

New Norcia

A Spanish Rhapsody

The Team of Pianists

with guest artists

Robert Chamberlain

Elizabeth Sellars

Rohan Murray

Louise Page

Darryl Coote

Max Cooke

move

New Nozcia

A Spanish Rhapsody

Manuel Infante – Danses Andalouses (Andalusian Dances)

Darryl Coote – piano 1, Robert Chamberlain – piano 2

- 1** Ritmo 4'16"
- 2** Sentimiento 8'17"
- 3** Gracia (El Vito) 2'55"

Joaquin Nin (arr. Max Cooke) – Four Chants d'Espagne, arranged for piano four-hands

Darryl Coote – primo, Max Cooke – secondo

- 4** Montañesa 2'00"
- 5** Granadina 1'37"
- 6** Saeta (Invocation) 2'21"
- 7** Tonada del Conde Sol 1'20"

Manuel de Falla – Siete Canciones Espagnoles (Seven Popular Spanish Songs)

Louise Page – soprano, Robert Chamberlain – piano

- 8** El Paño Moruno 1'16"
- 9** Seguidilla Murciana 1'29"
- 10** Asturiana 2'13"

- 11** Jota 3'06"
- 12** Nana 1'32"
- 13** Canción 1'10"
- 14** Polo 1'33"

Manuel de Falla (arr. Gustave Samazeuilh)

Two Spanish Dances from La Vida Breve (The Short Life), arranged for piano four-hands

Darryl Coote – primo, Max Cooke – secondo

- 15** Primera Danza Española 3'28"
- 16** Segunda Danza Española 4'54"

Stephen Moreno – Three compositions (first Australian and world recordings)

Rohan Murray – piano solo

- 17** Romance for solo pianoforte 2'22"
- Elizabeth Sellars – violin, Rohan Murray – piano
- 18** Romance for violin and piano 3'57"
- 19** Spanish Serenade for violin and piano 4'28"

Maurice Ravel – Rapsodie Espagnole (Spanish Rhapsody)

Piano 1 – Robert Chamberlain, Piano 2 – Darryl Coote

- 20** Prélude a la nuit 4'07"
- 21** Malagueña 2'02"
- 22** Habañera 2'36"
- 23** Feria 6'25"

This recording has been made possible through the generosity of the Mouritz family, who share-farmed on land belonging to the New Norcia Benedictine community in Western Australia. It is intended as a tribute to the Spanish cultural heritage of New Norcia (recognised by UNESCO), in gratitude for piano lessons and other music instruction received by members of the Mouritz family at St Gertrude's College, as well as to honour the high musical values and music environment of New Norcia.

Spanish music and Spanish-influenced music has been chosen for the programme of this CD, to emphasise the strong Spanish cultural influence in the forms of architecture art, food and wine. The CD title **New Norcia: A Spanish Rhapsody** reflects the blending of Spanish and Australian cultures, both in the New Norcia community and in the selection of works on the disc.

New Norcia was settled in 1846 by two Spanish Benedictine monks, Dom José Benito Serra and Dom Rosendo Salvado. Salvado, a dominant and influential figure in both the history of New Norcia and that of Western Australia, gave the very first public piano recital in Perth, in order to raise money for the new settlement north of Perth. Apart from Salvado, the other most prominent musician in the Benedictine community at New Norcia was Dom Stephen Moreno (1889-1953), three of whose fine compositions feature on this recording. Since the time of its founding, many great musicians have been drawn to New Norcia, including Andre Segovia, Philip Glass,

Peter Sculthorpe and Christopher Willcock.

Throughout the development of New Norcia there has been a strong musical history, with both composition and music education prominent. St Gertude's College, whilst a relatively poor school, promoted piano strongly, with almost all students studying piano, alongside instruction in violin, voice and choral activity. Currently the school is used as a music camp.

