

THE FIRM
2022

CONCERT 2

NOV 28

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 135th concert.

*My masters are strange folk with very little care for
music in them.*

*(On playing the organ) There's nothing remarkable
about it. All one has to do is hit the right keys at the
right time and the instrument plays itself.*

Bring me A bowl of coffee before I turn into a goat.

J.S. Bach

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

Helen Ayres

Alison Rayner

Martin Alexander

Sharon Grigoryan

Kunst der Fuge Contrapunctus 1

J.S. Bach arr. R Chapman Smith

Nocturne

Luke Altmann

* ***Beyond the Binary***

Belinda Gehlert

* ***Skittled***

Anne Cawrse

- short interval -

Kunst der Fuge Contrapunctus 5

J.S. Bach arr. R Chapman Smith

Fünf Satze

Webern

Divertimento for String Quartet

Raymond Chapman Smith

* ***Tempesta and Flight from String Quartet No. 1***

Joe Chindamo

Kunst der Fuge BWV 1080
Contrapunctus 1

J.S. Bach arr. R Chapman Smith



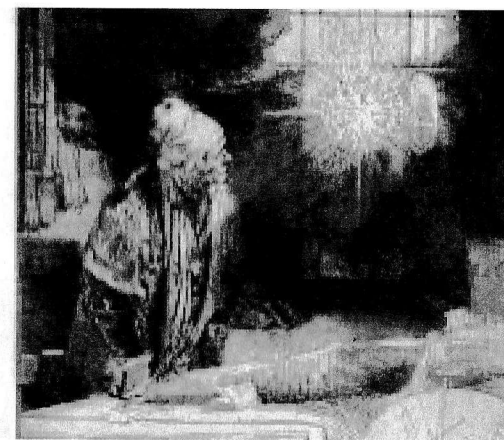
North Atlantic Ocean, Cliffs of Moher - Hiroshi Sugimoto

Nocturne **Luke Altmann**

...When it ends and while it ends, something comes, after so much rage, persistence, obstinacy, extravagance: something entirely unexpected and touching in its mildness and goodness. With the motif passed through many vicissitudes, which takes leave and so doing becomes itself entirely leave-taking, a parting wave and call, with this D G G occurs a slight change, it experiences a small melodic expansion. After an introductory C, it puts a C sharp before the D, so that it no longer scans "heaven's blue," "meadowland," but "O thou heaven's blue," "Greenest meadowland," "Fare thee well for aye," and this added C sharp is the most moving, consolatory, pathetically reconciling thing in the world. It is like having one's hair or cheek stroked, lovingly, understandingly, like a deep and silent farewell look. It lies in parting so gently on the hearer's heart in eternal farewell that the eyes run over. "Now forget the pain," it says. "Great was God in us." "'Twas all but a dream," "Friendly be to me."

With this Kretzschmar went away, accompanied by thin but prolonged applause, and we went too, not a little reflective, weighed down by all these novelties. Most of us, as we put on our coats and hats and walked out, hummed bemusedly to ourselves the impression of the evening, the theme-generating motif of the second movement, in its original and its leave-taking form, and for a long time we heard it like an echo from the remoter streets into which the audience dispersed, the quiet night streets of the little town: "Fare thee well," "Fare thee well for aye," "Great was God in us."

from Doctor Faustus by Thomas Mann



Faust Rembrandt

Beyond the Binary

Belinda Gehlert

Commissioned by Chamber Music Adelaide as part of the INVISIBILITY Commissions collaborative program with MOD 2022

1. Binary "Mirror Ritual" Nina Rajic

Still I don't think you understand any progress you make
will be undone the moment you're banned in the way you've
always lived

The way you know how to organise and store things

The way you know how to stretch yourself and find the
balance between being big and not being big

The only problem is you don't know how to find it

The only problem is now you're more stressed than you have ever
been

To top things off you're running out of things to complain
about, things to gripe about, and excuses are turned into fists.

2. In Between Mary Oliver

Who can open the door who does not reach for the latch? Who can
travel the miles who does not put one foot in front of the other, all
attentive to what presents itself continually?

Who will behold the inner chamber who has not observed with
admiration, even with rapture, the outer stone? Well, there is time left

--

fields everywhere invite you into them.

And who will care, who will chide you if you wander away from
wherever you are, to look for your soul? Quickly, then, get up, put on
your coat, leave your desk!

To put one's foot into the door of the grass, which is the mystery,
which is death as well as life, and
not be afraid!

3. The Nature of Acceptance Mary Oliver

Now the sun begins to swing down. Under the peach-light, I cross the
fields and the dunes, I follow the ocean's edge. I climb, I backtrack.
I float.

I ramble my way home.



