

# THE FIRM 2016



*Concert Hall, Huainan-Anhui-China*

## 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 111th concert.

That evening the forest of organ pipes did not play.  
A native cradle sang Schubert for us,  
The mill was grinding, the music's blue-eyed drunkenness  
Laughed in the songs of the hurricane.

Osip Emilevich Mandelstam (1891 – 1938)

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

**Marianna Grynchuk, piano**

**And**

**Simon Cobcroft, violincello**

**Domenico Scarlatti**

**Three Sonatas**

**Jakub Jankowski**

**Two Archetypes**

**Alfred Schnittke**

**Three Preludes**

**Quentin Grant**

**Nocturne in Eb minor**

**Interval**

**Raymond Chapman Smith**

**Marienbad Intermezzi**

**Quentin Grant**

**Adagio for solo cello**

**Anne Cawrse**

**Circle**

**Dmitri Shostakovich**

**Sonata in D minor  
op.40**

### Three Sonatas (1740's)

**Domenico Scarlatti (1685-1757)**

**Sonata in C minor K22**

**Sonata in F major K44**

**Sonata in D minor K141**

Giuseppe Domenico Scarlatti was born in Naples on October 26th, 1685. The high rank of his godparents is proof of the esteem in which his father, Alessandro Scarlatti, was held as maestro di cappella. Domenico's musical gifts developed with an almost prodigious rapidity. At the age of sixteen he became a musician at the chapel royal, and two years later father and son left Naples and settled in Rome, where Domenico became the pupil of the most eminent musicians in Italy. The originality of Bernardo Pasquini's inventions and his skill in elaborating them, and Francesco Gasparini's solid science and intense vitality united to form the basis on which Domenico developed his own genius. His association with Corelli (Gasparini being a pupil of Corelli) also contributed to the evolution of his adolescent genius and soon Domenico Scarlatti became famous in his country principally as a harpsichordist.

He served for five years (1714-19) as maestro di cappella at the Cappella Giulia in the Vatican. He composed at least one oratorio (1709) and more than a dozen operas for his father's Neapolitan theatre, *S Bartolomeo* (1703-4), the Roman Palazzo Zuccari (1710-14), and Teatro Capranica (1715, 1718).

His patrons in Rome included the exiled Polish queen Maria Casimira (1709-14) and the Portuguese ambassador to the Vatican, the Marquis de Fontes (from 1714), who in 1720 was to succeed in winning Scarlatti for the patriarchal chapel in Lisbon (his serenata, *Applause genetliaco*, was performed at the Portuguese Embassy in 1714 and his *Contesa delle stagioni* at the Lisbon royal chapel in 1720).

Scarlatti was also a familiar figure at the weekly meetings of the Accademie Poetico-Musicali hosted by the indefatigable music-lover and entertainer Cardinal Pietro Ottoboni, at which the finest musicians in Rome met and performed chamber music. There Scarlatti met Handel, who had been born in the same year as Scarlatti. At the time of their meeting, in 1708, they were both

twenty-three, and were prevailed upon to compete together at the instigation and under the refereeship of Ottoboni; they were adjudged equal on the harpsichord, but Handel was considered the winner on the organ. Thenceforward they held each other in that mutual respect which forms the surest basis for a life friendship. Through Ottoboni, Scarlatti also met Thomas Roseingrave who became his enthusiastic champion and, back in London, published the first edition of Scarlatti's *Essercizi per gravicembalo* (1738-9) from which, in turn, the Newcastle-born English composer Charles Avison drew material from at least 29 Scarlatti sonatas to produce a set of 12 concertos in 1744. Joseph Kelway and Thomas Arne also helped to popularize Scarlatti's music in England.

Attracted by the unknown, Scarlatti abandoned the post of maestro di cappella at St. Peter's Basilica in Rome. Natural curiosity and the fascination of distant countries induced him to undertake a voyage to London, where his opera *Narciso* met with only a moderate success. From London Scarlatti went to Lisbon (1720-28). As a harpsichordist at the royal court he was entrusted with the musical education of the princesses. The death of his father recalled him to Naples in 1725, but he did not long remain in his native town. His old pupil, the Portuguese princess, who had married Ferdinand VI, invited him to the Spanish court. Scarlatti accepted and in 1733 after a period in Seville (from 1729-33) he went to Madrid, where he lived until his death.

