

THE FIRM
2011

CONCERT THREE

Art is magic delivered from the lie of being truth.

Theodor Wiesengrund Adorno

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

Coady Green and Leigh Harrold

Piano Duo

Franz Schubert

**Allegro in A minor D.947
"Lebensstürme"**

Luke Altmann

Sketch – for piano duet 21/8/11

**Ludwig van Beethoven 6 Variations on the Song
"Ich denke dein" WoO 74**

Anne Cawrse

Moto perpetuo

Gustav Mahler

**Nachtmusik I
from Symphony No.7**

Franz Schubert Allegro in A minor D.947
“Lebensstürme”

The Allegro in A minor, D947 and the Rondo in A major, D951 were written in May and June 1828 respectively, and may well have been intended to form a two-movement sonata along the lines of Beethoven's E minor Sonata Op 90. Rondo was published in December 1828, less than a month after Schubert died, but its A minor companion-piece did not see the light of day until 1840, when Anton Diabelli issued it under the heading of *Lebensstürme* ('The storms of life')—a catchpenny title that belittles the stature of what is one of Schubert's most imposing sonata movements.

Its turbulent opening pages meet their obverse side in the serenity of a second subject given out in the manner of a distant chorale which leaves any notion of storms far behind.

The piece as a whole is one that makes dramatic use of abrupt silences—nowhere more startlingly so than at the end of its first stage, where the music breaks off in mid-stream, only to be followed by an unceremonious plunge into a wholly unexpected key for the start of the central development section.

The development is entirely based on the opening subject, which is transformed in its closing moments into a delicately tripping passage that throws the explosive start of the recapitulation into relief.

Adorno described Schubert, in his most lucid compositions, as being aware of what it means to lose oneself before being completely abandoned.



Schloss Zeliz, the Esterhazy summer residence where Schubert tutored and composed piano duets for the family daughters.

Luke Altmann Sketch – for piano duet 21/8/11

Dear Leigh and Coady,

I hope you're both well. So, here's my new piece - please bear on mind that I wrote the whole thing yesterday, after having decided the night before that it was better to put aside the more ambitious traditional duet I had in mind to that point due to my inability to complete it in time for rehearsals. And while I believe this new idea has great potential, this piece really is in its preliminary stages of development. If it were hanging in an art gallery it would be messy and in pencil, and would bear a certain resemblance in style to a beautiful painting hanging next to it, which in my case hasn't been painted yet.

So, each line on the staff represents a finger - I'm sure somebody must have thought of this before - and the basic principle of playing involves stretching from one finger to the next (as far as comfortably possible) to determine pitch. Of course, I haven't gone far into the possibilities of this system yet, but the basic idea excites me. If you're interested I'd love to develop it into a more complex and satisfying piece for a future concert, and get that final painting on display. In the meantime, thanks for playing this!

Ludwig van Beethoven

6 Variations on the Song "Ich denke dein" WoO 74

By the end of the 18th century Beethoven was beginning to use original themes for his sets of piano variations.. The first example (outside variation movements in sonatas, etc.) was a set for piano duet on his own song "Ich denke dein". This work was written for two sisters, Therese and Josephine von Brunsvik, who came to him for piano lessons in May 1799 (they were in their early twenties at the time). In 1812 Josephine would become Beethoven's 'Immortal Beloved'.

Initially Beethoven composed just the song and four variations, but he added two more (the middle two) before publishing the work in 1805.

Letter from Therese von Brunsvik to her sister Josephine von Deym, on 2 February 1811:

I too have received through Franz a memento of our dear and noble Beethoven which gives me pleasure. I do not mean his sonatas, which are very beautiful, but a short note which I shall copy for you immediately.

'Even without intention, the better people think of one another, and this is also the case between you and me, worthy and honoured Therese. I am still indebted to you and must express my heartfelt thanks for your beautiful picture. And if I accuse myself as a debtor, so I must soon appear in the guise of a beggar inasmuch as I beg of you, when you feel the spirit of painting within you, to draw anew that small drawing, which I was so unlucky as to lose. It was an eagle looking at the sun; I cannot forget it. But I pray you, do not believe that I think of myself in that

guise, although such thoughts have been ascribed to me. But many people like to look upon heroic scenes and derive pleasure from them, without any feeling of kinship with them. Farewell, worthy Therese, and think sometimes about your truly devoted friend

Beethoven.'

Therese von Brunsvik to her sister on 23 February 1811:

What I beg of you, beloved Josephine, is that picture which you could bring to life once again better than anyone.....

We await no other answer to our supreme command than Yes/Yes/Yes six times as fast as lightning – otherwise our wrath will reach you as far as Ofen.



