

NOV 30th

The Firm presents

Anna Goldsworthy

Programme

Meditations for Piano, Nos 2 and 7 J.S. Bach

Symphony No. 40 Wolfgang Amadeus Mozart

Symphony No. 40 Wolfgang Amadeus Mozart

Symphony No. 40 Wolfgang Amadeus Mozart

Interval

Concerto in A Major, Opus 189

Ludwig van Beethoven

Anna Goldsworthy  
piano

the firm 2004  
**CONCERT EIGHT**

*The Firm presents*

Anna Goldsworthy

*Programme*

Meditations for Piano, Nos 2 and 5     Jill Lowe

Signwaves     Fiona Hill

Sonata III     Raymond Chapman Smith

Seven Bagatelles     Quentin Grant

*Interval*

Sonata in A flat, Opus 110     Ludwig van Beethoven

Anna Goldsworthy would like to thank the Firm for graciously rescheduling tonight's concert. She would also like to thank her teacher Eleonora Sivan, for her ongoing guidance and inspiration.

Sprung from yesterday, romantically dedicated to yesterday, but avidly sniffing out today's advantage, a ghost that is not a spirit, a ghost of flesh without blood and therefore blood-thirsty in a businesslike, almost hateless way, intent on dogmas, intent on slogans and marionette-moved by them (including now and then the slogans of progress), but always a cowardly murderer and sanctimonious to the marrow – that is the philistine.

Oh, the philistine is the demonic pure and simple; his dream is an ultramodern, highly developed technology, unremittingly brought to bear on yesterday's aims; his dream is technically perfected kitsch; his dream is the professional demonism of the virtuoso who fiddles for him; his dream is a shiny, shining opera magic; his dream is shabby brilliance.

*Hermann Broch: Voices: 1933*

Pilgrim Church provides wheelchair access via the rear (northern) doors.

Toilets can be accessed through the door on the left of the performance area.

## Meditations for Piano, Nos 2 and 5

Jill Lowe

This latest effusion of piano pieces started after hearing David Kotlowy's "Final Fragments" for piano (October 2003).

"Meditations for Piano" comprises five pieces so far, with more to follow.

The creative state surrounding these pieces also produced these corresponding fragments of words which may add to their composition:

I am what I am;  
I want to be what I am.  
Whatever comes to mind,  
let it go -  
let it go -  
whatever is left  
is what I am.

No barriers  
No judgement  
Peace  
Everything  
just is.

Time consumes all and yet nothing,  
for how can time exist  
except as a thought of change?

Pure being has no formal structures  
nor influences, but  
of course we are influenced by many things, and  
we need structures  
to hang our words and thoughts on.

Grounding at mass level  
creates a mass awareness  
or hysteria more usually -  
hypnotic incantations  
unaspiring yet directive  
and presently  
challenging yet autocratic.

## Signwaves

Fiona Hill

Signwaves represents the unrelenting force of nature, the constant ebb and flow of elements shifting ever so slightly over time.

Inspired by Port Noarlunga, each hand of the piano represents an element of nature, the right hand the wind and the left hand the waves. The wind in this instance is heard through a sign at the end of the jetty which sounds a pentatonic scale, the intervals change randomly as the wind picks up then dies down again. Both of these elements (the wind and the waves) work independently of each other, however still affecting each other by the mere fact of their existence.

The piece goes through a slow harmonic process gradually shifting up by semitones from F major pentatonic, up to G major pentatonic, then back down to F minor pentatonic. The through composition of *signwaves* conveys the sense of time in the natural world, away from the hustle and bustle of the city.

In short it is a meditation upon the elements, a step back into reality.

Every moment Nature starts on the longest journey, and every moment she reaches her goal.

-Johann Wolfgang Von Goethe (1749-1832)



1. Moderato
2. Allegro molto
3. Adagio, ma non troppo

"That a certain relation exists between the Theories of Colour and of Music has always been felt; this is proved by the frequent comparisons we meet with, sometimes as passing allusions, sometimes as circumstantial parallels.

The error which writers have fallen into in trying to establish this analogy we would thus define:

Colour and sound do not admit of being directly compared together in any way, but both are referable to a higher formula, both are derivable, although each for itself, from this higher law. They are like two rivers which have their source in one and the same mountain, but subsequently pursue their way under totally different conditions in two totally different regions, so that throughout the whole course of both no two points can be compared. Both are general, elementary effects acting according to the general law of separation and tendency to union, of undulation and oscillation, yet acting thus in wholly different provinces, in different modes, on different elementary mediums, for different senses.

Could some investigator rightly adopt the method in which we have connected the doctrine of colours with natural philosophy generally, and happily supply what has escaped or been missed by us, the theory of sound, we are persuaded, might be perfectly connected with general physics: at present it stands, as it were, isolated within the circle of science.