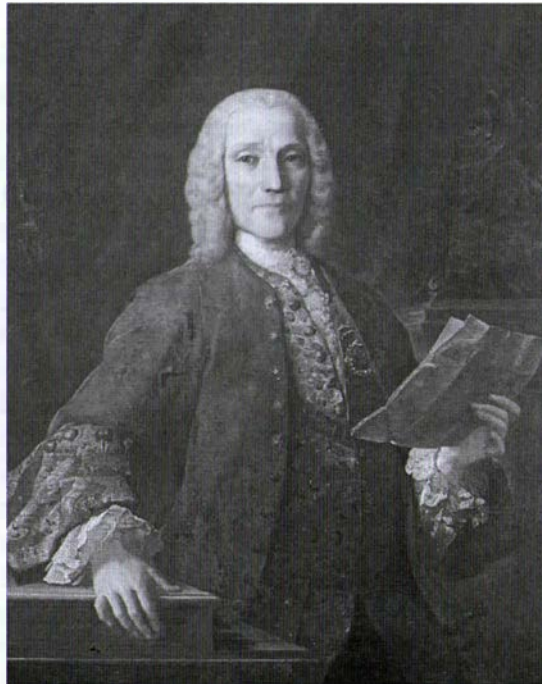
With the thorough musical grounding he brought with him from Italy, and his own brilliance on the harpsichord, Scarlatti immersed himself in the folk tunes and dance rhythms of Spain, with their distinctive Moorish (Arabic) and later gypsy influences. He composed more than 500 harpsichord sonatas, unique in their total originality, and the use of the *accacciatura*, the 'simultaneous mordent', the 'vamp' (usually at the beginning of the second half of a sonata). The "folk" element is constantly present throughout these works.

In addition, Scarlatti also composed at least 17 separate *sinfonias* and a harpsichord concerto. He exerted a major influence on such Portuguese and Spanish contemporaries as Carlos de Seixas and Antonio Soler.

Scarlatti returned to Italy on three occasions. In 1724 in Rome he met Quantz and Farinelli, who himself joined the Spanish court in



1737. In 1725 he returned at the death of his father in Naples - where he met Hasse. And in 1728 he returned to Rome, where he met and married his first wife by whom he had five children (she died in 1739, and by 1742 he was married again, to a Spanish woman, by whom he had four more children). In 1738, sponsored by King John V of Portugal, he passed secret trials to become a Knight of the Order of Santiago, and about 1740 Velasco painted the portrait which heads this page, and for which he wore the full regalia of the Order. He died in Madrid on July 23, 1757.



*Domenico Scarlatti*

## Two Archetypes

**Jakub Jankowski**

Swiss psychotherapist Carl Gustav Jung believed that the collective experience of all human beings as a species is inherited by every individual. According to Jung, this collective unconscious is made up of universal archaic images and ideas known as archetypes.

The Animus archetype represents the image of the masculine in women, while the Anima archetype represents the image of the feminine in men. Jung claimed that romantic love occurs when we come across a physical manifestation of our own Anima / Animus archetype. In addition, these two archetypes also exist in the form of dream figures, which personify a person's unconscious and often give it a disagreeable character - the Anima for illogical moods and the Animus for irritating topics and unreasonable opinions.

The two movements of my work are related to the Animus / Anima archetypes intuitively. Rather than provide a musical caricature of these archetypes, I have developed the same thematic material in two distinct ways.

Two Archetypes was commissioned by Janis Laurs for the 2014 Adelaide International Cello Festival and was premiered by Perth-based cellist Louise McKay.



### Three Preludes (1953)

Alfred Schnittke 1934-1998

Prelude in A flat major - Moderato

Prelude in A major – Andante

Prelude in D minor – Presto

On the pale-blue enamel,  
that April can bring,  
birch branches' imperceptible  
sway, slipped towards evening.

A network of finely etched lines,  
is the pattern's finished state,  
the carefully-made design,  
like that on a porcelain plate,

the thoughtful artist set,  
on the glazed firmament,  
oblivious to sad death,  
knowing ephemeral strength.

Osip Mandelstam

Alfred Schnittke was born on 24 November 1934 in Engels, on the Volga River, in the Soviet Union. His father was born in Frankfurt to a Jewish family of Russian origin who had moved to the USSR in 1926, and his mother was a Volga-German born in Russia. Schnittke began his musical education in 1946 in Vienna where his father, a journalist and translator, had been posted. In 1948 the family moved to Moscow, where Schnittke studied piano and received a diploma in choral conducting.

From 1953 to 1958 he studied counterpoint and composition with Yevgeny Golubev and instrumentation with Nikolai Rakov at the Moscow Conservatory. Schnittke completed the postgraduate course in composition there in 1961 and joined the Union of Composers the same year. He was particularly encouraged by Phillip Herschkowitz, a Webern disciple, who resided in the Soviet capital.

