



7th AUSTRALASIAN PIANO PEDAGOGY CONFERENCE
THE NATIONAL WINE CENTRE
THE BUSBY HALL
TUESDAY 12 JULY 2005 AT 7.30PM
WELCOME RECEPTION AND OPENING OF CONFERENCE
PIANO RECITAL
BY
BENJAMIN MARTIN

SUITE NO. 1 IN A MINOR	HANDEL
PRELUDE	
ALLEMANDE	
COURANTE	
GIGUE	
7 WALTZES	CHOPIN
OP. 18 IN Eb	
OP. 34 NO. 1 IN Ab	
OP. 34 NO. 2 IN A MINOR	
OP. 34 NO. 3 IN F	
OP. 42 IN Ab	
OP. 64 NO. 1 IN Db	
OP. 64 NO. 2 IN C# MINOR	
PAVANE POUR UNE INFANTE DEFUNTE	RAVEL
SONATA NO. 3 IN A MINOR	PROKOFIEV



**7th AUSTRALASIAN PIANO PEDAGOGY CONFERENCE
ELDER HALL**

**WEDNESDAY 13 JULY 2005 AT 1.00PM
LUNCHOUR PIANO RECITAL
BY
THOMAS HECHT**

**PIANO SONATA (1939 – 41)
VIVACE
ANDANTE SOSTENUTO**

COPLAND

**IBERIA, BOOK 1
EVOCATION
EL PUERTO
CORPUS CHRISTI A SEVILLE**

ALBENIZ

7th AUSTRALASIAN PIANO PEDAGOGY CONFERENCE

Alexander Hanysz

4:45 p.m, Wednesday 13th July

Musica ricercata (1951–1953)

György Ligeti (1923–)

- I. *Sostenuto—Misurato—Prestissimo*
- II. *Mesto, rigido e cerimoniale*
- III. *Allegro con spirito*
- IV. *Tempo de Valse (poco vivace - « à l'orgue de Barbarie »)*
- V. *Rubato. Lamentoso*
- VI. *Allegro molto capriccioso*
- VII. *Cantabile, molto legato*
- VIII. *Vivace. Energico*
- IX. (Béla Bartók in memoriam) *Adagio. Mesto—Allegro maestoso*
- X. *Vivace. Capriccioso*
- XI. (Omaggio a Girolamo Frescobaldi) *Andante misurato e tranquillo*

Variations on a theme of Béla Bartók (2004)
première performance

John Polglase (1959–)

- Thema, Bagatelle no. 6*
- Variation 1. *Ben ritmato*
 - Variation 2. *Molto rubato e espressivo*
 - Variation 3. *Animato poco capriccio*
 - Variation 4. *in modo di sinfonia*
 - Variation 5. *Brioso, alla marcia*
 - Variation 6. *Like a lullaby*
 - Variation 7. *in modo di fantasia, quasi improvvisando*
 - Variation 8. *Reprise*

programme notes overleaf

Musica ricercata (1951–1953)

György Ligeti

The composer writes:

Musica ricercata is a youthful work from Budapest, still deeply influenced by Bartók and Stravinsky. The first piece contains only two tones (along with their octave transpositions); the second, three tones; and so on, so that the eleventh piece (a monotonous fugue) uses all twelve pitches. A severe, almost noble piece, hovering between academic orthodoxy and deep reflection: between gravity and caricature.

Although Ligeti is now dismissive of his youthful efforts, these pieces are a fascinating microcosm of ideas that he was to develop in his orchestral works. The contrasting elements that he was to refer to as ‘clocks and clouds’ are already present—the ‘clocks’ most clearly portrayed in the rhythmic drive of the opening piece; and the ‘clouds’ in the last piece, which shows his first steps towards ‘micropolyphony’: dense contrapuntal textures in which the individual voices are scarcely distinguishable.

Many of the pieces contain clear borrowings from Bartók (especially from several of the opus 6 Bagatelles), and there are hints of Stravinsky, Prokofiev and others, but the cycle as a whole is infused with Ligeti’s distinctive sense of humour, and displays a much more personal voice than his own remarks would suggest.

-- Alexander Hanysz

Variations on a theme of Béla Bartók (2004)

John Polglase

Despite my regular use of high profile piano parts in my chamber music, and despite the urging of friends and colleagues, I had not composed a solo work for piano for more than ten years. Prior to this self imposed exile from the instrument upon which I trained, my last piano piece was the large scale and demanding sonata *Quiet This Metal*.

