David Joseph

Through Tropical Stars



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Through Tropical Stars

Chamber Music by David Joseph

1 CONCERTINO (1988) 11′27″
for Flute, Viola and Percussion
Seymour Group:
Christine Draeger – *Flute*
John Gould – *Viola*
Ian Cleworth, Graeme Leake – *Percussion*

2 THROUGH TROPICAL STARS (1977) 8′56″
for 2 Flutes
Jennifer Newsome, Zdenk Bruderhans

3 SONATA FOR CLARINET AND 2 PERCUSSIONISTS (1978) 10′27″
Nigel Sabin – *Clarinet*
Ian Cleworth, Michael Howell – *Percussion*

4 STRING TRIO NO 2 (1991) 14′00″
The Holland Trio:
Josje ter Haar – *Violin*
Susanne Van Els – *Viola*
Job ter Haar – *Cello*

5 THE AFTERNOON (1991) 3′36″
for Piano Trio
Trio Classico:
Urs Walker – *Violin*
Regula Häuser Menges – *Cello*
Stefan Fahrni – *Piano*

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Concertino (1988)
for Flute, Viola and Percussion

Seymour Group
Christine Draeger – *Flute*
John Gould – *Viola*
Ian Cleworth, Rebecca Lagos – *Percussion*

Written in 1984 at the invitation of the Seymour Group in Sydney and later revised in 1988. Christine Draeger was flautist with the Group and had been a close friend of David's since about 1970 as school friends in Hobart and later at Elder Conservatorium at the University of Adelaide. The work is the first of several, although not a series, to be a representation of the natural world. The music reveals a portal to a fresh garden, glistening with colour, intricate shapes, gestures, shadows, sunlight glistening, patters, aromas, birds and all sounds of a summer garden that may perceived whilst relaxing in a garden in the sun. The recording is from a live performance at the Seymour Centre in Sydney 3 June 1988.

Through Tropical Stars (1977)
for 2 Flutes
Zdenek Bruderhans, Jennifer Newsome

This piece is described in 3 short movements or sections. The work has been performed many times, and particularly with the present performers. Originally written in 1977 for Christine Draeger and Susan Hackett whilst students at the Elder Conservatorium in Adelaide, this work remains one of the composer's most accomplished and engaging …Player 1 employs Flute, Piccolo and Alto Flute; whilst Player 2 is on orchestral Flute. The piece, though perhaps evocative of birds, was not conceived that way: the work describes various unfolding patterns and textures whilst addressing purely flautistic techniques. This is a live recording from an ISCM concert on 2 June 1979 at Elder Hall, The University of Adelaide.

Sonata for Clarinet and 2 Percussionists (1978)
Nigel Sabin – *Clarinet*;
Ian Cleworth; Michael Howell – *Percussion*

Written soon after Through Tropical Stars, this Sonata simply seeks to explore the textures and lovely 'woodiness' of the Clarinet enhanced by the mallet work of the percussion, principally marimba and xylophone. This is a live recording from an ISCM concert on 26 September 1979 at Elder Hall, The University of Adelaide.

String Trio No 2 (1991)

The Holland Trio:
Josje ter Haar – *Violin*
Susanne Van Els – *Viola*
Job ter Haar – *Cello*

Written for the first Melbourne International Chamber Music Competition in 1991. Like the Concertino of 1988, the work is inspired by the natural world: the sounds, patterns and textures of the garden: birds, variegations, foliage, light and shade, and the general "buzz" of the environment as it moves through the day. This is a live recording made at Melba Hall at The University of Melbourne.

"The Afternoon" (1991)
for Piano Trio

Trio Classico:
Urs Walker – *Violin*;
Regula Häuser Menges – *Cello*
Stefan Fahrni – *Piano*

Written for Urs Walker and his Piano Trio in Zurich, this short movement originally formed part of a 3 movement work that has since been lost. Again, the work derives inspiration from the sounds and shapes in the natural world. In this case, the quieting and encroaching melancholy stillness of a late afternoon. This is a live recording made at St Peter's Church, Zurich on 19 April 1991.



ZDENEK BRUDERHANS was born in Czechoslovakia, and has performed with some of the greatest artists such as Richter, Gilels, Oistrach, Kogan, Rostropovic, and Szeryng. In 1968, he emigrated and after teaching in a Swedish institute, he was appointed as flute professor at the University of Adelaide, whilst continuing his solo performance touring and recording. Main repertoire interests are devoted to duo works with keyboards and unaccompanied flute repertoire. His discography and full-length recitals were highly acclaimed by critics. Other interests were development of new flute techniques, new insight in learning process and musical performance, all embodied in his three books (one in Czech) and discography, accessible at YouTube.



