

THE FIRM  
2011

CONCERT FOUR

The child who thinks they are composing when they fumble around on a keyboard ascribes endless relevance to each chord, each dissonance, each surprising turn. They hear them with the freshness of the first time, as if these sounds, though usually hackneyed, had never existed before, as if they were in themselves laden with everything they imagine while hearing them. This belief cannot be preserved, and those who seek to reinstate such freshness fall victim to the illusion that it already was. Mahler, however, never allowed himself to be dissuaded of it . . .

*Adorno*

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**

solo piano

**Johannes Brahms**

**Variations on an original theme Op.21 no.1**

**Alexander Zemlinsky**

**Fantasien über Gedichte von Richard Dehmel, Op.9**

**Quentin Grant**

**Toblach Tagebuch**

**Raymond Chapman Smith**

**Partita**

**Arnold Schönberg**

**Sechs kleiner Klavierstücke Op.19**

**Gustav Mahler**

**Adagietto from Symphony no.5**

Johannes Brahms      Variations on an original theme  
Op.21 no.1 in D major (1861)

Thema: Poco larghetto

Var.1

Var.2    Piu moto

Var.3

Var.4

Var.5    Tempo di tema

Var.6    Piu moto

Var.7    Andante con moto

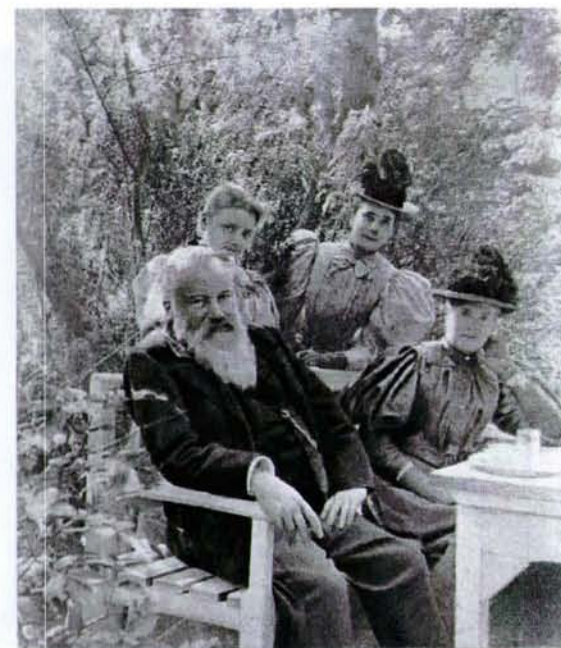
Var.8    Allegro non troppo

Var.9

Var.10

Var.11   Tempo di tema, poco piu lento

*When asked to fill out a biographical form, one modest man wrote, "Happily impossible, I would have to paint nothing but zeros and dashes in these columns. I have had no experiences that I could communicate. I have attended no schools or institutions for musical culture. I have embarked on no travels for purposes of study. I have received no instruction from eminent masters. I am the incumbent of no public offices, and I hold no official positions. Well, then, what am I to write here?" - Johannes Brahms.*



*Brahms with girls*

My favourite story – the account of an episode that has all the clarity of a snapshot – is of Brahms's meeting with the young Zemlinsky. I am haunted by it. Zemlinsky had written a string quintet; Brahms actually asked him whether he would come and see him: "Of course, only if you're interested in talking to me about it." Zemlinsky hesitated a long time before ringing the bell of Brahms's flat:

... to talk to Brahms was no easy matter. Question and answer were short, sharp, seemingly cool and often very ironic. He took my quintet through with me at the piano. At first correcting gently, considering one part or another most carefully, never really praising or even encouraging me, and finally getting steadily more emphatic. And when timidly I tried to defend part of the development section which seemed to me to be rather successful in the Brahmsian manner, he opened the score of the Mozart quintets, explained to me the perfection of this "unsurpassed formal design" and it sounded quite to the point and inevitable when he added "That's how it's done from Bach to me!"



Alexander Zemlinsky (b. Vienna 1871, d. New York 1942 )  
Fantasien über Gedichte von Richard Dehmel, Op.9 (1898)

No.1 Stimme des Abends

No.2 Waldseligkeit

No.3 Liebe

No.4 Käferlied

*Waldseligkeit*

*Der Wald beginnt zu rauschen,  
Den Bäumen naht die Nacht,  
Als ob sie selig lauschen,  
Berühren sie sich sacht.*

*Und unter ihren Zweigen,  
Da bin ich ganz allein,  
Da bin ich ganz dein eigen :  
Ganz nur Dein!*

*Bliss in the woods*

*The woods begin to rustle  
and Night approaches the trees,  
as if it were listening happily  
for the right moment to caress them.*

*And under their branches  
I am entirely alone;  
I am entirely yours,  
entirely yours!*



*Zemlinsky and Schönberg*



*Schönberg self portrait*

Quentin Grant

Toblach Tagebuch (2011)

- I Grave
- II Alla Marcia
- III Moderato
- IV Scorrevole
- V Leggiero, rubato
- VI Alla Marcia
- VII Leggiero
- VIII Delicato, rubato
- IX Rubato . . . schnell!

