

**MORE**

**Bizarre**  
or  
**baRock**



**Elizabeth  
Anderson**

*Sequel to the best-selling Bizarre or baRock ...*

*"the hottest, hippest harpsichord in the world today" Sunday Herald Sun*

**This CD is a sequel to Bizarre or baRock (MD 3179).**

**Barock is a German word, which originally meant 'bizarre'. The word 'rock', incidentally, was used early in the 20th century as a euphemism for sexual congress and later became a generic musical term.**

**It was not until early in the 20th century that the word Barock was used in Germany to describe the music of Bach's time.**

**When Sir Charles Burney first used it in his German Tour diary (1733), he explained that it meant 'course and uncouth', much as writers then used the word 'Gothic'. In architecture, the word Barock was applied from about 1867 to the highly-decorated style of the 17th and 18th centuries in Austria and Germany.**

**Therefore, to apply the term Baroque (French/English spelling) with all its shades of meaning is to extend the boundaries of Baroque music far beyond the dates that have traditionally been set for it.**

**This CD explores 'Baroque' harpsichord music across four centuries: it ranges from Peerson's early programatic cameo, through traditional Baroque repertoire by Bach, Vivaldi, Couperin, Telemann and Purcell to the music of jazz gre**

**T**he first track has been nicknamed *Chocolate Boogie* (1) because of its similarity to Donald Angle's Chocolate Bunnies, the highly popular track from the Bizarre or baRock CD (Move MD 3179).

Andrew Koll has enjoyed a lifelong passion for fugues and polyrhythmic counterpoint. He wrote the exposition for *Fuguedelic* (2) during his final year of school in Sydney in 1993. In Canberra in 2004, Koll brought it to completion as a double fugue. He suggests no particular instrumentation for the four voices, but its complex polyrhythms and rich harmonies suggest a Jacques Loussier style instrumentation with vibraphone and double bass.

Andrew Koll, like the many others who have written fugues before him, was influenced by the veritable museum of fugal writing left to us by Johann Sebastian Bach in works such as *The Art of Fugue* and *The Well-Tempered Clavier*. The first *Prelude* (3) from the latter collection is often played without its more challenging four-voiced *Fugue* (4) and has become a favourite among piano students. (See the notes to the CD *Anna Magdalena Bach's Book* (Move MD 3304) for an argument that this prelude may have been composed by Bach's second wife, Anna Magdalena).

Satirist Alec Templeton was another composer inspired by Bach's fugal writing. He sub-titled *Bach Goes to Town* (5-6) "Prelude and Fugue in swing, as Bach would have written it if he were alive today". Blind from birth, his talent was nurtured by a local piano teacher in his home town of Cardiff, Wales, who taught him free of charge. After

studies at the Royal College, he went with British band leader Jack Hilton to perform in the USA. He stayed there, appearing several times on the Bing Crosby Show and becoming famous for his radio (1939-47) and television (1955) shows entitled *Alec Templeton Time*. Templeton composed serious works for piano, orchestra, string quartet and voice as well as satires on the classics such as *Mozart Matriculates* and *Scarlatti Stoops to Conga*. He said, "Good music need not be ponderous to be good. It can be everything from Bach to jazz."

The concept of borrowing other composers' ideas, sometimes termed 'musical piracy' is as old as notated music itself. Two hundred years before Alec Templeton borrowed ideas from Bach, Bach himself was immersed in the study of concertos by Italian composers. The *Concerto in D major* (7-9) is one of several examples of a concerto grosso by Vivaldi, which Bach, in the course of his study, transcribed for keyboard. Inspired by Vivaldi and other Italians, Bach later composed an original work for harpsichord, entitled *Concerto in the Italian Style* (Move MD 3160)

In the *Concerto in D*, Bach has us imagine the sound of a full string orchestra while listening to a solo harpsichord. In *Foggy Mountain Breakdown* (10), not much imagination is required to hear the sound of two banjos in Donald Angle's ingenious re-arrangement of a piece by Earl Scruggs. This musician is noted for creating the syncopated, three-finger picking style of banjo playing - now called Scruggs style - that is the defining characteristic of Bluegrass music. Scruggs,

with Lester Flatt on guitar, won a Grammy Award for this piece in 1969 and in 1985 they were inducted into the Country Music Hall of Fame. In 2002 Scruggs won a second Grammy Award for a new version of the piece, and in 2006 organisers of the Atlanta Braves pre-game show honoured him by setting a world record for the most banjo players (239) playing the song simultaneously.

