



THE FIRM

2019

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 122nd concert.

Reality lies in the greatest enchantment you have ever  
experienced.

Hugo von Hofmannsthal

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.

AVG 12th 2019

# The Firm

Presents The

## Seraphim Trio

**Helen Ayres, violin**

**Timothy Nankervis, cello**

**Anna Goldsworthy, piano**

with special guest

**Andrew Haveron, violin**

**Jakub Jankowski**

Trio No.1 'Silhouettes'

**Erich Wolfgang Korngold**

Suite for two violins, cello, and piano left hand, Op.23

## Jakub Jankowski

Trio No.1 'Silhouettes'

Commissioned by Graham Abbott.

Piano Trio no. 1: *Silhouettes*

1. *Reflection I*
2. *Interlude I*
3. *Scherzo I*
4. *Reflection II*
5. *Scherzo II*
6. *Interlude II*
7. *Reflection III*

My first piano trio was completed in early 2018 and was commissioned by Graham Abbott especially for the Seraphim Trio.

The seven movements of my trio are structured in arch-form, expanding outwards from the center. The three 'Reflection' movements make up the heart of the work, and present three variations of the same musical image; whereas by contrast the Interlude and Scherzo movements explore different musical worlds:

- *Reflection I* unfolds as if from the surface of a lake - with ripples gradually multiplying to obscure the reflected image.
- *Interlude I* is built from waves of lyrical melodies, engulfed by open-spaced harmonies.
- *Scherzo I* by contrast is something of a capricious study in musical chiaroscuro – continually jumping between high and low registers.
- *Reflection II* reveals a musical image of crystalline simplicity and stillness – like glass.

- *Scherzo II* re-interprets the music of *Scherzo I* as a chain of unrestrained birdsong episodes.
- *Interlude II* continues without a break, and radically transforms the open harmonies of *Interlude I* into an austere tuning ritual.
- Finally, *Reflection III* features an interaction of microtonal string harmonics with equally-tempered piano tuning: resulting in a delicate, blurred, ascending landscape.



**Erich Wolfgang Korngold (1897 – 1957)**

**Suite for two violins, cello, and piano left hand, Op.23  
(1930)**

*Präludium und Fuge. Kräftig und bestimmt. Ruhig ohne zu schleppen*

*Walzer. Nicht schnell. Anmutig*

*Groteske. Möglichst rasch*

*Lied. Schlicht und innig*

*Rondo - Finale. Schnell, heftig - Allegretto amabile e comodo*

After losing his right arm during World War 1, the concert pianist Paul Wittgenstein made a triumphant return to the stage by commissioning various notable composers of the day (including Ravel, Hindemith, Britten, Prokofiev, Stravinsky and Richard Strauss) for specially modified concerti and chamber music works for keyboard left hand. Wittgenstein unwittingly became the champion of a new body of work treasured by pianists worldwide. The Viennese critic Julius Korngold (Erich Korngold's father), praised Wittgenstein's playing: "the sounds produced by his left hand do not betray the artist's melancholy at no longer possessing a right hand – rather they express his triumph at being able to bear his loss so well."

Erich Korngold's Suite creates a three-dimensional musical portrait of Wittgenstein himself. It is a palendromic

sketch, connecting Wittgenstein (and his modern audience) from the present to our musical giants of the past.

The central movement 'Groteske' refers to a comic and lighthearted French ballroom dance, originally created for 'commedia dell'arte' characters to amuse spectators and patrons. The 'groteske' dance had occasionally featured physically deformed performers, and so gained relevance after World War 1, not for comic effect but for its new concept of beauty as truth embedded beneath the surface. Korngold perhaps intended this movement to be contain respectful physical reference to Wittgenstein.



*Paul Wittgenstein*

Wittgenstein's musical tastes were for the historical tradition of compositional techniques and performance practice, and so Korngold surrounded the central movement with two references to Viennese musical tradition – the Walzer and Lied. These movements use arguably the

simplest and most beautiful Viennese expressions of dance and song to portray distinctly modern ideas. The entire work is bookended by movements containing historical compositional techniques (think Bach, Beethoven and Mozart). The opening prelude and fuge is best appreciated by focussing on the melody set by the cello's first solo passage and the concluding Rondo Finale brings the work to a triumphant close.



*Korngold*

You are warmly invited to join us after the concert for complimentary wines from Firm sponsor Karland Estate, and a selection of Tortes and soft drinks.

