



TEAM OF PIANISTS



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BRILLIANT AUSTRALIAN AND INTERNATIONAL PERFORMERS IN HERITAGE SETTINGS

Recognised for consistent presentation of top-class performances, the Team of Pianists is supported by enthusiastic audiences, who treasure the privilege of experiencing excellent performances at close range, often in heritage venues.

The Team and their artists bring audiences into contact with great music, providing a vital sense of connection with the past. Fine solo and chamber

works, chosen specially with particular venues and performers in mind, form the basis of the Team's programmes, exciting listeners' emotions and intellect.

The Team is proud to present some of the best Australian and international artists, those known for their depth of understanding and expression, alongside outstanding younger artists, whose interpretations have not only technical brilliance, but artistic sensitivity also. The Team's concerts offer a special opportunity for audiences and artists to connect with each other, experiencing the wonders of past and present.

We invite you to attend our concerts, to experience an exciting world of real music, as well as to have the opportunity of connecting with great music and musicians, in wonderful places.

Darrin Coote



...closer...better...chamber music as it was intended...

TEAM OF PIANISTS

2021 RIGG BEQUEST CLASSIC MUSIC

Glenfern, East St Kilda
Sunday March 21, 2.00pm and 6.30pm

**Bow, Reed and Hammer -
Magnificent Mozart and 20th-century brilliance**
Yi Wang - violin, Justin Beere - clarinet, Darryl Coote - piano

PROGRAMME

WOLFGANG AMADEUS MOZART (1756-1791)

Sonata for violin and piano in E minor, KV 304

1. Allegro
2. Tempo di Menuetto

CAMILLE SAINT-SAENS (1835-1921)

Clarinet sonata, Op 167

1. Allegretto
2. Allegro animato
3. Lento
4. Molto allegro; Allegretto

DARIUS MILHAUD

Suite for violin, clarinet and piano, Op 157b

1. Ouverture
2. Divertissement
3. Jeu
4. Introduction et Final

MAURICE RAVEL (1875-1937)

Tzigane (concert rhapsody for violin and piano)

ARAM KHATCHATURIAN (1903-1978)

Trio for clarinet, violin and piano

1. Andante con dolore, con molto espressione
2. Allegro; Allegretto: Allegro agitato; Maestoso pesante; Tempo 1
3. Moderato; Poco piu mosso; Presto; Meno mosso

PROGRAMME NOTES

Mozart - Sonata for Piano and Violin in E minor, KV 304

While sonatas for keyboard and single-line instruments had existed before Mozart's time, his contribution to the genre of chamber music with keyboard accompaniment, represents a step forward in the sophistication of the keyboard part. Mozart published his violin sonatas as "Sonatas for keyboard and violin" and in fact many of the keyboard parts of these sonatas stand virtually on their own, without needing significant support from the violin. The Sonata in E minor however, presents the two instruments on an equal footing in terms of technical challenge, thematic interest and dialogue. The majority of Mozart's sonatas and concertos were written in major keys, however whenever he composed in a minor key, the result was particularly striking, as is the case here.

Cast in a standard sonata form, the first movement contains a memorable main theme, along with the contrasts and interplay expected in a sonata form. With just two movements, the second movement presents a Minuet of great elegance. With a shift to the major mode in the mid or Trio section, we experience a moment of supreme beauty and peaceful contemplation. In the words of Max Cooke, "this work is one of the miniature gems of the repertoire". DC

Saint-Saëns - Clarinet Sonata, Op 167

Dedicated to professor August Perier of the Paris Conservatoire and written in 1921 at the end of the composer's life, Saint-Saëns' clarinet sonata was one of three works he composed for wind instruments at that time, the other two being his sonatas for oboe and bassoon (sonatas for flute and cor anglais had been planned by Saint-Saëns also, however he died before they could be completed). Saint-Saëns wrote to his friend Jean Chantavoine, that "at the moment I am concentrating my last reserves on giving rarely considered instruments the chance to be heard". Sabina Teller Ratner wrote in 2005 that "...in each sonata the piano is skilfully integrated with the wind instrument. The distinctive timbre and versatility of each instrument are expertly displayed. The spare, evocative, classical lines, haunting melodies and superb formal structures underline these beacons of the neoclassical movement...".

