

# Roger SMALLEY

## PIANO, VOCAL AND CHAMBER MUSIC

LAMENT FOR THE VICTIMS OF NATURAL DISASTERS

NINE LIVES – A SONG-CYCLE ABOUT CATS

THREE STUDIES IN BLACK AND WHITE

MORCEAU DE CONCOURS

PIANO PIECES I–V

BARCAROLLE

ALBUMBLATT

CAPRICCIO

Taryn Fiebig, soprano

Darryl Poulsen, horn

James Cuddeford, violin

Scott Davie, piano

Daniel Herscovitch, piano

Roger Smalley, tam-tams

## ROGER SMALLEY REMEMBERED

by Darryl Poulsen

Composer, pianist, chamber musician, conductor and educator – Roger Smalley was all of these, and his contributions to each activity were distinguished. A friend and colleague of mine for more than three decades, Roger Smalley was a unique musician whose influence upon students and colleagues alike was profound.

Before coming to Australia, Roger enjoyed much artistic success in the UK and Europe. In the early 1970s, Professor Frank Callaway, then Head of Music at The University of Western Australia (UWA), contacted Roger during a visit to the UK, seeking a meeting with him. Sir Frank, as he later became, was indefatigable when it came to enticing distinguished, talented international musicians to visit his Music Department in the most isolated capital city in the world, Perth.

Roger accepted Frank Callaway's invitation for a three-month Composer-in-Residence position at UWA, arriving there in 1974. Three years later he returned to Perth to take up an ongoing academic appointment. His work as composer and performer was closely linked to his academic work. Roger spent three-and-a-half decades at UWA, during which time he became a Professorial Fellow.

The initial cultural readjustment Roger would have experienced when arriving in Perth from London must have been considerable, but it seems that this geographical and cultural journey provided him with a unique opportunity to seek new musical inspiration. One such example was the stimulus he derived from his interest in visual arts, especially paintings and installations. His collaboration with the artist Brian Blanchflower inspired the orchestral *Diptych: Homage to Brian Blanchflower* (1990–91); he is said to have considered it one of his finest works. A similar collaboration with the printmaker Lesley Duxbury also resulted in his piano quartet (1998–99), both named and structured after her artwork *Crepuscule*.

Roger described the influence of visual art in an interview with William Yeoman: up until the time I moved over here [Perth], I had never written anything at all with a visual stimulus. All of these pieces have been written here. So I think that being in a country, where landscape and vastness and distance are all part and parcel of existence, obviously awoke a side of me which hadn't been obvious before.<sup>1</sup>

One of Roger's Perth-based colleagues, the eminent violinist and violist Alan Bonds, eloquently described, in the following reflections, Roger Smalley the musician, and his influence upon his university students:

Although Roger's interest, and indeed reputation, were firmly based in electronic music, we were all amazed that he would be interested in playing in regular chamber-music sessions. Sight-reading substantial works, piano quartets and quintets, of Schubert, Schumann, Brahms, etc., we were astonished that Roger would not only sight-read anything, but also play flawlessly. His intuitive grasp of music made for an enthralling experience for his musical partners.

Although coming from the extreme intellectual tendencies of the Cologne and Darmstadt Schools, he still enjoyed playing the music of Schubert and Brahms and the inherent beauty of the genre. He was just a great musician, who, importantly, knew where he came from.

Studying and playing the music of the Second Viennese School with Roger was a formative influence. In particular, performing Schoenberg's *Pierrot Lunaire* with Jane Manning and Roger was unforgettable, the performance was transformative.

Interestingly, like Stockhausen, Roger also discovered that humans make better music than machines. He wrote very challenging music. Roger was a modernist through and through, and he held his faith to the end.

His teaching was as rigorous as it was spontaneous and inspirational. He had a unique ability to see into the very heart of the music, and communicate it.<sup>2</sup>

<sup>1</sup> Interview, June 2007, online at [www.classicalsource.com/db\\_control/db\\_features.php?id=5207](http://www.classicalsource.com/db_control/db_features.php?id=5207).

<sup>2</sup> Conversation with the author, Perth, August 2015.

## ROGER SMALLEY'S THREE PERIODS

by Daniel Herscovitch

Broadly speaking, Roger Smalley's creative career can be divided into three periods. The first is understandably marked by the influence of the avant-garde of the 1950s and '60s, represented in this recording by the *Piano Pieces I–V* and *Capriccio I*. In both these works one can hear a youthful creative voice obviously bursting with ideas to be urgently communicated. His second period dates from 1975, when he completed his biggest work, *Accord*, for two pianos, which he later came to regard as his Op. 1. Here he integrated these modernist compositional strategies with a readiness to adopt some aspects of more traditional techniques. His third period could be said to begin with his *Variations on a Theme of Chopin*. Here, and in his other works based on pieces by Chopin and Brahms, there is a new-found readiness to embrace not only tonality, but also the concomitant use of functional harmony as a basis for long-term compositional strategies, as exemplified here in the *Albumbblatt* and *Nine Lives*.

