

ZAWA!

JILL FELBER, flute, piccolo, alto flute
CLAUDIA ANDERSON, flute, piccolo, alto flute

BETTY OBERACKER, piano
JEREMY HALADYNA, piano
JOHN PIIRAINEN, pre-recorded piano

1. Pan et les Oiseaux	Jules Mouquet/arr. ZAWA!	6:23
2. Ecstatic Dances	Ross Edwards	7:42
3. running the edge*	Jennifer Higdon	6:17
4. Dreams Awake*	Anne Deane	6:07
5. Liquid Dialogues*	Richard Lavenda	8:32
6. Aluxes!*	Jeremy Haladyna	3:34
7. Nocturne in Db Major, op. 27, no. 2	Frederic Chopin/ arr. Wm. Bennett	5:56
	Total playing time	44:00

*ZAWA! commission

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has been described as “electrifying” and “mesmerizing” in performances across the country. Musical soulmates Jill Felber and Claudia Anderson merged artistic forces in 1997, and offer recently commissioned and traditional duo works with high-spirited energy and impact. **ZAWA!** has appeared at New York’s Carnegie Hall, London’s Wigmore Hall and at many colleges and universities nationwide. Recognized as a unique and brilliant partnership, they are frequent guest artists at national and international flute festivals. This premiere duo recording includes four recent commissions, and demonstrates **ZAWA’s** commitment to expand the repertoire for two flutes and to reflect a wealth of contemporary styles. Collectively, these works display breathtaking drama, lyricism, versatility and humor.

PAN ET LES OISEAUX, *Jules Mouquet/arr. ZAWA!*
for two C flutes with alto flute, and piano
BETTY OBERACKER, piano

The three-movement sonata entitled *La Flute de Pan* was written with the characteristic lyricism and virtuosity of the Paris Conservatory style at the turn of the last century. The second movement, *Pan and the Birds*, contains exquisite melodies that **ZAWA!** has adapted to duo format, adding alto flute to the sound palette. This arrangement features an antiphonal treatment of the cascading runs which open the piece. In performance, **ZAWA!** enhances the notion of individual sound space with separated stage placement.

ECSTATIC DANCES, *Ross Edwards (1979-90)*
for two C flutes

Composed for Australian flutist Geoffrey Collins, these dances represent what Ross Edwards calls his "maninya style" ("dance-chant"). Edwards' musical language evolved out of a distillation of the natural sound environment of Australia's eastern seaboard. The first dance uses the medieval device known as "hocket" (division of a single line among the separate parts), resulting in "a graceful interplay of hypnotic insect patterns." There is a brief interlude evoking a faraway nocturnal mood, followed by the second dance which Edwards describes as "radiant". At the same time, a set of mesmerizing rhythmic patterns that underlie the entire dance creates intertwining shades of melancholy.

running the edge, *Jennifer Higdon (1996)*

for two C flutes and percussive piano

JOHN PIIRAINEN, pre-recorded piano

This explosive, hair-raising work was the first joint commission by **ZAWA!**. It reflects the extensive background of both Jill Felber and Claudia Anderson in performing and commissioning contemporary music that pushes the limits of our instrument. Written in Jennifer Higdon's driving and chromatic language of her flute quartet *Steeley Pause*, the prepared piano creates an exotic soundscape of multiple percussion effects that give the illusion of many more instruments. The two flutes move through changing roles from percussive instruments (eg. hard overblown accents to imitate the piano hammers) to the thin wiry quality of a harpsichord (in dialogue with the altered piano) and ultimately to disembodied synthesized instruments (in the eerie-to-bansheelike finale). The composer's score dedication puts it in a nutshell: "For Jill and Claudia, who are always running the edge."

DREAMS AWAKE, *Anne Deane (1999)*

for C flute and alto flute, and piano

BETTY OBERACKER, piano

This is a brief poignant work that blends colors from the two flutes into an enriched single melodic line. The title of the piece, taken from a quote of Henry David Thoreau, elicits its mood and suggests something of the compositional structure (through-composed with continually spinning-out phrases, as in a stream-of-consciousness dream state): "Our truest life is when we are in dreams awake." This recent commission by **ZAWA!** was given its world premiere at Carnegie Hall in February of 2000.