That changed in 2003/4 when I began a series of Preludes and Sonatas inspired by the fecund output of Domenico Scarlatti. The plan was to compose a short set of three, but so far there are twelve and there's no sign of stopping there. As well as these, a set of *Three Laments* appeared, and also this set of variations based on the Bagatelle opus 6 number 6 of Béla Bartók.

For me this little Bagatelle shows all the elegance and inventiveness I love about so much of Bartók’s music, and its beguiling simplicity makes it an ideal subject for variation. Each of the variations is self contained and refers to the theme in its own way, echoing styles from a dramatic march to a gentle lullaby; sometimes it is obvious where the theme is, other times only the bare outline or shape remains.

-- John Polglase



**7th AUSTRALASIAN PIANO PEDAGOGY CONFERENCE
ELDER HALL**

**WEDNESDAY 13 JULY 2005 AT 8PM
"YAMAHA FUTURE KEYBOARDS"**

PARIS DOWNES

**"REFRACTOR"
(USING YAMAHA C7 DISKLAVIER GRAND)**

LUKE HARRALD

GABRIELLA SMART

"TRACES"

TAN DUN

"THROUGH GLASS"

TRISTRAM CARY

INTERVAL

MARNIE ANDERSON AND BEN BISHOP

**DEMONSTRATION PERFORMANCES USING YAMAHA CLAVINOVA,
DISKLAVIER AND OTHER KEYBOARDS**

Paris Downes is an Honours student at the Elder School of Music, studying piano performance with David Lockett. He is also a busy chamber music player interpreter having performed with many fine musicians such as James Cuddeford, Natusko Yoshimoto and Mark Walton. As a specialist in new music he has been resident pianist of the ACME New Music Ensemble since 1996 and has premiered works by such composers as David Harris and the Indonesian composer Slamet Sjukur. In 2002 he was invited to lecture and perform at the Composers' Workshops during the International Guitar Festival in Darwin and has also appeared in the Barossa, Adelaide and Melbourne Festivals.

Luke Harrald is currently completing his PhD in Music Composition and lectures part-time in Music Technology at the Elder School of Music. Current works focus on the unpredictable performance situations that allow for musical 'emergence'. Essentially, complex musical results are produced through the implementation of simple local rules – much like the flocking behaviour of birds.

Luke Harrald's "REFRACTOR" was written in 2002 for Stephen Whittington and explores the use of differing temporal systems by the simultaneous layering of metered and un-metered material. Originally conceived as a work for solo piano and electronics, it is effective as a two-piano work where the antiphonal effects are brought more strongly into contrast. The material itself is a large crab-canon where the pitches and durations are reflected between the two piano parts by the use of compositional mirrors. This results in strange dynamic balances as the counterpoints appear and disappear like off-phase waveforms. The title refers to the optional use of ring modulators which heighten the drama of this interesting soundscape.

Gabriella Smart is a passionate exponent of contemporary music, and has given award-winning premieres of Australian compositions. She has performed in major Australian festivals; most recently she performed recitals in the Melbourne International Festival and at La Cité Internationale des Arts in Paris. Gabriella returned to the 2004 Ten Days on the Island Festival in Tasmania, after her critically acclaimed performances there during the 2002 festival. Gabriella studied with Eleonora Sivan and is grateful for Eleonora's continued inspiration and guidance. She is the recipient of various awards and fellowships. Her 1998 solo debut at the International Barossa Music Festival won a Sounds Australia award for best performance of an Australian work, and she has since enjoyed repeat appearances at the festival. In 2002 she was awarded a Fellowship from the South Australian Government. Gabriella has performed widely throughout Australia, France and China, promoting the works of Australian composers. In April 2005 she toured Australia and China with 'Chinese Whispers', a solo piano and dance duo production, giving premieres of works by eminent Australian and Chinese composers. Gabriella teaches piano at the Elder School of Music. She has recorded a CD under the Move Records label.

