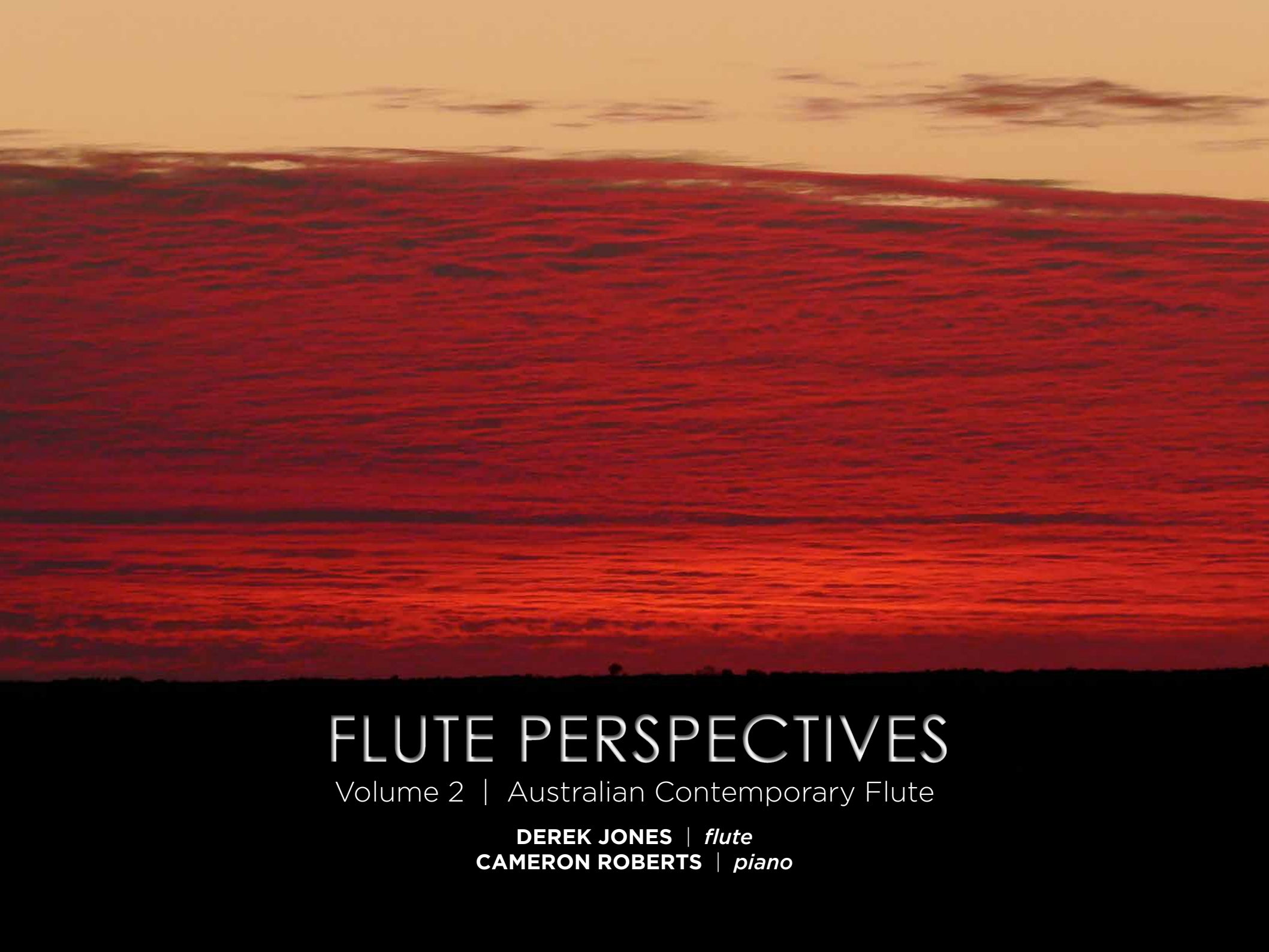




FLUTE PERSPECTIVES

Volume 2 | Australian Contemporary Flute

DEREK JONES | *flute*
CAMERON ROBERTS | *piano*

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Volume 2



Australian Contemporary Flute

DEREK JONES
CAMERON ROBERTS

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Stuart Greenbaum (1966-)

Sonata for Flute and Piano (2015)

1 *distance to Ganymede: 628,300,000 km* 8'26"

2 *ice crust: 150 km thick* 6'05"

3 *saltwater ocean underground* 5'08"

4 *for those in peril on the sea* 2'20"

Rohan Phillips (1971-)

Fragment III for Flute and Piano

(2001-2002)

