

Don BANKS

VOCAL AND CHAMBER MUSIC

PROLOGUE, NIGHT PIECE AND BLUES FOR TWO

FIVE NORTH COUNTRY FOLK SONGS

PIANO SONATINA

THREE STUDIES

VIOLIN SONATA

HORN TRIO

TIRADE

Ole Böhn, violin

Robert Johnson, horn

Geoffrey Gartner, cello

Rowan Phemister, harp

Daniel Herscovitch, piano

Francesco Celata, clarinet

Jenny Duck-Chong, mezzo-soprano

Alison Pratt, Daryl Pratt and Joshua Hill, percussion

INCLUDES FIRST RECORDINGS

DON BANKS, AUSTRALIAN MODERNIST

by Daniel Herscovitch

Donald Oscar Banks, who in later life always preferred to be called Don, was born in Melbourne on 25 October 1923. As a child he learned piano, saxophone, violin and trombone, and his experience playing in his father's jazz band was to prove invaluable. He became so proficient that, even as a teenager, he was invited to play in Graeme Bell's band, which at the time was widely acknowledged as the finest jazz band outside America.

During the war he served in the Australian Army Medical Corps, subsequently using the Army Rehabilitation Scheme to study composition at the Melbourne Conservatorium of Music, graduating with first-class honours. His teachers there were Noel Nickson and Dorian Le Gallienne, both of a conservative bent, although Le Gallienne's refined craftsmanship must have been a strong influence on the young composer.

In 1950, like many Australian artists of the time, he chose to continue his studies in Britain, at first under Mátyás Seiber, but later spending some time with Milton Babbitt in Salzburg and Luigi Dallapiccola in Florence. In 1953 he returned to Britain and slowly began to achieve recognition as a composer. Being a freelance modernist composer in the conservative Britain of the 1950s was not a road to fame and fortune; indeed, his main source of income was writing film music for B-grade horror movies from the famous Hammer studio, such as *The Mummy's Shroud*, *The Frozen Dead* and *Rasputin, the Mad Monk*. This occupation had the added benefit of giving the young composer invaluable experience in orchestral writing, especially since he was able to hear his music performed by the leading session players in London. He also selflessly committed himself to the propagation

of the music of his Australian colleagues and, to this end, with Margaret Sutherland founded the Australian Musical Association.

In 1973 he returned to Australia to take up a position as Chair of Composition at the Canberra School of Music, where amongst other achievements he set up the first electronic music studio in Australia. In 1979 he accepted a similar position at the Sydney Conservatorium of Music but, sadly, died eighteen months later from chronic lymphocytic leukemia. He was only 56.

The Brahms Horn Trio has stimulated many composers to emulate his success with this unwieldy instrumental combination, among them Joseph Holbrooke, Lennox Berkeley, György Ligeti, Roger Smalley and Poul Ruders. As with his Horn Concerto, Don Banks composed his Horn Trio for his compatriot Barry Tuckwell, but unlike the Concerto, the Trio does not use a twelve-note row. Nevertheless, it makes extensive use of the techniques associated with this style: canon, inversion, retrograde and so on, and the horn writing reflects Tuckwell's multi-faceted artistry. The dramatic opening gesture of the horn, which is answered by a gently lyrical phrase, immediately establishes the wide expressive range of the whole work [1]. The ensuing *Allegro moderato* is a perfect example of the fluent atonal motivic interplay which Banks developed through his studies with Dallapiccola. The second movement [2] is elegiac in character, opening with a long arching melody in the horn. This lengthy opening paragraph leads to a *grazioso* episode for violin and piano only, followed by a cadenza for violin and horn, before the elegiac mood returns. The short finale, *Moderato* [3], recalls the galumphing hunting-horn style of the Mozart Horn Concerto finales, although in atonal style. Here it is the virtuosity of the players which is appropriately highlighted.

It is at first disconcerting to see a modernist like Don Banks following in the footsteps of Holst, Vaughan Williams and Britten in setting folksongs. This set of *Five North Country Folk Songs* was composed in 1953 for Sophie Wyss, a Swiss soprano living in England, who commissioned and performed numerous works; she gave the first performances of Britten's *Our Hunting Fathers* and *Les Illuminations*, for example. Like Britten, Banks spices up these traditional melodies with piquant harmonies and

unexpected rhythmic twists. He later orchestrated them and it was the orchestral version that was first performed in September 1953, the piano version following a month later. (In 1955 he wrote another set of three.)

