

The Firm

presents

The Langbein Spring Quartet:



dedicated to our friend and teacher, Richard Meale, 24.8.1932 to 23.11.2009

the firm 2009

concert six

No one's death comes to pass without making some impression, and those close to the deceased inherit part of the liberated soul and become richer in their humanness.

Hermann Broch

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 Langbein String Quartet:

Michael Milton,

Laclan Bramble,

Rosie McGowran

David Sharp

and

Leigh Harrold, piano

Harley Gray, double bass

String Quartet no.16

Peter Sculthorpe

Longifolia Sextet

Padma Newsome

Interval

Divertimento

Raymond Chapman Smith

Twilight Dances

Quentin Grant

Largo

Richard Meale

String Quartet no.16 (2005)

Peter Sculthorpe

- I Loneliness
- II Anger
- III Yearning
- IV Trauma
- V Freedom

This work was inspired by *From Nothing to Zero**, a book of extracts from letters written by asylum seekers in Australian detention centres. With a preface and chapter introductions by Julian Burnside, the book provides heart-rending testimony to the inhumane treatment of refugees, including children, in mandatory detention. The music also addresses the plight of asylum seekers everywhere.

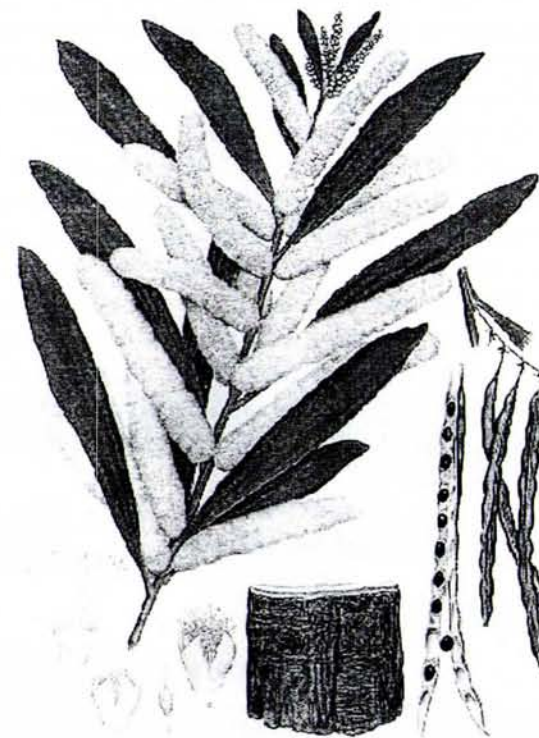
All the movements are straightforward in structure, and the first, third and fifth movements are freely based upon an ancient love song from Central Afghanistan. The second and fourth movements use a scale similar to that stated in the first, and the fourth movement is based upon rhetorical devices employed in the second.

Throughout the work, there are occasional bird-like sounds: many of the asylum seekers write about birds being free to fly in and out of the 'refugee zoos.' While the brief first movement is concerned with loneliness, a persistent theme of the letters, the second and fourth movements are my responses to letters of considerable anguish. The third movement, on the other hand, is a response to letters of yearning for loved ones in distant places. In the last movement, the music sings of dreams of a free life beyond confined spaces and razor-wire fences.

Longifolia Sextet (2009)

Padma Newsome

Named after the wattle, *acacia longifolia*, and graphically representative of the noble flower's majestic shape. Various laws (Canons) dictate the musical behaviour, in tandem with expressional intent.



Divertimento (2003)

Raymond Chapman Smith

1. Molto cantabile molto espressivo
2. Allegretto
3. Molto adagio
4. Andantino
5. Vivace

Paying homage to Joseph Haydn in the 200th year since his death, my Divertimento follows the five-movement formal outline of his earliest Opus 1 and 2 string quartets which were similarly entitled Divertimenti.

Often when I was wrestling with obstacles of every kind, when my physical and mental strength alike were running low and it was hard for me to persevere in the path on which I had set my feet, a secret feeling within me whispered: "There are so few happy and contented people here below, sorrow and anxiety pursue them everywhere; perhaps your work may, someday, become a spring from which the care-worn may draw a few moments rest and refreshment".

Joseph Haydn 1732 - 1809



Twilight Dances (2009)

Quentin Grant

This is a rewriting of an earlier piece, one that was atmospheric, slow and gentle.

This realisation is much more energetic and dance-like.

*28 days the turning of stone to blood and grain,
17 ways the path through the fields to the tiny pool,
Seven nights the heart grew warmer as the leaf turned to rust,
and seven nights later the dusklit call of the blackbird.*

*280 days the turning of a melody into flesh,
and the 12 luna glances that led us to the graveside.
17 the dances that led the village through the turning year,
and seven the songs that would take us all beyond.*

from Parable by Hermann Broch



Largo from String Quartet No.3 (1995)

Richard Meale



Two recollections

The last time I saw Richard we drank a bottle of Scotch, smoked a thousand cigarettes, talked of Bishop Berkeley, ranted about Wittgenstein and venerated Beethoven.

That's how it as with Richard. "So it goes..."
Raymond

I spent many, many nights in the late 1980s with Richard. He was an extremely excitable and agitated person, but a totally dedicated artist. Such was his energy that in the course of an evening he would drink 2 litres of wine, several brandies, smoke enough dope to knock out a horse, and still need, at 4 am, a horse's dosage of sleeping tablets to get to sleep.

Um, so it goes . . . Quincy

You are warmly invited to join us after the concert for complimentary drinks and a selection of Tortes by Gabriele.

Please refer to our web site for further information on our 2010 series.

www.firmmusic.com.au

the firm
and
Dani Raymond,
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All the Firm musicians
Passing Out

