

Christos
HATZIS

Flute Concertos

Departures

Overscript

Patrick Gallois, Flute

Thessaloniki State
Symphony Orchestra

Alexandre Myrat



Christos Hatzis (b. 1953)

Departures • Overscript

Christos Hatzis's relationship with the flute virtuoso Patrick Gallois began in 2000 with a knock on Hatzis's office door at the University of Toronto and a question by the French master "Have you composed anything for the flute?" A year later Hatzis's long neglected *Overscript* had its première at the University of Toronto with Gallois and the University ensemble of faculty and students. Alexandre Myrat, Gallois' friend since their student days in Paris and a champion of Hatzis's music since the early nineties, has performed Hatzis's orchestral works constantly, often several each year, in Europe and North America. During his inaugural season (2011-12) as Music Director of the Thessaloniki State Symphony Orchestra Myrat introduced Hatzis to the Thessaloniki audiences with performances of three large-scale compositions, including *Departures* with Gallois as soloist.

Composer's Notes

Departures: Concerto for Flute and String Orchestra (2011)

Departures was composed during a time when a number of dear friends had passed away and while the 2011 tsunami in Fukushima in Japan and the resultant nuclear disaster were constantly in the news. The first movement, *Blooming Fields*, is dedicated to the memory of theatre and television director George Bloomfield. From its 'Asiatic' opening (a borrowing from an earlier Hatzis work), through the acrobatics for the flute and orchestra to the unexpected 'burlesque' interpolations further along, the music of *Blooming Fields* is full of exuberance and delight. Ultimately this out of control revelry is interrupted by an intense and dissonant flute multiphonic, which in turn introduces a different way of listening to the small voice within, depicted here by the quiet whistle and Aeolian tones of the flute that fade into silence. *Serenity* is dedicated to the memory of Bertha Modlich, an

inspirational woman who passed away just shy of her 105th birthday. The music of *Serenity* is consistent with the title; there are clouds but they are short-lived and the music returns quickly to sunnier vistas. The latter part of *Serenity* is a song without words, an unpretentious slow waltz melody that seems to exist on its own terms. *Progress Blues* is a meditation on the nuclear disaster of Fukushima, not on the accident itself but on the lessons that can be learned from our unwarranted and single-minded faith in technological progress. The music starts with a feeling of exuberance which is not that different from that of the first movement, although *Progress Blues* is more restless, more impulsively driven. Its fissures show occasionally, as in the 'wobbly' phonograph effect that exposes the emotional pretensions of the Hollywood-like treatments of the main theme or the 'ticking clock' metaphors of the string *pizzicati*. Introspection is not absent for long (even the Hollywood-like theme undergoes a dark rethinking as a *fugato*) but the sheer drive forward and the forces that have given impetus in the first place succeed repeatedly in sidetracking any attempt to question the wisdom of this relentless drive or the dire consequences that it may engender. At the apogee of speed and energy the music suddenly collapses, the clocks keep ticking ominously and then ... (Well: I will let the music tell you what happens next).

Overscript: Concerto for Flute and Chamber Orchestra (1993)

Originally titled *Concerto for Flute and Chamber Orchestra*, *Overscript* was mildly revised and renamed in 2012. *Overscript* is a palimpsest (an overwrite) of, and a musical commentary on the *Concerto in G minor for Flute, Strings and Basso Continuo, BWV 1056/1*, by Johann Sebastian Bach. The entire Bach concerto is included, however fragmented, in my own work. The predominant technique used in the outer movements is one of 'intervallic stretching' and 'tempo compression' of the



Bach Overscript by Christos Hatzis

original music. The listener is invited to make comparisons between the original and the derived materials, which, for that purpose, are always juxtaposed in close proximity as a sequence of 'sound slices'. In the middle movement there is emotional and personal involvement with the material, which, like in a

romantic concerto, will hopefully carry the listener beyond the cerebral concerns of the outer movements. Here, the opening melody – one of the most beautiful melodies by Bach – is interrupted at the point of the half-cadence, and what follows is a long development section in the romantic tradition which eventually returns to the original melody at the end. The naming of the individual movements ('Left', 'Right', 'Left & Right' – a 2012 afterthought) has nothing to do with punches in the boxing ring but rather with hemispheric function in the human brain and how this might be reflected in the contrasting compositional approaches to the Bach material in each of the movements.

