

Jacques CASTÉRÈDE

Complete Works for Flute • 3

5 Bagatelles • Chant de solitude • 12 Études • Divertimento a quattro

Cobus du Toit, Flute

Christina Jennings, Julie Duncan Thornton, Brook Ferguson,
Andrew Burden, Connor Hay, Emily Kaplan, Flute
Marcin Arendt, Allyson Michal, Violin • Benjamin de Kock, Double bass
Eric Berlin, Daniela Garcia, Shane Coughlin, Trumpet
Doreen Lee, Nadine Shank, Piano • Michael Tetreault, Percussion



Jacques
CASTÉRÈDE

(1926–2014)

Complete Works for Flute • 3

5 Bagatelles for four flutes (1980)	16:47
1 Incantation	4:27
2 L'Hésitante	3:11
3 Musique de nuit	4:25
4 Intermezzo	2:19
5 Scherzo	2:16
6 Chant de solitude for two pianos, trumpets, flutes and violins (1993)	5:34
12 Études for flute (1961)	22:34
7 I. Vivamente	1:04
8 II. Scherzando	0:46
9 III. Andante sostenuto	3:27
10 IV. Presto	0:59
11 V. Adagio	2:53
12 VI. Prestissimo	0:56
13 VII. Vivamente	1:05
14 VIII. Andante espressivo	2:42
15 IX. Scherzando	1:31
16 X. Presto	0:59
17 XI. Tempo di Rumba rapida	1:26
18 XII. Tema con variazioni, molto liberamente, quasi improvvisazione	4:38
Divertimento a quattro for flute, piano, double bass and percussion (1979)	22:59
19 I. Sonata	7:22
20 II. Studio in Jazz	4:52
21 III. Canzone	4:41
22 IV. Finale	6:03

Jacques Castérède (1926–2014)

Complete Works for Flute • 3

Jacques Castérède (1926–2014) seems in many ways a typically Parisian musician of the 20th century – he was Paris-born and bred, studied there, and later lived and worked there. But in fact his family came from Barbaste in southwest France, and Occitan was his mother tongue as a boy, not standard French. Nor were his parents obviously artistic, but lower middle class, with his father a barber by trade. All the same, the piano had played a prominent role among the Parisian petit bourgeoisie for decades, and so little Jacques was sent for piano lessons to one Miss Lafarge, staying with her for over a decade. He then entered the Conservatoire, where he spent a year in Messiaen's analysis class and otherwise won a host of Premiers Prix in subjects ranging from piano to harmony and chamber music. He even won the Prix de Rome in 1953, which meant he could spend the next four years in Rome, writing music, getting commissions, and enjoying ever more prominent performances at home and abroad. Within months of returning to Paris, Castérède was appointed to the staff of the Conservatoire, where he remained until his retirement, successively teaching solfeggio, analysis and composition. He also taught composition at the École normale de musique in the 1980s, and later gave composing master classes in Brazil and China.

Castérède's *oeuvre* covers just about every genre, from stage works to choral music to small-scale chamber pieces, and he received numerous prestigious commissions, premieres and prizes – thus his ballet *Basketball* was first given at the Paris Opéra in 1963, his *First Symphony* won a Grand Prix National du Disque in 1968, and he was awarded the Grand Prix Musical of the city of Paris in 1991.

Just like all the leading French composers since the late 19th century, Castérède also had a utilitarian streak as a composer, happily writing works for competitions and pedagogical purposes. The earliest work on this album belongs to this group: it is a set of *12 Études* for solo flute, composed in 1961. Rather than being ordered