Tan Dun – TRACES

Tan Dun's repertoire spans the boundaries of classical, multimedia, Eastern and Western music traditions. His latest work, *Secret Land for Orchestra and Twelve Violoncelli* for the Berlin Philharmonic and Sir Simon Rattle was premiered in June 2004 in Berlin. Tan Dun's current commissions include a new opera for the Metropolitan Opera and James Levine in December 2006. As a conductor he has led many of the world's leading orchestras. Based in New York, Tan Dun was born in Simao, China. Having served as a rice-planter and performer of Peking Opera during the Cultural Revolution, he later studied at Beijing's Central Conservatory. He holds a doctoral degree in musical arts from Columbia University of New York. *Traces* was commissioned by the Concert Artists' Guild in 1989. It evokes the symbiotic relationship between silence and sound, stillness and movement. The genius of the work lies in the clarity of its architectural landscape.

Tristram Cary, born 1925 in Oxford, was a pioneer of electronic music from the late forties, and for many years made his living as a composer of both instrumental and electronic music for films, theatre, radio and TV. He came to Australia in 1974 to teach composition and build up the electronic music studio at Adelaide University, returning to freelance life in 1986 but continuing to live in Adelaide and becoming an Australian citizen in 1990. In 1991 he was awarded the OAM for services to Australian music.

Cary's many instrumental and electronic concert works, and some which combine both, have been performed and broadcast all over the world, and a selection covering 40 years of his electro-acoustic work was released on the Tall Poppies label in 2000 (TP139). Other CDs include a solo album with music from five of his feature films, and a concert suite based on his music for the Ealing comedy *The Ladykillers* which won Gramophone Magazine's award for Best Film Music recording of 1998 in the UK. BBC Worldwide have recently released a double album of Cary's music for early Dr. Who serials (*Devils' Planets*, WMSF 6072-2).

Tristram Cary's *THROUGH GLASS* for Piano and Pre-recorded playback (1998) *Through Glass* was commissioned and first performed by Gabriella Smart in 1998. The electronic part which is played in and added to the live piano contains pianolike sounds which contrast with the live instrument as well as having an acoustic similarity with it. The title compares the modified piano sounds with the slightly distorted effect given to objects when viewed through most grades of window glass. The piece is therefore a kind of duet between real and slightly unreal pianos.

TC



7th AUSTRALASIAN PIANO PEDAGOGY CONFERENCE
ELDER HALL
THURSDAY 14 JULY 2005 AT 1.00PM

LUNCHEON TWO-PIANO RECITAL
BY

ROY HOWAT AND WENDY HISCOCKS

THREE IRISH AIRS

Buttermilk Point
The Bard of Lisgoole
Humours of Carrick

JOAN TRIMBLE

TWO JAMAICAN STREET SONGS

ARTHUR BENJAMIN

JAMAICAN RUMBA

ARTHUR BENJAMIN

TROIS VALSES ROMANTIQUES

EMMANUEL CHABRIER

FROM SAN DOMINGO

ARTHUR BENJAMIN

CARIBBEAN DANCE

ARTHUR BENJAMIN

DANSE MACABRE
(2-piano version by the composer)

CAMILLE SAINT-SAËNS



7th AUSTRALASIAN PIANO PEDAGOGY CONFERENCE
ELDER HALL

Happy 100th Birthday, Harold Arlen

TONY CARAMIA, piano

featuring

CHARMAINE JONES, vocals

8pm, Thursday, July 14, 2005

Rhythmic Moments (1928)	Harold Arluck
Get Happy <i>from</i> 9:15 Revue; opened February 11, 1930	Lyrics by Ted Koehler
Between The Devil And The Deep Blue Sea <i>from</i> Rhyth-mania; opened March, 1931	Lyrics by Ted Koehler
I've Got the World on a String <i>from</i> Cotton Club Parade; 21st Edition; opened October 23, 1932	Lyrics by Ted Koehler
I Love A Parade <i>from</i> George White's Music Hall Varieties; opened November 22, 1932	Lyrics by Ted Koehler
It's Only A Paper Moon <i>from</i> The Great Magoo; opened December 2, 1932	Lyrics by Billy Rose & E.Y. Harburg
Stormy Weather <i>from</i> Cotton Club Parade; 22nd Edition; opened April 6, 1933	Lyrics by Ted Koehler
Let's Fall in Love <i>from</i> Let's Fall in Love; released 1934	Lyrics by Ted Koehler
As Long as I Live <i>from</i> Cotton Club Parade, 24 th edition; opened March 23, 1934	Lyrics by Ted Koehler
If I Only Had A Brain <i>from</i> The Wizard of Oz; (released August, 1939)	Lyrics by E.Y. Harburg

