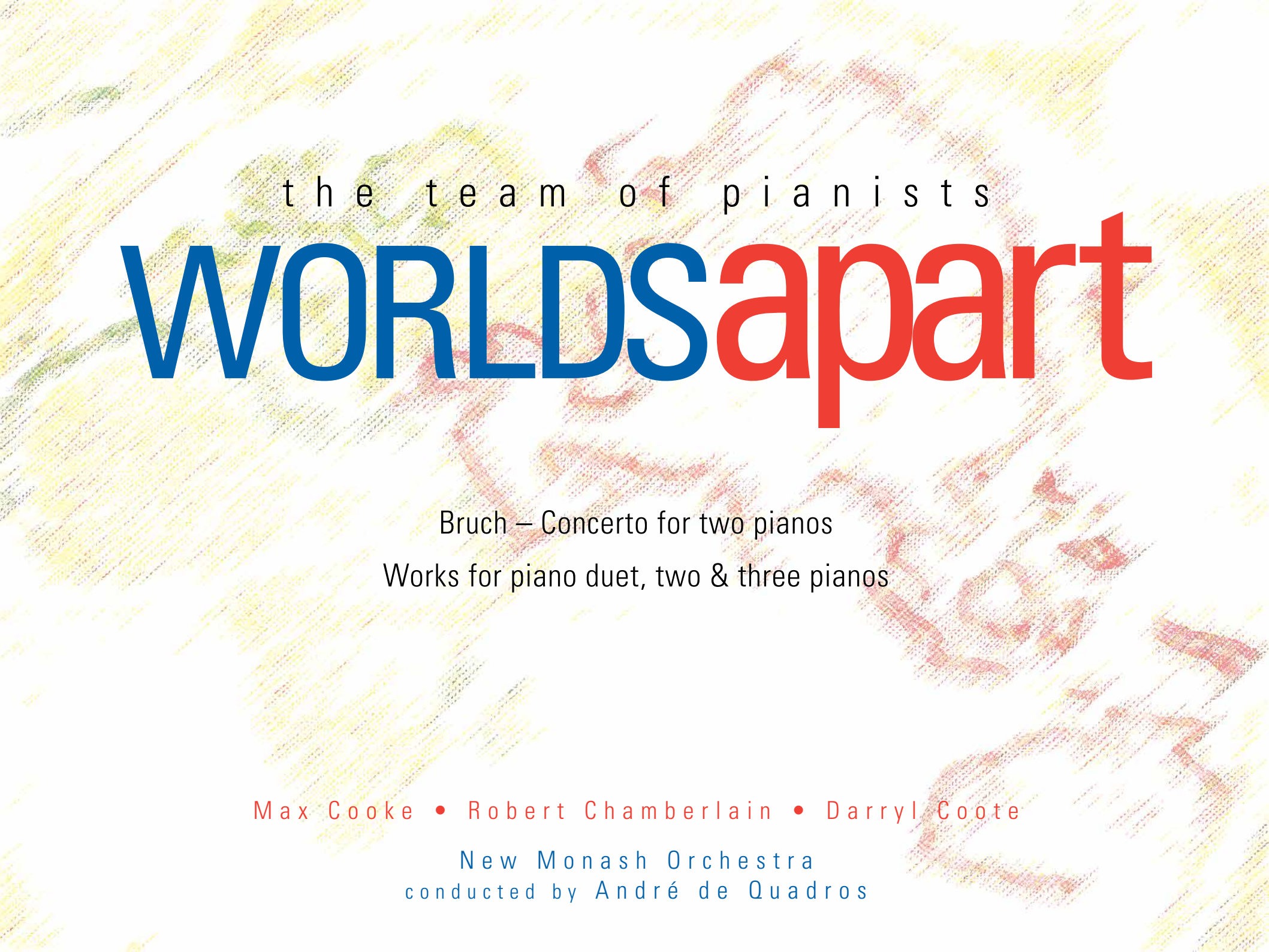




the team of pianists

WORLDSapart

Bruch – Concerto for two pianos

Works for piano duet, two & three pianos

Max Cooke • Robert Chamberlain • Darryl Coote

New Monash Orchestra
conducted by André de Quadros

FRANCIS POULENC (1899-1963)

Sonata, for piano four hands

As a member of the French group of twentieth-century composers 'Les Six', there was a commitment to 'shock' the listeners and to be 'humorous'. This would not have been difficult for Poulenc. His easy and intuitive talent could be likened to that of Mozart, with his superficial lightheartedness and brilliance hiding a deeply-felt emotional content. Being a fine pianist himself, his piano works are always effective. The formal structure of many of his compositions, this *Sonata* included, shows a composer whose music is not designed to fit into an imposed structure, but rather one whose music evolves naturally within an established form. The result is that he creates fresh, imaginative and appealing works, which are easy to comprehend because of the simple compositional logic. This *Sonata* can be played either as a duet for four hands on one piano, or on two pianos.

