

The background of the cover is an abstract, textured surface. It features a mix of green, yellow, and red hues, with a mottled, almost marbled appearance. The colors are distributed unevenly, with some areas being more saturated than others, creating a sense of depth and movement. The overall effect is reminiscent of natural elements like stone or organic growth.

FLUTE PERSPECTIVES

Australian Contemporary Flute | Volume 3

DEREK JONES | *flute*



Tom Henry

Sonata for flute and piano (2019) *

In memory of Norman William Henry 1931-1989

- 1 *The elements* 6'09"
- 2 *Inner worlds* 5'02"
- 3 *Introduction and finale* 6'56"

Linda Verrier

4 Sonatine for flute and piano (2019) 11'32" †

— to Derek Jones

Johanna Selleck

5 Déjà Vu (1994) for solo flute 7'37"

Rohan Phillips

6 Invention (V) (2021) for flute and piano 5'48" *

Miriam Hyde

Sonata for flute and piano (1962) *

- 7 *Allegro giocoso* 3'55"
- 8 *Andante Pastoral* 4'38"
- 9 *Allegro con spirito* 3'34"

DEREK JONES | *flute*

JERRY WONG | *piano* *

LEIGH HARROLD | *piano* †

Tom Henry

Sonata for flute and piano (2019)

In memory of Norman William Henry (1931-1989)

1. *The elements*

2. *Inner worlds*

3. *Introduction and finale*

The work is dedicated to the memory of my father, who was a keen amateur flautist and first introduced me to the flute (and recordings of James Galway and Jean-Pierre Rampal) as a young boy. It is in three movements.

The first movement (*The elements*) introduces the musical material that populates the work. It begins with a dirge-like processional, the flute marked 'ascending with audible effort, wheezing'. This labouring eventually reaches a more flowing Allegro texture, in 3/4 time, which is then interrupted by a still livelier Scherzo, with constantly changing meter. The Scherzo then reverts back to the more sedate Allegro texture, ending the movement.

The second movement fulfills the traditional Adagio role of the middle movement. However, as its title suggests (*Inner worlds*) it traverses a number of different musical territories. And unlike a traditional arch structure, it gradually rises in register, dynamic and intensity to a climax at the end of the movement.

The final movement is in two parts; a slow, lyrical Introduction (somewhat in late 19th century French style) gives way to a fast and breathless *Presto*, in the nature of a moto perpetuo. The *finale* marks a virtuosic end to the work.

L.M. Verrier

Sonatine for Flute and Piano

The *Sonatine for Flute and Piano* was inspired by an ornithologist's field recording. The distorted bird calls, surrounded by ambient forest sounds, became the catalyst for this composition. Using temporal imagination, the pitch and rhythm of various species of North American songbirds were altered to emphasise their melodious shape and feeling.

The opening section marked "Eerie" starts with a lone call from the flute. Variations of bird-like motifs are then mixed together and developed. The divinity of flight, the cries of birds and the ancient practice of prophecy is portrayed as a "midnight" conversation, between the flute and piano.

This *Sonatine* is one of a cycle of new works that Linda has written since recently emigrating to Australia. It is divided into three distinct sections and dedicated to Derek Jones.

Johanna Selleck

Déjà vu

The title of *Déjà vu* refers to the use of recurring motives that are extended and developed throughout the piece, ultimately evolving into new material. The slow middle section is dominated by repeated notes played softly in the upper register, suggestive of a persistent thought or memory occurring in a dream state. The piece also represents aspects of the mind 'jumping' between extreme emotional states.

A sense of *Déjà vu* is also created by two hidden references to Bach's *E Minor Sonata* and Reinecke's *Undine Sonata for flute and piano*.

Rohan Phillips

Invention (V)

was written in 2021 for Derek Jones following his performance (and recording, featured on Flute Perspectives 2) of Fragment III “in den/verflüssigten Namen/schellen die Tummler”.

Through 2020 Rohan wrote a series of ‘Inventions’ – short (often only one page) solo pieces, written during the COVID-19 lockdowns as compositional studies. (Two of these works were included in the online gallery “What I did last week”, a community art exhibition encouraging arts engagement during this period.)

Invention (V), for flute and piano, aims for a light touch, with a fleeting interplay between the flute and piano. The piano part (drawing on an earlier sequence from 2015 “Transit”) is presented on a single stave, with only one note (a repeated F#) beneath the range of the flute.

While the other, shorter, “Inventions” might be considered quite abstract, *Invention (V)* took inspiration from a poem, “Still Life” by Antigone Kefala, from her volume “Fragments” (2016).

