



MOZART AT MELBOURNE

MEMBERS OF THE TEAM OF PIANISTS

From 1967 to 1991

In 1967, pianist Max Cooke, together with ABC concertmaster and violinist Leonard Dommett, gave a series of three recitals in Melbourne presenting twelve Sonatas by Mozart and six by Handel.

Some of these were subsequently recorded by the W&G record company, now no longer involved in record production. Listening to one of these old LP discs, I realised that even nearly a quarter of a century later, the standards of artistry and sound reproduction compare favourably with modern recordings. In spite of the fact that the original masters could not be located, and rather than allowing these marvellous performances to be lost to today's music lovers, it was decided to remaster these recordings from the best 1967 pressing available. When I put this idea to Max Cooke, he proposed adding interesting keyboard works by Mozart, to make up a complete recording, and at the same time to honour Mozart upon the occasion of the 200th anniversary of his death. DC

The Team of Pianists

"The Team of Pianists ... provided pianism of the highest order, stamped with individual warmth and personality." Barbara Hebden, Brisbane Courier Mail.

"...absolute command and expertise implied by virtuosity ..." Peter Platt, Sounds Australian.

Acclaimed by the critics, the **Team of Pianists** is a group of professional Australian pianists, dedicated to high standards of performance excellence, and to increasing the love of music in the community. Under the direction of Max Cooke, the Team has made two European tours, and following their initial studies at Melbourne University, individual members have spent prolonged periods in Hanover, Vienna, Bolzano, Budapest, London and Banff. As well as overseas, the Team has given concerts in all main Victorian centres, the ACT, Queensland and South Australia,

and has produced recordings on compact disc, LP and cassette, in addition to two innovative videos on piano playing.

The Team has broadcast frequently on the ABC, MBS-FM and SBS radio networks, and on television. Together with Director Max Cooke, two of the original members, Robert Chamberlain and Darryl Coote, are on the piano staff at Melbourne University. "Mozart at Melbourne" is the fourth recording by the Team in its series on the **Move** label.

Wolfgang Amadeus Mozart (1756-1791)

SONATA FOR TWO PIANOS IN D MAJOR KV 448

Apart from unfinished fragments, the only works which Mozart completed for two pianos were the Fugue in C minor KV 426 and the Sonata in D major KV 448. They are often published together, although in fact not connected, actually having been composed two years apart.

Written in Vienna in November 1781, the year in which Mozart became engaged to Constanze Weber, the Sonata in D stands unparalleled in both genre and importance for its time. There had been few two-piano works by earlier composers, nor were many to appear until the mid-nineteenth century.

The first performance was given by Mozart and Josepha von Aurnhammer, one of his piano students, whose playing he admired greatly. He had often chosen her as his partner in performances of the two-piano concerto in E flat major KV 365, and several of his piano and violin sonatas were dedicated to her.

In the Sonata in D, the two pianos fulfil roles of equal importance, with refined dialogue skilfully interwoven between them. Characterised by an exuberant mood, the first movement features the antiphonal interplay of energetic semiquaver figuration, as well as the contrast between the

pompously strident opening theme and the gentle lyricism of the second theme. As is often the case in Mozart's music, the slow movement is cast in sonata-form. Here we experience the influence of opera, with melodic lines that at times suggest a duet for two sopranos. The atmosphere of refined beauty is disturbed momentarily by a glimpse of tragedy in the minor-key passage before the return of the main theme. The concluding rondo returns to the concertante style of the first movement, with bubbling chatter and humorous imitation between the two pianos. RC & DC

ADAGIO IN B MINOR KV 540

The Adagio in B minor, written in March 1788, is companionless and arguably Mozart's finest single work for piano solo. Written in tightly controlled sonata-form with coda, its perfect formal unity is offset by a richness of harmonic vocabulary and depth of expression which lend to the work an extraordinary dramatic power. In its composition one finds details of technique, melodic manipulation and dynamic contrast, that bring to mind the poignant wind scoring of the quintets. There are also pulsating semiquavers in 3rds and 6ths that recall the string accompaniments in the concertos, and passages of melodic embroidery that are pure Mozartian pianism. The Adagio is a work that stands apart, unique in expression, an intimate glimpse of a composer's soul and suffering. AB

SONATAS FOR PIANO & VIOLIN IN G MAJOR/MINOR KV 379 & IN E FLAT MAJOR KV 481

The two Sonatas with violin in this recording come from a collection of works titled 'Sonaten für Klavier und Violine'. Sonatas for keyboard and a single-line instrument existed before Mozart's time, but he made a significant contribution in the field.