It is a personal view, that Poulenc, like many other musicians, may have been influenced by the sounds and rhythms of train travel. In the first and last movements, there seem to be the noises of the wheels on the rails and of the crossing of points in the lines. One can also imagine loud train whistles in the last movement, and at the end, perhaps the train disappearing into a tunnel, with the sounds gradually fading away. The second movement, on the other hand, has the character of a simple children's song, to which he has given the

indication that it should be played naïvely.
MC

MIRIAM HYDE (1913-2005)

Fantasia on Waltzing Matilda, arranged for two pianos

Miriam Hyde was born in Adelaide. After early studies at the Elder Conservatorium, she travelled to London to study at the Royal College of Music and the Royal Academy of Music. Upon her return to Australia she pursued a career as a performer and composer. During World War Two she taught at the Elder Conservatorium and after the war moved to Sydney. Highlights of her career included performances as soloist in both of her own piano concertos with the London Philharmonic Orchestra and the London Symphony Orchestra as well as regular broadcasts for the ABC. She was an examiner, lecturer, and teacher for many years and was still undertaking concert engagements into her 85th year. A prolific composer, her works cover orchestral, choral, song, chamber and instrumental genres and include piano works popular with many generations of Australian pianists and students.

The composer described the background to her *Fantasia on Waltzing Matilda* as follows: "Miriam Hyde returned from her London studies to her home town, Adelaide, in the year of South Australia's Centenary, 1936, and was commissioned to write much of the orchestral incidental music for the pageant *Heritage*, produced at

the Tivoli Theatre. The *Fantasia on Waltzing Matilda* served appropriately as an overture to a scene in which, as the curtain rose, one saw 'a jolly swagman camped by a billabong'. Subsequently, she rescored it for full orchestra. She also arranged it for two pianos, piano duet, flute quartet, trio for violin, cello and piano, piano solo, and wind quintet (two flutes, oboe, clarinet, bassoon). No other composition of hers has lent itself to such a diversity of treatment!" RC

CLAUDE DEBUSSY (1862-1918)

Petite Suite, for piano four hands

Shortly after Debussy returned from Rome in 1888, he composed the *Petite Suite*. Apparently, five movements were originally foreseen, but Debussy later chose to withdraw one of them. He played the Suite himself with Jacques Durand, son of the famous French publisher, on March 1, 1889, and it had been published by Durand one month previously. Later it was arranged for orchestra by Henri Busser. As with several other of Debussy's works, the *Petite Suite* did not meet significant public acclaim until after he had become known through his opera, *Pelléas et Mélisande*.

With its clear harmonic progressions and melodic lines, the style of composition in the Suite owes much to the elegance and symmetry of the earlier French clavecinistes, François Couperin and Rameau. The Suite itself is related to suites of earlier times, containing references to dance forms. The tone colours and the use of pedal effects produce textures which are

undeniably Romantic, but the balanced ternary forms of each movement emanate from an earlier period.

The gentle rocking of a boat is portrayed in **En Bateau** through the persistent use of the lilting compound-duple rhythm. In **Cortège**, the sedate onward march of the music wonderfully depicts the retinue of an important personage. Maurice Hinson, well-known author and pianist, aptly describes **Menuet** as giving "the impression of delicate figurines marching to the accompaniment of a music box", with the coda conveying "the diminishing sounds of a music box." **Ballet** is the most extrovert movement, containing surprising juxtapositions of three-eight Waltz rhythm with the otherwise prevailing two-four metre. DC

MARGARET SUTHERLAND (1897-1984)

Pavan, and Canonical Piece, for two pianos

Margaret Sutherland was one of the earliest Australian composers whose music broke away from dependence on late nineteenth-century models. Her awareness of developments in European music after Debussy and her highly sensitive musical imagination led her to develop a voice which is unique and personal, but at times distinctly Australian. Born in Adelaide in 1897 into an artistic and musical family, her family moved to Melbourne when she was very young. Her family background, surrounded by musicians, writers and painters, was rich in artistic ambience but difficult financially, especially after the early

death of her father. She studied piano and composition on scholarships in Melbourne and in 1923 she went to London, Vienna and Paris, where she studied orchestration and composition, returning to Melbourne in 1925. She was also a fine pianist, but from 1925 to 1935 she was concerned mainly with raising her young children and was occupied greatly with teaching. After 1935 she became increasingly active again as a composer and performer. She was an ardent supporter of Australian composers and their music and was a driving force behind the battle to establish what is now the Victorian Arts Centre.

