



THE FIRM
2018

CONCERT 2

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 119th concert.

"I did my work slowly, drop by drop. I tore it out of
me by pieces."

Ravel

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.

AUG 13th 2018

The Firm

presents the

Benaud Trio

with **Benjamin Martin** (guest pianist)

Raymond CHAPMAN SMITH – Serenata

Maurice RAVEL - Ma Mere L'Oye

Luke ALTMANN - Holy Fools

Jakub JANKOWSKI - Piano Trio No.2

Raymond CHAPMAN SMITH - Serenata

- I - Allegretto
- II - Andante espressivo e poco con moto
- III - Vivace, ma non troppo

'Puisque tout passe, faisons'

Since everything passes, let us forge
a passing melody;
that which quenches our thirst
conquers us.

Let's sing what leaves us,
with love and art;
let us be quicker than
the swift departure.

R.M.Rilke



Maurice RAVEL - Ma Mere L'Oye (arranged by Benjamin Martin)

1. Pavane de la Belle au bois dormant: Lent (Pavane of Sleeping Beauty)
2. Petit Poucet: Très modéré (Little Tom Thumb / Hop-o'-My-Thumb)
3. Laideronnette, impératrice des pagodes: Mouvt de marche (Little Ugly Girl, Empress of the Pagodas)
4. Les entretiens de la belle et de la bête: Mouvt de valse très modéré (Conversation of Beauty and the Beast)
5. Le jardin féérique: Lent et grave (The Fairy Garden)

Two of Ravel's closest friends were the little Godebski children, Jean and Mimie. When they were still in the early stages of their piano studies, he wrote for them a four-hand piano suite tailored to their small hands and limited technical abilities. Each of the five movements was based on one of the children's favourite fairy tales. The Suite proved to be too difficult for them to play in public, so two slightly older children (ages six and seven) were enlisted for the premiere performance, which took place in Paris on April 20, 1910.

Luke ALTMANN - Holy Fools

(Commissioned by Benaud Trio with assistance from the Government of South Australia through Arts SA)

“Lope Ruyz and his three hundred goats got at last to the river Guadiana, which happened to be overflowed at that time, and, what is worse than ill-luck, there was neither boat nor bark to ferry him over; which vexed him the more, because he perceived Toralva at this heels, and he feared to be teased and plagued with her weeping and wailing. At last he spied a fisherman in a little boat, but so little it was, that it would carry but one man and one goat at a time. Well, for all that he called to the fisherman, and agreed with him to carry him and his three hundred goats, over the water. The bargain being struck, the fisherman came with his boat, and carried over one goat, then he rowed back and fetched another goat, and after that another goat. Pray, sir,” quoth Sancho, “be sure you keep a good account how many goats the fisherman ferries over; for if you happen to miss one, my tale is at an end, and the devil a word have I more to say. Well then, whereabouts was I? - Ho! I have it. - Now the landing-place on the other side was very muddy and slippery, which made the fisherman be a long while in going and coming; yet for all that he took heart of grace, and made shift to carry over one goat, then another, then another.” “Come,” said Don Quixote, “we will suppose he has landed them all on the other side of the river; for, as thou goest on one by one, we shall not have done these twelve months.” “Pray let me go on in my own way,” quoth Sancho. “How many goats are got over already?” “Nay,

how the devil can I tell!” replied Don Quixote. “There it is!” quoth Sancho: “did I not bid you keep count? On my word the tale is at an end, and now you may go whistle for the rest.” “Ridiculous!” cried Don Quixote: “pray thee is there no going on with the story unless I know exactly how many goats are wafted over?” “No, marry is there not!” quoth Sancho, “for as soon as you answered, that you could not tell, the rest of the story quite and clean slipped out of my head; and in truth, it is a thousand pities, for it was a special one.”



Jakub JANKOWSKI - Piano Trio No.2

Part 1

Part 2

I began work on this piano trio shortly after completing my first and, perhaps unsurprisingly, the two pieces ended up being completely different from each other. In general I would summarise my first trio as being brighter and more Apollonian in character, whereas my second trio is darker and more Dionysian. The music of my second trio progresses more so in the logic of a dream-state - as opposed to the ordered formal structure of the first trio. Paradoxically however, this subconscious approach to the music is coupled with a deliberate economy of material - resulting in a clear dramatic narrative throughout the work's two movements. The musical 'characters' of the piece can be reduced to four cyclical themes:

- A chant-like like theme (punctuated by 'bells' in the opening of the first movement).
- A "theme of opposition" beginning as a series of chords which slowly take over the chant-theme and end up dominating the remainder of the movement.
- Heavy, dense music of a dark timbre (which initially appears subtitled as "The Abyss" in my sketchbook)
- A diatonic passacaglia theme which is derived from a number of the previous musical themes, and first appears at the opening of the second movement.

These four themes can essentially be reduced to the interplay of vocal / lyrical music (the chant theme and the passacaglia theme) and dramatic textured music (the "theme of opposition" and "The Abyss").

The majority of this trio was written while I was living in a *small dingy apartment* in northern Warsaw, and I can't help but feel that the unique atmosphere of this "phoenix city" managed to find its way into the music - especially in the work's defiant conclusion.

This trio was generously commissioned by Joan and Tony Seymour for the Benaud Trio, and is dedicated to Lachlan Bramble - for whose support I am incredibly grateful.



Warsaw



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Next concert:
Konstantin Shamray, solo piano
September 17, 2018

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and

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