Christos Hatzis

Christos Hatzis

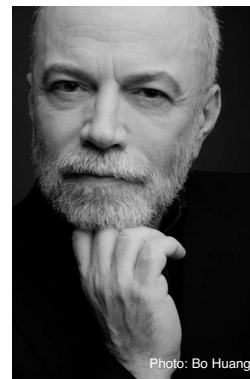


Photo: Bo Huang

With two Juno awards, several other national and international prizes to his credit and a slew of recent commissions by internationally recognized touring artists such as violinist Hilary Hahn, percussionist Dame Evelyn Glennie, the Pacifica Quartet and Tafelmusik Baroque Orchestra among others, Christos Hatzis is widely recognized as "one of the most important composers writing today" (CBC). An extensive discography for major and independent labels and wide internet distribution of his audio playlist (over 1,700,000 hits since 2008) have garnered a loyal international following for his music. Hatzis' music is influenced by early Christian spirituality, Pythagorean and Hermetic ideas, his own Byzantine music heritage, world cultures and religions, and various classical, jazz and pop music idioms from the past and present. A professor of composition at the University of Toronto, Hatzis is published by Promethean Editions.

www.hatzis.com

Christos Hatzis (né en 1953)

Departures • Overscript

Christos Hatzis et le flûtiste Patrick Gallois ont entamé leur relation professionnelle en 2000, le jour où le virtuose français a frappé à la porte du bureau de Hatzis à l'Université de Toronto et lui a demandé s'il avait déjà écrit quelque chose pour la flûte. Un an plus tard, *Overscript*, une partition longuement délaissée par Hatzis, était créée à l'Université de Toronto avec Gallois et l'ensemble de l'Université, constitué de professeurs et d'élèves. Alexandre Myrat, ami de Gallois depuis leurs années d'études à Paris et champion de la musique de Hatzis depuis le début des années 1990, interprète assidûment les pièces orchestrales de Hatzis en Europe, au Moyen-Orient et en Amérique du Nord, à raison de plusieurs par an. Au cours de sa première saison (2011-2012) en tant que directeur musical de l'Orchestre symphonique d'état de Thessalonique, Myrat a fait découvrir Hatzis au public de Thessalonique en donnant trois de ses grandes compositions, y compris *Departures*, avec Gallois comme soliste.

Notes du compositeur

Departures: Concerto pour flûte et orchestre de cordes (2011)

Departures a été composé à une époque où plusieurs de mes amis chers étaient décédés, et alors que le tsunami de 2011 à Fukushima au Japon et la catastrophe nucléaire qu'il avait provoquée étaient relayés par les bulletins d'information de tous les médias. Le premier mouvement, *Blooming Fields*, est dédié à la mémoire du metteur en scène de théâtre et de télévision George Bloomfield. Dès son ouverture « asiatique » (empruntée à une œuvre antérieure), en passant par les acrobaties pour la flûte et l'orchestre, jusqu'aux interpolations « burlesques » inattendues qui suivent, la musique de *Blooming Fields* est pleine d'exubérance et de joie de

