

JULY 12



**the firm 2010**  
**concert two**

"What is Classical is healthy; what is  
Romantic is sick."

*Goethe*

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

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

## **The Firm**

presents

## **Mark Kruger**

### **Chopin: The Complete Etudes**

**Etudes Op.10**

**10 minute interval**

**Etudes Op.25**

## Chopin (1810 – 49) The Etudes

Chopin's critics labeled him the 'poet of the piano'. They were quite right: he combines Marlovian grandeur with the formal control and humanity of a Virgil.

Like Mozart, Chopin became a touchstone by which one evaluates all others.

Chopin's admiration for the music of Bach and Mozart must have helped to obtain that marvelous clarity of line which is rarely obscured by even the most sophisticated harmonic progressions. His approach to compositional problems is so original that even when he appropriates existing forms as, for example, in the polonaises, studies, scherzos and nocturnes, they amount to new inventions.

The 12 *Etudes (Studies)*, *op.10* (1832) are dedicated to Franz Liszt and its successor, the 12 *Etudes*, *op.25* (1837) to Marie d'Agoult.

They enshrine the soul of the piano.

## Etudes Op.10

## Frederic Chopin

### Op.10, no.1 C major

Composed arpeggios set in brilliant contrast to sustained bass notes. It has the harmonic sureness of a Bach prelude.



### No.2 A minor

The combination of a chromatic scale with chords in the right hand. The left hand accompanies, staccato.



### No.3 E major

A broad aria, with a quicker central section.





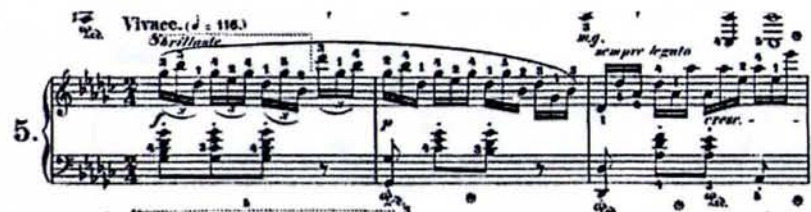
#### No.4 C sharp minor

Basically a two-part invention involving considerable stretches in both hands.



#### No.5 G flat major

The *Black Key Study*. All but one of the notes played by the right hand are black.



#### No.6 E flat minor

A melody of restless melancholy, almost Tristanesque in its chromaticism and use of enharmonic modulations.



#### No.7 C major

A toccata, featuring rapid alternations of the same note with the first finger and thumb of the right hand.



#### No.8 F major

Right-hand arpeggios sweep down and away from a left hand which defines a strong, almost Scottish rhythm.



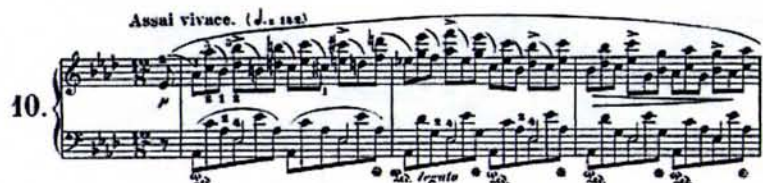
#### No.9 F minor

The rhythmic pulse is defined in the left hand; against this, the right-hand melody makes an effect of apparent syncopation, owing to the initial absence of any melody note on the down-beat.



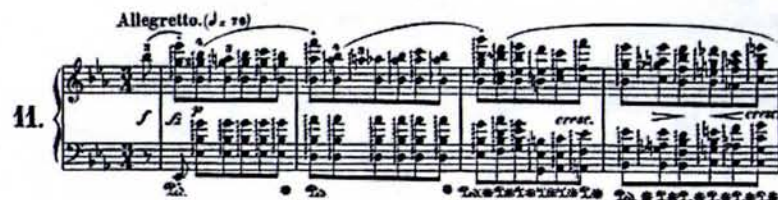
# No.10 A flat major

A study in cross-rhythms. Chopin's influence on Brahms may be clearly seen here.