[4] Buy Broom Buzzems

If you want a buzzem, for to sweep your house,
Come to my bonnies, you may have your choice.
Buy broom buzzems, buy them when they're new,
Fine heather bred ones, better never grew.

Buzzems for a penny, rangers for a plack,
If you will not buy, I'll tie them on my back.
Buy broom buzzems, buy them when they're new,
Fine heather bred ones, better never grew.

If I had a horse, I would have a cart,
If I had a man, he would take my part.
Had I a husband, I'd care not what he be,
If he's but a man, that's enough for me.

[5] My Bonny Lad

'Have you seen ought of my bonny lad,
And are you sure he's well, oh?
He's gone over land with his stick in his hand,
He's gone, to moor the keel, oh!'

'Yes, I've seen your bonny lad,
Up on the sea I spied him,
His grave is green, but not with grass,
You'll never lie aside him.'

[6] King Arthur's Servants

In good King Arthur's days, he was a merry king,
He turned three servants out of doors, because they wouldn't sing.
The first he was a miller, the second he was a weaver,
The third he was a little tailor, three thieving rogues together.

The miller he stole corn, the weaver he stole yarn,
The little tailor he stole broadcloth to keep these three rogues warm.
The miller was drowned in his dam, the weaver was hanged in his yarn.
The devil ran off with the little tailor with his broadcloth under his arm.

[7] Bonny at Morn

The sheep's in the meadow, the cow's in the corn,
Thou's overlong in thy bed, Bonny at morn.
Canny at night, Bonny at morn,
Thou's overlong in thy bed, Bonny at morn.
The bird's in the nest, the trout's in the burn,
Thou hinders thy mother in many a turn.
We're all laid idle with keeping the bairn,
The lad will not work and the lass will not learn.

[8] O the Bonny Fisher Lad

O the bonny fisher lad, that brings the fishes from the sea,
O the bonny fisher lad, the fisher lad got hold of me.
On Bamborough shire's rocky shore. Just as you enter Boumer Row,
There lives the bonny fisher lad, the fisher lad that beats them all.
My mother sent me out one day to gather cockles from the sea,
But I had not been long away when the fisher lad got hold of me
A sailor I will never marry, nor soldier for he's got no brass,
But I will have a fisher lad, because I am a fisher lass.

The title *Prologue, Night Piece and Blues for Two* simply but elegantly sums up the content of this short work for clarinet and piano from 1968. In general, it is quite introverted, with only the Prologue [9] featuring some dramatic moments. 'Night Piece' [10] is beautifully atmospheric, and the 'Blues' [11] swings gently before an unexpected clarinet cadenza leads to a more assertive conclusion. Although obviously

a product of Banks' keen interest in jazz, this aspect of his compositional personality is more vividly reflected in works such as *Nexus* (1971) for jazz quintet and orchestra.

Banks' *Three Studies for Violoncello and Piano* are compositional studies plainly much influenced by his studies with Dallapiccola. Although the second [13] and third [14] Studies show evidence of twelve-tone technique, it is by no means consistent, and far more important is the use of canon, retrograde and inversion, so characteristic of both Dallapiccola and middle-period Schoenberg. The first Study [12] is dramatically rhetorical, whereas the second is mainly a dark cello recitative, interspersed with brief asides from the piano, until the climactic middle section with its violent outburst from both players, followed by a subdued ending. The final Study is more *scherzando* in character and thus beautifully balances this set of three pieces.

The earliest work in this album is the Sonatina of 1948, which Banks had performed in Melbourne in 1950 before his departure for London. Although described as being in C sharp minor, its language is generally so freely chromatic that the tonality is mostly hard to define. The first movement [15] is a spirited and dramatic sonata allegro with a beautifully lyrical contrasting second theme. The second movement [16] begins with a three-part fugato, which reaches an expressive high point before melting into a chorale and returning to the opening idea. The dramatic third movement [17] is a free rondo, which curiously also includes a chorale marked *Lamentevole*. The biggest influence on this work seems to have been the daringly free chromaticism of Margaret Sutherland, who at the time was one of Melbourne's leading composers, although it is not known whether Banks already knew her personally.