Composed in 1957, **Pavan** and **Canonical Piece** are written in a lithe and transparent style characteristic of much of her music, which contrasts with the dramatic and rhapsodic complexity of her early **Sonata for Violin and Piano** (1925) or the new directions pursued in her late piano pieces from 1967-68. The pavan as a dance-type seems to have been a favourite of Sutherland: her work list shows four pavans, of which two are completely lost and one other exists only in manuscript form. This **Pavan** is marked "with the elegance of a slow dance" and begins *misterioso*. It utilises the opening material as an ostinato phrase, contrasting with sections driven by canonical techniques. Particularly characteristic are the constant slow two dance steps per bar and the smooth contours of the melodic material. In **Canonical Piece**, marked "urgently", the two pianos chase each other through various changes of mood and texture, contrasting spiky melodies

with lyrical material, before arriving at a *più mosso* (faster) section, which ends in a headlong rush of energy, leading to a dramatic final agreement between the pianos.

Both pieces were published in 1958 in Melbourne by Kurrajong Press (now available from Sounds Australian), and together with **Movement for 2 pianos**, which was composed in 1958 but never published, they were orchestrated by Robert Hughes in 1964 as **Three Temperaments for Orchestra**. RC

PERCY GRAINGER (1882-1961)

Molly on the Shore, arranged for two pianos

Charles Villiers Stanford had sent Grainger some folk tunes, two of which form the basis of Grainger's arrangement of **Molly on the Shore**. Grainger had a flair for taking simple folk tunes and, through innovation and variation, being able to create an impressive showpiece.

The use of variation technique features prominently in many of Grainger's works, and here it is used in conjunction with elements of Rondo structure. In listening to **Molly on the Shore**, one can follow the separate tunes, and yet they are skilfully woven together to create an exciting unity. It seems that the first performances of this work were in a version for string quartet, performed in December 1909 at the home of the von Glehnns in Cheyne Walk, and in another version for an amateur ladies' orchestra, performed in Copenhagen in 1910. Obviously the tunes

appealed to Grainger, for he arranged them for a variety of media: string four-some or string orchestra, full orchestra or theatre orchestra, solo piano, military band, as well as this scintillating version for two pianos, begun originally in 1907, but not completed until 1947. Grainger was known for his tendency to refer to the art of arrangement as “dishing up”, and in fact his manuscript of the two-piano version bears his statement that it was “dished up by the composer for 2 pianos, 4-hands...August 9-10-11 1947, at Bigaloro’s”. DC

**JOHANN SEBASTIAN BACH (1685-1750),
arranged TERRENCE HAYS (b.1956)**

*Organ Fugue in D major BWV 532, arranged
for three pianos*

To perform or to hear the organ works of Bach played on an organ of his time, one of the kind of instruments which he himself played, is a delight which cannot be surpassed. There is certainly great virtue in the authentic presentation of original works, but it is also possible to retain much of the initial concept in an arrangement. In the nineteenth century there were many composers who were so convinced of the pre-eminence of Romantic ideals, that they intentionally changed earlier music to conform to their own styles, thus often removing some of the essential features of the music. Research into music of the baroque era undertaken in this century has made today’s musicians much more aware of the qualities and beauties of this music in its original version. There is, however,

a completely different attitude, that which allows a sensitive musician who understands the concepts of an earlier composer, to arrange a work for modern instruments and a modern concert hall, without obliterating the intentions of the initial composition.

Terrence Hays became acquainted with Percy Grainger’s arrangement of an Organ Toccata by Bach through a performance by the TEAM OF PIANISTS. It inspired him to arrange this **Fugue** for three pianos, and he wrote: “This work is an arrangement in the grand Romantic style of the J. S. Bach great **Organ Fugue**. It is in the style of Percy Grainger and was originally conceived to complement his arrangement of the **Toccata in F major** for three pianos.”

Whilst modifying the overall sound, and perhaps also the possibilities for dynamics, Terrence Hays has given three pianists the chance to perform this work. The rhythmic drive, which displays Bach’s wonderful sense of logic, and the strong sensations of power and dignity conveyed through both the rhythm and the harmonic movement, can be retained, much as they would have been in a church setting. MC

BRENTON BROADSTOCK (b. 1952)

Boolee, for two Pianos

Brenton Broadstock was born in Melbourne and studied composition with Donald Freund in the USA and with Peter Sculthorpe in Sydney. He has won numerous prizes for his compositions and his work has been performed at many international festivals as well as by the major orchestras

in Australia. In 1988-89 he was the Melbourne Symphony Orchestra’s Inaugural Composer in Residence and he is currently Associate Professor and Deputy Dean at the Faculty of Music, University of Melbourne.