# No.11 E flat major

Compound slow arpeggio chords, almost harp-like. One note is sometimes melodically sustained, while the arpeggios play around it. This is not easy to do if one holds the note with the finger, but the total effect is rich and orchestral.



# No.12 C minor

The so-called *Revolutionary Study*: a right-hand theme in octaves against complex figurations in the left hand.



# Etudes Op.25

# Frederic Chopin

## No.1 A flat major

Known as the *Aeolian Harp* because of the quiet arpeggios in both hands. The melody is brought out by the little finger of the right hand, and sometimes by the thumb of the left hand. A wonderfully translucent texture.



## No.2 F minor

Featuring cross-rhythms and requiring little or no pedal. Melodically this piece is somewhat similar to the tenth of Liszt's *Transcendental Studies* (also in F minor).



## No.3 F major

A study in the precise rhythmic value of ornaments.





#### No.4 A minor

A guitar-like timbre, with contrasts between legato and staccato. The left hand is a rhythmically constant background against which the right hand picks out and emphasizes the off-beat chords.

16. *Agitato. (♩ = 120)* F. CHOPIN. Op. 25, No 4.

#### No.5 E minor

Juxtaposes long and short grace notes. The middle section is almost Lisztian in its melodic use of the tenor register.

17. *Vivace. (♩ = 120)* F. CHOPIN. Op. 25, No 5.

#### No.6 G sharp minor

A dazzling study in right-hand thirds.

The left hand provides a harmony of sometimes Wagnerian richness.

18. *Allegro. (♩ = 60)* F. CHOPIN. Op. 25, No 6.

#### No.7 C sharp minor

Almost like a duet between solo cello and flute, a wonderful study in sustained lyricism.

19. *Lento. (♩ = 60)* F. CHOPIN. Op. 25, No 7.

#### No.8 D flat major

A study in sixths.

20. *Vivace legato. (♩ = 60)* F. CHOPIN. Op. 25, No 8.

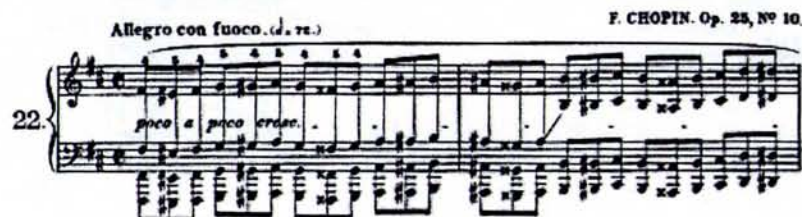
#### No.9 G flat major

The famous *Butterfly* Study whose splintered octaves bewitchingly contrast legato and staccato textures.

21. *Allegro vivace. (♩ = 120)* F. CHOPIN. Op. 25, No 9.

No.10 B minor

Octaves in both hands: in the slower middle section octaves are used melodically, in the right hand alone.



No.11 A minor

(The Winter Wind). Complex chromatic figurations in the right hand are contrasted with a strongly defined heroic theme in the left.



No.12 C minor

Compound arpeggios in both hands. A return to the world of the first study of op.10. Bachian in its richness and certainty of texture. An Oceanic conclusion.



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

Forthcoming concerts

8pm Monday, 2 August 2010

David Sharp *cello*

Marianna Grynychuk *piano*

FREDERIC CHOPIN	<i>Sonata for Cello and Piano Op.65</i>
STEVEN TANOTO	<i>New work</i>
QUENTIN GRANT	<i>New work</i>
LUKE ALTMANN	<i>New work</i>
NIGEL WESTLAKE	<i>Sonata</i>

Please refer to our web site for further information on upcoming concerts

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



**the firm**

and

Dani Raymond,

Neil Ward Publicity

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The Pilgrim Church

John Kingsmill, Tabloid Press

All the Firm musicians

Passing Out



Opus 10, No.3