American FluteScape
A TAPESTRY OF PREMIERES & CLASSICS

Jan Vinci, FLUTE
Reiko Uchida, PIANO
New York Dream Orchestra | Mark Vinci, conductor

MUSIC OF
Higdon, Vinci, Hoover, Hindemith, Griffes

WWW.ALBANYRECORDS.COM
ALBANY RECORDS U.S.
915 BROADWAY, ALBANY, NY 12207
TEL: 518.436.8814 - FAX: 518.436.0643
ALBANY RECORDS U.K.
BOX 137, KENDAL, CUMBRIA LA8 0XD
TEL: 01539 824008

© 2016 ALBANY RECORDS    MADE IN THE USA

WARNING: COPYRIGHT SUBSISTS IN ALL RECORDINGS ISSUED UNDER THIS LABEL.
Pulitzer Prize composer Jennifer Higdon is my longtime dear friend whom I first met when I taught her flute lessons in our home state of Tennessee. For years I wanted to commission her to compose a sonata for flute and piano, as I knew it would be like so many of her compositions, a virtuosic showcase combined with deep passion. The opportunity arose when Pola Baytelman, my colleague and Distinguished Artist-in-Residence at Skidmore College, agreed to co-commission a piece by Higdon in celebration of Skidmore’s new Arthur Zankel Music Center. Since Jennifer was in the throes of composing her first opera, she agreed to compose an original first movement and an arrangement of two movements from her String Poetic for violin and piano (recorded on Cedille Records by violinist Jennifer Koh and pianist Reiko Uchida, who graciously collaborated with me on this recording). Higdon describes the “First” as a frantic schizophrenic dialogue with an unpredictable opening that is like a picture going in and out of focus. Contrastingly, “Blue Hills” soars with sublime passionate melodies that are bookended with rhythmic introspections. Thinking of her brother Andrew Blue, who had a sad untimely death, and the beautiful refuge of Cades Cove in East Tennessee, Higdon wrote this about the movement:

—in the glaze of light between dawn…sunset, blue’s hills have mist—a covering of song and mystery that belongs not to any person, but to other places

From the first note of movement three, “Jagged” creates an energy that is relentlessly on the verge of bursting and, at the end, finally does! Of this, Higdon writes:

Jagged run…rise, running, sidle up the side of the climb—jagged—climb

Mark Vinci, my husband and the love of all my lives, composed Crow’s Nest for his jazz quartet CD, As I Think About You. Loving the dynamic energy and the programmatic depiction, I asked Mark if he could hear this for solo flute; and, as you will hear, he did! As only an avid fisherman and a masterful musician can, Vinci sonically depicts the ocean’s dynamic dichotomy of the tumultuous and the serene, as seen from the vantage point of a sailor up in a ship’s crow’s nest.

Performers often apply a programmatic spin to a composition, even though the composer may not have composed it with a story in mind. I have done this with Hindemith’s *Acht Stücke for solo flute*. My “story” is about preadolescent friends, a boy and a girl, who are full of adventure and yet, at times, cautious. They venture into forests, caves, graves and more. Although Hindemith was known for his harmonic and structural craftsmanship, here he frees up the rules to create what sounds like a spontaneous improvisation, taking the listener into realms of joy, jester, trepidation and flirtation.

Charles T. Griffes (1884-1920): *Poem for flute and piano* (1918)

Contrary to *Medieval Suite*’s evolution, *Poem* by Charles Griffes was first composed for flute and orchestra and, later, was arranged for flute and piano by the New York Symphony principal flutist Georges Barrère. The arranger premiered the work on November 16, 1919. Less than six months later, at the age of 35, Griffes died from complications of influenza. Inspired by the works of Debussy and Ravel, the young American composer composed in the French impressionistic style. *Poem* is one of the most beloved flute works and is performed often by amateurs and professionals alike. In this recording I use Phillip Moll’s piano reduction that reflects beautiful orchestral timbres.


