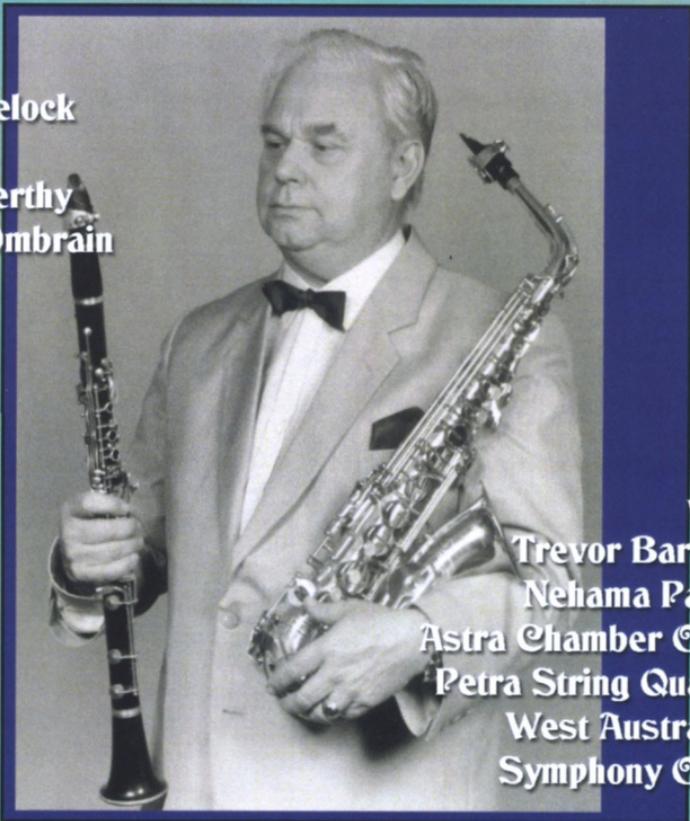


# The Art of Peter Clinch

music by  
William Lovelock  
Eric Gross  
James Penberthy  
Geoffrey d'Ombra  
Peter Clinch



with:  
Trevor Barnard  
Nehama Patkin  
Astra Chamber Orch.  
Petra String Quartet  
West Australian  
Symphony Orch.

Australia's greatest saxophonist

# THE ART OF PETER CLINCH

- 01 Concerto for Saxophone and String Orchestra (Lovelock) [18:43]  
*with the Astra Chamber Orchestra, cond. George Logie-Smith*
- Three Sketches for Clarinet and Piano (Lovelock)
- 02 *Prelude* [3:11]  
03 *Valsette* [2:24]  
04 *Scherzo* [2:33]  
*with Nehama Patkin (piano)*
- Quintet for E flat Alto Saxophone and String Quartet (Gross) *pub. Leeds Music*
- 05 *Allegro* [5:32]  
06 *Lento ma quasi rubato* [6:24]  
07 *Allegro* [8:01]  
*with the Petra String Quartet*
- 08 Introspections for Saxophone and Prepared Tape (D'Ombraïn & Clinch) [3:44]
- Sonata for Saxophone and Piano (Lovelock)
- 09 *Adagio sempre liberamente e rubato* [7:45]  
10 *Molto vivo e energico* [4:32]  
11 *Adagio liberamente – allegro vigoroso* [4:46]  
*with Trevor Barnard (piano)*
- 12 Concerto for Saxophone and Orchestra (Penberthy) [7:57]  
*with the West Australian Symphony Orchestra, cond. Verdon Williams*
- total CD duration:** [75:36]

**WILLIAM LOVELOCK** was born in London in 1899. He was educated at Emmanuel School, Wadsworth and Trinity College of Music, London, where he was subsequently a member of the teaching staff (1919-1956). Before then he saw war service with the Royal Artillery. During the Second World War he also saw active service, attaining the rank of Major in the Indian Army Ordnance Corps. He was private organist to Viscountess Cowdray (1923-6), organist at St Clement, Eastcheap, London, and took a doctorate in composition at the University of London (1932).

