

PAUL MEFANO • *Traits Suspendus*

Paul Mefano (1937-), one of France's most well known composers and conductors, was originally encouraged to study music by the pianist Alfred Cortot. He has since studied with Andrée Vaurabourg-Honegger, Darius Milhaud, and Georges Dandelot. In addition he worked with Pierre Boulez, Karlheinz Stockhausen, and Henri Pousseur before becoming a member of Olivier Messiaen's class at the Paris Conservatory. He is one of the few composers today able to incorporate the latest instrumental and technological advances into his music in an organic and highly musical manner. His works are widely performed by major soloists and ensembles in Europe and abroad. His music is published by Salabert and Leduc and recorded by CBS, Le Chant du Monde, and ADDA. Of the many prizes awarded his music the most recent was the 1989 SACEM Grand Prize for symphonic music. In 1972 he co-founded (and continues to direct) the contemporary music ensemble 2e2m, an ensemble known for its innovative programming and dedication to both established as well as emerging composers. The numerous recordings he has made with this ensemble include works by Franco Donatoni (two discs), Giacinto Scelsi, Mauricio Kagel, and Jean Barraqué. Since 1989 he has been a professor of composition at the Paris Conservatory.

Traits Suspendus for amplified contra bass flute was composed in 1980. This high intensity work is in one movement which is divided into two main sections. The work alternates between loud sound masses and quiet percussive/melodic passages. The performing techniques include singing while playing, key clicks, tongue-rams, and an extraordinary technique in which the flute embouchure opening is treated as if it were the mouthpiece of a brass instrument (this last technique is also combined with singing!). In live concert, the instrument is greatly amplified and thus a high volume level is normal.



EDGARD VARÈSE • *Density 21.5*

Edgard Varèse (1883-1965) was one of the great pioneers of 20th century music. Although his early musical education was primarily with traditional composers such as Vincent d'Indy and Charles-Marie Widor, he soon came under the influence of the progressive theoretical writings of Ferruccio Busoni. His early pieces (all of which were lost or destroyed before his departure for the U.S.A. in 1915) were generally well received and he had moral support from Claude Debussy, Richard Strauss, and the writer Romain Rolland. His truly personal writing style became apparent soon after his arrival in the U.S.A. Less interested in the traditional development of melody, harmony, and rhythm, he chose instead to base his works on his concept of "organized sound," in which the sonorous elements themselves determine the progress of the composition.

Density 21.5 is one of the earliest masterpieces of 20th Century flute repertoire. The work was written to commemorate the platinum flute of Georges Barrère and thus the title refers to the chemical density of this metal. In this visionary work Varèse utilizes techniques which later became a mainstay in contemporary flute writing including extreme registers, extreme dynamics, use of timbre, and key clicks combined with normal sound production.

In 1950, the flutist René Le Roy recorded **Density 21.5** in the presence of the composer for the American record company EMS. Claude Dorgeuille (a former student of Le Roy) explains that at the end of the piece (measures 56-60) Varèse asked Le Roy to play into the strings of the piano while Varèse himself depressed the sustaining pedal. The result was a startling melange of sympathetic piano strings vibrating with and continuing past the final flute arpeggio. This is the first digital recording to incorporate Varèse's ending. The piano pedal here is depressed by Cécile Daroux.

• • •

SHIRISH KORDE • *Goldbach's Conjecture*

Shirish Korde (1945-) has composed works for solo instruments, voice, chamber ensembles and electronic media. His works have been performed at festivals and concerts throughout the United States, Europe, Australia and South America and are recorded on *Spectrum* and *Neuma*. He has received commissions from soloists and ensembles specializing in new music and has been the recipient of grants and awards from the Fuller Foundation, National Endowment for the Arts, Massachusetts Council for the Arts, Meet the Composer and Holy Cross College. Korde Teaches at Holy Cross College, where is chair of the Music Department and co-directs the Tri-College Group for Electronic Music, a collaborative program between Clark University, Worcester Polytechnic Institute and Holy Cross College. He also is Co-director of the international Composers Conference, held annually in Switzerland and is currently producing a series of compact discs for *Neuma* featuring contemporary European and American Composers.

