

TREVOR BARNARD

A Piano Odyssey



A journey through piano music from J.S. Bach
to the late 20th century

A PIANO ODYSSEY: TREVOR BARNARD

1.	J.S. Bach	Two Part Invention No. 1 in C major, BWV 772	[1:30]
2.	F. Schubert	Moment Musical in F minor, D.780 no. 3	[1:46]
3.	L. van Beethoven	Bagatelle in A flat major, op. 33 no. 7	[2:01]
4.	F. Mendelssohn	Lied ohne Worte in E major, op. 19 no. 1	[2:41]
5.	R. Schumann	Arabesque, op. 18	[6:40]
6.	F. Chopin	Fantaisie-impromptu in C sharp minor, op. 66	[6:00]
7.	F. Chopin	Polonaise in A major, op. 40 no. 1	[5:54]
8.	E. Grieg	'Little Bird' - from <i>Lyric Pieces</i> , op. 43	[1:40]
9.	E. Grieg	'Erotikon' - from <i>Lyric Pieces</i> , op. 43	[2:45]
10.	S. Rachmaninov	Prelude in C sharp minor, op. 3 no. 2	[4:19]
11.	C. Debussy	'The Snow is Dancing' - from <i>Children's Corner</i>	[3:04]
12.	I. Albéniz	Tango - No. 2 from <i>España</i> , op. 165	[3:04]
13.	B. Bartók	In Dorian Mode - from Volume 1, <i>Mikrokosmos</i>	[1:03]
14.	B. Bartók	Dance in Bulgarian Rhythm No. 6	
		- from Vol. 6, <i>Mikrokosmos</i>	[2:10]
15.	G. Gershwin	Prelude No. 2	[3:40]
16.	M. Sutherland	Chorale Prelude: "Herzliebster Jesu" (1935)	[2:33]
17.	M. Sutherland	Chorale Prelude: "Jesu, Meine Freude" (1935)	[3:00]
	P. Sculthorpe	Sonatina (1954)	[6:41]
18.		<i>Movement I</i>	[2:17]
19.		<i>Movement II</i>	[2:38]
20.		<i>Movement III</i>	[1:46]
21.	N. Butterley	Arioso (1960)	[2:28]
22.	N. Butterley	Comment on a Popular Song (1960)	[1:16]
23.	M. Bertram	'Kinetic' - No. 3 from <i>Five Pieces</i> (1984)	[4:32]
24.	T. Dargaville	Night Song (1997)	[4:47]
25.	F. Werder	'Spring' - No. 2 from William Blake's <i>Songs of Innocence and Experience</i> (1985)	[3:00]
Total Playing time			[76:47]

A Piano Odyssey

In the mid 1970s the World Record Club, now sadly no more, brought out my solo album titled *An Introduction to Piano Music*. The LP included 12 composers that ranged from J.S. Bach to the contemporary Australian composer, Peter Sculthorpe.

This CD includes all the works from that WRC album plus an extra six composers, Grieg and five more Australians. This was intentional on my part because I wanted to not only pay tribute to the rich musical culture that Australia reflects but also, on a personal note, to show a sense of gratitude to a country that has provided me with many professional opportunities during the second half of my lifetime.

The piano is perhaps the most popular and most utilised musical instrument of modern times. It has attracted innumerable composers of distinction to write for it and has, by far, the largest solo repertoire of all. Though some of this repertoire is of inferior quality, there is still sufficient to out-pace in numerical terms all other instruments.

The compositions on this CD encompass the evolution of the piano repertoire, 274 years to be precise, and further show the wide-ranging diversity of the different styles that occurred during that long period. Many of the chosen works are already long-time favourites, and it is hoped that the less familiar pieces will appeal in their own way and in due course become equally as established in the hearts of the listener.

You will re-discover Bach's purity of style, the delicacy of Schubert, and the dramatic excitement of Beethoven. Mendelssohn's tender lyricism is followed by the seemingly effortless grace of Schumann and the romantic ardour of Chopin. The evocative nationalism of Grieg is followed by the 'inevitability' of Rachmaninoff and the peerless impressionism of Debussy. There is the warm Iberian spaciousness of Albéniz. In stark contrast Bartók's expressive and rhythmically majestic qualities make a marked impact, yet, in coming next, the contrast of Gershwin's *Prelude No. 2*, with its highlighting of the 'blues' interval, is no less effective in its own way.

