

ARSIS

GRAND THEFT
and
other
felonies



1	Grand Theft Flauto [2008] by Peter Hamlin performed by Su Lian Tan and Peter Hamlin	8.03
2	Horizons [2008] by Mary Montgomery Koppel	11.13
3	Down At The Crossroads [2008] by Matthew La Rocca	8.33
4	Brief Lyric (No. 1 from Three Compositions for Flute & Piano, Opus 247) [1990-96] by John McDonald	2.24
5	Flute at the Bottom (No. 1 from Four Compositions for Flute and Piano, Opus 440) [2008] by John McDonald	3.07
6	Nine-Color Night, Opus 440, No. 3 [2008] by John McDonald performed by Su Lian Tan and John McDonald	4.46
7	Autumn Lute-Song [1995] by Su Lian Tan performed by Carol Wincenc, & The Juventas Ensemble Evan Bennett conductor	15.13
	Total CD time:	53.22

Grand Theft Flauto

is scored for solo flute and video game controller. There's nothing prerecorded in the piece -- the live flute performance is processed by a computer in real time to create the electronic score. The different electronic processes are triggered and performed by the video game controller. I created the software using a computer program called Max, a tool that is widely used in electronic music today.

The piece was written for my friend and Middlebury faculty colleague Su Tan, and takes advantage of her virtuosity and range as a flutist. I like to describe the form as "big bang" – an outburst for the flute at the beginning contains the basic material used throughout the piece. This material then unfolds and transforms within the flute part itself and in the various computer processes applied to it.

—Peter Hamlin



Peter Hamlin has written a wide variety of works for orchestra, wind ensemble, choir, chamber ensembles, and solo voice, as well as theatrical pieces, music for young audiences and electronic works. He studied with George Todd (B.A. Middlebury College), Peter Michaelides (M.M. University of Northern Iowa), and Joseph Schwantner and Samuel Adler (Ph.D. Eastman). His career includes many years in radio and television and teaching positions, first at St. Olaf College and currently at Middlebury College where he is now Christian A. Johnson Professor of Music.

Horizons

is comprised of six sections: nocturne, dawn, siesta, afternoon, sundowner, and nocturne. Though they share musical material, each section depicts its own individual scene. The opening nocturne paints a still, ethereal backdrop over which we hear haunting fragments of a melody in the flute and light hints of color in the upper registers of the piano. As the colors of the nocturne morph and dissipate, the dawn theme emerges. Here, brighter and lighter motifs interact, contrast, and merge. The motivic dance of dawn subsides into the siesta, led by a lyrical flute melody over swaying chords in the piano. The largest section of Horizons is the afternoon. A long introduction to the section sets an ominous tone, gradually building in tension until it releases into a stormy scene. An ostinato in 7/8 drives this music, meandering through the voices, touching upon evolving tonal centers and rhythmically clashing with the other layers. The afternoon pushes further and further towards a clear climax, a moment of jarring intensity. After this, a flute solo winds down from the day with the sundowner. Echoes from previous scenes direct this melody. As the flute solo comes to a close, the piano's gently rocking chords guide the music back to the nocturne. This provides a return to the texture and stasis of the opening, but colored more vividly by memories of the day.

—Mary Montgomery Koppel



Mary Montgomery Koppel, composer, teacher, music director, and soprano, holds the D.M.A., (Boston University) B.A. (Middlebury College), and the Diploma in Composition, (l'Ecole Normale de Musique de Paris). Before coming to Boston, she taught at Bennington College, where she founded and conducted the Bennington College Chamber Singers. She is a founding member and composer-in-residence of the Lorelei Ensemble, a Boston-based women's vocal group specializing in new and early music. Her music direction includes work at MASSMoCA and HERE in New York. She currently teaches music theory and composition at the Walnut Hill School for the Arts as well as at Boston University.

