

auréole



Embracing The Wind

Paul Ben-Haim | Ian Krouse | Lior Navok | Robert Paterson



AURÉOLE

Auréole, the world-renowned chamber ensemble, has been delighting audiences with imaginative and groundbreaking programs for over 25 years. The sound of flute, viola, and harp conjures a landscape that can encompass the stillness and quiet of an impressionist sunset, and the wild abandon of a folk dance. It brings together the three essential timbres of an orchestra—wind, string and percussion—into a uniquely colorful and versatile chamber music ensemble.

The touchstone of Auréole's repertoire is Claude Debussy's enormously influential *Sonate* (1916), in which the composer imagined an entire universe of new sounds. The work has since inspired many composers to create new repertoire for flute, viola and harp. Auréole has been a key player in this process, commissioning well over 100 works that range from Renaissance and Baroque transcriptions to works by some of today's most gifted composers. Auréole is also passionate about pushing beyond traditional boundaries of classical music, and has performed and recorded albums of The Beatles, Celtic, Latin and World music.

These dedicated musicians, flutist Laura Gilbert, violist Mary Hammann, and harpist Stacey Shames, have a passionate desire to bring their remarkable repertoire—much of which they had a role in creating—to listeners throughout the world. With fourteen recordings in its discography, Auréole is the most widely recorded and best-known trio of its kind. Their yearly tours are a favorite of chamber music audiences, who have come to love and appreciate their dynamic artistry.

PROGRAM NOTES

All notes by the composers unless otherwise indicated.

Chamber Music – Paul Ben-Haim

Chamber Music (1978) for flute, viola and harp is one of the last works of Paul Ben-Haim, who passed away in 1984. It was commissioned by the New York-based Criterion Foundation, and is considered one of the composer's most intimate works.

– Lior Navok

Embracing The Wind – Robert Paterson

My original inspiration for *Embracing The Wind* (1999) was the image of an Olympic athlete running against the wind. The process of writing this work eventually shifted me to more abstract thoughts, such as the concept of creating music that sounds flexible and has wind-like, ebb-and-flow qualities. I try to achieve this by creating musical zephyrs from repeated motives and smooth phrases that utilize gradual dynamic swells and subtle tempo fluctuations. In this sense, *Embracing The Wind* is perhaps more minimal and Romantic than many of my other pieces: minimal in that cells that are repeated over and over again as textural background, Romantic in that the form is intentionally less severe and also has a narrative, structural quality.

Veiled Echoes – Lior Navok

Veiled Echoes (2000) for flute, viola and harp was written during a one month stay at Aspen, Colorado. While being surrounded by wild nature at its best, writing a trio for flute, viola and harp seemed to me as the most natural thing—as unification between music and the mountains, the woods and the rivers. Because of these external influences, as well as the trio's delicate instrumentation, *Veiled Echoes* is, in most cases, airy and

tation, *Veiled Echoes* is, in most cases, airy and delicately textured. In many places, the rhythm of the piece tends to be flexible, just like a leaf carried by the wind.

Veiled Echoes is comprised of three movements: the first brings nostalgia and remembrances. A number of musical motives that are introduced here will reappear and be developed in the following movements. This movement ends like a music-box that grows slower and slower. The second movement is the dreamiest of the three. It was written while trying to create a harmony with the rustle of the wind and the flow of the river. In this movement, I was not searching for musical continuity, but planted musical events one after the other while creating a static atmosphere. The third movement demonstrates the energetic potential found in the trio's instrumentation and presents the virtuosity of the players. In this movement, the listener will find motives from the first movement alongside new motives. *Veiled Echoes* was written for Ensemble Lumina and is dedicated to them.

***Thamar y Amnon* – Ian Krouse**

Thamar y Amnón (1991) is a chamber tone poem based on one of Federico García Lorca's *Tres Romances Historicos* (*Three Historical Ballads*) from *Romancero Gitano* (*Gypsy Ballads*). The Spanish poet's paean to illicit eroticism, a transformation of the biblical story of the rape and humiliation of Tamar at the hands of her half-brother Amnon, is soaked with sexual imagery and symbolism, and often relies on richly evocative musical metaphors.

