



TESSERAE
BETA QUARTET

ABOUT TESSERAE

Thank you for purchasing our second album *Tesserae*. Your support means a lot to us and we hope you enjoy listening to our music as much as we enjoyed making it.

During the summer of 2020 and the COVID-19 pandemic, we were exploring ways to stay active as musicians and connected as an ensemble. Once it was safe to travel again, we got together and hosted a living room concert that was enjoyed by an international audience from the safety of their own homes via livestream. Connecting with several composers and many other flutists through this innovative concert, the idea was born to produce an album of exciting, accessible flute quartet music. Each piece on the album was carefully selected to fit the larger vision of a unified whole; hence the creation of *Tesserae*. Featuring works by celebrated composers, *Tesserae* promises to be enjoyable and engaging for musicians and non-musicians alike.

ACKNOWLEDGEMENTS

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We would also like to thank the composers of each of these wonderful pieces for their talent and beautiful art and for collaborating with us on this project. Thank you to Emily Dierickx for collaborating with us as our fifth flutist on Flock, and a special thank you to our incredible sound engineer Josef Deas at Big Sky Recording.



Production Credits:

Recorded, Produced, Mixed, and Mastered by Josef Deas

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PROGRAM NOTES

1-3. Little Suite of Mythological Beings, Anže Rozman

Slovenian composer Anže Rozman (b. 1989) has been composing original works even prior to his formal music education. His style is self-described as displaying heavy influence of late Romanticism, Impressionism, Modernism, and Film music. He is employed as a full-time composer at Hans Zimmer's Bleeding Fingers Music and notable works of his with the studio include Prehistoric Planet (Apple TV+), BBC's The Planets, BBC's Universe, and The Great Bear Rainforest IMAX (co-composed with Hans Zimmer).

The Little Suite of Mythological Beings was written in 2014 for the Slovenian flute quartet Traverso and consists of three playful movements. **Little Elvish Dance** is quick-paced and exciting with frequent changes of meter and much of the movement set to an asymmetric 15/8, giving the sense of an energetic and complex dance. **Dance of the Drunken Goblins**, set to a much slower and heavier asymmetric meter of 5/4, employs a high level of chromaticism, stark dynamic contrast, and pulsating interlocking rhythms that make the listener stumble along with their goblin friends, perhaps on their way home after a night of indulgence. **Dance of the Little Dragon** is marked as “cute, yet frightening,” with the intense piccolo line and extended techniques meant to represent “a small dragon blowing fire.”



4. Umoja, Valerie Coleman

American composer and flutist Valerie Coleman (b. 1970) is a distinguished artist of the century who was named Performance Today's 2020 Classical Woman of the year and was listed as “one of the Top 35 Women Composers” in the Washington Post. Her compositions frequently incorporate diverse styles such as Jazz with Classical music and often explore current social themes.

Umoja is the Swahili word for "unity" and is the first day of seven in the African-American celebration of Kwanzaa. The original composition calls for unity through the tradition of call and response and was first meant to be a simple family sing-along song for Kwanzaa. As it was added to the wind quintet repertoire of Imani Winds, it soon became a signature piece of the ensemble. Today, Umoja has several versions including arrangements for band, orchestra, flute choir, and flute quartet.

5. Flock, Allison Loggins-Hull

Written for a quintet of four flutes and alto flute, Flock was inspired by minimalist composer Steve Reich's Vermont Counterpoint. The flutes in Flock represent the flight pattern of a flurry of birds, which move in and out of chaos, depicted by shifting harmonies and tight togetherness through use of polyrhythms and accents. The multiple flute lines create an energetic atmosphere that utilizes both Classical and Pop musical idioms.

Flock was composed by Flutronix, Brooklyn-based dynamic duo Nathalie Joachim and Allison Loggins-Hull (b. 1982). These distinguished musicians and composers are pioneers in blending Classical, Hip-Hop, and Electronic music, and their revolutionary musical style has helped to reimagine the flute as a transformative power paving the way from Classical roots to the future of music.

Special thanks to Emily Dierickx who played principal flute on the recording of this work!