Down At The Crossroads

is inspired by Robert Johnson's "Crossroad Blues." As the legend goes, Johnson met the devil at a crossroads deep in Mississippi. In exchange for Johnson's soul, the Devil tuned his guitar and bestowed on him complete mastery over the instrument. Johnson's unique style of singing and playing guitar is woven into the flute and piano parts, and the music is centered around the emotion and pain that is inherent in the blues.

—Matthew LaRocca



Matt LaRocca (b. 1980, NJ) is a composer, performer and educator based in New England. He holds a B.A. from Middlebury College in chemistry and music, and M.Mus. from Carnegie Mellon University in music composition. After spending time as a chemist, he devoted himself to composing and performing classical music. As a composer, much of his inspiration is drawn from the natural world, the environment, and historic events. In addition to composing, Matt is an active performer of contemporary and traditional music on both the guitar and viola.

Brief Lyric, Op. 247, No. 1

Composed in a single sitting, this cantabile attempts to employ the high flute range to lyrical advantage.

Flute On The Bottom, Op. 440, No. 1

You may know about yoghurt with fruit on the bottom. Here, the flute is almost always in the bass (often literally at the bottom of the registral span), yielding a good deal of high piano writing. The piece was written as a gift for Su Lian Tan, for a concert we presented at both Bennington and Middlebury Colleges in November of 2008 (and which included some of the repertory on this album).

Nine-Color Night, Op. 440, No. 3

Inspired by a nine-color lithograph on music paper by Louise Bourgeois (1911-2010) that I saw in Boston's Institute for Contemporary Art, this lyric makes a musical landscape to match this late artist's night scene.

—John McDonald

John McDonald is a composer who tries to play the piano and a pianist who tries to compose. He is Professor of Music and Music Department Chair at Tufts University, where he teaches composition, theory, and performance. His output concentrates on vocal, chamber, and solo instrumental works, and includes interdisciplinary experiments.



Autumn Lute-Song

was commissioned by the Vermont Symphony for their tour in the fall of 1995. The string orchestra transforms into a giant lute; sometimes jangling or pointed, other times soothingly strummed. The flute is the voice in this extended ballade, singing and expressing poetry while coursing through landscape. Sometimes evoking Asian instruments such as the pipa and the er-hu, the textures, melodies and harmonies combine in a new context while embodying European and Asian modalities. Gamelan heterophony describes the rustling of leaves and reminds us of ritualistic music, bringing all facets together to conclude in a timeless tranquility.

—Su Lian Tan

Recorded May 26, 2011 and February 28, 2012
in Frazer Performance Studio, WGBH, Boston, MA
Recording and Mastering Engineer: Antonio Oliart Ros

Su Lian Tan

is a much sought after flutist and composer. Her music has been described as “the stunner of the evening,” (*Washington Post*) and “...refined, cultured compositions... Rewarding for everyone...” (*Fanfare Magazine*). Making her first recordings at the age of 14, she has recently been featured in *Flute Talk* and *American Record Guide*. Ms. Tan has been commissioned by groups such as the Grammy-winning Takacs String Quartet, Da Capo Chamber Players, and the Vermont Symphony. Recordings of her music include a recent release, *Music by Su Lian Tan*, on the ARSIS label, which contains *Jamaica’s Song*, written in collaboration with author Jamaica Kincaid. Her intermedia chamber opera *Lotus Lives* was performed to great acclaim in the last two seasons. Upcoming commissions include a piano quintet for Sophie Shao and concerti for Donald Berman, pianist, and David Bowlin, violinist. A current recording project features the Jupiter String Quartet and Bruce Brubaker. Her music is published by ECS Publishing and Theodore Presser.

Also a dedicated teacher, Ms. Tan is Professor of Music at Middlebury College, where she continues to be a mentor to talented young musicians. She has received numerous accolades and citations for teaching as well as for her music, including awards from ASCAP and the Naumburg Foundation. She holds degrees from the Trinity College, London, Bennington College, The Juilliard School and Princeton University.

