

# THE FIRM 2012



*Ullmann*



Braunfels

**concert four**

**October 2012**

The deepest pain can not be turned into music,  
No word can form it,  
It doesn't fashion form from the stone of the earth –  
It is veiled in silence.  
Thus I bear mute grief for the grieving muteness  
That I missed,  
And silence it, so it only hums,  
What I have dreamt.  
The deepest pain is not to be able to return  
To distant time(s),  
The wounds throb, that now burn fatally,  
The past!

Viktor Ullmann

Theresienstadt was a 'show camp' set up by the Nazi's to demonstrate to the world how well the Jewish interns were being treated. In this context many artists were able to continue their creative work and many pieces of significance were created before the inmates were finally shipped to Auschwitz in October 1944 as part of the Final Solution. This year we present works created in this camp, other works banned under the Nazi regime, and compositional responses from South Australian composers.

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

**Leigh Harrold, piano**

**Piano Sonata No. 6, Op. 49 (1943) Viktor Ullmann**

**Three Variations on a Theme Quentin Grant**

**Studies in Odd Times Anne Cawrse**

**Short interval**

**Atemkristall Raymond Chapman Smith**

**Lyrischer Kreis, Op.16 (1910) Walter Braunfels**

**Piano Sonata No. 6, Op. 49 (1943) Viktor Ullmann**

1. Allegro molto
2. Allegretto grazioso
3. Presto ma non troppo
4. Allegro molto

Under the conditions of his internment in the Teresienstadt (Terezin) concentration camp, Viktor Ullmann was able to continue composing. With a circle of Artistic associates there, Ullman achieved a remarkable level of productivity, all with the aim of giving expression to 'the refusal of death' and the 'will to live'. Deported to Auschwitz in 1944, he died in the gas chambers there. While Ullmann was an active participant in the musical life of Vienna and Prague, engaged with all the latest innovations, the language of these songs is reflective, evoking the Late Romantic language of Mahler and Berg, and at times, Brahms and Schumann.

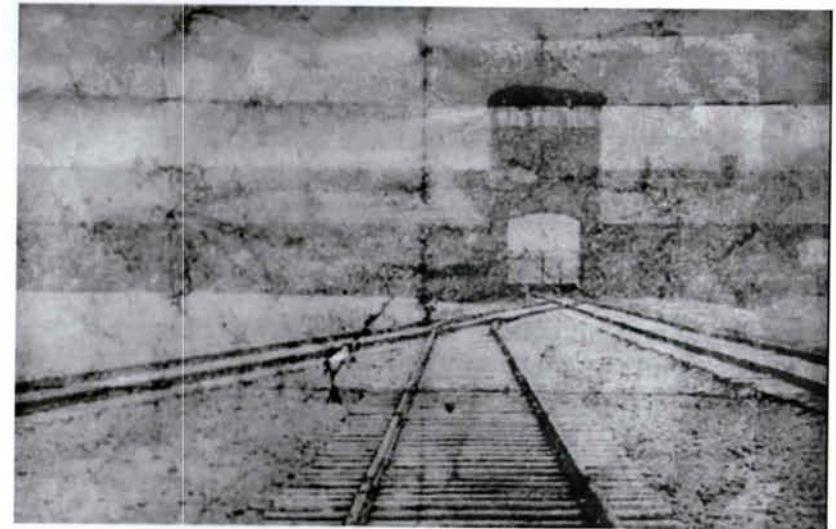
His sixth piano sonata was completed on the 1<sup>st</sup> of August 1943 in Theresienstadt.



*painting by Gisele Celan Lestrangé*

**Three Variations on a Theme**

**Quentin Grant**



*painting by C. Matto*

**Death Fugue**

**by Paul Celan**

Black milk of daybreak we drink it at evening  
we drink it at midday and morning we drink it at night  
we drink and we drink  
we shovel a grave in the air there you won't lie too  
cramped

A man lives in the house he plays with his vipers he writes  
he writes when it grows dark to Deutschland your golden  
hair

Margareta

he writes it and steps out of doors and the stars are all  
sparkling

he whistles his hounds to come near



he whistles his Jews into rows has them shovel a grave in  
the ground  
he commands us to play up for the dance.

Black milk of daybreak we drink you at night  
we drink you at morning and midday we drink you at  
evening  
we drink and we drink  
A man lives in the house he plays with his vipers he writes  
he writes when it grows dark to Deutschland your golden  
hair  
Margareta  
Your ashen hair Shulamith we shovel a grave in the air  
there you won't lie too cramped  
He shouts jab the earth deeper you lot there you others  
sing up and play  
he grabs for the rod in his belt he swings it his eyes are so  
blue  
jab your spades deeper you lot there you others play on for  
the dancing

Black milk of daybreak we drink you at night  
we drink you at midday and morning we drink you at  
evening  
we drink and we drink  
a man lives in the house your goldenes Haar Margareta  
your aschenes Haar Shulamith he plays his vipers  
He shouts play death more sweetly this Death is a master  
from Deutschland  
he shouts scrape your strings darker you'll rise then as  
smoke to the sky  
you'll have a grave then in the clouds there you won't lie  
too cramped

Black milk of daybreak we drink you at night  
we drink you at midday Death is a master aus Deutschland  
we drink you at evening and morning we drink and we  
drink  
this Death is ein Meister aus Deutschland his eye it is blue  
he shoots you with shot made of lead shoots you level and  
true  
a man lives in the house your goldenes Haar Margarete  
he looses his hounds on us grants us a grave in the air  
he plays with his vipers and daydreams der Tod ist ein  
Meister aus Deutschland

dein goldenes Haar Margarete  
dein aschenes Haar Shulamith

(Translated by John Felstiner)



G. C. L.

## Studies in Odd Times

Anne Cawrse

1. Nightshade
2. Stomp
3. Whimsy
4. Bittersweet
5. Twitch
6. Drive

These six rhythmically driven studies are loosely based upon the metre and rhythm found in the 'Six Dances in Bulgarian Rhythm' by Bela Bartok, a feature set of dances in his Mikrokosmos Volume 6.



