Wind Compositions of Henri Dutilleux

Diana Gannett
David Gilliland
Joseph Gramley
David Jackson
Nancy Ambrose King
Jeffrey Lyman
Daniel Pesca
Amy Porter



Sonatine pour Flûte et Piano

Sonatine Pour Flûte et Piano
 Amy Porter, flute
 David Gilliland, piano
 Sound Engineers: Peter Raymond, Scott Currington
 Producer: Sarah Frisof

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Henri Dutilleux

Sonate pour Hautbois et Piano

- 2. Aria
- Scherzo
- 4. Final

Nancy Ambrose King, oboe David Gilliland, piano Sound Engineers: Peter Raymond, Scott Currington Producers: Bill King, Siokie Pesnichak

Sarabande et Cortege pour Basson et Piano

- 5. Assez Lent
- 6. Mouvement de Marche

Jeffrey Lyman, bassoon David Gilliland, piano

Sound Engineers: Peter Raymond, Scott Currington

Producers: Matthew Morris. Susan Nelson.

Choral, Cadence et Fugato pour Trombone et Piano

- 7. Choral
- 8. Cadence
- 9. Fugato

David Jackson, trombone

David Gilliland, piano

Sound Engineer: Peter Raymond

Producers: Nathan Platte, Stefan Stolarchu

Les Citations: Diptyque pour Hautbois, Clavecin, Contrebasse et Percussion

- 10. For Aldeburgh 85
- 11. From Janequin to Jehan Alain

Nancy Ambrose King, oboe

Daniel Pesca, harpsichord

Diana Gannett, double bass

Joseph Gramley, percussion Sound Engineer: Peter Raymond

Producer: David Schall





The Wind Compositions of Henri Dutilleux

Born in 1916, **Henri Dutilleux** has distinguished himself as one of the most distinctive voices in modern music, composing a small but impressive collection of instrumental works. In the historical and musical lineage of Claude Debussy and Maurice Ravel, Dutilleux represents the most recent succession of France's modernist tradition, yet has maintained an independent streak that has built him a legacy that is as misunderstood as it is impressive.

As a student at the Paris Conservatoire, Dutilleux studied with Jean Gallon (harmony), Noël Gallon (fugue), and Henri Büsser (composition), and explored the musical languages of Debussy, Igor Stravinsky, and Béla Bartók. The tenuous relationship between Dutilleux and music of the past is apparent in even his earliest works. In his own words, one must "violate tradition" to create innovative art, and despite his respect for music of the past, he sought to blaze a new path for contemporary French music. In 1936, Dutilleux for the first time entered the Prix de Rome, and two years later, won the coveted award with his cantata *L'Anneau du Roi*, though his stay in Italy was cut short by the threat of war in June 1939. Upon his return, he became a medical orderly for the French forces, and ultimately returned to Paris to continue his association with the Paris Opera and the Conservatoire.

Four of the works in this collection of Dutilleux's music are representative of his earliest compositions. Dutilleux destroyed most of the works that he had written before 1948, and publicly rejected many of the others - including several of the works on this album. Dutilleux counts his Piano Sonata from 1948 as his 'true' Op. 1. While he admits taking time to discover his compositional voice, Dutilleux's student works share some of the same characteristics that make his mature works remarkable, including the use of complex rhythms, formal symmetry, and rich timbral variety. His *Sonatine* for flute, *Sonate* for oboe, *Sarabande et Cortège* for bassoon, and *Chorale, Cadence et Fugato* for trombone were all written as test pieces for the Conservatoire, and were commissioned by then-Director Claude Delvincourt. Although these works were composed over the span of nearly a decade, the composer described them collectively as "small pieces, rather utilitarian in intention." Nevertheless, they offer insight into a young Dutilleux's compositional mindset, and contain some highly expressive and virtuosic writing for the respective wind instruments that he features.

Dutilleux's *Sonatine* for flute and piano, written in 1943, was dedicated to the Conservatoire's flute instructor Gaston Crunelle. Designed to explore the technical limits of the instrument, the *Sonatine* is remarkable for its clarity and sensual texture. Although the harmonic structure of the work is fairly simple (starting in a mysterious modal d minor), it is simultaneously sophisticated and appealing. While Dutilleux called the work 'derivative' and 'static' due to its clear recollection of Debussy, it remains the most frequently performed of his early works, featuring charming melodies and notoriously difficult passages for both flute and piano.