My amazing husband also composed *TINGsha Bom t-Bom t-Bom* for flute and orchestra! Using both classical structures and improvisational style, he creates a wide swath of emotional and rhythmic scenarios. The opening movement, “En garde!,” is a jousting banter between the flutist and the orchestra. Inspired by small Tibetan Tingsha chimes, the second movement, “TINGsha,” lures the listener into ethereal and otherworldly realms with the flutist’s use of unusual flute fingerings, simultaneous singing and playing, bending notes and flutter tonguing. “Bom t-Bom t-Bom” opens with an extended jazz flute cadenza that eventually sets up an infectious rhythmic theme depicting a roving caravan of camels, minstrels, gypsies and vagabonds. Grooving variations ensue first by orchestral winds, followed by jazzy pizzicato strings, and eventually elaborated by the soloist. All end tutti with a rousing rhythmic coda!

—Jan Vinci
Pianist Reiko Uchida made her New York solo debut in 2001 at Carnegie’s Weill Hall under the auspices of the Abby Whiteside Foundation. She has performed solo and chamber music concerts in Germany, France, Italy, Russia, Finland, Bulgaria, Romania, the Czech Republic, Korea, and Japan, in venues including Suntory Hall, Avery Fisher Hall, Alice Tully Hall, the 92nd Street Y, the Metropolitan Museum of Art, the Kennedy Center, and the White House. First prize winner of the Joanna Hodges Piano Competition and Zinetti International Competition, she has appeared as a soloist with the Los Angeles Philharmonic, Santa Fe Symphony, Greenwich Symphony, and the Princeton Symphony, among others. As a chamber musician she has performed at the Marlboro, Santa Fe, Tanglewood, and Spoleto Music Festivals; as guest artist with Camera Lucida, American Chamber Players, and the Borromeo, Talich, St. Lawrence, and Tokyo Quartets; and in recital with Jennifer Koh, Thomas Meglioranza, Anne Akiko Meyers, Sharon Robinson, and Jaime Laredo. Her recording with Jennifer Koh, “String Poetic” was nominated for a Grammy Award. She is also a past member of the Chamber Music Society of Lincoln Center Two. Ms. Uchida holds a Bachelor’s degree from the Curtis Institute of Music, a Master’s degree from the Mannes College of Music, and an Artist Diploma from the Juilliard School. She studied with Claude Frank, Leon Fleisher, Edward Aldwell, Sophie Rosoff, and Margo Garrett. She currently resides in New York City, where she is an associate faculty member at Columbia University.

The Performers

First Prizewinner of England’s International Electric Music Performance Competition and recipient of a Classical Recording Foundation Award, flutist Jan Vinci has performed in Carnegie, Alice Tully and Merkin Halls and for events such as the Blossom Festival, ICMC in The Netherlands, Electric Music Festival in England and Killington Music Festival. She is often the featured artist for flute club festivals and performs for NFA conventions. Vinci recorded 4 CDs on Albany Records; three with recording engineer and producer multi-Grammy winner Adam Abeshouse. American Record Guide said this about Vinci’s CD “Global Flutescape” ... “This is a fabulous recording. ... [Vinci] plays with control, color, and effortless technical facility. Her tone is beautiful, rich...” As an avid proponent of new works, Vinci commissioned numerous works including three on this CD: Flute Poetic for flute and piano by Pulitzer Prize winner Jennifer Higdon, and Crow’s Nest for solo flute and TINGsha Bom-t-Bom-t-Bom for flute and orchestra by jazz musician and husband Mark Vinci. Other recent projects include Pulitzer Prize winner Long Zhou’s Confluence for solo flute (as part of the Flute New Music Consortium), Carleton Macy’s Autumn Sky: Fantasy for flute and concert band, and Tom Stoneman’s A Day in the Life for flute, hip-hop artist and electronics. Vinci earned a D.M.A. from The Juilliard School, M.M. from The Cleveland Institute of Music, and B.M. from Bowling Green State University, studying with Julius Baker, Samuel Baron, Maurice Sharp and Judith Bentley. Former faculty member of Queens College, Hofstra University and the Skidmore Flute Institute, Vinci is Senior Artist-in-Residence at Skidmore College and often teaches master classes at colleges and flute festivals. Vinci served as President of the New York Flute Club. For a breadth of musical offerings by Dr. Vinci, please visit janvinci.com.

