

20th CENTURY PIANO TRIOS

Yu ■ Baran ■ Copland ■ Shostakovich ■ Sculthorpe

Trio Melbourne

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Trio Melbourne

A brilliant and rare collection of 20th century masterworks for piano, violin and cello including first-ever recordings of the Yu, Sculthorpe and Baran works.

Rachel Atkinson, Roger Heagney, Isin Cakmakcioglu

Trio for violin, cello and piano op.

26a **Julian Yu** (b. 1956) 19'50"

- 1 Moderato—Allegro 10'01"
- 2 Andante 3'32"
- 3 Vivace 6'13"

Dönüşümler (Transformations)

Ilhan Baran (b. 1934) 20'22"

- 4 Fantasia 2'08"
- 5 Transformation I 1'43"
- 6 Transformation II 2'10"
- 7 Transformation III 3'35"
- 8 Transformation IV 1'02"
- 9 Transformation V 1'04"
- 10 Transformation VI 2'27"
- 11 Transformation VII 3'18"
- 12 Transformation VIII 3'05"

Vitebsk **Aaron Copland** (1900-1990) 11'57"

- 13 Lento molto e marcato 5'26"
- 14 Allegro Vivace 2'52"
- 15 Grave 3'30"

Piano Trio op. 8 no. 1

Dimitri Shostakovich (1906-1975) 14'38"

- 16 Andante—Molto più mosso—
Andante 2'31"
- 17 Allegro—Più mosso—
Adagio 2'02"
- 18 Andante—Meno mosso 2'32"
- 19 Moderato—Allegro—
Prestissimo fantastico 2'06"
- 20 Andante 3'27"
- 21 Coda: Allegro—Allegro
moderato—Allegro 1'52"

22 Night Song

Peter Sculthorpe (b. 1929) 7'09"

Recorded and edited by
Vaughan McAlley and Martin Wright,
Move Records.

Cover painting: Fred Williams
"Landscape with burning tree"
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Julian Yu

Trio for violin, cello and piano op. 26a

Julian Yu (b.1956) was born in Beijing and wrote his first composition at the age of twelve. He started composition at the Central Conservatory of Music in Beijing and later joined the teaching staff there. From 1980–82 he studied at the Tokyo College of Music under Joji Yuasa. He settled in Australia in 1985. Yu has won numerous prizes and awards at prestigious composition competitions in Japan, Mexico, Italy, Austria and the USA. He has written for almost every musical genre and his orchestral works have been performed by many orchestras including Tanglewood, BBC, Hiroshima, Melbourne and Sydney Symphony Orchestras.

Yu's Piano Trio is a homage to Brahms. When planning a new work he often draws initial inspiration either from his own improvisation or from an idea about how to ornament a pre-existing work. Ornamentation has a long tradition in Chinese instrumental folk music. One piece of music is ornamented over and over again, as it is passed down generations, each new version becoming the base for further ornamentation until its origin is completely unrecognisable. In Yu's work, he sometimes takes Western music (for example Bach), as a basis upon which to improvise an ornament, thus producing a new piece. He believes that the Chinese

practice of ornamentation is an interesting and unique way of creating music, and it is this concept which he considers much more important than the actual material he used.

The Trio is based on Brahms' first symphony. It is in sonata form, except that the development is replaced by a contrasting slow section in which the strings carry the theme from Brahms' second movement while the piano plays a solo voice above.

Aaron Copland

Vitebsk

Copland's Vitebsk was completed in 1929 and first performed at a concert at the league of composers in New York City in February of that year. Copland heard the Jewish folk theme, which is used as an integral part of the work, during a performance of Ansky's play "The Dybbuk". The version of the folk tune used in the play was first heard by Ansky in his birth place Vitebsk. That circumstance supplied Copland with the title.

The overall nature of Vitebsk is that of a dramatic character study. The form of the work is tri-partite: slow-fast-slow. The opening pages are introductory, consisting of a series of major and minor triads struck simultaneously by the pianist, and immediately reflected in quarter tone intervals from the strings. A rhapsodic episode follows for the violin and cello

with interjections by the piano, leading to a return of the opening major –minor chords. This prepares the way for the singing by the cello of the Jewish Theme on which the piece is mainly based. The cello retains its leading role throughout this section and the accompanying material is almost entirely derived from the chord and figurations previously heard. A brief transition leads to Allegro Vivace which suggests a Chagall-like grotesquerie. Over a persistent rhythmic pattern, short motives, reminders of the opening three notes of the noble Jewish theme, are twisted and turned into polytonal juxtaposition, with unexpected rhythmic jolts. The climactic frenzy is interrupted and after a pause, the principal theme returns, sung two octaves apart by the strings and punctuated by clangorous chords in the piano. A quiet coda brings the work to an atmospheric close.

Ilhan Baran

Dönüşümler (Transformations)

Ilhan Baran (b.1934) was born in Turkey. He studied composition at the Ankara State Conservatorium with A.Adnan Saygun and continued his studies in Paris at Ecole Normale de Musique with H. Dutilleux and M.Ohana. On his return to Turkey he was appointed professor at the Ankara State Conservatorium, where he is currently head of the composition department. Baran also studied Turkish folk music and Ottoman

court (divan) music.

Baran's works combine the traditional music of Anatolia, classical Ottoman and polyphonic elements of Western music. Baran's ideal is "to live the Anatolian cultures that we inherited, in a modern and universal way."

Baran has written works for piano, various wind and string instruments, orchestra and choir.

