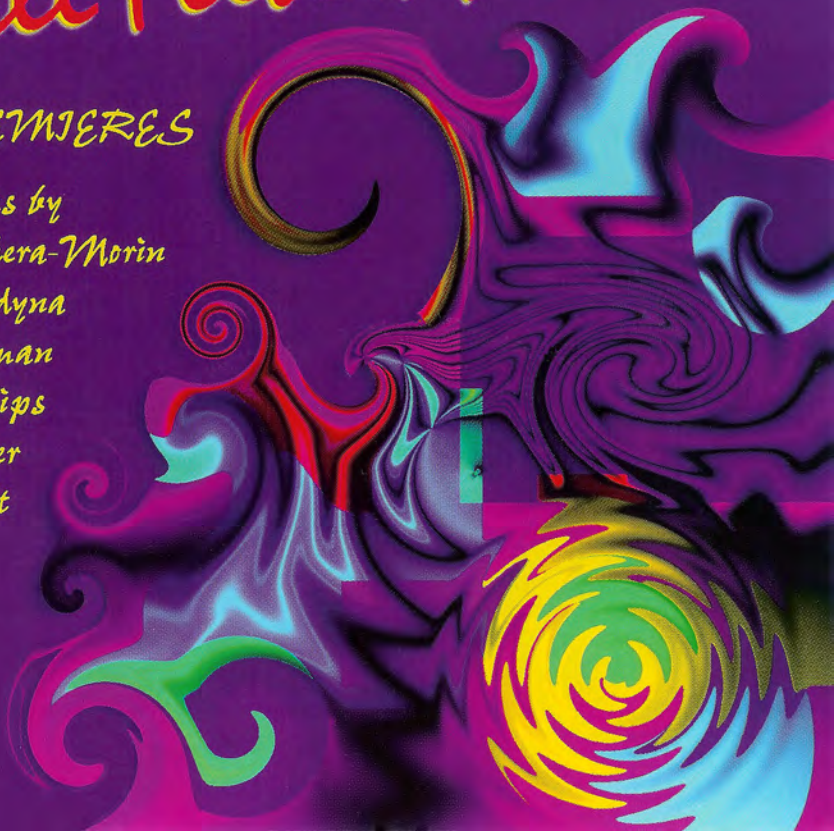


Jill Felber, Flutist

PREMIERES

Works by
Kuchera-Morin
Haladyna
Feldman
Phillips
Bokser
Kraft



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Jill Felber

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NEUMA Records

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

PREMIERES

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1 **RAIN DANCE** (1993) Mark Phillips 11:58
for flute and tape

2 **CADEAU** (1992) William Kraft 8:56

Gloria Cheng, pianist

3 **EN LA ESTERA DEL CHILAM BALAM** (1992) Jeremy Haladyna 8:29
(On the Mat of the Jaguar Priest)
for amplified flute

4 **IN A STATE** (1992) Zelman Bokser 7:55

Betty Oberacker, pianist

5 **SPEIRA** (1993) JoAnn Kuchera-Morin 8:25

6 **ONIRICA** (1988/1992) Bernardo Feldman 8:26
(From the Realm of Dreams)
for amplified flute and voice with processed sounds

PREMIERES is a collection of World Premiere recordings

Total playing time: 54:11

RAIN DANCE, Mark Phillips

Mark Phillips (b. 1952) won the 1988 Barlow International Competition with his orchestral composition *Turning*, which has been performed by the St. Louis Symphony Orchestra, the Cleveland Orchestra, and The NHK Symphony Orchestra of Japan, with Leonard Slatkin conducting. Other awards and distinctions include the 1990 Delius Chamber Music Award, ASCAP Standard Awards, an ASCAP Raymond Hubbell Award, grants from Meet the Composer, fellowships from the Ohio Arts Council, the Indiana Arts Commission, Ohio University and Indiana University, as well as several composition contest prizes. His music has been featured at the Blossom Festival, the Chautauqua Summer Music Festival, the Bowling Green New Music and Art Festival, the Memphis State New Music Festival, the Florida State University Festival of New Music, the International Double Reed Society Conference, the World Saxophone Congress, and the national conferences of both the Society of Composers, Inc. and the Society of Electro-Acoustic Musicians in the United States. His works have also been performed by the Kansas City Symphony, the San Antonio Symphony Orchestra, the Columbus Symphony Orchestra, the Pro Musica Chamber Orchestra, David Stock's Pittsburgh New Music Ensemble, the Prince George's Philharmonic Orchestra, the Bahía Blanca Symphony Orchestra, and the Icelandic Symphony, as well as by many university orchestras and chamber ensembles. Mr. Phillips joined the composition faculty at the Ohio University School of Music in the fall of 1984. From 1982-84 he was a Visiting Instructor of composition at the Indiana University School of Music. Born in Philadelphia, he holds a B.M. degree from West Virginia University and both an M.M. degree and a D.M. degree from Indiana University.

