

The Firm

presents



the firm 2010
concert four

The nightingales sing and have no idea of the fuss poets and lovers create over their song. or that there exists a whole society of higher beings who entertain themselves solely with Philomena and her complaints. Perhaps a higher race of spirits regards our poets as we do canaries and nightingales: they enjoy their song precisely because they find no rational sense in it.

Lichtenberg: Wastebook G 35

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

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

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Leigh Harrold

piano

Frederic Chopin **Four Mazurkas, Op.17**

Quentin Grant **Scenes drawn from life**

Raymond Chapman Smith **Notenbüchlein**

brief interval

Luke Altmann **Three pieces**

Frederic Chopin **Fantaisie, Op.49**

Four Mazurkas, Op.17**Frederic Chopin**

I	Vivo e risoluto	B flat major
II	Lento, ma non troppo	E minor
III	Legato assai	A flat major
IV	Lento, ma non troppo	A minor

Chopin's fifty nine Mazurkas are the central nervous system of his creative world. They are his laboratory, his drawings. An immediate appearance of clarity and simplicity can often belie the complex depth of so many of these remarkable pieces which, with familiarity, reveal their true character as psychic depth charges - the place where Chopin's full expressive range, from delicate lyricism to a unique articulation of near frenzy, is contained in its most distilled form.

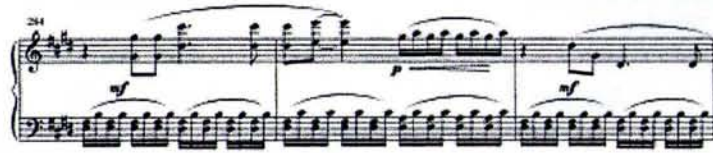
Masterpieces are only lucky attempts. George Sand

**Scenes drawn from life
for Michaela****Quentin Grant**

I	Allegro
II	Leggiero
III	Tranquillo
IV	Tranquillo
V	Leggiero
VI	Sentimentabile
VII	Vivace
VIII	Leggiero
IX	Allegro

These short scenes consist of (but not in order): a sickness, a family fight, a car accident, a discovery, a sudden loss, a letter, a quiet midnight, and: an unexpected memory.

Fate was not kind, life was capricious and terrible, and there was no good or reason in nature. But there is good and reason in us, in human beings, with whom fortune plays, and we can be stronger than nature and fate, if only for a few hours. And we can draw close to one another in times of need, understand and love one another, and live to comfort each other. And sometimes, when the black depths are silent, we can do even more. We can then be gods for moments, stretch out a commanding hand and create things which were not there before and which, when they are created, continue to live without us. Out of sounds, words, and other frail and worthless things, we can construct playthings — songs and poems full of meaning, consolation and goodness, more beautiful and enduring than the grim sport of fortune and destiny. Hermann Hesse, Gertrude



XII Adagietto

- I Allegretto, ma non troppo
- II Allegretto grazioso
- III Andante moderato
- IV Andante, quasi allegretto
- V Allegro con brio
- VI Andantino
- VII Allegretto scherzando
- VIII Allegro
- IX Andante grazioso con moto
- X Andante con moto
- XI Allegretto cantabile e sostenuto
- XII Adagietto
- XIII Allegro, ma non troppo

"Gryphius mused; his mind wandered as if it had a mind of its own. Where did it come from, this fleeting but so palpable recollection of Chopin's enchanted, elusively fragile A major Prelude – the one that is both Mazurka and Waltz in the same moment, the one that had gently resided in a small, ultramarine chamber of Gryphius's brain for as long as he could recall?

Where was music, Gryphius pondered? In a moment of uncalled-for certainty he realised it was somewhere to the left.

This put him in mind of Dr. Seraphicus who, like Chopin, was always enamoured of and surrounded by princesses. For him, music was "Space that's outgrown us. Innermost ours, where what is within surrounds us as practised horizon, as other side of the air".

Three Pieces

Luke Altmann

- I Allegro leggiero
- II Largo
- III Andante misterioso

"...may be willing to be more deeply engaged with such themes, while secretly assuring oneself that it won't be necessary - like a flirtatious exchange through a train window, or a consoling embrace, or a friend's epigrammatic observation, brevity is..."

At about the age of six or seven, I realized that of all the invisible powers the one I was destined to be most strongly affected and dominated by was music. From that moment on I had a world of my own, a sanctuary and a heaven that no one could take away from me. Oh, music! A melody occurs to you; you sing it silently, inwardly only; you steep your being in it; it takes possession of all your strength and emotions, and during the time it lives in you, it effaces all that is fortuitous, evil, coarse and sad in you; it brings the world into harmony with you, it makes burdens light and gives wings to depressed spirits.

Hesse

Fantaisie, Op.49

Frederic Chopin

The other day I heard Chopin improvise at George Sand's. It is marvellous to hear him compose in this way; his inspiration is so immediate and complete that he plays without hesitation, as though it had to be thus. But when it comes to writing it down and recapturing the original thought in all its details, he spends days of nervous strain and almost frightening desperation. He alters and retouches the same phrases incessantly and walks up and down like a madman.

"The weather is beautiful but the cobwebs and manuscriptal flies of my music are horrible" wrote Chopin while composing the Fantaisie, Op.49 and the Third Ballade, Op.47.

The Fantaisie (his spelling!) was written in 1841 and dedicated to Princess Catherine de Souzzo. The work was committed to paper during the first weeks of Chopin's stay that year at George Sand's country estate of Nohant (pictured below).



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

Forthcoming concert

8pm Monday, 11 October, 2010

Kristian Chong *piano*

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

www.firmmusic.com.au

the firm

and

Dani Raymond,

Neil Ward Publicity

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All the Firm musicians

Passing Out

Kwik Kopy Norwood

