

OCT 11



the firm 2010
concert five



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

Kristian Chong
piano

Roger Smalley

Variations on a theme of Chopin

Raymond Chapman Smith

Fantasiën

Angelina Zucco

Neither Toil Nor Spin

interval

Frederic Chopin

24 Preludes op. 28

Variations on a theme of Chopin Roger Smalley

The theme of my variations is the whole of the Mazurka in B flat minor Opus 24 No. 4, although only the first six bars are actually quoted at the beginning of the work. These bars form a series of progressively diminishing intervals from an octave down to a minor second. In each of the 12 short variations the theme is transformed through the prism of one of these intervals - for example the first variation is exclusively in octaves, the second uses major and minor seconds in the right hand, rhythmically displaced against the original left-hand part, and the third concentrates on major and minor sixths.

My variations attempt to mirror the structure of the original Mazurka, which changes markedly in character towards the end, introducing new material and slowly winding down in a long coda. The first 8 variations are extremely dynamic, but the 9th variation puts a brake on the music and the work ends with three much slower variations. The twelfth and final variation (an improvisatory melody over a shifting drone bass) is the most extended, drawing ever closer to the original, until the last two bars turn out to be the same as Chopin's. *Chopin variations* was commissioned by the Amolfini Arts Centre in Bristol and was first performed by Ian Munro in 1989.



Roger Smalley b.1943

Fantasiën

Raymond Chapman Smith

- I Allegretto, quasi andante**
- II Allegretto**
- III Adagio cantabile**
- IV Vivace assai**
- V Andante con moto**
- VI Moderato e sostenuto**
- VII Allegro, ma non troppo**
- VIII Allegretto, grazioso e con moto**
- IX Andante, quasi allegretto**
- X Con moto leggiermente**
- XI Andante teneramente**
- XII Allegro molto e con brio**

When light seeks union with a body, it will choose one which is completely transparent.

But you much attach yourself lovingly to that which is translucent and opaque.

For when that which is most opaque of all stands between you and the sun, you will see a splendid rapture of purple.

And when light seeks to break free of what is most opaque, it will kindle a glowing red.

And as the opacity evaporates and vanishes, the red pales to the brightest yellow.

When at last the air is pure and clear, the light is white, as it was at the beginning.

When a milky grey stands in front of the darkness, and the sun illuminates it, it becomes blue.

On mountains, in the purest heights, deep reddish-blue is nearness to heaven.

You look in amazement at this royal splendour, and at once the night is black as velvet.

And thus, in perpetual peace, darkness remains separated from light.

To say that they can conflict with each other is sheer foolishness.

They conflict with the world of bodies, which holds them perpetually apart.

Goethe, Farbenlehre Epigramme

V Andante con moto



The musical score is written for piano and consists of three systems of staves. Each system has a treble clef on top and a bass clef on the bottom. The music is in a 3/4 time signature and a key signature of one sharp (F#). The first system starts with a piano (pp) dynamic. The second system includes a piano (p) dynamic and a 'dim.' (diminuendo) marking. The third system ends with a 'rit e dim.' (ritardando and diminuendo) marking.

Neither Toil Nor Spin

Angelina Zucco

Neither Toil Nor Spin examines the contrasting states of the creative development process. I am inspired by the way in which nature produces such astounding beauty with seemingly little effort. This sentiment is captured in the following passage "*Consider the lilies, how they grow: they neither toil nor spin...*" (Luke 12:27). In stark contrast, my creative process tends to be all toil and much spin... Through the development of a simple melodic and harmonic motive, this work explores the various ways in which an idea can evolve, be it effortless or laboured.



24 Preludes op. 28

Frederic Chopin

I	C maj.	Agitato
II	A min.	Lento
III	G maj.	Vivace
IV	E min.	Largo
V	D maj.	Allegro molto
VI	B min.	Lento assai
VII	A maj.	Andantino
VIII	F sharp min.	Molto agitato
IX	E maj.	Largo
X	C sharp min.	Allegro molto
XI	B maj.	Vivace
XII	G sharp min.	Presto
XIII	F sharp maj.	Lento
XIV	E flat min.	Allegro
XV	D flat maj	Sostenuto
XVI	B flat min.	Presto con fuoco
XVII	A flat maj.	Allegretto
XVIII	F min.	Allegro molto
XIX	E flat maj.	Vivace
XX	C min.	Largo
XXI	B flat maj.	Cantabile
XXII	G min.	Molto agitato
XXIII	F maj.	Moderato
XXIV	D min.	Allegro appassionato

Chopin's Preludes were composed, for the most part, in the Monastery of Valdemosa, Mallorca during the winter of 1838 – 39.

"It's a huge Carthusian monastery, stuck down between rocks and sea, where you may imagine me, without white gloves or hair curling, as pale as ever, in a cell with such doors as Paris never had for gates. The cell is the shape of a tall coffin, with an enormous dusty vaulting, a small window... Bach, my scrawls and waste paper - silence - you could scream - there would still be silence. Indeed, I write to you from a strange place."

He worked on a little, rustic upright piano while waiting for his beloved Pleyel to arrive from Paris. It turned up just three weeks before his departure.

"My piano has not yet arrived. How did you send it? By Marseilles or by Perpignan? I dream music but I cannot make any because here there are not any pianos . . . in this respect this is a savage country."





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

Forthcoming concert

8pm Monday, 8th November, 2010

Robert Macfarlane *tenor*

Leigh Harrold *piano*

Franz Schubert *Winterreise*

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