in ascending difficulty, these studies explore different aspects of flute playing and general musicianship, from the different rhythmic groupings of the opening *Vivamente* to the long-breathed crescendos and diminuendos of number *III* (*Andante sostenuto*) and the different tonguings (now slurred, now staccato) in number *VII* (another *Vivamente*). Castérède's delight in the popular comes through most clearly in number *XI*, a *Tempo di Rumba rapida* – though its rhythms and inversions smack more of Bartók's *Bulgarian Dances* than of downtown Havana. The last of the *Études*, a *Theme with variations*, is by far the longest and the meatiest. Its opening meander around a single note seems to take us into the familiar territory of the post-Debussian solo flute, though Castérède repeatedly punctuates his languid lines with abrupt, manic interpolations, as if his faun had been suddenly surprised by an errant nymph at an inopportune moment. Writing these *Études* seems to have prompted Castérède to explore the flute further, for the next year he wrote his wonderful suite *Flûtes en vacances* and the *Musique* for flute, harp and string trio (on Vols. 1 [8.573949], and 2 [8.573950] respectively of this Naxos series of Castérède's complete flute music).

The remaining three works on this album span the 'long' decade of the 1980s, when Castérède explored numerous unusual chamber combinations. The *5 Bagatelles* for four flutes of 1980 take up where he'd left off nearly 20 years earlier with his *Flûtes en vacances*. This time, however, the fourth flute isn't 'ad libitum' as it is there, and the composer requires a whole assortment of instruments, from 'normal', alto, bass and contrabass flutes in *Incantation* to two piccolos plus two altos in the *Intermezzo*, with all manner of combinations in between. Stylistically, these *Bagatelles* are as diverse as their flutes, ranging from the strangely archaic sounds of the opening movement to the frilly neo-Classicism of the closing *Scherzo* (in which Castérède seems to be sending his flutes back on vacation, as it were).

The *Chant de solitude* of 1993 is an overtly pedagogical work; none of the parts is hard, it's in a steady common time throughout, and the scoring is potentially elastic (it needs a minimum of three flutes, three trumpets, two violins and two pianos, though the number of winds and strings can be expanded). With its melodic arches and walking bassline it sounds initially like a feel-good, romanticised piece of neo-Bach. But like the best educational pieces, there is keen artianship behind its effortless artistry. Thematic inversions abound, and the manner in which the individual parts fragment before the coda has something distinctly modernistic about it.

Castérède's roots might have lain in the music of the early Modernists and the neo-Classicists, but he remained forever open to all kinds of outside influences – thus his *oeuvre* includes works inspired by jazz, Latin American music (see the *Rumba* above), pop and even rock. Of all his works with flute, arguably the most eclectic of all is the *Divertimento a quattro* for flute, piano, double bass and percussion. It was commissioned by a music society in Arezzo in Tuscany, though its planned premiere was thwarted when the percussionist got stuck in a traffic jam. In fact, he needn't have turned up until the second movement anyway, as Castérède doesn't use him until then.

The stylistic bandwidth of this *Divertimento* is vast. The first movement alone presents Castérède as an expert melodist, harmonist, contrapuntist, neo-Classicist, and even towards the end an equally gifted avant-gardist. The third movement, *Canzone*, is an upmarket

gymnopédie in which the melody expands over several octaves, played towards the end by flute, bass and vibraphone, all of them enveloping the plodding piano; the *Finale* then introduces the piccolo for the kind of Modernist circus music that we find in more pronounced form five years later in *La Belle Époque* (on Vol. 2 of Naxos's Castérède trilogy). But it is the second movement of this *Divertimento*, entitled *Studio in Jazz*, that is the most extraordinary. The flute plays on the first page of score but then falls away, only to return to play a couple of measures shortly before the end – as if Castérède had for some reason decided to let him grab a cocktail at the bar, or to take a restroom break. The double bass also disappears for longish stretches, but when he pops up again, his music sometimes sounds so gruffly flatulent that it's like he's returned too soon from the restroom. Castérède here toys with all the clichés of easy-listening jazz – from the walking bass to dotted ostinatos on the cymbals – only to keep subverting them with unexpected 'classical' radicalisms. At times, one could almost imagine that the Pink Panther has just wandered into a Messiaen rehearsal at the Moulin Rouge. The results are sometimes slightly mad, often hilarious, usually very clever, but always utterly compelling. Castérède, it seems, was a composer who could do just about everything with consummate brilliance – and here he does just that.

