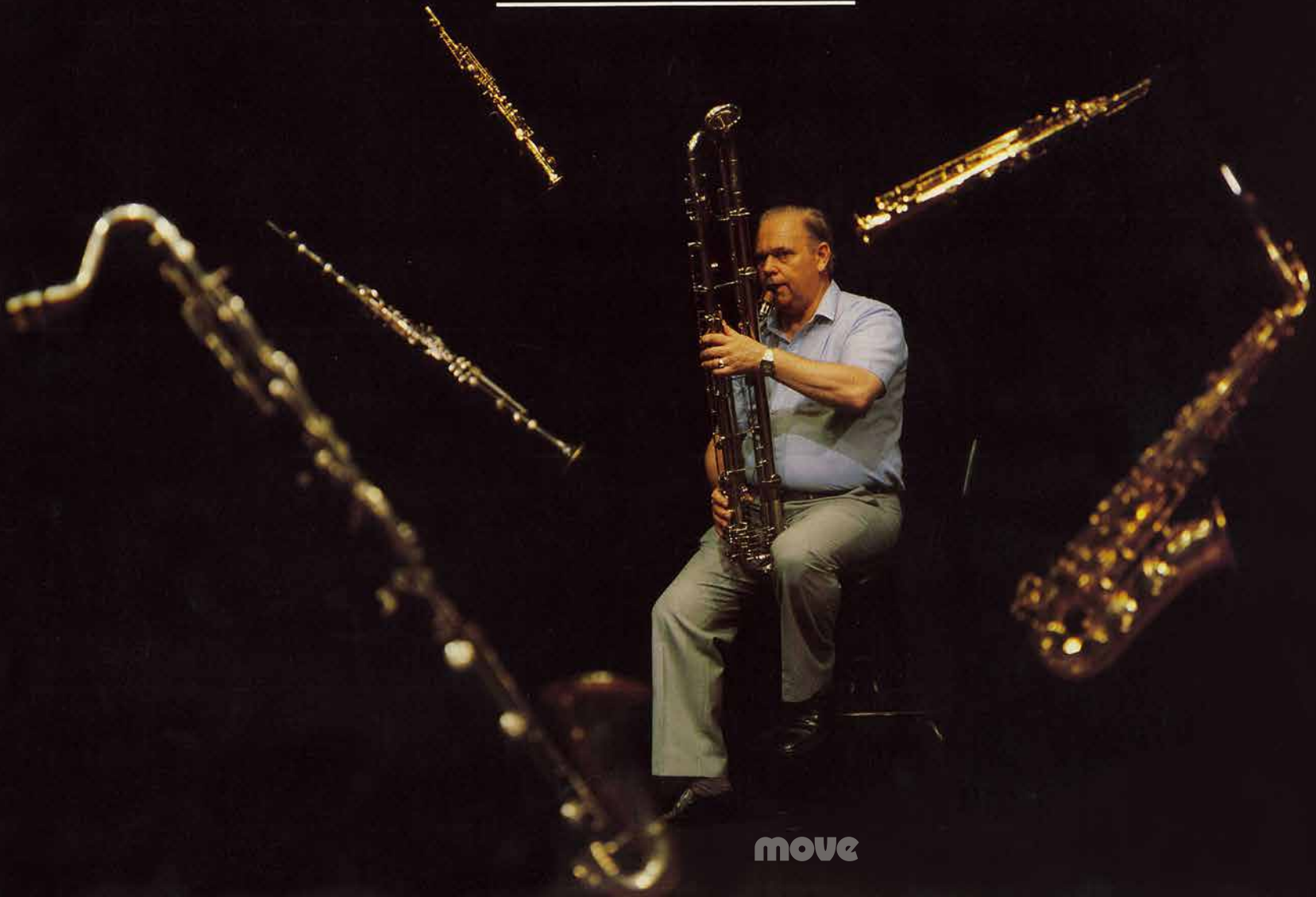

Peter Clinch

Peter Clinch Saxophone Quartet
Petra String Quartet
Nehama Patkin

JOURNEYS

works by
Eric Gross
William Lovelock
Barry Conyngham



move

This recording contains work written for me over the past 9 years. Each work was composed for a specific occasion, all of them (except “Journeys” by Barry Conyngham) were written to be part of important overseas engagements. The music reflects a close collaboration with the composers in an attempt to produce more worthwhile Australian clarinet and saxophone music.