Not only the form and musical content are derived from the poem, but even the instrumentation itself. The nervous athleticism and complexity of the flute melodies embody Amnon's tortured

struggles with lust, while Tamar's thinly veiled seductiveness is given a lyrical outlet through the potent vehicle of the viola. The role of the harp is significantly more complex. On a purely symbolic level, it represents one of antiquity's most illustrious harpists, King David, the distraught father of the troubled protagonists, who, in the final lines of the poem "*took his scissors and cut the strings of his harp,*" but, on a deeper level, the harp is much more than this. It is at once "*moon-shaped zithers*" and "*waterless lands.*" It is the singing of the "*uncoiled cobra*" and the whinnying of the "*hundred horses of the king.*" As both witness and catalyst to the tragedy, the harp is not merely the fiber of the work, but its very soul. In the biblical version of the story from Samuel II, Chapter 13, Amnon pretends to fall sick as a pretext for luring Tamar, his half-sister, to his room. Despite her earnest protestations he takes her by force, and, overcome with sudden revulsion, expels her from the room, multiplying her shame.

Lorca's transformation of this story is far more sympathetic to the "*enraged violator,*" Amnon. In the second stanza of the poem, the lines "*Her nakedness on the eaves, due north of the palm, begs snowflakes on her belly and hailstones on her shoulders,*" suggest that Tamar, perhaps unwittingly, brings about her own fall. In Lorca's version, it seems as though Tamar comes to Amnon's tower entirely of her own volition. Although she says "*Leave me in peace brother,*" her admonishments are strangely elliptical and ambiguous: "*Your kisses on my shoulder are wasps and little winds in double swarm of flutes.*" In the end, fearful of the inevitable retribution, "*Amnon flees upon his nag,*" while "*All around Thamar virgin gypsies cry and others gather the drops from her martyred flower.*"

Thamar y Amnón
Text by Federico García Lorca
(from '*Tres Romances Historicos*')

La luna gira en el cielo
sobre las tierras sin agua
mientras el verano siembra
rumores de tigre y llama.
Por encima de los techos
nervios de metal sonaban.
Aire rizado venía
con los balidos de lana.
La tierra se ofrece llena
de heridas cicatrizadas,
o estremecida de agudos
cauterios de luces blancas.

Thamar estaba soñando
pájaros en su garganta,
al son de panderos fríos
y cítaras enlunadas.
Su desnudo en el alero,
agudo norte de palma,
pide copos a su vientre
y granizo a sus espaldas.
Thamar estaba cantando
desnudo por la terraza.
Alrededor de sus pies,
cinco palomas heladas.
Amnón, delgado y concreto,
en la torre la miraba,
llenas las ingles de espuma
y oscilaciones la barba.
Su desnudo iluminado
se tendía en la terraza,
con un rumor entre dientes
de flecha recién clavada.
Amnón estaba mirando
la luna redonda y baja,
y vio en la luna los pechos
durísimos de su hermana.

The moon turns in the sky
over waterless lands
while the summer sows
murmurs of tiger and flame.
Over the rooftops
nerves of metal resound.
Undulating air comes
with the bleating of wool.
The earth offers herself covered
with healed wounds,
or shudders with sharp
cauteries of white lights.

Tamar was dreaming
birds in her throat,
to the sound of cold timbrels
and moon-shaped zithers.
Her nakedness on the eaves,
due north of the palm,
begs snowflakes on her belly
and hailstones on her shoulders.
Tamar was singing
naked on the terrace.
At her feet,
five frozen doves.
Amnon, slender and hard,
was watching from the tower,
his loins filled with spume
and his beard trembling.
Her nude body illuminated
was spread out on the terrace,
with a murmur between her teeth
of a recently struck arrow.
Amnon was watching
the round and low moon,
and he saw in the moon the
firm breasts of his sister.

