

# THE FIRM 2016



## 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 113th concert.

She has not yet been born:  
She is music and word,  
and therefore the un-torn,  
fabric of what is stirred.

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

## Mekhla Kumar piano

**Domenico Scarlatti**

**4 Sonatas**

**Jakub Jankowski**

**"Les Commandements du Catéchisme du Conservatoire"**

**Raymond Chapman Smith**

**Sternenfall**

- Interval -

**Alfred Schnittke**

**3 Preludes**

**Quentin Grant**

**Zirkusvolk**

**Alexander Scriabin**

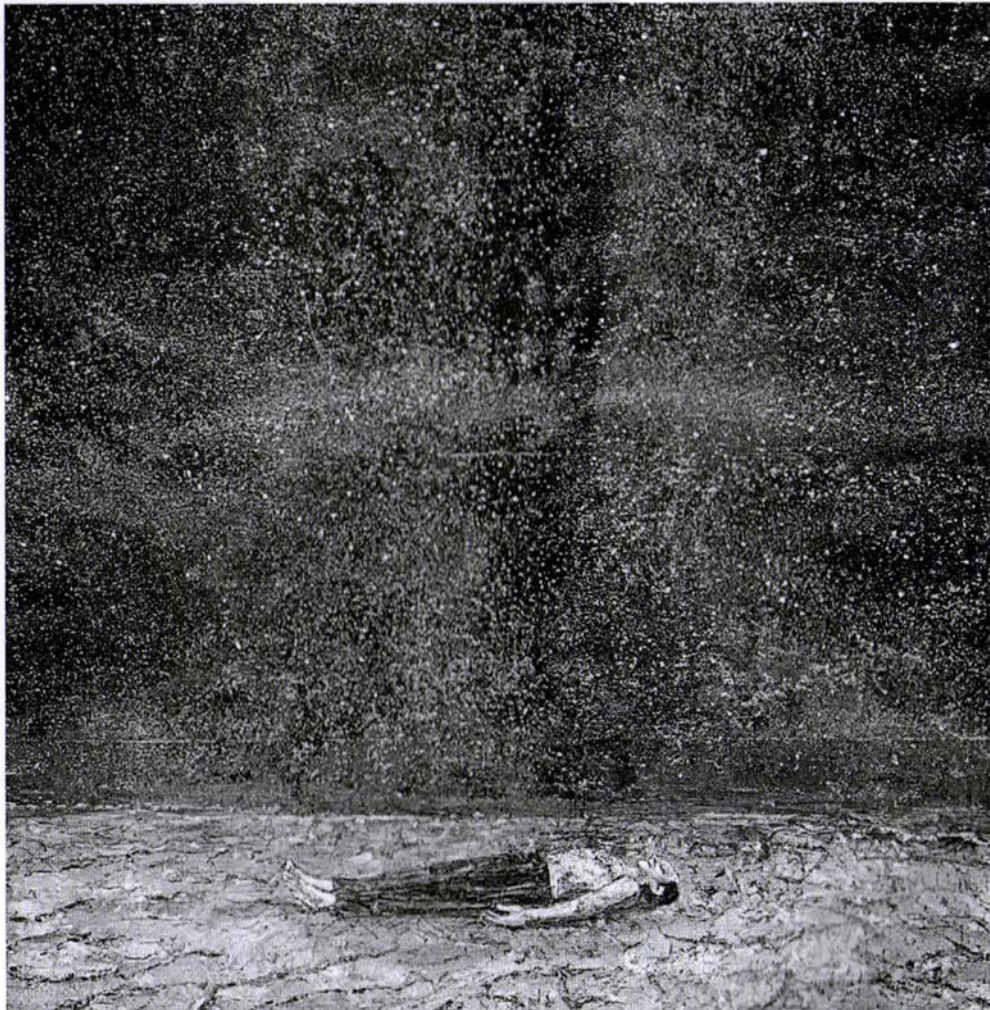
**Sonata No.9, op. 68**



#### 4 Sonatas

Domenico Scarlatti (1685-1757)

1. Sonata in g minor (recently discovered)
2. Sonata in d minor k. 141
3. Sonata in f minor k. 69
4. Sonata in C major k. 159



#### Sternenfall (2016)

Raymond Chapman Smith

1. Andante sostenuto
2. Allegro molto e con brio
3. Allegro ma non tanto
4. Intimo
5. Vivace
6. Allegretto
7. Andantino grazioso
8. Andante
9. Molto tranquillo
10. Allegro appassionato
11. Vivace, ma non troppo e poco lento
12. Andantino, molto espressivo
13. Allegretto
14. Con moto ma poco lento
15. Allegro
16. Presto
17. Larghetto