The *Albumbblatt* [1] has a curious history. When Roger's close friend and fellow British expatriate composer Andrew Ford was awarded a prize for excellence in musical journalism in 1989, he sent Andrew a congratulatory note and promised to write a piece commemorating his success. In the event Ford never received the promised piece, and assumed Smalley had forgotten about it. But two years later Smalley sent Ford a score of his Piano Trio (1990–91), telling him 'This is what your piece turned into'.<sup>1</sup> Recently, however, the Australian pianist Adam Pinto discovered extensive sketches for the work among Smalley's papers and was able to reconstruct the piece. He then sent it to me, and so I was able to make sure that Ford received it, quite a few years after the event that triggered it. It turns out to be an almost

<sup>1</sup> Andrew Ford, e-mail to the author, dated 7 December 2018.

note-for-note replica of a passage shortly after the opening of the Piano Trio, a work now available on at least three commercial recordings.<sup>2</sup> The Piano Trio itself is based on an extremely chromatic eight-bar harmonic progression that occurs towards the end of Chopin's Mazurka in A flat major, Op. 59, No. 2, and the extract which *Albumbblatt* presents is this progression, but expressively ornamented and stretched out over 21 slow bars, ending on an expectant dominant seventh, which here remains unresolved.

Although the date of *Nine Lives* is given as 2008, in fact by then only eight of the nine songs had been written, and it was in this form that the composer premiered the cycle with Sara Macliver later that year. The missing song, now the third in order of performance, was probably the last piece Roger completed before contracting his final illness, and the world premiere of the complete cycle was given in Sydney in 2011 by the soprano Rowena Cowley and myself. This song-cycle is unique in Roger's output: it is one of his few works for solo voice and his only work for voice and piano – a circumstance all the more striking in that he was familiar with the great Romantic song-cycles, and indeed recorded two of Schumann's. Interestingly, although he sets nine poems by nine different poets, he completely avoids the obvious choice of T. S. Eliot, perhaps not wishing to compete with Alan Rawsthorne's *Practical Cats*, an 'entertainment for speaker and orchestra' of 1954, which sets six of Eliot's poems (not to mention Andrew Lloyd Webber).

The nine songs are highly contrasted in character, ranging from placid and humorous (the latter a rare quality in Roger's music) to bizarre and even demonic. The first [2] is frankly tonal, beginning in G major, modulating first, as one might expect, to the dominant key of D, less obviously then to B flat, before ending in D major. Here the varying lengths of rests skilfully depict the cat's slow and confidential pace. In the second song [3] both the dimness of the room and the silent Sphinx are evoked by the lower registers of both voice and piano, with the deep octaves in the piano typically to be 'blurred in the pedal'. In the brief third song [4] Smalley quotes the 'Cat's Fugue' by Domenico Scarlatti, to suggest the feline-manufactured discords of the poem.

<sup>2</sup> Performed by Douglas Finch and the Continuum Ensemble on NMC NMC083, the Apollo Trio on Wirripang Wirr054 and the Streeton Trio on Streeton Trio CD003.

The fourth song [5] is a funeral march, but Smalley's rather flowing tempo direction ( $\downarrow = 84$ ) suggests one need not grieve too heavily. The fifth song [6] is marked *Largamente, maestoso* and indeed the bell-like sonorities of the opening, spread across the whole keyboard, wonderfully evoke what the text claims to be the most imposing of cats. Again, in the sixth song [7] the deep, pedal-blurred flowing quavers, barely rising above *piano*, evoke the creeping nocturnal wanderings of the house cat. The seventh song [8] is even shorter than the third, and yet Smalley manages to portray the nervously flickering feline ear. The eighth song [9], to a text by a poet who probably genuinely believed that a witch could indeed 'go into a cat', has a fierce unrelenting drive, and the voice part a correspondingly expressionist intensity of utterance. The concluding song [10] returns not only to the D major of the opening song but also to its more philosophical calmness, although its unexpected ending on a D minor chord makes this conclusion ambivalent.

[2] I 'With slow and confidential pace'

Text: Laurence Housman (1865–1959),  
*The Pall Mall Magazine*, Vol. 50, 1912, p. 72

With slow and confidential pace,  
And parlour manners on her face,  
She creeps to her accustomed place,  
My very perfect little cat;

There, as she curls her body round,  
The mat grows consecrated ground;  
And sure it shelters, safe and sound,  
A very perfect little cat.