Arranged in three distinct sections to be performed without pause, the *Sonatine* begins with a slow dance in 7/8, giving way to a undulating, lyric middle section, which in turn leads directly into the exuberant *animé*. The final section contains an extended cadenza that exploits the low and high registers of the flute, and challenges the performer with extended passages of multiple-tonguing and virtuosic leaps.

Dutilleux dismissed his *Sonate* for oboe and piano as "no more than a competition piece," and was said to have thought that only the first two movements had any real value. Still, this work contains some of the same characteristics that are present in the composer's mature output, and might be heard as the logical result of an artist in search of his own voice. Written in less than a month during 1947, the *Sonate* begins slowly and mysteriously, much like the flute *Sonatine*. The second of the three continuous movements is a scherzo that showcases Dutilleux's first overt use of jazz rhythms, indicating an interest in contemporary popular music that has continued throughout his career. The final section, *Assez allant*, challenges the technical capabilities of the oboist, but was cut by the composer in a 1993 performance because of its perceived lack of rhythmic interest. Nonetheless, all three movements are included in this recording.

The *Sarabande et Cortège* for bassoon and piano consists of two movements, and was composed in 1942. A funereal mood pervades the entire work, even as the finale becomes increasingly virtuosic. However, despite the melancholy disposition of the opening, Dutilleux utilizes an inventive turning figure that cycles throughout both bassoon and piano, lending the movement coherence and intrigue. The second movement is more heavily articulated than the first, and recalls the march-inspired aesthetic of Dutilleux's compatriot Paul Dukas. It also includes a dramatic cadenza that tests the low and high register of the instrument, making this work a well-received addition to the bassoon repertoire.

Written in 1950, the *Chorale, Cadence et Fugato* pushed the technical limits of the trombone, prompting some to initially consider the piece virtually unplayable. Since that time, the work has become a standard of the trombone repertoire, with three distinct movements dedicated to three, discrete musical textures, including an expressive Chorale and imitative Fugato that stand out as particularly effective examples of brass writing. Considering Dutilleux was not at all interested in the serialist exploits that many other European and American composers were attempting at the time, the *Chorale, Cadence et Fugato* is both unique in its composition and iconoclastic in its outlook, foreshadowing Dutilleux's career in the second half of the twentieth century.

Dutilleux's *Les Citations* for oboe, harpsichord, double bass, and percussion, is both starkly different from and aesthetically indebted to the composer's student works described above. Originally commissioned in homage to singer Peter Pears on his 75th birthday, *Les Citations* quotes or 'cites' several other twentieth-century works, successfully integrating the previously composed music into a new context. The first section, "For Aldeburgh '85," was premiered at the 1985 Aldeburgh Festival – an annual event founded by composer Benjamin Britten and Pears, who was the first singer to portray the titular character in Britten's opera *Peter Grimes*. As composer-in-residence, Dutilleux honored Pears by quoting the nocturnal imagery of *Peter Grimes*, specifically the recitative-like passage from "Now the Great Bear and Pleiades" in Act I of the opera. *Les Citations* opens by obsessively circling around the tone e' – reportedly Pears' best note – and explores the multiphonic capabilities of the oboe. "For Aldeburgh '85" was originally scored for oboe, harpsichord, and percussion, but the composer later withdrew the work to revise it, add a double-bass part, and present it in conjunction with "From Janequin to Jehan Alain."

This second movement was written in June of 1990, and integrates the music of both Clément Janequin, a French Renaissance composer, and Jehan Alain, a French organist and composer from the twentieth century. At least part of the impetus for writing this movement was the fiftieth anniversary of Alain's death during World War II (20 June, 1940). Dutilleux's work employs both a 'Theme and Variation' by Alain and a phrase from one of Alain's organ works that was in turn based on a melody by Janequin. The music itself is remarkable for its bitonal organization, which pits the oboe ('g') against the double bass ('c#'). Both movements of *Les Citations* were performed together for the first time on 9 September 1991, at the Besancon International Festival. Although

this piece was written some four decades after Dutilleux's student years, it shares the same sense of freedom, exploration, and virtuosity present in these earlier works, and highlights the viability and lyricism that marks much of Dutilleux's music.