From Seven Fragments after Paul Celan

5 *Ill in den verflüssigten Namen schellen die Tummeler*
(in the liquefied names the dolphins dart) 3'49"

Anne Boyd (1946-)

6 "Cloudy Mountain" for Flute and Piano (1981)
to Fung Chin-Wan 7'59"

Mark Pollard (1957-)

Three miniatures

7 *Sheridan Close for solo piccolo* 2'31"

8 *The Amber Room for solo alto flute* 3'32"

9 *Illoura House for solo flute* 2'35"

Richard Meale (1932-2009)

Sonata for Flute and Piano (1960) in 4 movements

10 *movement 1* 5'01"

11 *movement 2* 055"

12 *movement 3* 6'51"

13 *movement 4* 2'14"

Stuart Greenbaum (1966-)

1-4 Sonata for Flute and Piano (2015)

I. distance to Ganymede: 628,300,000 km

II. ice crust: 150 km thick

III. saltwater ocean underground

IV. for those in peril on the sea

This *Sonata for Flute and Piano* is the seventh in a series of 20 sonatas written in the new millennium. The premiere performance of the complete sonata was given by Derek Jones and Cameron Roberts in 2019 at the University of Melbourne's Melba Hall. The work in four movements is a contemplation of the projected discovery in March 2015 of a huge underground ocean on Ganymede – Jupiter's largest moon (also the largest in our solar system and unique in having its own magnetic field).

The 1st movement contemplates the sheer distance of Ganymede from Earth, a journey that would likely begin in excitement, but gradually slow in drama – the second half of the movement harmonically (or cryogenically) frozen in time. Supposing anyone actually made it alive to Ganymede, they would then be standing on an icy crust 150km thick.

The 2nd movement ponders the seeming impenetrable scale of that. Extending the science fiction scenario a little further, even if we made it through the ice into the saltwater underground ocean, would we find life in the fluid darkness?

It's an alluring idea – given scope in the 3rd movement – but a long way from home and probably deadly. The final, brief 4th movement is a secular benediction for those in peril on the sea.

Rohan Phillips (1971-)

5 Fragment III for Flute and Piano

(2001-2002)

*From Seven Fragments after Paul Celan
III in den verflüssigten Namen schellen die
Tummler (in the liquefied names the dolphins
dart)*

The Seven Fragments after Paul Celan were composed between 2001 and 2002 for chamber ensemble with women's voices. The first performance was in Bendigo (2005) with an ensemble made up of professional musicians, amateurs, teachers and students. The full work was taken up by Timothy Phillips and performed twice by the Arcko Symphonic Project.

Celan's work is enigmatic and fleeting, at the same time it draws on concrete imagery and layers of history. In the notes for the 2005 performance Rohan Phillips wrote "its musical rhetoric was like remembering a dream ... the work is abstract, vague, or even contradictory".

Fragment III was written around a flute solo and for this performance the ensemble (mainly tuned percussion and strings) has been transcribed for piano.

Anne Boyd (1946-)

**6 "Cloudy Mountain"
for Flute and Piano** (1981)
to Fung Chin-Wan

Cloudy Mountain is the second work of Anne Boyd recorded in this "Flute Perspectives" series. Similar to the well know *Goldfish Through Summer Rain* we hear the strong East Asian influence of Anne Boyd's work and use of related modes from countries such as Indonesia. *Cloudy Mountain* was inspired by a painting by the Hong Kong artist Fung Chin-Wan. Other works written by Anne Boyd, as part of a series of flute works, include *Bali Moods No.1* and *Red Sun, Chill Wind*.

This time in Australia was a pivotal creative moment, when artists began to explore the cultural aspects of our close neighbor's in the Asia Pacific region, rather than referring back to our European heritage. Influences are heard from eastern flutes with long interweaving expressive and at times highly ornamented lines and the use of bell like chords in the piano are perhaps hinting at the gamelan. Like other compositions of Boyd, the work has a strong meditative quality and often gives the sense of an improvised score.

Mark Pollard (1957-)

Three miniatures

7 *Sheridan Close for solo piccolo*

8 *The Amber Room for solo alto flute*

9 *Illoura House for solo flute*

Between June and September 2004 the composer began a set of miniature transit works. The composer set two rules, firstly that the first sketch for each work had to be completed during one tram ride on the number 64 tram from East Brighton to Princes Bridge in Melbourne and secondly that the title of each work would be based on a St Kilda Road building seen by the composer at the time and point of finishing the sketch. The three flute miniatures are the first of these works.

Sheridan Close is named after a four storey residential apartment building at 487 St Kilda Road.

