

TIMELESS

BRIDGET BOLLIGER **FLUTE**

ANDREW WEST **PIANO**



CLAUDE-ACHILLE **DEBUSSY** (1862–1918)

Bilitis for flute and piano (1914) (arr. K Lenski)

- | | | |
|----|---|------|
| 01 | Pour invoquer Pan, dieu du vent d'été
(Modéré – dans le style d'une pastorale) | 2:25 |
| 02 | Pour un tombeau sans nom
(Triste et lent) | 3:21 |
| 03 | Pour que la nuit soit propice
(Lent et expressif) | 2:21 |
| 04 | Pour la danseuse aux crotales
(Andantino – souple et sans rigueur) | 2:31 |
| 05 | Pour l'Égyptienne
(Très modéré) | 3:01 |
| 06 | Pour remercier la pluie au matin
(Modéré) | 1:27 |

BOHUSLAV **MARTINU** (1890–1959)

Sonata for flute and piano, H. 306 (1945)

- | | | |
|----|-----------------------|------|
| 07 | Allegro moderato | 7:15 |
| 08 | Adagio | 6:36 |
| 09 | Allegro poco moderato | 5:23 |

FRANK **MARTIN** (1890–1974)

- | | | |
|----|---|------|
| 10 | <i>Ballade</i> for flute and piano (1939) | 7:19 |
|----|---|------|

JIM **COYLE**

Paradise of Birds for flute and piano

- | | | |
|----|------------------------|------|
| 11 | Prelude | 3:51 |
| 12 | Forest Raven | 1:02 |
| 13 | Pied Cormorant | 1:35 |
| 14 | Silver Gull | 0:33 |
| 15 | Eastern Yellow Robin | 0:30 |
| 16 | Cassowary | 1:14 |
| 17 | Pink Robin | 0:46 |
| 18 | Emerald Dove | 1:21 |
| 19 | New Holland Honeyeater | 1:24 |
| 20 | Superb Fairy Wren | 0:46 |
| 21 | Brush Turkey | 0:30 |
| 22 | Wedge-tailed Eagle | 1:55 |
| 23 | Rainbow Lorikeet | 0:54 |
| 24 | Postlude | 5:12 |

TT 1:13:12

Bridget Bolliger, flute

Andrew West, piano

CLAUDE DEBUSSY

Bilitis (edition for flute and piano)

In 1913 and 1914, Claude Debussy was in the grip of a creative crisis. The only entirely new work he would write that year was a short piano piece, the *Berceuse héroïque*. The origins of his *Six Epigraphes Antiques* scored for piano for four hands remained hidden during Debussy's lifetime and he didn't tell anyone that they were a reworking of the new piece *Chansons de Bilitis* of 1900, a relatively unknown "musique de scène" for narrator, two flutes, two harps and celesta. Indeed, Debussy had renamed the set as a whole as well as changing the names of all the movements.

Bilitis, a succession of poems eulogising the ancient Greek beauty, were written by Debussy's great friend Pierre Louÿs and were published in December 1894. Debussy's *Trois Chansons de Bilitis* written in 1897 for soprano and piano and the aforementioned *Chansons de Bilitis* were based on these poems.

Karl Lenski's edition *Bilitis, Edition for Flute and Piano* follows the *Six Epigraphes Antiques* in nos I-V and the *Chansons de Bilitis* in no. VI. This arrangement with piano gives to the flute the original melodic function and requires the flautist to play with a co-

lourful, poetic and subtle range of tone as the pianist requires the fluency, graciousness and imagination implicit in the poetic material.

BOHUSLAV MARTINŮ

Sonata for flute and piano

The son of a shoemaker and fire watchman, Bohuslav Martinů was born in Czechoslovakia and spent his childhood living atop the tower at St Jacob's Church in the Eastern Bohemian town of Polička. This early experience was to prove pivotal in Martinů's compositional technique which, as he later explained, he would see people and places from afar. Already an experienced composer by the age of 33 and feeling restrained by Prague's musical life, Martinů left for Paris in 1923 with the intention to stay for three months. This Parisian period lasted seventeen years, and it was here that he met the famous flautist Marcel Moyse (1889 to 1984), for whom he wrote many works.

Habitually, Martinů would compose in the mornings and would then set off on walks in the afternoon along the Seine, stopping to enjoy himself in all the delights on offer. Upon the Nazi occupation of France in 1940, Martinů fled to America and quick-

ly achieved great success. His first five symphonies, composed during the summers between 1942 and 1949, were embraced by the major East Coast orchestras, and his numerous new chamber works were published and received regular performances at this time.

South Orleans, on Cape Cod in Massachusetts, was a favourite vacation location for Martin where he would explore the natural beauty of the peninsula and its great array of ocean and bird life. It was here, in June and July of 1945, that Martin composed his Sonata for flute and piano. The work was composed for George Laurent, who was Principal Flautist of the Boston Symphony Orchestra from 1918 to 1952 and premiered the piece in New York on 18 December 1949.

