

22nd MAY.

The Firm

presents

The Keyelstain Trio

The Firm dedicates this concert to Julian Bunnell Q.C. for his continued public contribution to holding the firm together. This is the first of two concerts in the series.

Programme

Waltz in G Major, K. 541

Wolfgang Amadeus Mozart

Sonata for Clarinet and Piano, Op. 10

Luigi Boccherini

Trio

the firm 2006

Hommage to Robert Schumann, Op. 10

Richard Strauss

Trio in E-flat, Op. 10

Richard Strauss

six
Adelaide
concerts

CONCERT ONE

The Firm dedicates this concert to Julian Burnside Q.C. for his sustained public contribution to holding the Enlightened Humanist line in the face of present and ever encroaching Barbarism.

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

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

**The Firm
presents
The Kegelstatt Trio**

**Anna Webb Viola
Stephanie Wake-Dyster Clarinet
Leigh Harrold Piano**

Programme

- Minuet in G major, K. 1**
Wolfgang Amadeus Mozart
- Suite for Clarinet and Piano, Op. 10**
Leopold Spinner
- Trio**
Raymond Chapman Smith
- Hommage a Robert Schumann, Op. 15d**
György Kurtág
- Trio in E flat, K. 498 "Kegelstatt"**
Wolfgang Amadeus Mozart

(no interval)

Minuet in G major, K. 1

Wolfgang Amadeus Mozart (1756 - 1791)

This year the Firm celebrates Mozart's 250th birthday. We begin our 2006 concert series with his first official composition.

Composed in 1761, when Mozart was five, the Minuet, K.1 was the first work entered in a notebook, later to be filled with short pieces by himself and his contemporaries, that he prepared for his sister Nannerl.

O Mozart, immortal Mozart, how many, how infinitely many inspiring suggestions of a finer, better life have you left in our souls!

Franz Schubert

Mozart was the greatest musical genius that ever lived. If he had been to London before me, it would have been in vain to go because nothing stands against the compositions of Mozart.

Joseph Haydn

What would all music be without Mozart?

Thomas Bernhard

Suite for Clarinet and Piano, Op. 10

Leopold Spinner (1906 - 1980)

1. Moderato

2. Allegro

Leopold Spinner (1906-80) is one of last century's forgotten masters. Born in Poland, Spinner took his Ph.D. at the University of Vienna and was recognised in his early twenties as a composer of enormous potential.

From 1935-38 he studied with Anton Webern and that intense period gave Spinner the impetus to begin his mature, acknowledged output. He emigrated to England and remained there until his death.

A modest, retiring personality, Spinner quietly produced twenty eight, highly refined and polished works that received little or no notice and very few performances despite their obvious quality and craft.

They were, perhaps, too much an integral product of the tradition - to which Spinner was a rightful heir - that had been claimed and massively distorted by the early '50's avant garde in their search for historical respectability and validation.

The Suite for Clarinet and Piano was composed in 1955.

The title of the work is curious. In only two, quite brief movements, the piece makes no reference to Baroque dance forms.

It is, in fact, most analogous to Webern's Saxophone Quartet op.22 which, in its turn, was directly modelled on Beethoven's middle period, two movement sonatas which he had derived from Haydn.

Spinner's first movement oscillates between moderato and allegretto material in the manner of one of Haydn's favourite, double-variation essays, while the allegro second movement is a rapid, constantly transforming sonata structure.

Trio

Raymond Chapman Smith

1. **Andante sostenuto**
2. **Allegretto grazioso**
3. **Adagio sostenuto**
4. **Vivace, ma non troppo**

"One of the most beautiful instances of coloured shadows may be observed during the full moon.

In travelling over the Harz mountains in winter, I happened to be descending towards evening; the wide slopes extending above and below me, the heath, every insulated tree and projecting rock, and all masses of both, were covered with snow or hoar-frost. The sun was sinking.

During the day, owing to the yellowish hue of the snow, shadows tending towards violet had already been observable; these might now be pronounced to be decidedly blue, as the illumined parts exhibited a yellow deepening to orange.

