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Pianoduo

↳ GERARD BOUWHUIS-CEES VAN ZEELAND

Igor Stravinsky

| John Adams | Pierre Boulez

Concerto per due pianoforte soli | Halleujan Junction | Structures - deuxième livre



IGOR STRAWINSKY

CONCERTO PER DUE PIANOFORTE SOLI (1935)

1	I	6:41
2	II Notturmo	5:17
3	III Quattro variazioni 1	1:08
4	III Quattro variazioni 2	0:55
5	III Quattro variazioni 3	1:20
6	III Quattro variazioni 4	1:08
7	IV Preludio	1:12
8	IV Fuga	3:41

JOHN ADAMS

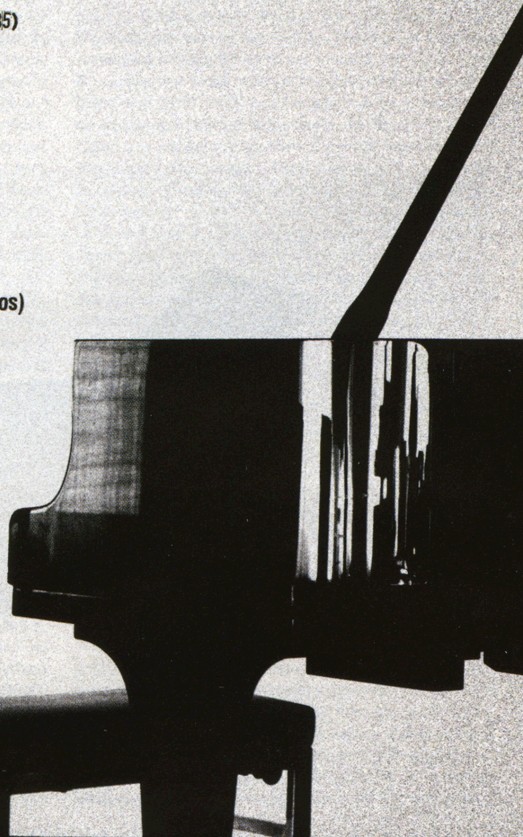
HALLELUJAH JUNCTION (1998) (for two pianos)

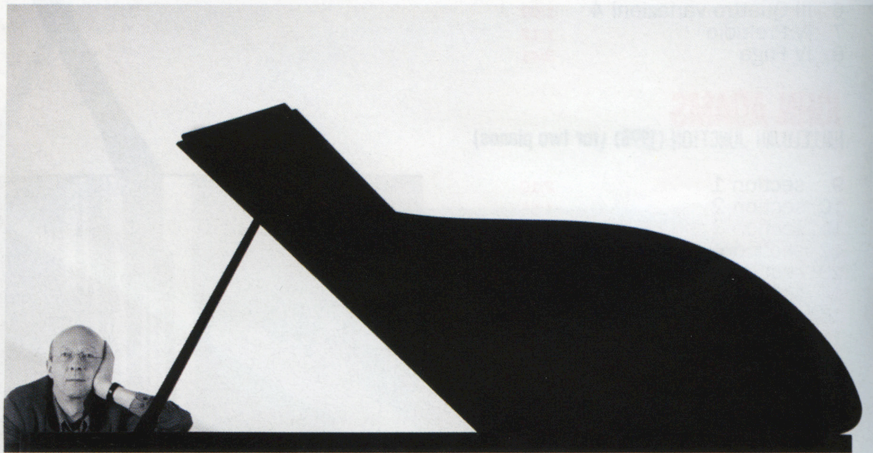
9	section 1	2:10
10	section 2	1:15
11	section 3	1:05
12	section 4	1:15
13	section 5	1:12
14	section 6	2:36
15	section 7	0:55
16	section 8	1:16
17	section 9	0:34
18	section 10	1:12
19	section 11	1:00
20	section 12	0:59

PIERRE BOULEZ

STRUCTURES - DEUXIEME LIVRE (1961)

21	Chapitre I	9:06
22	Chapitre II	14:05





Stravinsky, Adams & Boulez

There are few CDs that in the space of one hour paint such a representative picture of the history of Western music down the course of one century. The CD released by Pianoduo does just that and what a century it reflects! More happened in the 20th century than in the four preceding ones together; not just to music, but in the fine arts and sciences as well. For over a thousand years, Western music was dominated by the Church modes and the tonality derived from it based on major and minor scales: in barely twenty-five years this trusted system was totally overthrown to pave way for the 'emancipation of dissonance' and atonality based on Schoenberg's twelve-tone system, serialism. However, in the years between 1918 and 1945, tonality reappeared in the different guise of neoclassicism, battling against the advance of atonality. But the conflict seemed resolved and atonality prevailed. When Schoenberg and Webern's atonality resulted in the strict serialism of the 1950s and 1960s, a time synonymous with the names Stockhausen and Boulez, atonal music had already reached its pinnacle. This was the dawning of the post-serial age of quotations and collage (Berio, Zimmerman, Kagel, Henze and Stockhausen) in which respect for the 'founding fathers' returned. The arrival of minimalism and neo-tonality and neo-romanticism set the tone for the final decades of the 20th century. The three piano works on the CD reflect the struggle between tonality and atonality, and its fall and subsequent regeneration, in three masterpieces from the aforementioned movements.