During the 18th Century, composers across Europe delighted in writing Polonaises inspired by Polish folk music. This may have been because the French King, Louis XV, arbiter of European taste, married the Polish Princess Marie Leszczyńska in 1725. She ruled as queen consort of France until her death in 1768.

François Couperin's tribute, entitled *Princesse Marie* (11-12), opens the fourth book of harpsichord pieces published in 1730. At this time Marie had been married to Louis XV for five years and was pregnant with his fifth child. *Princesse Marie* (11) is whimsical and full of innocent charm. The third part, subtitled *Air dans le goût Polonois* (12) is a Mazurka. This section is indicated to be played with "Les notes égales, et marquées" (equal and well-marked notes): To be doubly sure that the piece is not treated with the usual French inégale (inequality), Couperin also marks the quavers with staccato dots. Although she bore him 10 children, Marie's marriage to Louis cannot have been a happy one, as he was persistently and notoriously unfaithful.

Thaddeus Kosciuszko is remembered less as a composer of three *Polonaises* (13) than as the Polish general who offered

his services in the battle for America's independence (1777-80). Thomas Jefferson described him: "As pure a son of liberty as I have ever known". He fought unsuccessfully (1792-94) for Polish independence. As a national hero of both Poland and the USA, Kosciuszko became the namesake of numerous places: In the USA a town, a county, an island, schools, numerous streets, squares, bridges, parks and monuments are named after him. In Poland every major town has a street or square named after him and he is the patron of several universities and many schools. There are also streets named after him in St Petersburg, Belgrade, Budapest, Vilnius and Rio de Janeiro. Possibly the largest tract of land named after him is the Kosciuszko National Park in Australia. That park contains Australia's highest mountain: Mount Kosciuszko.

Orphaned at the age of nine, JS Bach was taken into the family of his eldest brother, Johann Christoph Bach, who was responsible for his musical education. The young Johann Sebastian inherited a keyboard book that had previously belonged to Johann Christoph's eldest son, Andreas Bach and has come to be known as the Andreas Bach Book. This collection provides us with a fascinating insight into the early influences on JS Bach's composition. As well as the *Bourées* (14) and *Polonoise* (15) by Telemann heard here, the book contains works by Lully, Marin Marais, Georg Böhm, Dietrich Buxtehude Johann Pachelbel and Johann Adam Reincken.

Of the three contrasting Australian works heard here, the McAlley variations (16) and the Nagorcka (18) were commissioned

by Elizabeth Anderson in 2007 and 2000 respectively.

Ron Nagorcka lives and works in a remote forest in northern Tasmania, where he has built his own house and solar-powered studio. Nagorcka records the sounds of the natural world that surrounds him and programs them on to an Ensoniq ASR-10 keyboard sampler. *This Beauteous Wicked Place* (18) is performed as a keyboard duet, with Elizabeth Anderson playing harpsichord and clap sticks and Ron Nagorcka playing sampler and didgeridu. For more about Ron's inspiration for this work, see *The Convict Harpsichordist* (MD 3242). This work was premiered at the City of London Festival in 2001.

Adelaide composer, Jill Lowe wrote *baRock* (17) as a study in Baroque style. Through her personal interest in and understanding of the harpsichord, she aims to demonstrate the dynamic and expressive capabilities of the instrument.

Melbourne composer Vaughan McAlley appears on the concert stage as a flautist and vocalist and works as a recording engineer for Move Records. In *The Addams Family Virginall* (16), McAlley instructs that the harpsichord must be tuned in meantone temperament, as were those domestic instruments known as virginals in the early seventeenth century. As the music modulates into keys too remote for seventeenth century ears, the harmonies sound increasingly 'out of tune', giving the piece a honky tonk sound. This is the third light-hearted treatment of a well-known tune to have been commissioned by Elizabeth Anderson from Vaughan

McAlley. The others can be found on Merry Christmas (MD 3195). McAlley has also composed serious music for choir, orchestra and chamber ensemble.