LIQUID DIALOGUES, *Richard Lavenda (1999)*
for two alto and C flutes

(**ZAWA!** gratefully acknowledges Miyazawa Flutes, Ltd., for the generous sponsorship of this commission.)

Alto flutes are featured in this **ZAWA!** commission. Elegant imitative lines build from the start in interrupted waves, which re-gather in increasingly punctuated and aggressive statements, then unwind into a cadenza. With an agitated interjection by one flute, followed by an attempt to catch up from the other, the cadenza's range and tension build upwards until the performers switch to C flutes. Vigorous rhythmic motives and more homophonic writing characterize the ensuing section, which still breaks into imitative moments and then gradually relaxes back to a distant memory of the beginning.

ALUXES!, *Jeremy Haladyna (1996)*
for two piccolos and piano

JEREMY HALADYNA, piano

From a series of Haladyna's works inspired by Mayan legends, this one personifies a pair of rainforest spirits, the impish aluxes. These sly apparitions are, according to the composer, "true mythological survivors" of pre-Columbian times, and they "strike uneasy bargains with today's Mayan farmers of the Yucatan peninsula." They cause mischief, good luck, disaster, or all-out pandemonium, depending on their capricious moods. Haladyna wisely chose piccolos to evoke the ironic and sassy tone he desired. The atonal setting with sporadic bar lines, along with flexibility and spontaneity of the performers, set off the tongue-in-cheek character of this **ZAWA!** commission. The piano provides a background of resonances and sharply accented chord clusters.

NOCTURNE IN D \flat MAJOR, OP. 27, NO. 2

Frederic Chopin/arr. William Bennett

for two C flutes and piano

BETTY OBERACKER, piano

The English flutist William Bennett has created a sensitive and richly-textured arrangement of this well-known Nocturne. The demands of shaping a Chopin melody with the perfectly rounded and fluid touch that a fine pianist achieves, translate into a more subtle kind of "extended technique" for flutists; searching for the perfect tone colors, stretching breaths to accommodate the spun-out lines and sustaining laser-like focus through intricate melismas that travel through all three registers. These challenges are on the same level as those presented by Jennifer Higdon, merely couched in familiarity.

COMPOSERS

JULES MOUQUET studied harmony and composition at the Paris Conservatory and won the Prix de Rome in 1896 with his cantata *Melusine*. In 1913 he became professor of harmony at the Paris Conservatory. His other works with flute include *Divertissement grec* for flute and harp and a sonata for flute and piano.

ROSS EDWARDS was born in Sydney. After extensive study in Australia and Europe, he held teaching positions at the University of Sydney and the Sydney Conservatorium of Music. He now works full-time as a composer. He was the Australia Council's Don Banks Fellow in 1989 and has twice been awarded an Australia Creative Artists Fellowship. Edwards is best known for his orchestral works. His *Symphony da Pacem Domine* received the 1993 APRA Award for Best Australian Classical Composition. Recent works have been written for the Academy of St. Martin-in-the-Fields Octet and the Balanescu Quartet.

JENNIFER HIGDON, born in Brooklyn, New York in 1962, is active as a freelance composer. Her honors include a Guggenheim Fellowship and two awards from the American Academy of Arts and Letters. Her orchestral work *Shine* was named Best New Piece of the Year in USA Today's Top Picks in Classical Music for 1996. She has had commissions from a wide variety of groups including the Philadelphia Orchestra, the Minnesota Orchestra, the Lark Quartet, pianist Gary Graffman and flutist Carol Wincenc. She teaches at the Curtis Institute of Music in Philadelphia.

ANNE DEANE is on the faculty and staff at the University of California at Santa Barbara, in the Department of Music, the Media Arts and Technology Program, and the University of California system-wide Digital Media Innovation Program. Her acoustic and computer music is distributed internationally by Innova Recordings and Theodore Front Music Literature. She serves on the Board of Directors and faculty of the Walden School for young musicians and is a former Associate Editor of the Computer Music Journal.