Ah, yes, you look as good as gold  
While round that cosy nose you fold  
Those paws to keep it from the cold,  
You very perfect little cat!

But let me learn a little more:  
What were you doing just before  
I heard you mewling at the door,  
My very perfect little cat?

[3] II 'In a dim corner of my room'

Text: Oscar Wilde (1854–1900), *The Sphinx*,  
Elkin Mathews and John Lane, London, 1894

In a dim corner of my room,  
for longer than my fancy thinks,  
A beautiful and silent Sphinx  
has watched me through the shifting gloom.  
Inviolat and immobile  
she does not rise, she does not stir  
For silver moons are nought to her,  
and nought to her the suns that reel.  
Red follows grey across the air

the waves of moonlight ebb and flow  
But with the dawn she does not go  
and in the night time she is there.  
Dawn follows Dawn and Nights grow old  
and all the while this curious cat  
Lies crouching on the Chinese mat  
with eyes of satin rimmed with gold.

**[4] III 'A cat tinkles discord on a piano'**

Text: Robert Balas, first published without title in *Mood Lightning: An Anthology*, ed. Ten Ch'in Ü, Imaginal Press, Pennant Hills, NSW, 2004; republished, revised and renamed as 'Starglints', in *Little Book of Cats*, National Library of Australia, Canberra, 2009

A cat tinkles discord on a piano  
missing two teeth  
A child peers out between the shutters

Subliminal light  
Falls upon your face.  
Reflections ... Starglints

**[5] IV 'Of a noble race she came'**

Text: Christina Rossetti (1830–94), 'On the Death of a Cat, a Friend of Mine, aged Ten years and a Half', *Verses*, privately published, London, 1847

Of a noble race she came,  
And Grimalkin was her name.  
Young and old full many a mouse  
Felt the prowess of her house;  
Weak and strong full many a rat

Cowered beneath her crushing pat;  
And the birds around the place  
Shrank from her too close embrace.  
But, one night, reft of her strength,  
She lay down and died at length:  
Lay a kitten by her side.  
In whose life the mother died.  
Spare her life and lineage,  
Guard her kitten's tender age,  
And that kitten's name as wide  
Shall be known as her's that died.

And whoever passes by  
The poor grave where Puss doth lie,  
Softly, softly let him tread,  
Nor disturb her narrow bed.

**[6] V 'I am the cat of cats'**

Text: William Brighty Rands (1823–82); original source untraced; republished in Philip Smith (ed.), *Favorite Poems of Childhood*, Dover, New York, 1992, and Neil Philip (ed.), *The New Oxford Book of Children's Verse*, Oxford University Press, Oxford and New York, 1996

I am the cat of cats  
I am the everlasting cat.  
Cunning and old, and sleek as jam,  
The everlasting cat!  
I hunt the vermin in the night  
The everlasting cat!  
For I see best without the light  
The everlasting cat!

**[7] VI 'One of the Clock, and silence deep'**

Text: Katharine Pyle (1863–1938); Katharine Pyle and Howard Pyle, *The Wonder Clock or, Four and Twenty Marvelous Tales*, Harper Brothers, New York, 1904

One of the Clock, and silence deep  
Then up the Stairway, black and steep  
The old House-Cat comes creepy-creep.  
With soft feet goes from room to room  
Her green eyes shining through the gloom  
And finds all fast asleep.

**[8] VII 'The cat has a nervous ear'**

Text: David Morton (1886–1957); *A Feline Potpourri*, Ariel Books, Kansas City, 1992

The cat has a nervous ear,  
That turns this way and that.  
And what the cat may hear,  
Is known but to the cat.

**[9] VIII 'I shall go into a cat'**

Text: Isobel Gowdie (1632–62),  
'The Confession of Isobel Gowdie', 1662

I shall go into a cat,  
With sorrow, and such, and a black shot;

And I shall go in the Devil's name,  
And I will come home again.

Cat, cat, God send thee a black shot.  
I am in a cat's likeness just now,  
But I shall be in a woman's likeness even now.  
Cat, Cat, God send thee a black shot.

**[10] IX 'Observe the cat upon this page'**

Text: Oliver Herford (1860–1935); 'The Kitten's Garden of Verses', *Harper's Bazaar*, April 1911

Observe the cat upon this page.  
Philosophers in every age,  
The very wisest of the wise,  
Have tried her mind to analyse  
In vain, for nothing can they learn  
She baffles them at every turn  
Like Mister Hamlet in the play.  
She leads their reasoning astray  
She feigns an interest in string  
Or yarn or any rolling thing.  
Unlike the Dog, she does not care  
With common Man her thoughts to share.  
She teaches us that in life's walk  
'Tis better to let others talk,  
And listen while they say instead  
The foolish things we might have said.

