

move

Dream Tracks



music for
clarinet by
Australian
composers

Floyd Williams,
clarinet and bass clarinet

DreamTracks

Music for clarinet by Australian composers

Floyd Williams clarinet and bass clarinet
Stephen Emmerson piano

with Michele Walsh violin, David Montgomery marimba, Barry Davis cor anglais

Sonata Meta Overman

1 Allegro con moto 2'51"

2 Lento intensivo 3'09"

3 Theme and variations 3'40"
(clarinet and piano)

4 Stick Dance Andrew Schultz
(clarinet, marimba, piano) 6'53"

5 Dream Tracks Peter Sculthorpe
(violin, clarinet, piano) 14'10"

6 Whirligig Gerald Glynn (solo clarinet) 3'12"

7 Gorlywhorl Gerald Glynn (solo clarinet) 4'52"

Towards the Still Point Peter Rankine

8 The Dance 2'32"

9 Neither from nor towards 1'17"

10 Still and moving ... only through time ... 6'27"

11 Twist Gerard Brophy (solo clarinet) 2'46"

12 bisous Gerard Brophy
(bass clarinet, cor anglais) 6'27"

1-3 SONATA

Meta Overman (1907-1993)

Meta Overman's Sonata was published in 1956, sponsored by The Australian Music Fund, which was established by the Myer Foundation to assist in the publication of Australian composers.

The sonata is cyclical in form as the theme of the first movement is brought back for the conclusion of the final movement. This is reminiscent of the Saint-Saëns sonata for clarinet written some 40 years earlier, although Overman's use of this device is not as literal.

The piece is tonal and neo-classical in style, with clear jazz overtones and references, such as the quirky walking bass line of the first movement; and the bluesy, torch-song-like qualities of the Andante.

The Theme and Variations is a fine example of concise character variations, some of which seem to recall elements of the first movement. This relationship is finally captured in full by her use of the opening movement's theme to bring the piece to a satisfying conclusion.

The output of Meta Overman is significant for she utilised 20th century European musical trends which many other Australian composers of her generation did not adopt. Overman's passion was music for the theatre for which she composed about eleven one-act operas and four ballets. Most of these received performances in

either her native Netherlands or in Australia. *Psyche* (1952) for narrator, mezzo-soprano, tenor, two dancers and instrumental ensemble, performed as part of the 1955 Festival of Perth, was considered by the composer as one of her best works. However she also composed across the gamut and achieved considerable success with her *Viola Sonata*, now a part of the AMEB Syllabus, and *Clarinet Sonata*. During her time in Melbourne (1957-69), Overman and her second husband, Rob Hyner, were prominent in the musical life of the city with the ABC and the contemporary music group, The Camerata Society, frequently performing her works. In 1969 Overman re-established herself in The Netherlands before returning to Australia in 1978 and settling in Perth. Her last work, a cantata, *Return Trip to Moses* (1990), received its first performance in May 1993 shortly before her death later that year.

4 STICK DANCE

Andrew Schultz (b. 1960)

Our lives are bound by ritual. Social ritual, political ritual, and the ritual of artistic and sporting performance. *Stick Dance* adopts the ritualised organisation typical of a fairy tale, a fable, a tragedy, or a dance enacting a myth.

Light and shadow are clearly marked, sections are like movable walls, ideas are locked mosaic-like in set moments

which reappear and the instruments (piano, clarinet and marimba) are cast into typical roles. The piece alternates lyricism with sudden rhythmic excitement.

A fanciful analogy would be that the music is played and danced on one hill top whilst it is seen and heard from another hill top. The effects of wind and cloud make the music sometimes clear and sharp, sometimes diffuse.

The work was written in June 1987 for Floyd Williams and the *Musica Nova* Festival.

Andrew Schultz has composed for a diversity of media including chamber, orchestral and vocal works. Works including *Ekstasis*, *Dead Songs*, *Barren Grounds* and *Stick Dance* have entered the main repertoire of a number of leading groups in Australia and have received many performances. His opera *Black River* was given its premiere in 1989 by the Sydney Metropolitan Opera, received a second season in 1990 and has been made into a film which was awarded the 1993 Opera Screen, Grand Prix at Opera Bastille and has screened widely in Australia and overseas. A graduate of The Universities of Queensland and London, Schultz has received numerous awards and commissions and is currently Associate Professor and Head of Music at the Faculty of Creative Arts, University of Wollongong.

