



Jacques
CASTÉRÈDE

Complete Works for Flute • 2

Ombres et clartés • Sonate en forme de Suite • Musique • Quintette • La Belle Époque

Cobus du Toit, Flute

Marcin Arendt, Violin • Andrew Gonzalez, Viola
Kimberly Patterson, Cello • Bridget Kibbey, Harp
Doreen Lee, Piano • Antero Winds



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 (1926–2014)
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Ombres et clartés for flute and string trio (2010)*		7:46
1	I. Allegro piacevole	2:55
2	II. Nocturne et immobile	2:59
3	III. Vivace con spirito	1:49
 Sonate en forme de Suite for flute and piano (1955)		 14:07
4	I. Prélude	3:35
5	II. Menuet	3:17
6	III. Sarabande	3:44
7	IV. Rondo	3:20
 Musique for flute, harp and string trio (1962)*		 23:05
8	I. Prélude	6:10
9	II. Pastorale	5:59
10	III. Variations	3:57
11	IV. Élégie	6:52
 Quintette for flute, oboe, clarinet, horn and bassoon (1953)*		 10:33
12	I. Allegro con spirito	2:54
13	II. Andantino	3:52
14	III. Allegro vivace	3:44
15	La Belle Époque for piccolo (or flute) and piano (1984)	6:52

Jacques Castérède (1926–2014)

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Jacques Castérède was born in Paris in 1926, studied there, taught there, and seems in many ways a typically Parisian musician of the 20th century. But much about him went against the grain, so it is worth noting that his family in fact came from Barbaste in south-west France, with Occitan his mother tongue as a boy, not standard French. Nor was he born into an artistic family. His family was lower middle class, his father a barber by trade. Yet this was no barrier to an interest in music, for the piano had played a prominent role among the Parisian petit bourgeoisie for decades. Little Jacques was accordingly sent for piano lessons to one Miss Lafarge for over a decade, until he was able to move up to the Paris Conservatoire where he studied both piano and composition, and even spent a year in Olivier Messiaen's analysis class. Castérède was by all accounts brilliant in everything he did. He won Premiers Prix in subjects ranging from piano to harmony to chamber music, and his studies were crowned by winning the Prix de Rome in 1953, at the second attempt. He spent the next four years in Rome, writing music, getting commissions, and enjoying ever more prominent performances at home and abroad. Within months of his return to Paris he was appointed to the staff of the Conservatoire. He remained there until his retirement, successively teaching solfeggio, analysis and composition; he also taught composition at the Ecole Normale de Musique in the 1980s, and gave composing master classes in Brazil and China. Castérède's *oeuvre* covers just about every genre, from stage works to choral music to small-scale chamber pieces, and he enjoyed numerous prestigious commissions and premieres, including a ballet, *Basketball*, at the Paris Opéra in 1963.

For a music historian looking back at French music since the Second World War, it can be all-too tempting to see a rather linear story of successive Modernisms dominated by men such as Pierre Schaeffer, Olivier Messiaen, Pierre Boulez, Gérard Grisey and others. But parallel French traditions continued to thrive too. Jacques

Castérède was just one of many who refused to abandon tonality and traditional forms altogether, while nevertheless remaining cognisant of contemporary trends. He proved open to all kinds of outside influences – thus his *oeuvre* includes works inspired by jazz, Latin American music, pop and even rock; his worklist includes titles such as *Homage to Villa-Lobos*, but also a *Homage to Thelonius Monk* and even a *Homage to Pink Floyd*. But Castérède's roots really lay in the music of the early Modernists and the neo-Classicists, as we can hear on this album. With the exception of the first and the last work recorded on this album, this offers an overview of Castérède's first decade of maturity as a composer, from the *Quintette* for winds of 1953, via the *Sonate en forme de Suite* of 1955 to *Musique* for flute, harp and string trio of 1962. All three works to a certain extent wear their influences on their sleeve. But even when he comes close to copying his models, Castérède always does so in his own musical language.

The *Quintette* – for the 'traditional' scoring of flute, oboe, clarinet, horn and bassoon – was composed in the year that Castérède won the Prix de Rome. Given that this meant he had to leave the city of his birth, it's perhaps apt that the *Quintette* begins with what seems an obvious quotation from Gershwin's homage to it, *An American in Paris*. But Castérède soon veers off into chugging imitation, demonstrating the fluid counterpoint he'd clearly learnt as a top student at the Conservatoire. There are pastoral, Poulenc-esque moments here, yet another apparent quote from Gershwin, and a lot more counterpoint before we reach the witty, throwaway final cadence. The second movement, a *sarabande* in all but name, is another superb contrapuntal exercise, this time of a slowly slithering, Modernist variety. The final movement is a hilarious limping dance in which the main theme seems to pop up constantly in the wrong key. It might sound at times like a circus world of random barrel organs and oom-pah bands, but in fact it's another carefully calculated, contrapuntal tour-de-force, with the

main theme appearing in inversion just before a surprise cadence ends the work in the same key that began it.

The *Sonate en forme de Suite* was written for Jean-Pierre Rampal, who gave its first performance in 1959, accompanied by the composer. It is more demonstrably neo-Classical than the *Quintette*, and at times it's as if Castérède is working through different neo-Classicism to see which suits him best. The opening *Prélude* sounds very French; the subsequent *Menuet* has a Hindemithian twinge to it; the *Sarabande* begins like a melancholy riff on *God Save the Queen* by the Stravinsky of the white-note piano duets; and the concluding *Rondo* must surely have been composed after hearing Ravel's *Piano Concerto*. And yet, as already intimated above, while ticking off Castérède's models can help us to situate the composer historically and stylistically, his fingerprints are still everywhere – from the brilliant counterpoint to his unerring sense of harmonic direction, even when the music seems to be spinning off into ever stranger tonal areas.