Rain Dance, written for Jill Felber, has four main contrasting sections or movements which are linked together and performed without pause. The first and third sections are related by both their accompaniment and the lyrical nature of the flute line. The second section is pointillistic and builds to a grand climax where the soloist must struggle to avoid drowning. A brief flute cadenza links the third movement to the rollicking, rondo-like finale, which features a very brief (and very "wet") tape music "cadenza."

Nearly all of the sounds on the tape music accompaniment for *Rain Dance* are derived from half a dozen flute sounds and a couple of different water sounds. Mostly I chose flute sounds such as key clicks, flutter tonguing, tremolos, blowing air without producing a tone, etc.-rather than ordinary flute tones. In addition, a few white noise and percussion sounds are used.

The title and the nature of the sounds on the tape are meant to be evocative merely in a general way. There is no strict programmatic intent nor does the work derive inspiration from any specific culture or ritual. The idea for combining water sounds with the flute sounds, which were the original basis for the composition, grew out of what I perceived to be a complementary sonic relationship between water drops and some of my transformed key clicks. However, as the piece began to develop and the title took hold, some very peculiar national weather patterns set in. I had the eerie experience of being "immersed" in the sounds of the composition as the Mississippi River valley endured the flood of the century, while much of the East, including my part of Ohio, suffered a severe summer-long drought.

-Mark Phillips



CADEAU, William Kraft

William Kraft (b. 1923), Corwin Professor of Music at the University of California, Santa Barbara, graduated with honors from Columbia University where he twice held the Anton Seidl Fellowship in composition. Since that time he has had a distinguished, multi-faceted career as composer, conductor, percussionist and teacher. From 1981-85, Mr. Kraft was the Los Angeles Philharmonic's Composer-in-Residence. Mr. Kraft had previously been a member of the Los Angeles Philharmonic for 26 years as percussionist, principal timpanist and assistant conductor.

William Kraft has received numerous awards including two Kennedy Center Friedheim

Awards, two Guggenheim Fellowships, two Ford Foundation commissions, the Huntington Hartford Foundation, the National Endowment for the Arts, the American Academy and Institute of Arts and Letters Music Award, the Norlin/MacDowell Fellowship, the Club 100 Distinguished Artist of Los Angeles Award, awards from ASCAP and NACUSA, the Eva Judd O'Meara Award, and first place in the Contemporary Record Society competition. His works have been performed by many major American orchestras as well as in Europe, Japan, Korea, China, Australia, Israel, and Russia. Compact discs completely devoted to Kraft's music will be found on *Harmonia Mundi*, *CRI*, *Cambria*, *Crystal* and *Nonesuch* labels. Other works will be found on *Margun*, *Crystal* and *London Decca*.

CADEAU, written for Jill Felber, has two movements played without pause. The opening gesture becomes a structural signpost throughout the first movement announcing a flute cadenza at the beginning, appearing a second time to introduce the piano cadenza which is actually a variation of the flute's cadenza. The third appearance, now by the flute, signifies the end of the piano cadenza and the beginning of a developmental and free section. The fourth time indicates a coda which contains varied segments from throughout the movement. The second movement is very rapid and calls for rather virtuosic playing and intricate ensemble work. The movement is subtitled "Phantasmagoria."

-William Kraft



EN LA ESTERA DEL CHILAM BILAM, Jeremy Haladyna (On the Mat of the Jaguar Priest)

Jeremy Haladyna (b. 1955) holds prizes and academic qualifications from three countries. He was awarded the diploma of the Schola Cantorum on Paris' Left Bank as well as a Master's from the University of Surrey (U.K.). His doctorate comes from the University of California, Santa Barbara, where his principal studies were with William Kraft. At UCSB he is on the teaching faculty of the College of Creative Studies and serves as Associate Director of

the Ensemble for Contemporary Music. Prizes from the Friends of Lili Boulanger and Britian's MCPS, Ltd., bear witness to his creativity. His music has recently been heard at such venues as the South Bank Centre (London), St. Paul's Cathedral (London), the 1994 National Flute Association Convention (Kansas City), and the National Museum of Art (Mexico City). His *Mayan Cycle* now stretches to eight pieces probing classical and colonial Mayan civilization. In addition to the work written for Jill Felber on this disc, it includes *El Llanto de Izamal*, *The Maya Curse Pedro de Alvarado*, *The Oracle of 13 Sky*, and the *Jaguar Poems*.

