



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 16 May 2021, 3.00pm and 6.30pm

Elizabeth Sellars – violin

Caroline Henbest – viola

Molly Kadarau – cello

Rohan Murray – piano

Mélanie Bonis (1858 – 1937)

Piano Quartet in B-major (1905)

- i. Moderato*
- ii. Intermezzo - Allegretto Tranquillo*
- iii. Andante*
- iv. Final – Allegro ma non troppo*

Johannes Brahms (1833 - 1897)

Piano Quartet in C-minor, opus 60

- i. Allegro non troppo*
- ii. Scherzo – Allegro*
- iii. Andante*
- iv. Finale – Allegro comodo*

This recital is dedicated to the memory of Max Cooke OAM (1924 – 2021)
– musician, educator, founder of the Team of Pianists, and mentor to
generations of musicians

Johannes Brahms (1833 - 1897) Piano Quartet in C-minor, opus 60

Brahms' iconic c-minor quartet is often referred to as the Werther Quartet, after Goethe's "Sorrows of the Young Werther" – an intense story of unrequited love characteristic of the proto-Romantic "Sturm and Drang" (lit. Storm and Stress) movement in which the protagonist eventually shoots himself.

The opening movement commences with a bell-like call in the piano part followed by a somber, falling semitone motive in the strings. The lyrical second subject is introduced first in the piano in the relative major key of E-flat major and is subsequently heard in varying settings through each of the strings.

The second movement *scherzo* resembles in many respects the finale from the horn trio. The buoyant compound duple rhythm and frequent occurrences of a "horn-like" cell are unmistakable as the hunt call.

One of the most enjoyed slower movements in the chamber music literature, the third movement of the c-minor quartet features a lengthy introduction from the cello, accompanied by ebbing E-major colourations in the piano part. The entry of the violin commences a variation and counterpoint on the theme, which pervades the remainder of the movement.

The key relationship of c-minor and E-major is somewhat obscure and is believed to be a result of the fact that the quartet was originally composed in the key of c-sharp-minor. In 1886, Brahms sent sketches of a piano quartet in c-sharp minor to Clara Schumann, which she commented were "full of deep sentiment". Naturally, the key of E-major (as the relative major key to c-sharp minor) would be a logical choice for a slower movement if the quartet had been in the key of c-sharp.

The finale comprises of a flowing solo violin motive with bubbling quaver accompaniment in the piano. The heavy chorale-like effect in the latter part of this movement is reminiscent of two of Brahms' great inspirations, Bach ("Chorales") and Beethoven's Ninth Symphony.

Mélanie Bonis (1858 – 1937) Quartet in B-major (1905)

Mel Bonis' dynamic and yet rarely performed piano quartet was written in 1905 and first performed by Louis Duttonhofer on violin, Pierre Monteux on viola and Louis Feuillard on cello and dedicated to the painter, Jean Gounod. Bonis was a student of Franck and Guiraud and a peer of Claude Debussy at the Paris Conservatoire. Camille Saint-Saëns was a great admirer of Bonis' work, and especially of her first piano quartet. Bonis' early works were well received and she won a number of prizes, but her strict Catholic parents forced her to give up her

budding musical career and marry a wealthy, widowed industrialist. She died in the same year as Ravel and Roussel, 1937 and despite the unfair limitations placed on her career, she still composed more than 300 works.

The opening movement sets out in a genial, flowing compound metre and cycles through an unorthodox series of modulations through keys clustered around the home key, including B-major, A-flat minor, A-major sometimes with heavy chromaticism and other times far more traditional pedal-point techniques.

The second movement is a lilting and occasionally playful Intermezzo with a complex chromatic interplay between the strings and piano.

The *Andante* features luscious melodic string writing and rich harmonies underpinned by deep octave support from the bass of the piano. Here, the heavily chromatic harmonic progressions prolong ambiguity through various deceptive cadence-points.

Perhaps the most orthodox movement, the finale features a transparent texture and harmonic progressions at several structural junctures resembling the style of Cesar Franck. The work ends with a surreal oriental flavour achieved through a series of pentatonic sequences intertwined with Bonis' heavy chromaticism before the final cascading final cadence which descends emphatically to the parallel minor.

ABOUT THE ARTISTS

Molly Kadarrauch – cello

Originally from California, Molly Kadarrauch is one of Australia's preeminent and versatile cellists and has concertized at leading venues all over the world as well as within Australia as a soloist, chamber musician and orchestral player. She is also a highly respected and experienced teacher, mentor and director and enjoys working with all levels of students from (among others) the Melbourne Conservatorium, Queensland Conservatorium (Griffith University), Monash University, Australian National Academy of Music and the Melbourne and Australian Youth Orchestras. In 2011 she founded Sutherland trio along with Elizabeth Sellars (violin) and Caroline Almonte (piano) who concertized regularly at the Melbourne Recital Centre and Melbourne Digital Concert Hall as well as recording for ABC Classic FM and 3MBS radio.