In addition to their religious, educational and artistic undertakings, the New Norcia community has balanced those with other activities, such as bread-making, olive oil production, an education centre encompassing aboriginal studies, thus ensuring that New Norcia remains a vital and relevant community. Further information about New Norcia can be found on the website www.newnorcia.wa.edu.au

Manuel Infante (1883-1958) – Danses Andalouses (Andalusian Dances)

Infante was born in the Andalusian region, in Osuna near Seville. He settled in Paris in 1909. He was mostly well-known for his piano works, which included two suites for two pianos. Famous Spanish pianist José Iturbi championed the works of Infante and in fact, Infante dedicated several of his works to Iturbi, including the third Andalusian Dance (El Vito). Infante unashamedly exploited the Spanish folk-idiom in his works and the three

Andalusian Dances are typical of the direct attractiveness of his style. In the first dance, **Ritmo**, the pianos imitate castanets and rapid guitar-strumming, whilst a contrastingly calmer section shows a modal influence. The second dance, **Sentimiento**, dedicated to Infante's wife, opens with a declamatory recitative, before developing into a compelling flamenco section. The central part of this second dance, in G flat major, is beautiful in its melodic invention and displays some very effective and sophisticated interplay between the two pianos. The final segment of the second dance imitates foot-stamping and hand-clapping. The popular Spanish folk-tune El Vito forms the basis of the third dance, **Gracia (El Vito)**. The first half of this last dance features the El Vito theme and "variations", whilst the concluding half is based on an original theme by Infante. DC

Joaquin Nin (1879-1949) Four Chants d'Espagne, arr. for piano four-hands by Max Cooke (b. 1924)

During my student days, I had the pleasure of playing these four songs in a version for violin and piano. I enjoyed them so much that, many years later, I made an arrangement for piano four-hands from the original score for voice and piano.

Montañesa

This is a mountain song from Castile. Although he was from Cuba, Nin's music often depicts wonderfully the expanse and aridness of the Spanish countryside. The use of open

fourths and fifths, without intervening thirds or sixths, seems to convey this emptiness. The Spanish scene is also coloured by the sound of church bells, which would frequently be heard in reality.

Granadina

Andalusia in the south provides much music with Flamenco characteristics. The song contains lively rhythms, accentuated by the foot-tapping of the dance which is associated with it. There are guitars and perhaps castanets, and the song itself has a typically Moorish line and ornamentation. This can only be described as colourful.

Saeta (Invocation)

Again from Andalusia, there are many Saetas, and they are used as a religious song for the processions of Holy Week which pass by. In this Saeta, the descending harmonies express the sadness of the moment and there is also an insistent toll of a heavy church bell, deeply mourning the passing of Christ.

Tonada del Conde Sol

This song, from Murcia, is the most rhythmically exciting of the four. It depends upon a lively 6/8 rhythm with sparkling plucked guitar sounds. Following a short introduction, the bass takes on a rapid one-bar figure which continues throughout the piece until the Coda. This repetitive figure has a hypnotic effect, building up the excitement throughout until the end. MC

Manuel de Falla (1876-1946) – Siete Canciones Españolas (Seven Popular Spanish Songs)

1. Al Paño Moruno

Al paño fino, en la tienda,
una mancha le cayó;
Por menos precio se vende,
Porque perdió su valor.
¡Ay!

2. Seguidilla Murciana

Cualquiera que el tejado
Tenga de vidrio,
No debe tirar piedras
Al del vecino.
Arrieros semos;
¡Puede que en el camino
Nos encontremos!
For your great inconsistency
I compare you
to a coin that passes
from hand to hand;
until it finally wears out,
and, believing it false,
no one accepts it!

3. Asturian Song

To see whether it would console me,
I drew near a green pine tree.

Seeing me weep, it wept;
And the pine, being green,
wept to see me weep.

4. Jota

They say we don't love each other
because they never see us talking
But they only have to ask
your heart and mine.

Now I bid you farewell,
your house and your window too,
and even though your mother objects ...
Farewell, my sweetheart
until tomorrow.

5. Nana

Duérmete, niño, duerme,
Duerme, mi alma,
Duérmete, lucerito
De la mañana.
Naninta, nana, Naninta, nana.
Duérmete, lucerito
De la mañana.