JENNIFER NEWSOME is a flautist, educator, and academic researcher. Her interest in new and experimental music began during her teens, and during her time at university studying flute with Zdeněk Bruderhans she was very fortunate to have the opportunity to work closely together with composers and fellow instrumentalists in the commissioning and performance of new music. During this period, she began teaching at the Centre for Aboriginal Studies in Music (CASM) at the University of Adelaide, where she became involved in advocating for and supporting the rights and interests of First Peoples in the Australian tertiary music education system, work which she continues today through her research at the Australian National University (ANU).



CHRISTINE DRAEGER studied at the Tasmanian Conservatorium, and with Zdenek Bruderhans at Adelaide University. She was a member of the Sydney Symphony Orchestra 1981-86 and has worked with Adelaide Symphony Orchestra, Tasmanian Symphony Orchestra. and Australian Opera Orchestra. From 1982 until 2007 she was a member of The Seymour Group Ensemble premiering works by Australian composers. She is also a composer, represented at the Australian Music Centre. Christine is a partner in Fluteworthy Publications.

THE SEYMOUR GROUP

For over 30 years, from 1976 to 2007, The Seymour Group (later called Sonic Art Ensemble) spearheaded the development of new music in Australia. Its activities included an annual concert series in Sydney, workshops for young composers, collaborations with music theatre and dance companies and appearances at festivals around Australia and in Singapore. The Seymour Group commissioned over 60 new works from Australian composers covering the whole range of modes and genres: chamber music, electronic music, contemporary jazz, chamber opera and music theatre. It was particularly supportive of emerging composers, many of whom received their first professional performances in The Seymour Group's concerts.



IAN CLEWORTH was a student at Adelaide University along with Nigel Sabin, Christine Draeger and Jenny Newsome during the 1970s and 80s. Ian co-founded Taikoz in 1997 wth Riley Lee and has been the ensemble's Artistic Director since. In 2005 he became full-time with the group after having spent 20 years as Principal Percussionist with the Sydney Symphony Orchestra and 16 years with the percussion group Synergy. Ian is a performer, composer and teacher, and as a member of Taikoz has collaborated with, and composed works for the ensemble and artists as diverse as John Bell and the Bell Shakespeare Company, taiko great Eitetsu Hayashi, koto virtuosi Kazue Sawai and Satsuki Odamura, and choreographers Meryl Tankard and Anandavalli.



NIGEL SABIN pursued a career as a clarinettist and performed throughout Australia as a soloist and orchestral musician with various orchestras and ensembles, including the Adelaide, Tasmanian, West Australian, and Queensland Symphony Orchestras, Orchestra Victoria, State Opera of South Australia, the WA Wind Quintet, the Seymour Group, and Magpie Musicians. He was a founding member and driving force behind the innovative and award-winning chamber music ensemble, Perihelion. Perihelion developed a unique repertoire that reflected a postmodern sensibility with a distinctly Australian flavour. The ensemble commissioned a body of work from Australian composers. Nigel Sabin holds a first class honours degree in music from the University of Adelaide and a PhD in music from the University of Queensland. He has received several awards and fellowships including a Churchill Fellowship, an Australia Council Composers' Fellowship, an Australia Council International Study Grant, a Jacobena Angliss Award, and an Arts WA Fellowship. His compositions receive regular broadcasts on Australian radio and have been performed by most of Australia's symphony orchestras and leading ensembles. His music has received performances in Europe, Japan and the USA.







THE HOLLAND TRIO

Josje ter Haar
– Violin

Susanna van Els
– Viola

Job ter Haar
– Cello

THE HOLLAND TRIO, consisting of Josje ter Haar, Susanne van Els and Job ter Haar, was formed in 1985. At the time, the three string players were students at the Royal Conservatoire in the Netherlands. They took lessons with Eli Goren, among others, and they quickly developed into a skilled ensemble with a large repertoire. They produced CDs and made live recordings, performed with soloists and in larger ensemble contexts, undertook artistic adventures and were in great demand at home and abroad. Their dedication to new music was very common to them but at the same time distinctive. At the first Melbourne International Chamber Music Competition in 1991, where they won 3rd prize, they played David Joseph's trio. Rehearsing this virtuoso and exciting work was a challenge, and "Sorry!!!" was a running gag at rehearsals.

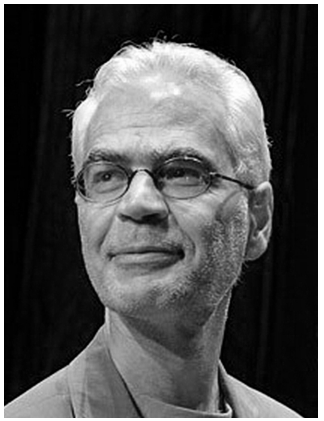


TRIO CLASSICO

Stefan Fahrni
– *Piano*



Regula Häuser Menges –
Cello



Urs Walker
– *Violin*



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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