Opening with a moderately fast and very rhythmic first movement, the Sonata then moves into the beautifully melancholic and lyrical slow second movement. During Martin's vacation on Cape Cod, he nursed an injured bird back to health, the indigenous Whippoorwill (*Caprimulgus vociferus*). Imitating its

call six times in the course of the third movement finale, the tremendous influence of nature can be seen in all its glory.

FRANK MARTIN

Ballade for flute and piano

The Swiss composer Frank Martin is a difficult composer to categorise due to the continued development of his compositional style throughout his career. Born in 1890 in Geneva, Martin began composing at the age of eight. Throughout his childhood, his only music teacher, Joseph Lauber, taught him piano, harmony and composition. At the request of his parents, Martin studied mathematics and physics, but decided he had something better to offer as a musician.

After World War I, he resided in Zürich, Paris and Rome and returned to Geneva in 1926 where he began to teach rhythmic theory at the Institut Jaques-Dalcroze and lectured on chamber music at the Geneva Conservatory.

In his formative years as a composer, Martin was deeply influenced by Johann Sebastian Bach, considering harmony to be the most important element, especially after having heard his St Matthew Passion. Later, Martin would also become influenced by Robert Schumann, Frédéric Chopin, César Franck, Maurice Ravel and Claude Debussy.

His *Ballade* for flute and piano was written as an examination piece for the 1939 Geneva International Flute Competition. Poetically, the term “Ballade” implies a work that is clear and simple. Martin follows this idea with tonal freedom and creates an expansive melodic expression and intensity. His *Ballade* encompasses several sections requiring a variety of techniques and styles that show off both players in a short amount of time.

JIM COYLE

Paradise of Birds

Paradise of Birds is a set of miniatures for flute and piano dedicated to Bridget Bolliger. The title is inspired by the voyages of Brendan the Navigator over a thousand years ago, which tell of him travelling to remote islands with fantastic numbers of birds with

miraculous abilities. The twelve species of birds depicted in this set are all Australian natives and each miniature piece tries to capture the bird’s character and spirit, rather than trying to imitate its call. These are the birds and their individual characters:

1. Forest Raven – a stately and unhurried walker.
2. Pied Cormorant – a low swimming, underwater prey catcher.
3. Silver Gull – a cheeky and gregarious scavenger.
4. Eastern Yellow Robin – friendly and communal.
5. Cassowary – bizarre, bold, big.
6. Pink Robin – small, tubby and cute.
7. Emerald Dove – sleepy, tame and approachable.
8. New Holland Honeyeater – always active, never still.
9. Superb Fairy Wren – briskly socially monogamous yet sexually promiscuous.
10. Brush Turkey – a calm, tireless yet destructive worker.
11. Wedge-Tailed Eagle – magnificent and highly aerial bird of prey.
12. Rainbow Lorikeet – a noisy, lively, highly territorial fruit eater.





BRIDGET BOLLIGER

Australian-Swiss flautist Bridget Bolliger is a unique multi-faceted artist and has received critical acclaim worldwide. After making her solo début with the Sydney Symphony Orchestra performing Ibert's Flute Concerto at the age of 15, she relocated to Switzerland for her tertiary studies, graduating with a Master's Degree in Performance from the Basel Music Academy under Professor Peter-Lukas Graf. Bridget then embarked upon a busy, unusual and varied career in Europe and South America, appearing as soloist and chamber musician with many leading international orchestras and ensembles.

Her countless performances of Mozart's Flute and Harp Concerto have involved collaborations with some of the world's most renowned harpists – including Marielle Norman, Sarah O'Brien and Elena Zaniboni. She has held Principal Flute positions with the St Gallen Symphony Orchestra and the Sao Paulo Symphony Orchestra and has appeared as guest Principal Flute and soloist with the Basel Symphony Orchestra, Philharmonia Zürich (Zurich Op-

era Orchestra), Australian Chamber Orchestra, Australian Opera and Ballet Orchestra, Queensland Symphony Orchestra and many others.

During her professional career as a flautist, Bridget made time to study voice at the Cologne Musikhochschule and at the Bologna Music Academy, where she concentrated on art song and opera. Professionally, she performed the roles of Clorinda in Rossini's *La Cenerentola* at the Teatro di São Pedro in São Paulo and was the first soprano in *Drei arme adelige Waisen* from Richard Strauss' opera *Der Rosenkavalier* at the Teatro Massimo de Palermo in Sicily.

Upon her return to Sydney in 2004, Bridget became a passionate advocate of Australian music and made countless live broadcasts and recordings for the ABC, Huntington Estate Music Festival and the Australian Festival of Chamber Music. She is the founding Director of the New Sydney Wind Quintet and Founding Artistic Director of the Sydney Chamber Music Festival.

Following the formation of the key musical partnership with pianist Andrew West, they gave their début recital in the Utzon Room at the Sydney Opera House and performed in London, Sydney and Victoria. Bridget's recordings of premiere Australian works have received unanimous

acclaim from celebrated music journals such as Gramophone, BBC Music Magazine, Fanfare and Limelight Magazine; these include the New Sydney Wind Quintet CD Debut, *Quintopia*, *The Laughing Moon* (by Ross Edwards) and *Dancing Shadows* (the complete music for flute and piano by Miriam Hyde).

