

# CØNTINENTAL DRIFT

MUSIC FOR BASS FLUTES AND CELLO

Judy Diez d'Aux & Peter Sheridan *bass flutes* | Lachlan Dent *cello*

**C**ONTINENTAL DRIFT features compositions for two bass flutes and cello. As the movement of the Earth's continents drift across the ocean floor, new music has its own journey of slow migration, as it travels around the globe, across time and space into various lands and multiple cultures. This exciting album captures world premieres from four different continents: Australia/Oceania, Asia, North America and Europe. These lyrical and rhythmic pieces are sure to inspire your musical imagination and enlighten your soul.

Franz Joseph Haydn (1732-1809)

**London Trio I** (Hob. IV/ C Major)

**1** Allegro Moderato 2'48"

**2** Finale: Vivace 1'54"

Gary Schocker (b. 1959)

**Underwater Flowers** \* (2014)

(bass flute duet)

**3** Ancient Lobe Coral 3'36"

**4** Flower Hat Jelly 2'16"

**5** Spaghetti Worms 2'37"

Ella Louise Allaire/Martin Lord Ferguson

**Spring Awaking** + (2015)

**6** Spring Awaking – Spring Awakened 6'39"

Eve de Castro-Robinson (b. 1956)

**7 Doggerel** \* (2015) 3'22"

(bass flute - Peter Sheridan)

Madelyn Byrne (b. 1963)

**Suite in Sea** \* (2013)

**8** Dance of the Waves 3'09"

**9** Soliloquy 1'24"

**10** Sea Sprites 1'11"

**11** Argentinian Ghost Tango 3'15"

Stuart Greenbaum (b. 1966)

**12 Lunar Orbit** (2011) 5'27"

(cello – Lachlan Dent)

Peter Senchuk (b. 1974)

**Continental Drift** \* (2015)

(bass flute duet)

**13** Divergent 3'12"

**14** Slipping 3'49"

**15** Convergent 3'03"

Brennan Keats (b. 1939)

**Fantasies and Wildness** \* (2014)

**16** The Beauty of Wildness 6'00"

**17** Reality's Sadness 6'21"

**18** Angelic Tenacity 3'51"

Yuko Uebayashi (b. 1975)

**19 Le Vent à Travers Les Ruins** (1998) 5'39"

(bass flute – Judy Diez d'Aux)

Stanley M. Hoffman (b. 1959)

**20 Arirang Variations**

(traditional Korean melody) ^ 5'06"

Theme-Variations I-IV-Theme

(bass flute duet)

Franz Joseph Haydn

**London Trio III** (Hob. III/ G Major)

**21** Spiritoso 2'40"



Judy Diez d'Aux | *bass flute*

Peter Sheridan | *bass flute*

Lachlan Dent | *cello*

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+ Commissioned by Judy Diez d'Aux \* Commissioned by Peter Sheridan ^ Arranged for Peter Sheridan

**The London Trios** (1 2 21) of Franz Joseph Haydn were written to be presented as a gift in 1794 to the Baron of Aston and his wife, both music lovers. Due to changes at the Esterházy Palace, where Haydn had worked for 30 years, he was now able to travel and compose freely. Arriving in London from Austria, his music was already popular with England's audiences. Composing the four *London Trios* for the uncommon instrumental grouping of two flutes and cello, Haydn was certainly well aware of the growing popularity of the flute as a fashionably amateur instrument, second only to the harpsichord. These delightful *London Trios* lost popularity with the emotional sentiments of the Romantic period, but regained their place in the standard repertoire during the early twentieth century.

Now you may ask, "The *London Trios* on bass flutes?" Why not? Haydn was known for and demonstrated frequently his wit and sense of humour. On this recording, the musicians enjoyed the demands of performing these classically light-hearted works, originally written for the flûte traversière (C flute), and accepted the challenges of producing a musical sound with comparable stylistic nuances and *spirituoso* tempi. We would hope that Haydn, if he were alive today, would appreciate the technical demands of this music and smile with amusement.

The Earth's oceans are filled with a vibrancy of abundant life and mysterious fauna. Gary Schocker's colourful and idiomatic

composition **Underwater Flowers**, explores the exotic life of a world unknown to most humans. The piece was commissioned in 2014 for the 42<sup>nd</sup> Annual National Flute Association Convention. **3** *Ancient Lobe Coral* depicts one of the oldest living creatures on the planet (dating back some 5000 years). Gentle and lyrical phrasing between the instruments reveal their most haunting colours and moods. A brief passage of energy quickly leads back to the opening material. **4** *Flower Hat Jelly* is somewhat comical in character which could be viewed as a reflection of the plants' own image and characteristics. Triplet patterns expose the plants' more adventurous and playful nature. **5** *Spaghetti Worms* are creatures that 'go with the flow,' as they float upright from the sea floor, swaying with the tides in search of a meal. The music reflects a simple folk-like quality. (garyschocker.com)

**6** **Spring Awakening**, by the creators of Monlove Productions - Ella Louise Allaire and Martin Lord Ferguson, places the listener on a unique area of the North American continent: Quebec, Canada.