Dönüşümler for piano trio was written in 1975 and first performed in 1982. It commences with an introductory fantasia that consists of pentatonic scales and different modal colours. The piece develops into eight transformations based on the same scale. In this work Baran has used classical Turco-Ottoman modes and Anatolian rhythmical patterns such as "Agir Zeybek" from the Aegean region (*dönüşüm* no.3), "Türk Aksagi" from central Anatolia (*dönüşüm* no.1) and "Horon" from the Black Sea (*dönüşüm* no.6). Baran describes the work as "a kind of atmospheric state of mind".

Peter Sculthorpe **Night Song**

Peter Sculthorpe (b.1929) was born in Launceston, Tasmania. He was educated at the University of Melbourne and at Wadham College, Oxford and holds honorary doctorates from Tasmania, Melbourne and Sussex. Sculthorpe was appointed O.B.E. in 1977 and to the

Order of Australia in 1990. He is Professor in musical composition (Personal Chair) at the University of Sydney. Recent honours include the 1993 Ted Albert Award for Outstanding Services to Music and the 1994 Sir Bernard Heinze Award for Service to Music in Australia.

Peter Sculthorpe's music is closely identified with Australia, especially with the landscapes of the outback. He is certainly Australia's best-known composer, and his works are regularly performed and recorded throughout the world.

Night Song for violin, cello and piano (1995) is an arrangement of "The Stars Turn", an early work for soprano and piano. The words of the original song are by Tony Morphett, and the mood of this arrangement takes its cue from the first verse:

The stars turn, the sun turns,
The earth turns forever.
We throw our weight on the windless spars,
And little and steady it turns the stars,
And the sun turns, and the windlass turns
Forever.

Following an introduction, two verses of the original song are stated by the violin. A short interlude then separates these verses from two variations upon them; and the work is brought to an end with an extended cello solo, based on the material first heard in the introduction.

Dimitri Shostakovich **Piano Trio op.8 No.1**

Shostakovich composed this recently discovered trio in 1923 while still a student at Petrograd Conservatorium and it was premiered in Moscow in the same year. The manuscript exists in the form of a number of autographs, some of which are incomplete. This manuscript is now housed in the Central State Archives for Literature and Art.

The work consists of a number of short, contrasting repeated sections. The cello and violin begin with a nostalgic, lyrical theme followed by a highly rhythmical section characterised by an air of grotesque humour. A lyrical bridge passage leads to a military sounding rendition of one of the main themes heard many times in almost unrecognisable, completely contrasting styles. The beautifully cantabile second theme is introduced by the cello and repeated by the violin against a background of bell-like triadic chords in the upper register of the piano. The trio ends triumphantly with an exciting coda drawing on all the themes heard before.

Trio Melbourne

is an ensemble comprising three outstanding artists. It was established in 1993, and since then has performed to great critical acclaim in Australia and Europe. The trio is committed to performing new works and is keen to expand the piano trio repertoire.

Roger Heagney (piano)

Heagney has gained an international reputation as pianist and harpsichordist. He lectures at the Australian Catholic University and performs regularly with The Academy of Melbourne and Pro Arte Orchestras and at the Melbourne International Festival of Organ and Harpsichord. In addition Heagney is known as a composer – especially of liturgical music. He celebrates 30 years as Director of Music at St. Francis' Church, Melbourne in 1997. During this time the choir has gained an international reputation through two overseas tours and numerous recordings.

He has recorded the complete Bach Flute Sonatas with Vernon Hill and Jacqueline Johnson on the Move label.

"Mr. Heagney's velvet fingers encouraged his instrument to sing in a way Haydn might not have thought possible ... The most finished playing of the week ... Close blend of refined and mellow tone ... Distinguished partnership by intimate give and take."

The Times, Dec. 1983

Isin Çakmakçioğlu (violin)

Isin has had an enviable international career since he completed a Bachelor of Music Degree. He studied with S. Akcil at the Istanbul University Conservatorium and was awarded a State Scholarship which led to studies at the Hochschule für Musik in Vienna with G. Pichler, leader of the A. Berg Quartet. He completed a master of music degree at The Royal Academy of Music, London with M. Hasson and members of the Amadeus Quartet. He performed in music courses with O. Kagan, V. Spivakov and V. Klimov.

He won second prize in the National Violin Competition in Turkey and appeared both as soloist and in chamber music concerts in Europe and Australasia. Çakmakçioğlu came to Australia in 1993 and is a member of the Melbourne Symphony.

"The audience was mesmerised – he performed with absolute commitment and the greatest of ease. From the first moment they proved to be a beautifully coordinated duo. A bravura performance."

Süddeutsche Zeitung Sept. 1992

Rachel Atkinson (cello)

Rachel Atkinson is one of Australia's most talented young cellists. After studying cello with Georg Pedersen at the New South Wales State Conservatorium of Music she was awarded an Associated Board Scholarship and a Butland Music

Foundation Grant to study with David Strange at the Royal Academy of Music, London. While at the Academy she was awarded the Frederic Moore Memorial Prize and the Frank Reizenstein Prize as cellist of the Sarastro Trio. Rachel has performed in masterclass with Lynn Harrell, Ofra Harnoy and Zara Nelsova. In 1992 she won a grant from the Queen Elizabeth II Arts Council to further her studies with William Pleeth.

Rachel has toured Canada and New Zealand as soloist with the Auckland Youth Orchestra and recorded for Radio New Zealand. She has given the premieres of many contemporary works and has appeared as solo recitalist in New Zealand, Britain, Turkey, Germany, Holland, Malaysia and Israel.

Atkinson is currently performing with the Melbourne Symphony Orchestra.

"Rachel's interpretation is full of vitality and extreme sensitivity. She displays maturity in depth of expression and technical ability. With ease she shows highly rhythmic passages and lyrical lines."

Süddeutsche Zeitung Sept. 1992

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