STRING QUARTET

Belinda Gehlert violin

Ben Dollman violin

Anna Webb viola

Hilary Kleinig violincello

with

**Emily Tulloch violin** 

Emma Horwood soprano

**Grounded for String Quartet** 

Mark Wolf

at grey moonrise

Andrzej Kwiecinski

Dishonest Indifference, Esqe

Belinda Gehlert

graduation phases

Stéphanie Kabanyana

short interval

Crazing

Hilary Kleinig

A Woman's Song

Anne Cawrse

Talent must be opposed and counterbalanced by character, inspiration by discipline, facility by inhibitions.

Hermann Hesse

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

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

#### **Grounded for String Quartet**

Mark Wolf

- 1. Gallant
- 2. Median
- Trounce

Grounded for String Quartet is a work in three movements which was completed earlier this year, and was premiered at my Graduation recital from the Elder School of Music.

The first movement Gallant was constructed in three sections where the emphasis was placed on developing a three note motif. There is evidence of clear contrast between the three sections. This movement concentrates more on a rhythmic notion enabling it to have an agitated character.

Median is the short middle movement of the Grounded String Quartet. This movement explores the timbre qualities of string instruments and the sound, which is produced when two or more techniques such as pizzicato and sul pont are superimposed. The aim being to somewhat dislodge the conventional tendencies associated with string composing. Throughout the middle movement the melodic treatments sees a variety of part swapping, portrayed by staggered entries, parts pairing up and individual 'to and throwing'. Median acts as a pivotal movement, providing a more subdue, romantic movement encapsulated by two active outer movements.

Trounce is the third movement. All bets are off! A thrash movement where the elements from the previous two are combined and further treated to deliver an aural maze. There is a strong emphasis on blending a slurred melodic line over a repeated staccato accompaniment. There is a sharp contrast in dynamics throughout this movement adding tension to its overall character.

Andrzej Kwiecinski (Poland)

I wrote the piece in August 2002. The work is dedicated to the Quarrel Quartet. The first performance was given by the Gaudeamus Quartet at the UFM festival in February of 2003.

**Dishonest Indifference** 

Belinda Gehlert

Some days are good and some are less than average. When pretending that everything is just great..."don't sweat the small stuff" and all those other analogies just don't seem to cut it. At the end of the day, when you are the only one left standing, you realise that everything will be ok.

Esqe

Spending a weekend at WOMAD is always a wonderful sensory overload. String quartet, flutes and thumb pianos, then a nice hot cup of Chai tea when it gets a little chilly.

graduation phases

Stéphanie Kabanyana

graduation phases expresses my experience of encountering graduates who feel lost, detached after a long period of engagement, concentration and leaning...to find themselves seeking out new paths, relationships.

The passing on of ideas (signified by candles) often proves to be the only lasting connection between graduates, as each follows a new self-constructed path. Regardless of their new environments, a class of graduates will often engage in and even promote very similar ideas, philosophies and methodologies.

Not always able to communicate their true feelings, they mouth indecipherable babblings of ideas and thoughts...they discover cycles, phases and phrases in their new routines and set "I'm now doing this" speeches. Their new encounter's weightlessness only enjoyed once given inner confidence.

In art it is the timeless, not the timely, that matters.

H.H.

the same title.

Earlier this year Zephyr had the privilege to program a concert in response to an exhibition by the wonderful artist Hossein Valamanesh at the Greenaway Gallery as part of the Sight Specific Music series. I have always been fascinated by the links between art and music and was inspired to write some music in response to this exhibition. Crazing is one of a set of pieces that I have started writing and is inspired by a work of Hossein's by

Crazing (by Hossein) is a circular work with fern leaves of different sizes arranged in a geometric pattern, starting small and getting larger then diminishing again. The work is very simple but gives an amazing sense of energy and forward motion. The way that the leaves are arranged gives the work an almost 3D effect that hypnotically draws your eyes in.

Pleasant as it is to adapt oneself to one's environment and to the spirit of the times, the pleasures of integrity are greater and more lasting. Chanson

2. June

Stanzas

'A Woman's Song' was composed early this year especially for Emma Horwood and the Zephyr Quartet Compositionally, it follows directly on from 'Rossetti Songs', a song cycle I composed for eve in 2004, performed this year at an earlier Firm Concert. Compositionally, both these song cycles examine the interchangeability of modes, as well as imposing traditional diatonic modulation processes upon modal material. I have used the form, shape and emotion of the texts to gauge when and how modal transformations should occur. Each poem is by a female writer, and was chosen due to the distinctly feminine perspectives of the world which they conveyed. These views, despite the eras they were penned, are also universal in place and time. Through close connection between text and music, 'A Woman's Song' seeks to explore some unique and personal aspects of being a woman - freedom from societal expectation and restriction, passion and love, spirituality, loss and understanding.

If they say my furred cloak drips with the gold rain that wrapped Daphne in ecstasy:

How should I know?

If they say I love too many,
passing my time for joy,
taking my pleasure here and there:
How should I know?

If they say I showed you the flame hidden deeply in me to test its force in you:

How should I know?

If they say with the common passion that churns in young people
I need you – and with no more:
How should I know?

But if they say that Virtue which cloaks you richly shines through to me in love:

This I do know?

And if they say that Holy Love
hits me cleanly in the heart,
never winging honour:
This I do know!

June

Amy Levy (1861-89)

Last June I saw your face three times, Three times I touched you hand; Now, as before, May month is o'er, And June is in the land.

O many Junes shall come and go, Flower footed o'er the mead; O many Junes for me, to whom Is length of days decreed.

There shall be sunlight, scent of a rose,
Warm mist of summer rain;
Only this change – I shall not look
Upon your face again.

Often rebuked but always back returning

To those first feelings that were born with me,

And leaving busy chase of wealth and learning

For idle dreams of things which cannot be.

Today, I will not seek the shadowy region: Its unsustaining vastness waxes drear, And visions rising, legion after legion, Bring the unreal world too strangely near.

I'll walk, but not in old heroic traces,
And not in paths of high morality,
And not among the half distinguished faces,
The clouded forms of long-past history.

I'll walk where my own nature would be leading:
It vexes me to use another guide
Where the grey flock in ferny glens are feeding
Where the wild wind blows on the mountain-side.
What have these lonely mountains worth revealing?
More glory and more grief than I can tell:
The earth that wakes one human heart to feeling
Can centre both the worlds of Heaven and Hell.

# The composers and musicians invite you to join us after the concert for complimentary drinks and tortes by Gabriele.

The artist's one advantage is this: that his lunacy is not locked up but enjoys a certain standing because of its products.

H.H.

# the firm

and

Savvy Arts Management

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Adelaide Symphony Orchestra

Jeanette Sandford-Morgan

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