

Carnegie Hall
New York
5:30pm 12 December 2007

Gil Sullivan, piano

Works by Beethoven, Chopin,
Julian Cochran, Miriam Hyde,
Liszt, and Mozart

JULIAN COCHRAN MAZURKA

Julian Cochran is one of Australia's most remarkable composers and a world-class and peerless improviser on the piano. Born in Cambridge - England and residing in Adelaide - Australia since the age of 4, Julian completed university studies in mathematics, but thereafter turned his attention to composition.

His orchestral works are derived from his piano compositions, which themselves exhibit striking originality and personality; his works exude a dramatic intensity and rare power in this 'new age' era. Moreover, combined with his intellectual rigour is always a fine structural command that pervade all his works.

A natural fondness of Russian folk music is clearly evident in both his early and late compositions alike, yet his music extends far beyond folk origins; there are a range of 'worlds' conjured from one work to the next that, in addition to being rich and vast in themselves, are also remarkably varied. His works are performed

world-wide and consistently receive great acclaim by critics and the public alike.

This first Mazurka was written in 2005, and as is traditional for this Polish dance, there is a 3/4 rhythm with the accent commonly on the second or third beat, in contrast to the first beat emphasis of the waltz. The world conjured by this first Mazurka, which comprises three subjects, is filled with majesty and mystery. The composer occasionally puts to imaginative use the scale of alternating tones and semitones (C, D, E \flat , F, G \flat , A \flat , etc) and this scale provides the foundation for the third subject.

Opening with a "Romanian" scale (again used commonly throughout Julian Cochran's other works) in which the major scale is adjusted with the second (and sometimes also the fourth) note diminished, this compact work also demonstrates a tendency, as within other works, for the composer to consider the diminished fifth interval between two consecutive harmonies as the most perfect relationship, even more 'perfect' than that of the dominant fifth.