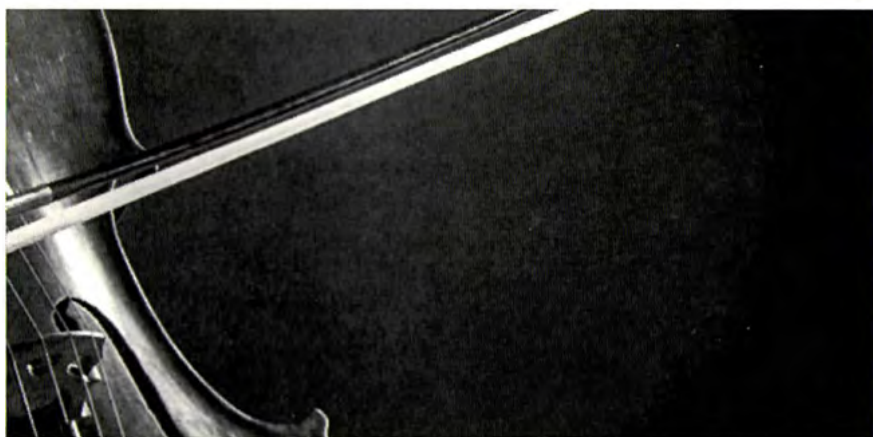


THE FIRM 2017
J.S. BACH



CONCERT 2

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 116th concert.

*"Bach is like an astronomer who, with the help of
ciphers, finds the most wonderful stars."*

Chopin

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

Ashley Hribar, piano

Simone Slattery, violin

J. S. Bach *Toccata in G BWV 916 /
Sonata in G Major
BWV 1019 for violin and keyboard*

Raymond Chapman Smith
Glasperlenklavier Teil 2

---Interval---

J.S. Bach *Prelude from the Partita in E
BWV 1006 for solo violin*

Bach/Hribar *'Ash' Fantasie*

Grahame Dudley *Proposal, Psalm, Dance and Amen*

Sebastian Phlox *Prelude to the Fabrications Themselves
for violin and piano*

C.P.E Bach *Sonata no 2 in G min H.524.5
for violin and keyboard*

***Toccatà in G BWV 916 / Sonata in G Major BWV 1019 for
violin & keyboard J. S. Bach***

A Toccatà by Bach

Frozen silence . . . Darkness prevails on darkness.
One shaft of light breaks through the jagged clouds
Coming from nothingness to penetrate the depths,
Compound the night with day, build length and breadth,
Prefigure peak and ridge, declivities, redoubts,
A loose blue atmosphere, earth's deep dense fullness.
That brilliant shaft dissevers teeming generation
Into both deed and war, and in a frenzy of creation
Ignites a gleaming terrified new world.
All changes where the seeds of light descend,
Order arises, magnificence is heard
In praise of life, of victory to light's great end.
The mighty urge glides on, to move
Its power into all creatures' being,
Recalling far divinity, the spirit of God's doing:
Now joy and pain, words, art, and song,
World towering on world in arching victory throng
With impulse, mind, contention, pleasure, love.

Hermann Hesse – Das Glasperlenspiel



Glasperlenklavier Teil 2 (2017)