The Violin Sonata of 1953 [18] was the work the composer regarded as his Op. 1, as he mentioned to me in 1979 when I had the privilege of studying it with him. It is in a single unbroken span of fifteen minutes and, although by no means following classical sonata form, justifies its title by its abrupt changes of mood and its jostling together of highly contrasted thematic material. The work begins with a bold statement from both players (and I remember that when Banks wrote *deciso*, he definitely meant it!). After it has been developed at some length, it leads to a beautifully lyrical theme in the violin,

accompanied by chorale-like chords in the piano, and later still a more flowing idea emerges, almost like a slowish tarantella (if that is not a contradiction in terms). All these ideas are further developed in the later stages of the work, and it ends with the same forthright robustness with which it began.

Tirade was composed in 1968 to a poem by the Australian Peter Porter (1929–2010), who lived most of his long life as an expatriate in London. At the time the alleged philistinism of Australia was a constant lament by artists, writers and musicians. With hindsight one can see that this viewpoint was somewhat exaggerated, especially when one considers the diversity of writers like Porter, Patrick White and Eleanor Dark, composers like Banks, Peter Sculthorpe and Margaret Sutherland, and painters like Arthur Boyd. Albert Tucker and Sidney Nolan, all of whom contributed enormously to Australian cultural life.

Porter's poem is riveting, as is Banks' setting. It requires a huge percussion ensemble of around 30 instruments, played by three percussionists, plus voice, harp and piano. It begins [19] with what sounds like soft improvisation in the percussion, although it is actually fully notated. The voice then enters in *Sprechgesang* style, followed by the harp. In general, this first section is introverted, making its two dramatic outbursts even more effective. The second section [20] could almost be described as a kind of atonal Impressionism, with beautifully calibrated instrumental combinations. Again, there are a couple of more dramatic moments, including a brief but powerful piano solo. The third section [21], on the other hand, explodes with manic energy, the opening being *ff* in all instruments. This energy continues throughout, until the unexpectedly subdued closing pages.

[19] I

We're in a permanent Museum
With an ever-changing Loan Collection!

Here go Dullsville's citizens,
Tokens of sadness ready:

they're passing through, just passing through,
an angel's presence, the song of a cicada –
they have these forms, these public icons –

Hinkler's Hanging Bi-plane¹
Phar Lap's Stuffly Staring
Kelly's Biennale
Hot water at the Kiosk
Springsure Squatters shickered
Sarsaparilla Drop-outs
Burke and Wills for Breakfast
The Katherine with Geigers

Ghost Towns ghosts won't visit.

A northern race living in the south,
myths in reverse, all journeys inland –
cities are walled by summer,
history spreads thin on our bread,
time is so slight you can see through it –

Already our blood-relation sun is up,
the present lasts for ever,
the great people forget their fathers
in the Museum's Silver Age –
we are too old to look back,
too young to look ahead –
give us our quotidian fame.

¹ Porter's text is replete with references that will resonate in Australian ears: on 2 February 1938, for example, Bert Hinkler completed the first solo flight from England to Australia, and Phar Lap was a New Zealand-bred racehorse that won a number of Australian trophies; its stuffed hide is on display in the Melbourne Museum. The Springsure Squatters settled in north-eastern Queensland in the 1860s, sparking violence between them and Aboriginal people whose land they had appropriated.

[20] II

The land is marked with an ochre line –
This is as far as dreams have risen:

A white tree is his mother, the fruit
of its gum is her tall and storied breast.

Walk softly on ground that killed a man,
he is dreaming your passage over his head.

He will come out of the story if you mock
and wait for you at an ambushade of ferns.

His planet rises over the ghost gums,
wanderers signal from a lost gorge –

Ancestors' eyes watch from quartz,
some of us, they say, are old as air.

The god of this land has gone back to sleep:
beware of being caught in his dreams.

[21] III

Our future suits computers –
 outback from Aunty's paddock,
They ship off radium, march
 democracy towards its Overflow.
Surfboards ring on gold,
 superfluity is god.

