



the firm 2007

five Adelaide concerts

concert two

The Firm is pleased to welcome distinguished violist, Lila Brown who is in Adelaide as an Invited Presenter for the 2007 International Viola Congress.

Lila is co-founder and artistic director of the chamber music festival, Music from Salem, since 1986. After graduating from the Julliard School she joined the Boston Symphony. She subsequently left to study with Sandor Vegh and become principal violist of the Camerata Academica in Salzburg under his direction. Ms Brown then spent seven years as an assistant professor at the Vienna Hochschule, six years as a member of the Ensemble Modern in Frankfurt and since 1997 is professor of viola at the Robert Schumann Musikhochschule in Duesseldorf.

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

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

Lila Brown, viola

David Sharp. cello

Harley Gray, double bass

solo viola:

Signs, Games and Messages (2 pieces)	Kurtág
Gigue from Partita No.3 in E Major	Bach

solo double bass:

Signs, Games and Messages (one piece)	Kurtág
4 Pieces	Grant

solo viola:

Signs, Games and Messages (4 pieces)	Kurtág
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solo violoncello:

Nomura Garden II	Cuddeford
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solo viola:

Signs, Games and Messages (4 pieces)	Kurtág
Andante from Sonata No.2 in A minor	Bach

solo double bass:

Nachtländler	Chapman Smith
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solo viola:

Signs, Games and Messages (4 pieces)	Kurtág
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György Kurtág was born on 19th February 1926 at Lugos (Lugoj in Rumanian), in the Bánát, an area which had been ceded to Rumania after World War I

At the Budapest Academy, Kurtág studied the piano with Pál Kadosa, composition with Sándor Veress and Ferenc Farkas and chamber music with Leó Weiner. He became a Hungarian citizen in 1948. He graduated in piano and chamber music in 1951, obtaining his degree in composition in 1955.

1957/58 proved a significant year in Kurtág's life, working in Paris with the Hungarian psychologist Marianne Stein and attending the courses of Olivier Messiaen and Darius Milhaud.



His encounter with the music of Anton Webern whose scores he copied out for himself, the plays of Samuel

Beckett, French architecture (e.g. Chartres Cathedral) and nature all combined to generate a profound change in his musical thinking. The first tangible result of this process was the String Quartet Op. 1 composed after his return to Budapest, in 1959.

Prior to his Opus 33, "Stele", written for Claudio Abbado and the Berlin Philharmonic Orchestra Kurtág had composed - apart from choruses - chamber music exclusively, from solo pieces to works for chamber ensemble, growing in size and sophistication.

Many of Kurtág's compositions are for chamber groups. Messages of the late Miss R.V. Trousova op. 17 for soprano and chamber ensemble (on poems of Rimma Dalos) was premiered in Paris in 1981 and established his reputation, while the earlier chamber concerto for soprano and piano Sayings of Péter Bornemisza is also frequently performed. His quasi una fantasia... op. 27 no. 1, first performed in 1988, was the first of several works that exploited spatial effects, an interest that dates back to his encounter with Gruppen in 1958. More recently Kurtág has written for symphonic forces, and among the champions of his larger works is Simon Rattle who programmed Grabstein für Stephan, which surrounds the audience with instruments, with Mahler's Second Symphony in a widely acclaimed Vienna Philharmonic concert at the 1999 Salzburg Festival. This twelve minute work is an elegy for the singer, husband of Kurtág's psychology teacher Marianne Stein.

solo viola:

Signs, Games and Messages

György Kurtág

1.The Carenza Jig - version I

2.The Carenza Jig - version II

Gigue from Partita No.3 in E Major

J.S. Bach

*Don Quixote's misfortune is not his
imagination, but Sancho Panza.*

Franz Kafka.

solo double bass:

Signs, Games and Messages:

Message - consolation á Christian Sutter

Kurtág

4 Pieces

Quentin Grant

Written, in friendship, for Harley.

*Anyone who keeps the ability to see
beauty never grows old. - K.*

solo viola:

Signs, Games and Messages

Kurtág

1. Perpetuum mobile

2. Hommage á John Cage (faltering words)

3. Klagendes Lied *song of anguish*

4. Jelek (Signs) II

*One of the first signs of the beginning of
understanding is the wish to die. - K.*

solo violoncello:

Nomura Garden II

James Cuddeford

For several years now I have loved and studied the aesthetics and design principles of Japanese gardens. Nomura's immaculate private 400 year old garden, which is attached to the samurai's house in Kanazawa in north west Japan, contains a small waterfall which can be contemplated from three contrasting viewing rooms. This solo cello work is the second in a three part cycle which can be played either as independent movements or together as a triptych.

solo viola:

Signs, Games and Messages

Kurtág

1. Flapping-slapping
2. H.J. - song
3. Silent lines to László Dobszay
4. In memoriam Blum Tamas

Andante from Sonata No.2 in A minor

Bach

Dread of night. Dread of not-night. - K.

solo double bass:

Nachtländler

Raymond Chapman Smith

in memory of Michael Hamburger (1924 –2007)

1. Sehr mässig
2. Leicht bewegt
3. Fliessend
4. Sehr rasch
5. Sehr ruhig

solo viola:

Signs, Games and Messages

Kurtág

1. To the exhibition of Sári Gerlóczy (Four Embracing Figures)
2. Doloroso
3. for Imre Földes at 60
4. Kroó György in memoriam

So if you find nothing in the corridors open the doors, if you find nothing behind these doors there are more floors, and if you find nothing up there, don't worry, just leap up another flight of stairs. As long as you don't stop climbing, the stairs won't end, under your climbing feet they will go on growing upwards. - K.

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

the firm's next concert

8pm Monday, 6 August 2007

Settembrini Piano Trio

<i>Games</i>	KURTÁG
<i>New Work</i>	GRANT
<i>New Work</i>	BELINDA GEHLERT
<i>Divertimento (in celebration of his 75th Birthday)</i>	RICHARD MEALE
<i>Piano Trio No.5</i>	CHAPMAN SMITH

I can understand the hesitation of my generation, indeed it is no longer mere hesitation; it is the thousandth forgetting of a dream dreamt a thousand times and forgotten a thousand times; and who can damn us merely for forgetting for the thousandth time? . - K.

Further information: www.firmmusic.com.au

the firm

and

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