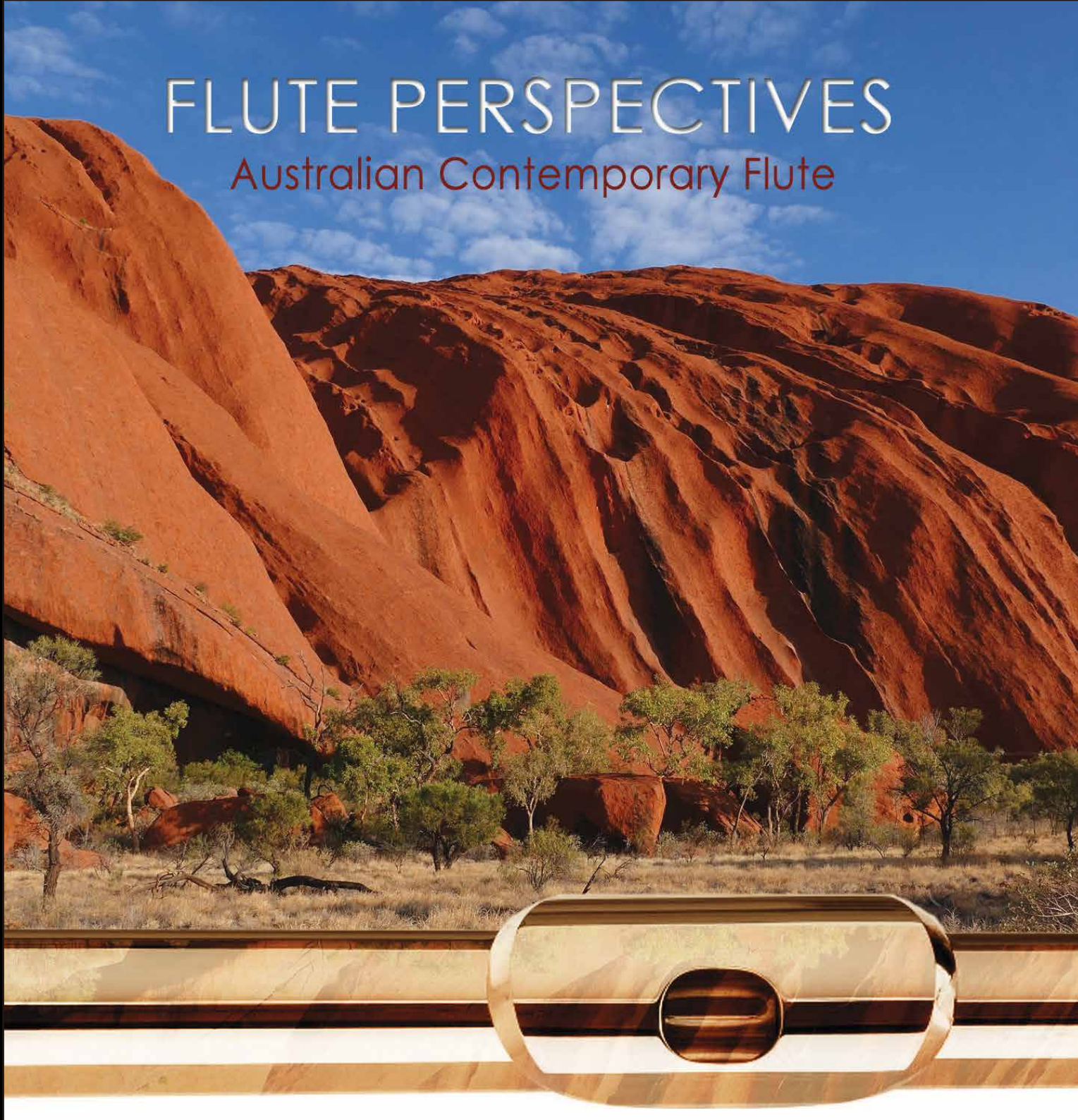


FLUTE PERSPECTIVES

Australian Contemporary Flute



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Derek Jones | *flute* Leigh Harrold | *piano*