The fact that Smalley regarded *Accord* as his Op. 1 implicitly relegated all his previous music to the status of apprentice pieces. And indeed nearly all recordings of his music have concentrated on his later music. It is all the more interesting, then, to hear this *Capriccio* No. 1 **[11]** for violin and piano from 1966 – an intriguing work by the not yet 30-year-old composer which shows paths that in the event he did not choose to pursue.



(In the same year, in fact, he began work on a *Capriccio II* for viola and piano but soon abandoned it.) The gripping opening violin solo immediately establishes both the scale of the work and its broad expressive range. It is a work of considerable rhetorical power, recalling the Neo-Expressionism of Schoenberg's late period. The layering of textures is a prominent feature: for example, big piano sonorities enveloped in pedal against which delicate violin filigree continually disappears and re-emerges. Another instance occurs in the lengthy central section, where extended majestic phrases played *pizzicato* on the violin are interrupted by mighty polyphonic and polyrhythmic outbursts from the piano. There are also many warmly lyrical passages, especially in the final section.

The *Barcarolle* [12] was written in 1986 for the 50th birthday of John White, one of Roger's composition teachers at the Royal College of Music. It is a transcription of an interlude from Roger's music-theatre piece *William Derrincourt* (1977–79, rev. 1984). Roger wrote that

White had introduced me to the works of many late Romantic composers (Fauré, Alkan and Busoni, all of whom wrote Barcarolles) and it seemed appropriate to allude to their often ambivalent, and slightly sinister, melos and characteristic keyboard textures.<sup>3</sup>

It may or may not therefore be important that the most famous barcarolle of all, by Chopin, here remains unmentioned, especially in light of the fact that shortly afterwards Smalley embarked on a number of works based on Chopin, such as the *Variations on a Theme of Chopin* for piano (1988–89), the Piano Trio and the Clarinet Trio (1992–99).

Instrumental competitions have at least one saving grace: in most of them competitors are required to perform a new work especially written for the occasion and generally by a composer from the host country. Roger's *Morceau de Concours* [13] was commissioned by the 2008 Sydney International Piano Competition. It is not among his most important works, but considering that it has probably been played more often than any other of his works, it is surprising that it is not even mentioned in Christopher

---

<sup>3</sup> Programme note for the first performance, quoted in Judy Thönell (ed.), *Poles Apart: The Music of Roger Smalley*, Evos Music and CIRCME, Nedlands, Australia, 1994, p. 107.

Mark's seminal book on the composer;<sup>4</sup> indeed, it is not even listed in the index of works. Be that as it may, it is a highly sophisticated composition, featuring layers of expanding and contracting intervals. After a *sempre molto rubato* poetic and almost impressionistic opening (thanks to Smalley's trademark pedal effects, whereby successive harmonies resound together in a cloud of pedal), it then becomes more and more virtuosic over its short span, all the while developing material expounded in the opening section.

Of his *Piano Pieces I–V* Smalley explained that

these five brief pieces were written at various times between 1962 and 1965 whilst I was still a student. The first two were originally entitled bells. The first piece [14] is obviously 'golden' and the second [15] 'leadern'. The third piece [16] is a miniature rondo (form ABACA Coda) and the fourth [17] is written in proportional notation which allows the performer considerable flexibility of rhythmic interpretation. The most highly developed piece is the fifth [18], consisting of three canons which gradually descend from the highest to the lowest register of the piano.<sup>5</sup>

Some listeners might be reminded of Schoenberg's *Six Little Pieces*, Op. 19, although a more pertinent influence is probably the first four *Klavierstücke* of Stockhausen, whose assistant Roger was soon to become.

*Three Studies in Black and White* was commissioned by Emily Green-Armytage and premiered by her in Perth, Western Australia, in 2005. The title recalls Debussy's late masterpiece *En blanc et noir*, and it is interesting to speculate in both cases whether black and white refers simply to the keyboard or whether there are other hidden metaphorical associations. The idea for this work may have germinated when in June 1994 Roger attended a Wigmore Hall recital by Marc-André Hamelin, which included the *Three Études*, Op. 76, by Alkan.<sup>6</sup> Like the Alkan work, the first Study here, called 'Gamelan', is for the left hand alone, the second is for the right hand alone, and the third for both hands. As its title suggests, the first Study [19] was influenced not only by the pentatonic scale so

<sup>4</sup> Roger Smalley: *A Case Study of Late Twentieth-Century Composition*, Ashgate, Aldershot, 2012.

<sup>5</sup> Booklet note for Smalley's own recording of these pieces on Tall Poppies TP060.