En la Estera del Chilam Bilam (On the Mat of the Jaguar Priest) - Among the Classic Maya the Chilam Balam or jaguar priest was the main religious figure in whom was vested many interesting sacerdotal functions. One of these was certainly that of oracular prophecy, and some of the most earthshaking of the visions received by jaguar priests have been preserved for us in the *Books of Chilam Balam*. Alone on his mat, in a trancelike state, the jaguar priest was akin to a time traveler who could exchange the temporal present for the historical past or future. His was the challenge of unlocking the secrets of the recurring cycles of Mayan time—with sufficient precision about future events as to impress, surely, but also with sufficient vagueness as to escape indictment on grounds of inaccuracy.

This piece attempts to recreate those moments of exceptional lucidity breaking though the mystical clouds, and gained only after persistent and ritualistic incantation. Certain speech sounds characteristic of the Mayance languages have been welded to the music, both for the exotic effect and also to bring the often gestural music closer to speech. I was aiming for a kind of rhetoric of prophecy in this music—sometimes direct, sometimes circuitous.

-Jeremy Haladyna

IN A STATE, Zelman Bokser

Zelman Bokser (b. 1951), recently chosen by the Fulbright Foundation in Washington, D.C., and the Foundation for Scholarly Exchange in Taipei as a Fulbright Fellow, is based at the Institute for the Arts of the Chinese Cultural University in Taipei where he is Associate Professor of Music teaching composition and theory and conducting the CCU Chamber Orchestra. Other assignments in Taiwan have included teaching at National Sun Yat-sen University in Kaohsiung. Formerly a member of the faculty at the University of California, Irvine, Bokser served as founder and Co-Music Director of OCTAGON, the system-wide new music ensemble for the University of California. A graduate of the Eastman School of Music, where he received the Doctor of Musical Arts degree, Bokser was a Mellon Post Doctoral Teaching Fellow at Eastman, and was an Assistant Professor at the University of Tennessee, Chattanooga prior to his appointment in California. Prizes and awards include Composer's Fellowship Grants from the National Endowment for the Arts, Meet the Composer, and from state arts councils of New York, Florida, Georgia, Tennessee and from CAPS in New York City. He was the first recipient of the Eastman Director's Award and was chosen to receive both the Louis Lane and the Kozikova Prizes at Eastman. His teachers include Joseph Schwanter, Ezra Laderman, Samuel Adler, and Warren Benson.

In A State was written for Jill Felber and Betty Oberacker during the early winter of 1992, a time of considerable personal change in my life, and hence the title. The work reflects some of the intensity and frequent changes in mood that were taking place in my own life at the time. *IN A STATE* is in a single movement and is comprised of five sections in a kind of arch form. A rather rhapsodic and lyrical opening, which is introductory in nature, is followed by a more virtuoso and intense main section. The material in these two sections does not initially overlap in any way, but after the central section of the work, which is slower and lyrical, the material from all three sections begins to intertwine so that by the end it is no longer clear which material is central.

-Zelman Bokser



SPEIRA, JoAnn Kuchera-Morin

JoAnn Kuchera-Morin (b. 1953) is Professor of Composition, Director of the Center for Research in Electronic Art Technology and Associate Dean of Computing for the College of Letters and Science at the University of California, Santa Barbara. She received her Ph.D. from the Eastman School of Music in 1984. Her recent commissions include *Diju* for double bass and computer-generated tape, *Speira* for solo flute, *Concerto for Clarinet and Clarinets*, and *Dreampaths*, a cantata written for soprano Elizabeth Mannion with computer-generated tape and five singers. Her works have been premiered in Los Angeles, New York City, Miami, Boston and Paris. Awards include Third Place in the 1995 Internationaux Grand Prix de Musique Electroacoustique, an ASCAP/Hanson Award for innovative chamber music and the 1989 UCSB Harold J. Plous Award for excellence in research.

Speira, commissioned by Jill Felber, is a two-movement work for solo flute. Literally meaning "spirals," the piece contains short melodic motives consisting of small interlocking intervals, evoking a spiral-like motion. The structure of the work is a variation form.

-JoAnn Kuchera-Morin



ONIRICA, Bernardo Feldman

Bernardo Feldman (b. 1955) is a Mexican composer who has been living in California since 1982. His catalog of works include music for chamber and symphonic ensembles as well as compositions for tape and live electronics. His music has been performed throughout the United States, Mexico, Europe and Israel by major ensembles such as the Orquesta Filarmonica de la Ciudad de Mexico, the Cal Arts 20th Century Players, the New London Contemporary Ensemble and the New York based North/South Consonance. He has

been the recipient of several awards from DAFCA, the Ahmanson Foundation, ASCAP and Meet the Composer, Inc. A former president of the Los Angeles Chapter of the Society for Electro-Acoustic Musicians in the United States, and a faculty member at the California Institute of the Arts until 1989, he is currently Director of the Music Department at College of the Canyons in Santa Clarita, California.

