

VEREDEROS:

Veridity, meaning truth and Eros, meaning love

PRELUDE #1 FOR FLUTE AND MARIMBA (1996)
by Payton MacDonald
For Jaimee, my sister

FIRST CONCERTO FOR FLUTE AND PERCUSSION (1939)
by Lou Harrison
dedicated to Henry Cowell

I. Earnest, fresh, and fastish

In this movement, the melody is in 6-8, and the accompaniment is in 4-8. The tension and release created by these multi-layered time-feels propels the movement forward, and provides an interesting companion for the rich, melodic phrases.

II. Slow and poignant

The second movement suggests Harrison's interest in Gamelan music. A bell note signals the beginning of every five-measure phrase or rhythmic pattern, just as the large gong in Gamelan music signals rhythmic cycles. Deep gongs and a low bass drum provide enchanting colors and interesting rhythmic interplay with the flute's contemplative melodies.

III. Strong, swinging, and fastish

All the melodic and rhythmic material in this movement is grouped in four-measure phrases, each of which contains a unique arrangement of meters. Although the total number of beats within each phrase never change (18), Harrison explores different ways of dividing up the beats, thus creating interest and motion in the movement. E.g., at rehearsal number 10 the flute part is phrased as one bar of 4-8, followed by one bar of 5-8, then 6-8 then 3-8, while, simultaneously, the percussion part is phrased 4-8, 6-8, 3-8, 5-8. As in the first

movement, we hear different yet complimentary rhythmic feels between the parts. Perhaps Harrison was reflecting on the unique ways in which humans can cooperate while still maintaining a sense of individuality and autonomy. Note: Only period and home-made instruments were used for this recording. *P.M.& J. J.*

EROS (1996)

by Payton MacDonald

The beginning, the destructive, the reaffirmative stages of love; Simplicity, Clarity, Truth—a song; Frustration, Anger, Resentment—a reality; Honesty, Maturity, Commitment—a unification *P.M.*

DREAMS FROM A BAYOU-Long Ago But Not Forgotten (1996)

by Michael Udow

Dreams From a Bayou, a work for flute and vibraphone with auxiliary percussion effects, is derived from motivic materials from my second opera, *Twelve Years a Slave*. The opera, based on the autobiography of Solomon Northup, is set in the 1850's in Northwestern Louisiana, primarily near the Bayou Beauf. Mr. Northup was a free black man from Saratoga Springs, New York, who was seemingly drugged, sold into slavery by two unscrupulous Northern roustabouts, and shipped off to New Orleans where he was re-sold. The plight of Mr. Northup's twelve arduous years as a plantation slave is the focal point of the opera.

When Payton and Jessica asked me about composing a new work for them, they had specific requests which they knew were in concordance with my current compositional directions focusing on lyricism and counterpoint. Having recently completed *Twelve Years a Slave* and realizing that it may be some time before it "sees the light of day," I proposed to Payton and Jessica to weave together a composition for them based on materials from the opera, as I thought that would be a valuable challenge for me. I proceeded to play them several arias and interludes which I thought would be ideal materials from which to work. Payton and Jessica were delighted with the concept, so off to work I went with the goal of composing a challenging interactive chamber music composition for them.

Having heard the recording session of *Dreams From a Bayou-Long Ago, but not Forgotten*, I can report that Payton and Jessica fully delivered a stellar realization of the work. I am ecstatic and hope you, the listener, appreciate this work and their sensitive interpretation of it. *M.U.*

DEVIL DANCE (1996)

by Payton MacDonald

Devil Dance, for flute and hand-drums, was written as a personal tribute to North Indian (Hindustani) classical music, an artform I have been involved with for many years—first as a passionate listener and now as a beginning tabla player. *Devil Dance* employs both interpretive and improvisational passages. In the Dumbek solo that occurs before the recapitulation, I use a composition originally intended for tabla. I learned the tabla composition from my tabla teacher, Julie Spencer, who learned the piece from her first tabla teacher, Taranath Rao. *P.M.*