Amnón a las tres y media
se tendió sobre la cama.
Toda la alcoba sufría
con sus ojos llenos de alas.
La luz, maciza, sepulta
pueblos en la arena parda,
o descubre transitorio
coral de rosas y dalias.
Linfá de pozo oprimida
brota silencio en las jarras.
En el musgo de los troncos
la cobra tendida canta.
Amnón gime por la tela
fresquísima de la cama.
Yedra del escalofrío
cubre su carne quemada.
Thamar entró silenciosa
en la alcoba silenciada,
color de vena y Danubio,
turbia de huellas lejanas.
Thamar, bórrame los ojos
con tu fija madrugada.
Mis hilos de sangre tejen
volantes sobre tu falda.
Déjame tranquila, hermano.
Son tus besos en mi espalda
avispas y viente-cillos
en doble enjambre de flautas.
Thamar, en tus pechos altos,
hay dos peces que me llaman,
y en las yemas de tus dedos
rumor de rosa encerrada.

Los cien caballos del rey
en el patio relinchaban.
Sol en cubos resistía
la delgadez de la parra.
Ya la coge del cabello,
ya la camisa le rasga.
Corales tibios dibujan
arroyos en rubio mapa.

Amnon at half past three
lay down upon his bed.
The entire chamber suffered
with his wing-filled eyes.
The light, matured, buries
villages in the tawny sand,
or discoverers a fleeting
coral of roses and dahlias.
Lymph of oppressed well
gushed silence in the jars.
In the moss of the trunks
the uncoiled cobra sings.
Amnon moans on the cool
fresh sheets of his bed.
Ivy of feverish chills
covers his scorched flesh.
Tamar entered silently
into the silenced chamber,
color of veins and Danube,
unquiet of distant footprints.
Tamar, cleanse my eyes
with your fixed dawn.
My blood-threads weave
flounces over your dress.
Leave me in peace, brother.
Your kisses on my shoulder
are wasps and little winds
in double swarm of flutes.
Tamar, in your high breasts,
are two fishes calling me,
and in the buds of your fingertips
murmur of enclosed rose.

The hundred horses of the king
whinny in the courtyard.
Sun in cubes resisted
the slenderness of the vine.
Now he grasps her by the hair,
now her camisol is torn off.
Tepid corals draw
rivulets on the fair map.

¡Oh, qué gritos se sentían
por encima de las casas!
Qué espesura de puñales
y túnicas desgarradas.
Por las escaleras tristes
esclavos suben y bajan.
Embolos y muslos juegan
bajo las nubes paradas.
Alrededor de Thamár
gritan vírgenes gitanas
y otras recogen las gotas
de su flor martirizada.
Paños blancos enrojecen
en las alcobas cerradas.
Rumores de tibia aurora
pámpanos y peces cambian.
Violador enfurecido,
Amnón huye con su jaca.
Negros le dirigen flechas
en los muros y atalayas.
Y cuando los cuatro cascos
eran cuatro resonancias,
David con unas tijeras
cortó las cuerdas del arpa.

Oh, what cries were heard
on the rooftops!
What thickets of daggers
and tunics in disarray.
On the sorrowful stairways
slaves go up and down.
Pistons and thighs play
under the motionless clouds.
All around Tamar
virgin gypsies cry
and others gather the drops
from her martyred flower.
White cloth turns red
in the locked chambers.
Murmurs of tepid dawn
exchange tendrils and fishes.
Violator enraged,
Amnon flees upon his nag.
Blacks shoot arrows
from the walls and parapets.
And when the four hooves
were four echoes,
David with his scissors
cut the strings of his harp.

Original Spanish Language texts by Federico García Lorca
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ABOUT THE COMPOSERS

Paul Ben-Haim

Paul Ben-Haim (1897-1984) is known as the most prominent Israeli composer, often referred to as “the Israeli Aaron Copland.” He was born in Munich, 1897, as Paul Frankenburger. His early career started as a Korrepetitor – Répétiteur at the Munich Opera. Later on, he served as an assistant choral director, while also orchestrating and arranging materials for various performances.

In 1933, as the Nazi party came to power and started restricting the rights of Jews, Frankenburger made “Aliya” to Palestine, the soon-to-become state of Israel and changed his last name to Ben-Haim (*son of life*). The musical scene Ben-Haim found was far from anything close a European standard, which forced a rough beginning.