It is true it would be an undertaking of the greatest difficulty to

do away with the positive character which we are now accustomed to attribute to music - a character resulting from the achievements of practical skill, from accidental, mathematical, aesthetical influences - and to substitute for all this a merely physical inquiry tending to resolve the science into its first elements. Yet considering the point at which science and art are now arrived, considering the many excellent preparatory investigations that have been made relative to this subject, we may perhaps still see it accomplished."

*Johann Wolfgang von Goethe, The Theory of Colours (1810)*

"It's for a later period to discover the closer unifying laws that are already present in the works themselves. When this true conception of art is achieved, then there will no longer be any possible distinction between science and inspired creation. The further one presses forward, the greater becomes the identity of everything, and finally we have the impression of being faced by a work not of man but of nature."

*Anton von Webern, The Path to the New Music (1932)*



## Seven Bagatelles

Quentin Grant

This is the second set of small pieces I have written for the 2004 concert series. Like the first, it makes reference to material from the Beethoven piano sonata on the programme, in this case his Opus 110 in Ab.

They are attempts to broaden my technique and to somehow touch, from afar (from far below) the music of the mighty Beethoven.

### Sonata in A flat, Opus 110

Ludwig van Beethoven

*Moderato cantabile, molto espressivo*

*Allegro molto*

*Adagio, ma non troppo – Fuga: Allegro, ma non troppo*

Beethoven had planned to dedicate the sonata Op. 110 to his student Ferdinand Ries – or Ries's wife, in exchange for a kiss. But such offers were angrily retracted when Ries produced his 'Farewell to London' concerto, a flagrant Beethovenian rip-off. Thus the sonata, unusually, bears no dedication, but its date of completion, as written on the autograph, tells us much: Christmas Day, 1821.

For this is a sonata that can scarcely be discussed in secular terms. Beethoven's spiritual goals for his art had been evident since the Heiligenstadt testament of 1802, but these became more fully articulated as he grew older. In 1823, he wrote that 'there is no loftier mission than to approach the Godhead more nearly than other mortals, and by means of that contact to spread the rays of Godhead through the human race.'

Op. 110 represents a culmination of Beethoven's life-long experimentation with the sonata form, but its concerns are broader than that – no less than a close encounter with the Godhead. Significantly, it was composed alongside the *Missa Solemnis*, which perhaps sheds light on its religious content.

The first movement unfolds in the glorious key of A flat major: a key that since the Baroque has carried associations of benignity and comfort (perhaps in opposition to its relative minor, F minor – in the words of Wilfrid Mellers, the key of '*chants lugubres* and infernal possession'). As if to reinforce this harmonic connotation, Beethoven marks the opening *con amabilità* – 'amiably'. What proceeds is a movement of pure grace, fulfilling all the requirements of sonata form with no evidence of its mechanics: a distilled sonata form, which hints at regions of experience, before returning us – perhaps some the wiser – to where it found us.

The second movement then comes as a gruff surprise. Here Beethoven returns to the world of men, and speaks with some of the terse humour of the Bagatelles. This scherzo is based on two Viennese popular songs, 'Our cat has kittens,' and 'I am loose, you are loose', before giving way to an, eccentric hob-legged trio.

The final movement is the emotional core of the work. It begins with a *recitativo* – Handel was the composer Beethoven admired above all other at this time. But in this *recitativo*, the human voice is transmuted partly into an instrument: at its highest point, Beethoven replicates on the piano the clavichord *Bebung*, or vibrato. This leads to the *Arioso* – that Baroque term for a movement that lay somewhere between *Aria* and *Recitativo*, between song and speech. Beethoven marks this a 'Song of Lament', and it recalls Bach's Passion music, though its grief is more private.

Redemption appears to come in the form of a Fugue, whose subject is taken from the opening theme of the first movement,

amputated by a note. However, the relief is temporary, and there is a dislocating lurch downward. By way of a dominant 7th chord reconceived as a German 6th, we make our way into the darker 'more exhausted' terrain of G minor. The *Arioso* reappears, but broken up, now openly sobbing. The effect according to Mellers is 'physically depressing'.

Beethoven's art had always been a struggle, as revealed by his numerous reworkings in his sketch-book. In this sonata, the struggle is incorporated into the musical fabric, and becomes our own. The final fugue reveals Beethoven's mastery of counterpoint, the legacy of his lifelong immersion in Bach, and boasts a swag of inversions, diminutions and augmentations. But this is no mental exercise: through the human endeavour of these devices, Beethoven lifts us, finally, from the dark night of the soul, the 'song of lament', and restores us to A flat major. This A flat major is no longer benign, content, or even particularly 'amiable', but emblazoned with human triumph.

*Anna Goldsworthy*

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Next Concert:

**Tuesday November 30th**  
**The Firm**  
**presents**  
**The Langbein String Quartet**

Chapman Smith *Divertimento No. 2*  
David Kotlowy *new work*  
Grant *Stars, Dances*  
Beethoven *Verschiedene Canones*

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Please join the performers and composers after tonight's concert for complimentary drinks and tortes by Gabriele.



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