HONAMI

by Will Offermans

This haunting and powerful piece reflects the deep cultural and ethnic history of the flute. The use of extended techniques and melodic material represents a unique blend of sounds one would hear from flute players of many cultures. Offermans describes *Honami* as the gentle, waving motion of a blooming rice field in the wind. In *Honami*, breath and breathing are as important as the written music. The form is [A B A] with a lyrical melodic section placed between woody tones that glide and fade. *J.J.*

STEPPING OUT (1993)

by Cindy McTee

Stepping Out, a short work for flute accompanied by hand claps, claves, or other percussion, consists of three dance movements, the first and third fast, the second slow, like a tango. The melodic material of each movement is derived from the same octatonic scale, and the tonal center remains consistent throughout the piece. Unity within each movement is achieved through the use of repetition in the accompaniment, providing rhythmic stability against a more independent flute part. *C.M.*



TALES OF CONQUEST (1996)

by Payton MacDonald

Inspiration/destruction *competition*— a double-edged sword as sharp as it is beautiful
—a timeless phenomenon *P.M.*

EPISODES OF THE POSTMODERN SOUL (1996)

by Jessica Johnson and Payton MacDonald

Oh postmodern man
you know it not but you have a soul
(silicon though it may be),
you have a soul,
surely as a ship to sea
as mole to hole you have a soul *P.M.*

BIOGRAPHIES AND OTHER INFORMATION

LOU HARRISON (b. 1917) studied composition with Henry Cowell and Arnold Schoenberg. Early in his career he worked as a florist, record clerk, poet, dancer and dance critic, music copyist, playwright, and builder of instruments. He also worked in an animal hospital from 1957-1960. He is the recipient of many grants and fellowships, including a grant from the American Academy of Arts and Letters, a Guggenheim Fellowship, and a Rockefeller Grant. He has also studied music in Korea and has been intensely involved with Gamelan music for several decades. One of the pioneers in combining western music with music from other cultures, Lou Harrison achieves a high degree of originality while revealing a thorough and authentic technique. He states: "The whole round world of musics and instruments lives around us. I am interested in a transethnic, a planetary music."

JESSICA JOHNSON (b. 1975) was born in Minneapolis, Minnesota and raised in Duluth, Minnesota. She began formally studying music at age 8. She is a graduate of the University of Michigan (BFA, 1997). When not playing her flute or composing music she enjoys literature, cooking, and various forms of exercise. Her music is published through Elsworth Publishing. Her flute teachers include Frances Leek, Timothy Lane, Adam Kuenzel and Leone Buysel.

PAYTON MACDONALD (b. 1974) was born and raised in Idaho Falls, Idaho. He began formally studying music at 10. He graduated from the University of Michigan (BFA) in 1997. When not playing or composing music he enjoys literature, fine dining, snowboarding, and house plants. He publishes his own music (Elsworth Publishing), some of which is available from the Steve Weiss Percussion Catalogue. His percussion teachers include Richard Landauer, John Alfieri, Julie Spencer, and Michael Udow. His composition teachers include Michael Udow and Bright Sheng.

CINDY MCTEE (b. 1953) holds degrees from Pacific Lutheran University (B.M. 1975), the Yale School of Music (M.M. 1978), and the University of Iowa (Ph.D. 1981). She also completed one year of study in Poland with composers Penderecki, Marek Stachowski and Krystyna Moszumanska-Nazar at the Higher School of Music in Cracow.


Dr. McTee taught at Pacific Lutheran University in Tacoma, WA from 1981 to 1984, and subsequently joined the faculty of the University of North Texas in Denton, TX where she is Professor of Music Composition.