STRAVINSKY

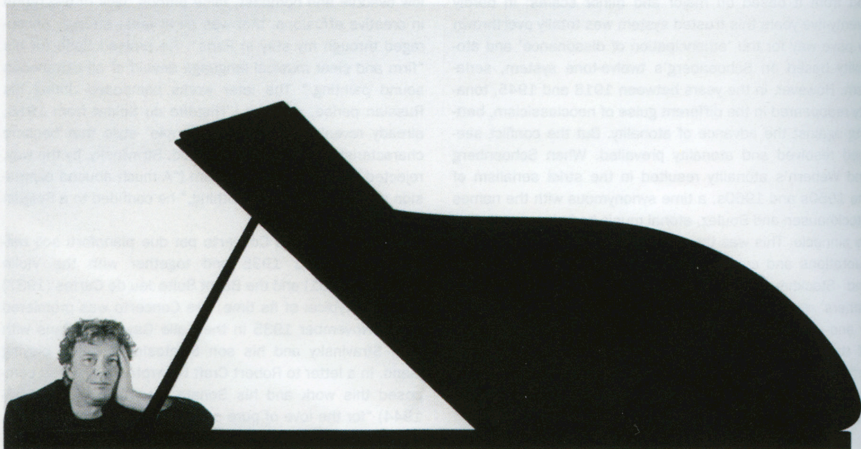
When Jean Cocteau wrote in his essay in 1918, entitled 'Le Coq et l'Arlequin', that it was time to resist impressionism (Debussy), 'Wagnerian fog', as well as the 'theatrical mysticism' of Stravinsky's *Le Sacre du Printemps* (1913) and called on French artists to once again compose simple, anti-romantic, anti-theatrical music, 'everyday music', such as Satie had achieved in *Parade* (1917), his appeal was quickly answered not only by young composers like

Poulenc, Milhaud, and Honegger but also Stravinsky himself. And thus neoclassicism in music was born. It marked a time of 'honest and simple music' without 'clouds, waves, ponds, water fairies and nocturnal scents' (Cocteau) that was to last for about twenty-five years and dominated musical life in France in particular.

Stravinsky, who moved to Paris in June 1920 and remained there until 1940, endorsed Cocteau's body of thought at an early stage: "My feeling for clarity, my fanaticism for precision was waked through France, and my distaste for hollow twaddle and bombast, false pathos, lack of discretion in creative effusions, that was all at least strongly encouraged through my stay in Paris". He praised Satie for his "firm and clear musical language devoid of all extraneous sound painting." The later works composed during his Russian period, such as *L'Histoire du Soldat* from 1918, already reveal the clear and 'simple' style that became characteristic in his Parisian period. Stravinsky, by the way, rejected the term neoclassicism ("A much abused expression meaning absolutely nothing," he confided to a Belgian journalist in 1930).

Stravinsky wrote the *Concerto per due pianoforti soli* between 1931 and 1935 and together with the *Violin Concerto* (1931) and the *Ballet Suite Jeu de Cartes* (1937) it is fairly typical of its time. The *Concerto* was premiered on 21 November 1935 in the *Salle Gaveau* in Paris with both Stravinsky and his son Sviatoslav Soulima playing piano. In a letter to Robert Craft he wrote that he had composed this work and his *Sonata for two pianos* (1943-1944) "for the love of pure art".

The initial responses to the work were rather reserved. Raïssa Maritain wrote after attending the premiere "Yesterday evening I heard Igor Stravinsky's double piano concerto at the *Salle Gaveau*. Admirable technically, but without the slightest inwardness: it gave me no pleasure in hearing it except such as one gets from any good professional job. There is no song in this music. It does not proceed from any lyrical germ but only from a musical idea." Prokofiev's comments one year later in a letter to Miaskovsky, are fairly constrained as well: "In Paris I heard



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Mikolajewicz we fully considered as well. In fact, I heard

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Stiwansky, Adams & Boulez

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Stravinsky's Concerto for two Pianos played by himself. It is difficult to follow, with lots of notes jumping on each other, but the piece is interesting and one has to listen to it again and again."

