

# IL MAESTRO E LO SCOLARE



Piano Duets for Teacher and Pupil  
from Haydn to Stravinsky and beyond

## ANTHONY GRAY

and his students

# IL MAESTRO E LO SCOLARE: Music for Teacher and Student

## ANTONY GRAY (Il Maestro) with his students as named below...

### CD/set 1

Émile Paladilhe (1844-1926)

- |   |   |      |
|---|---|------|
| 1 | Petit Carillon (1904)<br><i>with Henry Samii Pour</i> | 1:50 |
|---|---|------|

Franz Joseph Haydn (1732-1809)

- |   |  |      |
|---|--|------|
| 2 | Il Maestro e lo Scolare (1778)<br><i>with Daniel Costa Matos</i> | 9:00 |
|---|--|------|

Carl Czerny (1791-1857)

Zwei Romanzen, Op. 111 (c.1825)

- |   |  |      |
|---|--|------|
| 3 | No. 1 in G minor                                 | 1:33 |
| 4 | No. 2 in E flat major<br><i>with Joe McGrail</i> | 2:44 |

Moritz Moszkowski (1854-1925)

Le maître et l'élève, Op. 96 (1920)

- |    |   |      |
|----|---|------|
| 5  | I. Prologue in C major<br><i>with Maceo Joseph</i>          | 1:30 |
| 6  | II. Moment musical in C minor<br><i>with Nickush Bhudia</i> | 1:20 |
| 7  | III. Mélodie in E flat major<br><i>with Victor Gituanja</i> | 1:46 |
| 8  | IV. Air de Ballet in G minor<br><i>with Maceo Joseph</i>    | 1:37 |
| 9  | V. Arabesque in B flat major<br><i>with Giffle Scott</i>    | 2:10 |
| 10 | VI. Berceuse in D major<br><i>with Harry Elliott</i>        | 1:50 |
| 11 | VII. Valse in A major<br><i>with Charles Gibson</i>         | 1:29 |
| 12 | VIII. Tarantelle in C major<br><i>with Henry Samii Pour</i> | 1:13 |

CD/set 1 continued

Edouard Lalo (1823-1892)

La mère et l'enfant, Op. 32 (1873)

13	I.	Romance	2:38
14	II.	Sérénade	1:26
		<i>With Arla Albertine</i>	

Leo Ornstein (1895-2002)

Seeing Russia with Teacher (1925)

15	I.	The Old Village Church	0:47
		<i>with Ghapilan Koneswaran</i>	
16	II.	Putting the Wooden Doll to Sleep	1:03
		<i>with Petria Koumis</i>	
17	III.	The Sleighride	0:41
		<i>with Matthew Dominé</i>	
18	IV.	The Prisoners leave for Siberia	0:57
		<i>with Taj Patel</i>	
19	V.	The Carrousel	0:51
		<i>with Akhil Patel</i>	
20	VI.	The Moujik in the Dark Woods	0:48
		<i>with Shan Joshi</i>	
21	VII.	Baba tells an Old Tale	0:46
		<i>with Ijaz Rahman</i>	
22	VIII.	The Cossacks Ride By	0:56
		<i>with Jennika Vadher and Nikita Shikotra</i>	
23	IX.	The Barge on the Dnieper	1:10
		<i>with Sunay Vadher</i>	
24	X.	Holiday in the Village	0:39
		<i>with Sahas Warna</i>	

Enrique Granados (1867-1916), arr. Antony Gray

25	Cuentos de la juventud, Op. 1 - No. 1 Dedicatoria 'A mi hijo Eduardo' (1906)	0:50
	<i>with Christopher Granados (who is related to the composer)</i>	

Jean Roger-Ducasse (1873-1954)

Études à quatre mains pour un commençant, Book 1 (1910)

26	No. 2 Sans lenteur	1:53
27	No. 3 Presque vite	1:10
	<i>with Harry Vincent Robin</i>	

CD/set 1 continued

André Caplet (1878-1925)

Un tas de petites choses dans tous les tons, Cahier 1 (1925)

28	I.	Une petite berceuse	1:20
29	II.	Une petite danse slovaque	1:25
30	III.	Une petite barcarolle	2:35
31	IV.	Une petite marche bien française	3:02
		<i>with Denzel Manyande</i>	
32	V.	Un petit truc embêtant	2:39
		<i>with Able Kpogho</i>	

Florent Schmitt (1870-1958)

Une semaine du petit elfe Ferme-l'Oeil, ou Les songes de Hjalmar, Op. 58 (1912)