That he of all people, who has no material wants – the ‘barbarian,’ as we often called him because of his distaste for luxury and comfort and the beautiful things of life – that he should be surrounded by such (musical) splendor seems to him such an irony of fate that it often brings an involuntary smile to his lips.

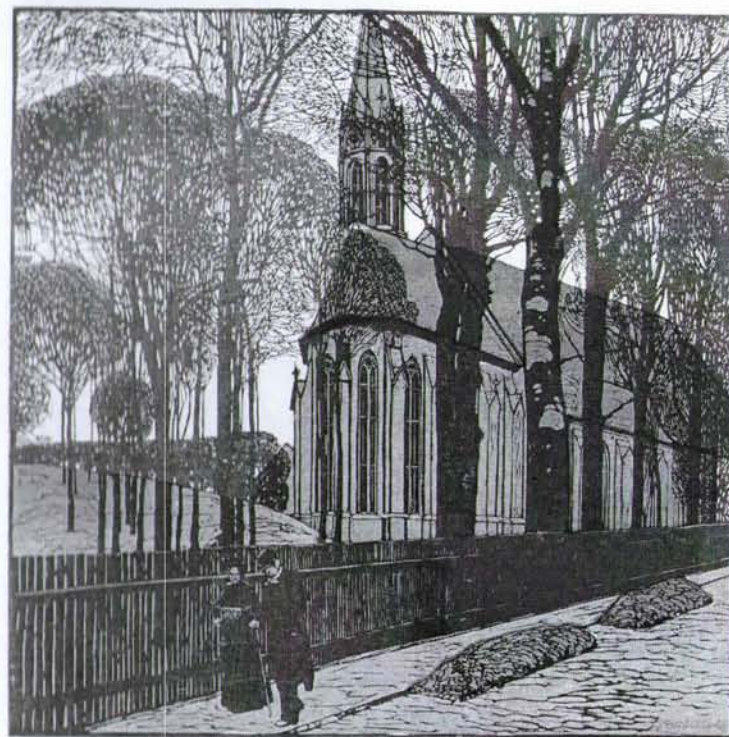
Natalie Bauer-Lechner, *Recollections of Gustav Mahler*



*Mahler's composing hut, Toblach*

Raymond Chapman Smith Partita *Cameretta a Venezia*  
(2011)

- I. Molto moderato e cantabile
- II. Sostenutissimo
- III. Andante con moto
- IV. Andante amabile
- V. Andante mesto, non troppo lento
- VI. Adagietto
- VII. Andantino
- VIII. Sostenutissimo
- IX. Adagio, ma non troppo

