

THE FIRM
2020
CONCERT 3

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 129th concert.

“Music is the one incorporeal entrance into the higher world of
knowledge which comprehends mankind but which mankind
cannot comprehend.”

Ludwig van Beethoven

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.

DEC 14th 2020

The Firm

presents

Michael Ierace

Beethoven **Andante Favori WoO70**

David John Lang **Broken**

Luke Altmann **Idle Hands, selection**

Macdowell **Woodland Sketches op.51**

Schubert **Impromptus op.90**

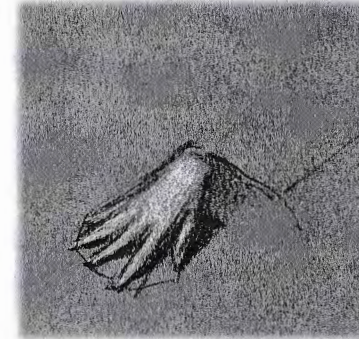
- Short interval -

Anne Cawrse **as flower, as fire**

Beethoven **Piano Sonata op.53 'Waldstein'**

from Idle Hands Luke Altmann

Berceuse
Idyll
Crosscurrents



Michael Hocking *Study of a Hand (detail)*

Woodland Sketches op.51

Edward Macdowell (U.S.A., 1860 – 1908)

- 1 To a Wild Rose
- 2 Will o' the Wisp
- 6 To a Water-lily
- 7 From Uncle Remus
- 9 By a Meadow Brook



Beethoven Andante Favori WoO70

The Andante favori was written between 1803 and 1804, and published in 1805. It was originally intended to be the second of the three movements of Beethoven's Waldstein piano sonata, Op. 53. The following extract from Thayer's Beethoven biography explains the change:

Ries reports that a friend of Beethoven's said to him that the sonata was too long, for which he was terribly taken to task by the composer. But after quiet reflection Beethoven was convinced of the correctness of the criticism. The andante... was therefore excluded and in its place supplied the interesting Introduction to the rondo which it now has. A year after the publication of the sonata, the andante also appeared separately.

It was composed as a musical declaration of love for Countess Josephine Brunsvik, but the Brunsvik family increased the pressure to terminate the relationship. She could not contemplate marrying Beethoven, a commoner.

The reason for the title was given by Beethoven's pupil Czerny, quoted in Thayer: "Because of its popularity (for Beethoven played it frequently in society) he gave it the title Andante favori ("favored Andante")."

Broken David John Lang

The creature gazes into openness with all
its eyes. But our eyes are
as if they were reversed, and surround it,
everywhere, like barriers against its free passage.
We know what is outside us from the animal's
face alone: since we already turn
the young child round and make it look
backwards at what is settled, not that openness
that is so deep in the animal's vision. Free from death.

Rilke, from Duino Elegy, No.9

Impromptus op.90**Franz Schubert**

No.3 - Andante

No.2 – Allegro

Ich Weiss Nicht, Was Soll Es Bedeuten

I don't know what it could mean,
 Or why I'm so sad: I find,
 A fairy-tale, from times unseen,
 Won't vanish from my mind.
 The air is cool and it darkens,
 And quiet flows the Rhine:

*Heinrich Heine***as flower, as fire****Anne Cawrse**

*Let it be forgotten, as a flower is forgotten,
 Forgotten as a fire that once was singing gold,
 Let it be forgotten for ever and ever,
 Time is a kind friend, he will make us old.*

*If anyone asks, say it was forgotten
 Long and long ago,
 As a flower, as a fire, as a hushed footfall
 In a long forgotten snow.*

- Sara Teasdale

This work was composed in response to Beethoven's 'Waldstein' Sonata and the work which was once destined to be the Sonata's middle movement, the *Andante Favori*.

Beethoven - Piano Sonata op.53 'Waldstein'

1 - Allegro

2 - Introduzione: Adagio molto

3 - Rondo. Allegretto moderator

Beethoven's Piano Sonata No. 21 in C major, Op. 53, known as the Waldstein, is one of the three most notable sonatas of his middle period (the other two being the Appassionata, Op. 57, and Les Adieux, Op. 81a). Completed in summer 1804 and surpassing Beethoven's previous piano sonatas in its scope, the Waldstein is a key early work of Beethoven's "Heroic" decade (1803–1812) and set a standard for piano composition in the grand manner.

The sonata's name derives from Beethoven's dedication to his close friend and patron Count Ferdinand Ernst Gabriel von Waldstein of Vienna. Like the Archduke Trio (one of many pieces dedicated to Archduke Rudolph), it is named for Waldstein even though other works are dedicated to him. It is also known as L'Aurora (The Dawn) in Italian, for the sonority of the opening chords of the third movement, thought to conjure an image of daybreak.

It is considered one of Beethoven's greatest and most technically challenging piano sonatas. The first section of the rondo requires a simultaneous pedal trill, high melody and rapid left hand runs while its coda's glissando octaves, written in dialogue between the hands, compel even advanced performers to play in a simplified version since it is more demanding to play on the heavier action of a modern piano than on an early 19th-century instrument.