Motels are white in the moon,
 an old prospector's ghost
sings under the wings of palms;
 the panzer bulldozers come
In pipelined summer – one day
 there'll be no inch we haven't raped.

A man and a woman
in a well-lit house
warm with the sound
of eucalypts
in an evening wind
play a game called EDEN.
Her eyes are dazzling
as she draws from the pack
the dagger card, THE FALL –
expulsion on a southern
beach begins as surf
and curlew makes monotonous
the winding down of all.

Daniel Herscovitch studied with Alexander Sverjensky at the Sydney Conservatorium of Music and Rosl Schmid in Munich. While based in Germany, he performed extensively on the continent and in England and toured Australia three times. He also appeared at several international festivals, including the Berlin Festival, the Zagreb Biennale and the Saarbrücken Tage der Neuen Musik.

Since returning to Australia he has been active in solo and chamber music, and has appeared at the Adelaide Festival of the Arts, the Mostly Mozart Festival, the New Directions Festival and the Festivals of Melbourne and Sydney. He was a frequent guest artist at Roger Woodward's Sydney Spring Festival and toured for Musica Viva and in New Zealand. He has appeared with Synergy, Flederman, the Song Company and the Australia Ensemble and has toured



with the Seymour Group. He was a soloist in the first Australian performance of the Bartók Concerto for Two Pianos. He has appeared in concert with Jane Manning, Wanda Wilkomirska, Clemens Leske, Geoffrey Gartner, Vivian Choi, Carl Vine and Ole Böhn. He has toured the USA four times, most recently performing Bach's *Art of Fugue*. He visits Indonesia annually and in 2019 his fifth European tour took him to Singapore, the UK, Norway and Germany, where he performed Hindemith's *Ludus Tonalis*, and included a residency at the Royal Northern College of Music in Manchester.

His solo repertoire ranges from Purcell to Carter and beyond, and includes contemporary Australian, Asian, European and American works, several of which he commissioned and premiered, including works by Peter Dart and Brad Gill.

His recordings of repertoire, from the seventeenth to the 21st centuries, have been released on Tall Poppies, Toccata Classics, CSM, Continuum, Biodiversity, Move and ABC Classics. His recent Toccata Classics album of music by Roger Smalley was 'Editor's Choice' in the 2019 Awards issue of *Gramophone*, and further Toccata Classics albums of music by Australian composers are in the pipeline.

He is currently Associate Professor of Piano at The University of Sydney Conservatorium of Music.

In 1990 **Ole Böhn** gave the world premiere of Elliott Carter's Violin Concerto with the San Francisco Symphony Orchestra. He has performed this concerto, which was written for and dedicated to him, with the leading orchestras in Europe and the USA. In 1994 the recording of the work won the 'Grammy' in the category 'Best Contemporary Composition'.

Since his debut in 1969, Ole Böhn has performed regularly with orchestras in Europe and in North and South America. In 1983 he toured the People's Republic of China. He has collaborated with conductors such as Moshe Atzmon, Herbert Blomstedt, James Conlon, Lukas Foss, Michael Gielen, Marek Janowski, Oliver Knussen and Franz Welser-Möst.



Ole Böhn is professor of violin at the Sydney Conservatorium of Music, having held the position of concert-master of the Norwegian National Opera for 34 years. He previously held a similar position with the Copenhagen Symphony Orchestra, and worked for shorter periods as concert-master of the Oslo Philharmonic Orchestra, the Teatro del Fenice in Venice, the Teatro Municipal in Rio de Janeiro, the Residentie Orchestra in The Hague and the Hamburg State Opera.

In addition to his busy life as a performing musician, he has been artistic co-ordinator of the summer concerts at the Vigeland Museum in Oslo for 23 years and is now in the same position at the Oslo Museum. He is a Commander of the Order of the Norwegian Artists' Association and Honorary Member of the Federation of Norwegian Musical Soloists and the Danish Soloist Organisation. In 2005 he was awarded the King's Order of Merit Medal in Gold by King Harald V.

He plays a violin made by Giovanni Battista Guadagnini in 1766, which was acquired for his use by Nordea Bank of Norway.

