

Enfantines I



Katherine Day *piano*

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Music for solo piano written to be listened to or performed by children.

Otto Joachim

Twelve-tone pieces for children

- 1 - Plastic Soldier
- 2 - March
- 3 - Timmy, the dog
- 4 - Gossip
- 5 - King Neptune
- 6 - I am tired
- 7 - Bless you
- 8 - Full Moon
- 9 - Snowy Morning
- 10 - Catch
- 11 - Caught (or almost)
- 12 - Mirror Canon

Ernst Krenek

Twelve Short Piano Pieces Op.83

- 13 - Dancing Toys
- 14 - Peaceful Mood
- 15 - Walking on a Stormy Day
- 16 - The Moon Rises
- 17 - Little Chessmen
- 18 - A Boat, Slowly Sailing
- 19 - Streamliner
- 20 - Glass Figures
- 21 - The Sailing Boat, Reflected in the Pond
- 22 - On the High Mountains

- 23 - Bells in the Fog
- 24 - Indian-Summer Day

Enrique Granados

Escenas Poéticas

Book 1

- 25 - Berceuse
- 26 - Eva y Walter
- 27 - Danza de la Rosa

Book 2

- 28 - Recuerdo de paisajes lejanos
- 29 - El Angel de los claustros
- 30 - Canción de Margarita
- 31 - Sueños del poeta

Wolfgang Amadeus Mozart

Wiener Sonatina N.2 in A Major

- 32 - Movement I - Allegro
- 33 - Movement II - Allegretto (Minuet and Trio)
- 34 - Movement III - Adagio
- 35 - Movement IV - Allegro

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This album of piano music was born out of the challenges I faced in my teaching practice. While teaching exam pieces, I found that students lacked access to truly great recordings of certain works. Performers often seemed to view these pieces as “lesser” works and therefore gave them less attention. However, I believe that every piece of music deserves to be played with passion and artistry. This album aims to provide beautiful recordings of these often-overlooked works, giving them a greater chance of being performed and appreciated around the world.

Similarly, when teaching serial composition to high school students, I turned to the miniatures of Otto Joachim and Ernst Krenek as exemplary works. Yet, I found myself dissatisfied with any available recordings, often resorting to demonstrating the pieces myself during lectures. This led me to explore complete works and record this collection of music.

In this album, I have strived to capture the essence of each piece and tell its unique story. I have given my all to tone colour, pedalling, phrasing, and voicing, treating each piece as if it were the greatest work by the greatest composer. I wanted to avoid the “just get through it” attitude so prevalent in many recordings and the harsh, brutalist sound often applied to 20th-century music.

Every piece of music has a story to share, and I believe it is our duty as performers to give our all to every piece we play. Modelling is the most effective way to educate our students. With this album, I hope to inspire piano teachers, their students, and other pianists to create exceptional recordings of works that deserve more recognition.

German-Canadian composer **Otto Joachim** experimented with many different genres of 20th century composition techniques including electronic music. His *12 twelve-tone pieces for children* were completed in 1959 and remain examples of precise serialist composition modelled after the earlier masters Schoenberg, Webern and Berg. Each of the miniatures in this set manages to remain faithful to serialist composition techniques – the mirror canon a genius nod to Mozart – whilst also capturing the essence of its title. Throughout, the composer manages to capture sweetly idyllic moments of childhood innocence within a completely atonal framework. These pieces are fantastic pieces for children to learn to play.

The *Twelve short piano pieces* by Austrian-American conductor, composer, and educator **Ernest Krenek**'s predate Joachim's by 21 years, and it wouldn't be drawing much of a long bow to suggest that the younger composer was inspired by this set, particularly in choosing programmatic titles and striving to create the sound world of those titles. The effort to perfectly paint the sound of the work's title is particularly evident in *Streamliner*, which copies the clangour of a mid century diesel train. In these pieces, Krenek's approach to serialist technique is less strict than that of Joachim's, but his approach to piano technique is more suited to intermediate to advanced pianists. Both these sets of 12 tone miniatures are ideal pieces to demonstrate and teach serial composition techniques.

