



Deutsche Gesellschaft für Flöte e.V.

Hochschule
FÜR MUSIK
Freiburg

Flöten Festival Freiburg

29. September bis 1. Oktober 2023
Hochschule für Musik Freiburg

Flute Update



Konzert Samstag, 30. September 2023, 18:00 Uhr

Robert Aitken and Friends

Robert Aitken Soloflöte
Bernhard Wulff Dirigent
Julian Schneider Jazz Drummer

Piccoli:

Jan Junker
Linn Annett Ernø

Flöten:

Hans-Udo Heinzmann
Shin-ing Linn

Alfflöten:

Katarzyna Bury
Dianne Aitken

Bassflöten:

Carina Amundsen
Wolfgang Wendel

Robert Aitken (1939): "PLAINSONG" für Flöte allein (1977) - (Toru Takemitsu gewidmet)

Toru Takemitsu (1930 - 1996): Air (1995) (Aurèle Nicolet zum 70.Geburtstag gewidmet)

Henry Brant (1913-2008): Ghosts & Gargoyles (2001) Spatial Soliloquies for Soloflute with flute octet and jazz drummer

The Ghosts and Gargoyles of Henry Brant

On February 6, 1933 the first performance of "Angels and Devils", generally regarded as the most important flute ensemble work of all time, took place in New York City at Carnegie Hall with Georges Barrère as soloist and ten of his flute students. The conductor was the composer, nineteen year old Henry Brant.

On May 26, 2002, 69 years later, the sequel to the work, named appropriately "Ghosts and Gargoyles" received its premiere at Glenn Gould Studio, Toronto on the New Music Concerts series with Robert Aitken as soloist. Again, the conductor was the composer, eighty-eight year old Henry Brant. The work was a resounding success and has been performed in Seattle with Paul Taub, the prime initiator of the work, as soloist, in New York with Robert Aitken as soloist and will this summer in Las Vegas reach the abundant audience of some 3,000 members of the National Flute Association.

Like most of Mr. Brant's recent works, there is a very vital spacial aspect to the piece. In each corner of the concert hall, one finds different members of the flute family, two bass, two alto and two C flutes, plus two piccolos also doubling on flutes. With altered threads of Allegri and Palestrina incorporated in Henry's personal and original music, the effect is magical. As Globe and Mail critic Robert Everett-Green noted: "There's something luxurious, and also a bit crazy, about being surrounded by nine flutes playing all at once, especially when they're covering the whole spectrum from piccolo to that monstrous hunk of elbow piping known as the bass flute.

Much of the music had an irregular pulsing quality, as though we were all sitting in the belly of an immense beast, listening to it breathe." Tamara Bernstein, writing in the National Post, said "The combination of flute timbres was ravishing, and unlike anything I'd ever heard or imagined. As the piece swung between richly textured chattering, serene quotations from Renaissance church music, and jazzy riffs, one seemed to be in the presence of a flock of mythic, brightly plumaged birds."