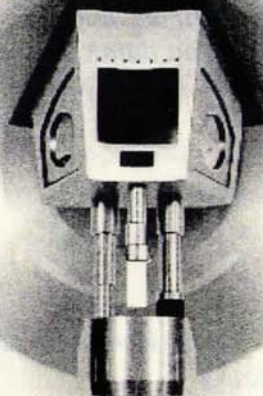


Septembrials Piano Trio

Lachlan Bennett, guest violin

Cameron Waters, cello

Leigh Harold, piano



the firm 2007

five Adelaide concerts

concert three

*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.*

Franz Kafka

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

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

Settembrini Piano Trio

Lachlan Bramble, guest violin

Cameron Waters, cello

Leigh Harrold, piano

Unravel, Retrace

Belinda Gehlert

Prelude to New York

Luke Altmann

12 Microludes from Jatekok for solo piano

Kurtág

red line and sky

Grant

Serenade

Chapman Smith

Unravel, Retrace

Belinda Gehlert

Conceived on a Sydney rooftop.

Each night at dusk, I would go up to the rooftop garden of the hotel and watch the migration of bats travel from the Botanic Gardens to Hyde Park.

Living in a hotel room for three weeks, becomes your home.

It usually takes two weeks to adjust to your new surroundings.....Unravel

And the same amount of time to re-adjust to home.....Retrace

I waver, continually fly to the summit of the mountain, but cannot stay up there for more than a moment. Others waver too, but in lower regions, with greater strength; if they are in danger of falling, they are caught up by the kinsman who walks beside them for that purpose. But I waver on the heights; it is not death, alas, but the eternal torments of dying.

K.

Prelude to New York

Luke Altmann

My esteemed friend, the composer Alex Carpenter, relocates to New York in September, and Adelaide says farewell to an extraordinary musician. I've had the honour of playing in Alex's ensemble Music of Transparent Means on four occasions, and of experiencing his performances on several others. The integrity, wonder, and self-abnegation of his work and character humble and inspire me.

Prelude to New York is composed in homage to Alex as a farewell present. It is based on harmonic material from his composition *Chord from the Second Delphic Hymn*, which he crystallised from surviving fragments of notation from ancient Greece.

Life's splendour forever lies in wait about each one of us in all its fullness, but veiled from view, deep down, invisible, far off. It is there, though, not hostile, not reluctant, not deaf. If you summon it by the right word, by its right name, it will come.

K.

12 Microludes from Jatekok (Games) for solo piano

Kurtág

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
9. Staccato
10. Messzenezso's beautiful parapet
11. Homage to Andre Hajdu
12. Homage to Nancy Sinatra

Some deny the existence of misery by pointing to the sun; he denies the existence of the sun by pointing to misery.

K.

red line and sky

Grant

. . . and so she used the sand to trace the line of broken ringlets. One, the red, the ochre one, made a path to the side of the house (the tree where the aunty was buried) and meandered to the corner of her mouth. The next, again ochre, was going across the hairline and the dream line (the swampy area where I suppose they would have killed some of the old ones) and came out right next to the end of the road in. The green line was the gentlest one, and she used it as her life line - she pretended it came from the water and led to her heart, where it was tied in some sort of way (and this was true, as the little one was to say to her many years later when she was trying to go away). And the black one, which was not black but in fact a very dark, clotted red, started on the bed by the hot wall. It began at that bed (the one that had moans and sometimes screams) and climbed up and up into the roof amongst a swarming darkness of redback spiders and then became tangled, caught, in suffocating heat, in the rafters. But when it finally came out of the roof, my how she smiled, for it became blue and soared past every birdsong on its way to the horizon.

from The White Forest, by Erica Uberbrech

Serenade

Chapman Smith

1. Andante sostenuto
2. Allegro assai
3. Adagio cantabile
4. Allegretto - poco piu lento - Vivace -Allegretto,
quasi andante -Allegro molto - Allegretto.

Subjective halos may be considered as the result of a conflict between the light and a living surface. From the conflict between the exciting principle and the excited, an undulating motion arises, which may be illustrated by a comparison with the circles on water. The stone thrown in drives the water in all directions; the effect attains a maximum, it reacts, and being opposed, continues under the surface. The effect goes on, culminates again, and thus the circles are repeated. If we have ever remarked the concentric rings which appear in a glass of water on trying to produce a tone by rubbing the edge; if we call to mind the intermitting pulsations in the reverberations of bells, we shall approach a conception of what may take place on the retina when the image of a luminous object impinges on it, not to mention that as a living and elastic structure, it has already a circular principle in its organisation.

Halos may, however, appear extremely small and numerous when the impinging image is minute, yet powerful, in its effect. The experiment is best made with a piece of gold-leaf placed on the ground and illumined by the sun. In these cases the halos appear in variegated rays. The iridescent appearance produced in the eye when the sun pierces through the leaves of trees seems also to belong to the same class of phenomena.

Johann Wolfgang von Goethe, The Theory of Colours

Up in the Gallery (The performer)

If some frail tubercular lady circus rider were to be driven in circles around and around the arena for months and months without interruption in front of a tireless public on a swaying horse by a merciless whip-wielding master of ceremonies, spinning on the horse, throwing kisses and swaying at the waist, and if this performance, amid the incessant roar of the orchestra and the ventilators, were to continue into the ever-expanding, grey future, accompanied by applause, which died down and then swelled up again, from hands which were really steam hammers, perhaps then a young visitor to the gallery might rush down the long stair case through all the levels, burst into the ring, and cry "Stop!" through the fanfares of the constantly adjusting orchestra.

But since things are not like that—since a beautiful woman, in white and red, flies in through curtains which proud men in livery open in front of her, since the director, devotedly seeking her eyes, breathes in her direction, behaving like an animal, and, as a precaution, lifts her up on the dapple-grey horse, as if she were his grand daughter, the one he loved more than anything else, as she starts a dangerous journey, but he cannot decide to give the signal with his whip and finally, controlling himself, gives it a crack, runs right beside the horse with his mouth open, follows the rider's leaps with a sharp gaze, hardly capable of comprehending her skill, tries to warn her by calling out in English, furiously castigating the grooms holding hoops, telling them to pay the most scrupulous attention, and begs the orchestra, with upraised arms, to be quiet before the great jump, finally lifts the small woman down from the trembling horse, kisses her on both cheeks, considers no public tribute adequate, while she herself, leaning on him, high on the tips of her toes, with dust swirling around her, arms outstretched and head thrown back, wants to share her luck with the entire circus—since this is how things are, the visitor to the gallery puts his face on the railing and, sinking into the final march as if into a difficult dream, weeps, without realizing it. 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, 3rd September 2007

Greta Bradman, soprano

Leigh Harrold, piano

Further information: www.firmmusic.com.au

the firm

and

Sheila Bryce Publicity

acknowledge the support of

Arts SA

Australia Council

Adelaide Symphony Orchestra

Jeanette Sandford - Morgan

ABC Classic FM

5MBS

Radio Adelaide

The Pilgrim Church

All the Firm musicians

