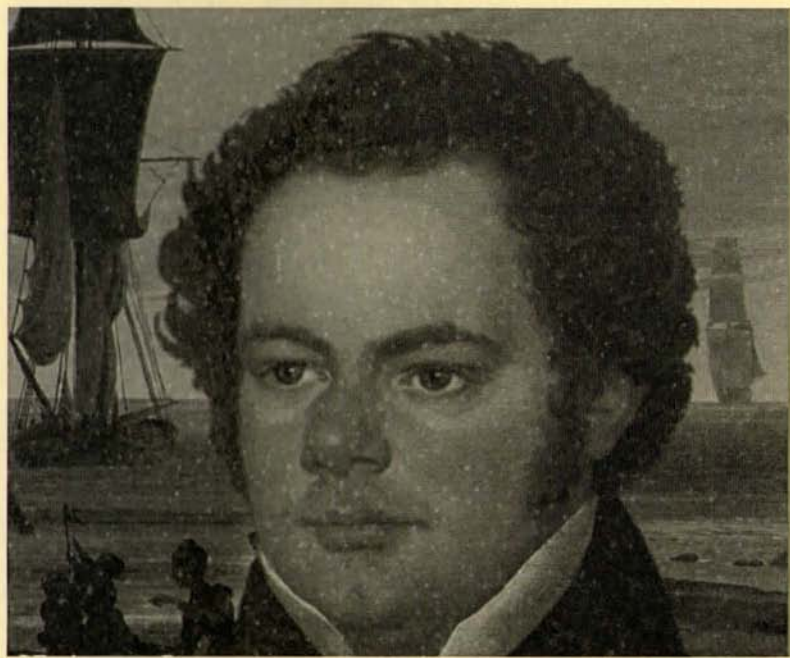


THE FIRM
2013



CONCERT 5

**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 101st 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

Leigh Harrold

Solo Piano

Glass

Metamorphosis 4 & 5

Chapman Smith

Over Your Cities Grass will Grow

Grant

Every Sunrise

Interval

Schubert

Sonata in B flat major, D.960

Poems by Rainer Maria Rilke

Metamorphosis 4 & 5

Philip Glass

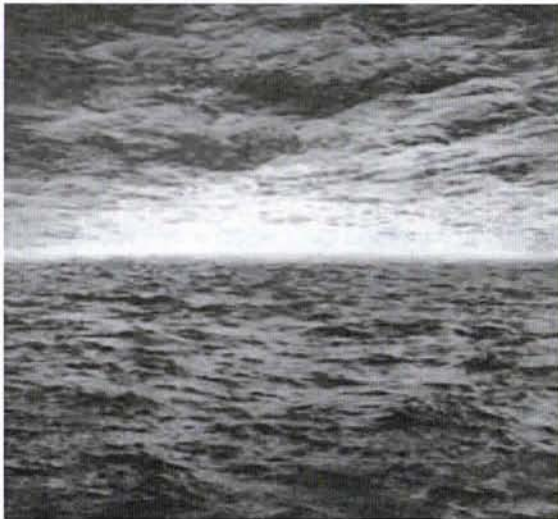
The Sonnets To Orpheus: I

A tree ascended there. Oh pure transcendence!
Oh Orpheus sings! Oh tall tree in the ear!
And all things hushed. Yet even in that silence
a new beginning, beckoning, change appeared.

Creatures of stillness crowded from the bright
unbound forest, out of their lairs and nests;
and it was not from any dullness, not
from fear, that they were so quiet in themselves,

but from just listening. Bellow, roar, shriek
seemed small inside their hearts. And where there had been
at most a makeshift hut to receive the music,

a shelter nailed up out of their darkest longing,
with an entryway that shuddered in the wind-
you built a temple deep inside their hearing.



Evening

The sky puts on the darkening blue coat
held for it by a row of ancient trees;
you watch: and the lands grow distant in your sight,
one journeying to heaven, one that falls;

and leave you, not at home in either one,
not quite so still and dark as the darkened houses,
not calling to eternity with the passion of what becomes
a star each night, and rises;

and leave you (inexpressibly to unravel)
your life, with its immensity and fear,
so that, now bounded, now immeasurable,
it is alternately stone in you and star.



