



THE FIRM

2019

CONCERT 3

= MICHAEL HERACE =

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 124th 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.

OCT 21st 2019

The Firm

presents

Michael Ierace, piano

Quentin Grant

Scenes from Life

Raymond Chapman Smith

Nachtländler

Luke Altmann

The Leunig Fragments

- INTERVAL -

Alban Berg

Piano Sonata

Arnold Schönberg

Six Little Piano Pieces

Kreisler arr. Rachmaninoff

Liebesleid

Strauss/Grünfeld

Soirée de Vienne, Paraphrase on Fledermaus

Quentin Grant

Scenes from Life

These short scenes consist of (but not in order): a sickness, a family fight, a car accident, a discovery, a sudden loss, a letter, a quiet midnight, and: an unexpected memory.

Fate was not kind, life was capricious and terrible, and there was no good or reason in nature. But there is good and reason in us, in human beings, with whom fortune plays, and we can be stronger than nature and fate, if only for a few hours. And we can draw close to one another in times of need, understand and love one another, and live to comfort each other. And sometimes, when the black depths are silent, we can do even more. We can then be gods for moments, stretch out a commanding hand and create things which were not there before and which, when they are created, continue to live without us. Out of sounds, words, and other frail and worthless things, we can construct playthings — songs and poems full of meaning, consolation and goodness, more beautiful and enduring than the grim sport of fortune and destiny.

Hermann Hesse, Gertrude



Raymond Chapman Smith

Nachtländler

in memory of Michael Hamburger (1924–2007)

1. Sehr mässig
2. Leicht bewegt
3. Ruhig fliessend
4. Nicht zu rasch
5. Ruhevoll: Intermezzo
6. Fliessend
7. Ruhevoll: Intermezzo
8. Zart bewegt
9. Zart und ruhig
10. Sehr rasch
11. Sehr ruhig

Venetian

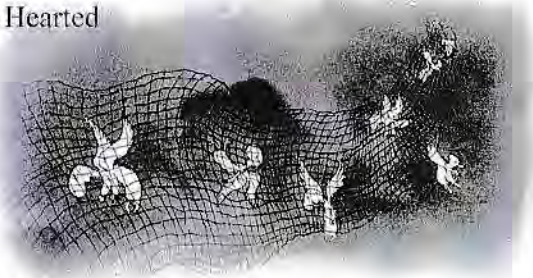
*Reproduction in wax
Of the fibre system
In the musculature
Of the forecourts
Of the heart*

W.G. Sebald, Unrecounted (2004)



Luke Altmann
The Leunig Fragments

- 1 It Comes Back
- 2 Distilled and Light Hearted
- 3 The Age of Joan



Alban Berg
Piano Sonata Op.1 (1908)

With no formal musical training, Berg met Schoenberg in 1904 and became a devoted pupil and lifelong friend. His direct studies with Schoenberg would continue for six years, and, like his fellow pupil Anton Webern, Berg never failed to extol his teacher's dictum that any musical innovation could be made only after achieving a profound understanding of the traditions of the Western musical heritage. The sonata, despite its harmonic adventures, sounds firmly rooted in a late Romantic musical language. In fact, though no specific key is indicated, the piece hovers around the key of B minor—a key it shares with another great one-movement Romantic sonata, that of Franz Liszt.

The young Berg, still in his early twenties, presented the movement to Schoenberg as part of a longer projected composition, but was encouraged by his teacher to let the piece stand on its own. Beginning and ending in enigmatic quiet, the brief sonata manages to surmount turmoil and crisis in little more than ten minutes.



Arnold Schönberg
Six Little Piano Pieces Op.19

On a cold winter's day in 1911, when Schoenberg was fully occupied with reading the proofs of his major theoretical and pedagogical work, "Harmonielehre" he arranged a day off in order to compose a set of piano miniatures.

With their miniature format and extreme aphoristic brevity, these pieces might be described as the antithesis of the symphonies of his contemporary Gustav Mahler and also of Schoenberg's own "Gurrelieder," a monumental work for orchestra, choir and solo voices that was finished at roughly the same time.

Mahler died in Vienna on 18th May 1911. For Schoenberg he had been a mentor and a friend whom Schoenberg was even to characterize as a saint. After the burial at Grinzing Cemetery, Schoenberg painted a picture depicting the mourners (himself among them) at the composers' open grave. The colours, however, can only superficially reflect his profound emotion; a few weeks later, in grief, he composed the sixth and last piece of op. 19.