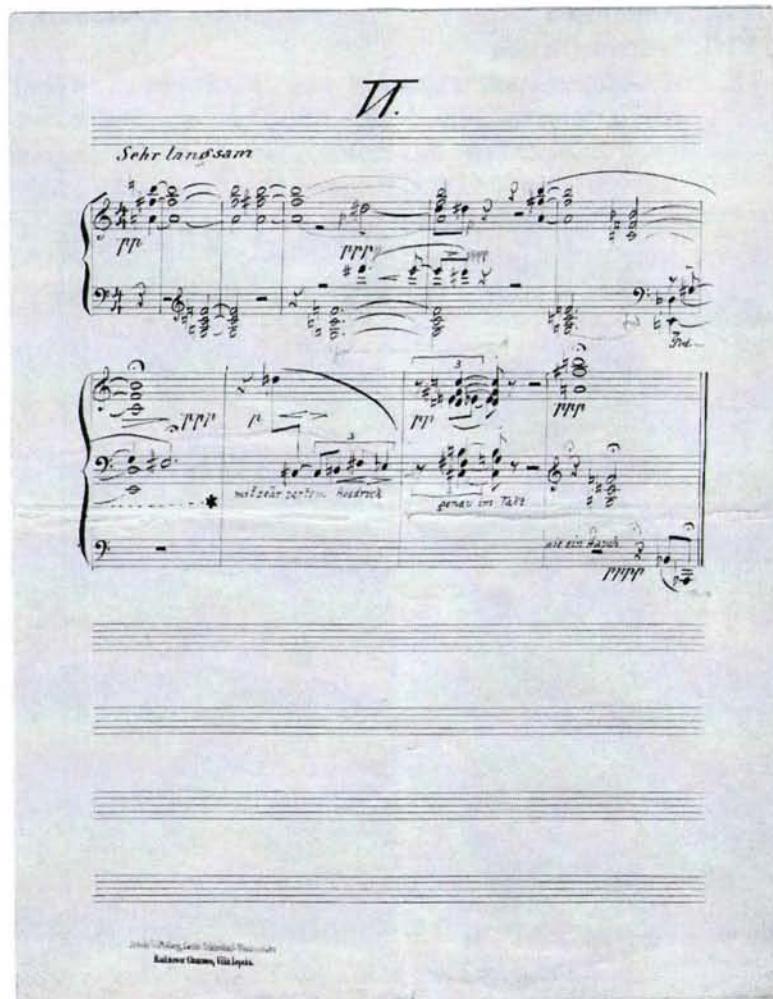


*linocut by Carl Moll, Alma's step-father*



Arnold Schönberg Sechs kleiner Klavierstücke  
Op.19 (1911)

- I. Leicht, zart
- II. Langsam
- III. Sehr langsame
- IV. Rasch, aber leicht
- V. Etwas rasch
- VI. Sehr langsam



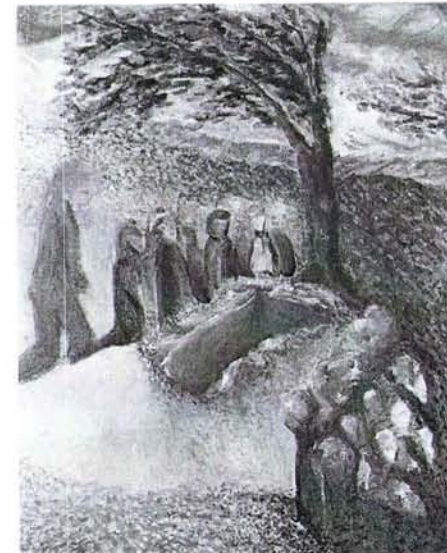
Gustav Mahler Adagietto from Symphony no.5 (1902)

Adagietto

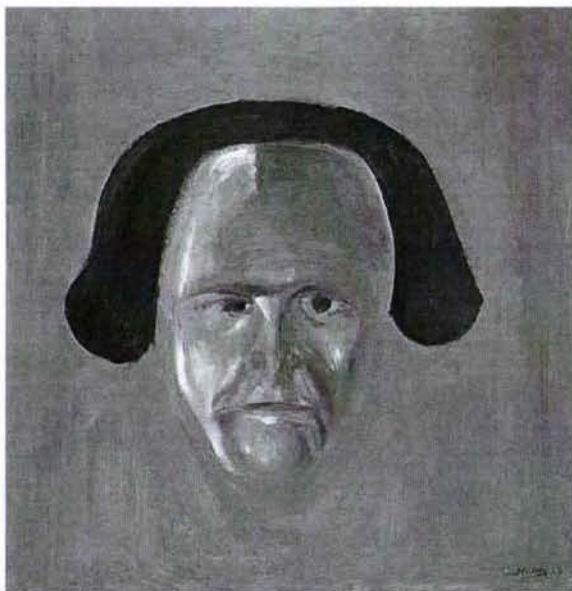
"Nobody understood it. I wish I could conduct the first performance fifty years after my death" (Mahler after the first performance of the Fifth Symphony)



Alma and Gustav at Toblach



Mahler's Funeral, by Schönberg



*Portrait of Mahler by Schönberg*

Mahler's theology, like Kafka's, is Gnostic, his fairy-tale symphony as sad as the late works. If it dies away after the words of promise "that all shall awake to joy," no one knows whether it does not fall asleep forever. The phantasmagoria of the transcendent landscape is at once posited by it and negated. Joy remains unattainable, and no transcendence is left but that of yearning.

Mahler's major-minor manner has its function. It sabotages the established language of music with dialect. Mahler's tone has the flavour evoked by the Austrian dialect term as applied to the Reisling grape. Its aroma, at once mordant and fugitive, assists spiritualization by its evanescence. This fluctuating, ambivalent tone in which, as in the popular *Freischütz*, love and grief are always apt to go hand in hand . . .



*Mahler, Berg, Moll and Pfitzner*

Mahler's music holds fast to Utopia in the memory traces from childhood, which appear as if it were only for their sake that it would be worth living. But no less authentic for him is the consciousness that this happiness is lost, and only in being lost becomes the happiness itself never was.



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

**Forthcoming concert:**

**Monday November 7th, 8pm**

**Marianna Grynychuk, piano**

**The Langbein String Quartet**

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

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

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