- Michael Mauskapf

Diana Gannett is currently Professor of Double Bass and Chair of the String Area at the University of Michigan, Ann Arbor. Previous appointments include the faculties of Yale University School of Music and the Hartt School of Music in Connecticut, the Oberlin College Conservatory in Ohio and the University of Iowa where, as President for the International Society of Bassists, she hosted the 1999 ISB convention. As a chamber musician, she has performed with the artists of the Guarneri, Emerson, Laurentian, Stradivari, Maia, Corigliano, and Stanford Quartets and the Borodin Trio. Her solo appearances have included many contemporary premieres and solo improvisations as well as traditional repertoire. In recent years she performed and taught in Scotland, Taiwan, Poland, and Brazil as well as Israel. Her students have distinguished themselves in many competitions, orchestral, and academic positions.

David Gilliland is currently a staff pianist for both the University of Michigan and Albion College. He has established himself as a highly regarded interpreter of woodwind and brass repertoire, collaborating with artists such as Joseph Alessi, Marianne Gedigian, Carol Jantsch and Jeff Zook. For six years he served as the Coordinator of Collaborative Piano for the Interlochen Arts Camp, and currently performs with the Anatomy of Sound Flute Workshop in the summer. Previous affiliations include the Sphinx Competition, Music Academy of the West, the Mannes Art Song Institute, Bravo! String Camp, the Banff Centre for the Arts, and the Michigan Opera Theater Outreach Program. He holds degrees from DePauw University, the Eastman School of Music, and the University of Minnesota, and his principle teachers include Jean Barr, Margo Garrett and Karl Paulnack.

Grammy winning multi-percussionist **Joseph Gramley** is an Assistant Professor of Music at the University of Michigan and director of the university's famed Percussion Ensemble. Gramley's dynamic and exciting performances as a soloist and chamber musician have garnered critical acclaim and enthusiasm from emerging composers, percussion afficionados and first-time concert-goers alike. His first solo recording, American Deconstruction, an expert rendition of five

milestone works in multi-percussion's huge new modern repertoire, appeared in 2000 and was reissued in 2006. His second CD, Global Percussion, was released in 2005. An invitation from Yo-Yo Ma in 2000 led Gramley to join Mr. Ma's Silk Road Ensemble. In addition to participating in the group's extended residencies in American cities, Gramley has toured with Mr. Ma and the Ensemble throughout North America, Europe, and Asia, performing in the world's finest concert halls. Joseph Gramley has performed with: the Metropolitan Opera (on stage with Placido Domingo), Pierre-Laurent Aimard (US tour), Orpheus Chamber Orchestra, Orchestra of St. Luke's, Chicago Symphony Orchestra (soloist), St. Paul Chamber Orchestra (guest principal timpanist and percussionist), Seattle Symphony, Orchestre de Lyon, Dawn Upshaw (US tour), David Robertson (Carnegie Hall), Spoleto Festival (soloist), Martha Graham Dance Company, Merce Cunningham Dance Company, New York City Ballet, Glen Velez (US tour), Keiko Abe (PASIC), Aretha Franklin, Elton John (at Radio City Music Hall and on worldwide TV and DVD), and numerous others.

