

THE FIRM 2014
THE WALTZ

CONCERT 2

Quentin Grant

Hungarian Dances

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 103rd concert.

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

Karl Krauss

"Every sensitive person carries in himself old cities enclosed
by ancient walls"

Robert Walser

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.

The Firm

Presents

The Robert Walser Ensemble

Elizabeth Layton, violin,

Ewan Bramble, cello,

Jamie Cock, piano

Franz Schubert

Valses nobles

Raymond Chapman Smith

Attersee Tänze

Alfred Schnittke

Cello Sonata

short interval

Quentin Grant

Hungarian Dances

Erich Wolfgang Korngold

Tanzlied des Pierrot

12 Valses nobles, D.969 (1827) Franz Schubert

"I'd like to die listening to a piece of music. I imagine this as so easy, so natural, but naturally it's quite impossible. Notes stab too softly. The wounds they leave behind may smart, but they don't fester. Melancholy and pain trickle out instead of blood. When the notes cease, all is peaceful within me again."

Robert Walser

"Listening to music, I always have exactly the same feeling: something's missing. Never will I learn the cause of this gentle sadness, never will I wish to investigate it."

R.W.

"That is all very senseless, but this senselessness has a pretty mouth, and it smiles."

R.W.

"At least we should learn to understand our fellow beings, for we are powerless to stop their misery, their ignominy, their suffering, their weakness, and their death."

R.W.

"The novel I am constantly writing is always the same one, and it might be described as a variously sliced-up or torn-apart book of myself."

R.W.

"When we realize that words can destroy something good, wonderful, and dear, and that by keeping silent we can avoid causing the least damage or harm, it's easy to stay silent."

R.W.

"With all my ideas and follies I could one day found a corporate company for the propagation of beautiful but unreliable imaginings."

R.W.

"That lovely things exist is a lovely thought." "This is freedom," said the instructress, 'it's something very wintry, and cannot be borne for long. One must always keep moving, as we are doing here, one must dance in freedom. It is cold and beautiful. Never fall in love with it. That would only make you sad afterwards, for one can only be in the realm of freedom for a moment, no longer. Look how the wonderful track we are floating on is slowly melting away. Now you can watch freedom dying, if you open your eyes..."

R.W.

Attersee Tänze (2014) Raymond Chapman Smith

- I. Adagio sostenuto e tranquillamente
- II. Vivace, ma non troppo
- III. Molto sostenuto ed intimo
- IV. Allegretto, quasi andante
- V. Molto moderato e cantabile
- VI. Allegro molto
- VII. Allegretto tenerezza
- VIII. Tranquillamente mosso
- IX. Andantino
- X. Tranquillo, ma non strascinando
- XI. Molto moderato e sostenuto
- XII. Adagietto
- XIII. Presto scherzando
- XIV. Con moto intimo
- XV. Adagietto
- XVI. Adagio sostenuto e cantabile



Unterach am Attersee by Gustav Klimt



Gustav Klimt and Emilie Flöge at Attersee

Cello Sonata, no.1 (1978)

Alfred Schnittke

- I. Largo**
- II. Presto**
- III. Largo**

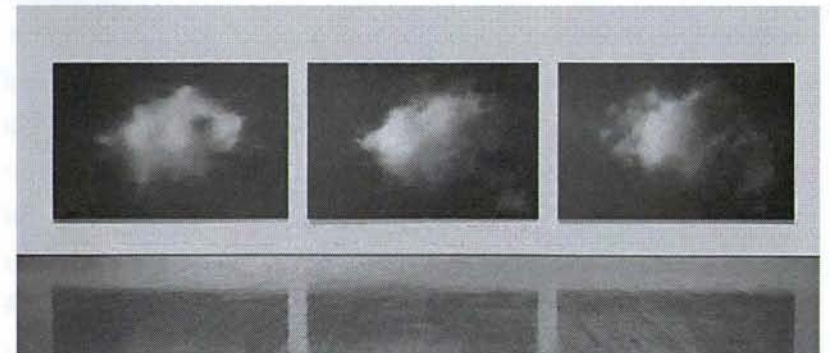


Schnittke (1934 – 1998)

