

THE FIRM 2014

# THE WALTZ

## CONCERT 1

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 102nd concert.

"Vienna . . . the research laboratory of world destruction"

Karl Krauss

"Vienna: the world-capital of kitsch . . . the cheerful  
apocalypse"

Hermann Broch

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

<b>Johann Strauss II</b>	<b>An der schönen blauen Donau, Op.314</b>
<b>Arnold Schönberg</b>	<b>Walzer, Op.23 no.5</b>
<b>Anton Webern</b>	<b>Minuet, Op. posth.</b>
<b>Wolfgang Rihm</b>	<b>Ländler</b>
<b>Raymond Chapman Smith</b>	<b>Winterklavier</b>

Short Interval

<b>Franz Schubert</b>	<b>Valses Sentimentales D.779</b>
<b>Maurice Ravel</b>	<b>Valses nobles et sentimentales</b>

**An der schönen blauen Donau, Op.314**  
**Johann Strauss II (1866)**

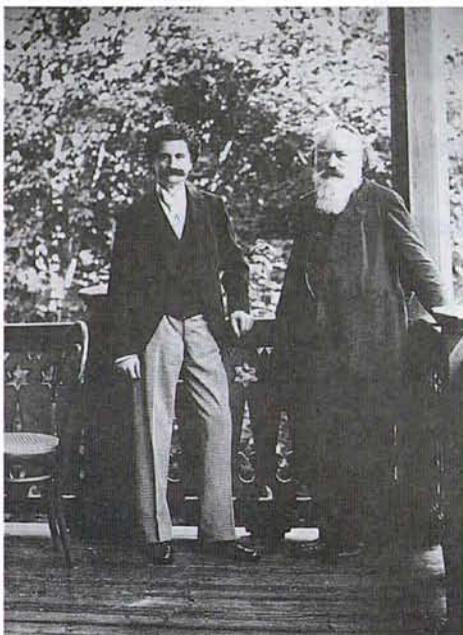
**Introduction: Andantino**

**Walzer I – V**

**Coda**

When Strauss's stepdaughter, Alice von Meyszner-Strauss, asked Johannes Brahms to sign her autograph-fan, he wrote down the first bars of The Blue Danube, and added "Leider nicht von Johannes Brahms" (Alas! not by Johannes Brahms).

"The Viennese youth abandons itself to its passion for dancing, a very real and delightful passion, which has led the Viennese to make a very real art of drawing-room dancing as far above the routine of our balls as the orchestra and waltzes of Strauss are superior to the polkas and strummers in the dancing salons of Paris. I have passed whole nights watching thousands on incomparable waltzers whirling about . . ." Berlioz



*Strauss and Brahms*

**Walzer, Op.23 no.5 (17.2.1923)**

**Arnold Schönberg**

C sharp, A, B, G, A flat, G flat, B flat, D, E, E flat, C, F is the tone row of Op.23 no.5, the first composition that employed the twelve tone method throughout. It was completed in Schönberg's spacious, second floor apartment on the Bernhardgasse in leafy Mödling where, just a three minute walk around the corner on the Neusiedlerstrasse, Anton Webern composed his first twelve tone work with the following, characteristic tone row. A, B flat, B, A flat, G, C sharp, D, E flat, F sharp, F, E, C