The Amber Room is named after the bar at the Royce Hotel, a 1920s building at 379 St Kilda Rd.

Illoura House is named after the house built in 1889 that stood at 424 St Kilda Rd (now Illoura Plaza). It was a 46-room mansion featuring intricate metal lace work and a Victorian Italianate style, and is sadly is now demolished.

The three miniatures can be performed as a set in the order heard here, or as single works.

Richard Meale (1932–2009)

10-13 Sonata for Flute and Piano (1960) in 4 movements

The *Sonata for Flute and Piano* by Richard Meale has become an iconic representation of this genre, showing Meale's strong ties to 20th century European styles and demonstrating his prowess as a significant pianist himself in the skilfully crafted piano part. It demonstrates the avant-garde style which was then not well-known in Australia. The *Sonata* was first performed at the 1963 World ISCM Festival in Amsterdam.

The 1st and 4th movements give the listener complex rhythmic and textural interchanges between the two instruments, creating considerable tension between the two performers.

While the 1st movement shows contrasts between angular lines and lyrical thematic material, the 3rd movement explores sombre and plaintive lines particularly in the flute writing. The 2nd movement acts as a short bridge between the first and third movements, with piano and flute lines interrupting each other in short fast bursts of energy.

The 4th movement in particular gives us tremendously virtuosic and dramatic piano passages, while the flute responds with extreme techniques, and of note are the repeated screeching high Es in the fourth octave range.

Richard Meale has been described by James Murdoch as "...the dominating figure in Australian composition".



Derek Jones has enjoyed an extensive performing career throughout Australia, Europe USA, and Asia. His performing career includes solo performances with the Melbourne Symphony, The Australian Philharmonic Orchestra, Orchestra Victoria and the Sydney Symphony Orchestra, the latter involving solo appearances in Carnegie Hall, New York. Derek has toured Europe and Asia with recital performances in Manchester, Dublin, Hong Kong, Taiwan, Italy, London and Canada.

He has also performed as soloist for ABC Radio in live broadcasts and has recorded recitals for ABC Classic FM. Derek has released the CD “Sun Down Moon Up” in 2008, a collection of his own compositions and improvisations.

He has also released CDs with the Australian recording label Move, including the 2015 release of “Flute Perspectives,” a collection of solo Australian contemporary works and more recently Derek released another collection of improvisations, titled “Spirit Wind” with Move in 2017. His career includes principal flute positions with the Sydney Symphony Orchestra, Tasmanian Symphony Orchestra, the Australian Philharmonic Orchestra, Orchestra Victoria, and guest principal flute with the Auckland Philharmonic.

He has made guest teaching appearances at the Paris Conservatoire, the Geneva Conservatoire, Graz Universitat, Trento Conservatorie, Trieste Conservatorio, The Royal College of

Music London, The Royal Northern College of Music, Manchester The Royal Irish Academy of Music, Dublin, Boston University, University of British Columbia, Victoria University (Canada), The Hong Kong Academy of Performing Arts, Jeju Island Festival Korea, and the Taiwan Flute School. Derek is currently the Head of Woodwind at the Melbourne Conservatorium of Music, University of Melbourne, Australia.



Australian pianist **Cameron Roberts**, currently resident in London, performs throughout the UK, Europe and Australia. Recent performances have taken him to London's Purcell Room, Royal Albert Hall, Duke's Hall, St.Martin-in-the-Fields, Madrid's Auditorio Nacional, Teatro Real, Teatro Monumental and to festivals in Geneva, Rome, Valencia, Amsterdam and Colombia.

As chamber player, he collaborates with Jacques Zoon (flute), Rebecca Chan (violin), Beate Altenburg (cello) and Plural Ensemble. He frequently plays with the world's finest flautists, including János Bálint, Mario Caroli, Francisco López and, recently, with Emmanuel Pahud and András Adorján at La Côte Festival, Geneva.

For many years Roberts was an associate artist and teacher of chamber music at the Escuela de Música Superior Reina Sofía, Madrid. He is also a specialist teacher of elite-performance piano technique, fine-motor skills learning and injury prevention, a topic in which he holds a PhD (University of New England) and will, next year, be publishing a book, 'The clear-thinking pianist'.

Roberts' early years of study were with Mack Jost (piano) and Chris Martin (violin). He later graduated in Medicine and Music at The University of Melbourne (Ronald Farren-Price) before furthering his piano studies at the Australian National Academy (Michael Harvey),

the Tanglewood Institute and privately at the Moscow Conservatory. He is the recipient of many prizes including, most recently, the Michael Kieran Harvey Piano Scholarship and several Ian Potter Trust grants.