From 1939 to 1956 he was examiner in music for London University, where he was also Dean of the Faculty of Music (1954-1956). He then went to Australia as founding director of the Queensland Conservatorium. His traditional approach to the new school brought difficulties, and he resigned in 1959. Following this he was active as a composer, as an adjudicator and examiner for the Australian Music Examinations Board and Trinity College, and also as music critic of the Courier Mail in Brisbane. He was also the publisher of numerous textbooks. He returned to England following the death of his wife Winifred (whom he had married in 1926), and died at Shipston-on-Stour, Warwickshire, in 1986.

Lovelock's compositions, all peerlessly written in frankly Romantic idioms, range from teaching

pieces for children and solo piano and chamber works, to full-scale orchestral, choral, brass and military band works, including 14 concertos. He produced more than 20 books, including *A Concise History of Music* (London, 1953; London, 2/1966), *Rudiments of Music* (London, 1957) and others, which remain widely used in many countries.

The *Concerto for Saxophone and String Orchestra* [1] was commissioned by Professor Sir Frank Callaway in 1973 and received its first performance in February 1974 by the musicians heard on this disc. Its single extended movement has several contrasted sections, which between them, exploit practically everything the saxophone can legitimately do, from brilliant passage work to gentle *cantabile*. The word "legitimately" is Lovelock's – an unapologetically "old-fashioned" composer in the experimental 1970s, he disdained what he called "gimmicks and stunts" in contemporary music.

Unusually, the *Concerto* begins reflectively, and has another reflective, lyrical passage in the middle – rather the reverse of the classical order – but as Lovelock says "that was how it came to be and so that was how it had to be". The composer was quite frank about the work's form – while hardly "light music" it does not pretend to plumb great depths or explore the boundaries of contemporary music-making, but is aimed purely at entertaining the listener in a tonal, tuneful and timeless manner,

but still demonstrating the composer's authentically individual voice.

Composer and performer met during the first performance of the *Concerto*, and a close association ensued, resulting in the commissioning of several more works for both saxophone and clarinet. The *Three Sketches for Clarinet and Piano* were dedicated to Peter Clinch in appreciation for his promotion of Lovelock's music in Europe, where, as well as in Australia, it was very well received by audiences. A particular success was a performance in London in 1984. There were originally four sketches, but unfortunately one (a slow movement entitled *Pastorale*) was lost by one of Clinch's students. The remaining three pieces, respectively titled *Prelude* [2], *Valsette* [3], and *Scherzo* [4], do not demonstrate the often complex contrapuntal writing found in many of Lovelock's works, but even though they were written for "easy listening", they still contain a great deal of musical depth and the technical requirements hold the interest of listener and performer alike.

Very much more robust and technically demanding than the *Concerto*, the *Sonata for Saxophone and Pianoforte* was written for Peter Clinch to play at the fourth World Saxophone Congress, held in Bordeaux in 1974. The composer by now well knew Clinch's tremendous ability, and "being assured that there would be a

pianist of comparable accomplishment, I was able to let myself go with no qualms". Indeed the work requires both instrumentalists to be true virtuosi.

The work is in three movements, the first, *Adagio sempre liberamente e rubato* [9], beginning and ending in a quiet and reflective manner but with plenty of fireworks in between. The second movement [10], marked *Moto vivo e leggiero*, is a *Scherzo*, in which much of the material from the opening movement is metamorphosed. The Finale [11] begins *Adagio liberamente*, similarly to the first movement, but then develops new ideas, leading to a brilliant *Allegro vigoroso* finish.

**ERIC GROSS** was born in Vienna in 1926, where he studied piano with Hans Erich Apostl. In 1938 he emigrated to England and eventually studied at both Trinity College of Music and at the University of Aberdeen with Reginald Barrett-Ayres, where he obtained his Doctorate of Music.