But as the sun at last was about to set, and its rays, greatly mitigated by the thicker vapours, began to diffuse a most beautiful red colour over the whole scene around me, the shadow colour changed to a green, in lightness compared to a sea-green, in beauty to the green of the emerald. The appearance became more and more vivid: one might have imagined oneself in a fairy world, for every object had clothed itself in the two vivid and so beautifully harmonising colours, till at last, as the sun went down, the magnificent spectacle was lost in a grey twilight, and by degrees in a clear moon-and-starlight night."

Johann Wolfgang von Goethe, The Theory of Colours (1810)

"A phenomenon such as Mozart will always be a wonder, impossible to explain."

Johann Wolfgang von Goethe

Hommage a Robert Schumann, Op. 15d

György Kurtág (1926 -)

1. **Vivo**
2. **Molto semplice, piano e legato**
3. **Feroce, agitato**
4. **Calmo, scorrevole**
5. **Presto (In der Nacht)**
6. **Adagio, poco andante**

A fragment should be like a little work of art, complete in itself and separated from the rest of the universe like a hedgehog.

Friedrich Schlegel

Kurtág's Hommage to Schumann was completed in 1990 but its origins date back to sketches of some 20 years earlier.

The first five of the work's six movements are distinctive examples of Kurtág's characteristic brevity and economy of gesture - all five movements together last under three minutes.

The sixth movement, a Passacaglia entitled 'Parting', is by far the most substantial, lasting some six minutes.

*"Feelings
my friend"
wrote Schumann
"are stars that
guide us only
in brightest daylight"*

Trio in E flat, K. 498 "Kegelstatt"

Wolfgang Amadeus Mozart

1. **Andante**
2. **Menuetto**
3. **Rondeaux. Allegretto**

Mozart wrote his Trio in E flat, K. 498, and his later Clarinet Quintet and Concerto, for his friend and carousing comrade, the gifted Viennese clarinetist, Anton Stadler. Completed on the 5th of August 1786 (allegedly in a skittle alley, whence its nickname "Kegelstatt"), the trio was first performed in the family circle of his friend Gottfried von Jaquin.

Gottfried's sister Franziska, one of Mozart's favourite pupils, played the piano, Stadler the clarinet and Mozart himself the viola: it was his preferred instrument when he played chamber music, as he liked to be "in the middle of the harmony".

Mozart is so pure and bright that I see his music as the inner beauty of the universe.

Albert Einstein

He was a remarkably small man, very thin and pale, with a profusion of fine fair hair of which he was rather vain. He gave me a cordial invitation to his house, of which I availed myself, and passed a great amount of my time there. He was remarkably fond of punch, of which beverage I have seen him take copious draughts. He was also fond of billiards and had an excellent billiard table in his house. Many and many a game have I played with him, but always came off second best. He gave Sunday concerts at which I was never missing. He was kind-hearted and always ready to oblige, but so very particular when he played that if the slightest noise were made, he instantly ceased.

Michael Kelly, the first Basilio in The Marriage of Figaro, in his Reminiscences

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

Next Firm concert
8pm, Monday June 26, Pilgrim Church
Natsuko Yoshimoto and
James Cuddeford, violins
Leigh Harrold, piano

Schoenberg	<i>Fantasia Op.47</i>
Mozart	<i>Violin Sonata in Bb, K.378</i>
Cuddeford	<i>Winter Song</i>
Chapman Smith	<i>Sonatina</i>
Grant	<i>Shadows</i>
Kotlowy	<i>New Work</i>

Further information: www.firmmusic.com.au
info@firmmusic.com.au

The **Kegelstatt Trio** will be appearing again in a concert for Musica Viva's Menage series at 7.30pm on the 12th July in the Grainger Studio, 91 Hindley St. Ticket price of \$45/\$40 includes specially crafted food and wine menu. Bookings and info: www.menage.com.au, ph. 0402059257. To join the **Kegelstatt Ensemble's** mailing list email annawebb@ozemail.com.au pr ph. 83795510.

the firm

and

Dani Raymond: Savvy Arts Management

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