

The Firm



the firm 2008

six concerts

concert three

Once we went to a concert at the Gogol Theatre, where a Russian pianist called Bloch played the *Papillons* and *Kinderszenen* to an audience of half a dozen. On the way back to the hotel Marie spoke, almost as a warning, so it seemed to me, said Austerlitz, of the clouding of Schumann's mind as his madness came on and how at last, in the middle of carnival crowds in Düsseldorf, he took a leap over the parapet of the bridge into the icy waters of the Rhine, from which he was pulled out by two fishermen. He lived for a number of years after that, said Marie, in a private asylum for the mentally deranged near Bonn or Bad Godesberg, where he was visited by Clara and the young Brahms at intervals, and since it was impossible to converse with him any more, withdrawn from the world as he was and humming tunelessly to himself, they generally contented themselves with looking into his room for a while through a small trap in the door.

W.G. Sebald, Austerlitz

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

Golden Days

Quentin Grant

Traktat vom Licht

Raymond Chapman Smith

Aquarelles

Ian Cugley

Interval (6 mins.)

Kinderszenen op.15

Robert Schumann

Golden Days (2008)

Quentin Grant

1. Allegro, leggiero
2. Moderato
3. Rubato, leggiero
4. Andante
5. Andante, mosso
6. Allegro, leggiero

At times I draw on music that I have written for the concert stage to use for my work in the theatre. But here, for the first time, the reverse has occurred. The music that this set of little pieces has been built from was written for a production of Harold Pinter's *The Birthday Party* in 2007. In common with Schumann's *Kinderszenen* they look nostalgically to the 'golden days' of a nostalgic time or place, although maybe through a more warped and melancholic lens.



Traktat vom Licht Teil I Raymond Chapman Smith

Treatise on Light Part I (2008)

1. Andante con moto
2. Allegro assai
3. Moderato cantabile
4. Quasi allegretto
5. Allegro moderato
6. Allegro, ma non troppo
7. Allegretto, con moto e cantabile
8. Molto grazioso
9. Andante, molto sostenuto (come da lontano)
10. Allegro
11. Molto moderato
12. Vivace assai
13. Poco adagio, espressivo a molto cantabile

The title is borrowed from a cycle of 26 poetic-scientific-metaphysical fragments by Novalis [Friedrich Philip, Freiherr von Hardenberg, (1772 - 1801)].

Novalis was a crucial voice in the formulation of the first phase of German Romanticism.

Light is the vehicle of the community – of the universe. Does not true reflection play the same part in the spiritual sphere?

All that is visible clings to the invisible. That which can be heard to that which cannot – that which can be felt to that which cannot. Perhaps the thinkable to the unthinkable.

The unity of the image, the form, of picturesque compositions rest on fixed relations, like the unity of musical harmony. Harmony and melody.

Sculpture, music and poetry relate to each other as do epic, lyric and drama. They are inseparable elements, which in each free art entity are bound together, and only as their own nature allows, in different relations.

Explanation of the *visible* with the *illuminated* – on the analogy of perceptible heat. So also with sounds. Perhaps too with thoughts.

Like ourselves, the stars float between illumination and darkening in turn – but even in the state of darkness we are granted, as they are, a consoling, hopeful glimmer of companion stars that are luminous and illuminated.

Novalis, *Traktat vom Licht*



Novalis

Aquarelles (1972)

Ian Cugley

1. Lento
2. Moderato
3. Vivace
4. Tranquillo

I studied with Ian Cugley in the early 1980s in Hobart. Ian had been a wunderkind who had studied with Peter Sculthorpe and quickly established a name as one of the brightest of the emerging composers of the 1960s and 70s. When I knew him he lived south of Hobart on the wild and isolated Bruny Island. He had married and separated and had four children. A quiet, humorous, rather unkempt and unconventional man, he was a very intelligent and serious musician with a thorough understanding of western harmony and analysis. When he left Hobart so did I – he to England to try a new life with his family, me to Adelaide, and we lost touch.

Twenty years later I was directed by a mutual friend to Ian's website. The wheel of time had turned heavily for him, his golden days were behind him - life had gone badly with illness and suffering intervening, and he had stopped composing and even disavowed his previous life as a composer. So, for me, these four pieces, his *Aquarelles*, with their fleeting gestures and playful rhythms, bring back the memories of that younger man: lively and engaged, with a hopeful eye on the future.

- Q.G.

Kinderszenen op.15 (1838)
Scenes of Childhood

Robert Schumann

1. Von fremden Ländern und Menschen
From foreign Lands and People
2. Kuriose Geschichte
A curious Story
3. Hasche-Mann
Catch me
4. Bittendes Kind
Entreating Child
5. Glückes genug
Perfect Happiness
6. Wichtige Begebenheit
An important Event
7. Träumerei
Dreaming
8. Am Kamin
By the Fireside
9. Ritter vom Steckenpferd
Knight of the Rocking-Horse
10. Fast zu ernst
Almost too serious
11. Fürchtenmachen
Frightening
12. Kind im Einschlummern
Child falling asleep
13. Der Dichter spricht
The Poet speaks

A fairy tale is actually like a dream image – without context. An *ensemble* of marvellous things and incidents – for example, a *musical fantasy* – the harmonic products of an Aeolian harp – *nature itself*.

If a *story* is brought into the fairy tale, this is already an alien interference.

Novalis, *Last Fragments*

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

Next concert:
Monday October 13th
Leigh Harrold, piano

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

www.firmmusic.com.au

the firm

and

Dani Raymond

acknowledge the support of

Arts SA

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Adelaide Symphony Orchestra

Jeanette Sandford - Morgan

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Radio Adelaide

The Pilgrim Church

All the Firm musicians



*Memory is the only paradise from which we
cannot be driven.*

Jean Paul