



**David Joseph**  
selected works  
volumes 1 and 2

Adelaide Symphony Orchestra  
Tasmanian Symphony Orchestra  
Adelaide Chamber Orchestra  
Michael Kieran Harvey | piano  
Melbourne Symphony Orchestra  
The Academy of Melbourne

**move**

# David Joseph

## selected works

### volume 1

Adelaide Symphony Orchestra  
Tasmanian Symphony Orchestra  
Adelaide Chamber Orchestra



**1 IMAGES for Orchestra (1984) 12'33"**

Adelaide Symphony Orchestra, conducted by Dobbs Franks  
Live recording 10 October 1986

**2 THE DREAM for Small Orchestra (1986) 15'03"**

Adelaide Chamber Orchestra conducted by Brenton Langbein  
Live recording 13 September 1986

**CLARINET CONCERTO (1989)**

**3** First movement 4'24"

**4** Second movement 8'34"

Tasmanian Symphony Orchestra conducted by Dobbs Franks  
Nigel Sabin | clarinet  
Live recording 13 October 1990

**5 SYMPHONY for Organ and Strings (1990) 20'15"**

Adelaide Chamber Orchestra conducted by Graeme Abbott  
Melville Waters | organ  
Live recording 23 May 1990

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# David Joseph

selected works volume 2

Michael Kieran Harvey | piano  
Melbourne Symphony Orchestra  
The Academy of Melbourne



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**1 SCHEHEREZADE (1999) 19'09"**  
**(Study for Strings – revised 2001)**

The Academy of Melbourne conducted by Brett Kelly  
Live recording | sound engineer: Chris Lawson |  
producer: Jim Atkins

**2 RHAPSODY for Solo Piano (1998) 18'18"**

Michael Kieran Harvey | piano  
Live recording at Melba Hall at The University of Melbourne  
20 November 1998 | sound engineer: Martin Wright

**3 CONCERTO FOR PIANO AND ORCHESTRA (1996) 19'22"**

Michael Kieran Harvey | piano  
Melbourne Symphony Orchestra conducted by Diego Masson  
Live recording at the Melbourne Concert Hall  
28 September 1996

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**B**orn in Melbourne in 1954, David Joseph showed no early musical aptitude. Early childhood musical influences, however, came from Russian music – *Peter and the Wolf* by Prokofiev, the Red Army Choir, Russian folk music and art. These influences remained all through life, and engendered a great love of the Russian schools, especially Stravinsky, Borodin, Rachmaninov and the like.

After moving to Tasmania in 1970, David began studying the Classical Guitar. This brought him into contact with a broad repertoire, especially Spanish music, that caused a desire to create and arrange his own works. At the time, Ian Cugley was teaching and working in Hobart and at the suggestion of the guitar teacher, David approached Ian and began studying composition.

The important aspects of this were that a real love of and thirst for discovery of repertoire and the enjoyment of studying as many scores and possible became entrenched, as well as developing an ability to think in terms of orchestral music. Orchestras and orchestral music have always held a particular fascination. At the time, Ian was principal percussionist with the TSO. This allowed some level of audience with the then Chief Conductor, Vanco Cavdarski, who permitted David's first work – an orchestral work – to be given a read-through by the orchestra. This was an invaluable experience. Whilst the work is (was) of no consequence aesthetically, or even musically, it demonstrated that a career in music was to ensue.

Ian Cugley suggested that a course of study in Adelaide with Richard Meale should be pursued. In 1975 David went to Adelaide and commenced work with Richard, enrolling at The University of Adelaide in 1976. Apart from a thorough induction into courses in musical analysis, studying recent scores, especially Boulez and Messiaen, the value of this course lay more with an introduction to thinking about music seriously and professionally and to develop a good working knowledge of the music studied. A particular benefit and influence resulted from the introduction to the works of Debussy, Dukas and Messiaen; composers whose music has had a lasting influential effect.

Having completed studies at The University of Adelaide, David travelled to Spain in 1982 on an Australia Council Fellowship. The experience was immense and vital, and led to, among other things, the composition of the orchestral work *Images*, being a direct response to the Spanish experience. This work is featured on Volume 1 of the present collection.

During the time in Adelaide, David formed a friendship and association with the then Director of the Adelaide Chamber Orchestra, John Russell (now Director of the Barossa Music Festival) and this naturally led to the significant association with that orchestra's Artistic Director and Principal Conductor, the late Brenton Langbein. These relationships were fruitful, resulting in numerous commissions for AdCO and, through Benton's Swiss connections, commissions from a variety of Swiss

ensembles, including work for the late conductor and philanthropist Dr. Paul Sacher, namely *The Haunting*, being the final of a Triptych of works for similarly small orchestral forces, *The Dream* being the first of this set and featured on Volume 1 of this present collection.

On returning to Melbourne in 1989 David was introduced by the then Director of the Melbourne Chamber Orchestra, Spiros Rantos, to pianist Michael Kieran Harvey. This friendship resulted in two piano concerti, the second of which is featured on Volume 2 of this present collection, as well as an elaborately conceived *Rhapsody* for solo piano, also on Volume 2.

