

move

# *Monologues & Dialogues*



**PETER SHERIDAN | LOW FLUTES**

¶ This recording features the resonant and meditative sounds of the modern day low flutes. These unique instruments transverse down to deep dark tones and into the depths of low frequencies still unexplored by most woodwind instruments, especially flutes. The hyperbass flute alone plays lower than a concert piano, as the subcontrabass flute shares the same range as the orchestral string bass. These austere, breathy and even creepy flute sounds should inspire an abundance of musical imaginations. ¶ The title of the album originates from the dramatic medium, yet has direct applications to our musical language. Monologue is the sharing of one's personal thoughts and feelings to an audience, as dialogue is the written or verbal exchange between two or more people. During the late 19th century the terms found new philosophical meanings as the essence of 'true dialogue' was deemed an authentic relationship between human and human, and between human and God. The musical purpose of the recording is based on this philosophical connotation of 'true dialogue'. Any musical tone, phrase, instrument or even composition may also be considered an authentic relationship. These sonic relationships of musical sound and feeling create a purpose far beyond everyday entertainment, and may go as far as embodying healing powers for mind, body and soul.

**1** **In A Winter Landscape** was commissioned in 2009. It is an introspective composition intended to convey an austere winter landscape after a powerful storm. The storm has cleared out old growth and made room for new life. This piece is inspired by the work of Arvo Pärt and John Cage.

**Madelyn Byrne** is an active composer whose work frequently combines acoustic instruments with computer-generated sounds. Some compositions in this area include *For ANWR* (commissioned by Yoon Jeong Heo), *Rain, Sea, and Sky* (commissioned by the NOISE Ensemble), and *Dream Tableaux*. Past honors include ASCAP Plus Awards, winner of the Friends and Enemies of New Music Composition Competition, and recordings on CRI (New World), Innova, and Everglade Records. Madelyn's music has also been selected for a wide range of new music festivals and she has been a guest composer at Columbia University's Computer Music Center. Madelyn is currently on the faculty of Palomar College. [www.madelynbyrne.com](http://www.madelynbyrne.com)

**2** **Ulpirra** is an Aboriginal word meaning pipe or flute. This virtuosic solo dance is based upon a short and snappy repeated rhythmic figure that uses a process known as additive rhythm. The rhythmic gesture is embellished in the middle section which ends with a dramatic silent pause. The mixed meter opening melody returns and the brief piece almost collapses on itself as the rhythmic figure is brought closer and closer together in pure excitement.

One of Australia's best known composers, **Ross Edwards** has created a unique sound world which seeks to reconnect music with elemental forces and restore such qualities as spontaneity

and the impulse to dance. Intensely aware of his vocation he has largely followed his own path, allowing the music to speak for itself. His music, universal in that it is concerned with age-old mysteries surrounding humanity, is at the same time deeply connected to its roots in Australia, whose cultural diversity it celebrates, and from whose natural environment it draws inspiration, notably through birdsong and the mysterious drones of insects. Ross Edwards' compositions are performed worldwide and include various genres from symphonies to children's music. [www.rossedwards.com](http://www.rossedwards.com)

**3–5** **Three for Two** opens with a mysterious and evocative resonance of singing into the contrabass flute. The bass flute enters and conjures primordial melodic fragments that soon come to a pause. The tonality and character of the music change as a lilting rhythm unfolds a noble and heroic melody that is brimming with strength. The music alternates between the two worlds of light and dark and an improvisatory cadenza for both instruments ends the movement. The *Lament for Sarah* came to life with the sad news of the sudden passing of a friend. The profound lyrical alto line leads to a canonic dialogue between the two instruments and then on to a short-lived accelerating climactic phrase. The movement ends in peace as the alto flute finds its final solace in the beauty of the last note. The high virtuosic energy of *Sassy* is based on the American style hoe-down dance. The instruments share the melodic line, as the contra briefly jumps into lead the frenzied dance, barely keeping up! These evocative, sensitive and fun-filled duets are an invaluable addition to the low flute repertoire.

