

Program Notes

*Nicolas Chédeville was born in Serez, Normandy; musicians Pierre Chédeville (1694–1725) and Esprit Philippe Chédeville (1696–1762) were his brothers. Louis Hotteterre was his great uncle and godfather, and may have given him instruction in music and turning instruments. He began playing the oboe and musette (a bagpipe-like instrument commonly used in French baroque music) in the Paris Opera orchestra in the 1720s. The first thing to say about these six flute sonatas is that they are not by Vivaldi, nor did they ever have anything to do with the Italian composer.

In 1737 he made a secret agreement with Jean-Noël Marchand for the latter to obtain a privilege to engrave, print and sell a work as Vivaldi's *Il pastor fido*, op.13, but in a notarial act dated 17 September 1749 Marchand declared that Chédeville was the composer, also revealing that Chédeville had provided the money for the publication and was receiving the emoluments. It is not certain why Chédeville chose to have his own work attributed to Vivaldi and issued under the privilege of Marchand, but perhaps, as Lescat has suggested, he was trying to give the musette, his favourite instrument, the endorsement of a great composer that it had lacked up until then. But Chédeville, Vivaldi, whoever: what counts is the dancing vitality and simple, beguiling charm of these sonatas, which are played here by an experienced Italian early-music ensemble, whose previous recordings on Brilliant have met with warm critical response.

*Allison Loggins-Hull is a composer, flutist, and producer who is actively performing and creating music across multiple genres. In 2009 Loggins-Hull co-founded the duo Flutronix with Nathalie Joachim, and in doing so has been able “to redefine the instrument” (The Wall Street Journal). Additionally, she has performed with and her music has been recorded by many leading ensembles, including the International Contemporary Ensemble (ICE), the National Sawdust Ensemble, the Imani Winds, and Lizzo, and she can be heard playing in the 2019 Disney remake of the Lion King. Her music has been commissioned by the Metropolitan Musical of Art, Alarm Will Sound, and The Library of Congress, among others, and she has been awarded multiple grants from New Music USA.

Homeland (2018) was written shortly after Hurricane Maria stormed through Puerto Rico in 2017. Maria represented the increasing strength of natural disasters and the intense, sometimes deadly, repercussions of climate change. While this was going on, there was also a rise of political and social turmoil in the United States, and global unrest throughout the world, including the Civil War crisis in Syria. For weeks, the news was flooded with these stories. With so many people throughout the world dealing with tragic domestic issues, I began to think about the meaning of home during a crisis. What does home mean when the land has been destroyed? What does it mean when there's been a political disaster, or a human disaster? How does a person feel patriotic when they feel unwelcomed at the same time? *Homeland* is a musical interpretation and exploration of those questions. The flute opens with timbral trills representing troubled waters, then transitions into passages that are anxious and distorted. There is a moment of hope and optimism, a remembrance of past struggles that have been overcome, followed by an off-putting play on the Star Spangled Banner, representing an

unraveling of patriotism. In the end we come full circle, still with unanswered and unresolved questions.

*Paul Taffanel is regarded as the founder of the modern French flute school. The *Méthode complète de flute* that he wrote in collaboration with his pupil Philippe Gaubert remains to this day one of the major tutors for every flautist.

Taffanel received his musical education from his father and appeared as a flautist from an early age. During his studies at the Paris Conservatoire he was engaged first at the Opéra-Comique (1862-64) and later at the Grand Opéra where as also in the Conservatoire orchestra – he was the solo flautist. In 1879, to promote wind playing, he founded the Société des Instruments à Vent for which he commissioned many new compositions (such as Charles Gounod's *Petite Symphonie*). In 1893 Taffanel became the conductor of the Paris Opera, and at the same time he was appointed professor of flute at the Paris Conservatoire.

In Taffanel's catalogue of works, as one might expect, we find principally positions for flute and piano, written for use at his own and his pupils' concerts. His one and only Wind Quintet (1878) is a typical example of his late-Romantic style of composition: themes that are melodically and rhythmically concise, plus the opportunity for every player to display virtuosity as well as cantabile qualities, have made it one of the best-loved works in the Romantic quintet repertoire.

The first movement is in classical sonata form: a gloomy, mysterious first theme is contrasted with a swinging, waltz-like second idea. After both themes have been worked out in a large-scale, dramatic development section, followed by the recapitulation and coda, the movement vanishes with an arabesque from the flute.

The second movement grows entirely from a songful horn theme, and offers all of the instruments the chance to display cantabile playing. The finale is a tarantella that places the utmost demands on the musicians – and – with only brief interruptions from a chorale-like theme chases towards the witty, unexpected conclusion. Barely ten years after Taffanel wrote this piece, Paul Dukas copied this ending exactly (intentionally, or not?) in his brilliant orchestral scherzo *The Sorcerer's Apprentice*, based on Goethe.

*Liebermann is a skilled performer and composer as well as a talented conductor. With over 100 works in his catalogue spanning multiple genres, Liebermann's compositions have become standard flute repertoire, being frequently performed and recorded. After attending a flute masterclass given by Mr. Liebermann, Ms. Neshyba learned from the composer himself about his flute music and the intentions of his compositions. *Sonata for Flute and Piano Op. 23* begins gravely at the tempo of forty beats per minute. This speed makes it difficult to finish the long phrases in one breath, but the contrast created between the slow first movement and the fast second movement is incredibly dynamic and helps contribute to an electrifying performance.

The second movement, *Presto energico*, is a seemingly impossible tempo with overall sense of frenetic, chaotic intensity. Liebermann creates drama in this piece by frequently utilizing a change in texture. Thick, dense piano chords and loud, held notes on the flute are sometimes quickly segued into a very sparse and mysterious texture.