George Malcolm was in a similarly light-hearted mood when he wrote *Bach Before the Mast* (19). Based on the Sailor's Hornpipe, this piece mimics the kind of contrapuntal writing found in Bach's Two-part Inventions or his Four Duets. The incidence of hand-crossing suggests that this piece may be performed as what the French clavecinistes termed a *pièce croisée*. That is, a piece in which each hand plays on a separate keyboard on a double-manual harpsichord. In this performance, the left hand uses the more incisive tones of the upper manual, while the right hand melody is played on the more voice-like lower manual.

The four English composers whose work is heard here were all church musicians: George Malcolm was director of music at Westminster Cathedral (1947-59). Martin Peerson, three and a half centuries earlier was a choir boy (1580s) and then master of the choristers (1625-50) at St Paul's Cathedral. Herbert Howells was briefly assistant organist at Salisbury Cathedral (1917) and was acting organist at St John's College Cambridge during World War II. More importantly, he assisted Richard Terry in the enormous task of editing the Latin Tudor repertoire (most of which had lain dormant since the Reformation) in order that it could be heard at Westminster Cathedral. Henry Purcell began his career as a choir boy in the Chapel Royal and later became organist of Westminster Abbey (1679-95). While all these composers wrote serious

music for the church, the compositions heard here are purely for entertainment.

Since Peerson was an organist, it seems likely that he would have written more for keyboard than the four short pieces that survive in the famous collection known as the Fitzwilliam Virginal Book. *The Fall of the Leaf* (20), written before 1609, represents one of the earliest examples of programmatic music.

*Lambert's Fireside* (21) is an example of a particular kind of programmatic music; the character piece, or musical portrait. Inspired by Tudor keyboard dances, Howells composed 32 character pieces to pay tribute to his musical friends. The Lambert named here is not the composer, but Lambert the harpsichord and clavichord maker and photographer, celebrated for his evocative photographic portraits of famous musicians of the day.

As well as profoundly beautiful sacred choral music and many songs for solo voice and continuo, Henry Purcell wrote eight suites for harpsichord and a number of individual movement pieces including *Round O'* (22). The title appears to be an Anglicisation of the French Rondeau, or Rondo, a piece with a recurring refrain section. This jaunty Rondo will be familiar to listeners as the theme to Benjamin Britten's Young Person's Guide to the Orchestra.

Ligeti's *Continuum* (23) is a prime example of what the composer later termed dot-pattern or grid-system music. This perpetual motion study produces a series of aural illusions; an apparent 'surface of sound' is created by the melodic alignment and re-alignment of small recurring fragments

of different numbers of notes. The statistical recurrence of a highest or lowest note in each pattern creates a 'pseudo rhythm'. What is heard is not what appears in the notation of the piece, but something that emerges out of it as a kind of by-product.

Mozart's *Rondo alla Turca* (24) is the third and final movement of the Piano Sonata No.11 in A major (K331). This is possibly the most popular of all Mozart's music, closely followed by the first movement of the same sonata: *Andante grazioso* – a theme with six variations. In the Rondo, Mozart imitates the music of Turkish Janissary bands, which were much in vogue in Europe in the 1780s. The Janissary was the professional army of the Turkish Sultans of the Ottoman Empire. Unlike other armies, they were paid a year-round salary and wore very colorful uniforms. A third distinguishing characteristic was that they were believed to be the first army to march to their own music. Their distinctive mehter music was played on two different types of drums, cymbals, the boru (a kind of trumpet) and a cevgen (a stick bearing small concealed bells). This kind of music can still be heard today, performed by the Mehter Troop of the Turkish Armed Forces in the Military Museum in Istanbul.

Dave Brubeck caused a scandal at the College of the Pacific (now the University of the Pacific) when his piano teacher reported to the Dean that this final year student could not read a note of music. The Dean threatened to expel Brubeck from the course, but when the Aural Training and Harmony and Counterpoint teachers came to his defence, a compromise was reached: Brubeck would be

permitted to graduate on the condition that he promised never to embarrass the school by becoming a teacher. On graduating in 1942, Brubeck joined the military, where he organised an army jazz band. After World War II he studied composition with Darius Milhaud, who was part of the experimental school of music influenced by Igor Stravinsky. Milhaud encouraged his students to write jazz. The aspiring jazz musicians in his class became known as The Jazz Workshop and would later become The Dave Brubeck Octet. The *Blue Rondo à la Turk* (25) is a prime example of the re-interpretation of time signature for which Brubeck became famous. Here Brubeck re-defines 9/8 as  $2/8 + 2/8 + 2/8 + 3/8$ , giving the piece a fascinating angularity, whilst maintaining an elegant melodic flow that builds to an exciting climax.