While many composers of the time were exploring stylistic change, Saint-Saëns continued to compose in Romantic vein. Three of the four movements are set in E-flat (two in the major mode, one in the minor mode), while the second movement is set in the sub-dominant key of A-flat major.

The first movement explores unashamedly the lyrical qualities of the clarinet, with

the piano in a subordinate role. The second movement, scherzo-like, conveys a mood of French precision. The third movement explores a more sombre character, with some remarkable use of harmonies and register, some of that doubtlessly inspired by Saint-Saëns activity as an organist. The fourth and concluding movement has for the most part an energetic *joie de vivre* typical of clarinet works by earlier composers, before it subsides into a reminiscence of the main theme from the first movement. DC

Milhaud - Suite for violin, clarinet and piano, Op 157b

A prolific composer, Darius Milhaud wrote several operas, ballets, string quartets, symphonies, concertos, songs and pieces for children. An attaché at the French embassy in Brazil during World War One, he absorbed Brazilian folk idioms which often found their way into his works.

Composed in 1936 when Milhaud lived in Paris, the Suite for violin, clarinet and piano is based on instrumental music which Milhaud wrote for a play, *Traveller without baggage*.

The *Ouverture* contains both rhythmic excitement and the charm of some sour-note harmonies. The following *Divertissement* is largely restful in nature, enjoying beauty of sound and simplicity of structure. The third movement, for violin and clarinet alone, commences with an energetic hoe-down, contrasted later by a more lyrical and folk-like section. The final movement commences with an imposing introduction, followed by a humorous journey full of infectious tunes, including reference to *For he's a Jolly Good Fellow*. DC

Ravel - Tzigane

Ravel composed *Tzigane* as a virtuosic showpiece for the Hungarian violinist Jelly d'Aranyi. According to Gaby Casadesus, Ravel heard d'Aranyi at a private soirée in London in July 1922, in which she and Hans Kindler performed Ravel's sonata for violin and cello. Apparently, Ravel was most impressed with d'Aranyi's performance and then asked her to play gypsy tunes from her homeland. This so enraptured Ravel that he kept asking her to play gypsy tunes until 5 am the following morning! Ravel then decided to write a violin work specially for d'Aranyi, however this took him some time and effort, because he delivered the score to d'Aranyi only three days before the premiere in London, on April 26 1924.

In fact, the score indicates that *Tzigane* is composed for "Violin and Piano (or Luthéal)". The Luthéal, invented by George Cloetens, enjoyed only brief popularity and is a rare instrument now, almost obsolete. It was able to transform

the piano's tone into a sound like that of the Hungarian Cimbalon. The Hungarian flavour is immediately obvious in *Tzigane*, with exploitation of gypsy modes, rubato, acciaccaturas, harmonics on the violin, open fifth and diminished fifth intervals and portamenti. Robert Ortledge describes *Tzigane* as "...a brilliant exercise in pastiche...". In the same kind of tradition as Liszt's Hungarian Rhapsodies, *Tzigane* begins in a slow, cadenza-like manner, before the work moves through a series of sections, culminating in the perpetuum mobile of the ending. DC

Khatchaturian - Trio for Clarinet, Violin and Piano

Of Armenian descent, Khatchaturian was born in Tiflis, Georgia, and rose to a position of eminence in the Soviet musical world. For a time, he was secretary of the Union of Composers and he was also professor of composition at the Moscow Conservatory. His music could be said to combine the principles of the nineteenth-century nationalist tradition with those of the Armenian folk idiom. The hallmarks of his style in the Trio are the use of polyrhythm and polytonality, insofar that each of the three instruments often pursues its own melodic strands independently of the rhythms and harmonies of the other instruments. In the outer two movements particularly, there is a predilection for the intervals of the flattened third and flattened seventh. Of the three instruments, it is the piano which serves as a kind of conductor, having an underlying rhythmic pulse and rhythmic subdivision through which the other two instruments weave in and out. DC