In 1962, Schnittke was appointed instructor in instrumentation at the Moscow Conservatory, a post which he held until 1972. Thereafter he supported himself chiefly as a composer of film scores; and by 1984 he had scored more than sixty films.

Noted, above all, for his hallmark "polystylistic" idiom, Schnittke has written in a wide range of genres and styles. His Concerto Grosso No. 1 (1977) was one of the first works to bring his name to prominence. It was popularized by Gidon Kremer, a tireless proponent of his music. Many of Schnittke's works have been inspired by Kremer and other prominent performers, including Yury Bashmet, Natalia Gutman, Gennady Rozhdestvensky and Mstislav Rostropovich. Schnittke first came to America in 1988 for the "Making Music Together" Festival in Boston and the American premiere of Symphony No. 1 by the Boston Symphony Orchestra. He came again in 1991 when Carnegie Hall commissioned Concerto Grosso No. 5 for the Cleveland Orchestra as part of its Centennial Festival, and again in 1994 for the world premiere of his Symphony No. 7 by the New York Philharmonic and the American premiere of his Symphony No. 6 by the National Symphony.

Schnittke composed 9 symphonies, 6 concerti grossi, 4 violin concertos, 2 cello concertos, concertos for piano and a triple concerto for violin, viola and cello, as well as 4 string quartets and much other chamber music, ballet scores, choral and vocal works. His first opera, *Life with an Idiot*, was premiered in Amsterdam (April 1992). His two new operas, *Gesualdo* and *Historia von D. Johann Fausten* were unveiled in Vienna (May 1995) and Hamburg.

From the 1980s, Schnittke's music gained increasing exposure and international acclaim. Schnittke has been the recipient of numerous awards and honors, including Austrian State Prize in 1991, Japan's Imperial Prize in 1992, and, most recently the Slava-Gloria-Prize in Moscow in June 1998; his music has been celebrated with retrospectives and major festivals worldwide.



In 1985, Schnittke suffered the first of a series of serious strokes. Despite his physical frailty, however, Schnittke suffered no loss of creative imagination, individuality or productivity. Beginning in 1990, Schnittke resided in Hamburg, maintaining dual German-Russian citizenship. He died, after suffering another stroke, on 3 August 1998 in Hamburg.



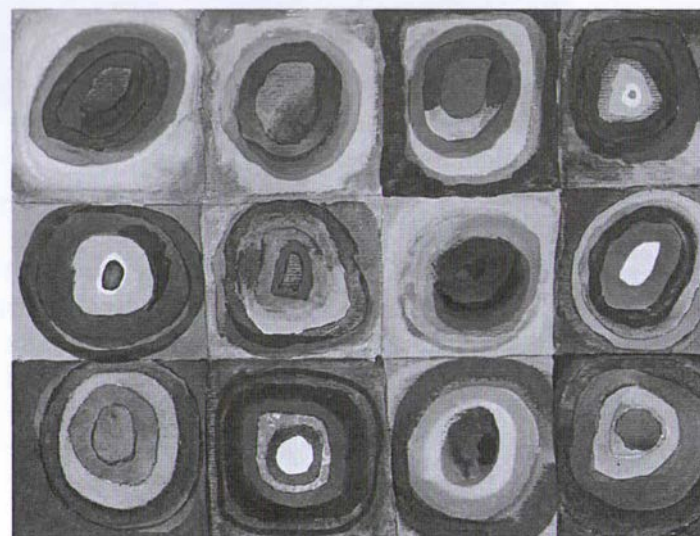
## Nocturne in Eb minor (2010)

Quentin Grant

### For Osip Mandelstam

And the town is frozen solid in a vice,  
Trees, walls, snow, beneath a glass.  
Over crystal, on slippery tracks of ice,  
the painted sleighs and I, together, pass.  
And over St Peter's there are poplars, crows  
there's a pale green dome there that glows,  
dim in the sun-shrouded dust.  
The field of heroes lingers in my thought,  
Kulikovo's barbarian battleground.  
The frozen poplars, like glasses for a toast,  
clash now, more noisily, overhead.  
As though it was our wedding, and the crowd  
were drinking to our health and happiness.  
But Fear and the Muse take turns to guard  
the room where the exiled poet is banished,  
and the night, marching at full pace,  
of the coming dawn, has no knowledge.