<sup>6</sup> This stupendous recital was recorded live, and is available on Hyperion CDA66765.

common in Indonesian music but also by the ringing sonorities of the gamelan. After a slow, recitative-like opening paragraph, a more rhythmically assertive section ensues. It was during the composition of 'Gamelan' that a devastating bomb-attack occurred on Bali, in which 202 people were killed and hundreds more injured. In response, Roger ended the piece with a lament for the victims of this atrocity, using an arching melody of considerable expressive power. He was later to use this same melody in the *Lament for the Victims of Natural Disasters* [22] which concludes this album. The second Study [20] is exactly what the title says, a 'Moto Perpetuo (with interruptions)', although it does have a more lyrical middle section. In this piece Roger enriches the texture by having the pianist capture particular notes in the lower register silently with the middle pedal and, on one occasion, isolating a chromatic cluster covering two octaves, their strings therefore being free to vibrate, so that the melodic shapes are enveloped in haloes of reverberation. 'Dialogue' [21], in which the two hands are rejoined, recalls the title of the cycle, for the right hand plays predominantly the black keys and the left hand mostly the white keys. An eloquent recitative brings the piece to a climax before subsiding to a very condensed reprise of the opening section, which then morphs touchingly and unexpectedly into a tune of childlike naivety, before fading into oblivion.

It is to be hoped that more of Roger's own recorded performances, both as pianist and conductor, of his and others' music can be released. In the meantime we have been extremely fortunate, through the generosity of The University of Western Australia Conservatorium of Music, in obtaining a recording of *Lament for the Victims of Natural Disasters*, with Darryl Poulsen playing horn and Roger himself playing the tam-tams. This concentrated, eloquent work [22] forms a moving conclusion to this survey of music covering almost half a century of creative endeavour by Roger Smalley, and I shall leave it to Darryl to introduce it.

## WORKING WITH ROGER

by Darryl Poulsen

Returning to Australia after studying and working in Europe, I first had the opportunity to work with Roger Smalley in 1981. Initially, as a postgraduate student, and subsequently as an academic colleague, I had the privilege of performing with him in numerous duo and chamber-music recitals, in concerts and festivals in Australia and abroad.

From the outset of this musical association and friendship, Roger decided to extend the horn literature by writing the first of several new works for me: *Echo IV*, for horn and tape delay. It was also the last in a series of works for solo instrument and tape delay – this was the pre-digital era, when electronics were still largely analogue. Performing the work set considerable challenges. In particular, mastering the logistics of a tape-delay system, comprising two reel-to-reel recorders stretched some distance across the auditorium, and syncing the resultant time-delay was fraught with unanticipated irregularities.

Importantly, the technological limitations of the day were never an impediment to Roger's creativity. He remained convinced that future advances in technology would one day make the playing of this piece, as well as other similar works, easier to realise. He was right, of course. Some years later, with the advent of digital technology, and digital-delay devices in particular, the performance of *Echo IV* was made much more accessible and reliable.

Later, when we were academic colleagues at The University of Western Australia, more new Smalley works were commissioned and premiered. Of particular note was the remarkable Trio for Horn, Violin and Piano, composed over the period 2000–2. Although writing of the Trio was interrupted by problems with Roger's health, the result was nonetheless a masterpiece of the genre.

The following quotation eloquently reflects the very essence of Roger Smalley, as he describes the compositional process of his *Beat Music*, premiered at the 1971 Proms:

I am continually trying to get away from the feeling that I am composing the music, and closer to the sensation that the music is composing itself. This sensation, which I experienced more strongly than ever before while writing *Beat Music*, is extremely difficult to verbalise, but I could describe it as the feeling that if you descend deeper and deeper into the materials of music until you reach the smallest and most insignificant-sounding object (say a C natural so low that it is no more than a click every second), you will merely have to disturb it slightly with the point of your pencil – push it around on the manuscript paper a little – and it will release the most phenomenal amount of energy.<sup>1</sup>

In the early hours of 26 December 2004, a 9.2 magnitude earthquake struck off the western coast of northern Sumatra. Multiple devastating tsunamis reaching up to 30 metres in height followed. Coastal communities across fourteen countries in the Indian Ocean were inundated and destroyed. The loss of life, especially in Indonesia, as well as the devastation and resulting homelessness, were on a scale rarely seen before.