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Award-winning U.S. composer **Adrienne Albert** (ASCAP) began composing in the 1990s after enjoying a lengthy career singing other composers music (Stravinsky, Bernstein, Glass, and Schuller). A graduate of UCLA, Adrienne studied piano and composition with Leonard Stein and Stephen 'Lucky' Mosko and orchestration with Albert Harris. Her instrumental, choral and vocal works have been performed throughout the United States, Canada, Australia, Europe, Thailand, South Africa, Central and South America, and China. In addition to being awarded an NEA grant in conjunction with American Composers Forum and MTC/Rockefeller Foundation Award,

recent commissions and awards include works for Pennsylvania Academy of Music, Andrew Malloy, Chamber Music Palisades, Pacific Serenades, 12 consecutive ASCAP Awards. [www.Adriennealbert.com](http://www.Adriennealbert.com)

**6 Dark Star** was originally composed for flute and piano in December 2007. The opening falling phrase lends itself to the mysterious tone and harmonic depth of the bass flute. The colourful middle section sheds new light on our already seduced ears and explores a register not often heard on the bass flute. Almost as if the air has been cleared, the instrument's lyrical and expressive power unfolds effortlessly back to the opening theme. The closing phrase fades off into the deepest darkest regions of our galaxy.

**Gary Schocker** is a world-renowned flutist as well as an award-winning composer with over 100 compositions in publication. He has published more pieces for the flute than any other living composer, an active soloist Gary tours throughout the world, and his engagements have included performances with the New York Philharmonic, the Philadelphia Orchestra, and a tour with I Sollicit Italian. Schocker has collaborated with many artists on stage, including Zuckerman, Tilson Thomas, Jessie Norman, and Julius Baker. He has been the winner of numerous competitions, and has extensively toured and taught internationally.

**7–11 Noisy Oyster (Concert Pieces for Low Flutes)** was the outcome of a conversation between the composer and performer concerning a set of etudes for the low flutes. Originally set for flute or alto flute, these concise pieces are filled with character and charm. Five of them have been arranged

for alto, bass and contra by Peter. The title supposedly came from the famous children's poem, though is fitting for the uniqueness of these instruments. *Noisy Oyster* is a cheeky piece that evokes the character of an afternoon at the beach. With its quirky rhythms and fanciful melodies the charm of this chatterbox oyster comes alive in this wild little dance. *Defragmented* shows the moody tone of the bass flute, and allows the instrument a chance to climb to its highest register. A slower coda clears the rhythmic tension and allows the bass a moment of rest before being whisked away in the sea breeze. *Zephyr*, one of the most evocative of the pieces, is set for contrabass flute. The mysterious opening melody is varied in register, as the unique haunting whisper of the contra sings to the inner senses. A brief highpoint finds the instrument exhausted from its activities, as it disappears into thin breezy air ... *Partita* is a Bach-like movement which explores delicious harmonic sequences and is a repetitive little gem. *Autumn Leaves* closes the concert pieces with a revolving melody that inspires a feeling of swirling and swaying. These short evocative pieces, though listed as Grade 8 standard, set a much higher musical standard when truly explored. The global flute community thanks Hilary for sharing her special and imaginative gift with us all.

**Hilary Taggart** studied flute with Trevor Wye and Geoffrey Gilbert. Her work has included principal flute with the Welsh National Opera, and many symphony orchestras and ballets. She is an experienced teacher and enjoys coaching flautists of all ages. Her music has been printed by numerous publishers and is composed for all standards of flute playing from beginners to advanced. Her additions to the repertoire also present technical and tonal challenges in an

accessible and musical style.

**12–13 Serenade and Burlesque** is a beautiful composition that treats the voicings of five different flutes with great creativity and ingenuity. *Serenade* was originally a woodwind quintet composed for the wedding of friends in 2007. The composer's clever use of appropriate symbolism for a marriage scored the second C flute and the alto flute to take turns at playing the same music but in a different way, this union is known in music as a canon. Like good marriage partners, they also alternate taking the lead. The *Burlesque* is an original piece for the same ensemble. The title refers to burlesque's habit of not taking itself seriously, rather than anything to do with scanty lingerie. Formally the piece is a double fugue on two not very serious subjects characterised by agility and wide leaps, two of the flute's specialties.

**Vaughan McAlley** (b. 1970) briefly studied flute at the University of Melbourne with Prudence Davis before specialising in Composition under Brenton Broadstock. Since joining the chamber choir *Ensemble Gombert* in 1999 he has composed primarily choral music, exploring the potential of the relatively strict rules of renaissance counterpoint combined with just intonation, a typically choral method of tuning. On his 40th birthday in 2010 he organized a performance of Thomas Tallis' 40-part motet, *Spem in alium*, and premiered the first part of his own 40-part choral piece, *Omnes angeli* (still under completion). Non-choral pieces in this idiom include the *3rd Sinfonietta* for orchestra (2003), *Chaconne* for double string orchestra (2009), and *Serenade* for wind quintet (2006). Vaughan has enjoyed many happy hours playing flute and piccolo in orchestras, and keeps his embouchure in

with occasional performances at St. Carthages church in Parkville.