The only disappointing feature of these attempts is the lack of any facility in Australia to publish the music, such as an organization like Donemus in Holland. Because of the many requests for copies of the music – particularly overseas – numerous unsuccessful attempts were made to find publishers both within and outside Australia. As the result, this recording is a means of keeping the music alive, and the only published documentation of a very worthwhile set of musical collaborations.



Quintet for Eb Alto Saxophone and String Quartet op. 102

by Eric Gross (Pub. Leeds)

Allegro; Lento Ma quasi Rubato; Allegro

Petra String Quartet

As Eric Gross had written works for me to play in London during 1976 and later in Europe, I suggested the idea of the likelihood of a work for this particular type of ensemble. In his usual enthusiastic manner, Eric took up the challenge, and certainly succeeded.

At first there were a number of unsuccessful attempts to perform it in Australia, as few established quartets were willing to perform anything other than their standard repertoire. So the first performance was given in Germany in 1982 with a string quartet from Munich. These performances were received with great enthusiasm by the German audiences. Shortly afterwards the Petra Quartet agreed to record it, and they approached it with their usual artistic enthusiasm. The work certainly demonstrates the composer’s craftsmanship and it is hoped that more live performances can be given of

the work in the near future.

Introspections for Saxophone and Prepared Tape

by Geoffrey D'Ombrian and Peter Clinch

Geoffrey and I worked very closely together at the Melbourne College of Advanced Education and we collaborated on many artistic ventures. I found him to be one of the few people who could handle the electronic music medium in a realistic and artistic manner. Much of our work together had involved live electronics and free improvisation. When I was invited to give a recital in London in 1976, I found myself a little short on Australian works, so I decided to write something myself. After sketching the piece and writing the saxophone part with a graphic type accompaniment, time ran out. Several weeks before the time to leave Geoff agreed to work with me on realising the graphics as an electronic accompaniment.

I performed it several times and it was received most enthusiastically. In London, Marcel Mule (one of the world's greatest saxophonists and teachers) complimented me after the performance, saying it was one of the best works he had heard in the genre. Since then it has been played in many parts of the world by other saxophonists.



Finale from Suite for Saxophone Quartet

by William Lovelock (1976)

The Peter Clinch Saxophone Quartet
Soprano Saxophone – Peter Clinch
Alto Saxophone – Tony Hicks
Tenor Saxophone – Mark Franklin
Baritone Saxophone – Ian Godfrey

This work was my first major attempt to build a repertoire of important Australian compositions for the Saxophone quartet. The ragtime, type thematic material and the complex contrapuntal writing makes this finale appealing to both audience and performer.

It is interesting to note that the saxophone in Australia has a long history. Apart from the very fine jazz saxophonists that enjoy international recognition, the saxophone ensemble was active under people like Dave Howard in Perth during the late 1930s. However, the few attempts to organize a first class saxophone quartet as a lasting ensemble has not been achieved (recognizing the work of

people like Peter Fraser in Adelaide, and many others). My own early attempts failed. When the quartet, as constituted on this recording, performed the entire work in the USA during 1985, we received overwhelming encouragement from the American audiences – it has the potential of becoming the first major Australian Saxophone Quartet.



Three Sketches for Clarinet and Piano

by William Lovelock

Prelude: Valsette; Scherzo.

Piano: Nehama Patkin

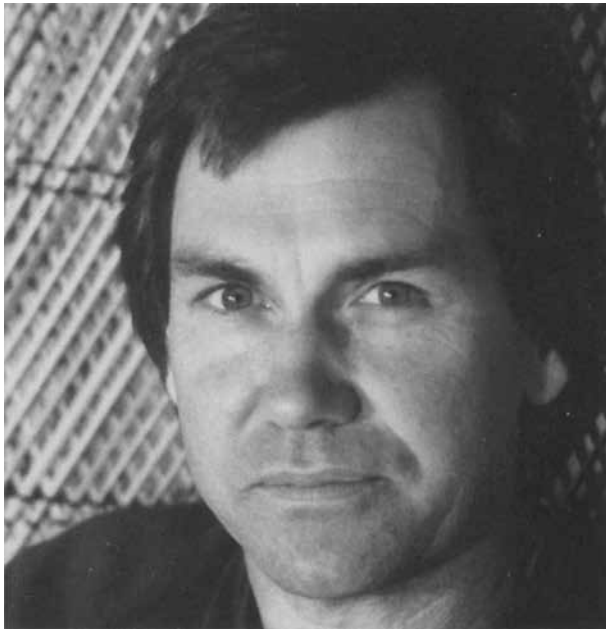
My association with William Lovelock began during 1973, when Sir Frank Callaway commissioned the Saxophone Concerto from Dr. Lovelock for me to perform in France. We met during the first performance of his Concerto with Verdon Williams conducting the West Australian Symphony Orchestra and this sparked off a close association that has resulted in the commissioning of several very fine works for clarinet and saxophone.