International efforts to raise relief funds for the victims of the tsunamis were far-reaching. One such modest contribution was that of a fund-raising ‘Tsunami Anniversary Concert in aid of the children of Sri Lanka’, a collaboration between the Society of Professional Social Workers (Western Australia) and the School of Music at The University of Western Australia, with the concert taking place in Perth on 27 November 2005. The funds raised by the event were subsequently used to build a new school for an orphanage in Batticaloa, one of the Sri Lankan coastal towns which had found itself in the front line of the tsunamis. It was for this fund-raising concert that Roger wrote his *Lament for the Victims of Natural Disasters*, scored for solo horn and four tam-tams. At the premiere Roger played the tam-tams, and I played the horn. Roger wrote of the piece in a programme note:

---

<sup>1</sup> ‘Roger Smalley writes about his new *Beat Music*’, *The Listener*, 12 August 1971, p. 218, republished in Michael Hooper (ed.), *Roger Smalley on Music*, Toccata Press, London, forthcoming.

In 2001 I composed a piano piece entitled *Gamelan* which was largely based on the scales and sonorities of Indonesian music. It ends with an elegiac melody above which I wrote 'In Memoriam 12.10.2002' – the date of the Bali nightclub bombing.

When I was asked to write a short work to be included in the Tsunami Anniversary concert, I decided to take the melody from the piano piece and develop it into an independent work. It is scored for solo horn, which may or may not be accompanied by Indonesian gongs.<sup>2</sup>

The simplicity and brevity of the *Lament* hauntingly evokes the destruction reaped by nature, and the desolation which followed.

The soprano **Taryn Fiebig** is one of Australia's most popular and versatile artists. She has performed with all the major Australian opera companies, the Australian Chamber Orchestra, Australian Brandenburg Ensemble and the Sydney, West Australian, Adelaide and Queensland Symphony Orchestras. Internationally, she has sung for the Edinburgh Festival (as Lucy Joy in Opera Australia's production of Brett Dean's *Bliss*), in America for the LA Ear Unit and in the UK with the English Chamber Orchestra and for BBC Radio 4.

In 2004, Taryn joined the Young Artists Program at Opera Australia; she remained with OA as an ensemble member until 2010 before becoming a freelance artist. Roles for Opera Australia included Susanna, Zerlina and Despina in Sir David McVicar's trio of Mozart productions (*The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte*), Pamina and Papagena in *The Magic Flute*, Musetta in *La bohème*, Servilia in *La clemenza di Tito*, Oscar in *Un ballo in maschera*, Clorinda in *La Cenerentola*, Lisa in *La sonnambula*, Belinda in *Dido and Aeneas*, Aphrodite in Richard Mills' *The Love of the Nightingale*, Karolka in *Jenůfa* and The Woodbird and Gutrune in *Der Ring des Nibelungen*. Her performance as Lucy Joy in *Bliss* earned



<sup>2</sup> Published with a CD to mark the 2005 Tsunami Anniversary, The University of Western Australia School of Music (no reference number).

her a Helpmann Award. For New Zealand Opera, she has sung Esmeralda in *The Bartered Bride*. A musical-theatre highlight for Taryn was over 200 performances as Eliza Dolittle in Opera Australia's National Tour of *My Fair Lady*. Gilbert and Sullivan roles have included The Plaintiff in *Trial by Jury*, Mabel in *The Pirates of Penzance*, both Tessa and Gianetta in *The Gondoliers* and Yum-Yum in *The Mikado*.

Taryn is also an accomplished cellist, and led the cello section of both the Western Australian Youth Orchestra and the Australian Youth Orchestra. She continues to play and appears in concert as both singer and cellist.

**Darryl Poulsen** graduated with distinction from the Conservatoires of Luxembourg and Liège and holds the degrees of Doctor of Music and Master of Music from The University of Western Australia. He has formerly held the positions of Professor and Head of the School of Arts at the University of New England, Winthrop Professor of Music and Head of the School of Music at The University of Western Australia, and Professor of Music, Associate Dean (Academic), at the Sydney Conservatorium of Music, The University of Sydney.

His research into Classical hand-horn playing has resulted in the first English translation of the *Méthode de premier et de second cor* by Heinrich Domnich (1808), the most important primary source on the history of Classical hand-horn playing.

As a teacher, Darryl Poulsen has given master-classes throughout Australia, Sweden, Asia and the United States. He attracted horn students to his class at The University of Western Australia from every major Australian city, Singapore, Switzerland, the United States and elsewhere. His students can now be found in a number of Australian and European professional symphony, opera and ballet orchestras.

As a performer, he has held principal-horn positions in European and Australian orchestras and performed throughout Europe, North and South America, Asia and Australia. As a soloist, he has toured nationally with the Australian Brandenburg Orchestra and internationally with the Australian Chamber Orchestra, as well as having occupied the position of principal horn in both orchestras for many years.



He has commissioned numerous new works for horn, had works written especially for him, and given numerous other premiere performances. He is also committed to historically informed early-music performance, playing Baroque and Classical natural horns, as well as the Romantic horn. As a player of historical natural horns, he has performed and recorded as principal horn and soloist with Joshua Rifkin, the New York Bach Ensemble, Ton Koopman, Andreas Scholl, Anthony Halstead, Bart Van Oort, Cantus Cölln and the Sirius Ensemble, Sydney.

