SHIFTING LANDSCAPES



Kathryn Moorhead | *flute*

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Spanning works from 1970 to 2016, this album explores the evolving possibilities of the flute. Through extended techniques and inventive approaches to sound, the instrument is reimagined - moving from introspection to intensity, revealing its remarkable capacity for transformation.

1. **L'Ombra dell'Angelo**: for solo flute by Paolo Perezzani (1985) *11'58*
2. **Confession 2**: for piccolo and electronics by Damian Barbeler (2006) *4'58*
3. **Female Nude**: for amplified alto flute by Andrew Ford (1993) *5'17*
4. **Acadia**: for flute and shakuhachi by Elizabeth Brown (1999) *8'51*
5. **Cassandra's Dreamsong** for solo flute by Brian Ferneyhough (1971) *9'04*
6. **Lilliputian**: for piccolo and music box by Nicole Chamberlain (2016) *2'31*
7. **Laveringar**: for solo flute **(Tinted Drawings)** by Daniel Börtz (2001) *8'39*
8. **Pimento**: for solo piccolo by Edmund Jolliffe (2016) *1'22*
9. **Proposition #2: How to Make a Salad** by Alison Knowles (1962) *2'29*

Anne Norman is playing Shakuhachi on Track 4 (Acadia)
Recorded, edited and masterered at Move Records studio
by Vaughan McAlley and Martin Wright

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L'Ombra dell'Angelo: for solo flute (1985)
Paolo Perezzani

Perezzani's L'Ombra dell'Angelo draws on the poetic world of Rainer Maria Rilke and an exploration of the flute sound through extended techniques. Rilke's The Shadow of the Angel (often associated with his Duino Elegies) reflects the poet's vision of the angel as a transcendent, awe-inspiring being and a symbol of beauty, terror, and transformation. The angel's "shadow" represents the fragile, human echo of divine presence. Composed in 1985 after a period of intense experimentation, the piece reflects Perezzani's use of extended techniques, allowing the flute to at times speak in layered textures with multiple pitches sounding simultaneously, fragile flutters, and spectral shadows. In performance, L'Ombra dell'Angelo becomes a meditation on presence and absence: one hears faint overtones coalescing, then dissolving into airy fragments.

Many of the extended techniques in L'Ombra dell'Angelo are informed by the Catalogue of Flute Sounds developed by Salvatore Sciarrino (especially in L'Opera per flauto). In this way, Perezzani aligns with a lineage of flute exploration while bringing his own poetic voice. He once recalled that although he was not a flautist, he lived with a flute in his home for a year when writing the composition. He studied The Other Flute by Robert Dick, listened widely to works by Sciarrino and Boulez, as well as Maderna, and collaborated with flautists (from curious students to virtuosos such as Roberto Fabbriciani) to test the boundaries of the instrument.

Confession 2: for piccolo and electronics (2006)
Damian Barbeler

This work is conceived as a psychological portrait: we listen to someone in confession but only sense fragments of a past we cannot fully know. The live instrument (piccolo or flute) articulates the character's surface emotions - regret, guilt, contrition - in expressive, immediate gestures. Beneath this lies a second, darker level of consciousness: the electronics betray contradictory impulses, distortions, and undercurrents that fracture and challenge the overt confession. The tension between the "spoken" and the "shadow side" becomes the heart of the piece.

Damian Barbeler (born 1972, Brisbane; now based in Sydney) is an award-winning composer and multimedia artist whose work often blends sound, visual media, installation, and performance. His compositional style involves overlaying multiple sonic layers and exploring contrast. Barbeler's music is frequently described as lush, emotionally resonant, and texturally inventive, drawing on natural textures and atmospheric language.

Female Nude: for amplified alto flute (1993)
Andrew Ford

Andrew Ford's Female Nude for amplified alto flute is a sonic portrait that, through amplification of vocalisations, subtle inflections, breath sounds, and extended techniques, draws the listener into a world of proximity and fragility.
This solo piece is an adaptation of a movement from Mondriaan for flutes and percussion, composed for flautist Kathleen Gallagher. As in the larger work, Ford explores the relationship between colour, line, and resonance, translating painterly ideas into sound. Here he extends the expressive possibilities of the alto flute through vocalisations and by singing and playing simultaneously, which create timbral depth.

