

Roger Smalley's Final Concert Paraphrase?

Roger Smalley's *Concerto for Piano and Orchestra* (1984-85) was the first Australian work to receive the award of 'recommended work' at the UNESCO Rostrum of Composers, and takes a central place in Christopher Mark's monograph on the Australian pianist-composer. However, less is known of Smalley's second piano concerto, which was composed for John Chen, the winner of the 2004 Sydney International Piano Competition. As one of Smalley's last major works, and still to be recorded, it deserves more attention. The work formed an unexpected part of my research into Smalley's showpiece *Morceau de Concours* (2007) which, as the title suggests, was a competition piece commissioned for the 2008 Sydney International Piano Competition.

The recycling of compositional resources was a recurring feature in Smalley's works, and *Morceau de Concours* is yet another example, being a curiously unacknowledged transcription of material from his second piano concerto. This presentation will examine: the technical details of this transcription to clearly illustrate the material borrowed from the second piano concerto; details of the specific compositional processes used in the composition of the second piano concerto, including analysis of the material that Smalley borrowed to compose the original work, and; provide the context of *Morceau de Concours* amongst the other piano transcriptions and concert paraphrases of Roger Smalley, with some suggestions as to why Smalley never explicitly acknowledged the work as a concert paraphrase.