McTee writes music for both acoustic and electronic media and has received performances and awards from such organizations as: the NHK Symphony Orchestra, the Saint Louis Symphony Orchestra, the National Endowment for the Arts, the American Academy of Arts and Letters, the Fulbright Foundation, BMI, the Barlow Endowment for Music Composition, the American Guild of Organists, the College Band Directors National Association, the Big Eight Band Directors Association, the Washington State Arts Commission, Voices of Change, the Cleveland Chamber Symphony, the American Symphony Orchestra, the National Repertory Orchestra, the Memphis Symphony, the Honolulu Symphony, the Pittsburgh New Music Ensemble, and upwards of sixty wind ensembles throughout the United States. McTee's works are published by MMB/Norruth Music Inc. in St. Louis, Missouri and she is a BMI affiliate.

WIL OFFERMANS was born in Maastricht, Holland. He graduated from the Brabants Conservatory in 1983. Offermans is active as a composer and soloist, performing and teaching master classes all over the world. He has compositions published by Zimmerman, Frankfurt am Main and Zen-on. In 1993 he received an award from the National Flute Association for his book, *For The Contemporary Flutist - 12 Etudes for the Flute*. He has traveled to many different and remote cultures, studying many kinds of flutes and flute playing.

MICHAEL UDOW (b. 1949) is principal percussionist with the Santa Fe Opera (1968-present) and has directed the percussion program at The University of Michigan since 1982. Michael is a performing member of Equilibrium Dance & Percussion Theater, Summit Brass and Keiko Abe & Michigan Chamber Players. As an educator, Dr. Udow draws upon his diversified background as former percussionist with the historic Blackearth Percussion Group, the New Orleans Philharmonic, the Tone Road Ramblers and the Santa Fe Chamber Music Festival. Michael also designs and hand crafts chromatically tuned log drums and piccolo woodblocks as well as specialty glockenspiel mallets. He produces CDs including *Verederos*, under the Equilibrium label.

Michael has received a Fulbright-Hayes Fellowship to Poland and grants including: Office of the Vice President for Research at The University of Michigan for the composition of his first opera, *The Shattered Mirror*; the Arts Foundation of Michigan and the Michigan Council for the Arts for the composition of his second opera, *Twelve Years a Slave*, and most recently from The Institute for Study in the Arts at Arizona State University, collaborating with visual artist, Mural Magenta in the 3-D animated video, *Token City*, and a gallery installation based on the same concept to be opened in September of 1997 at the Museum of Art at ASU. Michael's most recent orchestral premiere, *Shattered Mirror Suite*, was given by George Manahan and the Richmond Symphony Orchestra in September of 1996.



SPECIAL THANKS: Michael Udow; Leone Buyse; Will Spencer.

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Producer: Michael Udow
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Mixed: Will Spencer
Artwork and Design: Ken Johnson
Equilibrium Logo: Rita Blitt

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| [1] Prelude #1
Payton MacDonald | [2:18] | [10] Honami
Wil Offermans | [7:57] |
| [2-4] Concerto #1 -
for Flute and Percussion Lou Harrison
Earnest, fresh, and fastish [1:55]
Slow and poignant [3:35]
Strong, swinging, and fastish [2:02] | [7:32] | [11-13] Stepping Out
Cindy McTee
Allegro, Con Brio [58]
Lento, Con Passione [2:28]
Allegro, Con Zelo [1:58] | [5:24] |
| [5-7] Eros
Payton MacDonald
I. [3:17] II. [1:50] III. [3:43] | [7:50] | [14-16] Tales of Conquest
Payton MacDonald
I. [1:23] II. [2:38] III. [1:58] | [5:59] |
| [8] Dreams From a Bayou -
Long Ago But Not Forgotten
Michael Udow | [14:15] | [17-18] Episodes of The
Postmodern Soul
Payton MacDonald and Jessica Johnson
I. [5:31] II. [6:42] | [12:13] |
| [9] Devil Dance
Payton MacDonald | [3:56] | Total Time: | [69:45] |

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