The Australian segment opens with the two noble Chorale Preludes of Margaret Sutherland that won her the 1935 Australian Broadcasting Commission's composers' competition, adjudicated by John Ireland. Next, composed in 1954, there is the three-movement Aboriginal *Sonatina* of

Peter Sculthorpe with its severe-sounding bitonality, a work that attracted international attention when the composer was only 26.

One of Australia's most established and respected composers, Nigel Butterley, contributes two widely contrasting pieces yet both were written in the same year, 1960. The *Arioso* is a gentle and affectionate tribute to his piano teacher, Frank Warbrick, but the following *Comment on a Popular Song* shows an aggressive version of the famous *Click go the Shears* that reflects the composer's "irritating" opinion of the original melody.

Michael Bertram is English-born, yet has spent most of his life in Australia. His *Kinetic*, no. 3 of *Five Pieces*, makes a brilliant contrast to the previous piece by its clever use of minimalism. As yet another marked contrast, Tim Dargaville then gives a highly spacious and tragic interpretation of the famous bushranger Ned Kelly's last hours before his hanging in *Night Song*.

Finally, in this odyssey of the piano, we come full circle with the atonalism of the German born, Felix Werder. In contemporary form he brings the much-loved poetry of William Blake alive in his freely-conceived version of *Spring* from the *Songs of Innocence and Experience*.

Notes © 2007 Trevor Barnard partly based on original LP notes by David Hill

Brief Biographical Notes on the Australian Composers

Bertram, Michael (b. 1935): Born in England, his early musical education was gained as a choirboy at Lichfield Cathedral. Emigrating to Australia in 1952 his piano development resulted in him twice being a State Finalist in the ABC's Concerto and Vocal Competition. Michael Bertram has composed music in a number of genres. His *Five Pieces for Piano*, of which No. 3 is featured on this CD, are dedicated to Trevor Barnard.

Nigel Butterley (b. 1935): Trained at the New South Wales Conservatorium, he was later a student of Priaux Rainier in London. Influenced in his early training by a variety of sources, including Bartók, Hindemith and Shostakovich, he was later the recipient of distinguished awards that included the Italia Prize (1966), the Order of Australia, the Australia Council Composer's Fellowship and an honorary D.Mus from the University of Newcastle, New South Wales.

Tim Dargaville (b. 1962): Has emerged as one of the most dynamic voices in recent Australian contemporary music. Using an eclectic range of styles and media, and conveying a vibrant and innovative perspective, his music is a synthesis of divergent musical traditions. A student of Richard Meale and Keith Humble, Tim Dargaville's music has reached international audiences in both Europe and Asia. In his home country he was awarded the prestigious Jean Bogan award for composition in 1999.

Peter Sculthorpe (b. 1929): Perhaps the foremost of Australian composers, Peter Sculthorpe's early training took place in Melbourne, with his music (that included the *Piano Sonatina*) coming to early international prominence at the ISCM Festival in 1955. Later he studied at Oxford with Rubbra and Wellesz. A particular influence that added to his 'Australianism' was an interest in the indigenous music of East Asia and the Pacific, in particular the static formal quality of Japanese music and the gong sounds of the Balinese gamelan.

Margaret Sutherland (1897-1984): In addition to her own writing, she contributed significantly to the musical and cultural development of Australia, and was a vigorous champion of other compatriot composers. Integrating the influences of Bax (her teacher), Bartók, Hindemith, Ravel and Milhaud she evolved her own distinctive idiom. For her distinguished services to music Margaret Sutherland was awarded an honorary D.Mus from The University of Melbourne in 1969 and the OBE in 1970.

Felix Werder (b. 1922): A German-born composer, he migrated to Australia in his late teens. His musical vocabulary appears to have been drawn from two principal sources; first, the modality and cantillation of Hebrew chant; second, the characteristic expressionism which developed in Central Europe from the 1920s. One of the most respected of Australian composers, his international recognition is reflected by a number of prestigious awards, including the Order of Australia, the Stamitz Prize, the Australia Council Composer's Fellowship, and an honorary D.Mus from The University of Melbourne.

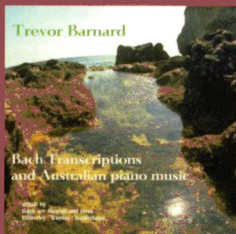
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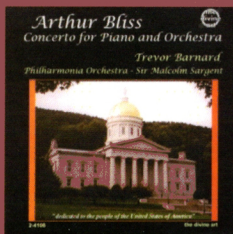
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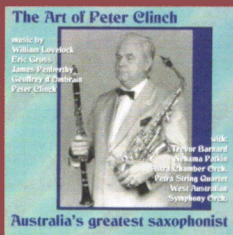
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