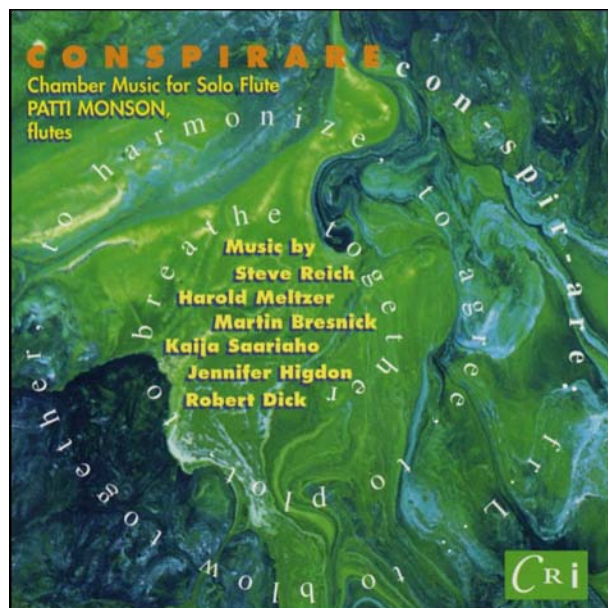


NWCR867

Patti Monson

Conspirare: Chamber Music for Solo Flute



Steve Reich

1. *Vermont Counterpoint* for eleven flutes (1982) .. (9:30)

Robert Dick

2. *Afterlight* for solo flute (1973) (7:13)

Harold Meltzer

3. *Trapset* for alto flute (from *Rumors*) (1999) (4:58)

4. *The Heaven of Animals* for C flute (from *Rumors*) (1999) (3:11)

Kaija Saariaho

5. *Noa Noa* for flute, computer, and sound processor (1992) (7:55)

Jennifer Higdon

6. *rapid*fire* for solo flute (1992) (6:33)

Martin Bresnick

7. *Conspiracies* for solo flute and four "Other Flutes" (1979) (12:28)

Patti Monson, flutes

Total playing time: 51:48

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Notes

Patti Monson is closely associated with contemporary music and living composers. She is the flutist for the new music ensemble Sequitur and for the Curiously Strong Wind Quintet. Her command of extended techniques has won her acclaim as both a performer and teacher throughout the United States and Europe. The *New York Times* has acclaimed her playing of works by Shirish Korde and Martin Bresnick as “evocative” and “colorful” and has called her “an especially fine performer.” Her many appearances as a soloist and chamber musician include performances at New York’s Bang on a Can Festival, Music at the Anthology, June in Buffalo, Festival in the Hamptons, the Lincoln Center Summer Festival, the Lake Placid Institute for the Arts, the Kitchen (with dancer Molissa Fenley), the Houston Contemporary Arts Festival, the Society of Composers, and events organized by the National Flute Association. She has previously recorded for the CRI, Koch, Sony Classical, and Nonesuch labels.

Monson obtained a B.A. from the Eastman School of Music. She pursued postgraduate studies with Thomas Nyfenger and Robert Dick, and completed her master’s degree at the Yale School of Music as a student of Judith Mendenhall. Upon her graduation from Yale, Monson was awarded the Thomas Nyfenger Memorial Award for outstanding woodwind performance.

On this disc, *Conspirare*, Patti Monson reveals to us the astonishing flute world she has vividly created for our delight and edification. Each composition is a world unto itself, and each is made solely of the sounds of her flute (and piccolo, and alto flute).

In this wind-blown world the flute is all and sovereign—it creates melody, harmony, polyphony, and ambience; it produces pure tones, microtones, multiphonics, and percussion (pitched and unpitched); it is digitally processed and digitally delayed. Each and every sound is created from the inexhaustible resources of Patti Monson’s remarkable musical imagination and technical mastery. It is a music of the spheres from the simplest source resounding!

—Martin Bresnick

For centuries, composers have taken great joy in crafting works that include a second, third, or even fourth voice to be played, sung, spoken, or imagined by a solo instrumentalist in performance. To achieve this they have employed everything from implied counterpoint or harmony to multiphonics, extended vocal sounds, spoken text, or prerecorded parts. For my first solo CD I wanted to record works that reflect this fascination with a many-voiced solo line, and I have therefore subtitled this release “chamber music for solo flute.”

—Patti Monson

Vermont Counterpoint

Vermont Counterpoint (1982) was commissioned by flutist Ransom Wilson and is dedicated to Betty Freeman. It is scored for three alto flutes, three flutes, three piccolos, one taped solo part, and one live solo part. The live soloist plays alto flute, flute, and piccolo and participates in the ongoing counterpoint as well as more extended melodies. The piece can be performed by eleven flutists, but is intended primarily as a solo with tape. Four sections in four different keys, with the third in a slower tempo, are presented. The compositional

techniques used are primarily building up canons between short repeating melodic patterns by substituting notes for rests and then playing melodies that result from their combination. These resulting melodies or melodic patterns then become the basis for the following section as the other surrounding parts in the contrapuntal web fade out. Though the techniques used include several that I discovered as early as 1967, the relatively fast rate of change, metric modulation into and out of a slower tempo, and relatively rapid changes of key may well create a more concentrated and concise impression.

