

# THE FIRM 2015



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## JOHANNES BRAHMS

MARIANNA GRYNCHUK; LANGBEIN STRING QUARTET;  
EMMA HORWOOD & ALEXANDRA BOLLARD;  
ASHLEY HRIBAR & RACHEL JOHNSTON

CONCERT

# CONCERT 1

The Firm's annual concert seasons  
are conceived, programmed, curated and directed by  
composers Quentin Grant and Raymond Chapman Smith.

The Firm was founded in 1996.

This is our 107th concert.

“With all my ideas and follies I could one day found a  
corporate company for the propagation of beautiful but  
unreliable imaginings.”

Robert Walser

Elder Hall provides wheelchair access via the side (eastern) doors.

Toilets can be accessed in the foyer.

Parking: can be accessed in the University car park to the east of  
Bonython hall.

# The Firm

presents

**Marianna Grynchuk solo piano**

**Johannes Brahms                      3 Hungarian Dances**

**Raymond Chapman Smith Ischklavier**

**short interval**

**Quentin Grant                      Essays & Meditations**

**Johannes Brahms                      Vier Klavierstücke Op.119**

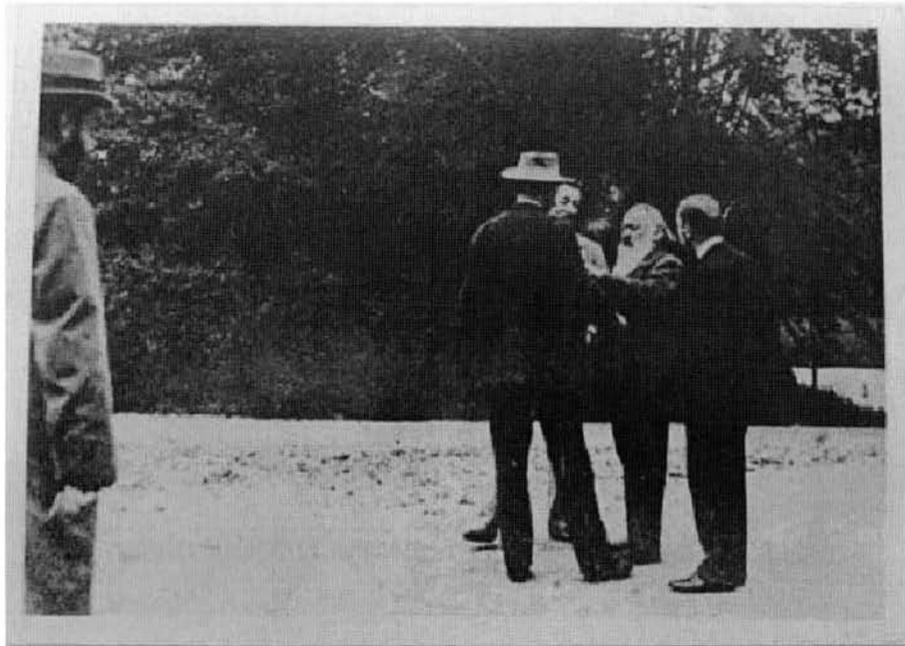
### 3 Hungarian Dances (1872)

Johannes Brahms

No.1 in G minor - Allegro

No.3 in F major - Allegretto

No.5 in F sharp minor - Allegro



..... *art*, that sorceress expert in healing ..... only she can turn our fits of nausea into imaginations with which it is possible to live. These are on the one hand the *sublime*, which subjugates terror by means of art; on the other hand the *comic*, which releases us, through art, from the tedium of absurdity.

Nietzsche

### Ischklavier (2015)

Raymond Chapman Smith

1. Andantino
2. Allegro moderato
3. Allegretto
4. Commodo
5. Allegretto grazioso
6. Adagietto
7. Grazioso
8. Allegro con brio
9. Allegro
10. Molto moderato
11. Allegretto, poco vivace
12. Andante, quasi allegretto
13. Allegretto grazioso
14. Presto scherzando

*Music, by its titles, sometimes by certain discreet effects of description, continuously refers to concrete things: seasons, times of the day, landscapes, festivals, professions. But this reality is threatened with disarticulation, dissociation, with movements not violent (nothing harsh) but brief and, one might say, ceaselessly "mutant": nothing lasts long, each movement interrupts the next: this is the realm of the intermezzo, a rather dizzying notion when it extends to all of music, and when the matrix is experienced only as an ex-hausting (if graceful) sequence of interstices.*

**Roland Barthes**

Essays & Meditations (1992)

Quentin Grant

essay 1. Allegro  
meditation III. Nobilmente  
essay II. Vivace, leggiere  
meditation II. Semplice, delicate  
essay IV. Moderato  
meditation IV. Delicato

**Before Summer Rain**

Suddenly, from all the green around you,  
something-you don't know what-has disappeared;  
you feel it creeping closer to the window,  
in total silence. From the nearby wood

you hear the urgent whistling of a plover,  
reminding you of someone's Saint Jerome:  
so much solitude and passion come  
from that one voice, whose fierce request the downpour

will grant. The walls, with their ancient portraits, glide  
away from us, cautiously, as though  
they weren't supposed to hear what we are saying.