From the age of fourteen, Gross worked as a pianist in bands and orchestras, and as a studio accompanist for the BBC. Following professional engagements in Ceylon (now Sri Lanka) and New Caledonia, he settled in Sydney in 1958. Initially teaching at the Sydney Conservatorium between 1959-60, Gross joined the staff of the Department of Music at the University of Sydney in 1960 and remained there until retiring in 1991 as Associate

Professor of Music. Gross also held the position of visiting Professor of Music at the University of Guyana, in Georgetown, in 1989.

In addition to his teaching career, Gross was also very active as composer, arranger and conductor. He has received numerous commissions, including film scores for Film Australia, and in 1976 received the Albert H. Maggs Composition Award from Melbourne University. In 1965 together with John Eggington, he was commissioned by Screen Gems Columbia to compose and conduct the music for the TV series "Adventures of the Seaspray"

Virtually all of Gross's compositions have been for immediate live performance or recording purposes. He wrote:

"I believe that my first duty as a composer, in addition to maintaining professional and artistic standards and integrity, is to my performers/interpreters because it is they who must work and invest time and energy in order to bring my music to life and place it before its audience."

Gross has also used his compositions to make political statements. The orchestral work *Na Shledanou v Praze*, for example, was premiered in Olomouc, Czechoslovakia, and used the Czech National Anthem as its main theme at a time of

Russian domination. In other works, Gross has made use of pertinent philosophical or political texts, such as in the cantata *Pacem in Terris*, which uses textual extracts from an encyclical of the same name by Pope John XXIII.

In addition to a predilection for jazz idioms, Gross's world-wide travels and cultural experiences tend to give his music a cosmopolitan flavour, with traces of Austrian, Scottish, Asian and South American influences emerging from time to time. He also enjoys experimentation, especially when a sympathetic virtuoso or ensemble is available, such as Australian bass baritone Alan Light or the Sydney Mandolins. In 1998 Gross was made a Member of the Order of Australia for services to Music and music Education; in 2006 he was named Cultural and Artistic Citizen of the year by the Mayor of the City of Canada Bay (Sydney) and he remains active as a composer and examiner. Recordings of his compositions are also available on the JADE and other record labels.

Eric Gross had written works for Peter Clinch to play in London and Europe from 1976. Clinch then suggested a work for saxophone with string quartet, the result being the *Quintet for E Alto Saxophone and String Quartet, Op. 102*.

At first, owing to the reluctance of established quartets in Australia to "try out" new repertoire,

early attempts at performing it came to nothing. The first performance was given in Germany in 1982 with a quartet from Munich, and was greeted with enthusiasm. Shortly afterwards the Petra Quartet agree to record the piece, approaching it, in the words of Clinch “with their usual artistic enthusiasm”. It is a fine work which demonstrates the composer’s craftsmanship in all three movements, which are respectively a lively *Allegro* [5], a lyrical and smooth *Lento ma quasi rubato* [6], and an *Allegro* finale [7], and the piece above all shows that the saxophone is by no means a second-rate instrument in the field of chamber music.

**GEOFFREY D'OMBRAIN** was born in Melbourne in 1931. After writing a childhood symphony, Sir Bernard Heinze suggested that he study harmony, so he began lessons in theory and composition with Peter Andry (later the International Director of EMI, London), also continuing with studies in flute.

He studied music at the University of Melbourne, where he completed a B.Mus. in performing and teaching (1953), Dip.Ed. (1954), B.Ed. (1960), M.Mus.(1975). His Masters thesis was titled “The Concept of the Electronic Music Studio, North America, 1972”. Having gained a reputation as a leading music educator, in 1965 he became Music Method Lecturer at Melbourne University. In 1968 he was appointed Music Lecturer at the

Secondary Teachers’ College in Melbourne, leading to the position of head of the Music Department at Melbourne State College (1974-1982). Here he was able to develop a course with the focus on music as a creative medium. The course was characterized by improvisation workshops, electronic music composition, contemporary music studies and collaboration with other arts areas.