33	No. 2	La cigogne lasse	3:46
34	No. 3	Le cheval de Ferme-l'Oeil	1:48
		<i>with Enyi Okpara</i>	

Guy Ropartz (1864-1955)

Petites pièces pour piano à 4 mains pour Gaud (1903)

35	No. 1	Andante	1:44
		<i>with Novell Bruce</i>	
36	No. 2	Lento	1:22
		<i>with Akindu Jayasekera</i>	
37	No. 3	Allegretto	1:00
		<i>with Christina Aquino</i>	

John Carmichael (b.1930)

Steps (2013)

38	Giant Steps	1:31
	<i>with Alex Pavlopoulos</i>	
39	Little Steps	1:32
	<i>with Joseph Marchbank</i>	
40	Dance Steps	0:56
	<i>with Alex Pavlopoulos</i>	

Total playing time CD/set 1:

69:36

CD/set 2:

Rimsky-Korsakov/Borodin/Cui/Liadov/Liszt

Paraphrases (24 variations et 15 petites pièces pour piano sur un thème favori et oblige) (1893)

1	I. 24 Variations and Finale (Cui/Liadov/Rimsky-Korsakov) <i>with Isaac Baden-Powell</i>	6:14
2	Ia. Prélude for the 2 <sup>nd</sup> Edition (Andante) (Franz Liszt) <i>solo by Antony Gray</i>	0:38
3	II. Polka (Alexander Borodin) <i>with Aron Dawit</i>	1:17
4	III. Marche funèbre (Alexander Borodin) <i>with Sephora Dawit</i>	1:30
5	IV. Valse (Anatoly Liadov) <i>with Dominic Ogbechie</i>	1:48
6	V. Berceuse (Nikolai Rimsky-Korsakov) <i>with Dominic Ogbechie</i>	2:23
7	VI. Galop (Anatoly Liadov) <i>with Tex Keen</i>	1:04
8	VII. Gigue (Anatoly Liadov) <i>with Tex Keen</i>	0:37
9	VIII. Fughetta on B-A-C-H (Nikolai Rimsky-Korsakov) <i>with Victor Gituanja</i>	0:40
10	IX. Tarantella (Nikolai Rimsky-Korsakov) <i>with Victor Gituanja</i>	1:25
11	X. Menuetto (Nikolai Rimsky-Korsakov) <i>with Gabriella Costa Matos</i>	0:49
12	XI. Valse (César Cui) <i>with Isaac Baden-Powell</i>	2:10
13	XII. Requiem (Alexander Borodin) <i>with Rishi Patel</i>	2:45
14	XIII. Carillon (Nikolai Rimsky-Korsakov) <i>with Gabriella and Daniel Costa Matos</i>	1:26
15	XIV. Mazurka (Alexander Borodin) <i>with Victor Gituanja</i>	1:25
16	XV. Fugue grotesque (Nikolai Rimsky-Korsakov) <i>with Rishi Patel</i>	0:44
17	XVI. Cortège triumphal (Anatoly Liadov) <i>with Kerubel Shoa</i>	2:01

CD/set 2 continued

Igor Stravinsky (1882-1971)

Three Easy Pieces (1915)

18	I.	March	1:24
		<i>with Shyam Garara</i>	
19	II.	Valse	1:41
		<i>with Anushan Kulendren</i>	
20	III.	Polka	0:45
		<i>with Thelagan Koneswaran</i>	

Michael Blake (b.1951)

From the Stoep: Three Easy Pieces for Piano Duet (2013)

21	I.	Piccolo galoppo	1:42
22	II.	Lontano	3:17
23	III.	Sailor's Piano	2:11
		<i>with Jackson Caines</i>	

Malcolm Williamson (1931-2003)

Travel Diaries, Set 3 (Naples) (1962)

24	No. 2	Ruins of Pompeii	1:08
25	No. 3	Sorrento	1:23
26	No. 4	Mount Vesuvius	1:09
27	No. 6	Statue of St. Christopher	0:44
28	No. 8	Blue Grotto - Capri	1:13
29	No. 9	Tarantella	0:33
		<i>with Oscar Brogdan</i>	

Igor Stravinsky (1882-1971)

Five Easy Pieces (1917)

30	I.	Andante	0:48
		<i>with Dominic Ogbechie</i>	
31	II.	Española	1:11
		<i>with Eliandro Fernandes Pires Goncales</i>	
32	III.	Balalaika	0:56
		<i>with Mustafa Yahya</i>	
33	IV.	Napolitana	1:13
		<i>with Jordan Lambdon</i>	
34	V.	Galop	1:52
		<i>with Jordan Lambdon</i>	