RICHARD LAVENDA's music includes an opera, numerous pieces for orchestra and a wide diversity of chamber music. He has been widely performed by such ensembles as the Houston Symphony Orchestra, the Slovak Radio Orchestra, Da Camera, the Fischer Duo, and Earplay. He is Professor of Composition and Theory at the Shepherd School of Music, Rice University.

JEREMY HALADYNA, Associate Director for the University of California at Santa Barbara's Ensemble for Contemporary Music, holds prizes and academic qualifications from three countries. A recipient of the Lili Boulanger Prize and a diploma from the Schola Cantorium on Paris' Left Bank, Professor Haladyna also holds the Masters Degree with Distinction from the University of Surrey (U.K.). *Aluxes!* was a winner of the National Flute Association's Newly Published Music Competition in 1998. His music has been performed recently at London's South Bank Centre and St. Paul's Cathedral, and at the National Museum of Art in Mexico City. As a pianist performing the music of William Kraft, he is recorded on CRI and Albany Records.

ASSISTING ARTISTS

JEREMY HALADYNA (See COMPOSERS)

BETTY OBERACKER is renowned as a soloist and chamber musician of international stature and has toured throughout Europe, Israel, Asia, Australia, Mexico and the U.S. Acclaimed for her interpretations of both traditional and contemporary piano repertoire, her formidable technique and penetrating musical insight have inspired many important composers to dedicate works to her. She has recorded for Century, Klavier, MMC, Orion and VMM Records, and her discography includes two concerti composed for her: John Biggs' *Variations on a Theme of Shostakovich*, and Emma Lou Diemer's *Piano Concerto*. A distinguished Artist-Teacher, Dr. Oberacker is Director of the Keyboard Program at the University of California, Santa Barbara.

JOHN PIIRAINEN appears in recital frequently as both collaborative pianist and soloist. His performances have taken him across the United States, where he has appeared on numerous major festivals for new music. Mr. Piirainen has taught piano, music history and theory at Bluffton College and Bowling Green State University (OH) and has also recorded on CD the songs of George Auric.



JILL FELBER has been hailed for her "beautifully finished performances" by the Detroit News and has been praised by Musical America for her "handsome performance." 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, Italy, Great Britain and the United States. An enthusiastic promoter of new music, Ms. Felber has inspired many composers to write solo and chamber works for her and is currently engaged in numerous commissioning projects. She has premiered over three hundred works for the flute and has released world

premiere recordings for Centaur Records, CRI and Neuma Records. Holding degrees from the University of Michigan and Bowling Green State University, Ms. Felber has taught on the faculties of Ohio University, Capital University and Wright State University. She is currently Professor of Flute at the University of California, Santa Barbara, and Principal Flute with the Santa Barbara Grand Opera.

CLAUDIA ANDERSON's brilliance and originality as a solo performer ("vast range of sonorities" *Giornale di Sicilia*, "flute playing of the highest echelon" Concert Artists Guild) have graced audiences in the United States, Europe and South America since the early 1970's. After graduating with honors from the University of Michigan and participating in the world premiere of Leonard Bernstein's *Mass*, Ms. Anderson went to Italy on a Fulbright scholarship and remained for several years to play Principal Flute with the Orchestra dell'Opera del Teatro Massimo in Palermo. Since her return to the U.S. she has toured many states as a recitalist, as well as a guest artist and clinician for state and regional flute festivals. Her advanced degrees are from the University of Massachusetts-Amherst and the University of Iowa; she has taught at the Universities of Iowa and Northern Iowa, Ithaca College, Grinnell College and the University of California at Santa Barbara. Ms. Anderson has recorded for the Golden Crest, CBS (Sony Entertainment Inc.), Centaur, CRI, and Neuma labels.



Produced and engineered by Kevin Kelly

Recorded September 1997, April 1998, December 1999 and June 2000
in Kerr Hall at University of California at Santa Barbara

The pre-recorded piano for running the edgeE was realized
in Bryan Recital Hall at
Bowling Green State University

Notes by Claudia Anderson
Cover photo by Michael Kreiser
Cover design by Susan Calkins

This recording was made possible with a grant from
The University of California Pacific Rim Research Program
and UCSB Interdisciplinary Humanities Center

Ms. Felber and Ms. Anderson are exclusively Miyazawa Artists
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