*As we stand on the dock, staring across the frozen lake in Quebec, we feel the awaking of Spring. The sun warms the air, the ice disappears and nature explodes.*

The composition's two movements challenge the musicality and technique of the bass flutists and cellist. The ensemble transforms with frequent stylistic changes, just as nature

transforms frequently: from Winter to early Spring, to *Spring Awakened*, which pushes forward with the bustling of forest animals and greenness sprouting. Mid Spring gives a sultry reprise in the bass flute lines, as the cello continues with hints of rhythmic activity, leading the listener to the explosion of late Spring, with nature in its full glory of colour, activity and rebirth!

This piece was commissioned by Judy Diez d'Aux to expand the repertoire opportunities of available chamber music for bass flutes. Featuring the creative talents of Quebec composers, *Spring Awakening* entices flutists from all terre de terres to challenge themselves with the capabilities of low flutes. (monlove.com)

**7** **Doggerel** for solo bass flute was composed in 2015 by the award winning New Zealand composer, Dr Eve de Castro-Robinson, Associate Professor and Head of Composition, Auckland University. It's comical and quirky feature of speaking and playing (or spitting out the consonant, as the composer requests) is a most wonderful percussive feature of the bass flute, allowing for great possibilities. The title of the work is a derivative from the old English term 'doggerel', which describes poetry that has an irregular rhythm and rhyme. There are traits of doggerel in styles of hip hop music. In the composer's words: "The dusky, seductive tone of the bass flute has always brought to mind a curious combination of foghorn, shakuhachi and panpipe, and I enjoy its attack, especially when exaggeratedly

percussive. Hence the playful, tongue-in-cheek quality of this tiny piece full of 'd' sounds." (www.creative.auckland.ac.nz/people/e-decastro)

Madelyn Byrne's lyrical **Suite in Sea** was composed in 2014 for the Low Flutes Committee concert at the 42nd NFA Annual Convention. It was premiered by Carla Rees and Peter Sheridan, bass flutes, and Jason Lippmann, cellist (of the Los Angeles Philharmonic). The evocative sea imagery throughout the work is a stunning constitution to the magical voice of this composer's heart and mind. **8** *Dance of the Waves* opens with the gentle sounds of rolling waves (inhaling and exhaling through the bass flutes) and the ringing of a nautical bell (high cello harmonic). Beautiful long phrases are weaved together that culminate in a brief climatic moment. The movement ends as the instruments gradually dissolve away into stillness. **9** *Soliloquy* paints a lonely reflective moment of solitude, which grows in emotional intensity to an anguish outcry. These third octave tones on the bass flute, add intense colour and emotion to this solo monologue. **10** *Sea Sprites*, a playful asymmetrical duet for flutes, challenges the players virtuosity of the 'quick response.' Set in an odd metric pattern, the uneven phrases add to the music's 'cheeky' quality. Byrne's use of simple, yet effective, extended techniques give the **11** *Argentinian Ghost Tango* a most haunting and removed feeling. The music travels through subtle key changes and eventually finds the way

back home, to the gentle shores from where it left ... a most wonderful watery journey. (madelynbyrne.com)

**12** **Lunar Orbit** was written in 2011 and is contemplative of the 1969 Apollo 11 mission, which landed the first human beings on the moon. It approaches the subject matter from two perspectives. First, that of Neil Armstrong and Buzz Aldrin, who were required, after landing and walking on the moon, to sleep before re-launching the lander module to re-join their spacecraft. They were unable to rest in the biting-cold vehicle, and Aldrin described the Moon as 'magnificent desolation'.

The second perspective is the experience of astronaut Michael Collins, who stayed on board the command module during the moon landing. He was unable to make radio contact with Earth or the other astronauts while his spacecraft orbited the 'dark' side of the moon, an experience which Greenbaum describes as 'unprecedented isolation'.

The work is heavily influenced by blues music, and also contains short sections that programmatically represent Michael Collins' experience of isolation.

Canadian born, southern Californian composer, Peter Senchuk, has been writing quality flute works for a number of years. As director of the outstanding *Los Angeles Flute Orchestra*, his in-depth compositional knowledge of the workings of many types of flutes, from piccolo to subcontrabasses flutes is remarkable. His rhythmically cool

**Continental Drift** for bass flute duet has a jazzy and percussive edge, which is generated from hard attacks in the lower register, creating exciting rhythmic patterns filled with developmental potential.

