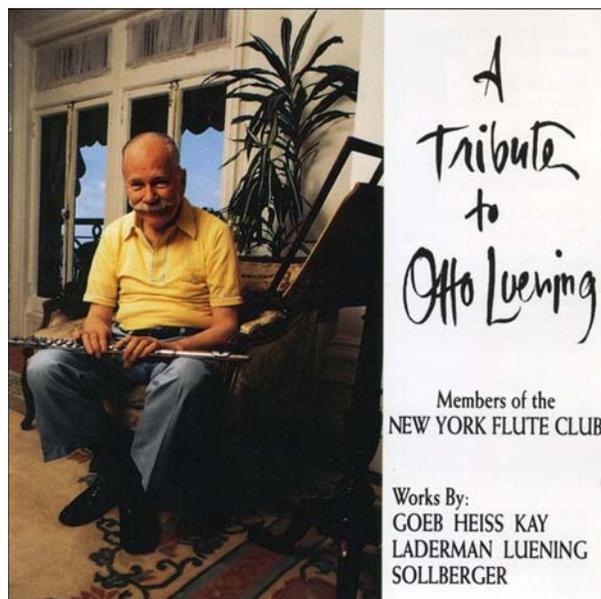


NWCR561

A Tribute to Otto Luening

Members of the New York Flute Club



Otto Luening: Trio for Three Flutists (1966) (12:46)

1. Introduction (2:46)
2. Pastorale (2:31)
3. Interlude (2:16)
4. Cadenza (0:27)
5. Song (1:55)
6. Interlude (1:44)
7. March Finale (2:41)

Eleanor Lawrence, flute and piccolo; Paige Brook, flute, alto flute and piccolo Florence Nelson, flute

Roger Goeb:

8. Two Divertimenti for Two Flutes (1950) (7:03)
9. Divertimento I (3:33)
10. Divertimento II (3:23)

John Solum and Peggy Schecter, flutes

John Heiss: Etudes for Solo Flute (1979-85) (8:28)

11. Chorale (2:00)
12. Shadows (1:12)

13. Timbre (1:11)
 14. Multiples (1:09)
 15. Birthday Greeting (1:04)
 16. Aria (1:29)
- John Heiss, flute

Harvey Sollberger:

17. *Killapata/Chaskapata* for solo flute and Flute Choir (1983) (6:50)
- Rachel Rudich, solo flute; Peter Ader, Polly Meyerding, piccolos; Russell Dedrick, Mary Schmidt, Kathleen Nester, Lisa Johnson, Rheva Kaplan, Peter Bacchus, Rie Schmidt, flutes; Wendy Rolfe, Susan Deaver, alto flutes; Harvey Sollberger, conductor

Otto Luening:

18. Three Canons for Two Flutes (1985) (4:22)
 19. Canon I—Allegro Moderato (1:43)
 20. Canon II—Allegro Moderato (1:28)
 21. Canon III—Allegro (1:32)
- Sue Ann Kahn and John Wion, flutes

Ezra Laderman:

22. *June 29th* (1983) (6:32)
- Carol Wincenc, flute

Otto Luening: Suite No. 2 for Solo Flute (1953) (7:07)

23. Lyric Scene: Moderato (2:12)
24. Intermezzo: Fast 8 (1:10)
25. Song: Slow (3:04)
26. Finale: Fast (1:23)

Gerardo Levy, flute

Ulysses Kay: Suite for Flute and Oboe (1943) (5:22)

27. Prelude: Allegro (0:54)
28. Air: Andante (1:41)
29. Minuet: Allegretto (1:10)
30. Gigue: Poco allegro (1:24)

Harold Jones, flute; Marcia Butler, oboe

Total playing time: 60:20

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Notes

A Tribute to Otto Luening

This recording is an outgrowth of the eighty-fifth birthday tribute to Otto Luening presented by the New York Flute Club at CAMI Hall, New York City, on February 24, 1985.

Otto Luening has been an influential musical force for most of the twentieth century. His diverse activities in music have included composition, conducting, writing and teaching. Additionally, Otto Luening is a founding father of CRI, and has served as an organizer and advisor to several musical organizations.

The flute has played an indispensable role in Luening's life. In addition to his activities as a performing flutist, Luening has written an extensive corpus of works for

flute, from solo and orchestral works through his pioneering electronic pieces.