5 DREAM TRACKS

Peter Sculthorpe (b. 1929)

Since 1988 I have written a series of works inspired by Kakadu National Park, in the north of Australia. Some of these works have melodic material in common, the contours of each line usually being transformed in some way, both within pieces and in successive pieces. I have come to regard these melodies as 'songlines' or 'dreaming tracks'. These are names used to describe the labyrinth of invisible pathways that, according to Aboriginal belief, are created by the totemic ancestors of all species as they sing the world into existence.

Dream Tracks, then, sets out to summon up the spirit of a northern Australian landscape. The work is in four sections: Lontano; Molto sostenuto; Lontano; Estatico. The first section takes as its point of departure the contours of a Torres Strait Island children's song. This serves as an introduction to the second section, which is based upon an Arnhem Land chant, Djilile, or 'whistling-duck on a billabong'. The third section is an extension of the first, its melodic contours also appearing in the fourth section. In this final section, however, Djilile is ever-present, both in a much-transformed guise and in its original form. I have dedicated Dream Tracks to the Verdehr Trio.

NOTES: PETER SCULTHORPE



Peter Sculthorpe, born in Launceston, Tasmania on 29 April 1929, studied at the University of Melbourne and at Wadham College, Oxford. While in the United States as a Harkness Fellow in 1966-67 he was visiting Professor at Yale University. He has been Reader in Music at the University of Sydney since the late sixties. In 1977, Sculthorpe was appointed OBE and in 1980 the University of Tasmania conferred upon him the honorary degree of Doctor of Letters. Sculthorpe was probably the first Australian composer who has been able to formulate a musical style and aesthetic that can easily be related to the unique social climate and physical characteristics of his country. Furthermore, Australia's geographical position has caused him to be influenced by much of the music of Asia, especially that of Japan and Indonesia.

This work was commissioned by the Verdehr Trio and funded by the Michigan State University.

6 WHIRLIGIG and 7 GORLYWHORL **Gerald Glynn (b. 1943)**

These pieces were written for the Klarinettenduo of Cologne, David Smeyers and Beate Zelinsky. Whirligig, for clarinet in B flat, was composed in 1983, and Gorlywhorl, for clarinet in A, in 1984. The pieces are thematically related and are intended to be performed as a pair; they may, however, be played separately.

NOTES: GERALD GLYNN

Gerald Glynn was born in Australia in and educated at the Universities of Queensland and Sydney, where he studied music, literature, languages (French and Japanese) and mathematics. In 1967 he was awarded a French Government Scholarship to join Olivier Messiaen's composition class at the Paris Conservatoire and this was followed by two years at the electronic music studio of the French radio. He continues to live in Paris but returns to Australia regularly. He has written for a variety of solo instruments and various chamber ensembles, and has been the recipient of several grants from the Australia Council. In 1976 his *Chanson de Ronsard* (for soprano, counter-tenor and percussion) was chosen as one of the works to represent Australia at the International Music Days, held at Boston, Mass., to coincide with the US Bicentenary Celebrations. His music has been performed in France, the UK, West Germany and Austria. Actively interested in the music of non-Western Cultures, over the past 15 years he has travelled extensively in Asia, Latin America and Africa, pursuing this interest.

8–10 TOWARDS THE STILL POINT Peter Rankine (b. 1960)

Titled after lines from TS Eliot's *Four Quartets*, each movement of *Towards the Still Point* ponders aspects of the time-timeless paradigm.

Metric irregularity, a foil to an underlying order, characterises the first movement. The *Dance* is rhythmically pointed, energetic and muscular, though it adheres not to simple patterns of the chronometer, but to a wilder impulse.

For solo clarinet, *Neither from nor towards* is inspired by birdsong, as reflected in its rhythmic groupings and melodic contours. Although infinitely inventive and variable, birdsong is free from the need to 'go' anywhere—it simply 'is' ('being', rather than 'becoming').

Still and moving... only through time... opens with a bell-like, ritualistic 'incantation' on piano, establishing a resonant interaction and co-existence between canonic melodies which move at different speeds (in the ratio of 3:5). The clarinet enters (3:2 against piano), and the long, central episode ensues: the clarinet intones a Celtic theme, with variations, while the piano part consists of various cycles of pitch and rhythm, related and unified by patterns of Fibonacci numbers, as in the opening of the movement.

The destiny desired is the stillness at the heart of the movement, at the centre of these various measurings of time. Paradoxically, as Eliot wrote, "only through time, time is conquered".

Towards the Still Point was commissioned by Floyd Williams in association with the Queensland Clarinet and Saxophone Society, as a performance test piece for competitors

in the clarinet competition, held as part of the International Clarinet Conference in Brisbane, August 1991. During the conference, the work was given its premiere (in its initial form) by Paul Dean (clarinet) and Stephen Emmerson.