Her career in Australia began in 1996 when she moved out from Berlin to join the Australian Chamber Orchestra as an associate principal cellist where she worked in close collaboration with many outstanding national and international artists and

enjoyed touring nationally and around the world. After 2003 she began a busy free-lancing career which included appearances as guest principal with the MSO, SSO, TSO, Orchestra Victoria, Melbourne Chamber Orchestra, the Auckland Philharmonia, and in 2019 with the Queensland Symphony Orchestra Chamber Players. Other highlights included touring Australia in “Voyage to the Moon” (a Musica Viva/Victorian Opera “pastiche” opera production (2016), touring India and Australia with the Australian World Orchestra (2018,2019), and participating as a guest soloist at the Melbourne International Cello Festival (2017).

Prior to 1996 she received her Bachelors of Music from the New England Conservatory of Music (Boston) under Prof. Laurence Lesser (former student of Piatigorsky) and spent two years in Berlin as a Fulbright scholar under the tuition of Wolfgang Boettcher (former principal of Berlin Philharmonic).

Caroline Henbest – viola

Caroline Henbest studied with Robert Masters, David Takeno and Hans Keller at the Yehudi Menuhin School and the Guildhall School of Music & Drama in the UK. While living in England, Caroline was violist of the highly acclaimed Mistry String Quartet (resident at the University of York) and the Scottish Ensemble.

When the offer came to play Principal Viola with the ACO in 1993, Caroline moved to Australia where she was a full-time member of the orchestra for eight years and a part-time member for ten. In addition to a full calendar with the ACO, Caroline frequently toured as soloist with the orchestra across Australia, Europe, Asia and the US. As a part-time player, she performed as Principal Viola with the ACO Collective on many occasions.

Caroline’s performances as a soloist include: Mozart’s Sinfonia Concertante with eight violinists (Michael Dauth, Helena Rathbone, Richard Tognetti, Paul Wright, Peter Tanfield, Rebecca Chan, William Hennessy and Zoe Black); Australia’s leading orchestras such as the ACO, Sydney Symphony and Melbourne Chamber Orchestra; Under the Wing of the Rock (viola concerto number 3, by Sally Beamish) with ACO Collective; The Myrrh Bearer (John Tavener) with Melbourne Chorale; and, the Walton concerto with Corpus Medicorum.

In addition, Caroline has acted as guest principal viola with the Sydney, Melbourne and Tasmanian Symphony Orchestras, as well as the Hong Kong Philharmonic,

Philharmonia (UK), City of London Sinfonia, Glyndebourne on Tour, Scottish Chamber Orchestra and the Orchestra of the Age of Enlightenment.

Now, she primarily appears as a chamber musician and soloist, enjoying regular appearances at festivals such as the Stradbroke Island Chamber Music Festival and Music by the Springs. She has performed at the Australian Festival of Chamber Music in Townsville, at the Four Winds Festival in Bermagui, NSW, and on eleven occasions at the Huntington Estate Music Festival (1993-2005). Along with Helena Rathbone, Caroline was part of the IMS Prussia Cove (UK) Autumn tour of 2008, recipients of the Royal Philharmonic Chamber Music Society award (chamber music & song). She has also joined Australian chamber groups such as Wilma & Friends, Firebird Trio, Sutherland Trio, Australia Ensemble, Australian String Quartet, Ensemble Liaison & Artaria.

In 2015 Caroline was appointed as the resident viola teacher at the Australian National Academy of Music (ANAM) in Melbourne having previously been based at the Sydney and Melbourne Conservatoriums. The Queensland Conservatorium has a special place in her heart as twice yearly she undertakes short residencies, teaching as well as performing with faculty.

Caroline's love of music-making with community musicians came from her father, a passionate amateur violinist, violist and cellist. Working with non-professional musicians, and reading chamber music with friends who love to play for fun brings another dimension to her musical life. Caroline has taught on many occasions at the Mount Buller Chamber Music Summer School, a residential camp for young professionals and chamber music lovers from the community.

In 2017 Caroline received a commission from Orchestra 21 to write a work for their Melbourne concert series. *What Colour is the Boat?* scored for five cellos and two violas premiered in June 2018 in Carlton, featuring herself and Chris Moore performing with five cellists from the orchestra.

Caroline is currently a Masters candidate at Griffith University, where she is researching creative collaboration and composition. She is also in her third year of training to be a Feldenkrais practitioner with the Australian Feldenkrais Guild (AFG).