Intermission

American Minuet (1939)

Blues In The Night (arr. Cy Walter, 1954)
from Blues in the Night; released December, 1941

Lyrics by Johnny Mercer

That Old Black Magic
from Star Spangled Rhythm; released December, 1942

Lyrics by Johnny Mercer

One For My Baby
from The Sky's the Limit; released September, 1943

Lyrics by Johnny Mercer

Come Rain or Come Shine
from St. Louis Woman, opened March 30, 1946

Lyrics by Johnny Mercer

Any Place I Hang My Hat is Home
from St. Louis Woman

Lyrics by Johnny Mercer

The Man That Got Away
from A Star is Born, released October, 1954

Lyrics by Ira Gershwin

A Sleepin' Bee
from House of Flowers; opened December 30, 1954

Lyrics by Truman Capote & Harold Arlen

Over The Rainbow

Sincere thanks for this Rainbow of Gifts:

S.A. Music Co.

Sam Arlen, President

Sharon Zak Marotta, Esq., Head of Business Affairs

Executive Director of the Harold Arlen Centennial

Joe Lauro

Historic Films; Greenport, NY

Library of Congress: on-line Wizard of Oz Exhibition; Frank Evina, Curator

The **Margo Feiden Galleries** LTD., NY, NY. Exclusive representatives of Al Hirschfeld Art

Johnny Mercer Song Database (2004), Popular Music Collection, Special Collections Department, Georgia State University Library.

www.haroldarlen.com

www.haroldarlen2005.com

Somewhere Over the Rainbow (DVD) WinStar Home Entertainment #WHE73047

The Harold Arlen Songbook; Hal Leonard Publications ISBN #0-88188-425-1

Jablonski, Edward. *Harold Arlen: Rhythm, Rainbows, and Blues*. Boston: Northeastern University Press, 1996

Jablonski, Edward. *Harold Arlen: Happy with the Blues*. New York: Doubleday & Co. 1961



**7th AUSTRALASIAN PIANO PEDAGOGY CONFERENCE
ELDER HALL**

**FRIDAY 15 JULY 2005 AT 1.00PM
LUNCHOUR PIANO RECITAL
BY
GRAHAM FITCH**

**HOMMAGE À RAMEAU
(from *Images* - 1st book)**

CLAUDE DEBUSSY (1862-1918)

SUITE IN A MINOR

JEAN-PHILIPPE RAMEAU (1683-1764)

Allemande; Courante; Sarabande, "Les Trois Mains", "Fanfarinette", "La Triomphante", Gavotte and Six Variations



**7th AUSTRALASIAN PIANO PEDAGOGY CONFERENCE
ELDER HALL**

**FRIDAY 15 JULY 2005 AT 8PM
SOLO PIANO RECITAL
BY
ROY HOWAT**

- | | |
|--|--------------------------|
| 3 Pieces (c. 1889)
Ballabile; Caprice; Feuillet d'album | Emmanuel Chabrier |
| Thème et variations, op. 73 | Gabriel Fauré |
| The Piper at the Gates of Dawn
Prelude; Nocturne; Caprice; Finale (première of new version, 2003) | Wendy Hiscocks |
| Tarantella (2001) | Wendy Hiscocks |
| - Interval - | |
| À la manière de ...
1) Borodine; 2) Chabrier | Maurice Ravel |
| From Pièces pittoresques
Mélancolie; Idylle | Emmanuel Chabrier |
| From Preludes (books 1 & 2):
General Lavine-excentric; La fille aux cheveux de lin;
La sérénade interrompue; La Cathédrale engloutie; Feux d'artifice | Claude Debussy |
| Three pieces
Song of the Fir Tree; The Joker; Railroad rhythm | Billy Mayerl |



**7th AUSTRALASIAN PIANO PEDAGOGY CONFERENCE
HARTLEY CONCERT ROOM**

**SATURDAY 16 JULY 2005 AT 11.15AM
PIANO RECITAL
BY
STEPHEN SAVAGE**

3 KLAVIERSTÜCKE OP. 11

SCHOENBERG

SONATA NO. 2

TIPPETT

MASQUES

DEBUSSY

D'UN CAHIER D'ESQUISSES

DEBUSSY

L'ISLE JOYEUSE

DEBUSSY