

THE FIRM 2015



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JOHANNES BRAHMS

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

CONCERT

CONCERT 3

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 109th concert.

"You must have chaos within you to give
birth to a dancing star."

Friedrich Nietzsche

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

The Langbein String Quartet

with

Piano soloist, Mekhla Kumar

Johannes Brahms

5 Chorale Preludes from Op.122

Jakub Jankowski

Invocation

Raymond Chapman Smith Divertimento no.6

Quentin Grant

Oceans

**Johannes Brahms Gypsy Rondo from Piano Quartet
op.25**

Five Chorale Preludes (1896) Johannes Brahms

**Transcribed for piano quintet, from Brahms Elf
Choralvorspiele für die Orgel Op.122, by Raymond Chapman
Smith in 2015**

1. O Welt, ich muß dich lassen (O world, now I must leave you)
2. Herzlich tut mich erfreuen (My faithful heart rejoices)
3. O wie selig seid ihr doch, ihr Frommen (Blessed are ye faithful souls)
4. Herzlich tut mich verlangen (My heart is filled with longing)
5. O Welt, ich muß dich lassen (O world, now I must leave you)

Johannes Brahms' final work, his "Eleven Chorale Preludes for Organ" op.122 are essentially a homage to Sebastian Bach and to music itself. Brahms was deeply agnostic, actively and almost uniquely devoid of anti-Semitic tendencies, and one of the most liberal minded and celebrated intellectuals in the complex and conflicted fabric of late 19th century Vienna.

Beyond his sovereign creations Brahms influence on music was vast. Through his long involvement with the Musikverein he conceived and initiated the kind of concert programming which we have long regarded as standard procedure and was the central figure in the editing and publication of the canonical and complete editions of the works of Sebastian Bach, Haydn, Schubert and Schumann.

His collection of musical manuscripts was a treasure trove he bequeathed to the Austrian State Library and contained the largest single source of sonatas by Scarlatti, early symphonies and chamber works of Mozart and the cache of Franz Schubert's masterworks which he inherited from Robert Schumann who had rescued them from Schubert's brother's apartment in the late 1830's.

Invocation (2015)

Jakub Jankowski

"At the night prayer, when the sun declines into sinking, this way of the senses is closed and the way to the Unseen is opened..."

Jalāl ad-Dīn Rūmī



Divertimento no.6 (2015) Raymond Chapman Smith

1. Andante sostenuto e tranquillamente
2. Vivace
3. Andante cantabile
4. Allegretto
5. Allegro scherzando

Divertimento (Italian: [diverti'mento]; from the Italian divertire "to amuse") is a musical genre, with most of its examples from the 18th century. The mood of the divertimento is most often lighthearted (as a result of being played at social functions) and it is generally composed for a small ensemble. Divertimento is used to describe a wide variety of secular instrumental works for soloist or chamber ensemble. It is a kind of music entertainment although it could also be applied to serious genres. After 1780, the term generally designated works that were informal or light. As a separate genre, it appears to have no specific form, although most of the divertimenti of the second half of the 18th century go either back to a dance suite approach (derived from the 'ballet' type of theatrical divertimento), or take the form of other chamber music genres of their century (as a continuation of the merely instrumental theatrical divertimento). There are many other terms which describe music similar to the divertimento, including serenade, cassation, nocturno, Nachtmusik; after about 1780, the divertimento was the term most commonly applied to this light, "after-dinner" and often outdoor music. Divertimenti have from one to nine movements, and there is at least one example with thirteen. The earliest publication to use the name "divertimento" is by Carlo Grossi in 1681 in Venice (Il divertimento de' grandi: musiche da camera, ò per servizio di tavola) and the hint that the divertimento is to accompany "table service" applies to later ages as well, since this light music was often used to accompany banquets and other social events.

Mozart is known for having composed different types of divertimenti, sometimes even taking the form of a small symphony (or, more exactly: sinfonia), for example, the Salzburg Symphonies K. 136, K. 137 and K. 138. Even more unusual is his six movement string trio, the Divertimento in E-flat, K. 563, which is a serious work belonging with his string quartets and quintets, despite it being labeled a divertimento.