D'Ombraïn was awarded the Spivakovski prize for composition in 1985 for *Under the Trees* (a song cycle). Compositional ideas of John Cage, Karlheinz Stockhausen, Luciano Berio and Pierre Boulez have been major influences, but the driving force has been collaboration with poets, dancers, sculptors, painters and dramatists. The electronic work, *Five Reflections for a Painter* (1978) and *Sonata No. 2 for flute and piano* (2001-2), best represent his work.

His commissions are numerous and include chamber works, films scores and other genres- and notably, between 1985 and 2002, primary schools and colleges both in Australia and USA commissioned no less than 68 music theatre works. These works were performed under the composer's direction.

A passion for the sea has led him to boat building and sailing. He loves singing at maritime festivals, but also plays the roles of The Troubadour, Bob

the Swagman and The Pied Piper. These performances include original pieces, but mainly indulge his life-long love of folk songs and the playing of diverse musical instruments.

***Introspections for Saxophone and Prepared Tape [8]:*** Geoffrey D'Ombraïn and Peter Clinch worked very closely together at the Melbourne College of Advanced Education and they collaborated on many artistic ventures. Clinch saw D'Ombraïn to be one of the few people who could handle the electronic music medium in a realistic and artistic manner. Much of their work together had involved live electronics and free improvisation.

When Peter Clinch was invited to give a recital in London in 1976, he found himself a little short on Australian works, so he decided to write something himself. After sketching the piece and writing the saxophone part with a graphic type accompaniment, time ran out. Several weeks before the time to leave for London, D'Ombraïn agreed to work with Clinch on realising the graphics as an electronic accompaniment. The work was performed several times before the trip to London and it was received most enthusiastically. In London, Marcel Mule (one of the world's greatest saxophonists and teachers) complimented Clinch after the performance, saying it was one of the best works he had heard in the genre. Since

then it has been played in many parts of the world by several saxophonists.

**JAMES PENBERTHY** was born in Melbourne in 1917 and received his early music training from his father. After attending the universities of Western Australia and Melbourne he became a schoolmaster where he taught music and formed orchestras. Following active war time service with the Royal Australian Navy, he obtained first class honours in composition at the University of Melbourne. He later studied composition with Nadia Boulanger in France and conducting with Sir John Barbirolli in England. For many years he worked in Western Australia where he founded the West Australian Opera Company and was co-founder of the West Australian Ballet Company.

He was a prolific composer and his major works number over 100. Although he wrote in many different genres, his intense interest in the theatre resulted in 22 ballets and 11 operas, and it is in this body of work, which displays his strong dramatic and lyrical gifts, that his importance in Australian music lies.

In 1975 Penberthy moved to live on the North Coast of New South Wales, where he founded the School of Arts at Southern Cross University. He was awarded the degree of Doctor of Music from Melbourne University in 1975 and the Order of Australia in 1986. He died in 1999.

*The Concerto for Saxophone and Orchestra* [12] was commissioned by the Western Australia University Music Department. Very much of its period, it is based on basic material “composed” by computer, after two years of philosophical and mathematical discussion at the Department. It was described by composer and computer expert Dan Chadwick as “a first step in a new conception of musical aesthetics and construction”. This view may seem rather dated now, as musical tastes have veered sharply away from such “constructionalism” back towards the lyrical and perhaps more populist genres of post-modernism. However this short, concise and tightly-constructed piece belies its origins in the artistic flair of the composer, which has firmly stamped the human touch onto the piece.