Over Your Cities Grass will Grow
Raymond Chapman Smith

I. Molto Sostenuto e legatissimo – ‘Traumraum’
(Dream Space)

II. Teneramente e molto sostenuto – ‘Night Wave’

III. Assai sostenuto – ‘Invisible Green’

The Sonnets To Orpheus: Book 2: I

Breathing: you invisible poem! Complete
interchange of our own
essence with world-space. You counterweight
in which I rhythmically happen.

Single wave-motion whose
gradual sea I am:
you, most inclusive of all our possible seas-
space has grown warm.

How many regions in space have already been
inside me. There are winds that seem like
my wandering son.

Do you recognize me, air, full of places I once absorbed?
You who were the smooth bark,
roundness, and leaf of my words.

Night

Night. O you whose countenance, dissolved
in deepness, hovers above my face.
You who are the heaviest counterweight
to my astounding contemplation.

Night, that trembles as reflected in my eyes,
but in itself strong;
inexhaustible creation, dominant,
enduring beyond the earth's endurance;

Night, full of newly created stars that leave
trails of fire streaming from their seams
as they soar in inaudible adventure
through interstellar space:

how, overshadowed by your all-embracing vastness,
I appear minute!---
Yet, being one with the ever more darkening earth,
I dare to be in you.



Encounter In The Chestnut Avenue

He felt the entrance's green darkness
wrapped coolly round him like a silken cloak
that he was still accepting and arranging;
when at the opposite transparent end, far off,

through green sunlight, as through green window panes,
whitely a solitary shape
flared up, long remaining distant
and then finally, the downdriving light
boiling over it at every step,

bearing on itself a bright pulsation,
which in the blond ran shyly to the back.
But suddenly the shade was deep,
and nearby eyes lay gazing

from a clear new unselfconscious face,
which, as in a portrait, lived intensely
in the instant things split off again:
first there forever, and then not at all.



Every Sunrise

Quentin Grant

**Delicato – elegantemente – semplice – leggiere – delicato –
leggiere – vivace**

And today, once again, a new morning: bright, with close,
rounded clouds that frame expanses of the immeasurably deep
sky. Agitation in the treetops. In everything else, restfulness.
Windfall of apples. The grass softly invites you to walk out of the
house. The dimness inside is alive with lights on antique silver,
and their reflections in the looking glass confuse the eye as to
what is enclosed within the mirror's frame.

There are so many days here, none like any other. And beneath all
their differences is this great similarity: the gratitude in which
they are received. (*Rilke*)



Sonata in B flat major, D.960

Franz Schubert

- I. **Molto moderato**
- II. **Andante sostenuto**
- III. **Scherzo, Allegro vivace con delicatezza – Trio**
- IV. **Allegro ma non troppo**

Music

Take me by the hand;
it's so easy for you, Angel,
for you are the road
even while being immobile.

You see, I'm scared no one
here will look for me again;
I couldn't make use of
whatever was given,

so they abandoned me.
At first the solitude
charmed me like a prelude,
but so much music wounded me.

Falling Stars

Do you remember still the falling stars
that like swift horses through the heavens raced
and suddenly leaped across the hurdles
of our wishes--do you recall? And we
did make so many! For there were countless numbers
of stars: each time we looked above we were
astounded by the swiftness of their daring play,
while in our hearts we felt safe and secure
watching these brilliant bodies disintegrate,
knowing somehow we had survived their fall.

Piano Practice

The summer hums. The afternoon fatigues;
she breathed her crisp white dress distractedly
and put into it that sharply etched etude
her impatience for a reality

that could come: tomorrow, this evening--,
that perhaps was there, was just kept hidden;
and at the window, tall and having everything,
she suddenly could feel the pampered park.

With that she broke off; gazed outside, locked
her hands together; wished for a long book--
and in a burst of anger shoved back

the jasmine scent. She found it sickened her.

The Sonnets To Orpheus: XIX

Though the world keeps changing its form
as fast as a cloud, still
what is accomplished falls home
to the Primeval.

Over the change and the passing,
larger and freer,
soars your eternal song,
god with the lyre.

Never has grief been possessed,
never has love been learned,
and what removes us in death

is not revealed.
Only the song through the land
hallows and heals.



The piano on which Schubert wrote his final three sonatas.



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

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

The Firm will be announcing details of their 2014
Season in the new year.

Thanks for your support in 2013, and we look
forward to seeing you all, and your children (and
their pets) next year.

Quincy and Raymond

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the firm,

Dani Raymond,
Chamber Music Adelaide
and Uncanny Media
acknowledge the support of:

Ray Thomas
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Jeanette Sandford – Morgan
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