vivre. Ces réjouissances débridées finissent par être interrompues par la multiphonie intense et dissonante d'une flûte ; celle-ci introduit alors une nouvelle manière d'écouter la petite voix interne, dépeinte ici par le calme sifflement et les sonorités éoliennes de l'instrument, qui se fondent dans le silence. *Serenity* est dédié à la mémoire de Bertha Modlich, une femme dont la personnalité était une source d'inspiration, et qui s'est éteinte peu avant de fêter ses 105 ans. La musique de *Serenity* est en phase avec son titre : des nuages passent, mais ils sont éphémères, et la musique regagne rapidement des horizons plus ensoleillés. La dernière partie de *Serenity* est une chanson sans paroles, une valse lente sans prétentions qui semble exister dans sa propre sphère. *Progress Blues* est une méditation sur la catastrophe nucléaire de Fukushima, non pas sur l'accident lui-même mais sur les leçons qu'il y aurait à tirer de notre foi bornée et injustifiée dans le progrès technologique. Le morceau démarre dans une atmosphère d'exubérance assez proche de celle du premier mouvement, même si *Progress Blues* est plus agité, plus impulsivement dynamique. Ses fissures apparaissent parfois, comme dans un effet de phonographe « gondolé » qui met au jour les prétentions émotionnelles du traitement du thème principal – très hollywoodien – ou les métaphores de « tic-tac d'horloge » des *pizzicati* de cordes. L'introspection ne tarde pas à s'imposer à nouveau (même le thème hollywoodien subit une sombre réévaluation sous la forme d'un *fugato*), mais la franche énergie et les forces motrices du départ parviennent de façon répétée à contrecarrer toute tentative de remettre en question le bien-fondé de cet élan inexorable, ou les funestes conséquences qu'il est susceptible d'entraîner. Au moment où la vitesse et l'énergie sont à leur comble, la musique s'effondre subitement, le tic-tac menaçant des pendules continue, et puis... eh bien je laisse la musique vous raconter la suite !

Overscript: Concerto pour flûte et orchestre de chambre (1993)

D'abord intitulé *Concerto pour flûte et orchestre de chambre*, *Overscript* a été légèrement révisé puis rebaptisé en 2012. *Overscript* est un palimpseste (une œuvre superposée à une autre) du *Concerto en sol mineur pour flûte, cordes et basse continue BWV 1056/1* de Jean-Sébastien Bach, et il en constitue également un commentaire musical. La totalité du concerto de Bach est incluse, quoique fragmentée, dans mon propre ouvrage. La principale technique utilisée dans les mouvements externes est ce qu'on appelle l'« étirement d'intervalles » et la « compression de tempo » de la pièce originale. L'auditeur est invité à opérer des comparaisons entre l'original et le matériau dérivé, qui pour ce faire sont toujours juxtaposés en étroite proximité comme une séquence de « tranches sonores ». Le mouvement central s'implique sur le plan émotionnel et personnel, et

l'on espère qu'à l'instar d'un concerto romantique, le matériau emportera l'auditeur au-delà des préoccupations intellectuelles des mouvements externes. Ici, la mélodie d'ouverture – l'une des plus belles que Bach ait écrites – est interrompue en arrivant à la demi-cadence, et ce qui suit est une longue section de développement dans la tradition romantique, qui finit par revenir à la mélodie de départ. Les noms de chacun des mouvements, « *Left* » (Gauche), « *Right* » (Droite), « *Left & Right* » (Gauche et droite), choisis plus tardivement en 2012, n'ont rien à voir avec les coups de poing d'un match de boxe mais font plutôt référence à la fonction hémisphérique du cerveau humain, et à la manière dont elle peut se refléter, pour chaque mouvement, dans les approches compositionnelles contrastées du matériau de Bach.