6. Canción

Por traidores, tus ojos,
voy a enterrarlos;
No sabes lo que cuesta,
»Del aire«
Niña, el mirarlos.
»Madre a la orilla Madre«

Dicen que no me quieres,
Y a me has querido...
Váyase lo ganado,
»Del aire«
Por lo perdido,
»Madre a la orilla Madre«

7. Polo

Guardo una, ¡Ay!

¡Guardo una pena en mi pecho, ¡Ay!

Que a nadie se la diré!

Malhaya el amor, malhaya, ¡Ay!

¡Y quien me lo dió a entender! ¡Ay!

Manuel de Falla (1876-1946), arr. Gustave Samazeuilh (1877-1967) Two Spanish Dances from La Vida Breve (The Short Life)

De Falla's opera **La Vida Breve** (The Short Life), set to a libretto by Carlos Fernandez Shaw, was premiered in 1913. The opera runs to only an hour's duration, however it is as well-known for the fact that it contains as much instrumental music as it does vocal music. The first of the two Spanish dances stems from a wedding scene in the opera and became famous particularly as a result of Fritz Kreisler's transcription for violin and piano. DC

Stephen Moreno (1889-1953) Three compositions

Stephen Moreno was a Catholic priest and musician, born 16 January 1889 at Corella, Navarra, Spain. He was baptised as Antonio, the eldest of four sons of the watchmaker Juan Moreno and his wife Juana, née Escudero. Introduced to music by his father, Antonio was later taught to play the piano by Mr Resa, organist at the local church. In 1904,

aged 15, he entered the Benedictine abbey of El Miracle at Llerida, near the Pyrenees, with the intention of coming to Australia. In 1906 he began his novitiate at San Juliano d'Albaro, Genoa, Italy. He was professed and took the religious name Esteban (Stephen), then travelled to Rome in 1907, spending seven months there furthering his music education. Dom Moreno studied for a year under Signore Boezzi and met Lorenzo Perosi, who encouraged him in his initial efforts at composition. Whilst in Rome, he was recruited to the Benedictine Community of New Norcia, Western Australia.

Moreno reached New Norcia in December 1908, where he acted initially as assistant organist, before being appointed organist and choirmaster within a few months (a position he held until his death). He was ordained in 1913. He returned to Europe for further training in Munich (1921). Moreno composed more than twenty Masses, numerous motets and litanies, five Te Deums, offertories for the liturgical seasons and for feasts of the saints, as well as presentations and adaptations of Gregorian chant. He composed Australia's first orchestral Requiem. In addition to his religious works, Moreno composed many secular works, including works for orchestra, piano, art songs, as well as a variety of works for brass band. RM (with assistance from Dr Paul Curtis).

Romance for piano solo

Composed in 1943 for Mary Horan (a student at St Gertrude's College New Norcia), the

Romance in E-minor for solo pianoforte is set mostly in a simple homophonic texture. There is a short chorale-like introduction, used later to introduce an extensive modulation to the parallel major key. RM (with assistance from Dr Paul Curtis)

Romance for violin and piano

The Romance for violin and piano was composed for Lorraine Basedon (a student at St Gertrude's College New Norcia). It develops a short motive introduced in the opening measures of the violin part. A more rapid interlude in the middle of the work explores briefly an off-shoot of this motive in a more agitated guise, before concluding with a rather more earnest recapitulation over a more static harmonic setting. RM (with assistance from Dr Paul Curtis)

Spanish Serenade for violin and piano

Spanish Serenade is a veritable tableau of musical anecdotes, from the occasional moments of bravura, to spirited folk-dance and gypsy style. It was composed for the Reverend Albert Lynch, who gave the first performance at His Majesty's Theatre, Perth, on 11 July 1936. Harmonically, the work is mostly uncomplicated, except for its occasional modulations, with infrequent alternation of major and minor keys. RM (with assistance from Dr Paul Curtis)

Maurice Ravel (1875-1937) – Rapsodie Espagnole (Spanish Rhapsody)

Ravel's mother came from the Basque region and this Spanish heritage came strongly to the fore in several of Ravel's works, notably in **Rapsodie Espagnole**, in **Boléro** and in his opera **L'heure Espagnole** (**The Spanish Hour**). Ravel's first version of the **Rapsodie** was for four hands at one piano, though it is often performed on two pianos, perhaps due to considerable technical challenges in the last movement particularly. The earliest part of the four-movement suite, the **Habañera**, dates from 1895, whilst the three other movements were written in 1907-08. As with a number of his other piano works, Ravel orchestrated **Rapsodie Espagnole**.