*That might just possibly be a solution for me: not hearing in and through air anymore, catching the vibrations and oscillations of the tones through it, which has become impossible anyway with my hearing well-nigh totally vanished, but instead listening more intently to the light from now on so that I can take in, via my face, the movements of the sound floating on the waves of light, the songs of the air borne to me by light beams and perceived when I capture them with my glance –*

*For example, having the sound of a piano conveyed to my eyes, instead of to my ears, by the lighting in a salon or an auditorium, so that I would soon learn how to take in, with utmost accuracy of these altered perceptual faculties, the chords adrift in the room and wafting their sonorous way toward my head amidst much flickering of candles –*

*To try something like that with all my might, anyway –*

*Of course I would have to put up with stirring abroad only on cloudy days or going out only at twilight and staying inside my lodgings at other times, exposing myself as little as possible to full sunlight; otherwise the blinding sounds of its constant light-beam*



*singing at highest pitch would cause my glances to grow deaf as well, because the piercing lamentations I hear to my own peril in the sunbeam dissonances of the midday-light orchestra would make the eardrums of my eyes burst –*

*It hardly bears thinking about, incidentally, if one day some cosmic change in our present circumstances were to cause everybody in this world to apprehend the sun not only by its light and to feel just its warmth, but also to hear it and henceforth, assuming such a hypothetical case, to contend with ensuing new phenomena likely to be on the unpleasant side; let's say as a result of some cosmic curiosity like an unimaginably long and thick air resonance hose that, to the total astonishment of the world, would be found to have traveled across or through space from the sun and attached itself like a monstrous umbilical cord to our earth: an unbearable noise from the sun, an unimaginably fierce pounding and atmosphere-shattering of sunlight-demolition weather booming, sunbeam shrieks that explode upwards in air, in the crashes of light persistently gaining strength toward a rainbow-rumbling midday that, with its thunderously reiterated horizon crashes and the firmament eruptions, so piercingly pulsating through the entire space, of its commencing, ear-splitting, afternoon-illumination down-hurting cataracts, down from the sky and bursting on the ground, smashing to smithereens the heads of all passersby- Only sometimes comes a let-up in pace or a saving grace caused by a few yearned-for cloudy days, moderate or muffled to shadows of sounds; or else, audible still, but solely in the remaining peaceable nights, a faint, black, altogether menacing echo of rolling as if the sounds of a faraway battle from the other side of the planet were surging from there, where it is day, to the night that has advanced on us, only for the unceasing storm of summer sunlight to resume all the louder at the break of dawn on the eastern horizon- The hearing machine could be built such that stars at the opening make the entrance of the sound easier, disseminating the sound around the whole ear and allowing one in that way to hear at every opening-*

‘Gentle Rage’ Gert Jonke

## **"Les Commandements du Catéchisme du Conservatoire" (2016) Jakub Jankowski**

This piece, for speaking pianist, is an adaptation of nine commandments attributed to Erik Satie. They were published in 1914 as part of the Parisian magazine *La Revue Musicale* and were signed off with ERIT SATIS - i.e. This Will Be Enough. Although Satie denied claims of authorship, the commandments have entered the Satie literature as genuine.

### *Les Commandements du Catéchisme du Conservatoire*

- I. Thou shalt adore God-Debussy only,  
And copy him perfectly.
- II. Though shalt never be melodious  
In fact or by condonement.
- III. Thou shalt abstain from planning ever,  
So as to compose with more facility.
- IV. With great care thou shalt violate  
The rules of the old primer.
- V. Thou shalt use consecutive fifths  
As well as consecutive octaves.
- VI. Thou shalt never - oh never -  
Resolve a dissonance in any manner.
- VII. Thou shalt never end a piece  
With a consonant chord.
- VIII. Thou shalt accumulate ninth-chords  
Without any discrimination.
- IX. Thou shalt not desire a perfect concord  
Except in marriage.