When asked by a journalist from the New York Musical Courier why he wrote a new concerto without an orchestra, Stravinsky replied: "I did that for the reason that I wished to give the instruments and players every possible chance. In composing for piano and orchestra, I never could think of the keyboard as something apart from the rest of the ensemble, but felt that it should be fused in the symphonic whole." [January 16, 1937]

At that time, Stravinsky frequently gave a short introductory talk before the performance of a work by way of explanation. About the Concerto per due pianoforti soli he said the following: "Etymologically the word 'concerto' refers to a musical work of a certain size, in several parts, affecting the architectural structure of the sonata form of the symphony. In the 'concerto grosso', for example, one or more instruments play a role 'in concert' (concertant), an expression deriving from the Italian 'concertare' which means 'concurir', to complete or participate in a contest. Hence a 'concerto' presupposes a contest among a number of instruments in concert, or between a single instrument and an ensemble in opposition. But 'concerto' has now come to mean a work for a solo instrument without opposition and in which the role of the orchestra is usually reduced to that of an accompaniment....My four concertos adhere to the older formula: I have opposed several instruments to the primary one, or to groups of instruments also playing 'concertant'."

Stravinsky's Concerto exposes the listener to a profusion of different rhythms. Even the inexhaustible staccato accompaniment of semiquavers in the first part and the ostinato of the third part (fourth variation) no longer suggest equilibrium, but development through the combination with other rhythmic elements. As far as harmony is concerned, in the variations in particular, Stravinsky moves away from the safer neoclassicist idiom and acquires a taste for atonality. The most original aspect of *Quattro variazioni*

(third part) is that they are not variations on a theme, but could rather be said to be variations on compositional characteristics. For example: grace notes in the first, glissandi and octaves in the second, scherzando and speed in the third, and finally, chords in the fourth.

BOULEZ

Twenty-five years after Stravinsky's Concerto, Boulez' work for two pianos, Structures II, from 1961, represented a world of sound that was unimaginable at the time Stravinsky composed Concerto. We hear music that sounds utterly unlike anything previously thought possible. All ties with the past seem to be broken and the listener is drowning in quicksand and trying to get a grip. To no avail initially, because the music first has to be 'captured'. When the free atonality (1909-1921) of Schoenberg, Webern and Berg developed into serialism, after Schoenberg 'discovered' the twelve-tone system in 1921, there was always the sound idiom of neoclassicism until 1940, which provided listeners with a reference point. From then on however, well into the 1960s, the listener was left with serialism as developed by Stockhausen and Boulez. This 'strict' movement, in which not only the sequence of the twelve tones in the octave was determined, but also the length, loudness and timbre of the tone, spanned a relatively short time, but captivated almost all 'modern' composers, Stravinsky included.

When Boulez completed Structures II in 1961, serialism had already entered into a relatively late phase, where the influence of John Cage was making its mark. When Cage toured through Europe with the pianist David Tudor in 1954, he stimulated Stockhausen and Boulez to use serialism in a freer and more intuitive way and to allow chance to play a role when composing or performing. The result of Boulez getting acquainted with Cage's ideas was Structures II for two pianos (1956-1961) and *Pli selon Pli* for soprano and orchestra (1957-1962). In the late 1960s Boulez quickly became less interested in allowing chance to influence the performance of a work.

Structures II was premiered in Donaueschingen in 1961

with Yvonne Loriod and the composer playing piano. The work consists of two parts, Chapitre I and Chapitre II, in which both pianists are expected to play exactly what is notated. Chapitre II, however, comprises not just the basic score, which both pianists have to follow meticulously, but several supplementary booklets as well (pièces, textes and encarts) which, when prompted by a sign from pianist 2 (CvZ), can then be inserted according to choice by pianist 1 (GB). Pianist 1 is, you could say, allowed to stray off the main road (Chapitre II) to explore the side lanes, while pianist 2 waits for him on the main road so they can journey on together. And finally, they reach the end together. The result, how the piece sounds in its entirety, therefore differs for each performance, depending on how many side lanes pianist 1 wishes to traverse.

ADAMS

Just as the sound world of Boulez' Structures II was unimaginable to audiences listening to Stravinsky's Concerto twenty-five years previously, so unimaginable is the sound world of John Adams' Hallelujah Junction (1996) when viewed from the perspective of Boulez. In both cases there is a literal world of difference, yet these compositions were written within 25 to 30 years of each other.