Elizabeth Sellars – violin

Elizabeth Sellars is an Australian-born violinist and educator. A graduate of the Guildhall School of Music and Drama in London, she studied with David Takeno

(violin) and the Gabrieli and Takacs Quartets (chamber music). In the UK, Elizabeth was a recipient of the Martin Trust and the Countess of Munster Scholarships, and as a member of the Techinski Quartet was a winner of the inaugural John Tunnell Trust and the Royal Overseas League Ensemble Prize and Miller Trophy. As soloist and chamber musician, she toured extensively in the UK, broadcast for the BBC and performed throughout Europe and Japan with the Academy of St Martin-in-the-Fields.

In Australia, Elizabeth's teachers were Nehama Patkin (piano), Andre Hedges, Arkady Feldman and Nathan Gutman (violin). As an early student at the newly established Victorian College of the Arts Secondary School, she was a member of the Birubi Quartet, mentored by Marco Van Pagee. Elizabeth was awarded multiple scholarships by the Lady Northcote Trust, the Australian Business Foundation, Queen Elizabeth Jubilee Trust, The Australian Musicians Guild, the English Speaking Union and the Musical Society of Victoria.

Elizabeth has appeared variously as guest Concertmaster and guest Principal Violin with the Tasmanian and Melbourne Symphony Orchestras, Orchestra Victoria, Australian Chamber Orchestra, Melbourne Chamber Orchestra and the Australian Romantic and Classical Orchestra. She has also toured with the Australian World Orchestra.

As a sought-after chamber musician, Elizabeth has performed for Musica Viva, and in festivals and on radio world-wide. Her chamber performances have been recorded and published by Move, Naxos, ABC Classic, Toccata Classics and Tzadik. In collaboration with pianist Kenji Fujimura, her CD *The Messiaen Nexus* (including the world premiere recording of the George Benjamin Sonata) was chosen as the 2014 Limelight Chamber Music Recording of the Year. Future releases include the world premiere recording of works by Arthur Benjamin.

Elizabeth is a founding member of Sutherland Trio with Caroline Almonte and Molly Kadarach. A regular collaborator with Ensemble Liaison, she has also performed with Ramón Ortega Quero, William Hennessy, members of the Pavel Haas Quartet, Marshall McGuire, Emma Matthews, Paul Wright, Ian Munro, Sophie Rowell, Jeffrey Crellin, Flinders Quartet, Wilma and Friends, Elision and Libra ensembles amongst others.

Strongly committed to the performance of new work, Elizabeth has received funding from the Australian Council for commissioning works for solo violin. She has performed world premieres by Katy Abbott, Julian Yu, Dominik Karski, Paul Stanhope, Paul Dean, Chris Dench, Livia Teodorescu-Ciocănea, Andrew Ford, Gordon Kerry, Paul Grabowsky, Mary Finsterer and Dave Douglas.

For 16 years, Elizabeth was Lecturer in violin and Co-ordinator of Strings at Monash University where she was instrumental in developing a vibrant classical strings program. She holds a Phd on the stylistic interpretation of works by the English prodigy George Frederick Pinto. Now Head of Strings at the International Academy of Musical Arts, she enjoys teaching privately and at the Melbourne Conservatorium of Music.

Elizabeth has presented for the International Academy of Musical Arts, the Australian Violin Pedagogy conference, AUSTA, the University of Auckland, the International Akaroa Music Festival and the Pettman Junior Academy. As juror, she has served on panels for the New Zealand National Young Performers Awards, Australian Youth Classical Music Competition, the Melbourne International Chamber Music Competition, the Great Romantics Competition, the Dorcas McClean Scholarship and the Singapore Teacher's Association Performer's Festival.

Elizabeth plays on a Eugenio Degani violin made in 1876 in Veneto.

Rohan Murray – piano

Rohan completed the Master of Music Performance degree at the Victorian College of the Arts with First Class Honours with Max Cooke. He is a member of the Golden Key Honour Society, and was a grand finalist and prize-winner at the 2000 Australian Piano Award. Rohan has performed as solo pianist and chamber musician in Australia and overseas and has been the recipient of a number of awards and prizes.

At the end of his Masters studies in 2002, Rohan received an Australian Postgraduate Award Scholarship to undertake a PhD at the Victorian College of the Arts, and subsequently became the VCA's first PhD candidate and subsequently completed his PhD researching performance of Australian solo piano works.

Rohan is an experienced chamber musician and has presented a number of World

Premiere performances. His performances have been the subject of a number of recordings as well as live broadcasts.

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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Piano technician: Vincent Tarin

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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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