Robert Johnson studied the French horn at the NSW Conservatorium of Music. After holding the Principal Horn positions with the West Australian Symphony Orchestra and Opera Australia Orchestra, he was appointed Principal Horn with the Sydney Symphony Orchestra in 1986, a position from which he retired in 2017. During his time with the SSO, he performed as soloist in works by Mozart, Richard Strauss, Benjamin Britten and Ross Edwards, and in 2005 he was the horn soloist in the SSO's first performance of Messiaen's *Des canyons aux étoiles*. In 2009 he commissioned and premiered with the SSO a new horn concerto, *Lightfall*, by the Sydney composer Christopher Gordon. He has also appeared as guest principal with all the major Australian orchestras, the Australian Chamber Orchestra and New Zealand Symphony Orchestra. He has played chamber music with the Australia Ensemble, Sydney Soloists and New Sydney Wind Quintet, and has appeared at the Huntington and Townsville chamber-music festivals.

As a teacher he has worked as Senior Horn Lecturer at the Sydney Conservatorium of Music and Canberra School of Music, and he has appeared as Artist in Residence at universities and music schools in Brisbane, Hobart, Melbourne, Perth and Hong Kong.



In addition to playing the horn, he sings Mediaeval and Renaissance songs in his 'other life' as a countertenor and has conducted ensembles of musicians from the SSO on a number of occasions as The Chamber Soloists of Sydney, in repertoire off the beaten track.

The Australian mezzo-soprano **Jenny Duck-Chong** is a versatile and enterprising musician whose career spans more than thirty years, in repertoire from the tenth century to the present day. With extensive experience in a broad range of classical repertoire, she has worked on stage and in the studio as both a solo artist and ensemble performer and has toured Australia, Europe and Asia, performing with a diverse array of Sydney's finest ensembles.

A specialist in the performance of new music, she is the artistic director of the ensemble Halcyon, in which role she has been active in commissioning, premiering and performing Australian and international repertoire for more than two decades. Since its inception, the ensemble has showcased many rarely heard international and local works and commissioned and premiered new works for voice and instruments from some of Australia's most esteemed composers, forging connections across the globe with composers, performers, music centres and other institutions.

An avid recitalist with a passion for traditional and contemporary art-song, as well as vocal chamber music, she has curated and performed eclectic programmes of repertoire from more than six centuries. She appears as a featured soloist and ensemble singer in film and TV scores and on numerous other recordings, including Halcyon's own substantial catalogue.



Francesco Celata joined the Sydney Symphony Orchestra in 1993 as Associate Principal Clarinet. He has appeared as soloist on several occasions, including performances of Mozart's Clarinet Concerto, Bernstein's *Prelude, Fugue and Riffs*, Krommer's Double Clarinet Concerto and a concerto written for him by Gordon Kerry. More recently he appeared as soloist with the Sydney Symphony Orchestra, under David Robertson at The National Centre for Performing

Arts in Beijing, performing *Gnarly Buttons*, John Adams' virtuoso concerto for clarinet and chamber orchestra. He has also appeared as soloist with the Tasmanian Symphony Orchestra and the Auckland Philharmonia.

On several occasions between 2003 and 2009 he appeared with the London Symphony Orchestra as guest Principal Clarinet, performing on international tours and recordings. More recently he appeared as guest Principal Clarinet with the Philharmonia Orchestra of London, touring internationally and recording with them. He plays Principal Clarinet with the Australian World Orchestra, comprising 110 of Australia's leading musicians, drawn from 47 orchestras around the world. He also serves on the board of the orchestra. He has performed under many of the world's most prominent conductors, among them Vladimir Ashkenazy, Myung-whun Chung, Charles Dutoit, Lorin Maazel, Zubin Mehta, Riccardo Muti and Sir Simon Rattle. He was the founding member of the Sydney Soloists, consisting of principal players from the Sydney Symphony Orchestra. The group has performed in numerous live national broadcasts for the ABC and has also recorded for them.

He is a dedicated teacher, and since 1994 has taught clarinet at the Sydney Conservatorium, where he is a Lecturer in Clarinet. He has taught many students who have gone on to leading positions in Australia and around the world. He has given master-classes at the Shanghai Conservatorium, Trinity College in London and the Australian National Academy of Music and was for several years the Artistic Director of the Australian International Symphony Orchestra Institute (AISOI). In 2013 he joined the staff of the Conservatorium of Music in Hobart for three years as Lecturer in Orchestral and Chamber Music; there he headed the woodwind department.