Broadstock has written a **Piano Concerto** (1987) and a number of works for solo piano, including **In the Silence of Night** (1989), recorded on the TEAM OF PIANISTS’ CD **Hamilton** (Move, MCD 042), and **Aureole 4** (1984). **Boolee** (1984) for two pianos takes its title from an Australian Aboriginal word meaning “whirlwind” and was first performed in Melbourne in July 1984.

Boolee evokes the gradual approach of a distant whirlwind. Trills which increase and decrease in intensity swap back and forth between the two pianos and suggest the constant energy of the whirlwind. They underlie gestures which range from gentle chordal passages to violent clusters and chord progressions. As the piece builds to a climax, the musical material becomes louder, more angular and energetic.

Because the composer has ensured a certain amount of rhythmic flexibility between the two pianos, no two performances of this piece are exactly the same. Durations are often notated using numbers of seconds elapsed and some sections are repeated for a fixed period of time. In such sections the two pianos share material which is similar but which moves at a different tempo in each piano, thus creating a fascinating phasing effect. The final section of the piece suggests the calm after the whirlwind has passed, as haunting chord progressions and expressive melodic

fragments weave back and forth between the two pianos. RC

MAX BRUCH (1838-1920)

Concerto Op. 88a, for two pianos and orchestra

But for a strange and fortuitous twist of fate, the **Concerto for two pianos and orchestra** by Max Bruch might have been lost to posterity. Originally conceived in 1904 as a **Suite for Orchestra and Organ**, Bruch made several changes over the following years (mainly in orchestration), resulting in the final version of 1915, which is performed here. Bruch presented this revised version to two former students of his from America, the sisters Rose and Ottilie Sutro, who had studied earlier with him at the Berlin Music School, and who had requested that he should supply a work written especially for them. The Sutro sisters gave the premiere in Philadelphia in December 1916, with Stokowski conducting. Almost immediately however, they began to rewrite the work, adapting it to their apparently modest technical skills, stating falsely that their ("doctored") version was written especially for them by Bruch, and even lodging the copyright with the National Library of Congress. In 1970 Ottilie Sutro died aged 98, and her effects were sold at auction. By chance, the manuscript of the double concerto was found in a trunk together with other miscellaneous items, and both trunk and belongings were purchased for \$11 by Nathan Twining. He, together with pianist Martin Berkofsky,

haggled successfully with other buyers at the sale, who had bought the orchestral parts, so that he could gain the complete set. The work was then able to be restored to Bruch's original (1915) form. It was nearly "lost" again, when Twining and Berkofsky had a disagreement over the ownership of copyright.

The brass fanfare in A flat minor which opens the first movement leaves no doubt that we are about to experience an impelling work of grandiose intent. The following chorale-like fugato, initially *pianissimo* in the two pianos, gradually increases to a mighty tutti, with explosions of brass and cascades of arpeggios and chords in the pianos, adding to the dramatic atmosphere.

Commencing with a luscious theme in the strings, the second movement then becomes a tumultuous gallop, with much riveting excitement resulting from the interplay of the orchestra and the pianos. The second theme, with some resemblance to the brass fanfare of the first movement, is presented initially by the clarinet and seems reminiscent of the elegance of Mendelssohn.

The third movement, a sublime *Adagio*, with spine-tingling tuttis, integrates remarkably the pianos and the various sections of the orchestra, so that the whole is symphonic, rather than the more traditional concertante display between protagonist forces that one might expect. The work generally is symphonic in this sense, as the pianos tend to be used more as a 'section' within the orchestra, rather than as dominating soloists in the strictly

traditional sense.

Beginning with the brass fanfare from the first movement, the finale has an imposing opening prelude (*Andante*), before launching into the energetic main theme (*Allegro*), also based upon a version of the brass fanfare, this time in A flat major. One senses again the 'joie de vivre' of Mendelssohn, in the vital semiquaver passages in the pianos, not to mention in the graceful refinement of the second theme in C major, which provides a lyrical contrast. DC

The TEAM OF PIANISTS,

Artists-in-Residence at Monash University, have contributed to Australia's music life for fifteen years, with recitals, concerto performances and chamber music for audiences in the country, in the cities and on radio. Acclaimed for high standards and creative approach, they also promote young pianists. The TEAM has produced seven CDs covering a wide range of music, and two innovative videos on piano playing. Professor Max Cooke is Director, with Robert Chamberlain and Darryl Coote as the Partners.

