

FLUTE POSSIBILITIES

In late-20th century America, the flute is enjoying a boom comparable to that enjoyed by the violin in the 18th century. In Bach's time, the flute had just one key (the addition of a second by his contemporary, Johann Quantz, was an event that shook the musical world), and the instrument only acquired full flexibility — and its first international virtuosos — after Theobald Boehm's improvements about 1850. By the turn of the century, the flute had become the darling of thousands of amateurs, and today it boasts a large coterie of phenomenally accomplished professionals (at least 22 of them are on CRI).

Meanwhile, just as Paganini showed an astonished world a whole new range of possibilities on the fiddle, centuries after it was perfected, flutists have developed new sounds such as breathy shrieks, various types of vibrato and two and three-note chords as well as new notes both below and above what were previously thought to be normal limits.

The enclosed record spans the history. Otto Luening was already a master flutist in the 1920's and has never lost his love for traditional ways of using the instrument. Harvey Sollberger, a Luening pupil, is one of today's recognized masters; Patricia Spencer, who has worked closely with him, has a burgeoning solo career and plays with the Da Capo Chamber Players; Robert Dick is author of a book of new resources, *The Other Flute* (Oxford University Press).

OTTO LUENING

THIRD, FOURTH AND FIFTH SUITES for SOLO FLUTE

Harvey Sollberger, flute

OTTO LUENING (b. Milwaukee, 1900) studied in Munich where he made his debut as flutist at age 15. In Zurich he worked with Andrae, Jarnach, and Busoni. After a brief professional career in Switzerland he returned to the United States in 1920. He is now Professor Emeritus at Columbia University and composes, conducts, plays the flute, and lectures. Widely known as a pioneer in the field of tape composition he is presently composing for solo instruments. He has always been active in organizations sponsoring new music, particularly American music. He was a founder and director of the American Music Center, Composers Recordings, Inc., and the American Composers Alliance. He conducted the premieres of Virgil Thomson's opera, *The Mother of Us All*, Gian Carlo Menotti's *The Medium*, and his own *Evangeline*. He has composed more than 250 works. He writes:

“The nineteenth century repertoire included vast numbers of works for solo flute. Composers like Fürstenau, Böhm, Doppler, and others are still known to most flutists and flute lovers, but their tradition was interrupted in the first half of this century. In these SUITES I wished to build a bridge from the nineteenth century to the exciting new flute sounds of today. Each of the seven movements in Suites III and IV consists of a sonority form contrasting with all the others. Suite V has four movements; Preamble, March Ceremony, Reception, and Conversations. The intervallic relations, integrated with tempo, rhythm, and dynamics bring out the certain acoustic characteristics of each movement. The contrasting sound images balance and give an impression of the flute's manifold possibilities. Movements may be repeated at the discretion of the player. Suite V, an experiment in contemporary 'music for use,' has been played at weddings.”

CHESTER BISCARDI

TENZONE

Robert Dick and Keith Underwood, flutes; Robert Weirich, piano

CHESTER BISCARDI (b. Kenosha, Wisc. 1948) attended the University of Wisconsin in Madison where he received a B.A. in English Literature, an M.A. in Italian Literature and an M.M. in Composition under the direction of Les Thimmig. He has a Master of Musical Arts degree from the Yale School of Music where he was a student of Yehudi Wyner, Robert Morris, Toru Takemitsu and Krzysztof Penderecki. In 1976-1977 Biscardi was the Rome Prize Fellow in Musical Composition at the American Academy in Rome. He has also received the Charles E. Ives Scholarship (1975-1976) awarded by the National Institute of Arts and Letters, fellowships from the Ford Foundation and the Guggenheim Foundation (1979-1980), and a grant from the National Endowment for the Arts, among others. In 1977 he joined the music faculty of Sarah Lawrence College. He writes:

“A *tenzone* was a lyric interchange in medieval Italy and Provence (*tenson*), usually between two poets, concerning topical poetic devices and ideas. This piece itself is a response to the work of Toru Takemitsu, composer, teacher and friend, to whom it is gratefully dedicated.

“Specifically, TENZONE is similar in its lyrical and expressive quality to Takemitsu's *Masque*, for two flutes (1959), which is in two parts, 'Continu' and 'Incidental,' both traditionally measured and notated. It differs, however, in its overall construction. It is in one continuous movement, intermixing sections traditionally measured and notated with those 'as fast as possible' and unmeasured. It differs also in its subtle use of extended, more recently developed flute techniques which, along with the repetition of tones or cells that establish rich, sonorous centers, create the timbral, harmonic and dramatic motion of the work. A piano was added in order to extend the acoustical range and direct the natural development and flow of the music.”

EUGENE LEE

COMPOSITION FOR FLUTE SOLO

Patricia Spencer, flute

EUGENE LEE (b. Korea, 1942) began his musical education when he was less than four years old with his father, who was a medical doctor and, at the same time, a musician trained in Italy and the pioneer in introducing Western operas to Korea. When Lee was 11, he made many appearances on stage and TV in the United States as a soloist of the Korean Children's Choir (to raise funds for victims of the Korean War). Later he studied at Seoul National University and earned his Bachelor of Music degree at Wayne State University, his M.A. and D.M.A. at Columbia University, studying composition and theory with Charles Wuorinen, Chou Wen-chung, Patricia Carpenter and Jacques-Louis Monod. He has received a number of prizes and funds for his compositions. He writes:

“COMPOSITON FOR FLUTE SOLO was composed between 1973 and 1974. The work falls into three large sections, played without pause. The first section is largely devoted to a monophonic line. The second section is polyphonic, achieved by contrasting register, dynamics or tone color between the polyphonic voices. In the third section, a vertical organization of the earlier horizontal material is restructured as a monophonic lino into which the previous polyphonic relationships are compressed.

“It was premiered by Patricia Spencer at Carnegie Recital Hall, January 11, 1978.”

ROBERT DICK
AFTERLIGHT
Robert Dick, flute

ROBERT DICK (b. New York City, 1950) began to study the flute at the age of eight as a student of Henry Zlotnik. His teachers have since included Julius Baker, James Pappoutsakis and Thomas Nyfenger. Dick is a graduate of the High School of Music and Art in New York City, and holds a B.A. from Yale College and an M.M. from the Yale School of Music, where he studied composition with Robert Morris. He has published two books on extended flute techniques, *The Other Flute*, Oxford University Press 1975, and *Tone Development Through Extended Techniques*, Edu-tainment 1978. He is a fellow of the Center of the Creative and Performing Arts at the State University of New York at Buffalo, and is developing a new flute of his own design in conjunction with IRCAM, in Paris. He writes:

“AFTERLIGHT was written in 1973, and is, to my knowledge, the first piece composed for flute using multiphonics as a language, rather than as 'special effects.' The piece is in three part form and, for the most part, is derived from its opening motive. I used images from various folk tales as a source of inspiration at the time of composition, but I find them unnecessary when playing the piece. AFTERLIGHT, which was awarded a B.M.I. Oliver Daniel prize in 1973, is dedicated to one of my teachers, James Pappoutsakis, the original owner of the flute I play on.”

KEITH UNDERWOOD plays with several of New York's finest ensembles and teaches at the City College of New York and at New Haven's Neighborhood Music School. ROBERT WEIRICH has toured the U.S.A. as recitalist and is an artist-teacher at Tulane University.

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Produced by Carter Harman

(original liner notes from CRI LP jacket)