Most famed for his opera and piano suite *Goyescas*, Pantaleón Enrique Joaquín Granados Campiña – Spanish composer and pianist known as **Enrique Granados** – completed these two volumes of poetic scenes in 1912. Granados' compositional style remained largely unaffected by the avant garde of the time, being firmly rooted in the late Romantic Spanish idioms of Albeniz and de Falla. Many of the numbers from

Goyescas are included in higher grade exam lists and his *Cuentos de la Juventud* (*Stories of the Young*), Op.1, can be found at the other end of the learning spectrum in lower grades. The third piece in *Escenas Poéticas – Danza de la Rosa* – is an intermediate piece and appears on grade 5 exam lists.

There are 6 *Wiener Sonatinen* – all arrangements by Mozart of his wind divertimenti. Known for his approximately 800 compositions in numerous genres, **Wolfgang Amadeus Mozart** was a prolific composer and arguably the most significant figure of the Classical era. Known and loved for his stage works, the listener can often hear the farce and drama of his operas spilling into the writing of his abstract works. Mozart's minuets are firmly steeped in dance traditions and his slow movements exude the sentimentality of his reflective arias like *Dove Sono*. It is important to direct the student towards Mozart's operas as a listening exercise to understand the drama and narrative in his writing.

Artist Katherine Day's profound interpretations and carefully sculpted intimate sound worlds touch on the infinite and timeless. Her path is that of weaving disparate works with a common narrative, spotlighting the unusual along the way. This is reflected in the repertoire chosen specifically for this disc, where the theme is instructional pieces for young people.

Katherine's love of theatre, new music, and vocal music, has seen her perform in countless art song and operatic performances. She has appeared with singers Margaret Haggart, Shu Cheen Yu, Helen Noonan, Jan Friedl, Bradley Cooper, Michael Smallwood, David Hobson, and Alteouise DeVaughan. She has been involved in premieres of operas by Angus Grant (Contact: A Netball Opera), Martin Friedel (Operatic event for skyscraper), and Richard Mills (The Pied Piper).

She has won numerous awards across solo, art song, chamber and online digital content. These include the Victorian College of the Arts Concerto Competition, the Victorian Liederfest Accompanist Award, and a NSW Creative Kids Digital Content Grant.

Festival appearances include: the Melbourne Comedy Festival, the Melbourne Fringe Festival, the Apollo Bay Music Festival, the Australian Flute Festival, the Melbourne International Brass Festival, the Castlemaine Music Festival and the 2016 Satie Festival in

Canberra which received national coverage on ABC TV.

Katherine has toured Australia many times as a collaborative pianist and soloist. As an orchestral pianist, Katherine was Principal Pianist with the Canberra Symphony Orchestra for three years, performing in Nigel Westlake's Oboe Concerto with Diana Doherty, and playing the celeste solo in Matthew Hindson's The Stars Amongst Us All.

Her concerto repertoire includes: the Grieg Concerto in A minor; Mozart Concerto in D minor; Ravel Concerto for Left Hand; Gershwin Rhapsody in Blue and Concerto in F; F. X. Mozart Concerto in E flat; and Beethoven Concertos 1, 3 4 and 5. As a recital pianist, Katherine has been welcomed into many recital series around Australia, including the Montague Visiting Artists, Sapphire Coast Music Society, and St Stephen's lunchtime concerts.

This is Katherine Day's first solo album but she can also be heard on other Move albums with soprano Shu-Cheen Yu and low flautist Peter Sheridan. She can also be heard on recordings for ABC Classic FM and 3MBS FM. Visit katherinedaypianist.com.au for more details, future appearances and recordings.

"Poulenc's 'Nocturne No.8' was performed by Day with incredible sensitivity and control. ... Day effortlessly conjured a kaleidoscope of magical sounds at the piano ..."

~ Dante Costa City News

