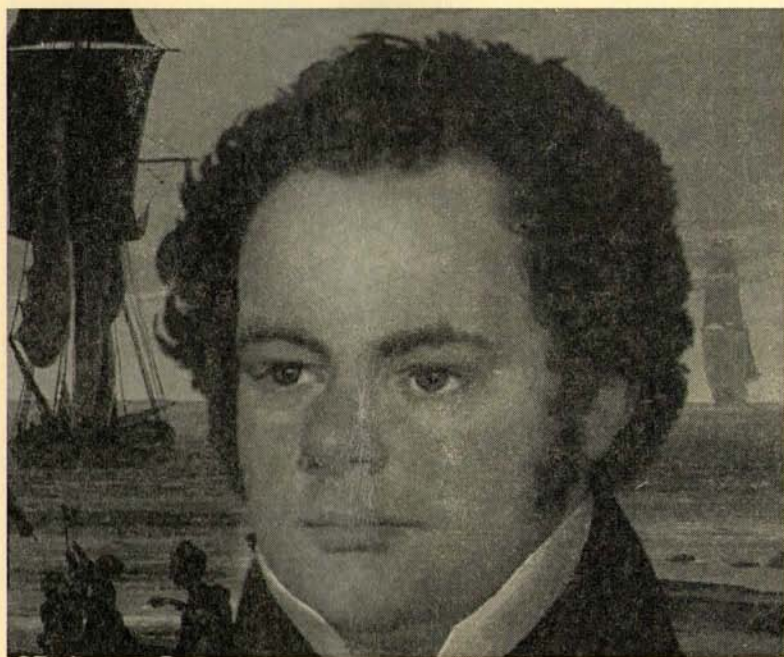


THE FIRM  
2013



CONCERT FOUR:

THE ONE HUNDREDTH

**The Firm's annual concert seasons  
are conceived, programmed, curated and directed by  
composers Quentin Grant and Raymond Chapman Smith.**

**The Firm was founded in 1996.  
This is our 100<sup>th</sup> concert.**

Schubert's music draws the listener in and has enduring lessons for composers and players. As Morton Feldman observed, "Schubert is the best example to get a sense of where to put it (the melody). It's not a question of periods, just where he places it is so fantastic with the atmosphere. It just floats. It's within our reach but it's someplace no one else would put the melody in terms of registration. There is a lot to learn in Schubert, just where he puts things. He is so effortless."

Alfred Brendel's characterization of Schubert vis-a-vis his near contemporary is well known: "In Beethoven's music we never lose our bearings, we always know where we are; Schubert, on the other hand, puts us into a dream. Beethoven composes like an architect, Schubert like a sleepwalker."

Elder Hall provides wheelchair access via the side (eastern) doors.

Toilets can be accessed in the foyer.

Parking: can be accessed in the University car park to the east of Bonython hall: \$5 for after-hours parking.

# **The Firm**

**presents**

**Clemens Leske**

**solo piano**

<b>Grant</b>	<b>Schubert Variations</b>
<b>Glass</b>	<b>Metamorphosis 1 and 3</b>
<b>Cawrse</b>	<b>Time's Long Ruin</b>
<b>Chapman Smith</b>	<b>Nach der Natur</b>
<i>Interval</i>	
<b>Schubert</b>	<b>Sonata in A major D.959</b>



## Schubert Variations

Quentin Grant

Variations on themes from two little ländler by Schubert,  
from his opus 18 set.