*Ad Gloriam Tuam*  
- ERIT SATIS





*Debussy and Satie*

### 3 Preludes

**Alfred Schnittke (1934-1998)**

1. Prelude in A flat major - Moderato
2. Prelude in e minor - Lento
3. Prelude in d minor - Maestoso



*Alfred Schnittke*

### Zirkusvolk (2016)

**Quentin Grant**

1. The Fire Horse
2. Mouse Soprano
3. Tumblers
4. The Hunger Artist
5. Thursday's Child
6. The Sleepwalker
7. Juggler
8. Lions and a man

#### **Fire Horse**

If some frail tubercular lady circus rider were to be driven in circles around and around the arena for months and months without interruption in front of a tireless public on a swaying horse by a merciless whip-wielding master of ceremonies, spinning on the horse, throwing kisses and swaying at the waist, and if this performance, amid the incessant roar of the orchestra and the ventilators, were to continue into the ever-expanding, grey future, accompanied by applause, which died down and then swelled up again, from hands which were really steam hammers, perhaps then a young visitor to the gallery might rush down the long stair case through all the levels, burst into the ring, and cry "Stop!" through the fanfares of the constantly adjusting orchestra. (Franz Kafka)

#### **The Mouse Singer**

Josephine is the name of our songstress. Those who have never heard her sing simply haven't experienced the power of song. Everyone who hears her is pulled out of him or herself, transported, and this is yet more of a mystery since our race as a whole has no great love for music. Peace and quiet *{Stiller Frieden}* are what we yearn for more than anything—our lives are hard—such is the music that, generally, we love above all others, we just don't have it in us after another long day of work in which we strive to do our best in dispensing with a thousand and one cares, there's just nothing left over with which we might pull ourselves to the distant heights, so far removed, where music comes alive. (Franz Kafka)

### **Tumblers**

Mayaista could curl herself into a ring by bending backwards and holding her ankles, and roll around the stage like a wheel. She could leap over a tall man from a standing jump, could climb quickly up a cloth rope using only her feet and teeth, and do a hand stand balancing only on her index fingers. (QG)

**The hunger artist** had not, however, actually lost his sense of the real situation and took it as a matter of course that he and his cage should be stationed, not in the middle of the ring as a main attraction, but outside, near the animal cages, on a site that was after all easily accessible. Large and gaily painted placards made a frame for the cage and announced what was to be seen inside it. When the public came thronging out in the intervals to see the animals, they could hardly avoid passing the hunger artist's cage and stopping there a moment, perhaps they might even have stayed longer had not those pressing behind them in the narrow gangway, who did not understand why they should be held up on their way towards the excitements of the menagerie, made it impossible for anyone to stand gazing quietly for any length of time.

(Franz Kafka)

### **Thursday's Child**

On September 12, 1916, "Mary the Elephant" had attacked her handler, Thursday Eldridge to his death. Several causes were seen to be the reason of the attack. As a trainer, Thursday Eldridge had used a stick to stab Mary, which may have infuriated Mary, but there was a belief that the elephant was simply bored. Due to the death of Eldridge, the town people of Kingsport Tennessee had asked for retribution. They decided that Mary should be hanged. On September 13, 1916, 2,500 people had witnessed the execution of Mary by hanging on an industrial crane. (life)

### **The Sleepwalker**

She was blind-folded and put into a deep trance and, followed by the gypsy violinist who played her terrifying, ethereal music throughout, climbed the stairs to the dizzying heights of the tent roof, and proceeded to walk unknowingly across the high pole and back again. (QG)

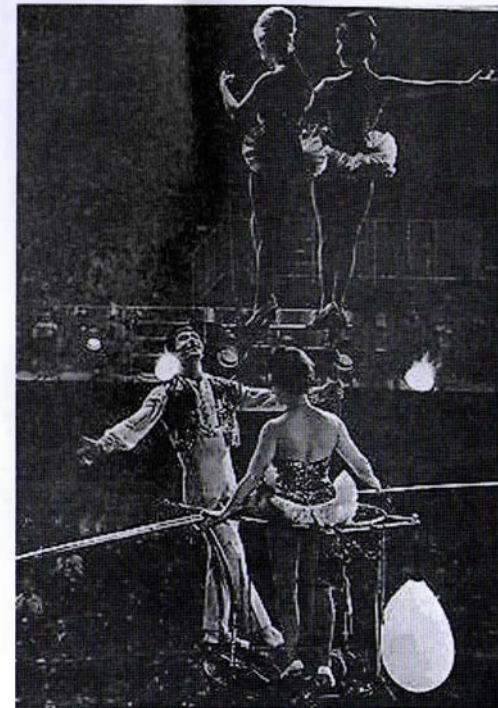
### **Juggler**

One serious injury was witnessed by a large group of jugglers in San Francisco when Donnia Ray Smith attempted to cascade five 10 pound bowling balls. Two of the balls collided in the air with one ricocheting onto the top of Donnia's head. Unfortunately, the resulting trauma is said to have permanently changed the performer's personality and resulted in the eventual end of his career. (life)

### **Lions and a man**

Two lions have reportedly been shot dead by zookeepers in front of a crowd of visitors after severely mauling a man who had entered their enclosure in an apparent suicide attempt. As the lions set upon Mr Ferrada a zookeeper reportedly opened fire with tranquiliser darts - accidentally hitting Mr Ferrada in the neck.