Andrew Ford (born 1957 in Liverpool and resident in Australia since 1983) is a composer, writer, and broadcaster whose output spans orchestral, vocal, and chamber music. His works often engage literary and visual sources, combining structural clarity with emotional immediacy. A former Chair of Composition at the University of Wollongong, Ford is also known for hosting ABC Radio's The Music Show, where he fosters dialogue between composers, performers, and listeners.

Acadia: for flute and shakuhachi (1999)
Elizabeth Brown

Composed during a residency in September 1999 at Acadia National Park on Maine's Mount Desert Island, Acadia for flute and shakuhachi is modelled on the traditional Shika no Tone ("The Distant Call of the Deer"), a famous shakuhachi duet in which two players call across a distance before gradually converging. (Brown notes that Acadia can even be performed outdoors in open space, echoing this origin.) In Acadia, the flute and shakuhachi engage in a dialogue: the flute borrows sounds drawn from shakuhachi technique while also weaving in imitation of birdsong.

Elizabeth Brown (born 1953, Alabama) is a composer and multi-instrumentalist whose work often merges Western and Eastern sound traditions. Having originally studied the Western flute, she discovered the shakuhachi during a trip to Japan, and incorporated its expressive possibilities into her compositional voice. Her music is known for blending clarity and experimentation, and Acadia is a vivid example of her capacity to create cross-cultural soundscapes.

Cassandra's Dreamsong: for solo flute (1971)
Brian Ferneyhough

Ferneyhough's Cassandra's Dreamsong is a haunting, fiercely challenging solo flute work that evokes the myth of Cassandra - the prophet fated to tell truths that would never be heard. The piece is structured around two opposing scores: one fixed (page one) and one mobile (page two), which the performer intersperses freely between the fixed sections.

In performance, the flute becomes an instrument of tension: dense notation, extreme articulations and extended techniques push the player to the edge of possibility. Ferneyhough intentionally includes passages that verge on the unplayable to force the performer to negotiate between fidelity to the score and expressive necessity. The work moves between intensities - moments of shimmering detail, abrupt eruptions, and fragile whispers - as though Cassandra's voice strains against disbelief.

Brian Ferneyhough (born 1943, Coventry, UK) is the central figure of the New Complexity movement, known for works of extreme structural and notational rigour. He has taught at institutions such as Stanford, Freiburg, and UC San Diego, and continues to push the boundaries of what notation and performance can express. Cassandra's Dreamsong remains one of his most iconic contributions to the flute repertoire; a work where myth, complexity, and struggle converge.

Lilliputian: for piccolo and music box (2016)
Nicole Chamberlain

Nicole Chamberlain's Lilliputian pairs piccolo with a hand-cranked music box to conjure a miniature sonic world that is delicate, playful, and intimately scaled. The performer punches Chamberlain's notated melody onto the paper roll of a Kikkerland "Make Your Own Music Box Kit," though substitutions such as glockenspiel, toy piano, or celesta may also be used.

The title is a nod to Gulliver's Travels by Jonathan Swift, referencing the tiny inhabitants of Lilliput and their delicate, detailed world; mirroring the work's exploration of scale and charm. The toy instrument evokes nostalgia and constraint, and with the piccolo creates a tiny theatre of sound. Lilliputian received an Honourable Mention in the National Flute Association's 2017 Newly Published Music Competition (Chamber Works) for its inventiveness.

Nicole Chamberlain (born 1977, Georgia, USA) is a composer and flautist whose work often embraces freshness and a playful sensibility. Her repertoire includes many works for flute and auxiliary instruments, and she frequently composes with performer-usable innovation in mind, balancing challenge and accessibility.

Laveringar: for solo flute
(Tinted Drawings) (2001)
Daniel Börtz

Laveringar is a work for solo flute drawn from Börtz's cycle dedicated to flautist Sharon Bezaly. "Laveringar" suggests layers, washes, or glazes in painting, and in this work those ideas translate into sound: tone, breath, and silence are layered, shaded, and reshaped over time. The piece unfolds slowly, with subtle shifts in timbre, dynamics,

and articulation, inviting listeners into a meditative aural space. The performance of Laveringar invites an exploration of translucency, in which each breath, decay, and minute colour change contributes to the work's expressive essence.

Daniel Börtz (born 1943 in Hässleholm, Sweden) studied composition under Hilding Rosenberg, Karl-Birger Blomdahl, and Ingvar Lidholm. Among his significant works are the operas Bacchanterna (1991), Marie Antoinette (1998), and Goya (2009). His Sinfonia 13 was performed by the Royal Stockholm Philharmonic in 2019. His compositional voice often balances dramatic tension, economy, and lyrical lines which creates an emotional immediacy in his music.