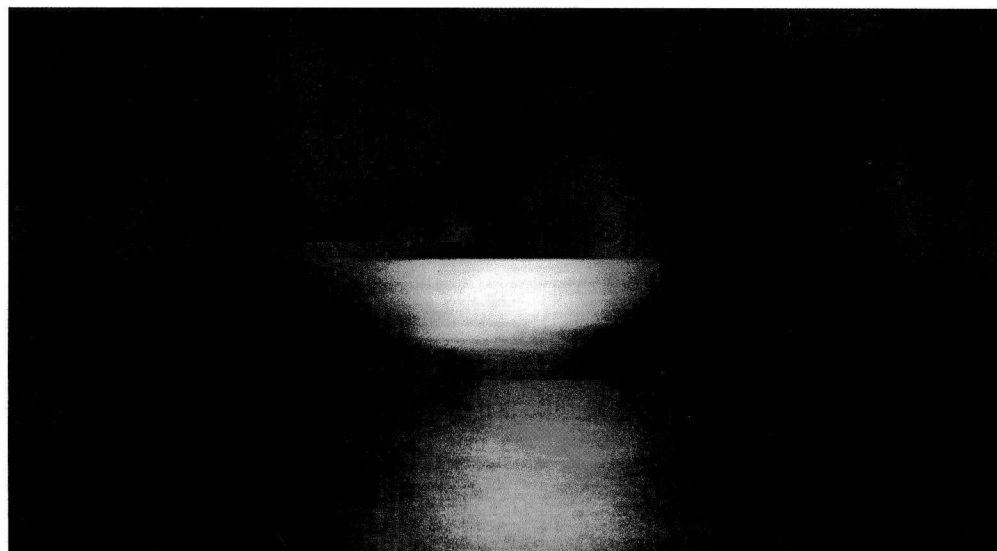
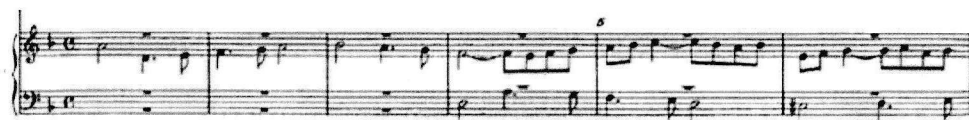
***Skittled* Anne Cawrse**

In 1999, I had the good fortune of being selected as the South
Australian delegate for the ASME Young Composer's Project. I
was an eager but musically naive 18 year old, having earlier that
year commenced studying composition at Adelaide's Elder
Conservatorium. Through the tutelage of Matthew Hindson, my
time in Sydney introduced me to the music of Ross Edwards via
his effervescent and beautiful *Flower Songs*.

Later I had the privilege of being the Composer-in-Residence for
the 2015 ASME conference in Adelaide. In writing a new work for
the Australian String Quartet to premiere during the conference, I
turned again to the music of Ross. The resultant
work *Skittled* certainly bears my own musical trademarks of
irregular metres and twisting modal melodic lines, but there is also
a deliberate repetitiveness of short melodic themes, a playful
interplay between the parts and a joyful dance-like character that is
intended to pay homage to the choral *maninya* that I heard and
loved as a student.

Kunst der Fuge Contrapunctus 5

J.S. Bach arr. R Chapman Smith



Seascape - Hiroshi Sugimoto

Fünf Satze Op. 5 Anton Webern

1. Heftig bewegt
2. Sehr langsam
3. Sehr lebhaft
4. Sehr langsam
5. In zarter Bewegung

Divertimento for String Quartet

Raymond Chapman Smith

1. Moderato cantabile molto espressivo
2. Allegretto
3. Molto adagio
4. Andantino
5. Vivace

To Music

*Music: breathing of statues. Perhaps:
stillness of paintings. You language where languages
end. You time,
placed erect on the course of hearts that expire.
Feelings . . . for whom? O you the mutation
of feelings . . . into what? - : into audible landscape.
You stranger: music. You heartspace
grown up from us. Innermost thing of ours,
which, exceeding us, crowds out, -
sacred farewell :
when the inner surrounds us
as the most practiced distance, as the air's
other side:
pure,
gigantic,
no longer lived in.*

Rainer Maria Rilke

Tempesta and Flight from String Quartet No. 1

Joe Chindamo

Composing for string quartet represents a defining moment for any serious composer. The realm is so appealing and challenging because it is at once intimate and expansive. It is also an idiom where there is nowhere to hide for the composer – it is exactly here where his/her craft either appears in full glory or reveals its shortcomings. First premiered by ACACIA in 2013, *Tempesta* was my first foray into composing for the string quartet. In many ways though, it was an undertaking I had been preparing for many years. As a teenager, Ravel's String Quartet in F major had a profound effect on me, particularly its sensuality, and the work undoubtedly informed much of my music-making since, whether subliminally or by design. Bartók's string quartets, replete with wild rhythms, angular melodic contours and dissonant harmonies, also provided immense inspiration.

Joe Chindamo



Seascape - Hiroshi Sugimoto

Patrons are invited to join us after the concert for complimentary juices, wines and nibbles.

Please join our email list to be informed of all Firm events and concerts: send an email with 'subscribe' to:

info@firmmusic.com.au

Next concert:

Special Event: December 16th 8pm

South Australian Museum

Strings and Bells

JS Bach and new works performed by:

Paris Netting, violin, Thomas Marlin, cello,

Gustavo Quintino, double bass,

Ali O'Connell and Andrew Wiering, hand bells

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and

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