Christos Hatzis

Traduction française de David Ylla-Somers

Christos Hatzis

Auréolé de deux prix Juno et de plusieurs autres prix nationaux et internationaux et s'étant vu récemment confier une kyrielle de commandes par des concertistes de renom mondial comme la violoniste Hilary Hahn, la percussionniste Dame Evelyn Glennie, le Quatuor Pacifica et l'Orchestre baroque Tafelmusik entre autres, Christos Hatzis est reconnu sur toute la planète comme « l'un des compositeurs contemporains en activité les plus importants du moment » (CBC). Avec une ample discographie pour de grandes firmes et des labels indépendants et une large diffusion sur Internet de sa playlist audio (qui a enregistré plus de 1 700 000 visiteurs depuis 2008), sa musique a fidélisé de nombreux auditeurs de tous les pays. Les œuvres de Hatzis sont influencées par la spiritualité chrétienne de l'Antiquité, les idées de Pythagore et la philosophie hermétique, le patrimoine musical byzantin du compositeur, les cultures et les religions mondiales, et divers emprunts aux styles classique, jazz et pop, passés et présents. Professeur de composition à l'Université de Toronto, Hatzis est publié par Promethean Editions.

www.hatzis.com

Thessaloniki State Symphony Orchestra



Photo: Nektarios Basdekis

The Thessaloniki State Symphony Orchestra is one of the two leading symphonic ensembles of Greece. Its extensive repertoire includes works from the baroque to the avant-garde. The T.S.S.O. was founded in 1959, by the Greek composer Solon Michaelides and became a state orchestra in 1966. After its founder, many important Greek musicians became directors of the T.S.S.O., such as Georgios Thymis, Alkis Baltas, Karolos Trikolidis, Kosmas Galileas, Konstantinos Patsalides, Leonidas Kavakos, Mikis Michaelides and Myron Michailidis. Today the T.S.S.O. numbers approximately 120 musicians and its current artistic director is Alexandre Myrat. The T.S.S.O. organizes weekly concerts of symphonic music and covers a wide range of artistic activities and educational programmes. The orchestra gives many Greek and world premières in order to promote the Greek musical heritage and records for international labels, such as BIS, Naxos and EMI Classics. The T.S.S.O. has also performed abroad at Valencia, Beijing, Prague, Florence, Pistoia, Berlin, Strasbourg and elsewhere.

Alexandre Myrat



Photo: Evelin Foskolou

A French citizen born in Greece, Alexandre Myrat discovered music at the age of 13 and, seven years later, he conducted his first concert with the Orchestra of Monte Carlo. In Paris, he studied conducting under Igor Markevitch, Max Deutsch and Nadia Boulanger. Since 1976, when he conducted the world première of Milhaud's *Oresteia* for Radio France, he began a steady collaboration with the French broadcaster, conducting numerous recordings, concerts and many world premières. He has also conducted concerts for the BBC, Österreichischer Rundfunk, Bulgarian Radio and the RTBF (Radio Télévision Belge Francophone). His international career has led him all over the world. Following the establishment of the Picardie Orchestra in 1984, where he was artistic director until 1989, he became known for his interpretation of the works of Mozart. In 1991 he founded La Kamerata, the Athens Megaron in-house orchestra, with whom he has recorded for labels such as EMI, ECM, RCA, Blue Note and Agorà. Three of his recordings have won 'Recordings Academy' awards. He is permanent guest conductor of the Târgu Mureş Philharmonic Orchestra. In 2013, he was made a "Chevalier des Arts et Lettres" by the French government. In 2011, he was appointed artistic director of the Thessaloniki State Symphony Orchestra.

