



Strictly not Bach

Introducing Piano à Deux

Linda Ang Stoodley & Robert Stoodley

Zigeuner Phantasie	Emmerich Kálmán/Ang/Stoodley
Dein Ist Mein Ganzes Herz (<i>You Are My Heart's Delight</i>)	Franz Lehár/Ang/Stoodley
Bach Goes To Paris	Johann Sebastian Bach/Cole Porter/Ang/Stoodley
Bist Du Bei Mir	Johann Sebastian Bach/Ang/Stoodley
Carmen Carnival	Georges Bizet/Ang/Stoodley
Tea With The King	Vincent Youmans/Richard Rodgers/Ang/Stoodley
Stranger Than Paradise	Alexander Borodin/Ang/Stoodley
Gershwin In Tiers	George Gershwin/Ang/Stoodley
By The Sleepy Lagoon	Eric Coates/Ang/Stoodley

Piano À Deux's musical intentions are twofold. They often spend time foraging for four-hand repertoire that lies largely forgotten in library drawers. They combine this repertoire, and also standard repertoire, with their own arrangements which lend a lively twist to their concerts. This first CD is a collage of some of their arrangements.

Produced by Gerald Garcia and Oli Whitworth

Sound Engineer

Oli Whitworth

Cover Design

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Programme Notes

Linda Ang Stoodley

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PAD 701

PIANO À DEUX

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PROGRAMME NOTES

Zigeuner Phantasie **Emmerich Kálmán/Ang/Stoodley**

Emmerich Kálmán (1882-1953) and Franz Lehár, both Hungarian born, are known to be the leading composers of the “Silver Age” of Viennese operetta, a flowering of this genre which took place in the first quarter of the 20th century. Kálmán intended to become a pianist, but the onset of arthritis forced him to turn to composition, and eventually he became known for his fusion of the Viennese Waltz with the Hungarian Czárdás. Despite being Jewish, he was a favourite of Adolf Hitler. After the Anschluss, he rejected Hitler’s offer to become an “honorary Aryan”, and fled to Paris in 1939, putting an end to the performances of his works in Nazi Germany. He subsequently moved to the United States, becoming a US citizen in 1942, after Hungary allied itself to Hitler.

This arrangement consists of a selection of melodies from his operetta “Countess Maritza” (1926)

Dein ist Mein Ganzes Herz **Franz Lehár/Ang/Stoodley**

Lehár (1870-1948) was bandmaster of the 26th regiment in Vienna when he responded to Princess Metternich’s invitation to write the “Name Waltz”, the opening concert waltz for a ball before the dancing began, an old Viennese tradition. The “Gold and Silver Waltz” which took its title from the name of that particular ball, was not an immediate hit, but became a success after it was published by Bosworth & Co.

The operetta “The Merry Widow” was the work which established Lehár’s international reputation. At one time, it played at five separate theatres in Buenos Aires.

“Dein Ist Mein Ganzes Herz” comes from “Das Land des Lächelns” (The Land

LINDA ANG STOODLEY

Singapore born pianist Linda read a B.Mus. at Edinburgh, and obtained several diplomas before relocating to the Guildhall School of Music (London).

There, she won awards like the Royal Overseas League Accompanists’ Prize and was harpsichordist of the Guildhall String Ensemble when they won the Internationales Jeunesses Musicales Competition (Belgrade). Their European tour ended in Spain where Linda performed Bach’s Fifth Brandenburg Concerto with Jean-Pierre Rampal.

Linda has since focused on the piano, and performed extensively in the UK, in Europe, in Mauritius and Singapore; appeared on Dutch and Mauritius television, Radio Scotland, Radio Oxford, Radio 3; and broadcast live on Classic FM and Premier Radio. She has recorded with several artistes and has released seven CDs of her own.

Linda was featured in the Singapore “Straits Times” and the Singapore Airlines In-flight Magazine and as cover girl for “Woman Alive” magazine.

In 2002, Janet Fairlie and Linda created “Diva, Diva” bringing music to luxury cruise liners. Since 2005, Linda, touring with her solo shows, has met with critical acclaim.



BIOGRAPHIES

Robert & Linda met on a Christian website in 2007, and soon realised how much they had in common. Both had directed music in churches; both improvise & arrange, and are songwriters. They were married on a beautiful spring day in April 2008. Their concerts, often laced with humorous historical anecdotes, have been received on land and sea with great enthusiasm.

ROBERT STOODLEY

Robert studied with Dorothea Law, herself a student of Paul Baumgartner and Alfred Brendel (Vienna). He has performing and teaching diplomas from the Royal College of Music and the Royal Academy of Music (London).

Robert, being a linguist, studied Hindi instead of Chinese, not knowing that he would one day marry a Mandarin speaker, who was also into languages.