### Waltzes (No.s 9 & 7) Schubert, op.18

$\text{♩} = 88$



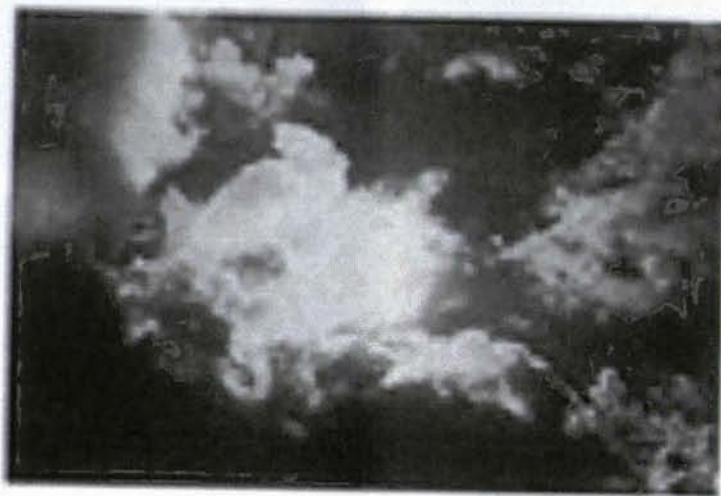
$\text{♩} = 96$



## *Metamorphosis, No.1 and 3 (1988)*

Philip Glass

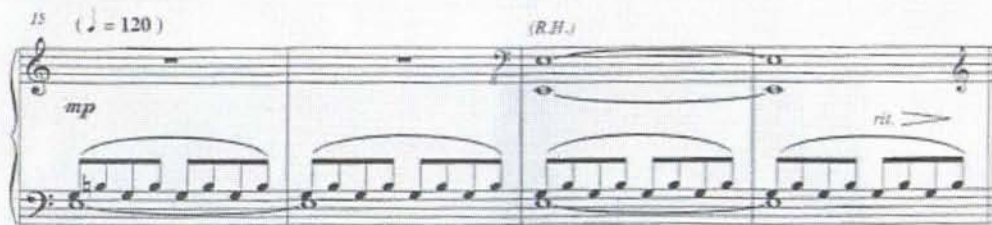
Metamorphosis was written in 1988 and takes its name from a play based on Kafka's short story. Numbers three and four are from Glass's incidental music to the play, which he wrote to fulfill separate but nearly simultaneous requests from two different theater companies. Numbers one and two use themes from Glass's soundtrack to the acclaimed Errol Morris film *The Thin Blue Line*, which depicts the true story of a man's wrongful conviction for the murder of a Dallas police officer. The touching melody of number two and the diatonic harmonies throughout provide an ironic counterpoint to the film's numerous reenactments of the shooting. The thrice repeated two-note theme (a descending minor third) in numbers one and five recalls the movie's pathetic litany of interviews and testimonies. Number five, which also draws on themes from *The Thin Blue Line*, was composed as a finale to the set.



## Metamorphosis One

Philip Glass

Moderate (♩ = 108-112)





## Time's Long Ruin

Anne Cawrse

### That all should change to ghost and glance and gleam

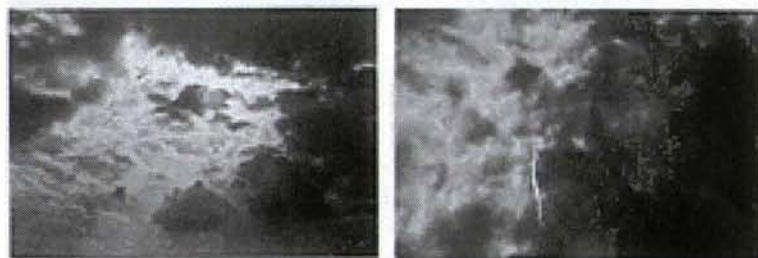
That all should change to ghost and glance and gleam,  
And so transmuted stand beyond all change,  
And we so poised between the unmoving dream  
And the sole moving moment – this is strange.

Past all contrivance, word, or image, or sound,  
Or silence, to express, that we who fall  
Through time's long ruin should weave this phantom  
ground  
And in its ghostly borders gather all.

There incorruptible the child plays still  
The lover waits beside the trysting tree  
The good hour spans its heaven, and the ill,  
Rapt in their silent immortality.

As in commemoration of a day  
That having been can never pass away.