**DR. PETER CLINCH** was born in Geraldton, Western Australia in 1930. He began his early career in the clarinet section of the Perth Symphony Orchestra in 1947 and then joined the RAAF Central Band as Principal Solo Clarinet and Senior NCO in 1953. Subsequent to this he played clarinet and saxophone with every ABC Symphony Orchestra in Australia either as a member of the orchestra or as a soloist. Peter was the Head of the Music Department at the Melbourne College of Advanced Education and later the Reader, then Associate Dean (Music Education) at the Faculty of Music, University of Melbourne.

As well as producing a number of recordings, including those used as the basis of this disc, Peter toured extensively in Europe, Asia and the USA as a soloist, recitalist, a chamber music performer, and a conductor as well as giving lectures and masterclasses. The Peter Clinch Saxophone Quartet was the most exciting ensemble of the Australian music scene, certainly its most pertinent in contemporary significance. He won several awards for composition and published numerous musicological articles. He was the founder and President of the Clarinet and Saxophone Society of Victoria, Vice President of the Comité International de Saxophone and has a citation in several “Who’s Who” guides including “Who’s Who in the Commonwealth” and “Who’s Who in the World”. He was the Head of the Department and Reader and Associate Dean of Music Education at the Melbourne CAE (University of Melbourne).

Peter’s international conference contributions included papers for several of the World Saxophone Congresses, the Australian National Clarinet Seminar in Sydney, several of the International Clarinet Congresses and the Australian National Saxophone Seminar in Melbourne (which he organised). He also presented papers at conferences in Western Australia, Sydney, London, Canberra and Yugoslavia. He died in 1995.

Peter's published works included a Clarinet Tutor for Allan's Music, the Tausch Concerto for Clarinet and Orchestra and several other clarinet and jazz studies tutors. His journal articles included articles for the international publication *Studies in Music*, music and book reviews for the *Journal of Music Education*, the *Journal of Australian Music and Musicians*, the National Association of Teachers of Singing, the *International Journal of Music Education* and *The Clarinet*.

His original compositions included *Instruments of the Orchestra*, *Introduction and Fugue for 4 Percussion*, *Music for a Grand Tour*, *Variations for Clarinet and Electric Tape*, *Introspections for Saxophone and Tape*, *Saxophony for Voice*, *Flute, Clarinet and Percussion*, *Inventions for 7 Players*, *Clarion Call* for Small Ensemble, *Music for Clarinet and Small Ensemble*, and *Quartet for Clarinet, Viola, Piano and Percussion*. Many of these works were performed overseas in London, West Berlin, Salzburg, Munich, Hamburg and Brussels.

**TREVOR BARNARD** was born in Great Britain. He studied at the Royal Academy of Music, London at a very young age and then took several years of private tuition with Herbert Fryer, a student of Busoni. At the age of sixteen he was awarded the ARCM Diploma in Piano, and later won a full scholarship to the Royal College of Music, London.

Between 1967 and 1972 Trevor lived in the USA, where he was a faculty member of the New England Conservatory in Boston and Pianist-in-Residence to Boston University Radio. He undertook many concert and TV engagements in Boston and New York City. He moved to Melbourne in 1972.

As a concert artist Trevor Barnard has appeared with several of the top British orchestras. In Australia he has toured and broadcast frequently for the ABC, and on three occasions was the featured concerto soloist on their TV programme *World Of Music*.

His discography includes the Arthur Bliss *Piano Concerto* with the Philharmonia and Sir Malcolm Sargent (EMI, now on Divine Art 24106), and a "best seller" solo album for the World Record Club *An Introduction To Piano Music*. American composer Richard St. Clair, and Australian composers Geoffrey Allen, Michael Bertram and Felix Werder, have written works especially for him. One of Felix Werder's works is featured on Trevor's recording of J.S. Bach transcriptions and modern Australian piano music, (Divine Art 25005) and his latest recording *Blue Wrens* (Divine Art 25017) includes the work of all three.