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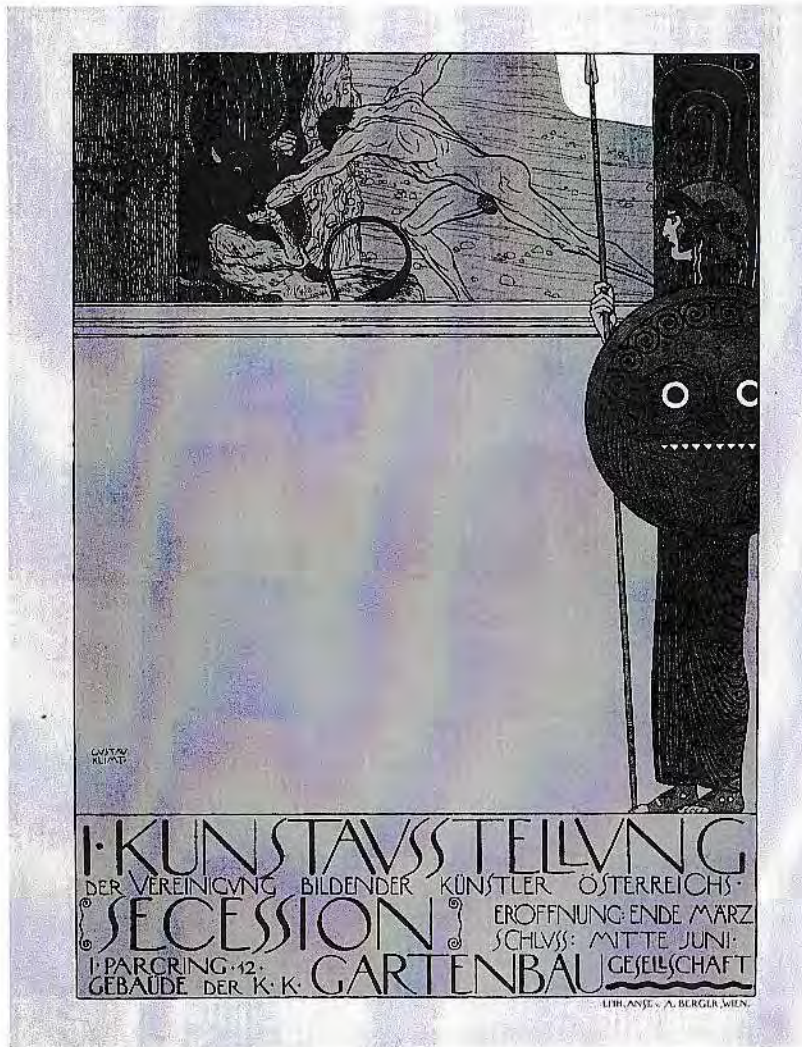
[info@firmmusic.com.au](mailto:info@firmmusic.com.au)

**Next concert:**

**Bethany Hill and Jamie Cock  
September 16th**

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

[www.facebook.com/FirmNewMusic](https://www.facebook.com/FirmNewMusic)



“To every age its art, to every art its freedom”

This was the motto of the Vienna Secession, the Firm’s Movement-in-Residence for 2019 which, however obliquely, will be referenced throughout our programming for the year.

## the firm

and

**Chamber Music Adelaide**

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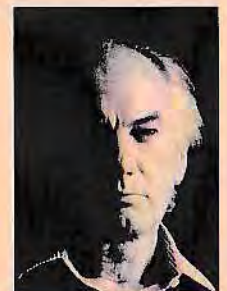
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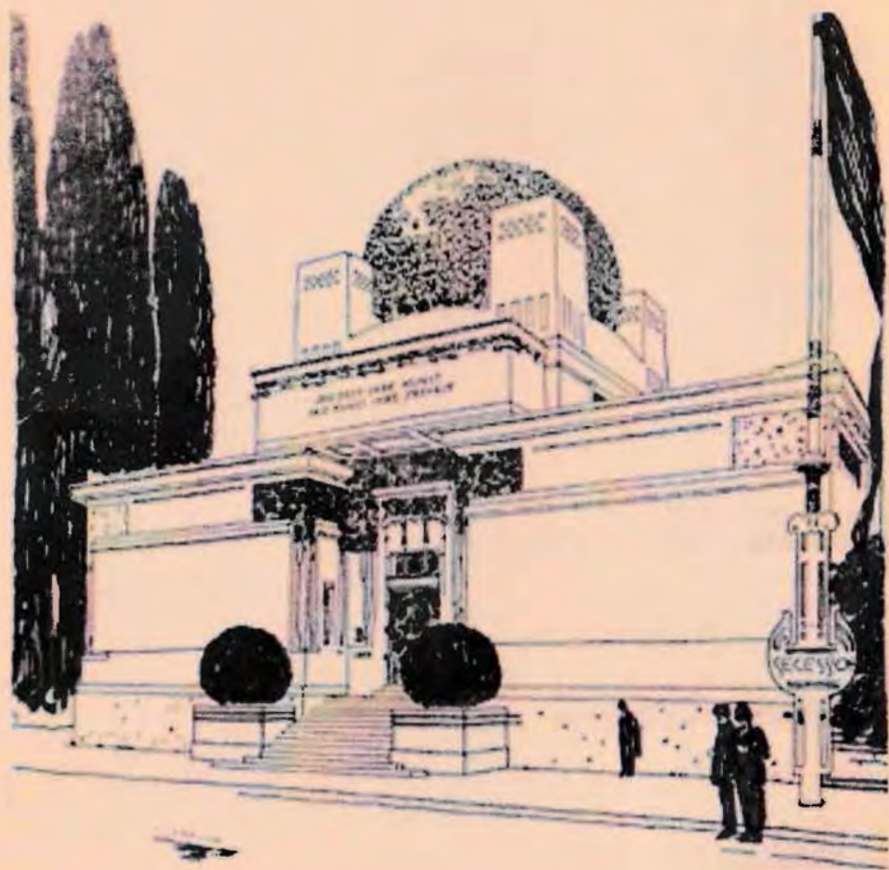
Elder Hall

Martin Victory

All the Firm musicians

The Australia Council





*Pavillion Secession, Vienna, built 1897*