FLUTE PERSPECTIVES

Australian Contemporary Flute | Volume 4

DEREK JONES | *flute*

JERRY WONG | *piano*

JOSHUA HYDE | *electronics*

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Harry Sdraulig
1-4 **Sonata for flute and piano** (2014)

The *Sonata for Flute and Piano* was completed in 2014. With this piece, it was my intention to compose a work of virtuosic demand for both instrumentalists, full of contrast and containing a wide variety of expression to give the performers an opportunity to showcase the breadth of their musicality. The work is in four movements. A mysterious, introverted Prelude precedes a humorous, flickering dance, entitled Badinerie. The third movement, a more expansive and outwardly expressive Romanza, is followed by the Finale: a fast, virtuosic show-piece to round off the work.

NOTE BY HARRY SDRAULIG

Alan Holley
5 **Rosella** (1999) for solo flute
6 **River Song** (1997) for solo flute

Rosella, (Singing to his Mate), for solo flute, was written as the second movement of my chamber orchestra work *My Summer Garden*. The intent was to portray a lone male Eastern Rosella, one of Australia's most beautiful parrots, first of all finding a mate and then calling to her over a little distance. This is not a direct transcription of birdsong, but more an impression of the tremendous energy the rosella puts into his mating efforts.

In the opening of my *River Song* I used a descending seven-note pattern which leads to a quasi-improvisatory central section before a return of the opening statement, here embellished with rapid ornamentation. As a young composer I was entranced with the way JS Bach created not only melody but inferred harmony and texture in his *Sonata for Solo Flute* in a minor and in this small-scale impressionistic work I acknowledge the influence of the great Baroque master.

Both these solo works were premiered in Sydney by Christine Draeger, a wonderful musician who was a great supporter of my music from the 1980s and on for three decades.

NOTE BY ALAN HOLLEY

Anne Boyd
7 **Bali Moods** (1987)

Bali Moods was composed in 1987 and is representative of the unique style of Anne Boyd's Balinese influenced writing which can be heard across many of Boyd's compositions. *Bali Moods* is notable for the contrast between the slow meditative sections and fast percussive sections that both the flute and piano execute through short fast staccato repeated motives giving a wonderful energy to the music. The several slow improvisatory sections bring forth the spirit of the Balinese culture and the instruments of the land, namely the suling (Balinese flute) and gamelan percussion.

NOTE BY DEREK JONES

Joshua Hyde
8 **Folding outward into traces** (2024)

Folding outwards into traces (2024), written for Derek Jones, is a contemplative work that takes inspiration from ambient electronica. The flute plays exclusively multiphonics, the instrument is used to create rhythmic and textural elements, rather than melodic or linear elements. This sound world is combined with and treated with live electronics. The work doesn't necessarily involve a linear dialogue, it's more like looking at different parts of a garden, the parts are both connected and interdependent, but each exists in its own temporality.

NOTE BY JOSHUA HYDE

Linda Verrier
9 **Firefly's Dream** (2024)

In my youth, I recall seeing multiple fireflies emitting their wondrous, magical lights at my family's summer cottage.

Returning recently, and seeing only a lone firefly, I began to wonder where they had all gone - would his mating light be flashing in vain if there were no others to find. This led me to the haiku by Japanese poet (and Buddhist) Kobayashi Issa (1763- 1828): A giant firefly: that way, this way, that way this-and it passes by.

Firefly's Dream is a meditation for alto flute. It is dedicated to Derek Jones.

NOTE BY LINDA VERRIER
(CANADIAN, NOW LIVING IN AUSTRALIA)

Keith Humble
10-14 **Sonata for flute and piano** (1991)

Keith Humble, has been described by an Australian critic as "without question the finest all-round musician this country has produced since Percy Grainger."

Keith Humble unquestionably holds a prominent place in Australian music Humble's influence and innovation inspired many in the field of contemporary music and particularly electronic music at Latrobe University where he was the Director of Music for some time. The *Sonata* has five movements which create an intense and exciting journey for the performer and listener. The "avant-garde" style is very noticeable here with highly complex rhythmic patterns punctuating a quasi-twelve tone approach to the motivic and melodic content. The third movement highlights a frenetic and highly energised flute cadenza giving the effect of a hypnotic dance perhaps reminding of Jolivet's well known flute writing. Noticeable are some beautifully coloured soft sections, with flute and piano exchanging a dialogue in these potent moments, particularly heard in the final movement.

The *Sonata*, which also exists in a version for flute and eleven strings, was first performed at the Hartt School in Hartford, Connecticut, on April 26, 1993, by Margo Askin and Fumiko Miyanoo.

NOTE BY DEREK JONES

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Derek Jones

Jerry Wong

Anne Boyd

Keith Humble

Linda Verrier

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