**13** *Divergent* is structured around tight intervallic shifting patterns that are set across ever changing meters. The evolving rhythmic groove provides the tense musical drive to the final coda. The other movements are **14** *Slipping*, a lyrical piece that allows the flutes to 'slide pass' one another in array of subtly shifting legato patterns, creating beautiful and resonant voicings. **15** *Convergent* opens in calm and quickly sets a fast paced race to the end, as the flutes frantically dance between 'on' and 'off' beats. (petersenchuk.com)

**Fantasies and Wildness** by the Australian composer and publisher Brennan Keats (Wirripang) was commissioned for the 2015 Australian Flute Festival in Canberra. In the composer's profound and heart-felt summarised words:

**16** Movement I – *The Beauty of Wildness*  
"Haunted are the tumbled turrets of desolate ancient castles. Eerie the abandoned farmhouses surrounded by once ploughed fields, outlined by stone fences, ravaged with neglect. Yet the people are proud, happy and ever optimistic and the fields, weeds or no, are emerald green. Speak to any Irishman and they will say the greatest Irish export, are the young, who take with them all that is positive. Ever changing themes portray the wildness frequently inherent in beauty. So

although this movement may haunt at first, it is full of Irish jigs and dancing that always change, forever seeking. Now and then the haunting sounds so as to ground us all, of the ongoing hurt.

### **17** Movement II – *Reality's Sadness*

“The opening bars remind us of the overall spirit that haunts all families the prospect of premature departure from the nest of, in particular young men being inveigled away to war. Brushing the haunting aside are the opening bars of *Danny Boy* telling of oncoming pipes. When men were being mustered for war, a piper would tour the countryside playing the pipes; their sound penetrating valleys, glens and ‘down the mountain side’. The implications for people on the farms and in the villages was clear and ‘the pipes, the pipes are calling’ signalled that young men would be taken away, maybe never to return. When the pipes were heard there was an outpouring of emotion, described by the Irish as a ‘kerfuffle’. As the pipes fade away the plaintive tones of *Danny Boy* reappear. Once more the opening haunting theme returns, to be quickly supplanted with an ominous pedal note from the cello, broken with a menacing high-pitched figure in bass flute two. Soon the first flute joins with shrieks and descending cries, a kerfuffle indeed. Inevitably the keening sound of a lament comes to fade merging into the gentle rocking of the sea that floats the boats away and *Danny Boy* is heard once again.

### **18** Movement III – *Angelic Tenacity*

“Over one million souls fled or were

encouraged by their families and others to depart from Ireland because of the Potato Famine, as well as, over population. The majority upon arriving in America was accorded a frosty reception. They gathered in the poorest parts of large cities where they suffered severely from close living in squalid conditions, coupled with near starvation exacerbated by an inability to obtain any income. Above all, that tenacity borne of a need to survive shone through. It was this tenacity that is encapsulated in the American created song, *When Irish Eyes are Smiling*, with its references to *In the lilt of Irish laughter You can hear the angels sing*. Their tenacity shone through and at first grudgingly America’s acceptance of the Irish grew, nurtured by a number of ‘success’ stories shining through to indeed become a source of admiration. The well-loved song upon which this movement is based remains as an enduring monument to Irish tenacity and grit.” – Brennan Keats. Published by Wirripang ([australiancomposers.com.au](http://australiancomposers.com.au))

### **19** *Le Vent à Travers les Ruines* pour flûte solo (1998) (The Wind Through the Ruins)

*No one questions why the monastery became a ruin. There may have been someone standing at the remains of the monastery or a cow walking by from somewhere, but no one asks the question, why?*

*Clouds move ever so slowly, butterflies fly, and sparking fluff dances in the sun-light. After many years, there still remain reddish brown stones. They just sit there.*

*And the earth exists as if to embrace all matters, while nature repeats her cycle.  
A breeze floats by.*

*Yes, I have become the wind that breezes through these ruins. I do not ask any questions, and everything looks so gentle and glowing ...*

Yuko Uebayashi

Program notes by the composer were written for the world premiere at *Salle Gaveau* in Paris, November 1998. The work was premiered and recorded by Japanese flutist, Nobutaka Shimizu and published by Henry Lemoine.

The **20** *Arirang Variations* (traditional Korean melody) by Stanley M. Hoffman was first scored for piano solo, and was created for the 2008 Sejong Music Composition Competition. In the composer’s words:

“The present transcription was then made for Peter Sheridan in 2015, for a premiere performance in Toronto, Canada. The set of variations opens with the traditional Korean theme accompanied by arpeggios. *Variation 1* is a sad waltz in the manner of a Chopin waltz, which is followed by *Variation 2*, a funeral march in the manner of Chopin’s ‘Funeral March’ (from the *Piano Sonata in B-flat Minor*, Op. 35). *Variation 3* is set in the Tango style and is tribute to one of my favourite composers, Astor Piazzolla. *Variation 4* combines the Korean tune with motifs from the slow movement of Beethoven’s *Symphony No. 6*, ‘The Pastoral’. The set of variations closes with a repeat of

the opening passage.”

