
Haydn Reeder
Solos Duos Trios

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Two Pieces for Piano Trio (2012)
1 ***Growth and Transformation*** 4′47
2 ***Flowering of the Resonances*** 6′04
Danae Killian, piano, Philip Nixon, violin, Rosanne Hunt, cello

3 **Lines in a Landscape** (2016) 7′20
Johanna Selleck, flutes, Barbara Hornung, viola, Katia Mestrovic, harp

4 **Waxing and Waning** (2019) 5′32
Johanna Selleck, flute, Susan Pierotti, violin

5 **Wheels within Wheels** (2022) 4′23
Susan Pierotti, violin, Rosanne Hunt, cello

6 **Tolling Bell Song** (1998) 4′14
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Six Studies (2014)
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Elton Sun, piano

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Rosanne Hunt, cello

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Danae Killian, piano

Cover and label images from a section of a painting by Lucian Reeder

The composer acknowledges with deep gratitude the care and professionalism of the performers: Danae Killian and Elton Sun*, piano, Philip Nixon and Susan Pierotti, violin, Johanna Selleck, flutes, Barbara Hornung, viola, Katia Mestrovic, harp, Rosanne Hunt, cello
*Elton Sun, aged 12

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Two Pieces for Piano Trio (2012)
Danae Killian, piano, Philip Nixon, violin, Rosanne Hunt, cello

Growth and Transformation is the title of the first piece which plays for 4.5 minutes. Throughout, there are sections during which there is much interplay between the stringed instruments and the piano, a result of a desire to achieve balance, for instance, by the former often playing within the decay of piano chords. Within these sections also there is much formation of vertical constructs by means of decorative upbeats. However, there is another dramatic idea which begins the piece and reveals itself later as the germ of unison melodic gestures and this is juxtaposed with the interplay idea mentioned above. In turn, all players take part in a more mechanical texture as it seeks to dominate the proceedings.

The second piece is titled ***Flowering of the Resonances*** and its duration is 5.5 minutes. It begins with a seemingly improvised piano solo. As with the first piece, a feature is the use of the stringed instruments to fill in, disturb or complement the resonances of the piano sounds. The decorative elements dissipate, and contrasting slow melodic motives in equal durations is introduced in the bass register. Remnants of the decorative element accompany a development of the motive as it solidifies at a higher register. A short section reviews several of these ideas in dramatic juxtaposition and leads to an extended coda featuring slowly changing figuration which is cut through with abrupt chordal gestures.

Lines in a Landscape (2016)
Johanna Selleck, flutes, Barbara Hornung, viola, Katia Mestrovic, harp

As with Debussy's Preludes for piano, the title of this seven-and-half minute piece was arrived at after composing it. The title echoes Songlines which the First Nations people of Australia used to navigate. In this piece the lines are of course melodic material in the form of isorhythm and is assigned mainly to the flute and viola. However by various means I have aimed at variety within the straitjacket of isorhythm along with always being expressive.
Missing from the title is that there are stopping points or stasis within the lines, analogous to arriving at an oasis. In these areas the music is either purely harmonic and dramatically different or carries on the melodic ideas though the pitches are static.

Waxing and Waning (2019)
Johanna Selleck, flute, Susan Pierotti, violin

The title derives from the difference in intervallic tension between three collections of notes. So the first collection consists of quite 'bland' intervals followed by the other two which display increasingly tense intervals. Within each collection there are two tetrachords (four-note chords) whose intervals are identical. The first two collections are used in alternation in the first minutes, followed by increasing use of the most tense collection. Only the first collection is used towards the end of the piece. There is also great variety rhythmically, in that slow or static areas are often interrupted by a quick delivery of notes.

Wheels within Wheels (2022)
Susan Pierotti, violin, Rosanne Hunt, cello

As the title indicates, this piece features rotation of pitches, however it is more developed here. Again it is the generating element which is most suited to produce quick figuration. In addition there are areas of conflict between the instruments and others where they become one instrument, and more open areas where the rotations virtually disappear.

Tolling Bell Song (1998)
Danae Killian, piano

Throughout this piece, the pianist is asked to imitate the effect of a bell which swings through a full circle, producing a strong-weak dynamic. This is surrounded always by decorative figuration which is mainly in the background, but it sometimes takes centre-stage. The use of different time signatures ensures that the tolling is unstable.

Six Studies (2014)
Elton Sun, piano

This set of six studies is part of a larger set titled Studies and Other Pieces. These are short pieces, often consisting of one page of score, suitable for Intermediate or occasionally a somewhat higher level. Examples of the variety within the set: Study 1 asks the player to continually change the tempo of a repeated or varied motive. Study 4 is a mainly slow piece requiring plenty of attention to balance and dynamic changes.

Wheels Piece (2022)
Danae Killian, piano

Wheels Piece is the first of a few recent pieces employing rotation or change-ringing techniques. This gives rise to various ways of creating a narrative. Sometimes each rotation is transposed according to an imposed melody, or are chained together to form lines in various directions. From about half way, occasionally static 'islands' form, out of which bell-like note-repetitions are heard.

The Spinning and Weaving of Destiny (2023) Danae Killian, piano

This piece carries on from *Wheels Piece* but explores different paths. During the opening minutes and also later, oblique motion is featured, where one hand plays either a repeated figure or just a single note while the other hand moves through rotations. Another new texture is formed with the notes of a rotation being presented as chords. Later these are interrupted by bursts of figuration or the return of the single note, this time played tremolo. These elements play out in juxtaposition to form an extended ending.

Surrounding the Cello (2023)
Rosanne Hunt, cello

As the title implies the main idea is a motive, this time descending and whose intervals are rotated, overlayed however by a set of durations which remains the same when repeated. This returns throughout the piece thereby creating a Rondo form. The contrasting idea consists of the cello climbing and descending tall chords. Eventually short declamatory motives derived from the upper reaches of the harmonic series are juxtaposed at various points with this chordal idea. In turn the latter becomes disturbed by these motives but this altercation is interrupted and becalmed by the main idea.

Rondo (2021)
Danae Killian, piano

This is a companion piece to an earlier major piano solo titled *The Past is in the Present as we look to the Future*. Both begin with music redolent of the Expressionist era (Schoenberg or Berg). However, although both eventually move into more atonal areas, Rondo retains some aspect of the opening idea whenever it returns.

Born in Melbourne, **Haydn Reeder** graduated from the University of Melbourne. Further studies in piano and composition were undertaken at the Vienna Hochschule for Music. Later in London he worked for the music publisher Universal Edition and had several of his works performed and broadcast on the BBC and in Europe. From 1983 to 1989 he lectured in Theory and Composition at La Trobe University. An APA scholarship enabled him to attain a PhD in composition at the University of Melbourne in 2005. Prizes and distinctions awarded: Premio Città di Trieste for an orchestral piece; in the Fukui Harp Music Competition and the Trombone Association's Composition Contest (USA) and in Australia he has been awarded various Composer Fellowships. Commissioned by many soloists and ensembles, his compositions include a chamber opera and live-electronic, vocal and choral music. Several of his orchestral and chamber pieces are available on CD. Besides composing he performs as piano soloist, duettist and accompanist, teaches, and works in music publishing, including for the AMEB.