Pimento: for solo piccolo (2016)
Edmund Jolliffe

Jolliffe's Pimento is a spirited, brisk solo for piccolo whose name springs from playful word association: "piccolo - pimento." The composer notes that, although a pimento is milder than a chili pepper, the title struck him mid-composition as a fitting counterpart to the piccolo's smallness and bite.

In Pimento, the music rarely pauses. It simulates the sensation of tasting something bright and hot that makes one flinch or gasp for coolness. At moments Jolliffe hints at literal musical "heat," with gestures of sudden surprise. The piccolo here is not timid but bold, propelled by rapid figures, crisp articulation, and relentless motion. The premiere was given by Sophie Hooper (piccolo) at the Boiler House Auditorium, Royal Holloway, University of London, on 22 March 2019.

Edmund Jolliffe is a British composer whose work spans concert music and media scoring. His instrumental pieces often combine clarity, character, and communicative energy. He has co-written music for BBC programs including Who Do You Think You Are? and The Great Interior Design Challenge.

Proposition #2: How to Make a Salad (1962)
Alison Knowles

Alison Knowles's Proposition #2: How to Make a Salad is a classic of the Fluxus movement, transforming the everyday act of preparing food into performance. The score simply instructs the performer to make a salad; sound, gesture, rhythm, and participation become the materials of art. The rustle of salad leaves, the chop of a knife, and the collective attention of an audience form a new sonic landscape.

Alison Knowles (born 1933, New York) is an American artist associated with Fluxus, whose intermedia works blur the boundaries between art, sound, and life. Her practice embraces chance, participation, and humour, seeking beauty in the ordinary. Proposition #2, one of her earliest and most enduring scores, exemplifies her belief that music can arise from any human action.

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Anne Norman - Shakuhachi (track 4)

Anne Norman is a passionate shakuhachi performer, improviser, and composer who works both as a soloist and in collaboration with a diverse range of musicians and artists. She has composed works for shakuhachi, various ensembles, choirs, and the Federation Bells. Her recent compositions for chamber instruments and voices are featured on Surf Coast Wanderings, available on Bandcamp.

Anne has performed at festivals across Australia, Europe, America, and Japan, and has been invited to give workshops in London, Lisbon, and Shenzhen. Originally a flute major, she began studying shakuhachi in Kobe and Osaka before receiving a scholarship to the Tokyo University of the Arts.

Her background in Western flute repertoire, combined with training in traditional Zen, classical, and contemporary Japanese genres, as well as studies in ethnomusicology and cross-cultural collaboration, has shaped Anne's distinctive and expressive voice on the shakuhachi.

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Kathryn Moorhead - Flutes

Kathryn Moorhead is an Australian flautist based in Adelaide, where she currently teaches flute at the University of Adelaide's Elder Conservatorium of Music, the Open Music Academy, and freelances as an orchestral and chamber musician.

Kathryn worked in New Zealand between 2005 and 2022, where she held the position of Associate Principal Flute with the Auckland Philharmonia Orchestra and taught flute at the University of Auckland. She has worked with many orchestras including the Melbourne, Adelaide, Queensland, Tasmanian and Netherlands Symphony Orchestras, the Hong Kong and Malaysian Philharmonic Orchestras, the Adelaide Chamber Orchestra, and Orchestra Victoria.

Kathryn has performed at International Arts Festivals in Melbourne, Adelaide, Brisbane, Aberdeen and London, and has toured New Zealand with the Koru Wind Quintet for Chamber Music NZ. She has appeared as a recitalist at the National Flute Association Convention in Washington DC and the Australian Flute Festival. Kathryn has also been a jury member for the NFA Orchestral Audition Competition in the USA, the Australian Young Artist Competition and the Leslie Barklamb Scholarship.

Kathryn completed her Bachelor and Masters degrees at the University of Melbourne and received a scholarship from the Australian Elizabethan Theatre Trust to undertake postgraduate study with Andreas Blau from the Berlin Philharmonic, Leon Berendse from the Netherlands Philharmonic and Harrie Starreveld at the Amsterdam Conservatorium. She also holds a PhD in Music from the University of Adelaide where she was awarded the Dean's Commendation for Doctoral Thesis Excellence.

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