**14** In **Mediations and Memories**, the first melody is reminiscent of the opening of *The Rite of Spring* by Stravinsky, but my theme always functions as a mantra. The flutes then “meditate” on that tune. A transition follows that is evocative of the opening of Symphony No. 6 by Sibelius. A transition leads to a stretto, then to another transition, and then to yet another stretto. Next comes the first “memory” theme. The “memory” theme is borrowed from my composition Fantasy-piece for violoncello and bass. A “meditation” ensues followed by an ornate, baroque-like variation on the “memory” theme. The piece closes with a final “meditation”. – Stanley M. Hoffman

**Stanley M. Hoffman** (b. 1959, Cleveland, Ohio) has lived in the Boston area since 1977. He received degrees in Composition from Brandeis University (Ph.D. 1993), the New England Conservatory of Music (M.M. 1984), and the Boston Conservatory (B.M. Cum Laude 1981). His choral music won a co-first place prize in the 2008–9 Longfellow Chorus International Composition Competition, and a third place prize in the 2008 The New York Virtuoso Singers Composition. Mr Hoffman’s music is published by ECS Publishing, Oxford University Press, Wehr’s Music House and Fatrock Ink. He has been Chief Editor at ECS Publishing in Boston since 1998. [www.stanleyhoffman.com](http://www.stanleyhoffman.com)

**15** **Differing Dialogues** was a result of a low flutes composition workshop set up by Thomas Reiner, Head of Composition at the Monash University, Australia. The essence of the piece (the dialogue) has remained through several

revisions. It opens with a block of sound that eventually dissipates to make room for the piece’s star, the bass flute. The bass flute’s articulated gestures interact with the other conversations until the work climaxes with an explosion from the bass flute. The bass flute begins to feel left out, and it wonders if it’s dialogue is even being heard. This shift of conversational attention changes the soloists temperament as an agitated rhythmic subcontrabass flute ostinato reflects these grievances sonically. Against a machine-like sound, the hyperbass flute inspires awe as it bellows its way into the discussion. The soloist becomes exhausted and tires from the competition, recalling the time when all flutes spoke unanimously.

**Vincent Giles** is a composer and improviser from Melbourne, Australia. A self-taught jazz musician, he turned his attention to composition in 2009, studying with Dr Thomas Reiner and Peter McIlwain at the Monash University School of Music. As a composer, he has had works performed around Melbourne and in Sydney, as well as international performances in the USA. His musical interests include free improvisation and the compositions and ideas of Takemitsu, Cage, Messiaen, and Zappa as well as other modern composers. Vincent has a strong interest in world music and has travelled through central and south-east Asia. [www.vgiles.net](http://www.vgiles.net)

**16** **Winter Sarabande** finds the performer challenged not by blatant virtuosity, but rather by the musical concepts of control and expressivity. The opening melody, set in the upper register of the bass flute, sings of peace and tranquillity. The modality of the

musical line is explored with register and embellishments and comes to a final resting tone reminiscent of Shakuhachi music of the East.

**David Loeb** (b.1939, New York) studied with Peter Pindar Stearns at the Mannes College of Music, and has taught there since 1964. He also studied traditional Japanese music with Shinichi Yuize, and has written many works for Japanese instruments, sometimes in combination with Western ones. This experience has certainly influenced his compositions for Western instruments, including (intentionally) the piece recorded here. More than 100 of his compositions have been recorded on the Vienna Modern Masters label, including two albums of music for solo Japanese flute which he performed himself. [www.philmultic.com/composers/loeb.html](http://www.philmultic.com/composers/loeb.html)

**17–18** **Two Sonnets** are short and expressive works that showcase the lyrical potential of the alto flute. Interesting harmonies and unique textures allow the alto to blend evenly with the sonorities of the piano creating a defined partnership of sound. The opening languid melody of *Sonnet I* leads into a brief triplet trance feel which is released in the whims of an improvisatory cadenza. The returning opening melody closes with the feeling of an unanswered question. *Sonnet II* begins in a time-free sound world of opposing instrumental register colours. This dialogue leads into a sensual mixed meter dance that allows the alto to sing in its warmest and richest range. In the middle section, marked ‘Broadly’, the alto flute sails up and down high register scales as the piano responds in the opposite direction. The close hints at the time-free sonorities of the opening.