Oceans (2015)

Quentin Grant

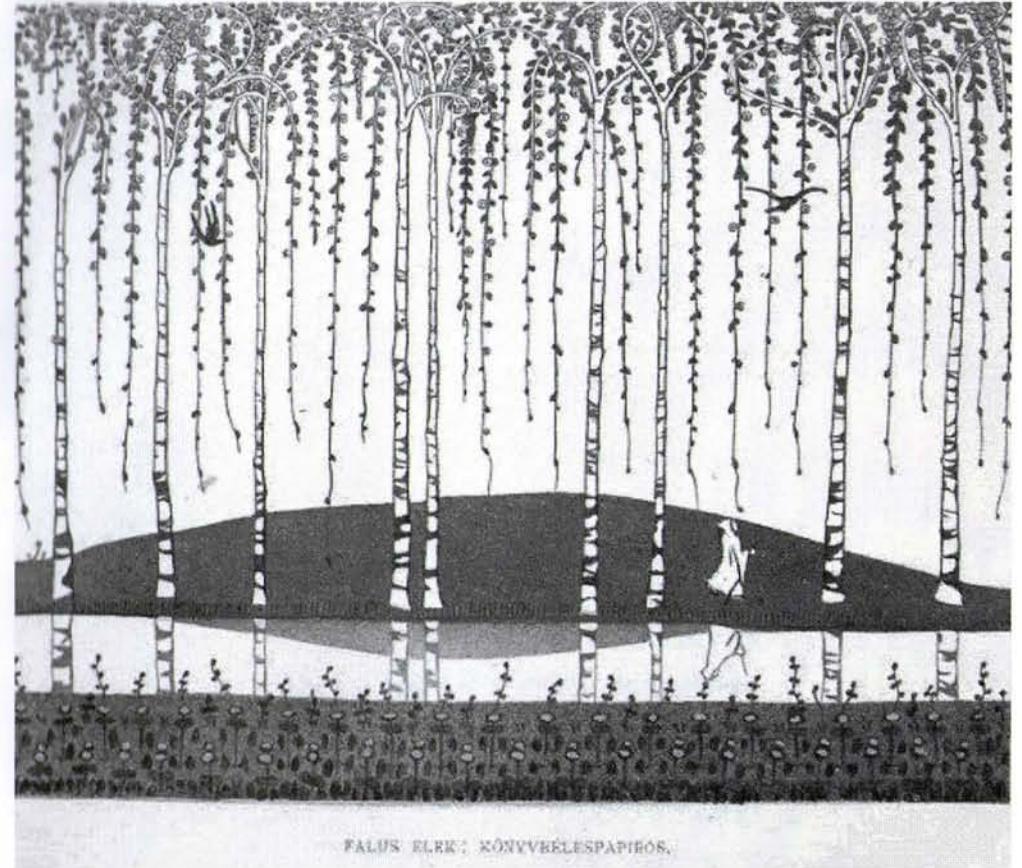
"Let everything that's been planned come true. Let them believe. And let them have a laugh at their passions. Because what they call passion actually is not some emotional energy, but just the friction between their souls and the outside world. And most important, let them believe in themselves. Let them be helpless like children, because weakness is a great thing, and strength is nothing. When a man is just born, he is weak and flexible. When he dies, he is hard and insensitive. When a tree is growing, it's tender and pliant. But when it's dry and hard, it dies. Hardness and strength are death's companions. Pliancy and weakness are expressions of the freshness of being. Because what has hardened will never win."

Andrei Tarkovsky



Rondo all Zingrese op.25 (1861) Johannes Brahms
Presto

The English word “Gypsy” derives from a misnomer that inaccurately associates the Romani people with “Egypt”. They actually originated in India, migrating sometime before the year 1000 into Eastern Europe, North Africa and up into Spain and France. Nomadic master musicians, they typically absorbed and mimicked the local culture, likely introducing their own elements of style and performance creating a hybrid that was neither strictly “Gypsy” nor, in the case of Hungary, strictly “Hungarian”.



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

Next concert:

2015 Concert 4:

**8pm, Monday November 2nd,
at Elder Hall**

**Emma Horwood and Alexandra Bollard, sopranos with
Marianna Grynychuk, piano**

JOHANNES BRAHMS

Lieder and vocal duos

ANTONIN DVORAK

Moravian Duets

RAYMOND CHAPMAN SMITH

Liederbüchlein

IGNAZ BRULL

Duos

QUENTIN GRANT

Winter Songs

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and Uncanny Media

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State Opera of SA

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All the Firm musicians

The Australia Council