—*Steve Reich*

Since the early 1960s, the compositions and approach to performance of **Steve Reich** (b New York City, 3 Oct 1936) have greatly influenced the development of both new music and the new music ensemble. Reich studied piano and drums as a child. He began his professional education as a philosophy major at Cornell University, taking music courses on the side. After turning down an offer to study philosophy at Harvard, Reich entered the Juilliard School as a composition student of William Bergsma and Vincent Persichetti; his postgraduate studies were at Mills College with Darius Milhaud and Luciano Berio. Further educational pursuits included travels to Ghana to study African drumming, Balinese Gamelan studies at the American Society of Eastern Arts in Seattle and Berkeley, and extensive lessons in Hebrew and the Torah.

After forming the Steve Reich Ensemble in 1966, Reich began a series of self-promoted concerts in New York City that led rapidly to world tours and an extensive list of recordings. One of the most successful and prolific composers of our time, Steve Reich is the recipient of countless fellowships and awards—including a Grammy for the CD “Different Trains.” His works, which range from solo pieces to large-scale productions, are loved worldwide for their infectious sense of pulse, compelling rhythmic structures, and unique sound world.

Afterlight

Afterlight (1973) is, to my knowledge, the first piece composed for flute using multiphonics as a language and not just as “special effects.” It is a dramatic work, meant to be performed with a sense of power, expansiveness, and control.

—*Robert Dick*

Robert Dick (b New York City, 4 Jan 1950) is known worldwide for his mastery of extended flute techniques, as well as for his original and exciting compositions. His multifaceted musical life encompasses composition, improvisation, master class-teaching, publication, and work on redesigning the flute itself. Dick is one of only two Americans ever to be awarded both Composers Fellowships and a Solo Recitalist Grant by the National Endowment for the Arts. Among his other fellowships and awards are a Guggenheim Foundation Fellowship and commissions from the Fromm Foundation and the Mary Flager Cary Trust. A prolific recording artist, his most recent CD, “Jazz Bar-B-Q on Mars” (ENJA Records), features the music of John Coltrane, Eric Dolphy, Jimi Hendrix, Wayne Shorter, Ornette Coleman, and Dick himself. As an improviser, Robert Dick is a member of European and American groups, including the A.D.D. Trio, *Oscura Luminosa*, *Aurealis*, *New Winds*, *Steel and Bamboo*, and *Tambastics*.

Trapset and *The Heaven of Animals*

Trapset (1999) transforms an alto flute into a battery of percussion instruments. In composing this piece for Patti, I honored her preference for “solo chamber music,” by braiding together strands of tongue stops, key clicks, tongue pizzicati,

and flutter-tongued notes. I made most of *Trapset* in December 1998 at the MacDowell Colony, and finished it shortly after returning to New York City early in 1999. An extended version of this material was incorporated into *Island*, a choreographic work by Molissa Fenley premiered at the Kitchen in February 2000.

The Heaven of Animals (1999) for C flute is, along with *Trapset*, part of a collection of four works composed for Patti, each scored for a different member of the flute family. James Dickey wrote a poem with the same title, about the endless descent of predators from trees unto the “bright backs of their prey” in the heaven of animals. There the reward for being prey is meager: “to walk / Under such trees in full knowledge / Of what is in glory above them,” and to accept this cycle of victimization. The music is a simple tune, the kind that a victim might sing to combat fear while passing through a dangerous place.

—*Harold Meltzer*

Harold Meltzer (b Brooklyn, NY, 1966) is the artistic director of Sequitur, the New York City-based contemporary music ensemble. Recent commissions have come from Paul Dunkel and the Westchester Philharmonic, Paul Sperry and the Da Capo Chamber Players, and the Peabody Trio. He has won prizes and fellowships from the Ford Foundation, ASCAP, the National Association of Composers USA, the MacDowell Colony, the Fisher Foundation, Ragdale, and the Virginia Center for the Creative Arts. Through Sequitur he has become active in the theater; he has composed theater music for Off-Broadway productions, Shakespeare and Company, and Syracuse Stage. He graduated summa cum laude from Amherst College, and holds advanced degrees in composition from the Yale School of Music and King’s College, Cambridge, as well as a law degree from Columbia University.

Noa Noa

Noa Noa (1992) was born from the ideas I had for flute while writing my ballet music *Maa*. I wanted to write down, exaggerate, even abuse certain flute mannerisms that have been haunting me for some years, and thus force myself to move into something new.