Elizabeth Anderson studied harpsichord under Roger Heagney and John O'Donnell at the University of Melbourne, furthering her studies in Europe with Colin Tilney and Alan Curtis. She teaches harpsichord at the University of Melbourne and at several schools. She has performed extensively in Australia and has toured Europe every second year since 1981, performing in duo concerts with organist/husband, Douglas Lawrence, or playing solo harpsichord recitals. More than 100 solo concerts outside Australia have embraced the City of London Festival, Dublin Early Music Festival, Leeds Town Hall, Vendsyssel Festival and Sorø International Music Festival (Denmark), Kaiser-Wilhelm-Gedächtniskirche (Berlin), Torun Symphony Orchestra (Poland), Australia Week in Italy,

Symphony Hall (Osaka), Nagoya Arts Centre and Hong Kong Performing Arts Centre. She has appeared as a concerto soloist in the capital cities of every Australian state and is a regular guest with the Melbourne Symphony Orchestra. This is her 10th CD on the Move label.

Tony Floyd began his professional career as a drummer aged 15. Before graduating from the University of Melbourne in 1990, he had already toured Australia and made two CDs with Vince Jones and won an ARIA for Best Debut Talent for his first CD with the group Things of Stone and Wood. He has since divided his time between teaching, recording and live performance. He is currently head of percussion at Box Hill TAFE, as well as teaching at the Victorian College of the Arts and Monash University. Recently he has recorded CDs with the Black Sorrows, Joe Chindamo, Men at Work, Jane Saunders and Rob Burke. In the past few years he has performed in Australia, the USA and the UK with Mark Seymour, James Reyne and Missy Higgins.

Ariel Valent is a Melbourne-based multi-instrumentalist, composer and arts manager. As one half of vibraphone and marimba duo Invention in Time he has performed extensively across Australia and Europe and released two CDs of original music. Ariel has performed and recorded with many Australian acts including Hot Pudding, Valanga Khoza and Slava Grigorian, and has composed for theatre and film. As a filmmaker, Ariel

produced the rhythmical documentary *Slambangricketychuck* that explored Ariel's longstanding interest in making music out of everyday sounds. This film won the MAFIA (Music and Film Independent Artists) Award in 2002 and was screened several times on SBS TV.

Rosie Westbrook studied classical guitar and double bass at the Victorian College of the Arts, Melbourne, followed by post-graduate studies in double bass with Professor Bertram Turetzky at UCSD, California and with Professor Johannes Auersperg in Vienna. Since the mid-1980s Rosie has worked as a bassist in symphony orchestras, opera and music theatre productions, chamber music ensembles, film and television productions, contemporary bands and sessions for recording projects. In more recent years, she has worked increasingly as a composer for film and television and has released two solo CDs of her compositions: *Wave* in 2003 and *Big as the Ocean* in 2007.

Notes: Elizabeth Anderson

Program and cover concept: Jeff Weaver

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Repertoire advice: Felix Hayman

Lessons in popular styles: Rachael Milsom and Tony Gould

Notes on Herbert Howells: Rhys Boak

Editing Notes: Mark Lawrence

Photographs: Howard Birnstihl

Graphics: Nicole Wragg

Digital recording, editing and mastering:

Vaughan McAlley and Martin Wright

## more chocolate

**1** Franzpeter Goebels (1920-88)  
**Chocolate Boogie** 1'20"  
*from Bird Boogie, based on an improvisation by Vaclav Nelhybel (1919-96)*

## preludes and fugues

**2** Andrew Koll (born 1975)  
**Fuguedelic** (1993-2004) 4'01"  
*for vibraphone, harpsichord and bass*

**3-4** Johann Sebastian Bach (1685-1750)  
**Prelude and Fugue in C major**  
*No. 1 The Well-Tempered Clavier, Book 1 (BWV 846)*  
4'39"