Geoffrey Gartner is a Sydney-based cellist and teacher. His recordings appear on nine different labels, and he plays a repertoire extending from the Baroque to the newest works of today, many written specially for him. His work as a performance artist has racked up thousands of comments on YouTube.

He frequently performs as a soloist and chamber musician. He is a longstanding collaborator with the vocal chamber ensemble Halcyon, and has toured in Australia and abroad



with the Sydney Dance Company, playing ambulatory cello in its production of Alexander Ekman's *Cacti*. He has been a featured performer at many international festivals, including Warsaw Autumn, ISCM World New Music Days, the International Computer Music Festival, the Shanghai International Arts Festival and the Roaring Hoofs Festival in Mongolia.

He has graduate degrees in the performance of contemporary music from the University of California, San Diego. Renowned for his work with emerging composers and string players, he has been a guest lecturer and performer at universities and conservatoria throughout Australia and the USA.

His musical tastes are eclectic: apart from new music and the canon of western art-music, he is keenly interested in the music of Latin America, and loves singing choral communion with his church choir every Sunday.



Rowan Phemister is a freelance Australian harpist. He is based in Canberra, where he performs as guest principal with the Canberra Symphony Orchestra. He made his soloist debut with Musica Da Camera in 2019, performing Handel's Harp Concerto in B flat major and Debussy's *Danse Sacrée et Danse Profane*. Most recently, he returned as a soloist in 2022, this time performing Mozart's Flute and Harp Concerto with the Canberra Sinfonia. He has previously represented Australia internationally, when he was one of 26 harpists invited to perform in the 2014 World Harp Congress Focus on Youth Program. During his final year of school he was invited to perform Ravel's *Introduction and Allegro* in a private concert for the Governor General of Australia, Her Excellency Dame Quentin Bryce. He completed a Bachelor of Music degree at the Sydney

Conservatorium under the tutelage of Alice Giles, graduating with first-class honours. During his studies, he twice made the finals of the Conservatorium Concerto Competition and won the Dean's Award for Academic Excellence.

Born and educated in Perth, Western Australia, **Alison Pratt** has been working as a freelance percussionist since 1990. Following her landmark achievement of being the first percussionist to win the prestigious ABC Young Performer of the Year in 1995, she has been active with Australia's leading ensembles, including the Sydney Symphony, the Australian Opera and Ballet Orchestra, the Australian Chamber Orchestra, Synergy Percussion, the Seymour Group, the Australia Ensemble, Sydney Chamber Opera and the Omega Ensemble.

In 1996 she won the Arts category in Western Australia for the Young Australian of the Year Award and in 2000 she was awarded a grant from the Australia Council to study for six months at the Royal Music College in Stockholm under Anders Loguin, artistic director of the highly acclaimed Kroumata percussion ensemble.

She has performed and toured throughout Australia and in North America, Europe and Asia with Graeme Murphy's Sydney Dance Company, from the creation of 'Free Radicals' in 1996 until 2000, a work featuring three percussionists. She was a member of Australia's flagship percussion ensemble Synergy from 1997 to 2012 and a founding member of the percussion duo Match Percussion, with fellow percussionist and husband, Daryl Pratt, from 2001 onwards.

She has been a guest in various international ensembles and orchestras, including the Kroumata Percussion Ensemble, London Sinfonietta and the Israel Philharmonic, Malaysian Philharmonic and New Zealand Symphony Orchestras.

In recent times she has become more active as a music tutor at various schools and colleges across Sydney and continues to freelance with leading local ensembles and orchestras.



The percussionist, composer and conductor **Daryl Pratt** has a background in contemporary classical music and jazz. Recent creative projects include compositions, performances and recordings with Match Percussion (formed with his wife, Alison Pratt, in 2001), The Daryl Pratt Sextet (founded in 2009), the Pratt McMahon Hirst & Gander Quartet (2015) and the Pratt/Price Collective (2016). Match has toured in Australia and the USA and released the album *Water Settings* on Tall Poppies in 2005. He has solo, chamber and orchestral recordings on ABC, Lovely, Naxos, CRI, Rufus Records, EFA, VoxAustralis, Fleur de Son Classics, Move Records, CD Baby and Tall Poppies. His compositions for percussion are featured on the Tall Poppies album *Pratt's Alchemy*.

