

24+ JULY

Programme

Beethoven, A. 1793-1827  
Adagio

Beethoven, F. 1793-1827  
I. Adagio  
II. Andante  
III. Rondo-Adagio

Interval

Scarlatti, D. 1685-1757  
I. Adagio  
II. Handson on Polonoise (Andante)  
III. Toccata e Variazioni  
Duo (Adagio) Variations I-III

**the firm 2006**  
**six Adelaide concerts**  
**concert three**

*The Firm dedicates this concert to poet and cartoonist Michael Leunig for his sustained public contribution to holding the Enlightened humanist line in the face of present and ever encroaching barbarism.*

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

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

**Leigh Harrold** *piano*

Wolfgang Amadeus Mozart

Programme

Rondo in A minor, K.511 (Vienna, 1787)  
Andante

Sonata in F major, K.533 (Vienna, 1788)  
I Allegro  
II Andante  
III Rondo: Allegretto

Interval

Sonata in D major, K.284 (Munich, 1775)  
I Allegro  
II Rondeau en Polonaise (Andante)  
III Tema con Variazioni  
Tema (Andante) Variations I-XII

Adagio in B minor, K.540 (Vienna, 1788)

*The typical biographer has "a fixation of his own with his hero" (Freud). We even venture to doubt the existence of a genuine desire for objectivity, particularly in the case of writers on Mozart, who have always tended to give an empirical explanation of everything unexpected, as though trying to demonstrate an affinity to it. Certain elements are overemphasised and others, considered to be inessential, are ignored, so that the figure which such writers present is rounded off tidily and made to conform to a vaguely Apollonian ideal. But Mozart corresponds to no Apollonian ideal - all his utterances point clearly to Dionysian type. Everything about him is uncommon, strange and - above all - significant.*

*Wolfgang Hildersheimer*

*Mozart revealed himself only in his music, and even this does not provide a key for those who try to prove the existence of parallels to the stages of his life or to particular events. A far-reaching process of sublimation must have taken place, but to unfold its mysteries would require a descriptive genius of the order of Mozart himself, and none such has ever appeared. No one else has so completely mastered all the means of expression in his particular field as did Mozart in his - the most universal and at the same time most discreet composer who ever lived. He was capable of expressing everything, always without pathos, and without laying that claim to immortality, which seems, to those who come after, to be the hallmark of the classic.*

*Wolfgang Hildersheimer*



Leigh Harrold  
*piano* (Firm Performer in Residence 2006)

Pianist Leigh Harrold has emerged in recent years as “a musician of rare talent and intelligence” (*The Advertiser*) and is one of Australia’s busiest and most sought-after piano players, recently winning the Adelaide Critics’ Circle prize for Best Emerging Artist of 2005.

Born in Whyalla, South Australia, Leigh completed undergraduate and post-graduate studies in Adelaide with concert pianist Gil Sullivan. During this time he had many competition successes including being a National Finalist in the Young Performer Awards, a semi-finalist in the Lev Vlassenko Piano Competition, twice winner of the Geoffrey Parsons Memorial Award and recipient of the prestigious Beta Sigma Phi Classical Music Award. He moved to Melbourne in 2003 to take up a full scholarship at the Australian National Academy of Music and in 2004 was made the Academy Fellow — the first person in the institution’s history to be chosen as such after just one year of study.

As a soloist, Leigh has performed with the Adelaide Symphony Orchestra, the Tasmanian Symphony Orchestra, the ANAM Chamber Orchestra and the Elder Conservatorium Symphony Orchestra. He has premiered works by Australian composers in

Canberra, Melbourne and Adelaide and been broadcast on ABC-FM, 3MBS, 4MBS and 5MBS. He maintains a fruitful and ongoing relationship with the composers of The Firm and has had several piano works written for him as a result. He is their Performer in Residence for 2006.

As a chamber musician he has earned an international reputation, having performed as duo partner with such luminaries as Thomas Reibl, lecturer in viola at the Salzburg Mozarteum; Michael Cox, principal flautist with the BBC Symphony Orchestra; Daniel Gaede, ex-concertmaster of the Vienna Philharmonic Orchestra; Swedish cellist Mats Lidstrom; and British pianist Mark Gasser. Of the performance with the latter, *The Melbourne Age* remarked, “As an advertisement for the high standard of public music-making produced by the academy, it would be hard to go beyond the experience of hearing [the] overpowering, white-hot expression of compressed ecstasy realised with extraordinary cohesion and éclat by these gifted young musicians.”

*With the years, the degradations and mutations life can inflict had provided him profound sources of strength helping form a toughness of mind and with it a career of never-failing self-confidence and pride. Adept at scrambling out of shipwreck and at once pressing forward to new scenes of action, there once again to fight the fight, he had learnt that the done cannot be undone and eschewed indulging remorse in nostalgic and sterile attempts to recover and repair his own past, a restraint deepening the roots of his astonishing ability to concentrate and thus produce. A moralist in the Catholic tradition of intense self-examination, he nonetheless continued young and bright in spirit and preserved an idealism that, though time altered it, remained nourished by faith in God's grace and never withered. He tendered the world a message - to echo Carlyle's praise of Goethe - like that of the Evangelists, for he, too, had the power to ransom the soul. Beloved of youth with its infinite longings and no less of age with its failed aspirations, he confronted his time and confronts posterity as a universal touchstone. Like all geniuses of his rank, he stands as a law to himself: incommensurable, incalculable, sublime.*

*Robert Gutman*

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





Next Firm concert  
8pm Monday, 21 August 2006

**Settembrini Piano Trio**

Mozart                    *Piano Trio in D minor, K442*  
Leopold Spinner        *Piano Trio*  
Luke Altmann            *Piano Trio*  
Chapman Smith        *Piano Trio No. 5*  
Quentin Grant          *new work*

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

**the firm**

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