Chris Walton

Christina Jennings



Photo: Lisa-Marie Mazzucco

Winner of the prestigious Concert Artist Guild competition, Christina Jennings has performed with over 50 orchestras, including the Houston and Utah Symphonies. She is associate professor of flute at the University of Colorado Boulder, and on the summer faculties of Greenwood Music Camp, ARIA, and directs the Panoramic Flutist seminar in Boulder, Colorado. She performs as principal flute with the Arizona Musicfest Orchestra and held the principal seat with the River Oaks Chamber Orchestra for ten years.
www.christinajennings.com

Julie Duncan Thornton



Photo: Todd Rosenberg

Julie Duncan Thornton plays piccolo and flute with the Colorado Symphony and is the flute professor of the Lamont School of Music at the University of Denver. She has performed extensively with the New York Philharmonic, the Minnesota Orchestra and the Saint Louis and Houston Symphonies. Orchestral and chamber performances have taken her to North America, South America, Europe and Australia. Thornton attended Northwestern University, Illinois, the Eastman School of Music, New York, and Rice University, Texas.

Brook Ferguson



Photo: Todd Rosenberg

Hailed by *The Washington Post*, flautist Brook Ferguson is a versatile solo and orchestral artist. Principal flautist of the Colorado Symphony and the River Oaks Chamber Orchestra, Ferguson has performed as a concerto soloist with the Colorado and New World Symphonies, and the River Oaks and Los Angeles Chamber Orchestras. Ferguson is a professor at the University of Northern Colorado and has served on the faculty of the Aspen Music Festival and School.

Andrew Burden



Photo: Michelle Rabkin

Andrew Burden holds his Bachelor's degrees from the University of Massachusetts at Amherst where he studied with Cobus du Toit and Sooyun Kim. He currently resides in Boston where he performs with the New England Philharmonic.

Connor Hay



Photo: Eric Berlin

Connor Hay received his Bachelor of Music degree from the University of Massachusetts at Amherst, where he studied flute under Christopher Krueger and Cobus du Toit. In addition to the modern flute, Hay also enjoys playing the Irish flute and tin whistle.

Emily Kaplan



Photo: Rosalie Toupin

Flautist Emily Kaplan is a soloist and chamber musician who has performed throughout the United States, Ireland, France and the United Kingdom. She studied for her Master's in flute performance at the University of Massachusetts Amherst where she served as a Woodwind Quintet Fellow and Graduate Assistant to Professor Cobus du Toit. She holds a Professional Performance Certificate from the University of Massachusetts Amherst which she received under the tutelage of Christopher Krueger. Kaplan is currently working at Wm. S. Haynes Company, a professional handmade flute manufacturing facility in Middlesex County, Massachusetts.

Marcin Arendt



Photo: Kristen Archer

A native of Poland, Marcin Arendt is professor of violin at the Rudi E. Scheidt School of Music at the University of Memphis and a member of the Ceruti String Quartet. Arendt is part of the violin faculty at the Interlochen Arts Camp and plays with the IRIS Orchestra, regularly holding the Isaac Stern Concertmaster Chair. Arendt is the co-founder and artistic director of the Memphis in Poland Festival where he leads the headlining band Memphis Mix.

Allyson Michal



Violinist Allyson Michal is a member of the Hartford and Portland Symphony Orchestras and the Rhode Island Philharmonic Orchestra. She has also served as concertmaster for the New Hampshire opera festival with Opera North. Additionally, she has toured internationally across Asia and Europe with the Cincinnati Symphony Orchestra, and also performed with the orchestra at Lincoln Center and the BBC Proms in London. Michal enjoys collaborating in chamber ensembles of varied instrumentation, and has given many performances with her husband, Josh Michal, professor of horn at the University of Massachusetts at Amherst.