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Count Ferdinand Ernst Gabriel von Waldstein was the young Beethoven's first great patron in Bonn - and his name will live for ever as the dedicatee of Beethoven's Waldstein Sonata opus 53.

The youngest son of one of Vienna's most aristocratic families, he was dispatched to Bonn, since he already knew the Elector, Maximilian Franz, and had a great interest in the arts.

The young prodigy Ludwig van Beethoven was quickly brought to his attention and he took him under his wing.

Although Count Waldstein had not arrived in Bonn when the young Beethoven travelled to Vienna in 1787 to meet Mozart, and therefore could have had no hand in it, it was certainly through his intervention that the Elector released Beethoven to go to Vienna for the second - and final - time in 1792.

In 1791 Beethoven composed the music for a ballet Count Waldstein was producing, Ritterballet (WoO 1), and allowed the Count to pass it off as his own. Beethoven will certainly have used this as a bargaining tool in his persistence to return to Vienna - it could well have been the reason he agreed to it in the first place. (Musicologists did not establish that the piece was composed by Beethoven until late in the last century!)

Proof of Waldstein's faith and prophetic belief in Beethoven was the message he wrote in the young man's autograph book, signed by his friends when he left for Vienna to study with Haydn in November 1792.

Waldstein wrote: "May you receive the spirit of Mozart through the hands of Haydn."

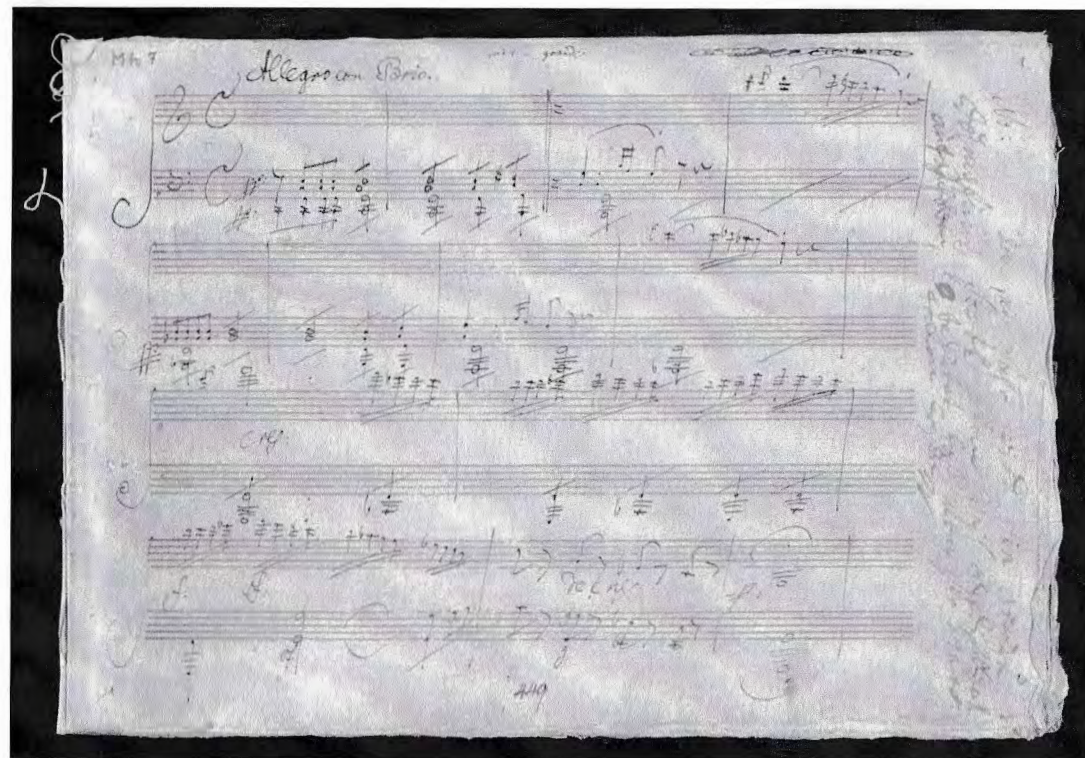
Count Waldstein had a chequered life, and ultimately an unhappy one, after Beethoven left Bonn. He believed passionately in Austria's ability - and duty - to defeat Napoleon Bonaparte's Revolutionary Army.

He frequently travelled to Vienna in fruitless attempts to persuade the Emperor to declare war. Finally, the Emperor, out of frustration and even anger, dismissed Waldstein from Imperial service and banished him from Vienna.

Waldstein tried to raise his own army to fight the French - bankrupting himself in the process. In 1805 he was reported to be back in Vienna, but in disguise to escape his creditors. In this year Beethoven - no doubt hearing of his misfortune - dedicated the opus 53 Piano Sonata to him.

He married a wealthy woman, but spent all her money too in what became an obsession - no doubt contributing to her early death.

Count Waldstein ended his life ignominiously, in a home for the destitute outside Vienna. On the day of his death a letter arrived informing him of the death of his elder brother - and that he was now to inherit the family fortune.



Patrons with a meal-ticket are invited to join us after the concert for carefully served complimentary wines from Firm sponsor Karland Estate, and a packet of hermetically sealed nibbles.

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info@firmmusic.com.au

Next concert:
(Post plague) 2021

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