Patrick Gallois



Photo: Tiina Osara

Patrick Gallois belongs to the generation of French musicians leading highly successful international careers as both soloist and conductor. From the age of seventeen he studied the flute with Jean- Pierre Rampal at the Paris Conservatoire and at the age of 21 was appointed principal flute in the Orchestre National de France, under Lorin Maazel, playing under many famous conductors, including Leonard Bernstein, Seiji Ozawa, Pierre Boulez, Karl Boehm, Eugen Jochum, and Sergiu Celibidache. He held this post until 1984, when he decided to focus on his solo career, which has subsequently taken him throughout the world. He regularly performs and records with leading conductors and collaborates in chamber music with musicians such as Yuri Bashmet, Natalia Gutman, Peter Schreier, Jorg Demus, the Lindsay Quartet and formerly with Jean-Pierre Rampal and Lily Laskine. He has been invited to appear as a soloist with major orchestras in Europe and in Asia, and in leading international festivals, with tours to Germany, Japan and Israel, and annual master-classes at the Accademia Chigiana in Siena. For twelve years after establishing his own orchestra in Paris, the Académie de Paris, Patrick Gallois developed a conducting career which has taken him to Japan, Scandinavia, Italy, Portugal, the United States and Bulgaria, in addition to appearances as a conductor in France. In 2003 he was appointed Musical Director of the Sinfonia Finlandia Jyväskylä and tours regularly with the orchestra. Both as a conductor and as a flautist he has a wide repertoire, with a strong taste for contemporary music, and many new works have been dedicated to him. His recordings include an award-winning series for DG. For Naxos he has recorded the complete *Flute Concertos* of C.P.E. Bach (8.557515-16), Haydn's *Symphonies* Nos. 1-5 (8.557571) and 9-12 (8.557771), and Gounod's *Symphonies* (8.557463), among other works. His recording for Naxos of Kraus's *Aeneas i Cartago* (8.570585) was awarded a Choc by *Musica* in April 2010. His recording of the *Violin Concertos* of Saint-Saëns with Fanny Clamagirand (Naxos 8.572037) was awarded a Choc (*Musica*) in February 2011 and a Diapason d'Or in March 2011. A further Choc (*Musica*) was awarded for his recording of the Mendelssohn *Violin Concertos* with Tianwa Yang and Sinfonia Finlandia Jyväskylä (8.572662).

Christos
HATZIS
(b. 1953)

Flute Concertos

Departures: Concerto for Flute and String Orchestra (2011)

30:26

- | | | |
|---|----------------------------|-------|
| 1 | I. Blooming Fields | 6:46 |
| 2 | II. Serenity | 12:26 |
| 3 | III. Progress Blues | 11:14 |

Overscript: Concerto for Flute and Chamber Orchestra (1993/2012) **41:48**

(on J.S. Bach's *Concerto in G minor for Flute,
Strings and Basso Continuo, BWV 1056/I*)

- | | | |
|---|-------------------------------------|-------|
| 4 | I. Left | 8:22 |
| 5 | II. Right | 18:12 |
| 6 | III. Both (Left & Right) | 15:15 |

Dimitrios Kalpaxidis, Oboe

Georgios Politis, Bassoon

Marilena Liakopoulou, Harpsichord

WORLD PREMIÈRE RECORDINGS

Patrick Gallois, Flute

Thessaloniki State Symphony Orchestra

Alexandre Myrat

Recorded at the T.S.S.O. Concert Hall, Thessaloniki, Greece,
from 6th to 15th September, 2012

Series producers: Charles Barber and Raymond Bisha

Produced, engineered and edited by Sean Lewis

Publisher: Prometheus Editions (APRA)

Booklet notes: Christos Hatzis

Cover painting: *Departures* by Tiina Osara



CANADIAN CLASSICS
CLASSIQUES CANADIENS

Christos Hatzis is recognised as ‘one of the most important composers writing today’. His music bears a number of influences – Christian spirituality, Byzantine music, as well as more popular idioms – and is marked by a strong identification with his source material. Two of his most prominent interpreters join forces on this recording to present two *Flute Concertos*. *Departures* is a memorial piece written at a time of personal loss and the 2011 tsunami at Fukushima, Japan and its aftermath. Its appeal is driven by the composer's unique and eclectic style, which brings in elements of traditional Japanese folk music, blues and burlesque music. *Overscript* is a commentary on Bach's *Concerto in G minor for Flute*, which is ingeniously quoted in full, but in fragmented form, within Hatzis's own composition.

Booklet notes in English
Notice en français

www.naxos.com

Playing
Time:
72:14