Benjamin de Kock

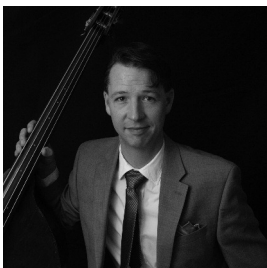


Photo: ZMR photos

Dr Benjamin de Kock is professor of double bass at Regis University in Denver. As a performer, he is principal bass of the San Juan Symphony, principal bass of the Colorado Bach Ensemble, assistant principal of the Steamboat Symphony Orchestra, a guest musician with the Charleston Symphony Orchestra, assistant third chair with the Greeley Philharmonic Orchestra, and a member of the Boulder Philharmonic. He is also a member and soloist with the Celtic world fusion group FEAST based in Grand Junction.

Eric Berlin



Photo: Bob Malone

Eric Berlin is principal trumpet of the Albany Symphony Orchestra, associate principal trumpet of the Colorado Music Festival Orchestra, and a member of the Boston Modern Orchestra Project and the Empire Brass quintet. A champion of contemporary music, he has commissioned, premiered and recorded numerous new works for trumpet including the GRAMMY Award-nominated *Concerto for Two Trumpets* by Stephen Paulus and George Tsontakis' *True Colors* for trumpet and orchestra – a National Public Radio top ten classical recording of 2017.

Daniela Garcia



Photo: Marie Laurent

Daniela Garcia is pursuing a Master's degree in trumpet by the University of Massachusetts at Amherst, and holds Bachelor's degrees from the Federal University of the State of Rio de Janeiro (UNIRIO) and the Federal University of Paraíba (UFPB) in Brazil. Founder of the Encontro Pernambucano de Metais brass festival in Brazil, Garcia is also a former member of the Ubirani Trumpet Group. Garcia is a member of numerous University of Massachusetts ensembles, The Valley Winds and Smith College Orchestra. She also teaches at the Community Music School of Springfield and Downtown Sounds.

Shane Coughlin



Photo: Ambrose Tang

Shane Coughlin is a graduate of the New England Conservatory Preparatory School and the Peabody Conservatory of The Johns Hopkins University. Prominent teachers and mentors include Eric Berlin, Joe Burgstaller, Phil Snedecor, and David Fedderly. Recent appearances include concerts with the Hartford Symphony Orchestra, Springfield Symphony, Symphony New Hampshire and the Sewanee Summer Festival Orchestra. He is also involved in music therapy research regarding Parkinson's disease.

Doreen Lee



Photo: Owen Zhou

Doreen Lee is assistant professor of collaborative piano/piano at the University of South Alabama. Lee has performed with notable artists such as the Takács Quartet, violist Geraldine Walther, Colorado Symphony principal horn Michael Thornton, flautists Christina Jennings and Katherine Kemler, and cellist Johannes Moser, among others. She is also the pianist of the du Toit/Lee Duo, formed in collaboration with flautist Cobus du Toit.

Nadine Shank



Photo: Ilana Ransom Toeplitz

Nadine Shank is professor of piano and collaborative piano at the University of Massachusetts at Amherst. She has been a winner of the Interlochen Concerto Competition, the Oberlin College Rudolph Serkin Award, the Indiana University Jacobs School of Music Concerto Competition and the Van Cliburn Scholarship, and has received awards from the Music Teachers National Association, National Federation of Music Clubs and Pi Kappa Lambda. A soloist with the West Point Band and Springfield Symphony, Shank has performed in festivals across Europe. Her discography comprises 19 albums, including play-alongs for saxophone and clarinet.