The zookeeper is then said to have opened fire with live rounds, killing the two big cats in front of a large crowd of visitors to the zoo. Mr Ferrada was taken to a nearby hospital and was said to be in grave condition, with injuries to the pelvis and head. (life, 2016)

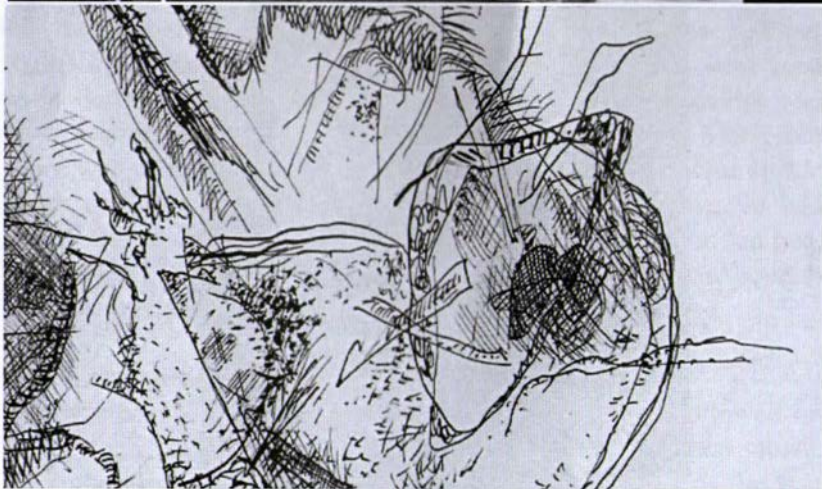




**Sonata No.9, op.68 (1912-13) Alexander Scriabin (1872-1915)**  
**“The Black Mass”**

The ninth sonata is a single movement. It typically lasts 8–10 minutes, and is marked as follows:

Moderato quasi andante – Molto meno vivo – Allegro molto – Alla marcia – Allegro – Presto – Tempo primo



*Kandinsky, Untitled drawing*

**SONATE NR.9**

Erschienen 1913

Opus 68

Moderato quasi andante  
*légendaire*

*pp*

*poco cresc.*

*mysterieusement sur-mururé*  
*p*

*pp*

*pp*

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

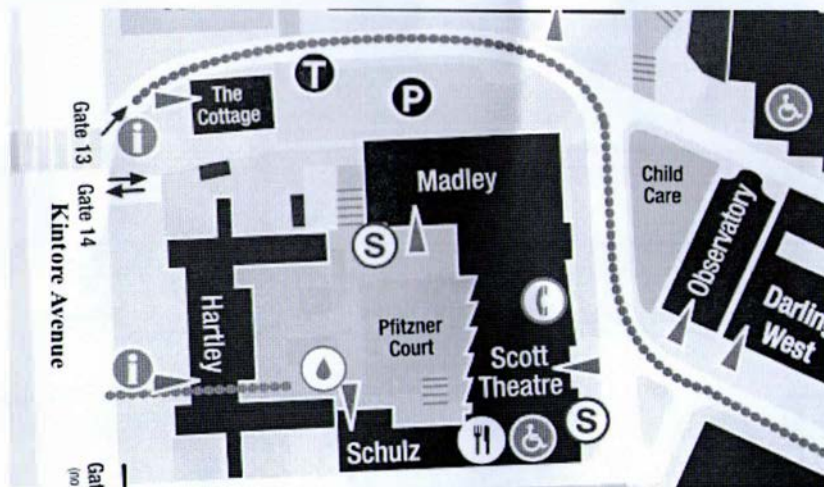
Next concert:

**December 5**

**NOTE: at the Madley Dance Space, Kintore Avenue**

**Robert Macfarlane, tenor,  
Kate Macfarlane, soprano,  
Jamie Cock, piano**

Sonatas	Domenico Scarlatti
Three Poems	Schnittke
Morgenstern Songs	Grahame Dudley
Anna and Nikolay	Quentin Grant



Madley Dance Space: enter from Kintore Avenue

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

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## the firm

and

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