Sonatas written by Bach, for example, fall into two categories: those for a solo instrument with continuo, common at the time, and others with a written-out and much more important keyboard part, the single-line instrument sometimes being given only an obbligato part. Later in France, Mondonville (born 1711) published 'Pièces de Clavecin en Sonates avec Accompagnement de Violon', and these may have provided an example for Mozart. Certainly some of the Mozart Sonatas have keyboard parts which stand on their own with little need for support from the violin. The two chosen for the recording, however, bring both instruments into an equal partnership.

The Sonata in G major-minor, composed in 1781, is an unusually balanced experimental work. An extended Introduction in the major mode, unique in the richness of its writing, leads to an Allegro in the minor, with most of the intensity and passion that this key seems to evoke in Mozart. The Theme with Variations, which forms the second and final movement of the work, possesses striking elegance and charm, without the emotional quality of the first movement.

The Sonata in E flat, composed four years later in 1785, is on a far grander scale. The relatively conventional first movement contains moments of unique excellence. As an example, there is the four-note figure in the development, with its return at the end of the movement, where it is modified in a way that seems to change its initial character of quest into one of finality. The second movement is possibly the jewel of the whole work with its combination of extended cantabile writing, such as Mozart only rarely attempts, and its truly exceptional range of key manipulation. The final movement, also a theme with variations, manages to solve the problem of overall balance with complete artistic success. MC

FANTASIA IN D MINOR KV 397

If we expect a composition with the title

'Fantasia' to be one without plan composed in a free improvised manner, we may be surprised at the logic which pervades Mozart's Fantasia in D minor. His compositional style is imbued with an innate sense of discipline. In the earlier part of this work, his inspiration appears to come from Bach, and the culminating Allegro section reveals the influence of Haydn. The Fantasia offers scope to the keyboard player for the expression of a wide range of human sensitivities; intimate and inward-looking in the main part of the work, and then showing a lively, perhaps superficial, light-heartedness at the end. It is shorter, and far less technically involved, than his other two Fantasias, but it demands the utmost of musical and human understanding. AV

ANDANTE AND FIVE VARIATIONS IN G MAJOR FOR PIANO DUET KV 501

Although containing virtuosic as well as concertante features, this delightful work, completed in Vienna on 4th November 1786, was clearly intended for four hands at one piano and not for two pianos. The original was marked 'cembalo primo' and 'cembalo secondo', later changed to 'mano dritta' and 'mano sinistra'. This suggests that Mozart was still thinking in terms of harpsichord in relation to keyboard compositions, and also that this set of variations belongs to his collection of intimate works for piano duet, whereas his Sonata for Two Pianos was composed on a larger scale and in a more extrovert manner.

The theme on which the work is based could be imagined as a song, or the tune of an operatic aria, although it was not used by Mozart in any of his other works. It has a 16-bar structure, with two clearly divided sections, both repeated. Typical of Mozart's sets of variations, a change to the minor key occurs approximately two-thirds of the way through. With such a planned structure and typical design, one could expect the music to be formal and segmented,

but here the ideas unfold naturally and develop as if unhindered by any plan.

Following the theme, the first variation introduces embellishments in semiquavers in the 'primo', and these give way, in variation two, to lively triplet semiquavers in the 'secondo'. A perky rhythmic figure interwoven with elaborate demi-semiquavers appears in the third variation, but the ever increasing vitality is interrupted in the fourth variation by the introduction of the minor key, and a return to vocal style, this time with counterpoint. In variation five, rapid triplet semiquavers from the 'secondo' alternate with breathless demi-semiquaver passages from the 'primo', these alternations being combined with stark contrasts of dynamics. A short episode leads back to an abridged statement of the theme and a brief coda, bringing to a close a set of variations described by Arthur Hutchings in 'The Mozart Companion' as eclipsing any of those Mozart wrote for solo piano. MC & DC

Anne Bortolussi

Anne Bortolussi's serious music studies began when she was attending Methodist Ladies' College, where for four years she was awarded music scholarships. In 1982 she enrolled in the Bachelor of Music course at the University of Melbourne, and during her university years she received the Wright Prize, the Rosemary Kenny Prize for excellence in piano playing, and two Ormond Exhibitions. She also won first prizes at the Dandenong Festival of Arts, and was awarded the gold medal for the most outstanding instrumentalist. In 1986, she completed the double degree of Bachelor of Music and Bachelor of Music Education.

Later she commenced studies for the Master of Music degree, and was awarded a Melbourne University Postgraduate Scholarship. In 1988-89, she studied in Italy under the guidance of Italian pianist and teacher Andrea Bonatta in Bolzano. She

subsequently visited Budapest to take part in an intensive choral conducting course and was chosen as one of four international students to study conducting at the Liszt Academy.

Recently she completed her Master's degree, and is currently employed as Manager for the Melbourne Youth Music Council Saturday Music School, as Assistant Director of the Victorian Boys' Choir, and in various teaching positions.