William Lovelock dedicated “Three Sketches for Clarinet and Piano” to me in appreciation for promoting his music in my performances in Europe. I was obviously flattered by this, but of course I was naturally pleased to include his music in my programs as they were always well received by audiences both in Australia and overseas. These three pieces were particularly well received when I performed them in London during the summer of 1984.

Originally there were four sketches, but unfortunately one of my students mislaid the slow movement Pastorale – so they appear now on this recording as “Three Sketches”. They don’t exhibit the often complex contrapuntal writing that is contained in much of Lovelock’s



works. Even though he wrote them for “easy listening”, there is enough musical depth and technical requirement to gain the constant interest of both performer and listener alike.



Journeys for Solo Performer and Computer Tape

by Barry Conyngham (1980)

This is the only work on the recording that has not been performed outside Australia. It was composed to be performed as part of a conference on computer use, which was held in Melbourne during 1980. Sounds on all four instruments were pre-recorded and treated in a sophisticated manner by the computer under the very able direction of the composer. The original tape was produced in quadraphonic sound, and played back into the auditorium through four loud speakers, each placed in the four corners of the auditorium. The four instruments played by the soloist were placed in varying positions adjacent to

the four loud speakers – this is where the piece gained its name as the performer is required to ‘journey’ throughout the auditorium space and perform on each instrument. Unfortunately the “music theatre” effect that is produced in a live performance can never be realised on a recording of this kind.

Though most of the “solo performer’s” music was written out in some detail by the composer, a great deal of the aesthetic delivery of the piece is left to the performer by means of movement and a certain amount of improvisation. It was a most satisfying work to perform.

NOTES: PETER CLINCH



Dr. Peter G. Clinch made his first solo appearances on clarinet and saxophone for the Australian Broadcasting Commission at a very early age. Before he was 20 years old he had gained an outstanding reputation for his performances with opera, ballet and symphonic orchestras, as well as chamber and jazz ensembles, often as a soloist. Peter Clinch’s talents also encompass arranging, composing and conducting, and at one point in his

career he played principal solo clarinet in the Royal Australian Air Force Central Band and for 10 years was Principal clarinettist with a TV studio orchestra in Melbourne. Among his many music activities he regularly toured overseas as a soloist and with the Australian composer Felix Werder's contemporary ensemble – Australia Felix. He played with nearly every symphony orchestra in Australia as a clarinettist and was featured regularly as a soloist.

At the time of this recording he was Head of Department of Music at the Melbourne College of Advanced Education, and received a Doctorate in Musical Acoustics at Monash University. His name is found in several Who's Who, including the International Who's Who in Music and Who's Who in the Commonwealth and has won several prestigious awards such as the Spivakovsky award for composition. He died in 1995.

The production of this recording has been assisted by the Music Board of the Australia Council.

Cover photo: Howard Birnstihl

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Journeys: produced in the studios of the Australian Broadcasting Corporation by Judith Wilke, November 1980. (*Analog recording*)

Introspections: recorded at Melbourne State College. (*dbx analog recording*)

Quintet: recorded at the Tasmanian Conservatorium of Music, April 1983. (*Analog recording*)

Three Sketches and the finale from the **Suite:** recorded by Move Records in 1984. (*Sony digital recording*)

Quintet for Eb Alto Saxophone and String Quartet

Op. 102

(Eric Gross)

Allegro 5'24"

Lento Ma quasi Rubato 6'16"

Allegro 7'53"

Introspections for Saxophone and Prepared Tape

(Geoffrey D'Ombra / Peter Clinch)
3'37"

Finale from Suite for Saxophone Quartet

(William Lovelock) 2'12"

Three Sketches for Clarinet and Piano

(William Lovelock)

Prelude 3'06"

Valsette 2'20"

Scherzo 2'25"

Journeys for Solo Performer and Computer Tape

(Barry Conyngham) 11'48"