

THE FIRM
2023

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 137th concert.

"I want to be with those who know secret things
or else alone."

— Rainer Maria Rilke

Welcome to our first concert for 2023, and our first in the
North Adelaide Baroque Hall. We decided to make the
move to this beautiful small hall as it suits the size of our
traditional Firm audience, and is such an attractive
chamber space.

Marianna returns to do a concert with us after many years.
For a period she was a vital contributor to our programmes
before moving to Switzerland where she is now based.

JULY 24th.

The Firm

presents

Marianna Grynychuk

every sunrise

Quentin Grant

Zwei Dialoge mit Nachwort

Valentyn Sylvestrov

Bergseeklavier Teil I

Raymond Chapman Smith

interval

Fantasia No. 7 - *sul Settimo*

Julian Cochran

Après une lecture du Dante: Fantasia quasi

Sonata

Franz Liszt

every sunrise

Quentin Grant

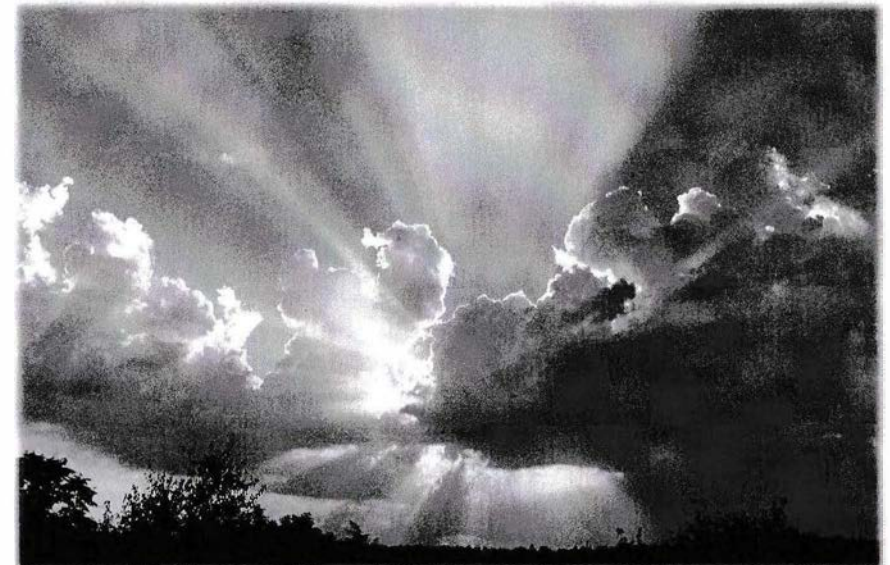
Delicato - elegantemente - semplice -leggiere - delicato
leggiere - vivace

*Humbly dedicated to the one shining light that guides all
humanity through their lives: the sun.*

And today, once again, a new morning: bright, with close,
rounded clouds that frame expanses of the immeasurably
deep sky. Agitation in the treetops. In everything else,
restfulness. Windfall of apples. The grass softly invites you
to walk out of the house. The dimness inside is alive with
lights on antique silver, and their reflections in the looking
glass confuse the eye as to what is enclosed within the
mirror's frame.

There are so many days here, none like any other. And
beneath all their difference is this great similarity: the
gratitude in which they are received.

(Rainer Maria Rilke)



**Zwei Dialoge mit Nachwort / Two Dialogues with
Postscript Valentyn Sylvestrov (Ukraine, b.1937)**

- I. „Hochzeitswalzer“ / „Wedding Waltz“ (1826....2002 - Fr. Schubert V. Silvestrov)
II. „Postludium“ (1882....2001 - R. Wagner V. Silvestrov)
III. Morgenserenade /Morning Serenade (2002 - . . V.Silvestrov)

Enchanted with Richard Wagner's famous so-called Theme in A flat major (WVV 93), Silvestrov uses it to form the basis of the cycle Two Dialogues with Postscript ("Wedding Waltz" and "Postludium"). This also exists in two versions - one for piano and one for piano and chamber orchestra. As in the case of the Schubert waltz, the Wagnerian "theme" is fraught with Romantic allusions. Silvestrov's versions of 8 bars from the "Tristan" period (1858) and 13 bars from the time of "Parsifal" (1882) are fragmentary, being no more than "fleeting moments" that have been captured by a snapshot. The composer does not consider such versions to be arrangements. For him they are simply attempts to continue the "story", to enter into a "dialogue" with the past. This is also the reason why, in the subtitle, he separates the names of the "authors" and the dates of the "original" from the new interpretation with the help of dots. Silvestrov has said that "his voice" is primarily noticeable in the "deformation of time", in elaborated fermatas and the use of rubato. Furthermore, a unique aura is created by his characteristic use of overlapping pedalling and slight structural alterations. Thus the introduction of transitional passages and elaborated and varied recapitulations enlarges the Schubert "waltz", whereas a series of seemingly never-ending cadenzas is added to the Wagner theme. The "Postscript" which brings the cycle to an end, the "Morning Serenade", also points to the past, though on this occasion to his own: the subtitle in parentheses is (... V. Silvestrov). Here we search in vain for a prototype. In the final

analysis it is not always possible to remember what actually happened a long time ago. Perhaps that is the true meaning of a never-ending "dialogue" with the past.