Edwin Muir



## Time's Long Ruin

Anne Cawrse

*Semplice* ♩=80

*piano* *p*

*Pedal throughout as required.  
Some pedaling suggestions are given.*

7

12 *poco rall.* *A tempo* *mp*

17 *ped. sim.*



## Nach der Natur

Raymond Chapman Smith

for solo piano

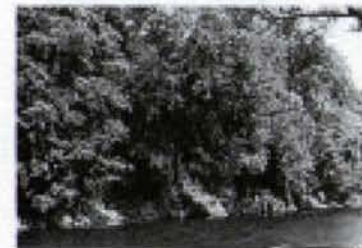
1. Allegro assai
2. Andante sostenuto
3. Allegro moderato

For it is hard to discover  
the winged vertebrates of prehistory  
embedded in tablets of slate.  
But if I see before me  
the nervature of past life  
in one image, I always think  
that this has something to do  
with truth. Our brains, after all,  
are always at work on some quivers  
of self-organization, however faint,  
and it is from this that an order  
arises, in places beautiful  
and comforting, though more cruel, too,  
than the previous state of ignorance.  
How far, in any case, must one go back  
to find the beginning?

W.G. Sebald: After Nature (Nach der Natur)

## Nach der Natur

Raymond Chapman Smith





**Franz Schubert    Sonata in A major D.959**  
**(September 1828)**

- 1. Allegro**
- 2. Andantino**
- 3. Scherzo. Allegro vivace – Trio. Un poco piu lento**
- 4. Rondo. Allegretto**

Outwardly straightforward in form, the A major sonata opens by immediately revealing Schubert's developmental urge. The main theme, majestic at first, soon develops its rising thirds and rippling triplets, and leads to several unexpected key changes even before the second theme is introduced. The "development proper" is unusual for its concentration of a tiny phrase from a point near the end of the exposition. Like Beethoven, Schubert infuses his broad coda with yet more development.

The Andantino again relies on a traditional form (three parts, A-B-A), but the tempestuous, declamatory outburst of the middle section is like no other. Schubert's mastery of the lulling effect—short lyrical phrases over gently rocking accompaniment—throws this wild "fantasy" into highest relief.

The waltzing character of the scherzo movement furnishes delightful variety. One senses that Schubert may indeed have been working concurrently on his C major string quintet when the piano writing in the outer sections sometimes suggests string pizzicato, and in the trio (middle section) when the pianist's right hand carries the chordal theme like the three middle instruments while the left crosses back and forth to exchange "first violin" and "cello" motives.

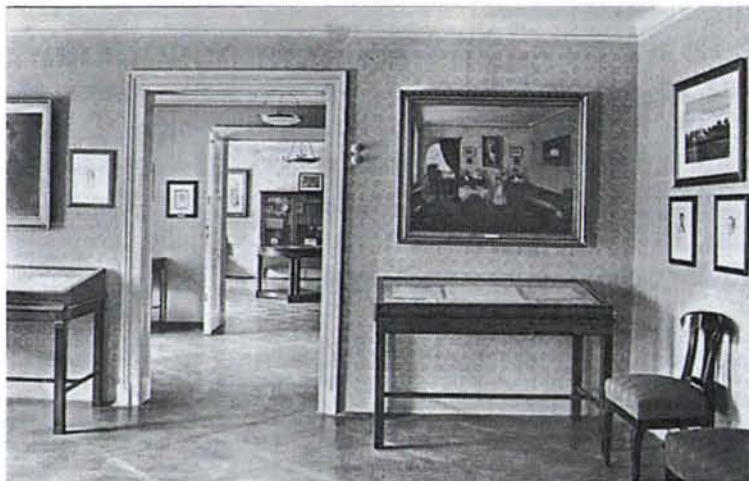
Schubert borrows the lovely main theme of the finale from the variation movement of his own A minor sonata, D.

537. He also draws on the finale of Beethoven's G major sonata, op. 31, no. 1, for the structure of his sonata-rondo, but with what different and imaginative results! Most striking are the dramatic second episode, the entrance of the recapitulation in an astonishing key, the curiously halting version of the main theme, and the unifying reminder of the Sonata's opening at the very end.



The piano on which Schubert wrote his final three sonatas.





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



The interior and exterior of the house in which Schubert composed his final works, on Kettenbrückengasse 7, Vienna.

**Forthcoming concert:**

8pm Monday, 4 November 2013

**Leigh Harrold** *piano*

Franz Schubert     Sonata in Bb, D.960

Philip Glass     Metamorphosis 4 and 5

Raymond Chapman Smith  
Your cities will be covered in grass

Quentin Grant     Nocturne no. 3: Grace

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**the firm,**

Dani Raymond,  
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All the Firm musicians  
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