Goldbach's Conjecture (1986) was composed with the use of a program for computer-aided composition called ST10, by Iannis Xenakis. ST10 is a stochastic score generator in which specific pitch sequences, durations, modes of attack, and types of glissandi are chosen with the aid of a computer. The computer output is a response to predefined sets of compositional rules and probability tables supplied by the composer. The preliminary compositional task was to define the large scale form and the surface elements of the composition. Once these were defined, the computer program provided a number of alternative scenarios (variations) which fulfilled the same rules. The final score was arrived through interaction with the computer. **Goldbach's Conjecture** is in two sections. In the first section, disparate fragments are presented by the soloist. In the second section, the soloist is joined by a computer generated tape which consists of the same fragments presented earlier by the flute but recombined and transformed through various synthesis techniques. The solo version of **Goldbach's Conjecture** has been recorded by Jean DeMart on *Spectrum*.

DRAKE MABRY • 5.4.88

Drake Mabry (1950-) began his professional career as principal oboe with orchestras in the U.S.A., Canada, and England after which he performed as saxophonist with several jazz big bands and ensembles. He holds the B.M. degree in oboe from the Juilliard and Manhattan Schools of Music, the M.M. degree in composition from Rice University, and the Ph.d degree in composition from the University of California, San Diego. He has taught at Rice University, the University of California, and Dartmouth College. Since 1976 he has devoted his time to both composition and teaching receiving numerous awards as well as performances of his music on four continents. A resident of France since 1988, he has received commissions from leading French performers and ensembles as well as the Commande d'Etat from the French government. He is professor of composition and improvisation at the University of Strasbourg at Sélestat (CFMI) and professor of chamber music at CEFEDM in Lyon. His music is published by Editions Transatlantiques, Editions Henry Lemoine, Editions Ambrosio, and Shawnee Press and is recorded by Neuma Compact Discs.

5.4.88 for amplified flute was commissioned by the Canadian mathematician Henry Crapo for Pierre-Yves Artaud who gave the premiere of the work in Hiroshima, Japan on May 21, 1988. The work is in one movement. The five sections of the work alternate between those of a meditative character with those of a more agitated scherzo-like character. The contemporary flute techniques (mostly of a delicate nature) heard in this piece are: souffle (in which the flutist incorporates equal amounts of breath with pitch), pizzicati, key clicks, tongue-rams, and a combined sound consisting of souffle and whistle-tone harmonics in equal balance. These five techniques provide the source material from which the piece emanates. A detailed analysis of this piece appears in *Contemporary Music Review* and in *La Traversière*. **5.4.88** is published by Editions Transatlantiques.

Alain Trévedy has written the following concerning Mr. Mabry's music: *Music of celestial spheres, Rhythms of secret currents of the earth, Evocation of the pulsions and pulsations of the unconscious, Drake Mabry opens a door towards the similarities of these three levels and to their living identity. The music of the 21st Century will take its source from within these regions.*

—Alain Trévedy (1991)

JOHN CAGE • *Ryoanji*

John Cage (1912-) is one of America's leading musical innovators. His works have done more to open the minds (and ears) of composers, performers, and listeners than any other single musical personality. Considered at various times a genius and/or a charlatan, a concert of his music rarely passes without provoking some kind of controversy.

Ryoanji (in this version for octobass flute, pre-recorded octobass flute, and percussion) was a result of Cage's visit to the Japanese Temple of Ryoan-ji and its famous Zen garden for meditation. One can speculate as to the interpretation of the independent percussion part or the unpredictable interventions of the pre-recorded octobass flute, but in the end it is simply a question of staying open to the aural experience and the atmosphere of the Ryoan-ji temple meditation garden which it evokes. The octobass flute (sounding one octave below the bass flute) heard here in its recording debut is a co-creation of Mr. Artaud and the flute maker Jean-Yves Roosen.