The New Monash Orchestra:

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[flute](#) - Mauro Baldi

[piccolo/flute](#) - Gregory Peterson

[oboe](#) - Robert Millar, Melinda Sawers

[cor anglais](#) - Aaron Reichelt

[clarinet](#) - Tony Barnden, Claire Little

[bassoon](#) - Nick Fitter, Susanna MacDonald

[french horn](#) - David Keefe, David Rampant, Justin Gall, Josephine Vivian-Taylor

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[timpani](#) - Christine Kinman

[first violin](#) - Jeremy de Korte, Yvette Jenner, Kate Savage, Brian Wallwork, Mark Walter, Christie Brown, Fiona Cull, Irwin Law, Roudolf Dumbrovski

[second violin](#) - Amelia Alder, Owen

Bradfield, Gregory Cveigoren, Matthew

Ibrahim, Wendy Leffler, Rachel Lyons, Anne

Powell, Joshua Shih, Kathryn Dean

[viola](#) - Sarah Carter, Ben Dennerstein, Helen Jeske, Edward Mogilevsky, Thitiphun Waeohongsa, Yi-Ling Yeh

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Bruch Concerto recorded in the Music Auditorium, Monash University, on August 21 & 22, 1997.

Other works recorded in the studio of Move Records at Eaglemont, on December 12, 18, 19 & 22, 1997.

Concept: Darryl Coote.

Producers: Max Cooke, Robert Chamberlain and Darryl Coote.

Recording and editing at Move Records' studio: Martin Wright and Vaughan McAlley.

Piano technician: David Baldrey.

Graphic design: Ben Rydz.

This is the third CD in which Bernstein concert grand pianos have been used by the TEAM OF PIANISTS. This has been possible by courtesy of Bernies Music Land. Special warmth and resonance have been produced by a major development in the soundboard technology, whereby three speaking layers of soundboard are joined to project the sound in three different directions. This greatly enhances the tone and dynamic response, especially important in works such as those of Bruch. Klaus Fenner, world-renowned piano designer from Germany, was responsible for these developments. Bernstein combines the excellence of advanced German design with up-to-date manufacturing technology, allowing for the sensitive expression of the greatest traditions of music. The TEAM gratefully acknowledges financial support from the COLIN AND CICELY RIGG ESTATE, which has assisted in the production of this recording.

Other [Team of Pianists'](#) recordings on the MOVE label:

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MD 3158	TEAMWORK
MCD 064	HOMAGE TO BRAHMS

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POULENC

Sonata

- 1** Prélude 2'04"
- 2** Rustique 1'46"
- 3** Final 2'04"

(Piano four hands: Primo – Darryl Coote,
Secondo – Max Cooke)

HYDE

- 4** Fantasia on Waltzing Matilda 2'29"
(first CD release)

(Piano 1 – Robert Chamberlain, Piano 2 – Darryl Coote)

DEBUSSY

Petite Suite

- 5** En Bateau 3'00"
- 6** Cortège 3'09"
- 7** Menuet 2'37"
- 8** Ballet 3'03"

(Piano four hands: Primo – Darryl Coote,
Secondo – Max Cooke)

SUTHERLAND

- 9** Pavan 3'48"

(Piano 1 – Darryl Coote, Piano 2 – Robert Chamberlain)

- 10** Canonical Piece 3'00"

(Piano 1 – Darryl Coote, Piano 2 – Robert Chamberlain)

GRAINGER

- 11** Molly on the Shore 4'13"

(Piano 1 – Robert Chamberlain, Piano 2 – Darryl Coote)

J.S. BACH arr. HAYS

- 12** Fugue in D major for three pianos
arr. from Organ Fugue BWV 532 5'58"
(first world recording)

(Piano 1 – Max Cooke, Piano 2 – Darryl Coote,
Piano 3 – Robert Chamberlain)

BROADSTOCK

- 13** Boolee 6'10" (first CD release)

(Piano 1 – Robert Chamberlain, Piano 2 – Darryl Coote)

BRUCH

Concerto for Two Pianos and Orchestra,
Op. 88a

(first Australian recording)

- 14** Andante sostenuto 4'48"

- 15** Andante con moto –
Allegro molto vivace 6'09"

- 16** Adagio ma non troppo 6'37"

- 17** Andante – Allegro 7'13"

(Piano 1 – Robert Chamberlain, Piano 2 – Darryl Coote,
The New Monash Orchestra, conducted by
André de Quadros)

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The members of the Team of Pianists are
Artists-in-Residence for the
National Trust of Australia (Victoria), at
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