TODAY'S ARTISTS

Yi Wang - violin

Yi is a prize winner in both Chinese National violin competition and Rudolf Lipizer International competition held in Italy. After completing his undergraduate study at the Beijing Central Conservatory with Professor Zhi Long Wang, Yi travelled to London to continue his postgraduate study with the world-renowned violinist and educator, Yfrah Neaman. He was awarded the prestigious *Concert Recital Diploma-Premier Prix* in 1994 and in 1995 he was offered the position of Assistant Concertmaster with the Welsh National Opera.

Yi came to Australia in 1997 to join the Australian Chamber Orchestra and from 2001-2007 he was Principal First Violin with the Tasmanian Symphony Orchestra, with which he was also Acting Concertmaster and Associate Concertmaster. Yi was director and leader of Virtuosi Tasmania Chamber Orchestra and also led Melbourne Symphony Orchestra and Orchestra Victoria on

many occasions. In 2008 he moved to Melbourne to join Orchestra Victoria as Principal Violin, where he now holds the acting concertmaster position.

As a soloist Yi has performed with Tasmania Symphony Orchestra, Orchestra Victoria, Moldova Symphony and the Chinese Youth Orchestra. He has also given recitals in London, Beijing, Sydney, Melbourne, Weimar, Hobart, Suffolk (UK) and Hangzhou (China).

In recent years Yi has been involved in developing music education in China, participating in the Beijing Chamber Music Festival, giving masterclasses in the Central Conservatory of Music (Beijing) and Macau Conservatory and directing the Chinese Youth Orchestra. He currently teaches violin at the Melbourne University Conservatorium of Music, Monash University and is a tutor for the Australian Youth Orchestra.

Justin Beere - clarinet

Australian clarinettist Justin Beere is a passionate and vibrant performer and collaborative artist. With an innate drive to perform and create, Justin's diverse and flexible musicianship is at home on any stage.

Justin is the Associate Principal Clarinet of Orchestra Victoria. Justin has enjoyed a varied career, guesting regularly with leading Symphony Orchestras and chamber music festivals across Australia, New Zealand and Canada. Justin has appeared on numerous live broadcasts for 3MBS and ABC radio and recently recorded *The Nutcracker* ballet as Principal Clarinet with Orchestra Victoria for ABC Classics.

As a chamber musician, Justin has appeared in the Port Fairy Music Festival, Peninsula Summer Music Festival, Bendigo Festival, Melbourne Festival, Music by the Springs, Mackay Chamber Music Festival, the Banff Summer Music Festival (Canada) and the Australian Festival of Chamber Music Winter School. As founding Artistic Director of the Melbourne Chamber players, Justin has enjoyed collaborating with leading chamber ensembles, Orava Quartet, Arcadia Winds, Hindemith Wind Quintet and the Melbourne Ensemble.

Passionate about supporting new Australian music, Justin has commissioned many new works by Australian composers, has performed with award-winning new music ensembles Syzygy, Arcko Symphonic Project, Opus House and was a founding member of the Rubiks Collective.

As an Alumnus and Fellow of the Australian National Academy of Music (ANAM), teachers have included David Thomas, Paul Dean, Stephen Kenyon and Floyd Williams. He has also performed in masterclasses with clarinetists Michael Collins, Paul Meyer and Dimitri Ashkenazy, Thorsten Johanns, James Campbell and Frank Celata to name a few.