David Jackson, a recognized and ardent supporter of new music, has commissioned and premiered numerous compositions for the trombone. Mr. Jackson has been a guest performer with numerous orchestras, including Chicago, Dallas, Detroit, Fort Worth and Grand Rapids. He is a member of the Detroit Chamber Winds and Chicago's Fulcrum Point. Mr. Jackson is Associate Professor of Trombone at the University of Michigan. In the summers, he teaches and performs at Idyllwild Arts, Hot Springs Music Festival, and MPulse Trombone Institute. He has held faculty positions at Baylor University, Eastern Michigan University, and the University of Toledo. David Jackson is Conn/Selmer Artist and Clinician

Nancy Ambrose King is the first-prize winner of the 3rd New York International Competition for Solo Oboists. She was a finalist in the Fernand Gillet Oboe Competition in Graz, Australia, has appeared as a recitalist throughout the world and was a member of the jury for the esteemed 2009 Barbirolli Oboe Competition. She has appeared as a soloist throughout the United States and abroad, including performances with the St. Petersburg, Russia, Philharmonic, Janacek Philharmonic, Tokyo Chamber Orchestra, Puerto Rico Symphony, and the New York String Orchestra. Currently Professor of Oboe at the University of Michigan, she was previously Associate Professor and University Scholar at the University of Illinois, Urbana-Champaign and served as the first female president of the International Double Reed Society. A graduate of the

University of Michigan with a Bachelor of Music degree, Ms. King was the recipient of the school's prestigious Stanley Medal and has been honored with the 2010 Hall of Fame Award by the University of Michigan School of Music, Theater and Dance. She received her Doctor of Musical Arts, Master of Music, and Performer's Certificate from the Eastman School of Music Jeffrey Lyman has established himself as one of the premier performers, teachers, and historians of the bassoon in the US. He has been Associate Professor of Bassoon at the University of Michigan since 2006, and has held positions at Arizona State University and Bowling Green State University. He has performed with the Detroit Symphony, the Philadelphia Orchestra, the Metropolitan Opera, the Savannah Symphony, the ProMusica Chamber Orchestra, the Grand Rapids Symphony, the Michigan Opera Theatre, and more. Lyman is also known as an author and an advocate of new music, and has many publications and commissions to his credit, including works by Yuri Kasparov, John Steinmetz, David Gompper, Bill Douglas and Kathryn Hoover. His article subjects range from textual issues in the music of Stravinsky and Canteloube through the biography of bassoonist-turned-winemaker Gérard Faisandier. His latest publication is a chapter in the IDRS Festschrift in honor of William Waterhouse and Philip Bate titled "La Guerre des Bassons: How constructive Criticism Helped to Change Bassoon History."

Daniel Pesca completed his Masters degree in both composition and piano performance at the University of Michigan in 2007. He received his Bachelor of Music with highest distinction in both areas at the Eastman School of Music. He has received much recognition for his compositions, including Eastman's Louis Lane Prize, a commission from cellist David Ying, a commission from The Commission Project of Rochester, NY, and the Elizabeth C. Rogers commission. He has had works premiered by the University of Michigan Symphony Orchestra, Musica Nova, the Rochester Philharmonic Orchestra, and the Huntsville Symphony Orchestra. An active pianist as both soloist and collaborator, Daniel has performed in many venues across the country, including the Kennedy Center, the Chicago Cultural Center and the Aspen Music Festival, where he was an orchestral piano fellow for three summers. Ensembles Daniel has played in include Michigan Chamber Players, Ossia, Musica Nova, Dal Niente, and the Contemporary Music Ensemble of Northwestern University. A native of Huntsville, Alabama, Daniel currently resides in Evanston, IL.

Three-time international prize winning flutist **Amy Porter** has been acclaimed by major critics as an exciting and inspiring American artist who matches "her fine controlled playing to a commanding, sensual stage presence." Amy Porter first leapt to international attention winning

competitions in the US, Japan and France which led to invitations to perform throughout the world. She is a touring concert artist who performs recitals in the major concert halls of Asia and the United States and has performed as concerto soloist with orchestras throughout the world. Ms. Porter has been heard in recital on National Public Radio, highlighted on PBS Live From Lincoln Center and featured on the magazine covers of Flute Talk Magazine in the USA, The Flute Magazine in Japan and Muramatsu Flute Magazine in Japan. She is currently on the roster of artists with Sciolino Artists Management. Ms.Porter is much sought after for her teaching and masterclasses based on her versatility as a musician. She was awarded the 2006 Henry Russel Award from the University of Michigan for distinguished scholarship and conspicuous ability as a teacher. This is only the third time since 1926 that this award has been given to a Professor in the School of Music and the first time ever awarded to a performing artist.