CD/set 2 continued

Bohuslav Martinů (1890-1959)

35      *Avec un doigt* (1930)      0:38  
              *with Denzel Manyande*

Federico Maria Sardelli (b.1963)

36      *Noch ein Wiegenlied* (2011)      3:28  
              *with Simon Weir*

Erik Windrich (b.1960)

37      *Jaggamuffin* (2013)      1:15  
              *with Hayden Graham and Abbas Shallal*

Percy Grainger (1882-1961)

38      *The Immovable Do* (1941)      3:44  
              *with Tex Keen*

39      *Zanzibar Boat Song* (1902)      4:00  
              *with Luke Snow and Yusuf Soeharjono*

40      *Ye Banks and Braes o' Bonnie Doon* (1932)      2:06  
              *with Hermione Poole and Julia Male*

41      *Bridge over the River Kwai March* (after Malcolm Arnold, 1959)      1:12  
              *all parts by Antony Gray*

Joe McGrail (b.1992)

Jazz Duets

42      I.      *Blue moment*      1:44

43      II.      *Ballad (I'll Never be Lonely Again)*      2:15

44      III.      *Freight Train to Fresno*      1:39  
              *with Jumaane Richardson Robin*

Total playing time CD/set 2      74:24

## INTRODUCTION by ANTONY GRAY

Many years ago, when the *Maestro* was himself a *Scolare* in Melbourne, Australia, he (that is, I) was browsing in a rather wonderful music shop (a lost breed now) and came across a lone copy of the *Chopsticks Variations*. Without being quite clear why, and despite having a limited budget at the time, I bought it. On playing it through later on I was delighted by the quality and ingenuity of the music, written as a counterpoint to the *Chopsticks* theme. But what to do with it? The music, by Rimsky, Borodin etc. was marvellous, but the chopsticks theme was in fact integral to the musical fabric, so performance without it was out of the question. But who of my colleagues would put up with playing chopsticks for over thirty minutes? So the book gradually worked its way to the bottom of my music pile and I forgot about it. Later, in the same shop, I came across the *Petites Choses* by André Caplet, a work of such charm, delight and ingenuity that it avoided sinking to the bottom of the pile, but still, what to do with it? Many years later, in London, in a concert of French music, it occurred to me to include some of the Caplet pieces with some of my students playing the easy top part. It was a success, and as I was heading more and more away from freelancing into the comparative security and comfort (and joy!) of teaching, the idea gradually materialised that there may be an album to be made from this repertoire.

Once I started thinking seriously about it, the potential pitfalls became obvious. Would anyone take seriously a recording featuring child beginners, even though that is in fact what the music was specifically written for? However as I started researching additional repertoire to fill up the disc, the idea seemed to take wings, and the quality of innocence and directness brought to the music by the kids made it, for me, come alive. After all this was how the music was conceived, and the small number of these works previously recorded by two professionals (for example the Stravinsky) came to seem stilted and mannered in comparison. However I am certainly not the one to judge the finished product, caught up as I have been in the delight of actually making these discs with all my lovely students. The risks were



obvious. Would the youngsters learn their parts in time? (only one failure in this respect, which is why the Maestro ends up multi-tracking on The River Kwai). Would they go to pieces under pressure when the red light came on? (They didn't). But the further I went with the idea the more convinced I was by it.

Teaching music today, particularly the piano, is a very different thing to what it was maybe only ten years ago, and this is pretty much down to the Youtube video – a (possibly) pernicious invention that fools beginners into thinking they can learn an entire piece of music by watching beams of light come down and hit keys on a screen keyboard. Well, that's my take on it. Some children do seem to learn the beginning of the odd piece, and maybe there are people out there who will go on to become the next generation of superstar pianists by dint of Youtube videos, but I remain unconvinced.

Also – my experience of teaching is based in the state sector and at home. Private schools are, I dare say, a different kettle of fish altogether. Most of the young people I teach have had no known contact with 'classical' music, and are in fact quite shocked to discover that the themes from the Apprentice, or X-factor, are in fact pieces of classical music. Strangely that does not seem to diminish their enjoyment of them. Consequently they have no ambitions to become 'pianists' like perhaps some from similar backgrounds in my generation had. They want to be able to play some pop songs, or some Einaudi for the adventurous amongst them, and are mostly only persuaded to do grade exams by the prospect of gaining UCAS points or GCSE equivalents. While this form of mild blackmail has worked for many of them, it has, in a few cases, caused them to progress to the point where they enjoy both the music and their own skill at playing it.