Robert Chamberlain

Robert Chamberlain grew up in Canberra and studied under Max Cooke at the University of Melbourne, obtaining degrees of both Bachelor and Master of Music. As a holder of the Apex/Robert Stolz Scholarship, he studied in Vienna with David Lutz and Igor Koch. He has been a member of the **Team of Pianists** since its inception.

In 1991 he completed six months as a resident musician in the Winter Music Programme at the Banff Centre for the Arts in Canada, where he had coaching sessions with distinguished visiting artists including John Perry, Lorand Fenyves, Peter Donohoe and Janos Starker. He also played chamber music with other resident musicians from around the world.

He has performed in Canada, the USA and Austria, as well as Australia, and maintains an active performing schedule which includes broadcasts for the ABC and concerts accompanying instrumentalists and singers. Currently a part-time member of the part-time teaching staff at the University of Melbourne School of Music, he particularly enjoys contemporary music, playing chamber music and vocal accompaniment.

Max Cooke

Maxwell Cooke entered the University of Melbourne at the age of 17 to study music and

languages. This was during the war, and his studies were interrupted by service in the RAAF. Completing the music course after the war, he proceeded to Europe for further language and music studies in France and Austria. In 1951, he was invited by Professor Heinze (later Sir Bernard) to take up a teaching position at the University Conservatorium, and he has been on the staff of the University of Melbourne ever since. He has held the positions of Acting and Associate Professor, and was Dean of the Faculty and Chairman of the Department for six years.

His career is involved with performance and teaching, and he has produced a number of publications on music and piano teaching. He has been President of the Victorian Music Teachers Association, and the Australian Society for Music Education, and was the inaugural President of the Australian Musicians Guild. For ten years he broadcast weekly on radio 3AW, playing and talking about piano music. He now has, together with the **Team of Pianists** of which he is Director, a weekly programme on radio 3MBS FM.

In the field of performance, Maxwell Cooke has played many times as soloist with the Melbourne Symphony Orchestra, the Astra Orchestra and others. In chamber music and accompanying, playing both piano and harpsichord, he has worked with local and overseas musicians including for example Beryl Kimber, Leonard Dommett, Brian Hansford, Arnost Bourek, Wilfred Lehman, Hannelore Müller and Susanne Lautenbacher. In 1968 he was Guest Professor at the Musikhochschule in Freiburg, Germany, and during 1972 and 1973 he taught in Bremen. In 1984 he toured Europe with nine members of the **Team of Pianists**, and again in 1990 five members of the Team visited Europe with him to give performances and workshops.

In 1986 he was a member of the adjudication panel at the Busoni International Piano Competition in Bolzano, Italy, and in 1988 he was invited to become a Fellow of the Australian College of Education. Since

1988, he has been Chairman of the Commission on the Education of the Professional Musician, this forming part of the International Society for Music Education.

Darryl Coote

Melbourne-based Darryl Coote has become established as one of the finest pianists of Australia's younger generation.

His piano studies were mainly with Max Cooke at the University of Melbourne (where he obtained both Bachelor's and Master's degrees), and with Kurt Bauer at the Musikhochschule in Hanover, Germany. He has won many prizes and scholarships, including the Allan's Award for distinction in piano playing, the Hephzibah Menuhin Memorial Scholarship, a Queen Elizabeth Award; he was State winner of the Australian Broadcasting Corporation's Concerto Competition, and in a special highlight of his career he accompanied Sir Yehudi Menuhin in a concert of the Musical Society of Victoria.

Apart from being in demand as a soloist, his other performance activities include concertos with orchestra, piano duets with Max Cooke, two-piano music with Robert Chamberlain and chamber music with musicians from the Melbourne Symphony Orchestra.

As Artistic Co-ordinator and partner of the Melbourne-based **Team of Pianists**, he has taken part in all of the Team's recordings on the **Move** label, having also co-produced some of these. In addition, he is an active teacher, being a member of the piano staff at the University of Melbourne, as well as senior piano teacher at Peninsula Grammar School.

Leonard Dommett

After a childhood in Toowoomba, Leonard Dommett, who was to become one of Australia's most distinguished violinists, studied at the Melbourne

University Conservatorium. In 1949 he went to London, where he continued his studies at the Royal College of Music and joined the London Symphony Orchestra. During four years in London, he played with all the major orchestras and was for a time leader of the Royal Opera House Orchestra, Covent Garden. He also toured Europe, Australia and New Zealand as concertmaster of the Ballet Rambert Orchestra. On his return to Australia, he first joined the Queensland Symphony Orchestra, later becoming concertmaster of the Adelaide Symphony Orchestra, and then from 1965-1980, he was concertmaster of the Melbourne Symphony Orchestra.

