



Blackbird Redux
Duo Zuber
Flute & Marimba

Farr
Messiaen
Susman
Villa-Lobos

GARETH FARR

Kembang Suling (1995)

- | | |
|---------------------|------|
| 1. I. Bali | 4:10 |
| 2. II. Japan | 3:17 |
| 3. III. South India | 3:36 |

OLIVIER MESSIAEN

- | | |
|---|------|
| 4. Le Merle Noir (1952)
arr. Greg Zuber (2011) | 6:50 |
|---|------|

WILLIAM SUSMAN

- | | |
|---------------------------|-------|
| 5. Amores Montuños (2008) | 12:19 |
|---------------------------|-------|

HEITOR VILLA-LOBOS

Assobio a Játo (1950)

arr. Greg Zuber (2011)

- | | |
|--------------------------|------|
| 6. I. Allegro non troppo | 3:27 |
| 7. II. Adagio | 2:50 |
| 8. III. Vivo | 4:16 |

TOTAL TIME: 40:51

Kembang Suling by Gareth Farr
©1995 Promethean Editions

Le Merle Noir by Olivier Messiaen
©1952 Alphonse Leduc et Cie.

Marimba Montuño ©2008 Susman Music (ASCAP)

Assobio a Játo by Heitor Villa-Lobos
©1953 Southern Music Publishing Co. Inc. New York,
Peer Musikverlag GMBH Hamburg

Produced by Patricia Zuber and Greg Zuber

Recorded by Greg Zuber at
West Street Studio, Closter, NJ, 2013 to 2017

Mixed and mastered by Eleni Maltas
at Aerial Sound NYC

Patricia Zuber performs with a Murray
system Brannen flute.

Greg Zuber performs on a Malletech
marimba with Malletech mallets

Sculpture: "Crow Talkers" by Liz Wolf
Inside Photos by Missy Wolf
Cover Design by Daniel Sofer

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ABOUT THE MUSIC

Gareth Farr: Kembang Suling, three musical snapshots of Asia (1995)

Gareth Farr describes the movements:

I – On the magical island of Bali, flowing gamelan melodies intertwine with the sound of the suling (Balinese bamboo flute) to form rich colourful tapestries. The marimba and flute start out as one, their sounds indistinguishable. Bit by bit the flute asserts its independence, straying further and further from the marimba melody. An argument ensues – but all is resolved at the climax.

II – The haunting sounds of the Japanese shakuhachi flute float out over the warm echoes of the rolling landscape.

III – Complex rhythms and South Indian scales set the two instruments off in a race to see who can outplay the other. The marimba is set in a three bar cycle of 5/4+5/8+5/16 but the flute plays a different cross rhythm each time, returning to the marimba's pattern at the end of every cycle.

Olivier Messiaen: Le Merle Noir, arr. Greg Zuber (1952)

Le Merle Noir was commissioned by the Paris Conservatory of Music to be played as a competition piece for Premier Prix de flûte in 1952. It was originally scored for flute and piano. This arrangement, by Greg Zuber, was performed by Duo Zuber at the National Flute Convention in a concert honoring flutist Alexander Murray with a lifetime achievement award. Alexander

Murray won the Premier Prix de flûte at the Paris Conservatory on Le Merle Noir and was Patricia Wolf Zuber's most influential teacher. At the concert, he proclaimed this arrangement "better than the original."

William Susman: Amores Montuños (2008)

Our relationship with William Susman goes back to our undergraduate days at the University of Illinois where he and Greg became friends playing in jazz combos. Upon graduating they lost touch, only to reconnect in 2006.

He composed Amores Montuños for us and we were thrilled to see the growth and depth to his work. Amores Montuños synthesizes his interests in classical forms, jazz, and popular music. The themes are spare yet deployed in sophisticated ways with syncopation and overlapping motifs of different lengths, varied repetition and trance elements, with all the material generated from the theme. The underpinnings are from Afro-Cuban rhythmic devices, giving the piece cohesion and his deep sense of groove.

All of this gives us an exhilarating virtuosic addition to our repertoire, sensual and visceral, highly charged with a wide range of intensities and expression. We are happy to share the fruits of our friendship with this recording.

Heitor Villa-Lobos: Assobio a Játo (1950), arr. Greg Zuber

Assobio a Játo ('The Jet Whistle') was written in 1950 in New York and was first performed

on March 13, 1950 in Rio de Janeiro. It is dedicated to Carleton Sprague Smith (flutist) and Elizabeth Sprague Smith (cellist) and continues Villa-Lobos' predilection for writing high and low-voiced instrumental duos.

The composer named his work to describe the technique he implements in the last movement. To produce the jet whistle sound, the player covers the embouchure hole with the mouth and blows forcefully. There are many theories as to Villa-Lobos' inspiration for this effect. Some believe that it is his attempt to imitate a jet plane taking off, some think that it was inspired by a Brazilian street whistle. The most plausible theory may be that while he was in New York City he heard an orchestra warming up and the flutist made the sound while warming up his flute. Villa-Lobos was intrigued by the sound and wrote it into the piece for which he was just commissioned. Indeed, Villa-Lobos instructs the flutist "to blow into the embouchure fff as if one were warming up the instrument on a cold day."

The composer has been quoted as saying that the piece may well have been called "The Waltzing Jet Whistles: Pas de Deux for Flute and Cello." The instruments do dance back and forth in all three movements. In the opening movement, the flute accompanies at first, then takes over the solo line. In the beautiful second movement, Adagio, the flute takes the melodic line and leads the dance. The boisterous third movement, Vivo, is a fiery dance and a technical tour de force for the flute.