Still Life

| | |
|---|--|
| The light caressing the water with the hands of a lover. | The trees self-contained balanced at the exact point known to them all but not to us. |
|---|--|

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and Giramondo Poets.

Miriam Hyde

Sonata for flute and piano

The Miriam Hyde Sonata for flute and piano was written in 1962 during her prolific period of composing, performing and teaching for the decades that followed after the years lived in Britain (1932-36). There are a number of other flute works, a Sonata for clarinet and several wind chamber works. Miriam Hyde’s compositions also include works for orchestra, piano concertos, art songs, chamber music, many piano solos, and more.

The *Sonata* is written in three movements. The first is suave and elegant representing the impressionistic and post-romantic style of her compositions. The piano and flute engage in delightful episodes of playfulness throughout. Miriam was a very fine pianist and so the piano writing is particularly skilfully but the flute lines are also very well constructed allowing the player to show the full range of expression and range of the instrument.

The second movement is my favourite purely because of the immense beauty found in the chordal sonority of the piano under pinning exquisite and sometimes soaring melodic lines from the flute.

The third movement in compound time has very energetic dance qualities with gigue like motives and again many playful interplays between the two instruments but also interspersed with moments of contemplation and expressive flute melodies.



Derek Jones has performed as soloist across four continents including solo appearances with the Melbourne Symphony, Australian Philharmonic Orchestra, Orchestra Victoria and Sydney Symphony where he appeared as soloist in Carnegie Hall. He has recorded for the Australian Broadcasting Corporation, and released four solo CDs: “Sun Down Moon Up” “Spirit Wind” and “Flute Perspectives,” 1 and 2 and now “Flute Perspectives” 3. Derek’s orchestra positions include the Sydney Symphony, Orchestra Victoria, Tasmanian Symphony and Auckland Philharmonic. His playing has been described by critics as: Sweet, perfectly breathed fluidity . . . Unflinching fluency . . . Conspicuous brilliance and virtuosity. . . Distinctive tone and elegance. His teaching appearances include the Paris Conservatoire, Geneva Conservatoire, Graz Universitat, Trieste Conservatorio, Royal College of Music, and Royal Northern College of Music. Derek is the Head of Woodwind at the Melbourne Conservatorium of Music, University of Melbourne, Australia.



Steinway Artist **Jerry Wong** has been described by Pulitzer Prize-winning critic Martin Bernheimer as “eloquent. . . sensitivity and a finely-honed sense of style” and the Orange County Register praised him for “clean technique, forthright sound and a straight forward approach to classical textures”. He has performed throughout the United States, Europe and Asia in such prestigious settings as the Kravis Center in West Palm Beach, National Concert Hall of Taipei, National Gallery of Art in Washington DC, Opera City Hall in Tokyo, Severance Hall in Cleveland and Weill Recital Hall in New York City. His widely praised recordings can be found on the Albany Records and MSR labels. Mr. Wong has presented masterclasses throughout the United States as well as in Australia, China, Hong Kong, Italy, Korea, Macau, Malaysia, Russia, Singapore and Taiwan. From 2003-2019, he was Professor of Piano at Kent State University in Ohio. In July of 2019, Mr. Wong relocated to Australia to join the Melbourne Conservatorium of Music as an Associate Professor of Piano and Co-Head of Keyboard.



Leigh Harrold enjoys a reputation as a “musician of rare talent and intelligence”, and is one of Australia’s busiest and most sought-after pianists since being named The Advertiser ‘2008 Musician of the Year’. Born in Whyalla, South Australia, Leigh completed undergraduate and post-graduate studies at The University of Adelaide with concert pianist Gil Sullivan. He moved to Melbourne in 2003 to take up a full scholarship at the Australian National Academy of Music (ANAM) under the mentorship of Geoffrey Tozer and in 2004 was made the Academy Fellow. Leigh has performed extensively throughout Europe, North America, Africa and Australia as both soloist and chamber musician. Leigh is a founding member of the Kegelstatt Ensemble and Syzygy Ensemble. Leigh has recorded and released CDs for Sony, ABC Classics, and Move Records. Currently Leigh holds positions on the Faculties of ANAM and the University of Melbourne, and is pianist with the Melbourne Symphony Orchestra.

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Australian Contemporary Flute

VOLUME 3

I want to thank and acknowledge the support from the Melbourne Conservatorium of Music and Professor Richard Kurth for this third volume of "Flute Perspectives" and also for volumes 1 and 2.

DEREK JONES

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The Faculty of Fine Arts and Music, University of Melbourne, respectfully acknowledges the Boonwurung and Wurundjeri people of the Eastern Kulin nation.