The five other composers whose works appear on this recording—Roger Goeb, John Heiss, Ulysses Kay, Ezra Laderman and Harvey Sollberger—have been associated with Luening for decades. Perhaps it is only coincidental, but it is interesting to note that all but one of these composers have played the flute at one time or another. Heiss and Sollberger are still active as flutists; Laderman and Kay speak of their flute-playing days in the past tense. Flutists or not, these five composers all acknowledge with deep gratitude the contributions Otto Luening has made for American musical life.

—John Solum

Otto Luening: Trio for Three Flutists (1966)

Otto Luening (b 1900, Milwaukee; d New York, 1996) received his musical education at the Staatliche Hochschule für Music in Munich, the Municipal Conservatory of Zurich and through private composition studies with Ferruccio Busoni and Philipp Jarnach. A flutist by training, he also had a significant operatic career, serving as conductor of Chicago's American Grand Opera Company and the Rochester American Opera Company, and as executive director of the opera department at the Eastman School of Music. He has also served as chairman of the Bennington College music department, and on the faculties of Columbia University, Barnard College and the Juilliard School. Luening has been a trustee and composer-in-residence at the American Academy in Rome.

Luening writes: "Two of the flutes are interchangeable with piccolo and sometimes alto flute. For the introduction, the three C flutes play brisk rhythms that are within melodic contrapuntal lines, often in block harmonies. In the second movement the alto flute introduces and carries the lyric theme, which is based on major and minor thirds. A piccolo takes over the melody at the end. The third movement, Interlude, for three C flutes, often uses minor and major seconds and sevenths. The fourth movement, Cadenza, with piccolo and alto flute, is a brilliant display piece that leads into the fifth movement, which is a bit like a Swiss folksong elaborated for two flutes and alto flute. In the sixth movement, Interlude, the three C flutes develop phrases using melodic counterpoint. It ends brilliantly. The march-like Finale, for two piccolos and C flute, consists of an introduction with variations, repeated short sections and a coda."

Roger Goeb: Two Divertimenti for Two Flutes (1950)

Roger Goeb (b 1914, Iowa; d New York, 1997) studied composition with Nadia Boulanger in Paris and with Otto Luening in New York. He has taught at Bard College, the Juilliard School, Stanford University and Adelphi College. Goeb held Guggenheim fellowships from 1950 to 1952.

Roger Goeb says of this piece: "The Two Divertimenti concentrate on musical values a bit more than the title and the choice of instruments might suggest. The lightness and fluency one expects from two flutes is evident, but at the same time there is a complex interplay between the instruments. Occasionally there are combinations that sound like a single instrument doing remarkable things, and sometimes there seem to be more than two instruments performing. These orchestrational notions and certain melodic and harmonic ideas challenge the expertise of the performers and make virtuosic demands on them."

John Heiss: Etudes for Solo Flute (1979-85)

John Heiss (b 1938) studied composition with Milton Babbitt, Otto Luening, Earl Kim, Darius Milhaud and Peter Westergaard. Since 1967 he has taught flute and composition at the New England Conservatory. He has received awards from the National Institute of Arts and Letters, the Fromm Foundation, the National Endowment for the Arts, the Martha Baird Rockefeller Fund, the Guggenheim Foundation and the Massachusetts Council on the Arts and Humanities.

Heiss writes: "My Etudes for Solo Flute are a concerted group of six interrelated pieces, each concerned with a specific musical or technical aspect of contemporary flute playing. My intention is to make *music* (not merely studies) of strong character, in the manner of Bartók's *Mikrokosmos*. The overall progression is quiet-to-bold, then back to quiet contemplation."

Harvey Sollberger: *Killapata/Chaskapata* for solo flute and flute choir (1983)

Known equally as a gifted composer, performer, conductor and teacher, **Harvey Sollberger** (b 1938) has been recognized for his compositional achievements by an award from the National Institute of Arts and Letters, two Guggenheim fellowships and commissions from the Fromm Foundation, Tanglewood, the National Endowment for the Arts, the Walter W. Naumburg Foundation and Music from Japan. In 1962, Sollberger was a founder of the Group for Contemporary Music, of which he is currently co-director. Sollberger has taught at Columbia University and the Manhattan School of Music, and is currently professor of music and director of the New Music Ensemble at Indiana University.

Killapata/Chaskapata was written in 1983 for the High School Flute Choir of the National Flute Association (NFA) and Judith Bentley, its director at that time. It received its premiere at the NFA's convention in Philadelphia in August of that year, with the composer as soloist. Sollberger explains the origin of the piece: "Killapata and Chaskapata are recently-discovered Inca ritual sites located on the approaches to Machu Pichu, their Andean ritual center. Literally translated, the words mean, respectively, 'above the moon' and 'above the stars.' These words, coupled with images of imperial splendor now decayed and eroded amidst the seemingly eternal high wind and snow-swept peaks of the Andes, were catalysts in the work's generation."