**James Cuddeford** began his musical studies in Brisbane and was granted a full scholarship at age twelve to attend the Yehudi Menuhin School in England. He continued his studies at the Royal Northern College of Music and at the International Musicians' Seminar at Prussia Cove. His principal teachers were Wen Zhou Li and Yehudi Menuhin in violin, Karlheinz Stockhausen in composition and György Kurtág in chamber music. He has won a series of important competitions, including the first prize in the 1996 Charles Hennen International Competition in Holland.

He has performed extensively throughout the world as both soloist and chamber musician, appearing frequently at major international festivals in many of the world's most prestigious concert halls. As a chamber musician, he has collaborated with such artists as Michael Collins, Michel Dalberto, Bruno Giuranna, Heinz Holliger, Stephen Kovacevich, John Lill, Daniel Müller-Schott, Cristina Ortiz, Yehudi Menuhin, Charles Rosen and Pieter Wispelwey. He has performed as soloist with orchestras including the Camerata Lysy Switzerland, the BBC Scottish, Hong Kong Sinfonietta, Jena Philharmonic and the Queensland, Adelaide and Tasmanian Symphony Orchestras, under such conductors as Christopher Hogwood, Yehudi Menuhin, Krzysztof Penderecki, Christoph Poppen, David Porcelijn and Daniel Raiskin.

As an active interpreter of contemporary music, James Cuddeford has worked with and premiered the music of many of the most important composers of our time. And he is a composer himself. When he was fifteen, the Queensland Philharmonic Orchestra commissioned and premiered his first major orchestral work. His compositions have since been





performed, recorded and broadcast in Europe, North America and Asia by groups such as the Nash Ensemble, Australian String Quartet, Ensemble Offspring, Psappha Ensemble and the Hong Kong Sinfonietta. His music is represented by the Australian Music Centre.

He joined the Australian String Quartet in 1998 and is currently Concertmaster of the Hong Kong Sinfonietta. He appears regularly as both guest leader and director of various orchestras in Korea and Japan and has given master-classes at many major institutions around the world. He has recorded for ABC Classics, Melba Recordings and Tall Poppies, and plays on a Nicolò Gagliano violin made in 1769.

**Scott Davie** is known to audiences as a soloist and chamber musician. He has given concerts throughout Australia, in Europe, across the United States of America and Mexico and in China. His performances and recordings have been broadcast on both radio and television.

He is known for his cross-discipline collaborations, such as that with Graeme Murphy and the Sydney Dance Company and another with The Australian Ballet. In 2012, with the Sydney Symphony Orchestra under Vladimir Ashkenazy, he gave the Australian premiere of the original version of Rachmaninov's Fourth Piano Concerto to capacity audiences at the Sydney Opera House.

In addition to performing, Scott is increasingly known for his writing and public speaking. He teaches and lectures at the Sydney Conservatorium of Music.



**Daniel Herscovitch** studied with Alexander Sverjensky at the Sydney Conservatorium of Music and then, with the generous support of a German government DAAD scholarship, under Professor Rosl Schmid in Munich. While based in Germany, he performed extensively on the continent and in England and toured Australia three times. He also appeared at several international festivals, including the Berlin Festival, the Zagreb Biennale and the Saarbrücken Tage der Neuen Musik.

Since returning to Australia he has been active in solo and chamber music, and has appeared at the Adelaide Festival of the Arts, the Mostly Mozart Festival, the New Directions Festival and the Festivals of Melbourne and Sydney. He was a regular guest artist at the Sydney Spring Festival of New Music. He has also toured for Musica Viva and in New Zealand several times. He has appeared with Synergy, Flederman, the Song Company and the Australia Ensemble and has toured with The Seymour Group. He was a soloist, with Clemens Leske, in the first Australian performance of the Bartók Concerto for Two Pianos. He has appeared in concert with Ole Böhn, Bernadette Harvey, Jane Manning, Gerard Willems, Carl Vine and Wanda Wiłkomirska.



In recent years he made a fourth visit to the USA, this time performing Bach's *Art of Fugue*, as well as lecturing, conducting master-classes and seminars. He visits Indonesia annually and his fifth European tour in early 2019 took him to Singapore, the UK, Norway and Germany and included a residency at the Royal Northern College of Music in Manchester.

His solo repertoire ranges from Purcell to Carter and beyond, and includes contemporary Australian, Asian, European and American works, several of which he commissioned and premiered. He has also presented papers at conferences in Australia and Europe on ornamentation in Bach and in Beethoven, on *The Art of Fugue* and on practice methods, and he is a sought-after guest lecturer on subjects ranging from Baroque performance to Bartók.