With the rise of Minimalism in the 1960s (Riley, Reich, Glass and La Monte Young) and the return of tonality and romanticism in a contemporary guise, late 1970s, we arrive back at a sound idiom that pulled in the public at large, audiences who had been put off by serialism. Modern classical music from the past few decades is attracting full houses and Adams' music has made a significant contribution. Not only does he compose orchestral pieces and chamber music for various combinations, but he also writes operas, oratorios, choir works and film music. In short, he is a composer who really understands the tools of his trade. And, he is a composer who does not shy away from controversy and who takes a stand and comments on current political developments. (The Death of Klinghoffer, 1990-91; On the Transgression of Souls, In memory of September 11 2001, 2002).

Adams' music is permeated with the entire spectrum of Western tradition, from Baroque to the present, and is charged with rock and jazz influences. This 'eclectic' approach makes him an extremely colorful and influential composer who audiences love. Of all the American composers, Adams is performed the most.

Halfway through the 1970s, when the first generation of minimalists had reached the crest of its 'pure' and simple form of minimalism, Adams started writing richer, more expressive music and developed a less static form of minimalism, based on larger musical structures. Whilst retaining the minimalist repetitive elements as a starting point, he created a richer and more complex sound idiom. Hallelujah Junction for two pianos, from 1996, is a splendid example of the latter.

The work is named after a truck stop on the border between Nevada and California, on Route 49, near a shack where Adams sometimes retreats so he can compose in peace. The term Junction, to quote Adams verbatim, is "being the interlocking style of two-piano writing that features short, highly rhythmicized motives bouncing back and forth between the two pianos in tightly phased sequences. This is a technique I first used in the 1982 'Grand Pianola Music' and later expanded in orchestral pieces."

The piece comprises four successive parts. In Adams' own words: "The first section begins with a short, exclamatory three-note figure that I think as 'lelujah' (without the opening 'Hal'). This energized, bright gesture grows in length and breadth and eventually gives way to a long, multifaceted 'groove' section. A second, more relaxed part is more reflective and is characterized by waves of triplet chord clusters ascending out of the lowest ranges of the keyboard and cresting at their peak like breakers on a beach. A short transitional passage uses tightly interlocking phase patterns to move the music into a more active ambience and sets up the final part. In this finale, [...], the 'hallelujah chorus' kicks in at full tilt. The ghost of Conlon Nancarrow goes head-to-head with a Nevada cat-house pianola."

Sources:

- R. P. Morgan: *Twentieth-Century Music*, Norton & Co., 1991
- V. Stravinsky and R. Craft: *Stravinsky in Pictures and Documents*, Hutchinson & Co., 1979

Recording

Picture a summer's day in 2003. The main concert hall in the Vredenburg Music Center empty. On stage two imposing Steinway pianos hung with myriads of microphones and electrical wires, like patients on a drip feed, about to undergo surgery. Today, for the first time in my life, I will bear witness to this 'operation.' I know it will be a memorable day, even before the first chord strikes. Just looking at the setting arouses a tingle of excitement. Before me is a massive empty hall with two grand pianos on a brightly lit stage, wires and microphones everywhere, a person who is fine-tuning the piano, and a sound studio resembling the cockpit of a Boeing 747. I make my way to the recording studio where Bert, the sound engineer, is happily at the controls and the computer, preparing the last details so the 'operation' can begin. This man, it is said, can cut and paste a waltz to make it sound like boogie-woogie and transform boogie-woogie into a minuet.

"Let's start with Adams' Junction", Gerard calls to Bert from the stage through the microphone. Cees and Gerard burst into action with the ease and routine of office workers switching on their computers in the morning and reading the first mails of the day. The first notes of the Adams' piece rumble through the sound studio. Wow... what a fantastic sound. It feels like I am lying on the soundboard under the strings, and a thunderous, pulsating stream of music swamps me. I wonder whether what I'm hearing really comes from the grand pianos I just saw on stage in the concert hall. I rush to the hall but am disappointed; it sounds much better in the studio. Why don't they build concert halls in the same way as recording studios? I quickly return to Bert who is in the driver's seat: he follows the score, jots down notes, closely guards the monitors with the precision of an anaesthetist, checks the balance and

looks satisfied. In the meantime, the Adams train keeps rolling on. My foot starts tapping to the groove, as though I'm listening to Coltrane. I am totally immersed in the surround sound.

Two pages into the score the 'surgeons' down tools to consult Bert. Gerard asks, "How's it going?" To which Bert replies, "Fine, but bars 16 and 17 need working on. Start with bar 12 and play right through to the beginning of part two." The Adams train rolls on again. "This is music with guts, no beating about the bush here. Isn't the piano a great instrument", I think to myself. Wasn't it George Bernard Shaw who said, "The pianoforte is the most important of all instruments: its invention was to music what the invention of printing was to poetry." He was right. Part 2 follows, part 3 reveals its splendor and part 4 pounds through the sound studio and without realizing it, the entire score has been recorded. Time for a lunch break.

