

LEIGH HARROLD

THE FIRM
SERIES 2002

WEDDAY LEIGH HARROLD

Piano

Frederic Chopin (1810-1849)

Four Mazurkas, Op. 17

Raymond Chapman Smith

Ländler

INTERVAL

Frederic Chopin

Three Mazurkas, Op. 50

Quentin St. Grant

Schubert Variations

Franz Schubert (1797-1828)

Please join performer and living composers after the concert
for complimentary drinks and a selection of authentic Viennese Tortes
made by Gabriele as a special commission for THE FIRM.

MONDAY MAY 13, 2002

Frederic Chopin (1810 - 1849)
Four Mazurkas, Op.17

Raymond Chapman Smith
Ländler

INTERVAL

Frederic Chopin
Three Mazurkas, Op.59

Quentin SD Grant
Schubert Variations

Franz Schubert (1797 - 1828)
Sonata in F sharp minor, D571

Frederic Chopin

Four Mazurkas, Op. 17

- I B flat major
- II E minor
- III A flat major
- IV A minor

Chopin's fifty-nine Mazurkas are the central nervous system of his creative world. They are his laboratory, his drawings. An immediate appearance of clarity and simplicity can often belie the complex depth of so many of these remarkable pieces which, with familiarity, reveal their true character as psychic depth charges - the place where Chopin's full expressive range, from delicate lyricism to a unique articulation of near frenzy, is contained in its most distilled form.

Raymond Chapman Smith

Ländler

- No.1 A major, Con tenerezza
- No.2 F sharp minor, Andantino
- No.3 E major, Grazioso e giocoso
- No.4 C sharp minor, Andante moderato
- No.5 D flat major, Allegretto, ma non troppo
- No.6 B flat minor, Andante non troppo e con molto espressione
- No.7 A flat major, Allegretto teneramente
- No.8 F minor, un poco agitato
- No.9 F major, Adagietto, molto lento e ritenuto
- No.10 D minor, Vivace, molto grazioso
- No.11 C major, Allegro con brio
- No.12 A minor, Non presto

June, 2001 - sitting on the Schubert Ring, taking 6am breakfast with my esteemed colleague, Herr Professor, Doktor Grant, I resolved to keep a musical journal of our weird and wonderful Viennese sojourn.

Initially the plan was for a daily diary of Ländler, the Austrian country-dance precursor of the more lasciviously civilized waltz. But gradually my pieces took on the ternary shapes of brief intermezzi with the ländler's simple, sixteen bar sentences left for what would become another set of little dances..... Stay tuned!

My Ländler, then, aren't really ländler at all - although I was relieved to find that Schubert had experimented with a similar hybrid in 1827. The references, the paying of homage to Schubert, Brahms, Mahler and Zemlinsky are so obvious as to hardly need comment. They are heard through lenses polished by a later, more reductive aesthetic and a somewhat fortuitous arrival at a kind of diatonic serialism.

Frederic Chopin

Three Mazurkas, Op.59

- I A minor
- II A flat major
- III F sharp minor

Quentin S.D. Grant

Schubert Variations

The music of the early Romantic composer Franz Schubert has always been a great, great love of mine. I love its simplicity, its lyricism, its melancholic nature - the uncomplicated clarity of its forms and the imaginative harmonic devices used to build these forms. If I could, only in part, capture some of this simplicity and light gravity in some of my music I would have achieved a great deal.

Here I begin with two tiny waltzes of the composer as a starting point (combined and slightly altered to form the first piece) to then set off on a small journey through eight little pieces that all in some way comment on Schubert and his music. They are actually not all variations on these waltzes (some were written before their inclusion) but rather variations on the idea of Schubert's music in general. But let me emphasise that this is not merely a gentle exercise in nostalgia. Though referencing the music of nearly two hundred years past it also has its eyes on the present and the future. We are constantly reminded that the movement of history is not a straight line but is rather circular in form, and that things such as the death camps are not only events of our past, but also await us. A conversation that can include an awareness of the shapes that have gone before can inform us in our constant examination of the paths ahead.

Franz Schubert

Sonata in F sharp minor, D571

Allegro moderato

1817 was the year Schubert first gave focused attention to the piano sonata and alongside several now familiar works are a number of intriguing fragments of which this F sharp minor torso is perhaps the most distinctive and essentially "Schubertian". As with so many, if not the most famous, of his 'unfinished' projects, this nocturnal sonata movements breaks off at the end of the development - not for any failure of imagination but simply because the recapitulation was a straightforward process of repetition and transposition which could be easily achieved at a later time.

Schubert's fragments present a wonderful arena for musicological speculation not least because they often presage the unique, lyrical intensity of his last phase - glimpses of a future expressive region just slightly beyond his still developing mastery of large scale form. This sonata movement is particularly suggestive of the late F minor Fantasy, D940, and the last great triptych of piano sonatas. Beyond all that it seemed like an ideal place to, not quite, end a concert conceived and partly programmed on a street that bore the name of the composer who we celebrate in all but one of this year's concerts.

Born in Whyalla, South Australia in 1975, **Leigh Harrold** began learning organ at age 8 and piano at age 11. After completing a Bachelor of Applied Science degree in Chemistry and Materials for which he won the University Medal, he moved to Adelaide in 1996 to commence a Bachelor of Music degree, studying with distinguished concert pianist Gil Sullivan.

Leigh was the recipient of the Patrick Cecil Greenland Scholarship, the Beta-Sigma-Phi Classical Music Award and a Postgraduate Coursework Award during the course of his studies. He graduated from the ordinary degree with High Distinction in 1998 and received First Class Honours in Performance a year later. In 2000 he was awarded a second University Medal. Leigh has had success in several national competitions including national finalist in the 1999 ABC Young Performer Awards, second prize in the Lazard/Recitals Australia National Piano Scholarship and semi-finalist in the 2001 Lev Vlassenko Piano Competition. He is the only person to win the Geoffrey Parsons Memorial Award for Associate Artists outright twice.

As a soloist, Leigh has performed concertos with the Adelaide Symphony Orchestra, premiered solo works by Australian composers in Llewellyn Hall (Canberra), participated regularly in studio recordings and live-to-air broadcasts for ABC-FM and performed in Recitals Australia's subscription concert series. He has been a regular participant in the Australian National Academy of Music Mastercourses since 1999 and has performed in several showcase concerts there.

As a chamber musician, Leigh has performed in duos and small ensembles with members of the Australian String Quartet and Adelaide Symphony Orchestra (with whom he is a casual member) and has toured throughout much of Australia with Co-Opera. Following the success of a duo concert with British flautist Michael Cox (principal flautist of the BBC Symphony Orchestra) in 2001, a national tour is planned for 2003. Other significant studies have been undertaken with pianists Lisa Moore, Aquilles Delle-Vigne, Mamiko Suda and John Damgaard.

A strong interest in contemporary music has led to several successful collaborations, including performances under French-Canadian conductor Lorraine Vaillancourt and English composer Peter Maxwell Davies, as well as an ongoing association with the composers of 'The Firm'. Leigh is pianist in the Elder New Music Ensemble for which Davies wrote the pieces 'A Glass of Frontignac' and 'A Glass of Shiraz' and in June this year will travel to the Orkney Islands to perform a concert of Davies' works in the presence of the composer.

Leigh holds a Master of Music degree from Adelaide University where he is currently a member of the Piano Accompaniment Staff. He is highly active as a soloist and chamber musician, and is one of Adelaide's busiest and most sought after accompanists.

THE FIRM

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