Raymond Chapman Smith

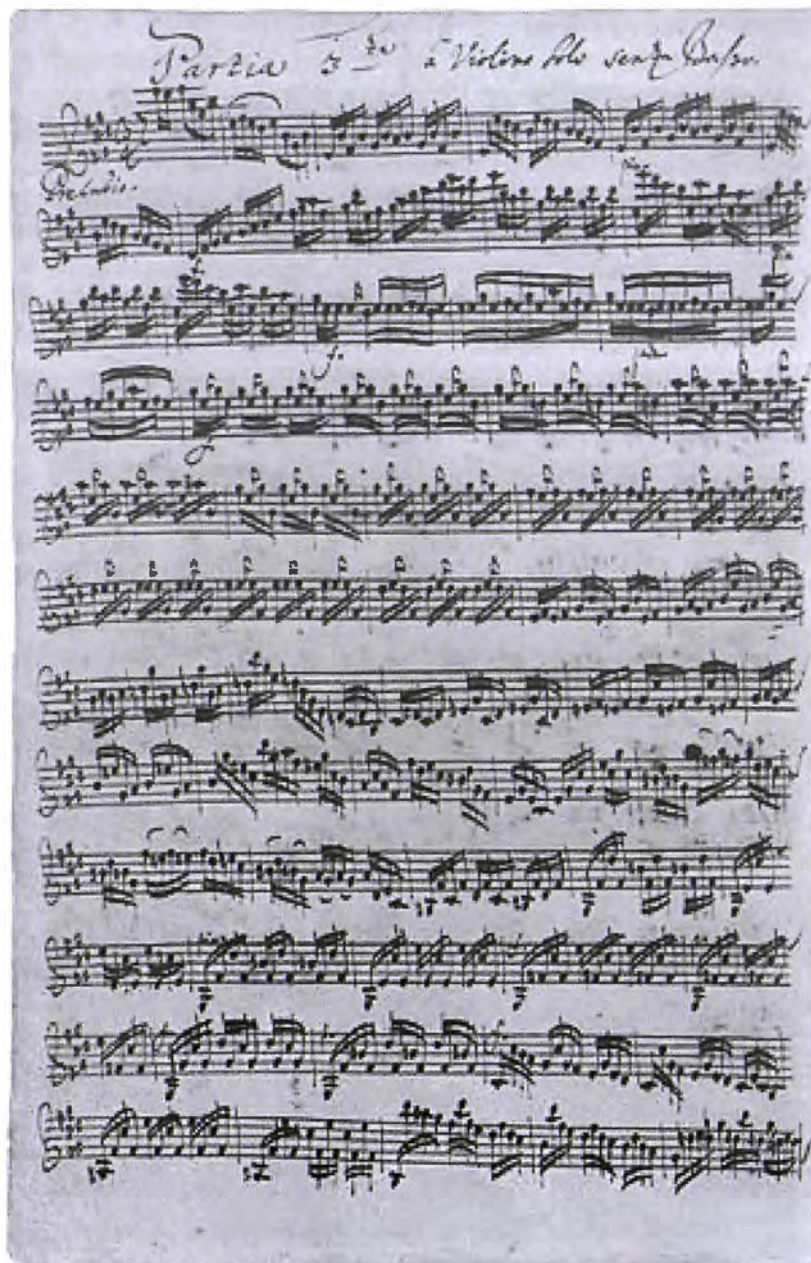
1. Adagio semplice
2. Poco vivace ed intimo
3. Allegro moderato
4. Allegro ma non troppo
5. Assai vivace
6. Poco con moto
7. Allegretto e cantabile
8. Larghetto
9. Andante cantabile
10. Andante espressivo e poco con moto
11. Allegretto leggiermente
12. Allegro molto
13. Molto moderato



Prelude from the Partita in E BWV 1006

for solo violin

J.S. Bach



'Ash' Fantasie (2012)

Bach/Hribar

The concept behind '*ASH*' *Fantasie* evolved from a wave of inspiration while recording Frederic Rzewski's *Four North American Ballads* - a set of musical collages that incorporate free improvisation, showing a clear influence J.S Bach. The piece is built around two of Bach's keyboard preludes, the *English Suite No 2* in A minor and the C major prelude from the first book of *The Well-tempered Clavier*. Opening with the A minor prelude, it is interrupted by a cadenza, just before the repeat. The chord on which the cadenza begins is slightly altered from the original; instead of a, c e flat, the notes are changed to a, b (or h) e flat or AEs H, hence the title, '*ASH*' *Fantasie*. The cadenza is intended to be an exercise on free improvisation with limited preparation, combining extended performance techniques with the material just played, but based primarily on spontaneous ideas left to the performer. '*ASH*' *Fantasie* has also been arranged as a duo with trumpet and here for the first time with violin, whereby after the improvisation is played, the piece may be finished with Gounod's adaption of J. S. Bach's famous C major prelude, *Ave Maria*.



Proposal, Psalm, Dance and Amen

Grahame Dudley

Ist Piano Set

These four pieces were built around each other while composing at the keyboard.

I found in playing one that I would want to return to one already played . . .

but play it in a different way and so the set developed into an overall form like a mobile in . . .

visual art where the position of each piece within the whole is continually changing . . .

which in turn changes the whole.

The performer is free to make their own arrangement .



Prelude to the Fabrications Themselves (2017)

for violin and piano Sebastian Phlox

Something of a prelude to a prelude, this piece refracts several themes from Bach's Toccata and Fugue in D minor "Dorian". It begins with an almost direct quote of the toccata, diverging tonally further and further from the Bach as the piece progresses. True to the style, the form of the piece is a two-pack (not for sale separately). The boisterous first part - a loose interpretation of the frenetic Dorian toccata - concedes to the halcyon second part which is inspired by the incredibly intricate yet coherent fugue. One of the many great qualities of Bach's music, particularly his crystalline counterpoint, is that it can be as simple or as complex a listening experience as one chooses. This piece is a reflection of that experience.



Sonata no 2 in G min H.524.5 for violin and keyboard
(composed 1734) / **C.P.E Bach**

1. Without tempo
2. Adagio
3. Allegro



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

Please join our email list to be informed of all Firm events and concerts: send an email with 'subscribe' to:

info@firmmusic.com.au

Next concert:

Monday, October 2nd, 8pm, Elder Hall

Konstantin Shamray

Goldberg Variations BWV 988

www.firmmusic.com.au

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and

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