

David Joseph

Dreams

works for small orchestra

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works for small orchestra composed by David Joseph

1 The Dream (1986) 14'36"
Adelaide Chamber Orchestra conducted by John Hopkins
Recorded live at the Adelaide Festival Theatre

2 The Haunting (1993) 16'18"
Recorded live with the Melbourne Symphony Orchestra under Roger Smalley at the Malthouse Theatre, Melbourne

3 The Memory (1994) 14'00"
Hunter Orchestra, Newcastle conducted by Roland Peelman
Recorded before a live audience

Two Ballet Scenes from the Maeterlinck play Pelleas and Melisande
(composed for the Queensland Ballet)
4 By the Fountain (1994) 4'21"
5 At the Window (1994) 2'45"
Broadstock Orchestra concert performnce

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This album comprises works for small orchestra: double WW, 2 Horns, 2 Trumpets, percussion and Strings: 6,4,4,4,2.

All of the works are choreographically inspired. The first three: *The Dream* (1986), *The Haunting* (1993) and *The Memory* (1994) each consider somewhat extra-musical concepts of the workings of the subconscious mind and the perception of things …

These three works essentially comprise triptych. Quite individual works, but each consider how the world appears, moving through it as a sensory experience.

The Dream

Written in 1986 for the 10th anniversary of the Adelaide Chamber Orchestra, at the invitation of its Director – John Russell. The work has been performed many times throughout Australia and various overseas countries as well.

As the title suggests, the music reflects a half-waking, semi-conscious awareness: sensations passing …

This performance with the Adelaide Chamber Orchestra is from 1988 under the direction of John Hopkins who has crafted a gorgeously detailed realisation.

The Haunting

Commissioned in 1992 by Dr Paul Sacher for his Collegium Musicum Zurich, the work takes inspiration from ideas of Dance and Choreography – bright sharp colours and the inexorability of being overwhelmed. Exploring the sensations of mental anguish, of psychic bombardment and fiendish dreams where the mind has been held captive unto other forces, this work in its purely musical expression is of highly detailed colour, sculpted gestures and a fascination with orchestration.

The Memory

Written at the invitation of Roland Peelman for the Hunter Orchestra in Newcastle, and premiered by them in 1995 at the Concert Hall of the Newcastle Conservatorium. Perhaps the most abstract of the three works, and again conceived as a choreographic study, the music tracks the patterns and sounds, gestures and light of the suburban environment: birds, shadows, foliage, clouds and various sensations … How is "memory" constructed, and what parts of an experience are retained and embellished upon?

Two Ballet Scenes

Two Ballet Scenes (1994) – from the ballet *Pelleas and Melisande* – is obviously programmatic vis the Maeterlinck play of the same name.
The work was commissioned by the Queensland Ballet in 1994.

The first item is from Act II Sc 1 – the scene in the park by the fountain where Melisande is contemplating … Pelleas is engaging with her and the pair exude palpable romantic interest to one and other. The scene progresses with Melisande accidentally (on purpose?) tossing her wedding ring into the fountain, it disappears into the murky depths.
She exits the scene aware that she must confront her husband Golaud …

The second item is from Act III Sc 2 – the scene in the castle turret, where Melisande is alone. In the play Melisande is combing her hair, which is long and falls loose about her. She is singing, so for the ballet I describe a danse from some forgotten ancient folk tale …

The performance by the Broadstock Orchestra in Melbourne was from sometime in 1995 or 1996.



John Hopkins AM OBE (1927-2013) was a British born Australian conductor, educator and administrator. He was an inspiring figure in Australia's musical landscape for close to 50 years. John was celebrated internationally as a conductor and musician ~ as well as a visionary and inspirational leader, teacher and mentor. He was a passionate champion of music education. As Peter Burch, Musica Viva Victoria writes "John Hopkins emerges as one of the most imaginative and inspirational Australian musical figures of the past half century. His influence on ABC orchestras' programming and in particular, his introduction of the Proms, brought exciting and accessible music both familiar and unknown, to a hungry post-war generation."



Composer and pianist **Roger Smalley AM** was born near Manchester, England, in 1943 and emigrated to Australia in the mid 1970s. His compositions, commissioned by prestigious organisations and groups – from the BBC and London Sinfonietta to the ABC and Australian Chamber Orchestra – have been performed and broadcast world-wide. His compositions and performances have been released on numerous CDs, and he has won awards both as composer and pianist: his own performance of his Piano Concerto was the recommended work in the UNESCO Composers' Rostrum in 1987.

Roger Smalley's career as an academic was closely tied to his activities as a composer and performer: his move from the UK to Australia was the result of a short composer residency at the University of Western Australia. After a significant academic career at the University of Western Australia, Roger Smalley moved to Sydney in 2007. He passed away in Sydney on 18 August 2015.



Born in Belgium, **Roland Peelman** has been active in Australia over 30 years as a conductor, pianist, artistic director and mentor to composers, singers and musicians alike. He has established a reputation as one of Australia's most innovative musical directors.

For his commitment to the creative arts in Australia, Roland has received numerous accolades, including the NSW Award for "the most outstanding contribution to Australian Music by an individual' in 2005. In 2006 he was named 'musician of the year' by the Sydney Morning Herald and he has since featured regularly as one of the most influential people in the Australian arts scene. In 2020, Peelman was appointed an honorary Member of the Order of Australia for "significant service to music", and in 2023 he was awarded the APRA Art Music National Luminary Award. Also the Belgian government has recognised his unique contribution, bestowing him with the title of 'Commandeur in the Order of Leopold' in 2023.

Over a period of 25 years, he transformed The Song Company into

one of Australia's most outstanding and innovative ensembles. In addition, he instigated and directed an impressive list of new work, orchestral, vocal, and operatic. Before his time with the Song Company, Roland worked with Opera Australia for seven years (1984-91). He was also the Music Director of Sydney Metropolitan Opera (1989-94), the Hunter Orchestra in Newcastle (1990-97), and until recently, the Artistic Director of the Canberra International Music Festival (2015-2024).



■ Roland Peelman and David Joseph discussing some finer points of the score to The Memory during rehearsals in Newcastle.



David Joseph was born in Melbourne in 1954. He studied Arts at the University of Tasmania in 1973 and then to the Faculty of Music at the University of Adelaide in 1976, later obtaining a Master of Music from the University of Melbourne in 1996.

David has worked with many of the major orchestras and ensembles in Australia – Melbourne Symphony, Tasmanian Symphony and Adelaide Symphony orchestras; the Melbourne Chamber Orchestra and Adelaide Chamber Orchestra, as well as significant collaborations in Europe, having been invited to write for the Zagreb Soloists; Dr Paul Sacher for the Collegium Musicum Zurich; and the Ripieno Kemmerorchester in Wintherthur.

Since 2006 David has practiced as a lawyer in rural Victoria, running a small general practice, mainly in aspects of Litigation. Despite that, he has also written several learned articles on aspects of the Criminal Law.

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