Still philosophizing on the collapsing CD market and the 'impossible nature' of a Stravinsky - Boulez - Adams project, we return to the 'operating theatre'. Structures II is a different cookie by far; it is an extremely difficult, crystal clear piece that demands the impossible from the pianists. Not that Cees and Gerard seem worried; they are totally relaxed. With the timing and precision any top surgeon would be proud of, they make sparks fly in the studio to the music and timbre of Boulez. It is almost like floating in a spaceship through the universe, they give Boulez' notes an extra dimension and unworldly sound. Following the score is out of the question as there's nothing to hold on to. Unlike Bert, who follows it with the ease of reading a newspaper. There are pauses, discussions, repetitions of certain sections, and the piano tuner is called in to tend to the 'patients'. Several hours hard work later the Boulez recording is finished. The 'patients' awaken from their anaesthesia and look happy. After one year of nothing but fast food to the tune of Brahms, Rachmaninov and Tchaikovsky, they had been lulled into hibernation. Their regeneration will fuel them for some time now. A brand new CD with works seldom performed for two pianos has emerged into the light of day.



GERARD BOLWHUIS

Interview

The setting is a mansion in The Hague, The Netherlands. The host, Cees van Zeeland (CvZ), is happily preparing freshly ground coffee. I am seated in a room containing a bookcase lined with philosophical treatises, from Aristotle to Wittgenstein, which create a rather venerable atmosphere and where the names Stravinsky, Boulez and Adams do not immediately spring to mind. Fortunately, I spot a decanted bottle of port on the mantelshelf, which might help to loosen up the interview.

"What a question,... um,... Charles Ives, Robert Wyatt and,... um,... Sviatoslav Richter," Gerard Bouwhuis (GB) sighs when I ask him which three people, contemporaries or from the past, he would like to invite for an imaginary dinner party at home. "And I refuse to explain the choice. It's simply related to the kinds of things swimming around in the back of your mind. Ives has influenced my life for as long as I can remember. But I don't think I could ask any of them one specific question."

I look at Cees, who seems keen to reveal his choice of guests. "Crikey... [long pause] I think Stravinsky stands an excellent chance, Picasso as well... [another long pause] maybe a beautiful woman... Cleopatra!"

What is behind the choice of the works on this CD? Is it purely based on personal interests or did you feel the need to take account of commercial interests when making the selection?
"I think it is fairly obvious from the compilation of the CD that commercial factors played no part whatsoever. If you aim for a larger audience you would have to leave out Boulez. You'd pick the more familiar Scaramouche by Milhaud, or Stravinsky's *Sacre*. I think it's more to do with the fact that we really wanted to do a few more things. We've been performing for about 25 years and it felt right to use the jubilee to play pieces we hadn't got round to playing. That was one factor, plus the opportunity to perform several concerts to commemorate the jubilee, which resulted in this particular programme. We've never performed

the Stravinsky concert before, or Adams come to think of it. Boulez has been part of our repertoire for quite a while and it was time to record it on CD." [GB]

"The jubilee concerts were definitely a significant impulse. Another contributing factor is that on all of the CDs we've brought out to date, we've looked for a contrast between the works, to actually accentuate just how broad the spectrum of the twentieth-century repertoire is. It might all sound like modern music to outsiders, but there is a world of difference between these works." [CvZ]

Suppose you bumped into Stravinsky in a life hereafter, what question would you like to ask him about his 'Concerto per due pianoforti soli'?

"When you're talking about Stravinsky, you'd always want to know about tempo, or rather how strict he was on that point. Another question would be on one aspect that I find particularly interesting, which is the way of voice leading. I'd like to know his view on it because we spent a lot of time puzzling it out in the last movement. It's an intriguing part in which you are continually wondering whether to stress this or that, or not... [GB]

"When you've played that part for some time, it turns out that if you try to let everything be heard, that's the best way. It's very strange, but it has a kind of density whereby the transparency is revealed the most when you don't focus too strongly on one thing. That's what I find so wonderfully phenomenal about Stravinsky. In retrospect, it was almost a fake quest." [CvZ]

"And we're going to ask him if he really was drunk when Boulez pointed out the one mistake in '*Les Noces*'. [GB]

By choosing Boulez' Structures II you have put your own hallmark on this CD. Why do you feel it is so important to release a CD with this work, when so many people find it difficult to grasp?