And reflected on the faded tapestries now;  
the chill, uncertain sunlight of those long  
childhood hours when you were so afraid.

Rilke

**Vier Klavierstücke Op.119 (1893) Johannes Brahms**

1. Intermezzo in B minor - Adagio
2. Intermezzo in E minor - Andantino un poco agitato
3. Intermezzo in C major - Grazioso e giocoso
4. Rhapsodie in E flat major - Allegro risoluto

*The four Klavierstücke, Op. 119 were composed at the spa town of Bad Ischl, Upper Austria, in the summer of 1893.*

*"It really is marvellous how things pour from him; it is wonderful how he combines passion and tenderness in the smallest of spaces," Clara Schumann wrote in her diary after receiving the Op. 118 and 119 pieces from Brahms.*

*Brahms wrote to Clara.*

*"I am tempted to copy out a small piano piece for you, because I would like to know how you agree with it. It is teeming with dissonances! These may well be correct and can be explained—but maybe they won't please your palate, and now I wished, they would be less correct, but more appetizing and agreeable to your taste. The little piece is exceptionally melancholic and 'to be played very slowly' is not an understatement. Every bar and every note must sound like a ritardando, as if one wanted to suck melancholy out of each and every one, lustily and with pleasure out of these very dissonances! Good Lord, this description will surely awaken your desire!"*

Op. 119, No. 1

*Capriccio* [Brahms, Johannes]

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3.

rit. molto

2

rit. dim.

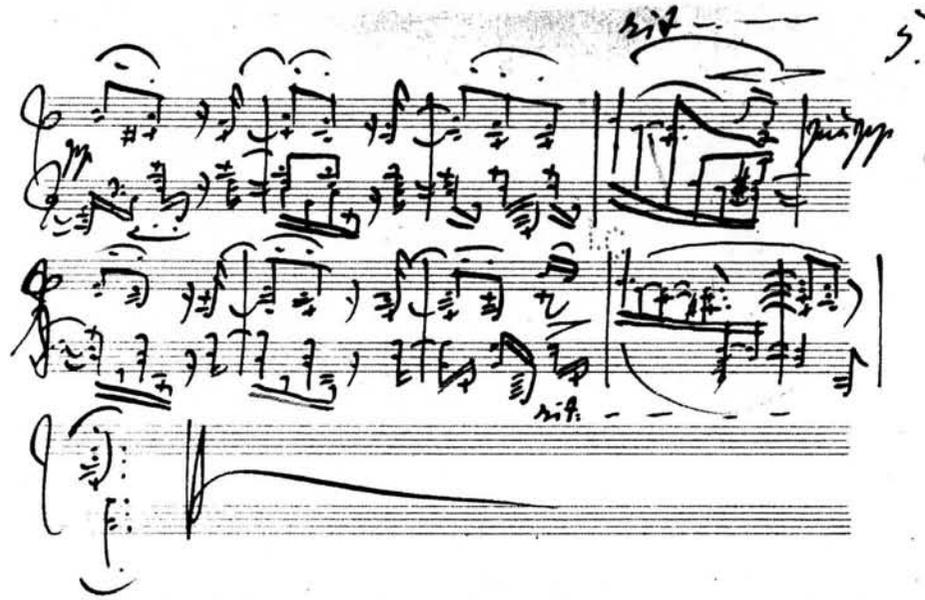
4.

rit. dim. *Al. in tempo*

dim.

*We live here now under the sign of the phonograph, and I had the opportunity to hear it often and in comfort. You will have read plenty about the new miracle or will have had it described for you; once again it's as though we were living in a fairy tale. Tomorrow night Dr. Fellingner will have it at his home – how cosy if you could be there too – by any chance?*

Brahms to Clara Schumann, Vienna, November 1889



*Autograph of Opus 119, No. 1 – sent by Brahms to Clara Schumann in 1893.*





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## the firm,

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5MBS

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Elder Hall

Claire Oremland

Stefan Bruneder

All the Firm musicians

The Australia Council



*There are moments when a little tender diversion is necessary and hopefully efficacious. Especially so at a time, and in a country, ruled over by bellicose, oafish, bullying, mendacious, mean-spirited, opportunistic, witless thugs.*