To date, some career highlights include performing the world premiere of Nigel Sabin's Clarinet Quintet, Mozart's Clarinet Quintet with the Orava String Quartet (2018), the *Quatuor pour la fin du temps* with Eureka Ensemble at the Peninsula Summer Music Festival (2015), the world premiere of Paul Dean's E-flat Clarinet Concertino *No Exit* (2014) and the Schubert Octet with Anthony Marwood (2013).

Darryl Coote - piano

Respected for interpretation described by Paul Badura-Skoda as "poetic", Australian-Irish pianist Darryl Coote is a partner of the ***Team of Pianists***, Artists-in-Residence at Glenfern for the National Trust of Australia, Victoria (www.teamofpianists.com.au). His professional life has encompassed activity as solo pianist, chamber musician, concerto soloist, teacher, adjudicator and administrator. He studied piano in Korumburra with Rennie Sullivan, then at the University of Melbourne with Max Cooke (a pupil of Alfred Cortot), where he completed a Bachelor of Music with Honours and subsequently, Master of Music. Following initial training in Australia, Darryl studied for a year with Kurt Bauer at the Musikhochschule in Hanover (Germany). In 1985 he was Victorian State winner of the keyboard section of the ABC's Instrumental and Vocal Competition, as well as the inaugural winner of the national Hephzibah Menuhin Memorial Scholarship. A few years later, he met the brother of Hephzibah Menuhin, Sir Yehudi Menuhin, accompanying the maestro at virtually no notice in a recital encore.

Darryl has appeared in concert in all states of Australia and in many of Victoria's metropolitan and regional venues. Over 25 years he performed frequently in the ***Team of Pianists'*** long-running concert series, ***Twilight Chamber Music at Rippon Lea***. An all-round ensemble performer, he has performed many piano duets with Max Cooke and major two-piano works with Robert Chamberlain. He is a sought-after chamber musician and accompanist, having worked with artists such as Anne Gilby (oboe), Stephen Robinson (oboe), David Thomas (clarinet), Richard Doumani (clarinet), Jacob Lawrence (tenor), Paul McMahon (tenor), Robert Macfarlane (tenor), Timothy Reynolds (tenor), Sally-Anne Russell (mezzo soprano), Brian Hansford (baritone), Kristy Conrau (cello), Rohan de Korte (cello), Josephine Vains (cello), Michelle Wood (cello), Christopher Cartlidge

(viola), Lerida Delbridge (violin), Judith Hickel (violin), Charles Castleman (violin), Miwako Abe (violin), Roy Theaker (violin), Kathryn Taylor (violin) and Elizabeth Sellars (violin). Among numerous other works, his chamber music performances have included all the works for cello and piano by Beethoven, all three violin sonatas of Brahms, the two cello sonatas by Brahms and Messiaen's *Quartet for the End of Time*. A fluent German-speaker, he enjoys presenting German art-song/Lieder, having performed Schumann's song-cycles *Frauen-liebe und -Leben* (with Sally-Anne Russell), *Dichterliebe* (with Robert Macfarlane) and Schubert's song-cycles *Die Schöne Müllerin* (with Timothy Reynolds) and *Winterreise* (firstly with Brian Hansford, later with Timothy Reynolds). A recent collaboration with mezzo-soprano Sally-Anne Russell, titled *Janet and Gerald: A tribute*, presented some of the favourite repertoire performed by Janet Baker and Gerald Moore. He is a member of the Australian-German-Association.

Darryl has recorded and broadcast extensively on Australian radio networks, including ABC Classic FM and 3MBS FM. He features prominently on all nine CDs produced by the *Team of Pianists*, including having made the first Australian recording of Bruch's Concerto for Two Pianos and Orchestra, with duo-pianist partner Robert Chamberlain and the New Monash Orchestra, conducted by André de Quadros (all recordings are available in the *iTunes* store, under *Darryl Coote* or *Team of Pianists*). He is an experienced teacher, examiner and adjudicator and has been a member of the piano faculty at Monash University since the mid-1990's. He has adjudicated many music competitions in Victoria and interstate, as well as in Malaysia and China. He has presented masterclasses in Malaysia, Germany, China, various universities around Australia, Boston University (USA), the Eastman School of Music (USA) and the Kunitachi Academy in Tokyo (Japan). In 2012, he taught at Chethams Summer Piano School (Manchester, UK).