"What I really love about this specific work by Boulez, and which I hope is conveyed to the audience who possibly are not in the know, is that it turned out to be pure music despite the age of theory it derived from. It is so rich: the har-



CEES VAN ZEELAND

monics are wonderful, the phrasing, the lines, the types of music it contains; very empty quiet parts, incredibly wild parts and here and there it almost seems theatrical. Besides which you can hear from the piece that it gives tremendously odd pleasure to play it. I hope that the audience can hear that it isn't a dull, dry work." [GB]

Cees, can you explain how, with your roots in pop music, you came up with the idea to study and play music at the opposite end of the spectrum, the intellectual music by Boulez?

"Curiosity. It was a real journey of discovery for me although it happened in stages. It is, after all, not the most obvious first choice for the Duo to put on the repertoire. What fascinated me was the hugely abstract nature of the musical score. It took a great deal of effort to transform it into music. First on an individual level, followed later by a fairly lengthy process. You first have to exert masses of energy to then jointly discover what is going on in the music. Although it is all precisely notated there are so many complexities to overcome, apart from the notes of course. Sometimes there are three different tempi per bar, with ritenuiti. Initially you think, I wonder what this will sound like together? But you quickly discover that it all has an effect. How? Because every note you play and the way you do so is, in a manner of speaking, answered by the other pianist. You discover that it would be a great shame if you don't play what is written. It's how you grow into its own world of sound. It certainly meant embarking on a voyage of discovery in a world that was totally alien.

"There is another factor that is not related to Boulez but to my musical background and what I enjoyed discovering. Boulez actually composed this music with the intent of scrapping all reminiscences to making classical music, and, as it were, by re-constructing music from 'scratch'. From the minute you play this together (and I literally mean with another person), essential elements such as tempo, beat, upbeat, arsis and thesis become really important. These are elements that are absolutely vital in pop music. Probably in other music too, but I'm speaking from my own roots. One of the nicest comments I heard from a fellow

pianist after hearing us play the piece in a concert was, "I never realized that you could hear the beat in that work." The joke is, that according to Boulez it is not intentional. But it is notated in 'regular bars' and I think that really counts when playing it together. That's when your own background comes to the fore and plays a role in creating this performance. It's great to discover. There aren't many recordings of the work, but when you listen to them and make a comparison, you will notice it has our hallmark. For instance, if you listen to the Kontarsky recording you hear the same work, but it sounds different." [CvZ]

What would you like to discuss personally with Boulez about Structures II?

"I'm just curious about his opinion. You never know, he might dislike it and think, 'Not that frightful beat again.' But I think the frightful beat isn't so bad. There is a second aspect related to my affinity with pop music, and that is its physical aspect, that it has guts. I believe we tackled Structures from this perspective. When playing the fortissimos you have to hammer them out on the grand piano, in a manner of speaking, and that was not considered normal in the 1950s. What was 'loud' in those days is different to what is 'loud' nowadays, which generates something else. We really make the pianos suffer!" [CvZ]

"It all boils down to how you interpret a work. The paradox is that the music was composed so as not to be open to interpretation. You simply have to do as instructed and that's the end of the story." [GB]

Is the significance of Structures II in 2004 mainly its historical music context, or its academic aspect? This is an accusation frequently thrown at Boulez about his compositions. Has it managed to keep its vitality?

"What is fascinating is that wherever we play this piece, in Mexico or here, people go wild and that speaks volumes. It really has an immediate impact, at least in live performances, while at the same time it is highly complex. One thing is for sure, it's not what you put on as background music." [CvZ]

"On the plus side, listeners can follow the complexities during the performance. A lot of works were composed during that period that only reveal the exterior nature of the serial style of music, the works fail to communicate. Boulez, funnily enough, does succeed in that respect. That's because the interplay between the notes and between the pianos is visible as well as clearly audible." [GB] "The listener experiences the function of the complexity and this, in itself, is fascinating. It's not an intellectual narrative at all, in fact." [CvZ]

Which brings me to the Adams' work you recorded. Following four centuries of tonality, half a century of atonality, not forgetting the first generation of minimalists, we are back to (neo)tonality and (neo)romanticism. Do you regard 'Hallelujah Junction' as more than a 'retro-work'?

"The same goes for Boulez and Stravinsky as for Adams, it's what you stumble across. We've played a lot of minimal pieces and you quickly realize that it's a nice workout for the pianists. Which is a fairly good reason for performing. During rehearsals and studying the work you really start to love the piece. It's a really great work for two pianos." [GB]

"What I love about it is that it keeps on getting bolder. It kind of drives along at first, then it changes gear, really careers along, and then seriously deteriorates, which is pretty unique. Many minimalist composers are seduced into producing one brilliant twist after the other. It can get tedious listening to that type of slick display of window dressing. This work ends like a runaway horse and cart, which is the kind of brutality that appeals. It's not showing off and that's what I value." [CvZ]

What would be on your top five list of 20th century works for piano?