The title refers to Paul Gauguin woodcut *Noa Noa* (Tahitian for “fragrant, fragrant”). It also refers to a traveling diary of the same name, written by Gauguin during his visit to Tahiti in 1891 to 1893. The fragments of phrases selected for the voice part in the piece come from this book.

Noa Noa is also a team work. Many details in the flute part were worked out with Camilla Høitenga (to whom the piece is dedicated). The electronic part has been developed under the supervision of Jean-Baptiste Barrière, with Xavier Chabot as programmer.

—*Kaija Saariaho*

Kaija Saariaho (b Helsinki, 14 Oct 1952), a Finnish composer, has been living and working in Paris since 1982. She studied composition under Paavo Heininen at the Sibelius Academy and later at the Musikhochschule in Freiburg with Brian Ferneyhough and Klaus Huber, receiving her diploma there in 1983. Since 1982 she has been actively involved in computer music at IRCAM in Paris. In 1986 Saariaho was awarded the Kranichsteiner Preis at the new music summer courses in Darmstadt, and in 1988 she won the Prix Italia, for her work *Stilleben*. In 1989 *Stilleben* and *Io* were awarded the Ars Electronica Prize.

Her recent works include a violin concerto, *Graal Theatre*, written for Gidon Kremer and premiered at the 1995 BBC

Proms, and two pieces for Dawn Upshaw: an orchestral song cycle, *Chateau de l'ame*, premiered at the 1996 Salzburg Festival, and a solo song cycle for soprano and electronics, *Lonh*, premiered at the 1996 Wien Modern Festival. Most recently, Saariaho has completed a major work for chorus and orchestra, *Oltra Mar*, which was premiered by the New York Philharmonic and Kurt Masur on November 11, 1999, as part of their millennium series of commissions. Saariaho's music is available on the Finlandia, Ondine, Wergo, Neuma, and BIS record labels.

*rapid*fire*

My piece *rapid*fire* (1992) was written to portray the violence of the cities; more specifically, the innocent young who are cut down in their homes and on the street. It is an expression of rage, of pain, and of disbelief; it is fear and terror; it is an inner-city cry. *rapid*fire* was commissioned by flutist Peter Brown. It is dedicated to his memory.

—Jennifer Higdon

Jennifer Higdon (b Brooklyn, NY Dec 31 1962) is active as a composer and a flutist. Among her awards are a Guggenheim Fellowship and two prizes from the American Academy of Arts and Letters, as well as a Pew Fellowship in the Arts. Her orchestral work, *Shine*, was named "Best New Piece of the Year" in *USA Today's* "Top Picks in Classical Music" for 1996. She has been commissioned by a wide range of groups and soloists, including the Philadelphia Orchestra, the American Composers Orchestra, the Oregon Symphony, pianist Gary Graffman, flutist Carol Wincenc, and the Lark String Quartet. She teaches at the Curtis Institute of Music in Philadelphia.

Conspiracies

Conspiracies (1979) is written for solo flute and four "Other Flutes" (a reference to *The Other Flute*, Robert Dick's

invaluable resource for extended flute techniques), and was composed for Robert Dick while I was a student at the Yale School of Music. One of the intentions of the commission was to enable Robert to teach some of his fellow flutists the exciting palate of new colors, sonorities, and technical possibilities he had discovered. The word *conspiracies* is derived from the Latin word *conspirare*—to blow together, to harmonize, to agree, to plot, to breathe together. One of the features of the work is a simulation of the movement of sound in space, achieved by shifting the sound from player to player and through the Doppler effect, or frequency shifting.

—Martin Bresnick

Martin Bresnick (b New York City, 13 Nov 1946) has won numerous prizes for his compositions. In the spring of 1998, Bresnick became the first recipient of the Academy of Arts and Letters' Charles Ives Living Award. Others honors include the Chamber Music Society of Lincoln Center's Elise Stoeger Prize, a Fulbright Fellowship, the Rome Prize Fellowship, a Macdowell Colony Fellowship, two NEA grants, and the Ancona Prize (Italy) for *Conspiracies*. Mr. Bresnick's compositions include chamber music, symphonic works, computer music, and film scores. His works can be heard on CRI, Centaur, New World Records, and Artifact Music. Martin Bresnick is published by Carl Fischer Music (New York), Bote and Bock (Berlin), and CommonMuse Music Publishers (New Haven).

Bresnick studied composition principally with John Chowning, György Ligeti, and Gottfried von Einem. He has taught theory and composition at the San Francisco Conservatory of Music and Stanford University, and is presently professor of composition at the Yale School of Music.

Production Notes

Publishing:

Reich: Boosey and Hawkes (BMI).

Dick: MMB Music (BMI).

Melzer: Urban Scrawl Music (ASCAP).

Saariaho: Chester Music (TEOSTO).

Higdon: Lawdon Press (ASCAP).

Bresnick: Carl Fischer, L.L.C. (ASCAP).