He has held administrative and leadership roles in music administration, including as organising secretary of the 2003 Australasian Piano Pedagogy Conference in Melbourne. An honorary Life Member of the Victorian Music Teachers' Association (VMTA), he was a Council member of that association for ten years, including a term as President between 2008-2011. Together with Max Cooke, he is one of the co-founders and a past adjudicator of the Australian National Piano Award, ANPA (www.australianpianoaward.com.au), a major national competition held every two years, for pianists aged between 21 and 35. Since late 2012, he has been President of the ANPA board.

With heritage from both Australia and Ireland, he holds citizenship of both countries.

The Team of Pianists acknowledges gratefully the following sponsors: Professor Anona Armstrong AM, Australian Cultural Fund, Bernies Music Land, C & C Rigg Bequest, Henkell Brothers Australia, National Trust of Australia (Victoria), Schimmel Pianos, as well as all other donors.

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BERNIES MUSIC LAND & THE TEAM OF PIANISTS - A GREAT ASSOCIATION

In 1988, Bernie Capicchiano invited me to adjudicate the first Bernstein Competition. I was very impressed with the sounds of the Bernstein piano, and soon after that, the Team of Pianists obtained Bernstein pianos for its concerts. Subsequently, the Team performed regularly on radio 3MBS-FM in a programme called 'The Bernstein Piano Hour' and later, we made CDs at MOVE Records, using Bernstein pianos from Bernies Music Land. These CDs have been very successful and continue to be available commercially.

Following the first Bernstein Competition, Bernie introduced masterclasses and teachers' seminars and with great support from his family, he encouraged music in the community. Bernie and I became close friends, both of us having similar aims in lifting the standards of piano playing and in promoting music generally.

In 1994, The Team of Pianists began a series of concerts at Rippon Lea, made possible by the supply of a grand piano from Bernies Music Land, there being no suitable piano at Rippon Lea. The success of this series, 'Twilight Chamber Music at Rippon Lea' (presented each month in winter), led to the purchase of a Schimmel grand piano, funded through donations from the Estate of Margaret Schofield, the Team of Pianists, the Friends of the Team of Pianists, the John Tallis Foundation, the National Trust and Bernies Music Land. This Schimmel piano is housed at Glenfern, where the Team are Artists-in-Residence for the National Trust and it is transported to Rippon Lea and elsewhere, as required for concerts.

For many years, artists of the Team of Pianists have enjoyed playing on Bernstein pianos and it is a further milestone for Bernies Music Land, that they have accepted the role as national agent for Schimmel pianos, one of Germany's finest instruments. Many teachers and students have been attracted to the Bernstein and Schimmel instruments that they have heard at the Team's concerts, some having purchased instruments for their enjoyment at home.

The Team of Pianists were very proud to be accepted to make the first CD in the 'Schimmel Artist Collection' in 2005. In 2008, Matthew Kam released a CD in the 'Schimmel Artist Collection', which received great acclaim. A third CD in the Collection features Kevin Kanisius Suherman, who recorded also a number of major works on a fourth CD in the Collection. The Team itself launched a further CD in the 'Schimmel Artists Collection', titled 'New Norcia - A Spanish Rhapsody', celebrating some of the history of the New Norcia Abbey in Western Australia.

Our association with Bernie continues and develops further, as he continues to support music generally, as well as providing sponsorship for many of the Team of Pianists' events.

At Bernies Music Land, 381 Canterbury Road Ringwood, they have a comprehensive selection of pianos, classic organs and digital keyboards and they offer music lessons, masterclasses and seminars for teachers. They welcome visitors to their extensive store. Please telephone (03) 9872 5122.

Max Cooke

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