**Mike Mower** works as a composer, mainly writing newly commissioned works. His music is published by Itchy Fingers Publications for which he has also written a series of very successful books of educational standard music. Mike creates arrangements for the commercial industry in a wide range of styles. Originally he studied flute at the Royal Academy of Music, London and was later awarded the ARAM (Associate of the Royal Academy of Music). He has written for numerous big bands including the BBC Big Band and Radio Orchestra, NDR Radio Big Band, the Stockholm Jazz Orchestra, The University of Kentucky and the Texas Tech Wind Orchestra.  
www.itchyfingers.com

**19 Serenade** came about because Peter Sheridan, a cyclone disguised as flute-player, needed a work to play in a concert in Sydney in 2010. Instead of me trying to re-learn how to play piccolo and join him in selections of my *Six Clumsy Dances*, I decided to write him a new piece for his beautiful Contrabass Flute. I wanted a work that was lyrical and soulful, which would be written quickly (I only had a couple of days) and would not require a great player like Peter to spend too much time practicing as the concert was only about 10 days away. So I wrote a work that was based entirely on the intervals of the first three notes (one of my earliest composition techniques) and the concept of “filling in” the spaces between these intervals and their inversions. Although it is a technique I’ve been using for over 20 years, I’d like to think I’ve improved not only the way I handle the material, but also in selecting the material that might add to this technical device – particularly in the areas of colour and register and in the addition of sound material from outside of the flute “sound

world”, such as singing and wide vibrato.

– *Houston Dunleavy*

**Houston Dunleavy** is a freelance composer and conductor who was born in Ulster in 1962. From 1995–2011 he was Lecturer, then Senior Lecturer in Composition at the University of Wollongong after composition studies with Peter Tahourdin, Barry Conyngham, Donald Erb, David Felder and Charles Wuorinen. Since 1985, he has pursued a national and international career as a composer and conductor. He has been Visiting Composer at numerous Universities and New Music Festivals around the world and has conducted, and had performances of his music, in Australia, the USA, the UK, France, China, Taiwan, Italy and Puerto Rico. His music is recorded and published on the Wirripang label (Australia), and he is the Musical Director of the renowned Sydney Male Choir.  
www.houstondunleavy.com

**20 Groaning Oceans** was conjured on a flight over the Pacific Ocean one night in April 2009. As the A380 jumbo jet bounced around the sky like a small fishing boat on a sea of intensely rough waves, and the pilot ordered all passengers and staff to their seats immediately, I wondered whether the groaning oceans below us would be our final fate. Fortunately it was not, and I soon realised that the hyperbass flute would suit this piece, with its creepy sounds and evocative, doom-laden partials. The instrument’s restrictions became a source of my creative exploration, and a small palette of extended techniques were the result of sonic wanderings, along with the use of large quantities of air! The work ends with final groans from far beneath the murky depths on the pitch E-1, which is in the range of the

lowest organ pipe. Now that’s what I call a flute! The sound world slips further downwards into the abyss of even darker frequencies. I once read that the weight of the water in the oceans make the ocean floors far below groan and creak. Can you hear it?

**Dominy Clements** British-born, Dominy Clements now lives and works in The Netherlands as a composer, flautist and writer, and at the Royal Conservatoire in The Hague with the Career Development Office. He studied composition with Christopher Brown, Edward Gregson and Roger Steptoe at the Royal Academy of Music in London, where he graduated in 1987. He then studied composition with Louis Andriessen, Gilius van Bergeijk and Frederic Rzewski at the Royal Conservatoire in The Hague from 1987-89. He also attended masterclasses with Hans Werner Henze and Krzysztof Penderecki. He won several prizes as a composer, including the Arts for the Earth Festival in 1990 (*Murder of Crows*), Piano Circus 1992 (*Two Lagrangian Functions*) and Icebreaker 1996 (*A Little Dutch Snuff*). He was also finalist in the Edvard Grieg memorial competition 1998 (*Concerto in Esse*). As a flautist he performs in various ensembles, specialising in sub-contrabass flute with flute octet BlowUp! and the Nederlands Fluitorkest, for which he is ‘house composer’.

**21 Quasi Latino** was written for Peter Sheridan in 2009. The opening motive, a mixture of Latin-American rhythms, develops as the main rhythmic gesture throughout the work. The motive is interrupted by music of different meters, which gives the work a delicious teasing and seductive tension. Uncertainty arises when the music is interrupted by unmeasured pauses. This doubtfulness is a charming gesture and

allows the instruments to plot their next course. The broad palette of colours and the unique mixture of low partials give the work a very playful tone.