"*Killapata/Chaskapata*," Sollberger continues, "is in what I call my 'invented tradition' mode. It is not folk music, nor is it based on folk music. Rather, it grows out of *my idea* of a music appropriate to this distant culture, this distant place that I have never visited except in my imagination. It is music for a society in which ritual, tied to the measured rhythms of sun, moon, stars, and seasons, meant much. My 'meta-Incan' music evokes ritual through repetition and cyclic restatement of simple period rhythms, melodic shapes, and the charms or talismans. Here and there the astute listener may even discern traces of 'Incan jazz'—before New Orleans!—as the work proceeds to a conclusion that evokes the desolation and remorseless winds of the highest altitudes."

Otto Luening: Three Canons for two flutes (1985)

The composer writes: "These pieces are really riddle canons. The second part imitates the first in many different ways. Augmentation, diminution, retrograde, and symmetrical inversions alternate to form variations in the second voice answer. This voice sometimes changes pitches and rhythm patterns for different phrases."

Ezra Laderman: *June 29th* (1983)

Ezra Laderman (b 1924) studied composition with Stefan Wolpe, Miriam Gideon, Otto Luening, and Douglas Moore. He has taught at Sarah Lawrence College and the State University of New York at Binghamton. He served as chairman of the Composer/Librettist program of the National Endowment for the Arts, president of the American Music Center and chairman of the NEA music program. Laderman has won three Guggenheim fellowships and the 1963 Prix de Rome.

Laderman explains the genesis of *June 29th* quite simply: "Carol Wincenc and I both entered this world on June 29th. This happy discovery led directly to this evocation."

Otto Luening: Suite No. 2 for solo flute (1953)

Luening wrote that his five suites "emphasize the poetic possibilities of the flute, the great variety of tone color possible, and the precise articulation and phrasing that can be

mastered on the instrument. The Second Suite opens with a Lyric Scene that has long melodic lines, carefully articulated and verging on the atonal. The rubato passages are an integral part of the structure. The second movement is like a fast dance, an intermezzo or masque for an opera. The third movement, *Song*, centers around the note D. The vocal line suggests an arietta. Movement Four, *Finale*, has a virtuoso ending based on the motive in the first measure, developed and repeated at the close.”

Ulysses Kay: Suite for Flute and Oboe (1943)

Ulysses Kay is distinguished professor of music at Herbert H. Lehman College of the City University of New York, where he has taught since 1968. His composition teachers included Paul Hindemith and Otto Luening. His catalog includes music for orchestra, chorus, and band, as well as five operas. Kay’s career has been honored with many awards, including the Prix

de Rome, Ditson, Rosenwald, Fulbright and Guggenheim fellowships, and six honorary doctorates.

Kay recalls: “My interest in writing for the flute started during World War II, when I ended up playing flute and piccolo in a Navy band in Rhode Island. For years I had been fascinated with the oboe and had also composed a concerto for oboe. So, my Suite for flute and oboe was the result of these interests.”

The New York Flute Club is a not-for-profit organization dedicated to the advancement of flute playing and the appreciation of flute music. Founded in 1920 by the eminent flutist Georges Barrère, the composer Lamar Stringfield, and a group of their associates, it is the oldest flute club in the United States. It provides a common meeting ground for professional, student, and amateur flutists, and provides performance opportunities for flutists and composers. Each year the club sponsors a season of seven concerts, a competition for college-age students and an ensemble program.

Production Notes

Recorded under the auspices of the New York Flute Club, Inc., with the support of the National Endowment for the Arts, the New York State Council on the Arts, the Alice M. Ditson Fund of Columbia University, the Stephen Smith Memorial Fund of the New York Flute Club, and private individuals.

CRI gratefully acknowledges general operating support from the New York State Council on the Arts, which makes this and all other CRI recordings possible

Trio for Three Flutists Highgate/Galaxy (BMI)

Two Divertimenti for Two Flutes ACA (BMI)

Etudes for Solo Flute Southern Music Co. (ASCAP)

Killapata/Chaskapata ACA (BMI)

Three Canons for Two Flutes Highgate/Galaxy (BMI)

June 29th MS (BMI)

Second Suite for Solo Flute MS (BMI)

Suite for Flute and Oboe Carl Fischer, Inc. (BMI)

Produced, engineered, and edited by Gregory K. Squires.