Described by Paul Serotsky as “one of the sultriest, sexiest pieces of music ever to curl up an audience's toes”, **Rapsodie Espagnole** embodies several sides of Spain.

The opening **Prélude** presents a mysterious haze reminiscent of noises in the quiet of night. The second movement, **Malagueña**, is based on the style of a fandango from the region of Málaga. The **Habañera** presents the juxtaposition of triplets against a dotted rhythm, as exploited by Ravel in his **Piece en Forme de Habanera**, written also in 1907. The concluding movement, **Feria** (“free day” in Latin), is quite possibly meant to convey the festivity of a religious celebration: certainly, the mood is celebratory. DC



The Team of Pianists

The Team of Pianists is dedicated to the promotion and preservation of Classic music, not just for the sake of the art of music, but for its importance to humanity. The European traditions of music, particularly chamber music and solo piano music, belong in the kinds of venues that the National Trust preserves and maintains.

The Team of Pianists is a partnership, which as Artists-in-Residence for the National Trust, is housed at Glenfern in East St. Kilda. Since 1994, the Team has been giving concerts

during the winter at Rippon Lea (Twilight Chamber Music at Rippon Lea) and in the summer in various historic venues in and around Melbourne (Classic Music in Historic Venues).

Audiences are attracted not only by the venues, but also because some new and challenging music is introduced alongside the more traditional works which they know and love already. In addition, on occasion the Team selects some very talented emerging artists to perform alongside established professional musicians. The Team provides valuable educational activities under the Glenfern Piano

Institute, including the annual Spring Piano School and other seminars and events for pianists and piano teachers.

Robert Chamberlain

Robert Chamberlain studied piano in Melbourne, Australia, with Professor Max Cooke, in Vienna as a winner of the Apex/Robert Stolz Scholarship, as well as at the Banff Centre for the Arts, Canada. He is a partner in the Melbourne based Team of Pianists, Artists-in-Residence for the National Trust of Australia (Victoria).

His piano performances have ranged from the nineteenth-century period performance of Brahms to contemporary music and include chamber music, ensemble and solo repertoire. He has recorded on some 16 CDs for labels including Tall Poppies, Move Records, VoxAustralis and Naxos. Concert engagements in recent years have taken him to Turkey, Malaysia, Brunei, Singapore and Thailand, as well as to festivals, concerts and broadcasts around Australia. He performs with leading Australian instrumentalists and singers as well as visiting international artists. Engagements in 2011 have included four recitals with outstanding young Danish violinist Benedikte Daamgard, a recital of solo and vocal music, with French Canadian soprano Chantal Dionne, in the Été musical 2011 summer series in the Église historique de Barachois in French speaking Canada, as well as local performances with popular Australian soprano Louise Page and with distinguished Australian

flautist Derek Jones. For four years Robert played in a piano, violin and cello trio, Trio Erytheia, presenting the Australian premieres of works by Australian and European composers in addition to standard piano trio repertoire. He is also looking forward to presenting Bach's Well Tempered Klavier (book 1) in recital at Glenfern in 2012.

As a scholar, Robert has edited for Currency Press, with Sydney Symphony Principal violinist Marina Marsden, a critical edition of Australian composer Margaret Sutherland's Sonata for Violin and Piano (which they also recorded on the Tall Poppies label). Since 2004, Robert has developed and directed the Team of Pianists' annual Spring Piano School for talented school-age pianists, as well as educational events for piano teachers from Australia and from South East Asia. He adjudicates for piano competitions around Australia as well as in South East Asia. Robert Chamberlain teaches piano at the School of Music – Conservatorium at Monash University, Melbourne, Australia.