Anna Akhmatova



1. Andante sostenuto
2. Poco maestoso e grazioso
3. Lento assai, cantate e tranquillo
4. Molto moderato con tenerezza
5. Con moto

### Trigonometry of the Spheres

In his year of mourning  
Grandfather moved  
the piano to the attic  
and never brought it  
down again

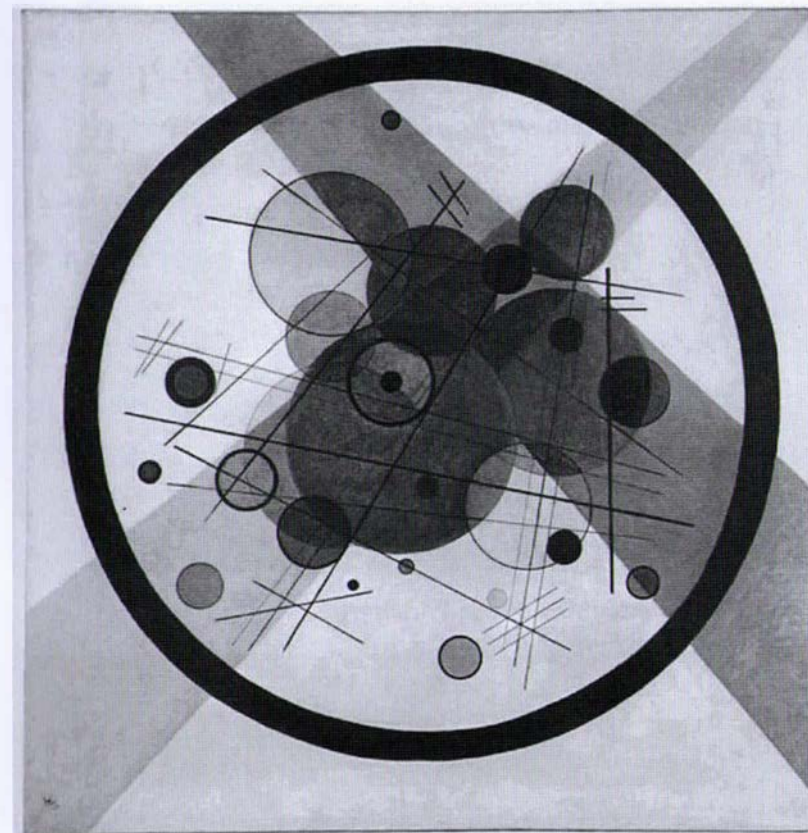
With his brass telescope  
he now explores  
the arcs of the heavens instead

His logbook records  
a comet with a tail  
and the categorical proposition  
that the moon is the earth's work of art

From him I also know  
of the holy man who sits  
where night turns to day  
roaring like a lion

And once he said do not forget  
the north wind brings  
light from the house of Aries  
to the apple trees

W.G. Sebald



### Circle Music

Anne Cawrse

In 2004 I was asked on three separate occasions by three different cellists to write a short work for cello and piano. The result was 'Geometrics', a quasi-sonata in which each movement took its inspiration from a different shape. The dedicatee for the second movement, the wonderful and talented Hilary Kleinig and I were reminiscing recently about the work and its merits. With her encouragement and some slight revisions, I decided *Circle Music* would be worthy of another airing.



## Sonata in D minor op.40 (1934)

Dmitri Shostakovich 1906-1975

1st. mvt: Moderato – Largo

2nd.mvt: Moderato con moto

### **‘A flame is in my blood’**

A flame is in my blood  
burning dry life, to the bone.  
I do not sing of stone,  
now, I sing of wood.

It is light and coarse:  
made of a single spar,  
the oak’s deep heart,  
and the fisherman’s oar.

Drive them deep, the piles:  
hammer them in tight,  
around wooden Paradise,  
where everything is light.

Osip Mandelstam

Dating from 1934, the Op. 40 Sonata signaled Shostakovich's return to purely instrumental composition after a protracted immersion in the writing of music for film and opera. (The first version of his controversial opera *Lady Macbeth of the Mtsensk District*, soon to be officially condemned and banned in the Soviet Union, was staged in Leningrad that same year.) The score is dedicated to his friend Viktor Kubatsky, cellist of the Stradivarius Quartet and the Bolshoi Theater, who joined Shostakovich in the first performance on Christmas Day. Not until 1959 would another Russian cellist, Mstislav Rostropovich, inspire Shostakovich to explore the instrument's potential further in the first of a pair of exuberantly virtuosic cello concertos.



*Shostakovich and friend*



*The Shostakovich dacha*



Next concert:

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

**September 12th**

Konstantin Shamray, piano

Sonatas  
Sonata No.1  
Farewell to Stromness  
Akhmatova Park

Domenico Scarlatti  
Schnittke  
Peter Maxwell Davies  
Chapman Smith



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