Michael Tetreault



Photo: Sean Hagwell

Michael Tetreault holds a Bachelor of Music from the Eastman School of Music at the University of Rochester and a Master of Music from the Royal Academy of Music, London. He is currently a member of four professional orchestras in the Rocky Mountain region and is also part of the percussion faculty at the University of Colorado Boulder. Tetreault has performed internationally with numerous ensembles including the London Symphony Orchestra, London Philharmonic Orchestra, Orchestre symphonique de Montréal, Toronto Symphony Orchestra, Colorado, Utah and Kansas City Symphonies, Orchestre de Paris, Royal Scottish National Orchestra, Roomful of Teeth, Quattro Mani and Alarm Will Sound.

Cobus du Toit



Photo: Eric Berlin

South African native Cobus du Toit is on the faculty at the University of Massachusetts Amherst. As an international soloist he has performed in Russia, Taiwan, Japan, Germany, France, Australia and, as a concerto soloist, has performed with orchestras around the globe. Prominent appearances include performing with the KwaZulu Natal Philharmonic Orchestra, the Taurida International Symphony Orchestra in St Petersburg, Russia, Boulder Philharmonic, Johannesburg Festival Orchestra, Glacier Symphony and Boulder Chamber Orchestra, for whom he is principal flute. Du Toit received his Master of Music and Doctor of Musical Arts from the University of Colorado Boulder and a Bachelor of Music from the University of Pretoria. His principal teachers include Ronel Bosman, John Hinch and Christina Jennings. He represents the Wm. S. Haynes flute company as an artist and ambassador clinician.

www.cobusdutoit.com

Jacques Castérède composed in almost every genre, from stage and symphonic works to competition pieces, with music that remained rooted in expressive melody. This third and final volume of his flute music presents witty neo-Classicism in the *5 Bagatelles*, and the composer's delight in popular music with the post-Debussian *12 Études*, works that are both communicative and vibrant. In the *Divertimento* we meet the composer at his most compulsively subversive, as an expert melodist, harmonist and contrapuntalist, in music as zany as it is disarming.

JACQUES CASTÉRÈDE

(1926–2014)

- | | | |
|--------------|--|--------------|
| 1–5 | 5 Bagatelles for four flutes (1980) | 16:47 |
| 6 | Chant de solitude
for two pianos, trumpets, flutes and violins (1993) | 5:34 |
| 7–18 | 12 Études for flute (1961) | 22:34 |
| 19–22 | Divertimento a quattro
for flute, piano, double bass and percussion (1979) | 22:59 |

WORLD PREMIERE RECORDINGS

**Cobus du Toit, Piccolo II 4, Flute 6–22, Flute I 5,
Alto flute 2, Contrabass flute 1–3**

Christina Jennings, Flute 1–3, Alto flute I 4 5

Julie Duncan Thornton, Piccolo 2, Piccolo I 4, Flute 2, Flute II 5, Alto flute 1 3

Brook Ferguson, Flute 2, Alto flute II 4 5, Bass flute 1–3

Andrew Burden, Connor Hay, Emily Kaplan, Flute 6

Marcin Arendt, Violin I 6, Allyson Michal, Violin II 6

Benjamin de Kock, Double bass 19–22 • Eric Berlin, Trumpet (solo) 6

Daniela Garcia, Shane Coughlin, Trumpet 6 • Doreen Lee, Piano I 6 19–22,

Nadine Shank, Piano II 6 • Michael Tetreault, Percussion 19–22

A detailed track list can be found inside the booklet.

Recorded: 15 July 2018 7–18, 30–31 January 19–22 and 6 May 1–5 2019 at Hamilton Hall,
University of Denver, CO, USA and 15 May 2018 6 at Firehouse 12, New Haven, CT, USA

Producer, engineer and editor: Michael J. Schulze • Booklet notes: Chris Walton

Publisher: Unpublished 1 19–22, Éditions Robert Martin 6, Éditions Alphonse Leduc 7–18

Cover photo: Iakov Kalinin (iStockphoto.com)

© & © 2020 Naxos Rights (Europe) Ltd • www.naxos.com