JAN VINCI, MARK VINCI

Pianist Reiko Uchida made her New York solo debut in 2001 at Carnegie’s Weill Hall under the auspices of the Abby Whiteside Foundation. She has performed solo and chamber music concerts in Germany, France, Italy, Russia, Finland, Bulgaria, Romania, the Czech Republic, Korea, and Japan, in venues including Suntory Hall, Avery Fisher Hall, Alice Tully Hall, the 92nd Street Y, the Metropolitan Museum of Art, the Kennedy Center, and the White House. First prize winner of the Joanna Hodges Piano Competition and Zinetti International Competition, she has appeared as a soloist with the Los Angeles Philharmonic, Santa Fe Symphony, Greenwich Symphony, and the Princeton Symphony, among others. As a chamber musician she has performed at the Marlboro, Santa Fe, Tanglewood, and Spoleto Music Festivals; as guest artist with Camera Lucida, American Chamber Players, and the Borromeo, Talich, St. Lawrence, and Tokyo Quartets; and in recital with Jennifer Koh, Thomas Meglioranza, Anne Akiko Meyers, Sharon Robinson, and Jaime Laredo. Her recording with Jennifer Koh, “String Poetic” was nominated for a Grammy Award. She is also a past member of the Chamber Music Society of Lincoln Center Two. Ms. Uchida holds a Bachelor’s degree from the Curtis Institute of Music, a Master’s degree from the Mannes College of Music, and an Artist Diploma from the Juilliard School. She studied with Claude Frank, Leon Fleisher, Edward Aldwell, Sophie Rosoff, and Margo Garrett. She currently resides in New York City, where she is an associate faculty member at Columbia University.
Commissioned Composers

Jazz saxophonist and composer Mark Vinci has performed at numerous festivals such as North Sea, Kool, Montreux, Monterey and Nice. Often a featured soloist, a Copenhagen Politiken concert review states, “You have to go back to Thad Jones to have an adventure with the same infectious enthusiasm. … Vinci’s playing was supported by exuberance and musical intelligence which brought our thinking back to Julian Cannonball Adderley.” The Berlingske Tidende comments, “The brilliant American saxophone player Mark Vinci has a rare ability to be instrumental in bringing about his art with an unbelievable charm and catching gusto.” Vinci has performed in big bands including Woody Herman, Gerry Mulligan, John Fedchock, Maria Schneider, and the Carnegie Hall Jazz Band and has performed, toured, and/or recorded with artists including Joe Lovano, Stefan Harris, Rosemary Clooney, and Tony Bennett. A five-time Grammy nominee, Vinci recorded for Blue Note, Concord, Telarc, Sony and Albany Records, among others. His commissioned compositions were performed for the Empire State Youth Orchestra’s “New Music for a New Generation” festival, at the United Nations, for numerous jazz festivals, and in solo and orchestral classical concerts by his wife Jan Vinci. His works have been recorded on Albany Records and Iris Records. Vinci is a faculty member of The Juilliard School Jazz Department and Skidmore College. markvinci.com

Jennifer Higdon is a major figure in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto and a 2010 Grammy for her Percussion Concerto. Higdon enjoys several hundred performances a year of her works, and blue cathedral is one of America’s most performed contemporary orchestral works, with more than 600 performances worldwide since its premiere in 2000. Her works have been recorded on over four dozen CDs. Higdon’s most current project is an opera based on the best-selling novel, Cold Mountain, by Charles Frazier. It was premiered by the Santa Fe Opera in August of 2015 and will travel to Opera Philadelphia, Minnesota Opera and North Carolina Opera in the next two seasons. Higdon holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. jenniferhigdon.com