• • •

Pierre-Yves Artaud is a phenomenon in the world of music. Equally at home with all periods of flute repertoire he has chosen to concentrate mainly on contemporary music. His concerts take him around the world where each year he performs more than 50 premieres, many of the works having been written especially for him. Considered to be the inheritor of the great line of French flutists he has done more than any other flutist to promote and develop 20th century flute music. In addition to a busy performing career Mr. Artaud spends much time working with young flutists in master classes or as professor of flute and pedagogy at the Paris Conservatory. In 1982 he was appointed permanent professor for the Darmstadt summer courses and in 1981 was named by Pierre Boulez to head the instrumental research workshop at IRCAM. He has recorded numerous award winning discs (Grand Prix du Disque, Prix Charles Cros etc.) including works by Brian Ferneyhough (Neuma CD), Franco Donatoni (ADDA), Yoshihisa Taïra (Auvidis-Enesco), Claude Debussy (ADDA), and Henri Jolivet (ADDA). His publications include the most comprehensive guide to 20th Century flute techniques, *Flûtes au Présent - Flutes Today* (Editions Transatlantiques), *La Flûte* (Salabert), and a beginning flute method, *La Flûte Traversière* (Editions Henry Lemoine). He was co-author with Yoshikazu Iwamoto of a special issue of the *Contemporary Music Review* featuring the flute and shakuhachi in the 20th Century. In 1978 he was awarded the Medal of Arts, Sciences, and Letters for his research in contemporary music.



Jean-Charles François, percussionist, pianist, and composer, studied at the Paris Conservatory and with the Australian composer Keith Humble. After an initial period in which he performed as percussion soloist with numerous contemporary music ensembles including Musique Vivante and Domaine Musical, he joined the music faculty of the University of California, San Diego in 1972 becoming Chairman of the department in 1983. In 1975 he co-founded (with the trombonist John Silber) the experimental improvisation group KIVA which has toured extensively throughout the USA, Mexico, Europe, and Australia. In 1990 he was appointed by the French Ministry of Culture to be Director of CEFEDM (Center for the Education of Music Teachers) in Lyon, France. His writings on music have appeared in *Musique en Jeu*, *Traverse*, *Perspectives of New Music*, *La Revue Esthétique*, and *Percussive Notes Research*. In 1991 his book *Percussion et musique contemporaine* was published by Klincksieck, Paris. His compositions are published by Smith Publications.

• • •

Producer • Drake Mabry

Digital Recording and Editing • Christian Hugonnet,
Jean Marc Lyzwa, Jean Gauthier

Recorded and Edited • January 1991 at the Paris Conservatory
(Conservatoire National Supérieur de Musique et de Danse),
Paris, France

Cover • Sculpture by Bauduin "DU CHAMP de Pierres
(two chess pieces)" 1989

Cover Photo • Philippe Le Dénic

Design • Susan Calkins

Insert Photo • M. Martin/Dosdane

Executive Producer • Shirish Korde

Pierre-Yves Artaud performs on Sankyo flutes

• • •



Photo by M. Martin/Dosdane

CONTEMPORARY FLUTE MUSIC

Pierre-Yves Artaud • C flute, contrabass and octobass flutes
Jean-Charles François • percussion

NEUMA

- | | | |
|-----|---|-------|
| [1] | PAUL MEFANO • <i>Traits Suspendus</i>
for amplified contrabass flute | 4:20 |
| [2] | EDGARD VARÈSE • <i>Density 21.5</i>
for C flute | 3:39 |
| [3] | SHIRISH KORDE • <i>Goldbach's Conjecture</i>
for C flute and tape | 14:40 |
| [4] | DRAKE MABRY • <i>5.4.88</i>
for amplified C flute | 12:41 |
| [5] | JOHN CAGE • <i>Ryoanji</i>
for octobass flute, prerecorded
octobass flute, and percussion | 23:22 |
| | <i>Total</i> | 59:09 |

*This recording was made possible
through the support of*

Feeling
musique
Paris, France

NEUMA Records
71 Maple Street
Acton, MA 01720 U.S.A.