Bergseklavier Teil I

Raymond Chapman Smith

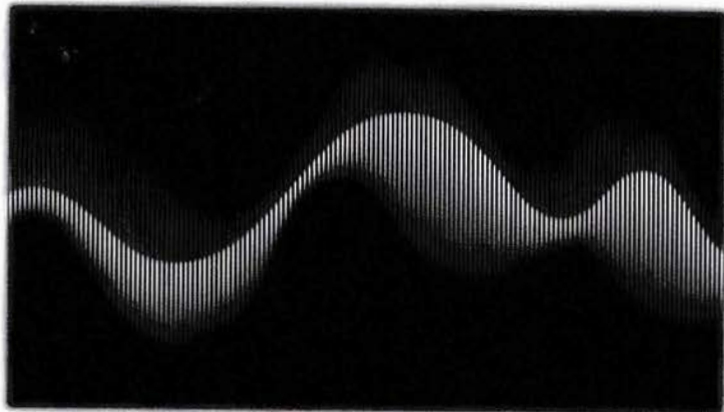
- I Molto moderato
II Con tenerezza
III Allegretto
IV Vivace, ma non troppo
V Andante amabile
VI Allegro
VII Allegretto, quasi andante
VIII Allegretto non troppo
IX Adagio sostenuto e semplice
X Allegretto leggiermente
XI Molto moderato
XII Andante grazioso
XIII Allegretto leggiermente
XIV Poco sostenuto



Fantasia No. 7 - *sul Settimo*

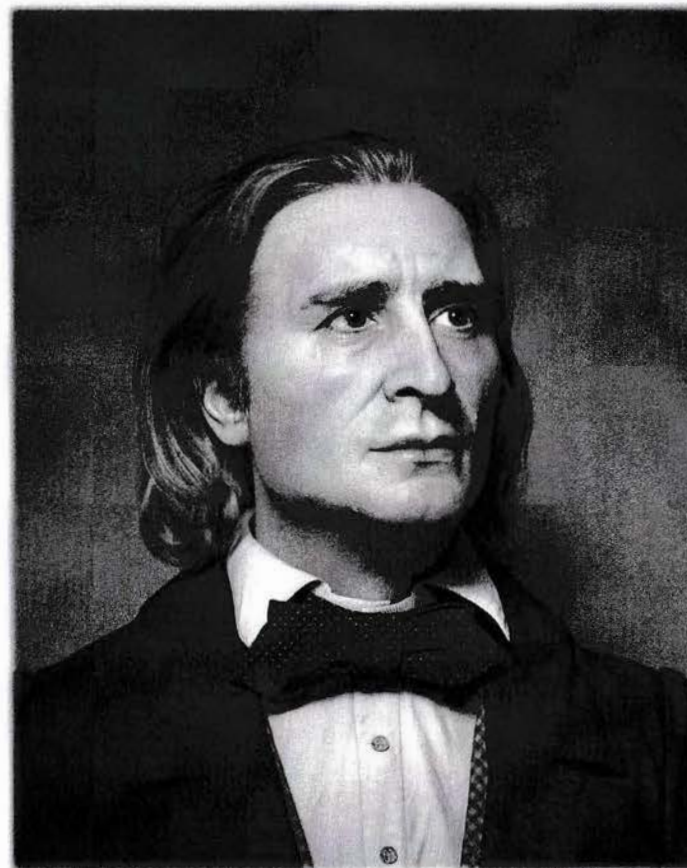
Julian Cochran

Try to produce in your mind a pure and beautiful minor harmony, such as D minor, having the notes D, F and A. Now add its major 7th, C# -- in the bass. When this C# is the highest note it produces such a familiar harmony ... but to place the 7th right down as the very lowest note - there, if left unattended, it sounds merely as a big mistake. It simply creates the most unexpected, unresolved and mysterious harmony as can be imagined. It moans, laments and pleads for meaning. But how this harmony provoked creativity, and so many emotions, I cannot celebrate, and thank, enough. The otherworldly harmony itself - how it was an engine. This 3-part composition, *Fantasia No. 7 - sul Settimo*, completed in 2022, uses this harmony as the seed for all 3 movements. I have lived in Italy for the last 6 years, and admiring their colourful, playful and cheerful language, I frequently use Italian titles with pleasure. *Fantasia sul Settimo* means simply *Fantasy of the 7th*



Après une lecture du Dante: Fantasia quasi Sonata Franz Liszt (1811-86)

The Dante Sonata was originally a small piece entitled *Fragment after Dante*, consisting of two thematically related movements, which Liszt composed in the late 1830s. He gave the first public performance in Vienna in November 1839. When he settled in Weimar in 1849, he revised the work and gave it its present title derived from Victor Hugo's own work of the same name. It was published in 1858 as part of *Années de pèlerinage*.



Franz Liszt - Hadi Karimi

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info@firmmusic.com.au

Next concert:

Join us for next concert:

August 14th.

Thomas Marlin, cello

and

Yundi Yuan, piano

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the firm

acknowledge the support of:

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