As the collective atmosphere in Palestine, at the time, was that of a renewal—both national and personal—he found himself, like others, disassociating from the cords of European tradition, thus finding his own unique voice within the new surroundings. The surrounding at that time was desert, dunes, heat, pioneering, urban establishment, mixed with the local music – monadic Arabic tunes, new rhythms and sounds, as well as Sephardic-Jewish and Yemenite influence. These new elements, along with his solid European background fused now into a new, local and unique musical language. Melodies in small intervals, arabesque-like, combined with new colors produced by “classical” instruments, emulating the timbres of Arabic instruments. Hence, the “Middle-Eastern Style” was formed.

For more information, visit:
milkenarchive.org/artists/view/paul-ben-haim/

Robert Paterson

Robert Paterson (b. 1970) has been cited as a “modern day master” (axs.com) and his work praised as the “highlight of the program” (The New York Times). Audiences and critics praise his music for its elegance, wit, and wonderful sense of color. Paterson has written over one hundred works and won awards for his music in virtually every classical genre. Most recently, he was awarded the Delaware Symphony’s 2018 Alfred I. duPont Composers Award, given to a distinguished American composer or conductor who has made a significant contribution to the field of contemporary classical music. In 2011, he was named *The Composer of The Year* from the Classical Recording Foundation, and honored with a performance and celebration at Carnegie’s Weill Hall. His music has been on the Grammy ballot yearly, and his works were selected as ‘Best Music of 2012’ on National Public Radio.

Paterson’s works have been played by the Louisville Orchestra, Minnesota Orchestra, American Composers Orchestra, Austin Symphony, Buffalo Philharmonic Orchestra, Delaware Symphony, Vermont Symphony, American Modern Orchestra, Albany Symphony’s *Dogs of Desire*, and BargeMusic, among others. Paterson’s choral works were recorded by Musica Sacra under maestro Kent Tritle, with a world premiere performance at the Cathedral of St. John the Divine in New York City. 2017-18 season highlights include The Nashville Opera world premiere of *Three Way*, followed by the New York City premiere at BAM in Brooklyn. The New York Premiere of his opera, *The Whole Truth* with a libretto by Mark Campbell, sold out in 2016 at Dixon Place in New York City. Other recent

premieres include *Shine* for the American Brass Quintet, *Moon Trio* for the Claremont Trio, and *Graffiti Canons* for the Volti Choir of San Francisco. Notable awards include the Utah Arts Festival Annual Commission, the Copland Award, and the ASCAP Young Composer Awards. Paterson has received a three-year *Music Alive!* grant from the League of American Orchestras and New Music USA, as well as fellowships to Yaddo, the MacDowell Colony, and the Aspen Music Festival.

Paterson holds degrees from the Eastman School of Music (BM), Indiana University (MM), and Cornell University (DMA). Paterson regularly gives master classes at colleges and universities, most recently at the Curtis Institute of Music, New York University, and Cleveland Institute of Music. Paterson is the Artistic Director of the Mostly Modern Festival and the American Modern Ensemble and resides in New York City with his wife Victoria, and their son, Dylan.

For more information, visit: robertpaterson.com.

Lior Navok

The music of composer **Lior Navok** (b. 1971) has reached the ears of worldwide audience in venues such as Carnegie Hall, Berlin Philharmonie, Sydney Opera House, Oper Frankfurt, Deutsche Oper Berlin, Staatsoper Berlin, Nuernberg Opera, among others. Curious to explore and collaborate with unique individuals, he writes challenging, yet communicative music. His passion for the stage has brought the birth of two operas, the most recent commissioned by Oper Frankfurt. Navok enjoys expanding the repertoire of symphonic, chamber and choral music, collaborating with orchestras and soloists worldwide.

As an Israeli contemporary music composer, he has reflected on the holocaust through his oratorio *And The Trains Kept Coming...*, commissioned by Boston's Cantata Singers.

As pianist and founding member of the Butterfly Effect Ensemble, he performs live-composition using a wide array of instruments and techniques. The ensemble specializes in creating live scores for silent films, covering the days of the silent-film era thru 1929. Navok's passion for the children's world brought the creation of *The Little Mermaid*—after Andresen and *The Adventures Of Pinocchio*—based on Collodi.