New York Dream Orchestra

Mark Vinci, conductor

VIOLIN
Joyce Hammann, Elizabeth Lim-Dutton, Keats Dieffenbach, Victor Schultz, Hiroko Taguchi, Cecelia Hobbs-Gardner

VIOLA
David Gold, Eric De Gioia, Ed Malave

CELLO
Roger Shill, Mairi Phaneuf, Anik Ouilanne

BASS
John Beal, Jay Leonhart

WINDS
Sheryl Henze, flute & piccolo
Rick Heckman, oboe
Dan Block, Ralph Olsen, clarinet
Frank Morelli, Ron Jannelli, bassoon

PERCUSSION
Dave Nyberg, timpani and bells
Ray Marchica, snare & wood blocks
David Slitsky, tingsha chimes
Acknowledgments

Produced, Engineered & Mastered by Adam Abeshouse
Edited by Adam Abeshouse

Cover Photo: Tapestry made by Tapisseries du Lion, France, inspired by The Flageolet Angel watercolor by Burn Jones
Jan and Mark Vinci by Michael Brooks
Reiko Uchida by Jodi Buren
Jennifer Higdon by J. D. Scott
Mark and Jan Vinci with Adam Abeshouse by Ray Marchica

Flute Poetic is published by Lawdon Press
Crow’s Nest and TINGsha Bom t-Bom t-Bom are published by MV Music
Medieval Suite is published by Theodore Presser
Acht Stücke is published by Schott
Poem is published by G. Schirmer, Inc.

I dedicate this CD to my amazing Mom and Dad, who have nurtured my passion for music and instilled a curiosity and respect for all humanity. Thank you to my soul mate Mark for sharing your bountiful heart, extraordinary life and your brilliant artistry… and for the remarkable gift of these two dazzling pieces! Reiko, your piano touch, your musicality and you are all wonderful! Thank you to Jennifer, for our lifelong friendship and for sharing your exceptional talent with me and the world! Adam, you have fed my artistic soul and brought my ideas to life through your genius! To the Dream Orchestra, thank you for bringing Mark’s and my dream to life. To my family, your steadfast and unconditional love and support have helped me through the years more than you know. Thank you to Skidmore College and Judith and John Bentley for your generous support of this project.
Jennifer Higdon (b. 1962)
Flute Poetic for flute & piano (2009)
1. First [5:23]
2. Blue Hills [6:36]
   Jan Vinci, flute | Reiko Uchida, piano

Mark Vinci (b. 1960)
   Jan Vinci, flute

Katherine Hoover (b. 1937)
Medieval Suite for flute & piano (1981)
5. Virelai [5:21]
6. The Black Knight [3:49]
7. The Drunken Friar [2:48]
   Jan Vinci, flute | Reiko Uchida, piano

Paul Hindemith (1895-1963)
Acht Stücke for solo flute (1927)
10. Gemächlich, leicht bewegt [:48]
11. Scherzando [:59]
12. Sehr langsam, frei im Zeitmass [1:32]
13. Gemächlich [:43]
14. Sehr lebhaft [:35]
15. Lied, leicht bewegt [1:01]
16. Rezitativ [2:00]
17. Finale [1:02]
   Jan Vinci, flute

Charles Tomlinson Griffes (1894-1920)
18. Poem for flute & piano (1918) [9:49]
   Jan Vinci, flute | Reiko Uchida, piano

Mark Vinci (b. 1960)
TINGsha Bom t-Bom t-Bom for flute & orchestra (2014)
19. En garde! [2:08]
20. TINGsha [4:29]
   Jan Vinci, flute
   New York Dream Orchestra | Mark Vinci, conductor

Total Time = 73:26