Substantially revised in 1995, for the occasion of a recital given by Floyd Williams at the International Clarinet Conference in Tempe, Arizona, *Towards the Still Point* was premiered by Floyd Williams and Stephen Emmerson in Brisbane on 4 June 1995.

With a background in Celtic music, Peter Rankine's connection to the world of concert music was made in 1980 upon hearing Bartok's *Fifth String Quartet*. He subsequently left B. Sc. studies (mathematics major) to attend the Queensland Conservatorium of Music in 1981 where, in the following years, he studied composition with John Gilfedder and Richard Mills. His student days at the QCM culminated with a performance of his *Three Symphonic Etudes* conducted by John Curro, with whom he later worked as resident composer of the Queensland Youth Orchestra; the *Etudes* won the composer the QCM composition prize.

Freelancing since 1987, Rankine has fulfilled commissions for a variety of media including orchestras, chamber ensembles, solo works, theatre, dance and opera, composing for artists locally, interstate and abroad.

Works and collaborations have included *From Fire By Fire* (1989) for

the Queensland Wind Soloists (winning composer and ensemble 1990 Sounds Australian Critics' Awards); Symphonia Dialectica (1988) and Celtic Cross (1990) for the Queensland Youth Symphony Orchestra; Time and the Bell (1990) for Paul Dean and the ABC's Musica Nova Festival (this work won the 1991 Sounds Australian Critics' Award); Surya Namaskar, Chaand Namaskar, for Eurythmist Jan Russell; Time and the Bell (1992—chamber version) for Perihelion; ballet scores for Expressions and Dance North; and in collaboration with author Jenny Wagner John Brown, Rose and the Midnight Cat, for QPAT's 1992 Out of the Box Festival, and the opera Bunyip! (1995), for Opera Queensland.

Peter has recently completed a thesis on TS Eliot and Olivier Messiaen for a Masters degree at the University of Queensland, where he studied with Philip Bracanin (composition) and Ann-Marie Forbes (musicology).

11 TWIST

Gerard Brophy (b. 1953)

Twist was composed in 1993 on commission from the Queensland Conservatorium as the clarinet test piece for the inaugural Brisbane International Woodwind competition. To my delight the piece has had an extremely active

life since the competition and it has been incorporated into the repertoires of many clarinetists all around the world. So enthusiastic has been the response that I have been inspired to compose versions for both the bass and the contrabass clarinets.

12 bisous Gerard Brophy

My love affair with the cor anglais started at a very early age. In fact the sound of the cor is one of my earliest musical memories. However much, much later was I introduced to the bass clarinet but I quickly fell victim to its charms.

bisous is slow, languorous, gorgeous and extremely self-indulgent just as all 'kisses' should be.

NOTES: GERARD BROPHY

Gerard Brophy began his music studies in classical guitar. He studied composition with Don Banks, Anthony Gilbert and Richard Toop at the NSW Conservatorium of Music and graduated as Student of the Year in 1982.

Brophy has been awarded numerous composition prizes here and overseas and his works have been selected for performance at the 1981, 1984, 1986 and 1991 ISCM World Music Days. His music has been performed at all the major festivals including the Gaudeamus Music Week, Warsaw Autumn, Nuove Consonanza, Nuovi Spazi Musicali

and the Zagreb Biennale. Brophy has received Australia Council Composer Fellowship, an Italian government scholarship and scholarships from the Accademia Musicale Chigiana di Siena and the Paris Conservatoire. His music has been commissioned and performed by some of the world's leading ensembles—the St Louis, Melbourne and Sydney Symphony Orchestras, Kitchener Waterloo Symphony, Nash Ensemble, Het Nieuw Ensemble, Gruppo Musica d'Oggi, Het Trio, Chicago Pro Musica, Ensemble Octandre and Ensemble l'Itineraire, and it has been regularly broadcast in Europe, Japan, United States and Australia. In late 1983, Brophy was appointed the inaugural Composer-in-Residence at Musica Viva Australia. This was followed by other residencies with the Australian Chamber Orchestra, Queensland Conservatorium and the Pittsburgh New Music Ensemble.

He is currently working on pieces for Arraymusic (Canada), Ensemble Modern (Germany) and Synergy with the Sydney Symphony Orchestra.

FLOYD WILLIAMS
clarinet and bass clarinet

Floyd Williams is Senior Lecturer in Clarinet at the Queensland Conservatorium of Music – Griffith University, Brisbane.

Williams has recorded for Custom Fidelity, Crystal Records, ABC Classics, Jade Records and Vox Australis. He has served as clarinet tutor at the National Music Camp (Australia) and the World Youth Orchestra (Malaysia) and his former students occupy principal positions in several major symphony orchestras in Australia. His principal teachers were Harold Wright, Robert McGinnis and Richard Waller.