Max Cooke

For many years, Max Cooke has been a leading figure in music performance and education, having taught some very talented students, some now Professors of Music in Germany, Scotland and Australia. He studied at the University of Melbourne, specialising in music and languages, proceeding to Europe, where he studied at the École Normale de Musique under the great concert pianist Alfred Cortot, as well as at the Mozarteum in

Salzburg under Professor Scholz.

Professor Heinze invited him to return to the Conservatorium (University of Melbourne) in 1951. Starting as Chief Study Teacher, then Senior Lecturer and later Associate Professor (Reader), he was for six years Dean of the Faculty of Music until 1981 and since that time he has continued to teach at the University of Melbourne. He has been Guest Professor in Freiburg in Germany and in Vienna in Austria.

His career has been involved with performance and teaching and he has produced a number of publications on music and on piano teaching. His publications titled **Tone, Touch and Technique**, together with CDs and DVDs which accompany them, have been used extensively by piano teachers and students, bringing together pianistic knowledge and experience with research into the physics and physiology of piano performance. He was responsible for the establishment of the course for Music Therapy at the University of Melbourne.

Max Cooke has been President of the Victorian Music Teachers' Association (VMTA), National President of the Australian Society for Music Education (ASME) and Chairman of the Commission on the Education of the Professional Musician within the International Society for Music Education (ISME). He is a Life Member of the VMTA, ASME, The Australian College of Educators, as well as a patron of the Lieder Society.

In the field of performance, he has played many times as soloist with orchestras, giving over sixty concerto presentations and he has

been regularly involved with chamber music and accompanying, playing both piano and harpsichord. With the Team of Pianists, which he directs, he has given and organised many recitals, produced nine CDs, two DVDs and participated in broadcasts on ABC and 3MBS.

In the Queen's Birthday Honours Lists of 1998, he was awarded the Order of Australia Medal for services to music and to education. In 2001 he received the Bundesverdienstkreuz (1. Klasse), which makes him an Officer of the Order of Merit of the Federal Republic of Germany.

Darryl Coote

Darryl Coote is a partner of the Team of Pianists, Artists-in-Residence at the National Trust (Victoria). His professional life encompasses activity as solo pianist, chamber musician, concerto soloist, teacher and adjudicator. He studied piano with Rennie Sullivan in Korumburra, then with Max Cooke at the University of Melbourne, where he completed his studies for Bachelor of Music with honours and subsequently, Master of Music. Later he studied for a year with Kurt Bauer at the Musikhochschule, Hanover. He was the first winner of the national Hephzibah Menuhin Memorial Scholarship and was Victorian State winner of the ABC Instrumental and Vocal Competition.

Darryl has appeared in concert in all states of Australia as well as in many of Victoria's metropolitan and regional venues. During the past eighteen years, he has presented programmes in the highly-acclaimed series

Twilight Chamber Music at Rippon Lea. An all-round ensemble performer, he often performs piano duets with Max Cooke, as well as major two-piano works with Robert Chamberlain. He is a sought-after chamber musician and accompanist, having worked with artists such as Anne Gilby (oboe), Stephen Robinson (oboe), David Thomas (clarinet), Richard Doumani (clarinet), Paul McMahon (tenor), Sally-Anne Russell (mezzo soprano), Kristy Conrau (cello), Rohan de Korte (cello), Josephine Vains (cello), Judith Hickel (violin), Charles Castleman (violin), Miwako Abe (violin) and Brian Hansford (baritone). Darryl has recorded and broadcast extensively on Australian radio networks, including ABC Classic FM and 3MBS FM. He features on all nine CDs produced by the Team of Pianists, having recorded Bruch's Concerto for Two Pianos and Orchestra with Robert Chamberlain and the New Monash Orchestra conducted by André de Quadros. He is an experienced teacher, examiner and adjudicator and is a member of the piano faculty at Monash University. He has adjudicated major Eisteddfods in Victoria and interstate and has given masterclasses in Malaysia, in Germany, in China, in various universities around Australia, as well as at Boston University (USA), at the Eastman School of Music (USA) and at the Kunitachi Academy in Tokyo (Japan). Together with Max Cooke, he is one of the co-founders and an adjudicator of the Australian National Piano Award. He was secretary of the Organising Committee for the Australasian Piano Pedagogy Conference

(Melbourne, July 2003). He has just completed a three-year term as President of the Victorian Music Teachers' Association.