PATRICIA AND GREG ZUBER

We have been performing together since we first met in college. Along with busy careers based in New York City, at the Metropolitan Opera, on Broadway, and with other prestigious ensembles, we have continued our duo performances, building repertoire with newly discovered works, commissioned pieces, and adapted and arranged music.

We take inspiration from genius composers whose vocation is to translate ideas of life into form and sound. Our passion has been to present the most inspired, stylish, intelligent, expressive works from which to craft our programs.

We hope this album, with works created over a 60 year span, entertains and inspires listeners everywhere.

– Patricia and Greg Zuber

Patricia Wolf Zuber and Greg Zuber, a husband and wife duo, have been exploring and expanding the flute and marimba duo repertoire for over thirty years. They are passionate about this music, having played countless pieces for this combination and commissioning and arranging over 30 works.

They are both winners of numerous Grammy Awards for their performances with the Metropolitan Opera Orchestra of New York, Patricia as an Associate Flutist and Greg as Principal Percussionist, a position he has held for more than 25 years. Gregory also teaches at the Juilliard School and the Verbier Festival in Switzerland.



Patricia has performed with the American Symphony Orchestra, New York City Opera, New York City Ballet, American Composers Orchestra, New Jersey Symphony, and the Westchester Philharmonic as well as on Broadway in *The King and I*, *Beauty and*

the Beast, *Candide*, *Swan Lake*, *Jekyll and Hyde*, *Rag-time*, and *La Bohème*. She is piccoloist with the Northeastern Pennsylvania Philharmonic, with which she has appeared as a concerto soloist. In the summer, she performs with the Santa Fe Opera.

ABOUT THE COMPOSERS

Gareth Farr

New Zealand composer and percussionist, Gareth Farr (b. 1968), began his studies in composition and percussion at the University of Auckland in 1986. The experience of hearing a visiting gamelan orchestra in 1988 prompted him to attend Victoria University, where the characteristic rhythms and textures of the Indonesian gamelan rapidly became the hallmarks of his own composition.

Farr continued with postgraduate study in composition and percussion at the Eastman School of Music in Rochester, New York, where his teachers included Samuel Adler and Christopher Rouse. While there he composed *Kembang Suling* for flute and marimba, his most popular work to date. During this time, Farr also introduced audiences to his on-stage alter-ego, the percussion-playing drag queen Lilith LaCroix.

Farr's music is particularly influenced by his extensive study of percussion, both Western and non-Western. Rhythmic elements of his compositions can be linked to the complex and exciting rhythms of Rarotongan log drum ensembles, Balinese gamelan and other percussion music of the Pacific Rim. In addition to his orchestra and chamber music, Farr has written music for dance, theatre, television and film. He has won four Chapman Tripp theatre awards including his soundtrack to *Vula*, a NZ/Pacific Island theatre piece which toured internationally.

Olivier Messiaen

Olivier Eugène Prosper Charles Messiaen, (1908-1992) was a French composer, organist, and ornithologist, and one of the most notable composers of the mid-20th century. His music is rhythmically complex, and

employs a melodic and harmonic system he called modes of limited transposition, which he constructed from material in earlier works and improvisations. He wrote music for traditional instruments and also experimented with the use of new electronic instruments such as the Ondes Martenot, developed during his lifetime. He was also influenced by his perception of music as colors (synesthesia).

His works were inspired by his world-wide travels, from Japan to Bryce Canyon, Utah in the United States and influenced by the Indonesian gamelan. He was a Catholic mystic and was the organist at the Église de la Sainte-Trinité in Paris. He wrote a monumental work on the life of St. Francis of Assisi.

In 1940 Messiaen was taken as a prisoner of war by the Germans and brought to Stalag VIII-A in Görlitz, Germany. While there he wrote *Quatuor pour le Fin du Temps* (Quartet for the End of Time) inspired by the Book of Revelation. He performed the work at the camp with 3 fellow inmates. He was released in 1942. After composing major compositions such as *Turangalîla*, which premiered in 1949, his dominant musical influence was birdsong.

William Susman

William Susman (b. 1960) belongs to the generation of American composers that came of age in the late twentieth century and received traditional academic training while remaining thoroughly engaged with popular music (in his case, jazz). Susman has written orchestral and chamber music, as well as film scores. He is the recipient of numerous awards, commissions and honors and his music is widely performed in the U.S., Europe, China and Japan.

Gramophone calls his music “textually shimmering and harmonically ravishing” and All Music hails his album *Scatter My Ashes* as “the next developments in the sphere of minimalism”. His music is notable for his integration of a variety of influences, including the Western classical tradition, Afro-Cuban music, free jazz, and several non-Western folk traditions. His music uses an array of musical devices from medieval isorhythm and hocket to Afro-Cuban clave and montuno.

Heitor Villa-Lobos

Brazilian composer, Heitor Villa-Lobos (1887-1959) is considered one of the famous Latin American Composers of the 20th century. His music melds Western classical music with traditional Brazilian elements. His father, an amateur musician, instilled in him a love for the music of Bach. He also exposed Villa-Lobos to Brazilian folk music during family vacations to the countryside surrounding their home in Rio de Janeiro. Villa-Lobos studied for a short time at the Instituto Nacional de Música in Rio de Janeiro. He was more interested in traveling and playing guitar with local musicians.

Villa-Lobos's music became famous when Artur Rubenstein played his compositions in concerts around the world. He is best known for his collection of works *Bachianas Brasileiras* (1930-45) which treat Brazilian themes in the manner of Bach.

In addition to composing, Villa-Lobos rebuilt music education in the Sao Paulo school system. In 1932, he was appointed to oversee music education in all of Brazil. In 1945 he cofounded the Brazilian Academy of Music.