**Michal Rosiak** received his graduate degree in performance from Academy of Music in Katowice. He has spent most of his career to date in Europe where he has won many accolades for his performance, compositions and teaching, as well as acting as principal Flautist with Opole Philharmonic Orchestra in Poland. Michal has received numerous prizes including the International Festival for Young Musicians in Neerpelt – Belgium and the Polish Contest for Chamber Music in Wroclaw-Poland. His composition *Scherzo* has been a compulsory piece for the ensemble competition at the Australian Flute Festival in Adelaide. His music has been performed in Poland, Germany, Great Britain, Switzerland, Belgium, Russia, United States and Australia and has also been broadcast by ABC Classic FM.  
[www.mrflute.com.au](http://www.mrflute.com.au)

## Performers

**Peter Sheridan** played all alto, bass, contrabass, subcontrabass and hyperbass flute parts on this album. Tracks 3-5, 12-15 and 21 used multi-tracking recording techniques.

**Lisa Maree Amos:** C flute.

**Jane Hammond:** piano

## Thanks

I wish to thank all involved in the making of this recording.

The composers, who have given their time and sheer talent, my greatest and kindness

gratitude. Their music and organisation of sound has intrigued me for months and I am truly indebted to their belief and faith in my work (and the instruments!). Without the composer, the music would not sound...

To my wife Lisa Maree Amos heart-felt thanks for her support, belief and trust in my madness!

To Jane Hammond who assisted in helping me shine.

Their inspired playing and level of musicianship has brought great depth and quality to this humble recording.

Martin Wright, owner and director of Move Records, for his willingness to support and complete this project. His trust in my work as a developing artist and musician has given me renewed strength in my career and these instruments.

To Vaughan McAlley, numerous thanks. His tireless work and attention to detail, not to mention his ability and willingness to work around my artistic frustrations, has made the overall sound of this recording more than the sum of its parts. Much gratitude for hearing the sounds behind, within and around the digital frequencies. This is the sign of an outstanding musician, engineer and professional.

Jelle Hogenhuis for his quick completion of the unique instrument called the hyperbass. This chromatic model is the only (to my knowledge) in the world and that alone stands for much gratitude. Jelle's genius and fearless approach to creativity (and completion) has inspired me for years. His trust and faith in my work and his

endless approach to the development of the low flutes is quite profound. I am honoured to perform on his instruments.

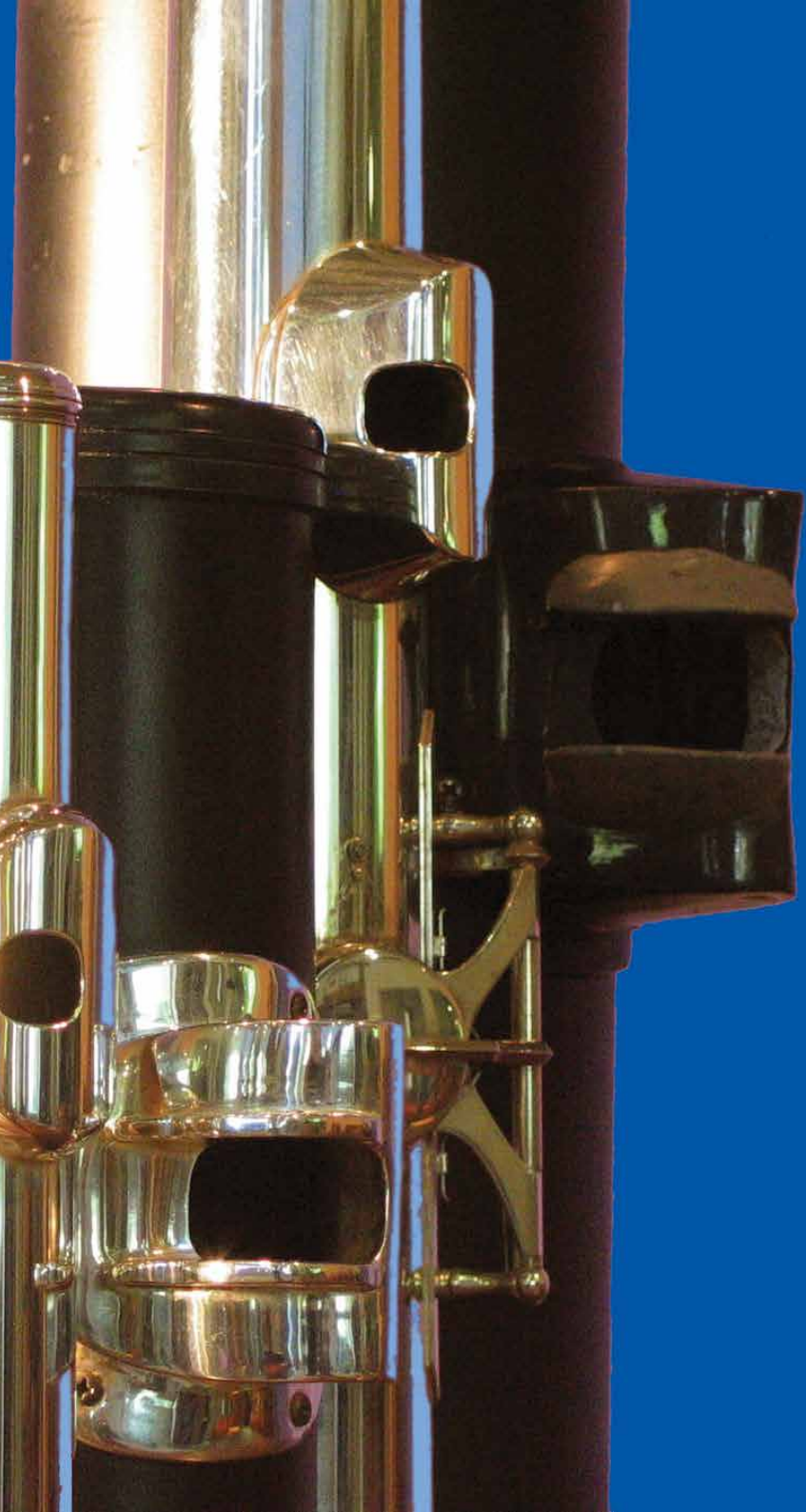
A special thank you to composer and performer Dominic Clements for his kind permission to use portions of his electronic composition 'Full Fathom.' This gracious gesture provided me the inspiration to record the work for hyperbass flute. May it now inspire numerous other composers to write for its most unique sound.