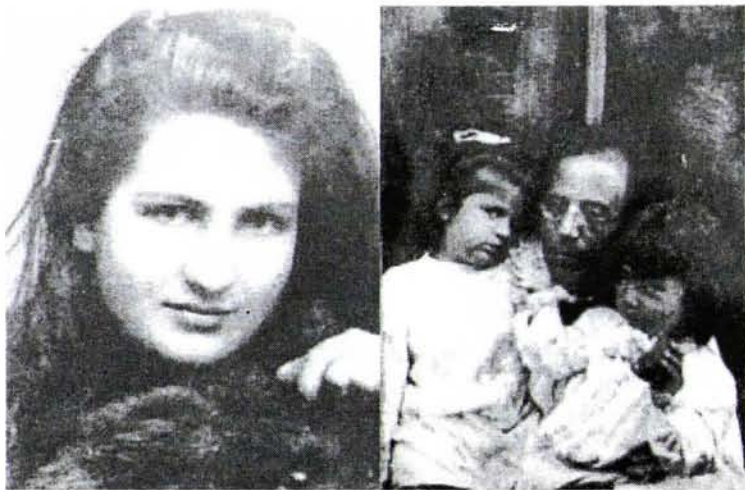
Anne Cawrse Moto perpetuo

The prospect of composing my first four hand piano piece was both exciting and inspiring; the actuality of getting notes on paper and a score into Leigh and Coady's hands with fair rehearsal time was, for most of the process, a hard slog. Sadly for me, in its infancy the piece turned itself into a bit of a mad rampage of notes, requiring more effort, thought and 'cooking time' for both myself and the performers. The frenetic pace and boisterous gestures which envelop most of the work did not agree with my young sons nap time, and hence it was with great relief I managed to pull together approximately 9 minutes of music, conveniently shaped into Rondo form, which I hope will entertain you all tonight.

Gustav Mahler *Nachtmusik I* from Symphony No.7

The new century brought a marked change in Mahler's life. In 1902, to the amazement of all Vienna, he married the twenty-year-old Alma Schindler, daughter of the painter Anton Schindler and a composition pupil of Zemlinsky, future wife of the architect Walter Gropius and later of the writer Franz Werfel. Summer holidays were spent at a villa Mahler had built at Maiernigg on the Wörthersee.

The *Seventh Symphony* was composed in the summer months of 1904 and 1905, with work on the two *Nachtmusik* movements following immediately on the completion of the *Sixth Symphony*. The completion of the first, third and fifth movements took only four weeks in the summer of 1905, after which a much longer period was spent on careful orchestration of the work. The symphony was first performed in Prague on 17th September 1908, when it was coolly received.



The bourgeois music culture of the prewar world has reconstituted itself and strictly rejects everything that is not in keeping with its moderate peacefulness. Everything that does not fit in is regarded as crazy and esoteric, or banal and kitsch. But precisely a situation that would like to bury the explosive productive power of music is ripe to be measured by extremes. . . . The genuine significance of Mahler that can be discovered for today lies in the very violence with which he broke out of the same musical space that today wants to forget him. Admittedly, Mahler's breakout from bourgeois musical space is not unambiguous and can be truly understood only from within the dialectical opposition to the thing from which it launched itself, not as flight

If we were to risk the attempt to state in a single word the formal law of Mahler's music—that extensive totality which eludes the spell of formula more thoroughly than any other—one would like to call this law the variant. It is as fundamentally different from the variation in the sense of Beethoven, Brahms, or even Schoenberg as Mahler's conjuring gestures are different from every kind of formal immanence. For his variant, unlike the variation, knows no established and formally binding model against which it could test itself by dialectical incursions. Rather his attempt to break out of the bourgeois musical space is realized technically when he refuses to recognize the theme as objectification, as a musical thing, as it were.

Neither the slogans nor the formal idiom of Art Nouveau made any impact on his oeuvre. The images that inspire it are late Romantic rather than neo-romantic; they belong to

those which people revolted against. But his anachronistic element, this sense of not having quite kept up with developments, became to him a source of strength that went beyond the capacities of the age

The hatred of Mahler, with anti-Semitic overtones, was not so different from that of the New Music. The shock he administered was dissipated in laughter, a malign refusal to take his music seriously that repressed the knowledge that there was something in it after all. It is true of Mahler as of almost no other that what exceeds accepted standards also falls slightly short of them; the refined taste of musical academicians, headshakingly, is apt to convict Mahler's breakthroughs of childishness.

Only an apologist nervous to the point of obduracy could dispute that there are weak pieces by Mahler. Just as his forms never remain within the confines of the given, but everywhere make their own possibility and musical form itself their theme, each of them enters the zone of potential miscarriage

Berg's relationship to Mahler was enthusiastic without reservation, above all with regard to the later works. We often played the four-hand arrangement of the first *Nachtmusik* from the Seventh, as well as much else by Mahler.

T.W.A.

All satire is blind to the forces liberated by decay. Which is why total decay has absorbed the forces of satire.

Art is permitted to survive only if it renounces the right to be different, and integrates itself into the omnipotent realm of the profane.

Every work of art is an uncommitted crime.

Everything that has ever been called folk art has always reflected domination.

Insane sects grow with the same rhythm as big organizations. It is the rhythm of total destruction.

Intelligence is a moral category.

T.W.A.



Mahler's composing hut in Maiernigg

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

Forthcoming concerts

Monday October 10th, 8pm

Kristian Chong, piano

Please refer to our web site for further information on upcoming concerts

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