So where does a project like this, or simply the repertoire itself, fit into the teaching/learning/listening experience? Naturally the prospect of being on a CD galvanised some of the kids involved, and as there were no Youtube videos available (a source of astonishment!) they actually had to read the notes. Result!

There was also the competitive element that came into play, with each student taking ownership of ‘their’ piece, and wanting to perform it really well.

And without the prospect of being on a CD? The sound of four hands on one piano is pretty marvellous, and if two of the hands are playing something relatively difficult, and the other two are easier but completely integral to the music, it seems to be quite satisfying for the owner of the student pair of hands. Some of the repertoire has entered the mainstream of the schools involved, as other students have heard it and want to play it themselves, no CDs in sight.

I was frequently surprised and delighted, both in preparing this recording and subsequently, how musical elements like *rubato* and dynamics came naturally to almost all the students involved without it even being discussed – they just picked it up. Perhaps therefore from a purely pedagogical point of view, there is much to be gained by incorporating this type of four hand repertoire into the programme.

But finally: who could resist the charms of Moskowski’s last work, the acerbic wittiness of Stravinsky’s *Easy Pieces*, Caplet’s beguiling gorgeousness, Haydn’s eponymous divertimento and the new pieces written specially for this project. This is music of a singular nature that really deserves to be listened to as well as played, and enjoyed!

A website dedicated to this project can be found at:  
[piano4hands.co.uk](http://piano4hands.co.uk)

## THE MUSIC

Duets for teacher and student: it seems such an obvious idea that it's odd that it took so long before it was taken up with any enthusiasm. Duets for two students abound, normally of a rather dull nature, which rarely serve to introduce students to the delights of four-hand music. Haydn's eponymous work is perhaps the first to tackle the idea, however he does not use the form of one easy and one more difficult part, but has the bass part demonstrating a passage, to be copied by the upper part, so in effect two parts of equal difficulty. It takes the form of a theme and variations and is in fact Haydn's only work for piano duet.

Carl Czerny is possibly the next composer to have used the idea, although not labelled so explicitly. It seems remarkable that perhaps the most prolific composer in the world, ever, with a vast pedagogical output for every level and literally hundreds of pieces for four or six hands, and even four pianos, should not have thought of the idea of easy and difficult parts together. The two Romances presented here are part of a large collection of four-hand pieces, Op. 111, and would seem to be little studies in *cantabile* playing, in the style of an Italian aria. Each is for one hand only, right and left (it will be obvious which is which!) with an accompaniment for the teacher.

Then in 1873 Edouard Lalo published two little duets dedicated to his son Pierre, 7 years old at the time, presumably to play with his mother – an opera singer who must also have played the piano. They are charming little melodies, with Pierre's part in octaves, and Mrs. Lalo's part not too demanding; they were to become one of Lalo's best selling works, appearing in several arrangements for other forces.

1878 saw the first edition of 'Paraphrases', an initial set of 24 variations and a subsequent set of *Little Pieces* all composed to the Russian version of Chopsticks, which is to be played by 'little people who can play the theme with one finger of each hand' all the way through. It's easy to imagine these pieces being tried out at the regular Friday gatherings of the 'Russian Five' and their friends. And if Russian

composers sometimes have a reputation for lacking a sense of humour, that is definitely not the case here. For the second edition Franz Liszt was moved to contribute his own little 'Variation for the second edition of the marvellous work by Borodin, Cui, Liadov and Rimsky-Korsakov. Their devoted F. Liszt.' He however dispenses with the services of the 'little person'. Liszt wrote his variation on the 28<sup>th</sup> July 1880, but the complete work was not to appear until 1893. (The rather dull 'Bigarrues' by Nikolai Stcherbatcheff which concludes the collection has not been included here.)

Ten years later began the (comparative) explosion of works for teacher and student written in France, although not always by French composers. Some of their names are relatively unfamiliar today, while some are known for one or two works, or, in the case of André Caplet, for orchestrating Debussy. These works, however, show that each composer is worthy of reappraisal. Perhaps the masterwork on this recording is the set of pieces by Caplet. Each piece uses the five notes C D E F G in the top part, while underneath all manner of keys pass by in gorgeous diatonic harmony. Guy Ropartz is another composer who wrote his three pieces for a young relative. Another seven pieces published in the same collection are for two equal players. Roger-Ducasse wrote several books (*Études*) of such duets, each of increasing difficulty, and Florent Schmitt, who published many works for four equal hands, also composed a rather easier set of duets for teacher and student. His Op. 58 however, despite using only five notes for the upper part (different notes for each piece) demands a considerable degree of virtuosity in the use of those notes, especially in the last piece of the set (not recorded here) which anticipates Ravel's *Princess of the Pagodas*. Paladilhe had two hit songs in his career, subsequently satirised by Saint-Saëns, but has now almost completely disappeared from view. His hit songs actually warrant revival, as do his piano duets.

