

Rhapsodie

**Chamber music
for saxophone**

**PETER
CLINCH**

move



Peter Clinch

Peter Clinch was born in Western Australia and began studying music at the age of nine, making his first solo appearances on clarinet and saxophone for the Australian Broadcasting Commission at a very early age.

He quickly gained an outstanding reputation for his performances with opera, ballet and symphonic orchestras, as well as chamber and jazz ensembles, often as a soloist.

Peter Clinch received two government grants to study in Europe, Britain and the United States. Since his return to Australia he has made numerous solo appearances, performed with orchestras and recorded works dedicated to him. A number of major compositions have been written for him.

He was Senior Lecturer in Music at the Melbourne State College, and received a Doctorate in Musical Acoustics at Monash University.

Dr. Clinch has been a celebrity artist for the ABC three times, and to performed regularly in Europe, Britain and USA.



RHAPSODIE (Op. 92)

for alto saxophone, harp, celesta
and percussion

PIERRE VELLONES (1889-1939)

Pierre Vellones was born in Paris. He was a doctor of medicine and a self-taught musician who delighted in the uncommon and the refined.

The Rhapsodic exemplifies the composer's interests in unusual instrumental combinations, especially their resonance and timbre.

SONATA IN C MAJOR

for soprano saxophone and piano

GIOVANNI PLATTI (c1700-1763)

Platti was employed as a composer, tenor, singing teacher, oboist, violinist, cellist, flautist and harpsichord player in the court of the Wurzburg bishops.

The present sonata was taken from one of his 57 sonatas that were written for various instruments. It was transcribed and edited for soprano saxophone by the noted American concert saxophonist Eugene Rousseau. The keyboard realization is by Marion Hall.

Platti is considered a significant figure in the earliest development of the classical sonata. Like most of his sonatas, this one follows the four movement plan: Grave, Allegro, Adagio, Allegro Molto. The slow movements display surprisingly deep expressive sections. The fast movements are full of extended melodic ideas, coupled with rhythmic vitality and an interesting vocabulary of harmonic colours.

DANCE FOR SALOME

for saxophone and three timpani

PIERRE CAPDEVIELLE (1906-1969)

Pierre Capdevielle was well-known for his work as a member of the council of music of UNESCO and active in the International Society for Contemporary Music.

The Dance for Salome was created and choreographed for French television in 1966. In the first of two sections the saxophone plays unaccompanied in a free sensual-like recitative, setting the stage for the dance.

The timpani enters, and as the dance proceeds it develops progressively with an underlying crescendo to the final exciting climax.

LES TRETEAUX [THE STAGE BOARDS]

for alto saxophone, flute and piano

PIERRE MAX DUBOIS (b. 1930)

[1] Prologue en fanfare [2] Romantica
[3] Valse vulgaire

Pierre Max Dubois is one of the most prolific 20th century composers of woodwind music and has written over 25 compositions for the saxophone. He studied composition with Darius Miihaud and Jean Rivier and won the Grand Prix de Rome award in 1955.

His music displays the French individualistic harmonic structure that is marked by brilliant virtuosity, couched in a neo-classic style with a flavouring of humour and satire. Les Tresteaux, written in 1966, contains most of these musical elements.

The interesting combination of sonorities found in the work seems to demonstrate the flexibility of the saxophone timbre, and upholds the impressions Berlioz gained of the instrument over a hundred years ago when he wrote: 'These newly gained orchestral voices have rare and valuable qualities'.

CANTILENA AND DANCE

for violin, alto saxophone and piano
MARK EYCHENNE (b. 1933)

The Australian composer Percy Grainger once wrote: “Adolphe Sax created the saxophone with definite intentions of providing a group of instruments mid-way in tonal strength between the weaker sonorities of the reeds and the stronger sonorities of the brass”. The “tonal strength” of the alto saxophone in combination with the violin and piano are adequately demonstrated here.

This trio is romantic in style, offering the three instruments ample opportunity for dialogue in a poetic atmosphere.

1 RHAPSODIE (Op. 92)

for alto saxophone, harp, celesta
and percussion 5'41"
PIERRE VELLONES (1889-1939)

2 SONATA IN C MAJOR

for soprano saxophone
and piano 10'03"
GIOVANNI PLATTI (c1700-1763)

3 DANCE FOR SALOME

for saxophone
and three timpani 3'55"
PIERRE CAPDEVIELLE (1906-1969)

4 LES TRETEAUX [THE STAGE BOARDS]

for alto saxophone,
flute and piano 9'08"
PIERRE MAX DUBOIS (b. 1930)

5 CANTILENA AND DANCE

for violin, alto saxophone
and piano 13'38"
MARK EYCHENNE (b. 1933)

Producer:

Maria Vandamme

Sound engineers:

George Hunt and Haime Gonshor

Project coordinator:

Michael Bowden

Recorded in 1976 by the Australian
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Melbourne studios

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