Rohan Murray

Rohan is a partner in the Melbourne-based Team of Pianists, who are Artists-in-Residence for the National Trust of Australia (Victoria). He has worked with many of Australia's finest artists, including Kristian Winther, Peter Rejto, Geoff Collinson, Mardi McSullea, David Griffiths, Molly Kadarauch, Caroline Henbest, Elizabeth Sellars and the Tin Alley String Quartet. Rohan's performances have been the subject of broadcasts on ABC Classic FM as well as on the internationally-released Schimmel Artists' Collection series CD. Rohan is a well-established exponent of contemporary solo repertoire and has given a number of world premiere performances.

In 2011, Rohan completed his PhD in performance at the University of Melbourne, after receiving an Australian Postgraduate Award scholarship. Rohan is a member of the Golden Key Honour Society and has been a grand finalist and prize-winner in the Australian National Piano Award.

Louise Page

Soprano Louise Page is one of Australia's most highly regarded singers, appearing in opera, operetta, oratorio, cabaret, recital and broadcasts. She is the winner of the inaugural Mietta's Song Recital Competition, the vocal grand final of the ABC Young Performer of the Year Award, the Robert Stolz/ Apex scholarship to Vienna, as well as of the Belgian Radio and Television Opera en Bel Canto City of Ghent Prize. As a member of the young artist programme of the Vienna State Opera, Louise performed throughout Europe, including roles at the Vienna State Opera.

Now based in Canberra, Louise divides her time between performance and teaching voice at the Australian National University School of Music. She performs regularly in Sydney, Melbourne, Canberra and regional areas. Louise has been a soloist with the Sydney Symphony Orchestra, the Queensland Orchestra, the Canberra Symphony Orchestra, the Central Coast Symphony Orchestra and the National Capital Orchestra. She appears in recital for many organisations including Musica Viva and has on several occasions been a featured artist for the ABC's Sunday Live national broadcasts.

In 2007 Louise received a Canberra Critics' Circle Award for music. In the same year



she was recognised with the Canberra Times Artist of the Year award, in particular for her presentation **Nellie Melba: Queen of Song**, which was devised for and performed in the Canberra International Music Festival that year. With accompanist Phillipa Candy, she has recorded six CDs, varying from lieder to operetta, premieres of Australian music and Christmas songs.

Her musical association with Robert Chamberlain spans twenty years and in that time they have performed in recital together on many occasions.

Further information about Louise Page can be seen on the website www.louisepagesoprano.com.au

Elizabeth Sellars

Australian-born violinist Elizabeth Sellars is a graduate of the Guildhall School of Music in London, where she studied violin with David Takeno and chamber music with the Takacs and Gabrieli String Quartets. During her time in London, Elizabeth was a winner of the inaugural John Tunnell Trust and the Royal Overseas League Ensemble Prize and Miller Trophy. As soloist and



chamber musician, she toured extensively in the UK, broadcast for the BBC and performed throughout Europe with the Academy of St Martin-in-the-Fields.

Now resident in Melbourne, Elizabeth is a member of the Sutherland Trio and has played with the Australian Chamber Orchestra, Elision and Ensemble Liaison. She has appeared in festivals throughout Australia including Port Fairy, Huntingdon, Castlemaine and the Blackwood River Chamber Festival. As a member of Temenos Trio, which presented its inaugural series in 2001, she was third prize-winner in the ninth Concorso Musicale Internazionale Riviera del Conero in Italy.

Elizabeth is strongly committed to the performance of new works and with the support of the Australia Council has performed

world premieres dedicated to her by Julian Yu, Dominik Karski, Calvin Bowman and Philip Czaplowski. She has recorded for Naxos and ABC Classics and her live concerts and recordings are heard regularly on ABC Classic FM. Elizabeth is currently Lecturer in Violin and Co-ordinator of strings and classical performance at Monash University.

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Final mastering: Martin Wright

Piano technician: David Baldrey

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Booklet layout: Martin Wright

Producer: Darryl Coote

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