Fritz Kreisler arr. Sergei Rachmaninoff

Liebesleid

To transcribe a work of Fritz Kreisler is a case of the transcriber transcribed, since the Austrian violinist was an adept at the art, although some of his transcriptions were, in fact, original compositions, as was later revealed.

The celebration of the joys and sorrows of love, described as old Viennese dances, seems to be original Kreisler. Rachmaninov, however, with the possibilities of the piano in front of him, makes of both compositions works of much greater complexity, demanding more of the player than Kreisler had done of the violinist. The first of the two, in particular, is much extended.



Alfred Grünfeld

Soirée de Vienne, Op. 56

(Concert paraphrase on Johann Strauss's Waltz-motives from *Die Fledermaus*)

Pianist Alfred Grünfeld (1852-1924) was born in Prague, studied at the Kullak Academy in Berlin and eventually moved to Vienna, where he became a popular teacher and performer. He knew Brahms, Strauss and Leschetizky. Grünfeld was a pianist of intellect and virtuosic abilities who performed many of the major works of Beethoven, Bach, Chopin, Schumann, Schubert and Brahms, often including new works by composers of the day, such as Grieg's *Ballade*, Op. 24. He was a prolific composer, mostly of shorter character pieces, and effective transcriptions. He recorded extensively, as early as 1899 (on acoustic Berliners) and he recorded his own interpretation of his transcription *Soirée de Vienne (on themes by Johann Strauss II)* in 1905.



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.

Please join our email list to be informed of all Firm events and concerts: send an email with 'subscribe' to:

info@firmmusic.com.au

Next concert:

Konstantin Shamray, solo piano

November 25th
(please note change of date)

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and

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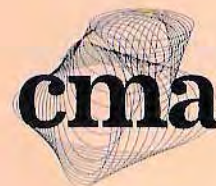
Radio Adelaide

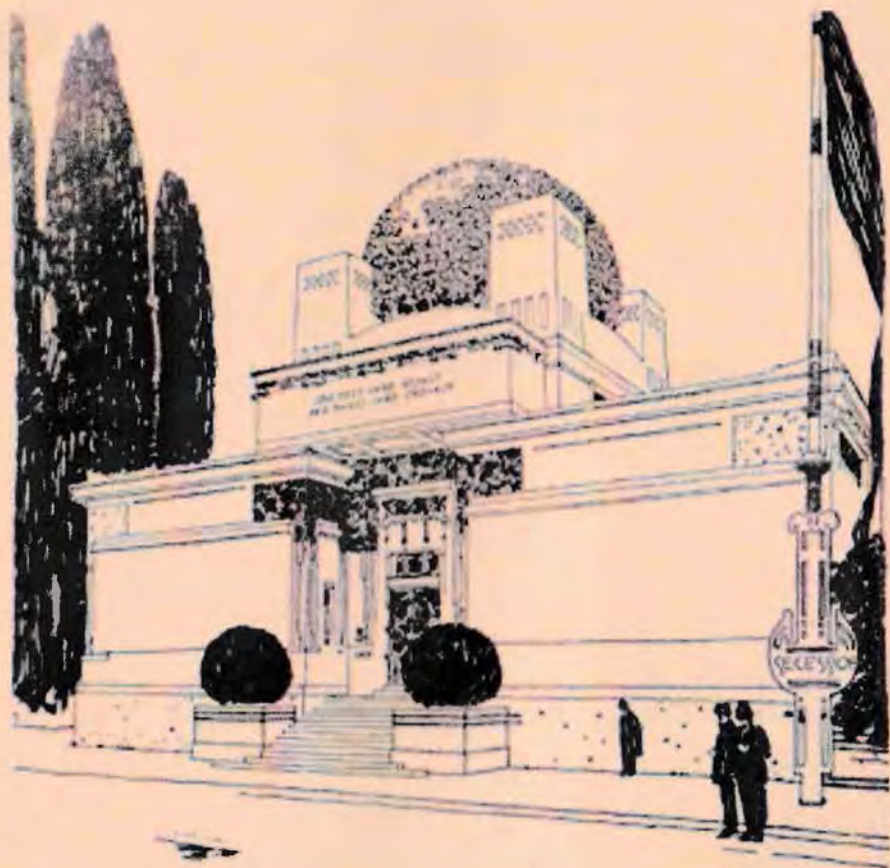
Elder Hall

Martin Victory

All the Firm musicians

The Australia Council





Pavillion Secession, Vienna, built 1897

“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.