Among Lior's awards are fellowships from: Koussevitzky Music Foundation, Fromm Music Foundation, Lili Boulanger Memorial Fund Award, Israel Prime Minister Award [2002, 2010], America-Israel Cultural Foundation, ACUM, Tanglewood Music Center, Cité Internationale des Arts, Aspen Music Festival and the MacDowell Colony. Navok has released highly acclaimed CDs, described as "Dreamy and utterly gorgeous" (American Record Guide).

For more information, visit: liornavok.com.

Ian Krouse

American composer **Ian Krouse** (b. 1956) has been hailed in *Gramophone* as “one of the most communicative and intriguing young composers on the music scene today.” *Soundboard* described his music as “absorbing, brutal, beautiful, and harsh, all at the same time.” He is widely known for his pioneering efforts in the development of the guitar quartet, of which he has composed eleven to date, most of which are now featured regularly in the touring repertoires of the leading groups of our time.

His most notable achievement to date is the creation and premiere of the epic *Armenian Requiem*, which received its premiere to general acclaim in April, 2015. The work, which was commissioned by the Armenian community to commemorate the 100th year anniversary of the Armenian Genocide, is an historical first – it is the first large-scale concert setting of the traditional Armenian requiem liturgy ever created. A recording of the work is planned for a winter release date on Naxos.

In addition to hundreds of performances annually by guitarists and guitar quartets all around the world, his works have been performed or recorded by the Chicago Symphony Orchestra, the Seuripol Symphony Orchestra (Seoul, Korea), Ukraine Radio and Television Orchestra, the Philharmonic Orchestras of Cairo, Armenia, and New Zealand, the UCLA Philharmonia, the USC Symphony, the Mexico City and Pasadena Chamber Orchestras, the Aureole Trio, Dinosaur Annex, 20th Century Consort, Remix, Debussy Trio, Pacific Serenades, Dilijan Ensemble, May Festival Choir, and Los Angeles Chamber Singers, to name a few.

Throughout his career he has received many awards and grants, including an AT&T American Encores Grant (for the second of an orchestral work), opera development grants from the

National Endowment for the Arts, and several from the American Composer’s Forum and Meet the Composer, as well as those from the Ford and Rockefeller Foundations and the Atlantic-Richfield Corporation. He has won the BMI Award and the Gaudeamus Festival Prize, was a semi-finalist in the Kennedy Center Friedheim Awards, and a finalist in both the Barlow Competition and Big Ten Commissioning Project. His works have been recorded and released by Brain, Chandos, Delos, GSP, GHA, Koch, Lisaddell, Naxos, RCM, Voces de Iberoamerica, and Urtext Digital Classics among others. He is a Distinguished Professor of Music at the Herb Alpert School of Music at the University of California, Los Angeles.

For more information, visit: iankrouse.com.



Embracing the Wind was recorded, engineered and produced by Adam Abeshouse, March 5-7, 2016, at The Concert Hall at Drew University, Madison, New Jersey.

Auréole wishes to extend their infinite gratitude to the wonderful composers whose works are represented on this recording: Robert Paterson, Lior Navock, Ian Krouse and the late Paul Ben-Haim; to Robert Paterson for his undying efforts to maintain a high quality recording label, and to our friend, Adam Abeshouse, whose fine ears and wonderful production talents have helped us create a luminous sound world on this recording.

Robert Paterson, Executive Producer and Design Concept

All photos by Lisa-Marie Mazzucco

Package Design: Pat Burke



Embracing The Wind

Chamber Music – Paul Ben-Haim

- 1 I. Pastorale [2:49]
- 2 II. Burlesque [1:45]
- 3 III. Melody [3:18]
- 4 ***Embracing The Wind*** – Robert Paterson [10:49]

Veiled Echoes – Lior Navok

- 5 I. Dolente, Con Nostalgia [3:44]
- 6 II. Sognando [3:39]
- 7 III. Vivace [6:02]
- 8 ***Thamar y Amnón*** – Ian Krouse [12:08]

TOTAL TIME: 44:19

Produced by Adam Abeshouse