His recordings of repertoire ranging from the seventeenth to the 21st centuries have been released on the ABC Classics, Biodiversity, Continuum, CSM, Tall Poppies and Wirripang labels. For Toccata Classics he has recorded, with Philip Shovk, three of the six violin sonatas in Mozart's Op. 2, transcribed for two pianos by Stephen Yates (*Mozart by Arrangement*, Volume Two, TOCC 0250).

He is currently Associate Professor of Piano at The University of Sydney Conservatorium of Music, where he has also lectured for many years in chamber music and piano pedagogy.



Recorded in 2005 (date unknown) at The University of Western Australia, Perth  
(*Lament for the Victims of Natural Disasters*) and on 13 February (*Nine Lives*), 28 March  
(*Capriccio I*) and 29 March 2018 (*Albumblatt, Barcarolle, Piano Pieces I–V* and *Three Studies  
in Black and White*) in Recital Hall West, The University of Sydney Conservatorium of Music  
Recording engineer: David Kim-Boyle  
Piano technician: David Kinney  
Page-turner: Emily Mar

This recording was made possible by the generous support of a research grant from The University of Sydney Conservatorium of Music. I also wish to thank Professor Alan Lourens, Head of the Conservatorium of Music at The University of Western Australia, for generously making available their recording of *Lament for the Victims of Natural Disasters* for inclusion in this album.  
*Daniel Herscovitch*

Booklet essays: Darryl Poulsen and Daniel Herscovitch  
Cover design: David M. Baker (david@notneverknow.com)  
Typesetting and lay-out: Kerrypress, St Albans

Executive Producer: Martin Anderson

© Toccata Classics, London, 2019

℗ Toccata Classics, London, 2019

---

# ROGER SMALLEY Piano, Vocal and Chamber Music

---

<b>1</b>	<b>Albumblatt for piano (1990)*</b>	<b>1:07</b>
	<b><i>Nine Lives – A Song-Cycle about Cats for soprano and piano (2008)*</i></b>	<b>18:07</b>
<b>2</b>	I With slow and confidential pace (Laurence Housman)	2:14
<b>3</b>	II In a dim corner of my room (Oscar Wilde)	3:28
<b>4</b>	III A cat tinkles on a piano (Robert Balas)	1:01
<b>5</b>	IV Of a noble race she came (Christina Rossetti)	3:34
<b>6</b>	V I am the cat of cats (William Brighty Sands)	1:07
<b>7</b>	VI One of the clock, and silence deep (Katherine Pyle)	1:44
<b>8</b>	VII The cat has a nervous nervous nervous ear (David Morton)	0:23
<b>9</b>	VIII I shall go I shall go I shall go into a cat (Isobel Gowdie)	1:29
<b>10</b>	IX Observe the cat upon this page (Oliver Herford)	3:07
<b>11</b>	<b><i>Capriccio No. 1 for violin and piano (1966)*</i></b>	<b>15:25</b>
<b>12</b>	<b><i>Barcarolle for piano (1986)</i></b>	<b>15:08</b>
<b>13</b>	<b><i>Morceau de Concours for piano (2008)*</i></b>	<b>15:35</b>
	<b><i>Piano Pieces I–V (1962–65)</i></b>	<b>5:36</b>
<b>14</b>	I ♩ = 66	0:52
<b>15</b>	II ♩ = 100	1:21
<b>16</b>	III ♩ = 84	1:05
<b>17</b>	IV $\frac{1}{2}$ " = ♩ = 60	0:40
<b>18</b>	V ♩ = 200	1:38
	<b><i>Three Studies in Black and White for piano (2002–4)*</i></b>	<b>17:27</b>
<b>19</b>	No. 1 Gamelan: for the left hand alone	8:20
<b>20</b>	No. 2 Moto perpetuo (with interruptions): for the right hand alone	4:24
<b>21</b>	No. 3 Dialogue: for both hands	4:43
<b>22</b>	<b><i>Lament for the Victims of Natural Disasters for horn and four tam-tams (2005)*</i></b>	<b>3:53</b>
	<b>Taryn Fiebig, soprano</b> <b>2–10</b>	
	<b>Darryl Poulsen, horn</b> <b>22</b>	<b>TT 72:21</b>
	<b>James Cuddeford, violin</b> <b>11</b>	
	<b>Daniel Herscovitch, piano</b> <b>1 11–21</b>	
	<b>Scott Davie, piano</b> <b>2–10</b>	
	<b>Roger Smalley, tam-tams</b> <b>22</b>	

\*FIRST RECORDINGS