Daryl Pratt was a member of Sonor, directed by Bernard Rands (1977–84), Pipeline with Simone deHaan (1987–95), the Australia Art Orchestra (1994–2001), AtmaSphere with David Jones (1991–2003) and the Chad Wackerman Group (1997–2006). He founded the jazz quartet Sonic Fiction in 1993 with recordings on Tall Poppies and Naxos. He has performed with the San Diego Symphony, Sydney Symphony and Australia Opera and Ballet Orchestra, Synergy, the Australia Ensemble and the Australia Chamber Orchestra. He was the Percussion Coordinator at the Sydney Conservatorium of Music from 1991 to 2020 and director/conductor of the Modern Music Ensemble from 2005 to 2020.

Born and raised in Sacramento, California, he now lives in Sydney, Australia.



Photograph: Tom Westley

Joshua Hill completed his undergraduate and post-graduate study at the Sydney Conservatorium of Music. He also studied Korean traditional music at the National Gugak Centre in Seoul. He is a core member of the premier Australian percussion ensemble Synergy Percussion. He has also performed and recorded with many Australian orchestras and ensembles, including the Sydney Symphony Orchestra, Orchestra Victoria, Opera Australia Orchestra, Australian Chamber Orchestra, Canberra Symphony, Ensemble Offspring, Symphony Australis, Australian Baroque Brass, Taikoz, NSW Police Band and the Australian Air Force Air Command Band. He has also taken part in many soundtrack recordings for Anime, computer games, TV and film.



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—Colin Clarke, *Fanfare*



Recorded on 21 September (*Three Studies, Prologue, Night Piece and Blues for Two* and Violin Sonata), 24 September (Horn Trio, *Tirade*) and 5 November 2020 (*Five North Country Folk Songs* and Piano Sonatina) in the Recital Hall West, Sydney Conservatorium of Music

Piano Technician: David Kinney

Producer: David Kim-Boyle

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DON BANKS Vocal and Chamber Music

Trio for Horn, Violin and Piano (1962)

1 I <i>Lento – Allegro moderato</i>	6:43
2 II <i>Adagio espressivo</i>	5:38
3 III <i>Moderato</i>	3:49

Five North Country Folk Songs (1953)*

4 No. 1 Buy Broom Buzzems	1:10
5 No. 2 My Bonny Lad	2:21
6 No. 3 King Arthur's Servants	1:20
7 No. 4 Bonny at Morn	3:08
8 No. 5 O the Bonny Fisher Lad	1:18

Prologue, Night Piece and Blues for Two for clarinet and piano (1968)

9 Prologue	2:07
10 Night Piece	2:28
11 Blues for Two	2:27

Three Studies for Violoncello and Piano (1954)

12 No. 1 <i>Andante – Moderato</i>	2:47
13 No. 2 <i>Lento espressivo</i>	2:36
14 No. 3 <i>Allegro con brio</i>	2:03

Sonatina in C sharp minor for piano (1948)

15 I <i>Allegro con spirito</i>	3:38
16 II <i>Largo con espressione</i>	3:11
17 III <i>Risolto – Lamentevole</i>	5:26

Sonata for Violin and Piano (1953)

18	15:05
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Tirade for mezzo-soprano and chamber ensemble (1968)*

19 I <i>Lento</i>	5:01
20 II <i>Adagio – Allegro – Tempo I</i>	5:46
21 III <i>Vivace – Lento</i>	3:30

Robert Johnson, horn 1–3

Ole Böhn, violin 1–3 18

Jenny Duck-Chong, mezzo-soprano 4–8 19–21

Francesco Celata, clarinet 9–11

Geoffrey Gartner, cello 12–14

Rowan Phemister, harp 19–21

David Kim-Boyle, siren 21

Alison Pratt, Daryl Pratt and

Joshua Hill, percussion 19–21

Daniel Herscovitch, piano

TT 81:34

*FIRST
RECORDINGS