Anselm Kiefer *Dein Goldenes Haar Margarethe*

## Atemkristall

Raymond Chapman Smith

The title of this work, *Atemkristall* (Breathcrystal), comes in the final poem from the first cycle of Paul Celan's 1967 collection of verses, *Atemwende* (Breathturn.) A cycle of 23 texts, this series of poems was to have been printed alongside etchings by Celan's wife, Gisele Lestrang. It was also the last work he was to see in publication before his suicide in 1970. Perhaps.....

WEGGEBEIZT vom  
Strahlenwind deiner Sprache  
das bunte Gerede des An-  
erlebten — das hundert-  
züngige Mein-  
gedicht, das Genicht.

Aus-  
gewirbelt,  
frei  
der Weg durch den menschen-  
gestaltigen Schnee,  
den Büßerschnee, zu  
den gastlichen  
Gletscherstuben und -tischen.

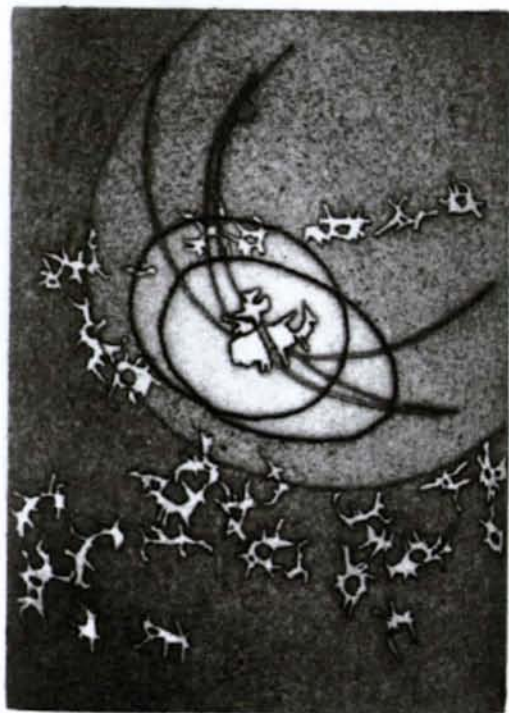
Tief  
in der Zeiteinschränkung,  
beim  
Wabeneis  
wartet, ein Atemkristall,  
dein unumstößliches  
Zeugnis.

Etched away by the  
radiant wind of your speech,  
the motley gossip of pseudo-  
experience — the hundred-  
tongued My-  
poem, the Lie-noem.



Whirl-  
winded,  
free,  
a path through human-  
shaped snow,  
through penitent cowl-ice, to  
the glacier's  
welcoming chambers and tables.

Deep  
in the time crevasse,  
by  
honeycomb-ice  
there waits, a Breathcrystal,  
your unannullable  
witness.



G. C. L

## Lyrischer Kreis, Op.16 (1910)

Walter Braunfels

1. Ruhig (tranquil)
2. Leicht bewegt (lightly moving)
3. Leicht bewegt, schwebend. (lightly moving, floating)
4. Ziemlich ruhig (quite peaceful)
5. Lebhaft (lively)
6. Ziemlich ruhig (quite peaceful)
7. Lebendig (spirited)

Braunfels, Walter (b Frankfurt, 19 Dec 1882; d Cologne, 19 March 1954) was an important composer in Germany in the 1920's and 30's until his music was banned as "degenerate" and he was branded a half-Jew. Most famous as a composer of opera and oratorio, he also wrote several significant orchestral and chamber pieces. Largely thought of as a neo-Romantic composer in the tradition of Berlioz, Strauss, Wagner and Mahler, he considered his work to have a strong connection to antiquity, evident in his thematic and literary choices for pieces such as the opera *Die Vögel*, based on Aristophanes' "The Birds."

Braunfels had a successful career as a pianist and composer throughout the 1920's and his success lasted until his dismissal from his post at the Hochschule für Musik in Cologne in 1933. He was expelled for having written what the Third Reich considered to be *Entartete Musik* as well as for being half-Jewish. He withdrew from public life and entered into what has been termed internal exile, first in Bad Godesburg and then on Lake Constance. Braunfels continued to compose during the war years, but upon return to the stage and academic life after the war he was unable to reclaim the success he had enjoyed in the 20s and early 30s. After his death in 1954, he was largely forgotten for several decades. However, there has been a revival of his works in recent years, and his operas in particular have received critical acclaim along with his string quartets and orchestral works.

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

**Forthcoming concert:**

**8pm Monday, 22 October 2012**  
**Langbein String Quartet**

PAVEL HAAS	<i>String Quartet No.2</i>
LUKE ALTMANN	<i>New work</i>
RAYMOND CHAPMAN SMITH	<i>Stelae</i>

[www.firmmusic.com.au](http://www.firmmusic.com.au)

<http://www.facebook.com/FirmNewMusic>

**the firm,**

Dani Raymond,  
Neil Ward Publicity  
acknowledge the support of:

Sally-Anne Russell appears through the courtesy  
of State Opera of South Australia

Ray Thomas

Arts SA

Adelaide Symphony Orchestra

Jeanette Sandford – Morgan

ABC Classic FM

5MBS

Radio Adelaide

Claire Oremland, Elder Hall

Stefan Bruneder

John Kingsmill, Tabloid Press

All the Firm musicians

Mad Promo