This colourfully emotional set of variations, was arranged for younger players, to provide them with inspiration to challenge their bass flute performance. (stanleymhoffman.com)



**Judy Diez d'Aux**, originally from Champion, Ohio, moved to Canada from Tennessee in 2009 to become involved as a flutist in the musical

community. She is the founding member of the *Saint-Victor Chamber Concerts*, dedicated to promoting artistic excellence in the Laurentian region of Québec, as well as Chamber Music Coordinator and flutist for the *Assisi Performing Arts* festival in Italy. Her latest project was establishing the professional flute choir *Les flûtistes de Montréal* ([www.lesflutistesdemontreal.com](http://www.lesflutistesdemontreal.com)). She received the Master of Music degree in Flute Performance from Baylor University in Texas and the Bachelor of Music degree from the University of Akron, Ohio. While living in East Tennessee she performed frequently with *Knoxville Symphony Orchestra* and was a founding member of *The Paramount Chamber Players*, a premiere ensemble located in Northeast Tennessee and Southwest Virginia. Other engagements have included the Banff Centre for the Arts in Canada, Domaine Forçét in Québec, Orvieto Musica in Italy, Hawaii Public Radio,

and recitals in the United States, Canada and Switzerland. She has performed with *The Professional Flute Choir* at the National Flute Association's Conventions in New Orleans, Washington, D.C., Charlotte, Las Vegas and Chicago.



**Peter Sheridan**, low flutes specialist, educator and recording artist has appeared at International Festivals, Conventions and Universities

throughout America, Australia, Canada, Japan, Netherlands, and New Zealand. Sheridan has worked with many orchestras and chamber ensembles, including the the Hollywood Studio Symphony and the Australian Philharmonic Orchestra. He is an active recitalist throughout regional Melbourne, presenting innovative programs and newly commissioned compositions. As an educator, he is on staff at Monash University and Donvale Christian College (woodwinds instructor), and was a past Associate Professor of Music for Santa Monica College (CA). His unique CD recordings feature works for the low flutes and his flutes appears on Albany, Innova, Warner Music Latina, Varese Sarabande, ARS Publica, Forest Glade and Move Records. (lowflutes.com)



**Lachlan Dent**, holds a PhD (Music Performance) from Monash University, focused on the application of several pedagogical approaches to cello

performance. He also holds Master's and Bachelor's Degrees in Music Performance from the University of Melbourne, as well as Licentiate Diplomas from the AMEB (LMusA) and ABRSM (LRSM). Lachlan made his New York debut in 2012, with the Ensemble for the Romantic Century, performing with prominent musicians Stephanie Chase (violin) and Max Barros (piano). He has been a faculty member of the Festival Eleazar de Carvalho in Fortaleza, Brazil, and has guest lectured and performed at the Universiti Teknologi MARA in Malaysia. He has also performed in China and Sweden. In Australia, Lachlan's playing has been broadcast on ABC Classic FM and 3MBS. As a teacher, Lachlan has worked with a wide variety of students, from beginners of all ages to his work guest lecturing and teaching cello at Monash University (Melbourne), Janet Clarke Hall (The University of Melbourne), and several high schools. He has written a number of articles regarding string pedagogy to be published, and has worked closely with Alexander Technique practitioners to develop more efficient ways of practicing and expressive ways of performing.

**Thanks** to the fine musicians who created this wonderful music with me. *Judy Diez d'Aux* for travelling thousands of kilometers to share her gift with us, and *Lachlan Dent* who found time in his busy schedule to record and perform with the ensemble. My heart-felt gratitude for your commitment and belief in the project. Also to *Robert Diez d'Aux*, for his friendly support of his wife's work and for creating the title for this album.

To all the fine composers who created such interesting musical sounds. Your work has opened new pathways in flute chamber music.

To *Vaughan McAlley* engineer (and producer), who made our musical efforts blend so well together. To *Martin Wright*, for his belief in our work and to *Move Records* for the support and efforts in recording this new album.

A special acknowledgement to *Ella Louise Allaire* and *Martin Lord Ferguson* (Canada), for their dedication in composing *Spring Awakening*.

To the 2015 Australian Flute Festival (*Virginia Taylor* and *Margaret Crawford*) and the Young Regional School of Music, NSW, for the live performance opportunities.

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