

OCT 9 1/2

**the
firm**

**series
2000**

concert four

anna goldsworthy

piano

programme

j s bach

Prelude and Fugue in C#major BWV 848

Prelude and Fugue in C#minor BWV 849

raymond chapman smith

Ciclus

j s bach

Prelude and Fugue in Abmajor BWV 862

Prelude and Fugue in G#minor BWV 863

quentin sd grant

The Misty Hill

j s bach

Prelude and Fugue in A minor BWV 865

J S Bach

selections from The Well-tempered Clavier

In this recital of cycles, Bach's Well-tempered Clavier, the cycle of cycles, needs little introduction. Bach supplies a brief one: 'For the use and profit of young musicians who are eager to learn, as well as for the entertainment of those who are already expert in the art,' he writes, in the autograph. (Note: nowhere does he specify an instrument. The authenticity debate can be very illuminating, but also a little tiresome. I try to bypass it, bleating only in my defence that I'm a pianist, and can't live without Bach.) The Preludes and Fugues stand as a Bible, or Ur-text, for composers as well as keyboard players, and have come to define keys as well as keyboard technique for us.

I start tonight's programme with the the C sharp major prelude and fugue from Book 1. Its joie de vivre is complicated slightly by off-centre tonality : in Bach's tuning (albeit 'well-tempered') C sharp major would lack the clarity of C major. Boris Berman suggests this lends the prelude and fugue an earthier flavour than its ethereal C major predecessor. The C sharp minor prelude resembles an aria, or the slow movement of a 'church sonata,' leading to a triple fugue of even greater piousness. Heinrich Neuhaus describes this as solitary prayer in a church, leading to the soul's final ascension.

The A flat major prelude could have stepped out of a dance suite, and the fugue reveals the warmth and comfort of this key. The Prelude No. 18, in G sharp minor, could almost be the C sharp minor turned on its head, transposed up a fifth, and halved in meter. The fugue retains some of the religious sentiment of the C sharp minor - though for once does not end in redemption, concluding (uniquely) in the minor.

The A minor Prelude is a toccata that suggests the harpsichord, but the fugue, as it unfolds, could only be written for the organ. Bach pushes his material to the limit, with inversions, stretti, and everything at once simultaneously in different keys, until the work concludes on a sustained A minor pedal - revealing one of the few limitations of the modern piano.

- Anna Goldsworthy

Raymond Chapman Smith

Ciclus

It is equally fatal for the mind to have a system or to have none. One is simply left to have it both ways.

- Friedrich Schlegel

Athenaeum Fragments, no. 53

The full title of this piece, Ciclus von Kleinigkeiten (Cycle of Small Things) is borrowed (scavenged) from Beethoven, who intended it as the title for what became his final piano work, the Bagatelles Op. 126. Ludwig van was dissuaded from his weightier and far more accurate description by a publisher - even Beethoven could be swayed by the entropic mediocrity of the middle-person - and the trivial, presumably more appealingly marketable, nomenclature is the one that has come down to us.

My Ciclus, which was completed in March this year, is a fairly

straightforward set of twenty variations on a simple, eight bar sentence, with each half repeated in the interests of comprehensibility. The music's structure, however, is not so much variation in the traditional manner, as a process of internal transformation that sets in motion a pair of intertwined cycles which both head in opposite directions to return, as all good cycles should, to the place they began, only to be partially dissolved in a quiet coda.

Quentin SD Grant

The Misty Hill

1. reminiscenze - *reminiscences*
2. mattina - *morning*
3. risorgimento, ascoltare - *awakening, listening*
4. gioioso scorrevole - *joyfully flowing*
5. intimo e con affetto - *intimately and with tenderness*
6. gioviale - *jovial*
7. d'inverno - *winter*
8. vago e giochevole - *vaguely and playfully*
9. quasi un 'uccello - *like a bird*

A cycle of reflective pieces much in the style of the great Czech composer of the earlier part of this century, Leos Janáček, and written in homage to that composer. The title has a double reference: to the farm in rainy north-west Tasmania: it's misty hill with its little white house atop where I and my four brothers grew up in a paradise before care, and to Janáček's cycle of piano works: In the Mists.

The work was written this year for Anna Goldsworthy, with the assistance of the music fund of the Australia Council for the Arts

Anna Goldsworthy

Anna Goldsworthy has given numerous solo recitals in Australia, the United States and Canada, including an acclaimed performance at the Modern Art Gallery of British Columbia, Victoria, as part of the Victorian Arts Festival. She has enjoyed concerto appearances with the Adelaide Symphony and Adelaide Chamber Orchestra, under Sir William Southgate and Roderick Brydon. Anna is a founding member of the Seraphim Trio, which has toured throughout Australia, and enjoyed repeat invitations to the International Barossa Music Festival. She has worked extensively with young Australian composers. Her playing has been broadcast many times on national radio.

Anna Goldsworthy recently completed a Masters of Music degree at Texas Christian University, Fort Worth, U.S.A., where she held the F. Howard and Mary D. Walsh Graduate Piano Scholarship. She previously graduated with First Class Honours from the Elder Conservatorium.

acknowledgments

the Firm
is supported by ArtSA



With thanks to:

Anna Goldsworthy

Jeanette Sandford - Morgan

ABC Classic FM and Wayne Baker

The Pilgrim Church

The Richard Gohl
Piano Fellowship