- 1 - 6** Peter Scuthorpe **SONGS OF SEA AND SKY** (1987) *Flute and piano* 16'15"
Flute solo / Saibai / Flute solo / Mission hymn / Dance-like / Wei
- 7** Barry Conyngham **FLUTE** (2001) *Solo flute* 4'27"
- 8** Brian Brown **LILY'S GARDEN** (2000) *Solo flute* 4'49"
- 9** Derek Jones **STILLNESS** (2008) *Solo flute, temple bell, and drone* 5'40"
- 10** Anne Boyd **GOLDFISH THROUGH SUMMER RAIN** (1979) *Flute and piano* 4'38"
- 11** Mark Pollard **UNDER SIMPLE STARS** (1989) *Alto flute* 13'52"
- 12 - 14** Phyllis Batchelor **SONATA** (1972) *Flute and piano* 13'53"
Molto Allegro / Adagio / Vivace

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Peter Scuthorpe (1927-2014)
SONGS OF SEA AND SKY (1987)
Flute and piano

- 1 Flute solo 0'52"
- 2 Saibai 4'01"
- 3 Second flute solo 2'33"
- 4 Mission hymn 3'16"
- 5 Dance-like 2'22"
- 6 Wei 3'09"

Songs of Sea and Sky evokes the vast, cloud-fringed peacefulness of tropical seascapes. Peter Sculthorpe writes:

"*Songs of Sea and Sky* was inspired by a traditional dance song from Saibai, an island just south of Papua New Guinea, in Torres Strait. The song was collected on Saibai by Jeremy Beckett in May 1961. Much of the surviving music of Torres Strait is concerned with the sea voyages, flights of birds and changes in sea and sky. Some of the music has been influenced by hymns introduced by missionaries in the 19th century. This work, then, is in one continuous movement consisting of six parts; a somewhat

dramatic flute solo; *Saibai*, an introductory reworking of the traditional dance song; a second solo, suggested by a flute melody from the eastern Torres Strait; *Mission Hymn*, a variation of Saibai; a dance-like section shared by flute and piano; and *Wei*, a variation of the dance song, an affirmation of one-ness of sea and sky."

Barry Conyngham (b. 1944)
7 FLUTE (2001) 4'27"
Solo flute

Flute seeks to explore the different textures and voices of the modern flute and asks the performer to structure the varying sounds within acoustic dimensions. Different registers, dynamics, colors and effects are all designed to give the impression of sounds appearing from different spaces, almost as if there were more than one flutist performing. *Flute* also investigates the maximum low register technique of the modern flute with rapid virtuosic passages stretching the performer, which often is a Conyngham trademark.

Brian Brown (1933-2013)
8 LILY'S GARDEN (2000) 4'49"
Solo flute

Brian Brown improvised and composed *Lily's Garden* in December 2000. It was composed in celebration of the birth of Lily Jones on 7 December 2000, Brian Brown's granddaughter and daughter of Derek Jones. The work was improvised and played directly through midi channel into a computer software program giving instant notation. Brown did then revise the piece slightly the next day, which is the version recorded on this CD. The piece explores the celebration of life, the energy of youth with dance like rhythms, and at times, contemplation.

Derek Jones (b. 1959)
9 STILLNESS (2008) 5'40"
Solo flute, temple bell, and drone

This improvisation comes from the collection *Sun Down Moon Up*, Derek Jones' CD recording, which was released in 2008. This work includes

a constant drone and intermittent temple bell, which punctuates the unique interweaving melodic lines of the flute, exploring the expressive quality of the flute and the concept of sound coming from silence. The work bridges the influence of eastern and western creative forms. *Sun Down Moon Up* is available for purchase at cdbaby.com/cd/jonesflute

Anne Boyd (b. 1946)

10 GOLDFISH THROUGH SUMMER RAIN

(1979) 4'38"

Flute and piano

Goldfish Through Summer Rain shows the strong East Asian influence of Anne Boyd's work and use of related modes from countries such as Japan and Indonesia. 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. The work has a strong meditative quality and often gives the sense of an improvised score.

Mark Pollard (b. 1957)

11 UNDER SIMPLE STARS (1989) 13'52"

Alto flute

Under Simple Stars explores the unique sound qualities of the Alto Flute and incorporates both sound and action within the ritual of

performance. It is inspired by the night sky as viewed from the beach at Mornington in Victoria, Australia. Electronic sound enhancement is used freely by the performer to magnify the ambience of the instrument and to recreate the experience of a sparse, vast and almost surreal location.