Onirica - Nightmares and dreams possess wondrous advantages over reality: by transcending the constraints of reason, the dreamer travels beyond unforeseen places in which she confuses now with a multitude of yesterdays. As she closes her eyes, escaping through fantastic worlds that are larger on the inside than they are on the outside, hazy images of familiar and foreign faces dazzle her senses by transforming themselves into the characters of a play that nobody ever wrote and for which she is both audience and protagonist all at once. She is hurt, loved or disdained. She can see and hear, although her eyes are shut and her ears slumber. Perhaps as she awakes, she will wonder about the many lives she just lived or she may decide to forget them as they secretly continue to shape her days to come.

Onirica, which translates from Spanish as "belonging to the realm of dreams," is a piece requiring the player to perform in synchronization with a pre-recorded tape part, while a sound processing device (Yamaha SPX-90) manipulates the instrument and the player's voice in real time.

-Bernardo Feldman



JILL FELBER, flutist, has been hailed for her "beautifully finished performances" (*The Detroit News*), for her "stunning and definitive reading...and...a supremely moving experience" (*The Santa Barbara News-Press*), and "should be praised for her handsome performance." (*Musical America*) "Played with flair" (*The Los Angeles Times*), "the dazzling flutist...the radiant flutist Jill Felber" (*The Independent*, Santa Barbara), is known to excite audiences everywhere.

Jill Felber has performed solo recitals, chamber music, and concertos on four continents and has held residencies in Hong Kong, Taiwan, Australia, Mexico, France, Switzerland and the United States. Ms. Felber has been featured in several festivals including the European International Festival, the Montanea Festival, the Ann Arbor Summer Festival, and the Miami Valley Academy of Music Summer Festival. A member of the Detroit Contemporary Chamber Ensemble for six seasons, she has also appeared as soloist with many ensembles throughout the United States. A tireless promoter of new music, Ms. Felber has inspired many composers to write solo and chamber works for her and is active in commissioning projects.

Active in the National Flute Association, Ms. Felber recently served as an elected member to its Board of Directors and served as the 1993 Program Chair for the Boston convention. Ms. Felber was also a member of the National Flute Association New Music Advisory Committee for five years and has been adjudicator for the NFA High School Soloist Competition. Ms. Felber has held teaching positions on the faculties of Ohio University, Capital University, and Wright State University and was Co-founder and Assistant Director of the Kerrytown Concert House in Ann Arbor. She is currently the flute professor and Director of the Wind Program at The University of California, Santa Barbara. She holds degrees from The University of Michigan and Bowling Green State University. Her principal teachers include Keith Bryan, Judith Bentley, and James Galway.

BETTY OBERACKER, pianist, has toured Asia, Australia, Europe, Israel, Mexico, New Zealand and the United States, and has recorded for *Century*, *Klavier*, *Orion* and *VMM Records*. Rome's *Corriere della Sera* acclaimed her "endowed with transcendental technique and a tone of inspired radiance," and the *American Record Guide* noted, "The scope of Oberacker's expressive powers is awesome." Director of the UCSB Keyboard Program at the University of California, Santa Barbara, Dr. Oberacker's formidable technique and penetrating musical insight have inspired many important composers to dedicate their works to her. She has recently recorded Emma Lou Diemer's *Piano Concerto*, which was written for her, on compact disc for *MMC Recordings, Ltd.*

GLORIA CHENG, pianist, has appeared as a featured soloist with the Los Angeles Philharmonic New Music Group and at the Ojai Festival, the Aspen Music Festival, the Getty Center for the Humanities, the Festival der Kunste Bad Gleichenberg, the Composer-to-Composer Festival and with the Southwest Chamber Music Society, Opus Novum, and Composer's Inc.. She performed at the John Anson Ford Amphitheatre at a "Chamber Music Under the Stars" concert with members of the Los Angeles Philharmonic. In 1987 Ms. Cheng was one of three finalists in an international competition for the Paris-based Ensemble Inter Contemporain led by Pierre Boulez. This led to her engagement as a featured soloist at the 1989 and 1992 Ojai Festivals. In 1992 she won the performer competition of the League of Composers/ICSM, culminating in a critically acclaimed solo recital at Weill Recital Hall of Carnegie Hall in February, 1993. Recent commissions include solo piano works from Terry Riley and Chinari Ung. Her first solo CD recording of music by Olivier Messiaen has been released by Koch International Classics. Gloria Cheng's major teachers include Isabelle Sant'Ambrogio, Aube Tzerko, and John Perry. She holds degrees from Stanford University, UCLA and USC. She taught on the the faculty at the University of California, Santa Cruz.

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