I would like to thank my family for allowing me the space and time to practice and record these pieces. May this recording bring them great joy and pride in their husband and father.

*Peter Sheridan*

**lowflutes.com**  
**move.com.au**





- 1 In A Winter Landscape**  
(bass flute and electronics) 5'27"  
**Madelyn Byrne**
  - 2 Ulpirra** (alto flute)  
**Ross Edwards** 1'32"
  - Three for Two**  
**Adrienne Albert**
  - 3** Dark and Light (bass and contrabass flutes) 4'20"
  - 4** Lament for Sarah (alto and contrabass flutes) 4'13"
  - 5** Sassy (alto and contrabass flutes) 2'35"
  - 6 Dark Star** (bass flute and piano)  
**Gary Schocker** 3'35"
  - Noisy Oyster**  
**Hilary Taggart**
  - 7** Noisy Oyster (alto) 1'59"
  - 8** Defragmented (bass) 2'12"
  - 9** Zephyr (contra) 3'43"
  - 10** Partita (bass) 2'30"
  - 11** Autumn Leaves (alto) 1'42"
  - 12-18 Serenade and Burlesque**  
(quintet- c flutes, \* alto, bass and contrabass)  
**Vaughan McAlley** 2'35" + 2'14"
  - 14 Meditations and Memories** (alto flutes)  
**Stanley M. Hoffman** 3'53"
  - 15 Differing Dialogues**  
(bass flute and pre-recorded low flutes)  
**Vincent Giles** 4'48"
  - 16 Winter Sarabande** (bass flute)  
**David Loeb** 3'36"
  - 17-18 Two Sonnets** (alto flute and piano)  
**Mike Mower** 4'08" + 5'11"
  - 19 Serenade** (contrabass flute)  
**Houston Dunleavy** 5'15"
  - 20 Groaning Oceans**  
(hyperbass flute and electronics)  
**Sheridan- Clements** 6'21"
  - 21 Quasi Latino** (low flutes quartet)  
**Michal Rosiak** 3'40"
- Peter Sheridan:** alto, bass, contrabass, subcontrabass and hyperbass flutes  
**Lisa Maree Amos:** c flute\*  
**Jane Hammond:** piano

# Monologues and Dialogues

"Peter's beautiful and agile tone on the lower flutes is truly amazing."

— *Adrienne Albert, composer*

"Stunningly beautiful ... full of so many precious moments."

— *David Temby, Temby Flutes*