“Orpheus chose to be the leader of mankind. Ah, not even Orpheus had attained such a goal, not even his immortal greatness had justified such vain and presumptuous dreams of grandeur, such flagrant overestimation of poetry! Certainly many instances of earthly beauty--a song, the twilit sea, the tone of the lyre, the voice of a boy, a verse, a statue, a column, a garden, a single flower--all possess the divine faculty of making man hearken unto the innermost and outermost boundaries of his existence, and therefore it is not to be wondered at that the lofty art of Orpheus was esteemed to have the power of diverting the streams from their beds and changing their courses, of luring the

wild beasts of the forest with tender dominance, of arresting the cattle a-browse upon the meadows and moving them to listen, caught in the dream and enchanted, the dreamwish of all art: the world compelled to listen, ready to receive the song and its salvation. However, even had Orpheus achieved his aim, the help lasts no longer than the song, nor does the listening, and on no account might the song resound too long, otherwise the streams would return to their old courses, the wild beasts of the forest would again fall upon and slay the innocent beasts of the field, and man would revert again to his old, habitual cruelty; for not only did no intoxication last long, and this was likewise true of beauty's spell, but furthermore, the mildness to which men and beasts had yielded was only half of the intoxication of beauty, while the other half, not less strong and for the most part far stronger, was of such surpassing and terrible cruelty--the most cruel of men delights himself with a flower--that beauty, and before all the beauty born of art, failed quickly of its effect if in disregard of the reciprocal balance of its two components it approached man with but one of them.”

Hermann Broch, *The Death of Virgil*



Hungarian Dances (2014)

Quentin Grant

Az alvás édes	-	Sleep is Sweet
Waltz a homokban	-	Waltz in the Sand
Éjfél	-	Midnight
Orosz Waltz hatos	-	Russian Waltz No.6
Budapest	-	Budapest
Madár Repül	-	Bird Flying
Orosz Waltz kettes	-	Russian Waltz No.2

"Houses, gardens, and people were transfigured into musical sounds, all that was solid seemed to be transfigured into soul and into gentleness. Sweet veils of silver and soul-haze swam through all things and lay over all things. The soul of the world had opened, and all grief, all human disappointment, all evil, all pain seemed to vanish, from now on never to appear again. Earlier walks came before my eyes; but the wonderful image of the humble present became a feeling which overpowered all others. The future paled, and the past dissolved. I glowed and flowered myself in the glowing, flowering present. From near and far, great things and small things emerged bright silver with marvelous gestures, joys, and enrichments, and in the midst of this beautiful place I dreamed of nothing but this place itself. All other fantasies sank and vanished in meaninglessness. I had the whole rich earth immediately before me, and I still looked only at what was most small and most humble. With gestures of love the heavens rose

and fell. I had become an inward being, and walked as in an inward world; everything outside me became a dream; what I had understood till now became unintelligible. I fell away from the surface, down into the fabulous depths, which I recognized then to be all that was good. What we understand and love understands and loves us also. I was no longer myself, was another, and yet it was on this account that I became properly myself. In the sweet light of love I realized, or believe I realized, that perhaps the inward self is the only self which really exists."

(R.W.)



***Tanzlied des Pierrot*(1919) Erich Wolfgang Korngold**

An arrangement for piano trio of the baritone aria from Korngold's *Die Tote Stadt*, (The Dead City) In it the character Fritz sings *Pierrot's Tanzlied*, in which he delves into his past, emoting the happiness that he once felt when he danced with his certain beloved.

"Perhaps there were a few repetitions here and there. But I would like to confess that I consider nature and human life to be a lovely and charming flow of fleeting repetitions, and I would like further to confess that I regard this phenomenon as a beauty and a blessing."

(R.W.)



Korngold (1897-1957)

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

Next concert:

8pm Monday, 22 September 2014
Marianna Grynychuk solo piano

JOHANN STRAUSS II
Tales from the Vienna Woods
LUKE ALTMANN
Walzer
RAYMOND CHAPMAN SMITH
Marienbadklavier
QUENTIN GRANT
Winter Star Waltzes
FREDERIC CHOPIN
Waltzes, Mazurkas and a Prelude

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