An esteemed teacher and chamber music coach, Bridget has tutored and given masterclasses worldwide – with students from Switzerland, the Australian National Academy of Music and the Universities of New South Wales, New England, Sydney and Canberra. She has also assisted Michel Debost at the Oficina de Música de Curitiba and features on playwithapro.com – an international online teaching platform.

Bridget Bolliger is a Powell Artist.



ANDREW WEST

Pianist Andrew West first worked with Bridget Bolliger in 2013 at the Australian Festival of Chamber Music in Townsville. *Timeless* is the second CD they have recorded together. They have given recitals in London, Victoria and Sydney.

Andrew has developed partnerships with many of today's leading musicians. He is Artistic Director of the Nuremberg Chamber Music Festival. His longstanding partnership with flautist Emily Beynon has led to recordings for Hyperion and the BBC, and recitals at Wigmore Hall, the Amsterdam Concertgebouw, and throughout Europe.

He is particularly known as a song-accompanist, appearing with Benjamin Appl, Emma Bell, Florian Boesch, Lesley Garrett, Christopher Purves, Hilary Summers and Roderick Williams. He has collaborated for many years with the renowned tenor Mark Padmore. Their repertoire ranges from Schubert's *Winterreise*, performed in a staged ver-

sion alongside poems by Samuel Beckett at Lincoln Center, New York, to cycles by contemporary composers such as Harrison Birtwistle. The world premiere of Birtwistle's cycle *Songs from the Same Earth* at the Aldeburgh Festival has been followed by further performances in Amsterdam, Cologne and London. They gave the opening concert of the 2016/17 series at the Library of Congress in Washington DC.

Other recordings include Schubert's *Die schöne Müllerin* with Robert Murray; Volume 2 of Parry's *English Lyrics* with Sarah Fox, James Gilchrist and Roderick Williams; and Romantic masterpieces with Spanish clarinettist Cristo Barrios.

Andrew has worked with violinist Sarah Chang in Britain and Ireland, and performed with cellist Jean-Guihen Queyras throughout Europe. A CD released by his piano quartet, Touchwood, of music by Chausson and Saint-Saëns, was selected as Recording of the Month by the Daily Telegraph. As a duo pianist he has appeared at the City of London and Cheltenham Festivals with pianist Cedric Tiberghien. For the Michael Clark Dance Company he performed the two-piano version of *The Rite of Spring* with Philip Moore, firstly at the Barbican and then on tour in Paris, Seoul and Lincoln Center, New York.

Andrew West won second prize at the Geneva International Piano Competition in 1990. He has made solo tours of South Africa, South America and the United States. He read English at Clare College, Cambridge before studying at the Royal Academy of Music under Christopher Elton and John Streets. He is Professor of Accompaniment and Chamber Music at the Royal Academy of Music, and Music Director and Chairman of the Kirckman Concert Society, which has awarded London debut recitals to outstanding young artists since 1963.



JIM COYLE

Jim Coyle is a Sydney based composer, music educator and conductor. Born and raised in the United Kingdom, Jim studied composition with Edward Gregson at London University and holds degrees from the universities of London and Sydney. Since moving to Australia in 1992, Jim has maintained a small practice as a composer whilst pursuing a career as a music teacher, and since 1995, he has been on the music staff at Pittwater House School, Sydney. A writer of music education resources, a performer of traditional music and conductor, Jim has been the Musical Director of the Mosman Musical Society since 2007.

As a composer, Jim Coyle's music has been played by the Sydney Sinfonia, the Education Orchestra of the Sydney Symphony Orchestra and by the Tasmanian Symphony Orchestra. His music has been heard and performed at the Sydney Opera House, City Recital Hall Angel Place, Sydney, Eugene Goossens Hall, Sydney, the Sydney Town Hall and MONA, Hobart.

Jim has received commissions from and performances by some of Australia's leading musicians including Anthony Heinrichs (Sydney Symphony Orchestra), Tim Jones (Tasmanian Symphony Orchestra) and Greg Stephens (Tasmanian Symphony Orchestra). His music is direct and appealing to performers and audiences alike.



Andrew West,
Phil Rowlands,
Bridget Bolliger



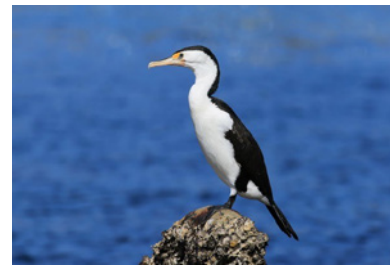
This recording is dedicated to my husband Anthony Heinrichs and my two sons Benji Bolliger and Luca Bolliger-Heinrichs.

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PIED CORMORANT



SUPERB FAIRY WREN

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11—24 *Paradise of Birds* for flute and piano