Phyllis Batchelor (1915-1999)

SONATA (1972)

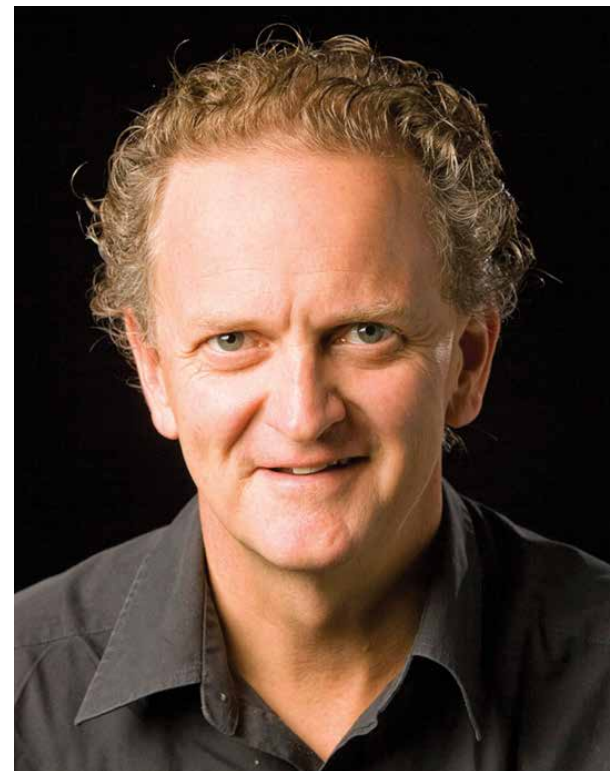
Flute and piano

12 Molto Allegro 3'59"

13 Adagio 6'26"

14 Vivace 3'28"

Batchelor's flute sonata is a very fine example of the European influenced compositions of this period. The Sonata takes us through a kaleidoscope of different episodic sections. It is perhaps almost Hindemith like in the first and third movement, with hints of Martinu in the 2nd movement, though often also showing a strong romantic influence. The Sonata expresses the melodic and lyrical qualities of the modern flute, while the piano part is typical of the virtuosic writing of Batchelor and alludes to her prodigious talent as a pianist.



DEREK JONES

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 London, Manchester, Dublin, Hong Kong, Taiwan, Italy and in 2016 will perform in Canada. He has also performed as soloist for ABC Radio in live broadcasts and has recorded recitals for ABC

Classic FM. Derek has released his 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. His career includes principal flute positions with the Sydney Symphony Orchestra, Tasmanian Symphony Orchestra, the Australian Philharmonic Orchestra and Orchestra Victoria. Derek has also been invited to audition for principal flute positions in Europe. He has made guest teaching appearances at the Paris Conservatoire, the Royal College of Music, London, Geneva Conservatoire, Kunstuniversität Graz, Austria, Trento Conservatorie, Italy, the Royal Northern College of Music, Manchester the Royal Irish Academy of Music, Dublin, Boston University, the Hong Kong Academy of Performing Arts, and the Taiwan Flute School. Derek is currently the Head of Performance, and Head of Woodwind at the Melbourne Conservatorium of Music, University of Melbourne, Australia.



LEIGH HARROLD

Leigh has performed extensively throughout Europe, North America, Africa and Australia as both soloist and chamber musician, including concerts at Australia House in London, the Royal Academy of Music, the Mozarteum in Salzburg, the Harare International Festival of Arts, and concerto engagements with many Australian orchestras. In 2007 he undertook an extensive tour of the United States and Canada. His international reputation as an associate artist has led to collaborations with such luminaries as Thomas Reibl (Salzburg Mozarteum); Michael Cox, principal flautist with the BBC Symphony Orchestra; and Daniel Gaede, ex-concertmaster of the Vienna Philharmonic Orchestra; to name just a few. He is a founding member of the Kegelstatt Ensemble and the Helpmann Award-nominated Syzygy Ensemble. Most recently,

he won first prize in the 2014 Mietta Song Competition for most outstanding pianist. An enthusiastic and committed teacher and speaker, Leigh is regularly invited to tutor and lecture at many institutions, adjudicate many competitions, and has given many masterclasses around Australia, Africa, the USA and the UK, as well as regular pre- and post-concert talks for the Melbourne Recital Centre. He is currently on the Faculty at ANAM, and performs regularly as orchestral pianist with the Melbourne Symphony Orchestra. In April 2012 Leigh was awarded a PhD for his research into the music of Robert Muczynski for which he received a Dean's Commendation for Thesis Excellence. He holds two University medals – one for Music and one for Applied Science. When not seated in front of a piano, Leigh finds time to go on long walks, practise yoga, read voraciously, write musical articles and program notes, and drink lots of coffee.

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Derek Jones plays a Burkart (Boston) flute

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Landscape photographs: Martin Wright

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by Martin Wright and Vaughan McAlley, Move Records studio





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