Carol Wincenc

is one of today's international stars of the flute and recently received the Lifetime Achievement Award from the National Flute Association. Carol Wincenc has appeared as soloist with major orchestras around the world and has premiered works written for her by many of today's most prominent composers. The grand prize winner of the Walter W. Naumburg Solo Flute competition, Ms. Wincenc has appeared with the Chicago, San Francisco, Pittsburgh, Detroit, St. Louis, Atlanta, Indianapolis, Houston and Seattle symphonies among many others, and the Mostly Mozart, Santa Fe, Spoleto, Caramoor, Music@Menlo, Yale/Norfolk and Marlboro music festivals. She has performed in all the major New York concert halls including Lincoln Center's "Great Performers" Series for four consecutive seasons.

Equally in demand abroad, she has given acclaimed performances with the London Symphony, the English and Stuttgart Chamber Orchestras and at numerous



international music festivals. In great demand as a chamber musician, Ms. Wincenc has collaborated with the Guarneri, Emerson, Tokyo and Cleveland String Quartets and performed with such distinguished colleagues as Emanuel Ax, Yo-Yo Ma, Jesseye Norman, Joshua Bell, Bella Davidovich, Lukas Foss and Aaron Copland. As a champion of contemporary works, she has premiered and recorded Christopher Rouse's *Flute Concerto* with the Detroit Symphony and Henryk Gorecki's *Concerto Cantata* with the Warsaw Philharmonic.

A Grammy Award winner, Ms. Wincenc has recorded on the Decca, Telarc, Naxos, Nonesuch, Deutsche Grammophon, Hannsler, CRI, New World, D'Note, and Musical Heritage/Music Masters record labels. She is presently the Professor of Flute at both Stony Brook University and her alma mater, The Juilliard School, where she will be celebrating her 25th Artist Faculty Anniversary in September 2013.

Juventas New Music Ensemble

voices the musical culture of the present by featuring repertory of young, living composers. From lyrical melodies to recorded sounds from outer space, its performances showcase the most engaging music of today's generation. Since its founding in 2005, Juventas has showcased works by over 150 composers in more than 75 exhilarating performances and has held residencies at The Boston Conservatory, Middlebury College and Harvard University, and has recorded on numerous labels. Under the leadership of Music Director Lidiya Yankovskaya, the ensemble has gained recognition not only for its high level of performance, but also its open-minded approach towards a variety of musical styles and its focus on collaboration across fields. In addition to chamber music concerts, Juventas' performances have included work with visual and performance artists, dancers and sculptors, poets, scientists and political activists. Juventas also produces an annual Opera Project, featuring a new, fully staged production each season.

Evan Bennett

spans a career in conducting, composing, performing, and teaching. The winner of national awards in composition, the Yehudi Menuhin Prize, and as a solo oboist, he also has played with the Utah Symphony Orchestra. As a conductor, he has directed the Meridian Arts Ensemble, Da Capo Chamber Players, Princeton University Orchestra, Middlebury Chamber Soloists, Middlebury College Orchestra, Lowell Opera and other ensembles collaborating with soloists from the Metropolitan Opera and Bayreuth Festival. He has conducted the premieres of numerous new works, the most recent being Su Lian Tan's opera *Lotus Lives*. His compositions have been premiered by the Brodsky String Quartet, Gemini, Cardinal Brass Quintet, Royal Academy Symphony Orchestra, and a broadcast over BBC Radio. In addition to his musical activities, he has been a guest lecturer and panelist on music education in contemporary society, a lecturer for the Korean government as part of its national KIGA program, and been featured in *The Strad* magazine. A former faculty member of New England Conservatory and Middlebury College, he currently divides his time between New England Conservatory and the Walnut Hill School for the Arts where he serves as the Executive Director of the NEC at Walnut Hill program and Director of Music at the Walnut Hill. He is also the Music Director of the Northeastern University Symphony Orchestra.