In 1992 David enrolled at The University of Melbourne in the M.Mus. program under the tutelage and supervision of Brenton Broadstock, whose support and friendship over the years has been substantial, close and rewarding. David received his M.Mus in 1996. This was followed by a period of Composer in Residence at The University of Melbourne and involved teaching Orchestration and Composition. Orchestration being one of David's passions, has been a subject he has taught at various universities and colleges. David is now a lawyer and lives in Footscray.

## VOLUME 1

### **IMAGES for Orchestra (1984)**

Written after returning from a year living in Spain, *Images* represents a response to the vividness and vitality of Spanish life and art. The music captures a variety of images or 'scenes' that are more of a musical response rather than a depiction as such. Scored for large orchestra (but no tuba), the music flows more by virtue of its textural and almost tactile development, rather than from a thematic development. The performance by the Adelaide Symphony Orchestra, under Dobbs Franks, is before a live audience at the ABC's Studio 520 at Adelaide.

### **THE DREAM for Small Orchestra (1985)**

Commissioned by the Adelaide Chamber Orchestra as part of its 10<sup>th</sup> anniversary concert programme, the work represents the composer's increasing fascination with the idea of music as tactile or even perfumed material; the idea of causing music to appeal to a variety of senses pervades this work. Thematically, the music follows the way a dream is remembered – areas of complete detail, sketchy and unclear moments, and that almost intangible effect when the memory is not quite within grasp and only the 'feeling' remains. The work is the first of a triptych, the others being *The Memory* and *The Haunting*. The Adelaide Chamber Orchestra is conducted by Brenton Langbein. This recording is made before a live audience.

### **CLARINET CONCERTO (1989)**

Commissioned by the Tasmanian Symphony Orchestra and written for clarinetist Nigel Sabin, this two-movement work is scored for a small orchestral ensemble of 2 flutes, 2 percussionists, solo clarinet and strings. Recorded before a live audience at the ABC's Odeon Theatre, Hobart. The Tasmanian Symphony Orchestra is conducted by Dobbs Franks.

### **SYMPHONY for Organ and Strings (1990)**

Commissioned by the Adelaide Chamber Orchestra for the new Organ at the Adelaide Town Hall in 1989. Following a brief introduction, the work is in two parts, the first being in the form of variations upon an extended dialogue between soloist and orchestra (this premiere performance however features only the statement and two variants rather than the intended four variants, the 'cut' being due to the weight of the rest of the programme). This dialogue terminates at the start of the second part which demonstrates a far more 'abstract' exploration of textures than in the first. Recorded before a live audience at the Adelaide Town Hall. The Adelaide Chamber Orchestra is conducted by Graeme Abbott, with soloist Melville Waters.

## VOLUME 2

### **SCHEHEREZADE (1999) (Study for Strings – revised 2001)**

Written in 1999 for the Zagreb Soloists and at the invitation of the 20<sup>th</sup> Music Biennale Zagreb. Scored for small string orchestra (with option for augmentation) the work's concern was to evoke something 'Eastern', something evocative of Slavic sensibility, as well as the romance of 'Beyond the Danube', to Rimsky-Korsakovian images of flying carpets, harems, fanatical scimitarred warriors and the gorgeousness of the Orient, vis. *Scheherzade*. Indeed, one review describes the work as a *sevdaha* or Persian love dance. Those influences aside, the work could equally be described as *Variations on a theme of Vaughan Williams* – the theme being adapted from the slow movement of the Sixth Symphony. The melodic structures of minor thirds and semi-tones seem to lend themselves to the redolence of the East with similar force as to traditional Anglo-Celtic music (cf. the opening of Sir Arnold Bax's *Third Symphony*). Essentially the work is an impressionistic fantasy moving through a variety of musical scenes like a loving gardener tending and sensing the aroma of his creations. It is the composer's contention that melody is the only meaningful musical discourse – melody and counterpoint. The Academy of Melbourne is conducted by Brett Kelly and recorded live.

### **RHAPSODY for Solo Piano (1998)**

This work was written in consequence to receiving the Albert H Maggs Composition Award in 1997. The work is in one movement formed from the idea of variations emanating from the opening passages. The lack of any other formal restraint allows the music to explore to the fullest degree a pianistic philosophy in pursuit of colour, detail and the kind of brilliance that only a piano in the hands of a virtuoso can provide. The work was inspired by listening to a performance by Michael Kieran Harvey of the Liszt *B minor Sonata*. Ravel, Messiaen, and Rachmaninov are all composers whose pianistic philosophies have influenced this work. The *Rhapsody* was written for, and dedicated to Michael Kieran Harvey. The recording was made at Melba Hall at The University of Melbourne before a live audience.

### **CONCERTO FOR PIANO AND ORCHESTRA (1996)**

Commissioned by the Melbourne Symphony Orchestra, this concerto was written for Michael Kieran Harvey who requested a 'challenging' work. Written in one movement, the musical material emerges as a result of conflicts between the soloist and orchestra. The opening sequences, a loose form of variations, gradually develop the melodic structures and thematic material that dominate the work in its full-blown development. Although the resemblance may appear slight at first hearing, the Concerto is modelled upon the first movement of Vaughan Williams' *Symphony No 6*, taking influence from that work's

strength and directness. Other influences include the astonishing pianism of Ravel and Rachmaninov, and the gorgeous harmonies of Messiaen. The recording was made from the live performance at the Melbourne Concert Hall.

*Volume 1 released late 2005*

*Volume 2 released mid-2006*

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