He has combined linguistic and musical studies, gaining the Premier Prix at the Conservatoire de Lyon (France). He has broadcast on BBC Radio 4, and given recitals and concerto performances throughout the UK.

Some of Robert's songs have been published, are sung throughout the world, and some have been recorded, the most recent recording being "St. Michael-le-Belfrey, the Vinyl Years".

of Smiles). Lehar wrote the aria for the tenor Richard Tauber for whom he wrote six operettas. Contemporary composers often resorted to the practice of setting their stage works in distant and exotic locations. "The Land of Smiles" refers to China.

Bach Goes to Paris J.S. Bach/Cole Porter/Ang/Stoodley

In 1722, Bach (1685-1750) completed his "Das Wohltemperierte Klavier" (Book I of the 48 Preludes & Fugues). Bach was not the first to write a collection of works for all the 24 major and minor keys, a practice which had become possible because of the new equal tempered tuning system, replacing the mean tone temperament system. However, his "48" surpassed all previous collections in its format and quality.

Charles Gounod's inimitable "Ave Maria" with Bach's C Major Prelude from Book I as an accompaniment to the melody sets a precedent for another French intervention into Bach's world. Our version introduces the 20th century with Cole Porter's "I Love Paris" intertwined into extracts from the C Major and C Minor Preludes and the C Minor Fugue from Book I.

Bist du bei mir J. S. Bach/Ang/Stoodley

Although often attributed to JS Bach, scholars commonly agree that it was written by Gottfried Heinrich Stölzel (1690-1749). Not very much is known about him, but Bach was clearly familiar with his work, and probably transcribed and set this melody for his second wife Anna Magdalena to sing. Bach created little exercise books, one for his son Wilhelm Friedemann, and later another for Anna Magdalena in which this melody was found.



Carmen Carnival

Georges Bizet/Ang/Stoodley

Bizet's (1838-75) "Carmen" was not a success when first performed. Bizet died of a heart attack only a few months later and never lived to see it take its rightful place in the operatic repertoire. Many instrumental adaptations have been made of extracts from the work, notably Pablo de Sarasate's "Carmen Fantasy".

This version opens with the introduction to Don Jose's aria, followed by elements of the overture and scenes from the opera, with various cadenzas serving as links to the sections.

Tea With The King Vincent Youmans/Richard Rodgers/Ang/Stoodley

Here Vincent Youmans' (1898- 1946) evergreen "Tea For Two" written with lyricist Irving Caesar (1895-1996) sets the scene. The melody, typical of Youmans' minimalist style, is from the musical comedy "No, No, Nanette", which was the biggest musical-comedy success of the 1920's in both Europe and the USA. The present arrangement dances its way into two songs from Richard Rodgers (1902-1977) and Oscar Hammerstein II's (1895-1960) "The King and I". "Getting to Know You" is first heard unadorned, before being coupled with "Tea For Two". The collage rises to a climax with an accelerated version of "Shall We Dance".

Stranger Than Paradise Alexander Borodin/Ang/Stoodley

This was originally a solo arrangement of "Stranger in Paradise" from Robert Wright & George Forrest's adaptation of a melody from the Polovtsian Dances of Alexander Borodin's (1833-87) opera, "Prince Igor". Its melody, combined with others from Borodin's Second String Quartet, formed the backbone of

the award winning musical theatre piece, "Kismet" which MGM turned into a film in 1955.

Gershwin in Tiers

George Gershwin/Ang/Stoodley

George Gershwin (1898-1937) was born Jacob Gershowitz. He began his working life as a pianist for the publishing house in New York known as Tin Pan Alley. He was first made famous when his song "Swanee" with lyrics by Irving Caesar was made a hit by Al Jolson in 1919. His output includes musicals and songs written in particular with his lyricist brother Ira Gershwin, substantially swelling the Musical Theatre repertoire and the American Songbook by both quantity and quality. He is also remembered for his "Rhapsody in Blue" for piano and orchestra, and "Porgy and Bess" which he called a "folk opera".

"Gershwin in Tiers" was originally a solo transcription of three Gershwin songs: "Embraceable You", "The Man I Love" and "I Got Rhythm". Soon after Robert and I met, he added an upper part, hence its title.

By The Sleepy Lagoon

Eric Coates /Ang/Stoodley

As the signature tune to the highly successful and long running radio programme "Desert Island Discs", this hardly needs an introduction to UK listeners. The composer, Eric Coates (1886-1957) wrote music which was always quintessentially English, whether he was capturing the village atmosphere of his "Countryside Suite" or depicting the familiar and beloved London scenes in his "London Suite". He made his mark with his memorable melodies, foot-tapping rhythms and clear orchestration, and will be particularly remembered for his "Dam Busters" March from the film of that name. He was hailed by the BBC as "the uncrowned king of light music".