Following the recording of the Bliss Concerto in 1962, it was always Trevor's earnest ambition to record the same composer's Sonata. This was

finally realised in 1999 with the release of Trevor's CD, including not only the Bliss Sonata but also the incredible 24 Preludes, op.37, by Busoni. (Divine Art 25011).

Trevor Barnard is the author of an American published repertoire guide, *A Practical Guide to Solo Piano Music*, published in 2006 by Meredith Music Publications. He has also contributed several pedagogical papers to the leading U.S. keyboard journal *Clavier*, the only academic in Australia to do so in recent years.

Trevor is a regular reviewer for the *Australian Music Teacher* journal, an examiner for the Australian Music Examinations Board, and an adviser on the piano performance requirements for the Victorian Certificate of Education. He is also an experienced adjudicator, and, along with many eisteddfodau, has adjudicated the ABC Young Performers' and the Hephzibah Menuhin Memorial competitions on a number of occasions.

**THE ASTRA CHAMBER MUSIC SOCIETY** is primarily a concert organization for choral music and contemporary performance, presenting an annual subscription season in Melbourne.

Astra concerts seek to extend the boundaries of conventional choral performance, often moving into areas of theatre and text as part of the concert experience. New and little-known works from all

musical periods form the repertoire, frequently receiving their first Australian performances.

The Society was originally formed in 1951 as an orchestra of women musicians under the direction of Astra Flack, a violinist and conductor who had migrated to Australia from Lithuania. In 1958, George Logie-Smith became Musical Director, extending the orchestra to include male members and a larger wind section and founding the Astra Choir. Over a period of 20 years, he developed links with Australian composers as well as giving performance of choral and chamber orchestral repertoire rarely heard at that time (for example the Bach Passions, Stravinsky's *Les Noces*, works of Bartok, Britten, and Penderecki.).

Since John McCaughey became Musical Director in 1978 (continuing to the present), the Astra Choir has provided the principal focus of concerts, joined by many of Australia's leading contemporary instrumental performers as guests.

The **PETRA STRING QUARTET** had its origins in spontaneous music-making while the players were students at the Tasmanian Conservatorium of Music in the early 1970s. They were all later appointed to the staff as Artists-in-Residence. The ensemble first began to attract attention because of its enthusiasm to present modern Australian repertoire to wider audiences, and became acknowledged as one of the country's

foremost exponents of contemporary chamber music. The group has been associated with many of Australia's leading composers, including Peter Sculthorpe, Nigel Butterley and Larry Sitsky, in concerts, broadcasts and lecture demonstrations throughout Australia.

A busy touring schedule also saw Petra giving concerts in the UK, South East Asia and Europe, where in Warsaw in 1980, they represented Australia at the fourteenth Conference of the International Society for Music Education. The members are Sonia Hyland and Robert Macindoe (violins), Simon Oswell (viola) and Susan Pickering (cello). Each of the four also achieved distinction in the field of recital work and concerto performances. Sadly the quartet was the victim of financial cutbacks several years ago.

**THE WEST AUSTRALIAN SYMPHONY ORCHESTRA**, founded in 1932, had (at the time of the recording of Penberthy's *Concerto*), a permanent ensemble of 51 players, augmented to 60 for the concert season. Highly respected for its quality of playing, it has been associated with several world-famous conductors and soloists in presenting many 'first performances' to Western Australia. The orchestra is maintained by the Australian Broadcasting Corporation with financial assistance from the state government, Perth City Council and other local government bodies. The orchestra tours regularly throughout

the region, visiting a number of country towns and smaller, remote settlements, giving over 170 concerts each year. It broadcasts regularly on both state and national networks.

**VERDON WILLIAMS** was one of Australia's most versatile musicians - and one of the most popular - as percussionist, pianist, lecturer, arranger, composer and conductor. After early piano training with his mother, he obtained a scholarship to the University of Melbourne Conservatorium of Music from where he graduated with first class honours. He studied piano under Waldemar Sidel and Percy Grainger, and undertook many tours in both solo and concerto performances, and gave lecture tours with his wife, soprano Doris Dodd. A former conductor of opera at the National Theatre, Melbourne, he also composed two successful ballets, *The Outlaw* and *Conflict*.