6. Constellations, Kurton Harrison III

Kurton Harrison III (b. 2000) is from Detroit, Michigan and attends Oberlin Conservatory of Music. Harrison is employed as a jazz musician and composer at Young Entrepreneur. Constellations is meant to invoke a sense of peace in the recognition of the vastness of the expanding universe and each person's small but important connection with the larger whole. Harrison states, "I think about the stars themselves, the patterns, the colors, the beauty. How they live and die. I think about the cosmos, the beginning and the end (the Alpha and the Omega), and all of that ties to one thing. God. God is behind these creations of space...There's comfort in looking up and knowing God's hand created something so amazing, so beautiful and that same hand created me."

7. Payadora, Julián Plaza

Arranged for flute quartet by Dmitriy Varelas (b.1978), Payadora is based on an original composition by Julián Plaza. Varelas was born in Tashkent (Uzbekistan) and graduated with honors from the V. Uspensky Republican Special Musical School. His works have been performed by internationally renowned orchestras and ensembles in Canada, the United States, Central Asia, and Europe, including the London Symphony Orchestra, Royal Philharmonic Orchestra, and Cairo Symphony. Plaza (1928–2003) an Argentinian pianist, bandoneon player, composer, and member of the avant-garde Sexteto Tango, was well known for his talents both as a performer and as a composer/arranger, especially of tango music. Payadora is, perhaps, his most famous tango. Typical of his compositional style, the piece incorporates an artful blend of old and new for its time, with strong accents, a driving milonga, and an exciting harmonic language.

8-11. The Elements, Daniel Baldwin

Daniel Baldwin (b. 1978), born in Blackwell, Oklahoma, is an award-winning composer who has been commissioned by the New York Philharmonic, Chicago Symphony, and National Symphony Orchestra. His music has been presented on National Public Radio and in prestigious venues around the world such as Carnegie Hall and the Walt Disney Concert Hall.

The Elements, a quartet in four movements, is a musical depiction of the philosophical idea that the elements (wind, fire, water, and earth) were able to explain the nature and complexity of all matter. Beginning with **Of Wind and Wings**, this movement portrays the beauty of what it must be like to soar across the skies and feel the wind beneath your wings. **In the Waters Shimmering** looks directly into the shimmering reflection of the sunlight in water. A beautiful lyrical theme is passed around the quartet surrounded by various chorales and duets. **Within the Flame** is a soulful representation of the fire element. After an opening chorale depicting a look into a small, calm flame, the movement takes off with the flames reaching ever higher and higher. **To the Land Beyond** is a depiction of the earth element, full of sparkling flourishes and rhythmic interest. This movement is a joyous celebration of nature, life, and all its beauty.

12. Mosaic, Daniel Baldwin

Originally written for double reed quartet and dedicated to Anne Megan and the ensemble that commissioned the work, the Laurel Double Reed Quartet, Daniel Baldwin's **Mosaic** is based on a brief and exciting three-note progression that is presented in the opening measures. The rest of the work, in A-B-A form with an independent introduction, is spawned from that original motif. Indicating "allegro molto," Mosaic is driving and fast-paced, and the accented rhythmic patterns and extreme range of the piece (topping out at D7 in the first flute) enhance the sense of energy.

13. El Chalán, Manuel Carranza Cueto

Flutist and founding member of the Lima Philharmonic, Manuel Carranza Cueto (b. 1973) has accompanied prestigious and preeminent artists such as tenors Plácido Domingo and Juan Diego Florez, cellist Claudio Bohórquez, pianist Paul Badura-Skoda, and drummer and percussionist Alex Acuña, among others. His career as a composer began in 1995 with his first composition for flute and piano, “Edén.” He has since written pieces for many different ensemble types, including chamber music, orchestral works, solo pieces, and vocal works.

Cueto’s *El Chalán* is a quartet for two C flutes, alto flute, and bass flute that is based on the *Marinera*, a traditional courtship dance of Peru with roots in the Spanish *fandango*, African *zamacueca*, and indigenous couple dances. The dance is meant to portray flirtatious courtship rituals with the woman using handkerchiefs as props to tease her male partner. The piece begins with a “drum roll” effect followed shortly by the rhythm of the *Marinera* using key clicks. This presents the image of a related inspiring character for the piece, the *Chalán* (literally “horse” trader), or rider of light saddle horse the Peruvian *Paso*.



THANK YOU!

E. K. Koudis

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Mattina Cassella

♡ Alysse M. Schwarting ♡