**5-6** Alec Templeton (1910-63)  
arranged Elizabeth Anderson  
**Bach Goes to Town** 3'35"  
*Prelude and fugue in swing as Bach would have written it had he been alive today*

## piracy

**7-9** Antonio Vivaldi (1678-1741)  
transcribed J.S. Bach  
**Concerto in D major** 7'11"  
*(Allegro), Larghetto, Allegro*

**10** Earl Scruggs (born 1924)  
arranged Donald Angle (b. 1943)  
**Foggy Mountain Breakdown** 1'53"

## polish flavour

**11-12** François Couperin  
(1668-1733)  
**La Princesse Marie, Air dans le goût Polonois** 4'11"  
*from Pièces de Clavecin, 20<sup>th</sup> Ordre*

**13** Thaddeus Kosciusko (1746-1817)  
**Polonaise and Trio** 1'28"

**14-15** Georg Philipp Telemann (1681-1767)  
**Bourrées, Polonoise** 3'53"  
*from the Andreas Bach Book*

## australian

**16** Vaughan McAlley (b. 1970)  
**The Addams Family Virginal** (2007) 3'23"  
*based on The Addams Family by Vic Mizzy (born 1916)*

**17** Jill Lowe (born 1953)  
**baRock** (1993) 2'18"

**18** Ron Nagorcka (born 1948)  
**This Beauteous Wicked Place** (2000) 6'52"  
*for didjeridu, harpsichord and Australian bush sounds: Fantailed Cuckoo, Magpie Fugue, Devil Dance, Butcher's Lullaby, Lapwing's Last Word (assisted by the Federal Government through the Australia Council, its arts funding and advisory body)*



## english cameos

**19** George Malcolm (1917-97)  
**Bach Before the Mast** 3'43"

**20** Martin Peerson (c1572-1651)  
**The Fall of the Leafe** 2'09"

**21** Herbert Howells (1892-1983) **Lambert's Fireside** 2'30"  
*from Lambert's Clavichord Op.41*

**22** Henry Purcell (1659-95)  
**Round O' Z.T684** 1'58"

## bizarre

**23** Gyorgy Ligetti (1923-2006)  
**Continuum** (1968) 4'59"

**24** Wolfgang Amadeus Mozart (1756-91)  
**Rondo alla Turka** 3'01"  
*from Piano Sonata in A major K331*

**25** Dave Brubeck (born 1920)  
arranged Elizabeth Anderson  
**Blue Rondo à la Turk** 3'50"

from about 1600 to 1700.

**barock** (German); **barocco** (Italian);  
**barroco** (Portuguese);  
**baroque** (French, English) [baRok]  
*adj* Bizarre, coarse, uncouth, in  
 corrupt taste, gothic, a musical term.  
**baroscope** [baRok-Ō-skōp]

- 1 Goebels **Chocolate Boogie**
- 2 Koll **Fuguedelic**
- 3-4 Bach **Prelude and Fugue in C major**
- 5-6 Templeton **Bach Goes to Town**
- 7-9 Bach-Vivaldi **Concerto in D major**
- 10 Scruggs **Foggy Mountain Breakdown**
- 11-12 Couperin **La Princesse Marie, Air dans le goût Polonois**
- 13 Kosciusko **Polonaise and Trio**
- 14-15 Telemann **Bourrées, Polonoise**
- 16 McAlley **The Addams Family Virginall**
- 17 Lowe **baRock**
- 18 Nagorcka **This Beauteous Wicked Place**
- 19 Malcolm **Bach Before the Mast**
- 20 Peerson **The Fall of the Leafe**
- 21 Howells **Lambert's Fireside**
- 22 Purcell **Round O'**
- 23 Ligetti **Continuum**
- 24 Mozart **Rondo alla Turka**
- 25 Brubeck **Blue Rondo à la Turk**

**Elizabeth Anderson** | harpsichord

**Rosie Westbrook** | acoustic and electric bass

**Tony Floyd** | drums

**Ariel Valent** | vibraphone

**Ron Nagorcka** | didjeridu and sampler

**Also available:  
 Bizarre or baRock**