Before coming to Australia, Williams was Associate Professor of Clarinet at University of New Mexico. He has performed as principal clarinetist with US orchestras, including the Savannah Symphony Orchestra, the Mobile Symphony Orchestra and the Orchestra of Santa Fe. He has appeared as soloist with the Cincinnati Symphony Orchestra, the Orchestra of Santa Fe, the Queensland Philharmonic and the Queensland Symphony Orchestra. Festival appearances include the Darmstadt International Music Festival several International Clarinet Congresses in the US, the 1991 Australasian Clarinet Conference and the 1993 National Clarinet and Saxophone Seminar in Melbourne. In 1995 he presented a recital including the works of Australian composers at the International Clarinet in Tempe, Arizona. In 1996 he was invited to



perform at the Paris ClarFest. Upcoming activities include the Artistic Directorship of the 1997 Australasian Clarinet and Saxophone Conference in Brisbane.

STEPHEN EMMERSON piano
Stephen Emmerson was a student of Pamela Page and graduated from the Music Department of The University of Queensland in 1980 with a University Medal. That year he won the Commonwealth Finals of the ABC's Instrumental and Vocal Competition in the keyboard division. A Commonwealth Scholarship enabled him to study in England from 1981 and he later received a Masters and Doctorate from the University of Oxford. In England he studied piano with Peter Wallfisch and received an ARCM in performance. Since returning to Brisbane in 1987 he has been a lecturer at the Queensland Conservatorium of Music and is active performing a wide range of chamber music. He continues to lecture at the Conservatorium in addition to joining the Australian contemporary chamber ensemble Perihelion in 1995. In 1993 he recorded the CD Night Window with brothers Brett Dean (viola) and Paul Dean (clarinet), which was released in early 1994.

DAVID MONTGOMERY
marimba

David Montgomery studied timpani and percussion with Richard Miller and Daryl Pratt at the Sydney Conservatorium of Music. Completing his degree in 1991 he undertook further study with Synergy's Ian Cleworth while freelancing with the Australian Opera and Ballet Orchestra the Sydney Symphony Orchestra and the Australian Brandenburg

Orchestra. In early 1994 he moved to Brisbane to take up the position of principal percussion with the Queensland Symphony.

BARRY DAVIS cor anglais

Barry Davis was born in London in 1948, and studied oboe at the Royal College of Music under Terence McDonagh. He joined the Bournemouth Symphony Orchestra at the age of 19 as sub-principal oboe and then spent three years as principal oboe with the Halle Orchestra in Manchester. On returning to London in 1974 he joined the Royal Philharmonic Orchestra as principal cor anglais and co-principal oboe. In 1980 he was invited to join the London Symphony Orchestra in the same capacity. Since 1976 he has also been a member of the world renowned Academy of St Martin in the Fields. He has recorded extensively, and appeared at every major music festival throughout the world, including Edinburgh and Salzburg. He took up the post of Oboe Lecturer at the Queensland Conservatorium of Music in August 1985.

MICHELE WALSH violin

Michele Walsh graduated from the University of Adelaide in 1974. She was a national winner of the ABC Instrumental and Vocal Competition in 1974 and was subsequently offered solo engagements with the Adelaide and Canberra Symphony Orchestras. In 1975-76, she was leader of the Australian Youth Orchestra, most notably in that orchestra's highly acclaimed tour of the US during the 1976 bicentennial celebrations. Grants from the Australia Council and the South Australia Arts Council enabled further study in London with the distinguished violinist Szymon Goldberg. During this time, Michele performed extensively throughout the UK, Austria and France. In 1977 she returned to Australia and joined the Queensland Symphony Orchestra where she was appointed associate concertmaster. In 1989 she was appointed lecturer in violin at the Queensland Conservatorium of Music and Head of the String Department. Michele plays 1st violin in the Brisbane Festival String Quartet which

regularly performs in Queensland and New South Wales, and is guest violinist in the University of Queensland Music Department's resident contemporary music ensemble Perihelion.

We wish to thank Gwyn Roberts and The University of Queensland Music Department for the use of the Nickson Room. Thanks to Kylie Zanow, Gary Thorpe and 4MBS FM (Brisbane).

Recording: David Starr, David Spearritt

Mastering: David Neil at The Refinery, Brisbane

Recorded in the Nickson Room, Music Department, The University of Queensland, 15-18 December 1995.

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

© 1996 MOVE RECORDS
AUSTRALIA

move.com.au

DreamTracks