"I would prefer to answer the question more broadly. The question covers playing the piano, in my view. A piano is an amazing instrument. In any case, it has become the most important instrument in Western music. But when you think of the 20th century repertoire, I, for one, think about

the performers, the pianists. The notorious Monk springs to mind, for instance, and what he brought to piano playing. I have to add that I find it tremendously exhilarating. So if that counts as a contribution, put him among the top five. The people who have changed your perception of an instrument are the ones I find most important. You have to include Debussy, of course. You can't leave out Cage, especially because of how he stripped the piano of its characteristic sound and 'abused' the piano. You must mention Xenakis as well, because he explored the boundaries of the instrument." [CvZ]

"I can't think of five at all. I would place Xenakis on the list though. I remember the first time I heard 'Evryali', he totally stripped piano performance from its past and replaced it with his own abstract vision. As for Stravinsky, all his works sound so good for piano, not just the Sacre in the version for four pianos. It's amazing how the piano version sounds. Incomparable. But Agon for two pianos is pure pleasure. I really love Ives because at the time he was creating groundbreaking works for piano. He broadened the language of piano music and offered tremendous perspective. Wolpe belongs too... and Satie... and Feldman. They are all so splendid. Hey, I did complete my top five." [GB]

While I fill the glasses to toast the new CD, Gerard quipped, "What drove me in my youth to play piano was Nina Simone. The number 'Sinnerman'. That you can be so spellbound by the music you hear coming out of the piano. Which nicely rounds off the conversation. We return to the roots where both pianists in Pianoduo started, in pop music.

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Recording assistant: Isabel Story

Executive producer: Martin Odijk
Graphic design and photography: Rob Becker, [Beeldverhaal] Amsterdam
(WITH RESPECT AND HONOR TO MR ARNOLD NEWMAN)
Liner notes and interview: Dr. Pim Zabel, translation: Vivien Cook

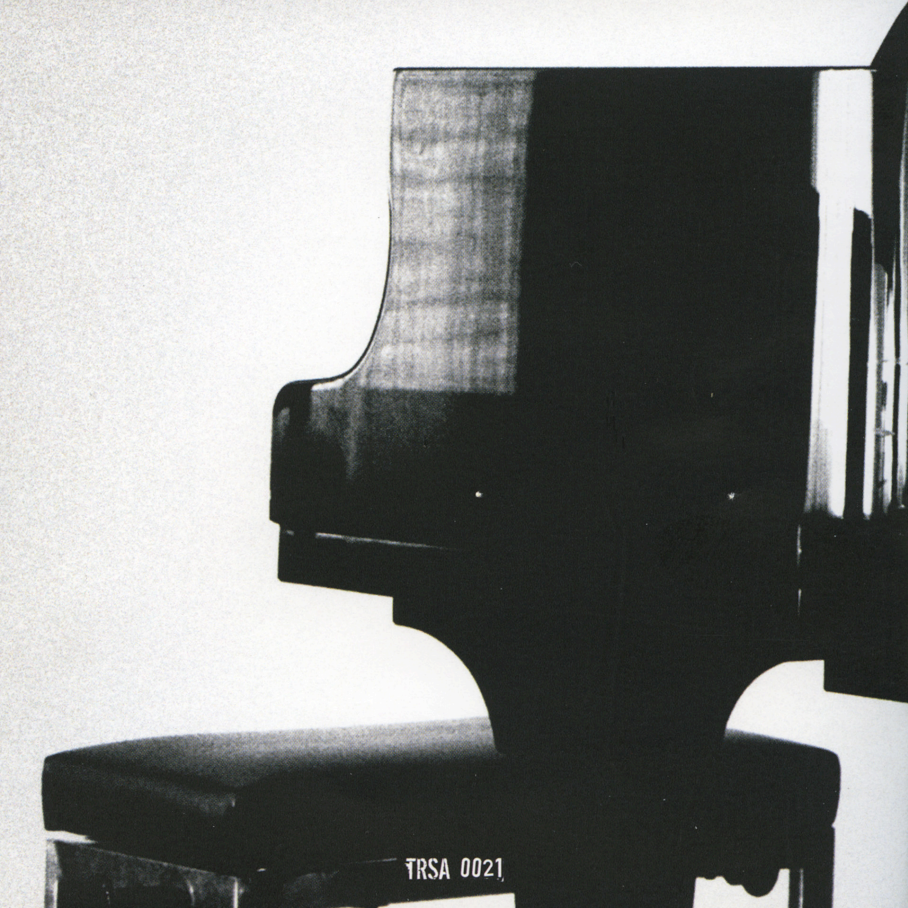
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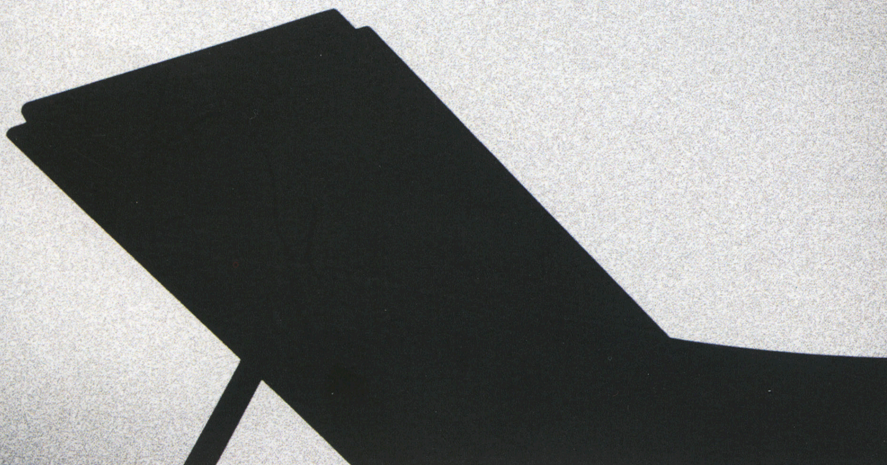
RECORDING EQUIPMENT:

Microphones: Sonodore RCM-402 active omnidirectional microphones
Amps & Mixer: Rens Heijnis custom built
Converters: dCS 904
DSD DA converters,
dCS 874 samplerate/format converter for downsampling to CD-layer from DSD original
Loudspeakers: Avalon Professional Mixing Monitor
Headphones: AKG K1000 with custom built amplifier
Amplifiers: PASS LABS X-5
Cables: Siltech Professional Pro-S3
DSD Recorder: Pyramix/ Merging Technologies
SACD surround sound requires multi-channel SACD player and compatible surround sound system.
SACD stereo requires SACD player. CD audio can be played on CD and DVD players.





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IGOR STRAVINSKY CONCERTO PER DUE PIANOFORTE SOLI (1935)

1	I	6:41
2	II Notturmo	5:17
3	III Quattro variazioni 1	1:08
4	III Quattro variazioni 2	0:55
5	III Quattro variazioni 3	1:20
6	III Quattro variazioni 4	1:08
7	IV Preludio	1:12
8	IV Fuga	3:41

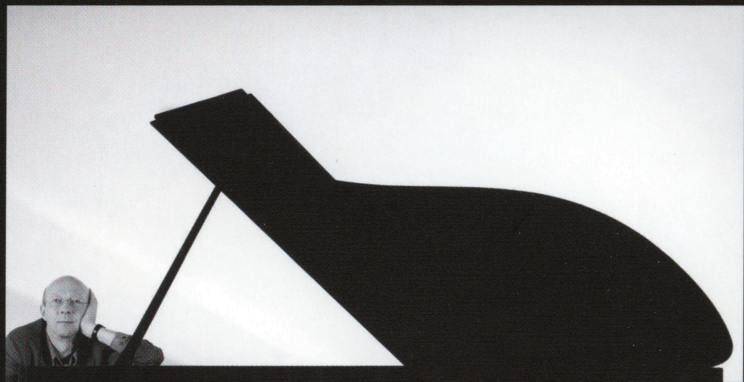
JOHN ADAMS HALLELUJAH JUNCTION (1998) (for two pianos)

9	section 1	2:10
10	section 2	1:15
11	section 3	1:05
12	section 4	1:15
13	section 5	1:12
14	section 6	2:36
15	section 7	0:55
16	section 8	1:16
17	section 9	0:34
18	section 10	1:12
19	section 11	1:00
20	section 12	0:59

PIERRE BOULEZ STRUCTURES - DEUXIEME LIVRE (1961)

21	Chapitre I	9:06
22	Chapitre II	14:05







IGOR STRAWINSKY

CONCERTO PER DUE PIANOFORTE SOLI (1935)

JOHN ADAMS

HALLELUJAH JUNCTION (1998) (for two pianos)

PIERRE BULLEZ

STRUCTURES - DEUXIEME LIVRE (1961)

pianoduo > Gerard Bouwhuis - Cees van Zeeland



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SACD Stereo SACD Surround Sound CD Audio

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DSD
Direct Stream Digital


SUPER AUDIO CD