Dommett's career as soloist developed in parallel with these important orchestral responsibilities. He has played as soloist with every ABC orchestra, and his repertoire of performances and recordings includes 56 violin concertos, eight of which were specially written for him. He has given twelve first performances in Australia, and has done much to further the cause of Australian composition for his instrument. A highlight of Leonard Dommett's career came in 1973, when he played Felix Werder's Violin Concerto in Munich with the Munich Philharmonic Orchestra.

Throughout his career, Leonard Dommett has also been active as a conductor, combining the roles of concertmaster and assistant conductor with the Ballet Rambert, the Adelaide and the Melbourne Symphony Orchestras. In 1980 he became conductor of the ABC Sinfonia, then in 1981 conductor of the Canberra Symphony Orchestra, a post he still holds. He has also conducted orchestras in the USA, Canada, China and Korea. His teaching positions have included lectureships at Adelaide and Melbourne Universities, and currently in the String Department at the Canberra Institute of the Arts.

In 1977 Leonard Dommett was awarded an O.B.E. for service to Australian music.

Angela Vicum

Angela Vicum is a pianist with wide interests. She has completed her piano studies in the degree of Bachelor of Music at the University of Melbourne, where she has also been studying in the Arts Faculty. Angela has combined an interest in piano performance with the study of educational philosophy and pedagogy, specializing in Yamaha and Suzuki teaching. She works with a wide range of age groups from very young children upwards.

At the age of fourteen, Angela made several appearances on television, and later she played in two consecutive years as soloist with the Astra Orchestra. She has been a finalist in the prestigious Hephzibah Menuhin Memorial Scholarship, and received second place in the Beale Piano Competition.

Since 1987 she has studied with Max Cooke, and in 1991 she became a member of the **Team of Pianists**. Since then, she has been accepted as one of the Young Professionals within the Musical Society of Victoria, has given a recital for the British Music Society, and was awarded the Grace Funston Scholarship as a result of her outstanding honours results in the fourth year of her University course. Like other members of the Team, she has appeared on radio 3MBS FM. Angela is also an experienced accompanist.

MOZART AT MELBOURNE: The Team of Pianists, with guest Leonard Dommett (violin)

SONATA IN D MAJOR FOR TWO PIANOS KV 448

1 Allegro con spirito 5'43"

2 Andante 6'56"

3 Allegro molto 6'14"

ROBERT CHAMBERLAIN piano 1 and
DARRYL COOTE piano 2

4 **ADAGIO IN B MINOR KV 540 8'41"**
ANNE BORTOLUSSI piano

SONATA FOR PIANO & VIOLIN IN E FLAT MAJOR KV 481 *

5 Molto Allegro 5'32"

6 Adagio 8'16"

7 Allegretto; Allegro 5'46"

MAX COOKE piano and
LEONARD DOMMETT violin

8 **FANTASIA IN D MINOR KV 397 5'52"**
ANGELA VICUM piano

9 **ANDANTE & VARIATIONS IN G MAJOR
FOR PIANO DUET KV 501 7'25"**
DARRYL COOTE primo and
MAX COOKE secondo

SONATA FOR PIANO & VIOLIN IN G MAJOR/MINOR KV 379 *

10 Adagio; Allegro 6'54"

11 Andantino cantabile; Adagio; Allegretto 5'36"
MAX COOKE piano and
LEONARD DOMMETT violin

Recorded 17 and 25 August 1991, with permission of the
Australian Broadcasting Corporation in its Waverley studios.
Producers: Max Cooke & Darryl Coote.
Recording engineer: Martin Wright.
Pianos: Steinway.
Piano technicians: Bryan Davison and Ray Jensen.

* 1967 analog stereo recording W&G BS 5175. Recorded
in the Waverley studios of the Australian Broadcasting
Corporation and released in December 1967.
Recording Engineer: Lindsay Morehouse. Piano: Steinway.
Reproduced with permission of W&G. 1991 digital
remastering from LP by Martin Wright, Move Records,
using Digidesign Soundtools on a Macintosh computer to
remove clicks and some surface noise.

Digitally recorded and edited by Martin Wright, Move Records
Producers: Max Cooke and Darryl Coote
Cover design: Jenny Snow (St Michael's Square, Vienna, 1783
engraving by C. Schütz; photograph of Melbourne tram, courtesy of the
Public Transport Corporation)

Team of Pianists recordings on Move include:

PIANISTS OF EXCELLENCE
PETER SCULTHORPE PIANO MUSIC
THE TEAM OF PIANISTS: HAMILTON
WORLDS APART
HOMAGE TO BRAHMS
TEAMWORK
NEW NORCIA: A SPANISH RHAPSODY

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