Stravinsky was living in Paris at around the same time, and his two sets of 'Easy Pieces' – one with easy treble, one with easy bass – may have been influenced by the above composers. They are, needless to say, masterworks, and the only pieces

in this genre to have become well known, although this is perhaps because, ever one to grasp a financial opportunity, Stravinsky subsequently arranged all eight pieces into two suites for small orchestra.

At the end of his life Moszkowski was also living in Paris, his performing career finished due to neurological problems, and his income greatly reduced due to having sold the copyrights of his best selling works outright. He carried on teaching and composing, although allowing the musical developments of the twentieth century to bypass him completely. As a pianist he may have known and been inspired by Haydn's work of the same name, but rather than a set of variations, Moszkowski wrote eight delightful character pieces, very much in the salon style he had cultivated throughout his life. They are dedicated to Mademoiselle Diane de Rothschild, possibly one of his aristocratic pupils. Martinů also spent much of his early life in France, where he had moved from his native Czechoslovakia, and his delicious little foxtrot, all 37 seconds of it, rounds off the French contribution.

Another Russian (who became an American) to explore the genre was the maverick Leo Ornstein. A composer of screeching modernism and ferocious technical difficulty, he here creates ten charming one-page postcards of Russian scenes, which could almost have been written by Tchaikovsky.

The Australian Percy Grainger was perhaps the most ardent advocate, and in fact precursor, of Hindemith's concept of 'gebrauchsmusik' – music that was designed to be useful. Grainger's compositional output was perhaps not as great as some, but his catalogue is swollen exponentially by the number of versions in which most of his pieces exist. Versions for all imaginable combinations of voices and instruments, versions where one can take a part from one version and play it with another, or pieces where one can more or less do what one likes depending on the forces available. *The Immovable Do* is an example of this practicality. Grainger was very fond of the harmonium, and was annoyed to discover, at some time in 1941, that his instrument had developed a technical issue causing the high C to jam (C=Do). Ever practical, he decided the only thing to do was to write a piece for the

harmonium that required the C to sound throughout, and the *Immovable Do* was the result. It was later arranged for piano, with the C to be played continuously if someone (a student for example) was available to play it, and for orchestra. Three of Grainger's works for six hands are also included here, the student parts being of various levels of difficulty. Interestingly, the *Zanzibar Boat Song* is one of the few Grainger works to exist only in this version.

Malcolm Williamson was another Australian musician greatly concerned with the importance of music in an educational environment. He wrote many works involving children, most notably his *Cassations*, and a number of operas and other works for children. He also wrote five sets of 'Travel Diaries' for solo piano of increasing levels of difficulty, and included in the third set, *Napoli*, six pieces to be played with teacher.

Federico Maria Sardelli is best known as a specialist baroque conductor, and has written numerous concertos for various instruments in a style indistinguishable from that of Vivaldi. However in 2011 he wrote a *Lullaby* for piano-three-hands, all on white notes, in a style quite different from, but equally delightful to his other works. Although not specifically stated as being for teacher and student, the part for the lower two hands is considerably more demanding, despite the absence of black notes, than the part for the top hand.

We are all extremely grateful to Michael Blake, John Carmichael, Joe McGrail and Erik Windrich, who have all written pieces especially for this recording, Blake writing the first of two sets inspired by Stravinsky. McGrail opts for the student in the treble, Carmichael in the bass and Windrich has a student on either side of the Maestro.

It is a real shame that much of this music is unlikely ever to appear in the concert hall – it is unlikely that one member of a professional piano duo is going to volunteer to play *chopsticks* all night, so this recording represents perhaps the only way to enjoy this delightful music, in 'authentic' performances.

Antony Gray

Recorded at St. Augustine's Church, Kilburn, London in September 2014  
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Sound engineer: Morgan Roberts  
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# GLI SCOLARI







Enyi



Shyam

Taj

Sunay

Jennika &  
Nikita



Akhil



Thelagan

Shan



Matt

Ria



Jumaane



Nowell



Sahas



Maceo



Joseph



Jordan



Abbas



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Kerubel



Julia &  
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## IL MAESTRO





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