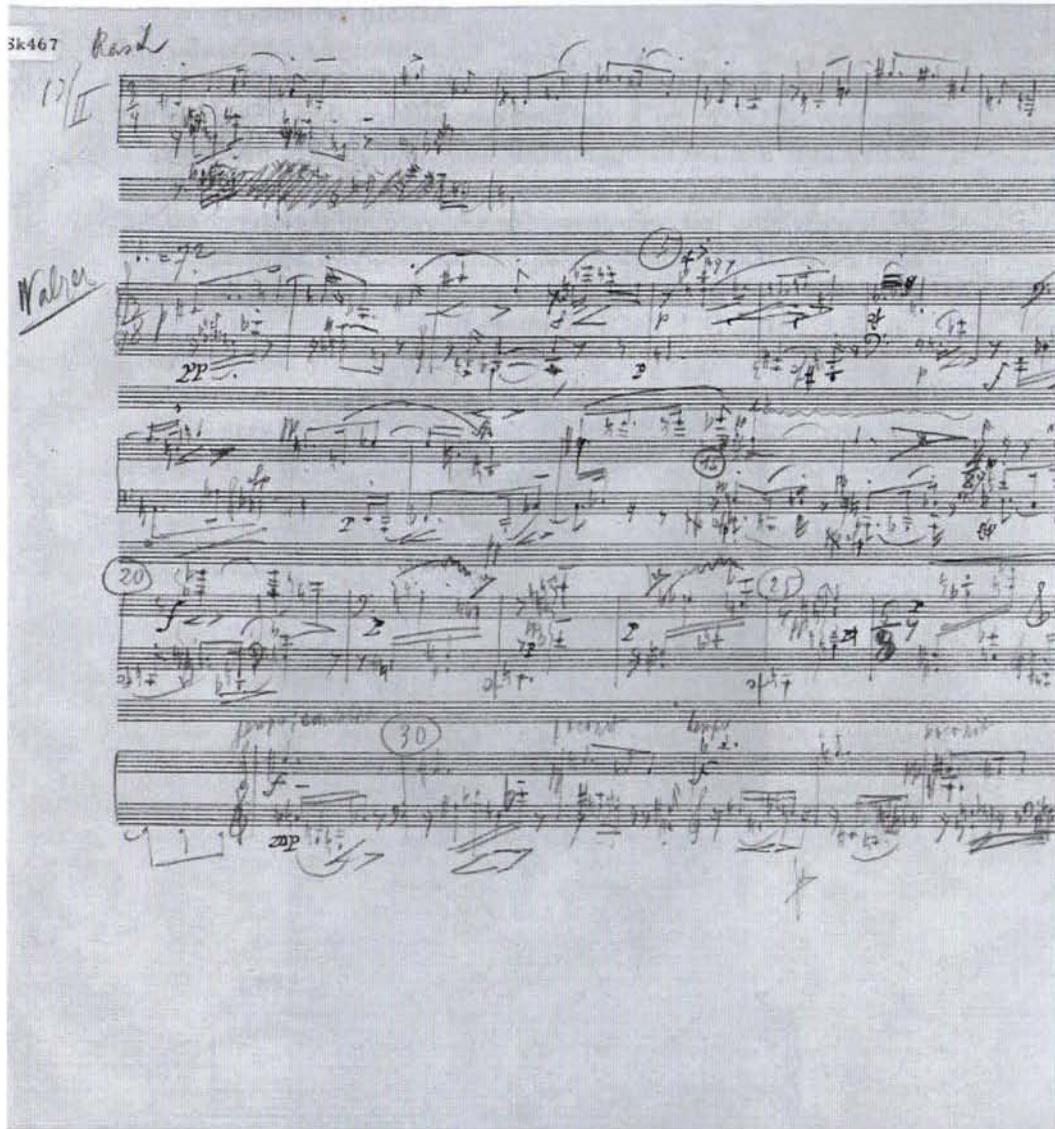
*Schönberg*



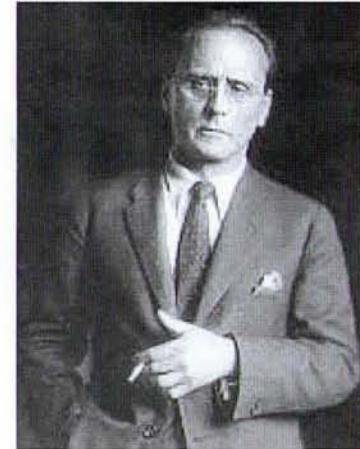
*opening of the waltz*

Minuet, Op. posth. (1924)

Anton Webern



Schönberg Waltz, first draft



Webern

Ländler (15.9.1979)

Wolfgang Rihm



Rihm

Winterklavier (2013/14) Raymond Chapman Smith

1. Larghetto
2. Andantino teneramente
3. Adagio molto cantabile
4. Grazioso
5. Allegretto grazioso – Andante non troppo – Allegretto grazioso
6. Andante quasi allegretto
7. Molto cantabile
8. Tempo di Minuetto moderato
9. Andante molto e sostenuto

*How small life is here  
and how big nothingness.  
The sky, tired of light,  
has given everything to the snow.*

*The two trees bow  
their heads to each other.  
Clouds cross the world's  
silence in a circle dance.*

Robert Walser

Valses Sentimentales, D.779 (1824)  
No.s 1 – 13

Franz Schubert



Schubert

*You do see me crossing the meadow  
stiff and dead from the mist?  
I long for that home,  
that home I've never had,  
and without any hope  
that I'll ever be able to reach it.  
For such a home, never touched,  
I carry that longing that will  
never die, like that meadow dies  
stiff and dead from the mist.  
You do see me crossing it, full of dread?  
Robert Walser*

**Valses nobles et sentimentales (1911) Maurice Ravel**

1. **Modéré – très franc**
2. **Assez lent – avec une expression intense**
3. **Modéré**
4. **Assez animé**
5. **Presque lent – dans un sentiment intime**
6. **Assez vif**
7. **Moins vif**
8. **Epilogue: lent**

The original piano version of the *Valses nobles et sentimentales* was published in 1911. The title was chosen in homage to Franz Schubert, who had released collections of waltzes in 1823 entitled *Valses nobles* and *Valses sentimentales*. The score is published with a quotation of Henri de Régnier: "...le plaisir délicieux et toujours nouveau d'une occupation inutile" (the delicious and forever-new pleasure of a useless occupation).

The work was first performed on May 8, 1911 by Louis Aubert, to whom the work is dedicated, at a performance of new works where the composers were not identified. It was sponsored by the Société Musicale Indépendante, to promote the works of more adventurous composers, without "burdening" critics with the attached labels of authorship. This was, in theory, supposed to encourage the critics to evaluate what they actually heard rather than simply judging the piece by the name of the composer. The anonymous work generated a disturbing chorus of boos and cat calls. Many were unnerved by the acerbic harmonic palette that he employed. Some even thought the piece was a parody. When the votes were tallied, the nominated composers included Erik Satie, Charles Koechlin, Vincent d'Indy and even Zoltán Kodály, but "a minute majority," Ravel recalled, "ascribed the paternity of the Valses to me."

The orchestrated ballet version of the *Valses nobles et sentimentales* was named *Adélaïde, ou le langage des fleurs* (Adelaide: The Language of Flowers).



Ravel

*They should not clench their fists,  
it's my longing that's drawing me near to them;  
they should not stand there full of rage,  
my longing is timidly drawing near to them;  
they should not be ready to pounce like vicious dogs,  
as if they wanted to tear my longing to shreds;  
they should not threaten with broad sleeves,  
that pains my longing.  
Why have they suddenly changed?  
As great and deep is my longing.  
No matter how difficult, no matter how menacing:  
I must reach them and I'm already there.*

Robert Walser



*Webern and Schönberg in Barcelona, 1929, recovering after writing their waltzes.*

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

Next concert:

August 18, 8pm, Elder Hall

**The Robert Walser Ensemble**

Elizabeth Layton, Ewen Bramble and Jamie Cock

Works by

Korngold, Schnittke, Schubert, Grant, Chapman Smith

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**the firm,**

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