Verdon Williams joined the West Australian Symphony Orchestra in 1960; shortly afterward he founded the Perth Sinfonietta and the Lyric Singers. He was for a time conductor of the Tasmanian Symphony Orchestra before returning to Western Australia.

**GEORGE LOGIE-SMITH**, at the time of this recording in 1975, had been Musical Director of the Astra Chamber Orchestra since 1958, and Director of Music at Scotch College, Melbourne,

since 1959. He was an examiner and adjudicator for many years, also sitting on several important boards, councils and foundations aiming at the promotion of music and music education in Australian communities. He organised and conducted highly successful overseas tours for the Scotch College Orchestra in 1970 and 1974, and was recognised for his services to music by the award of the O.B.E.

**NEHAMA PATKIN** is one of Australia's most versatile musicians. Her work spans the field of solo piano recitals, singing, accompanying, teaching, competing, adjudicating, producing and directing concerts. Her reputation as an inspiring teacher of both the Suzuki and traditional methods are highly recognized throughout Australia and overseas.

As a music educator Nehama works with both children and teachers, which has led to many invitations which have taken her to very many countries.

As a concerto soloist Nehama has performed with all the major Australian orchestras as well as in Germany with the Hamburg SO, Brazil and Hawaii. Recently she performed Poulenc's *Concerto for Two Pianos* and also Beethoven's *Piano Concerto No. 3* in C minor with the Melbourne Sinfonia.

Nehama has recorded with many artists including

Anthony Warlow, jazz musician Brian Brown, and of course Peter Clinch. Her piano playing was featured in the TV mini series "Return to Eden" and several other documentaries and films including Paul Cox's "My First Wife". She was also the pianist in the film about the life story of Shirley Temple which was filmed in Australia. She worked for many years in both radio and television and in fact was the first presenter of the Australian children's show *Playschool*. Three documentaries have been shown on TV featuring in particular her holistic approach in music education.

Nehama serves on a number of committees, and as well as holding a Master of Music degree, Nehama has been the recipient of many awards. In 2001 she was featured in the Melbourne Museum exhibition "Ordinary Women, Extraordinary Lives".

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Eric Gross *Quintet*: recorded at the Tasmanian Conservatorium of Music, April 1983.

(Published by Leeds Music).

*Introspections* was recorded at Melbourne State College.

*Three Sketches*: recorded by Move Records 1984 (digital)  
all from Move (LP) MS 3058

Lovelock's *Concerto* and *Sonata*: recorded at W & G Recording Studios, Melbourne, November 1975; from W & G (LP) BS 5667

Penberthy's *Concerto*: recorded at ABC Studios; from Festival (LP) SFC 80026

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Warren Bebbington: "William Lovelock":  
*Grove Music Online*, accessed 13.02.2006  
<<http://www.grovemusic.com>>

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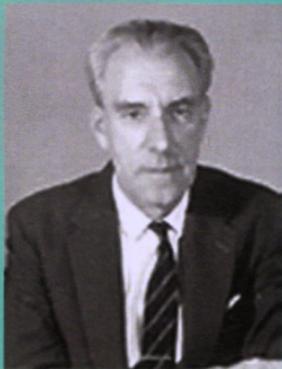
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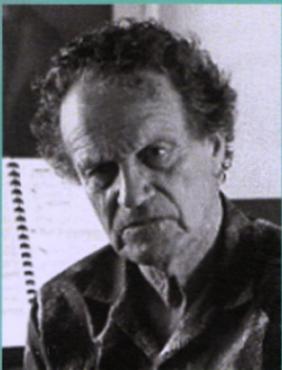
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**peter clinch**



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