The last work here from this early decade is an even more striking example of Castérède's plurality: the *Musique* for flute, harp and string trio, first performed in 1966, and in terms of length alone the most substantial work on this album. Castérède has by now clearly broadened his musical horizons. There are again what seem to be oddly exact musical quotations from composers he clearly admired, and again at the original rhythm and pitch (compare the opening viola part, for example, with the opening gesture in the third movement of Stravinsky's *Violin Concerto*), but again these are embedded in a highly personal context, once more testifying to his contrapuntal technique and a command of large-scale harmonic trajectory. This is altogether a much grittier piece than the others on this album, as if Castérède had finally wanted to eviscerate his inner Poulenc. The textures throughout are notable for parallel part-writing – sometimes in sixths and thirds, as often in

the first movement, but also in seconds or augmented fourths, as later in the work. His models here are the Modernist Stravinsky and the Bartók of the middle string quartets. But there are moments, too, where Castérède cannot contain his Parisian hankering for *jouissance*, such as the unexpected D major climax in the very middle of the first movement, where it's as if one is transported suddenly from an angular tenement block in Budapest to an Impressionist vista by the sunny Seine, with naughty naiads languishing in an advanced state of undress. For all Castérède could be a Modernist when he wanted, he was never likely to lock himself in an IRCAM bunker and throw away the key.

Ample works from the 1960s and onwards confirm that Castérède's inner Poulenc was still very much alive and kicking. *Ombres et clarté* ('Shadows and clarity') offers perfect proof of it. Written for flute and string trio, it was dedicated to the Helios Quartet, who gave its first performance in 2010. The 'shadows' of the title are found primarily in the more dissonant middle movement, which is marked *Nocturnal and immobile*, but in fact the overall mood throughout is easy going. The composer might have been in his mid-80s when he wrote it, but this sounds more like the music of a young man in full command of his technique and at ease with himself. This 'feel-good' factor is a recurring trait in Castérède's music, and it also dominates the final piece on this album: *La Belle Époque* from 1984, a 'concert fantasy in the form of a quadrille' for piccolo (occasionally swapping with flute) and piano. Castérède takes us on a whistle-stop tour of the general repertoire, starting with *The Magic Flute* and progressing through parodies of Haydn's *Gypsy Trio* and Mozart's *Rondo alla Turca*. The final tumultuous *galop* might sound like a race between Conlon Nancarrow and Emmanuel Chabrier; but it's one in which the winner is clearly Castérède.

Chris Walton

Marcin Arendt



Photo: Kristen Archer

A native of Poland, Marcin Arendt is professor of violin at the Rudi E. Scheidt School of Music at the University of Memphis and a member of the Ceruti String Quartet. Arendt is part of the violin faculty at the Interlochen Arts Camp and plays with the IRIS Orchestra, regularly holding the Isaac Stern Concertmaster Chair. Arendt is the co-founder and artistic director of the Memphis in Poland Festival where he leads the headlining band Memphis Mix.

Andrew Gonzalez



Photo: Ohstory Photography

Hailed by *The Strad* magazine, Andrew Gonzalez is a soloist and chamber musician based in New York. He has collaborated with eminent artists such as Itzhak Perlman, Gil Shaham, Shmuel Ashkenasi and Nobuko Imai as well as members of the Orion and Cleveland Quartets. Gonzalez is a member of Carnegie Hall's Ensemble Connect (formerly known as Ensemble ACJW). He regularly performs with the Sejong Soloists, the New York Philharmonic and the Orpheus Chamber Orchestra.

Kimberly Patterson



Photo: Kyle Hodge

Hailed by the *Chicago Sun-Times*, Kimberly Patterson has won top prizes in the Fischhoff Chamber Music Competition, the London International Quartet Competition and the Bordeaux International String Quartet Competition. Patterson is assistant professor of cello at the University of Memphis and is the cellist of the acclaimed Patterson/Sutton cello and guitar duo. She holds degrees from The Juilliard School, the Cleveland Institute of Music and the University of Colorado Boulder. www.kimpattersoncello.com

Bridget Kibbey



Photo: Lisa-Marie Mazzucco

Acclaimed harpist Bridget Kibbey tours internationally with today's top performing artists, with projects showcasing Baroque transcriptions, French masterworks, and South American rhythmic migration. She tours with the Chamber Music Society of Lincoln Center, mandolinist Avi Avital, the Dover Quartet, and alongside today's Nuevo Latino jazz luminaries. Kibbey's debut album, *Love is Come Again*, was named one of the Top Ten Releases by *Time Out New York*. www.bridgetkibbey.com

Doreen Lee



Photo: Owen Zhou

Doreen Lee is assistant professor of collaborative piano/piano at the University of South Alabama. Lee has performed with notable artists such as the Takács Quartet, violist Geraldine Walther, Colorado Symphony principal horn Michael Thornton, flautists Christina Jennings and Katherine Kemler, and cellist Johannes Moser, among others. She is also the pianist of the du Toit/Lee Duo, formed in collaboration with flautist Cobus du Toit.

Antero Winds

Sarah Bierhaus



Photo: Richard Mauro Richiuti

Sarah Bierhaus is the principal oboist of the Opera Colorado and Boulder Philharmonic orchestras, associate principal oboist with the Colorado Springs Philharmonic, and plays oboe and English horn in the Central City Opera. She is also an adjunct professor at the University of Denver's Lamont School of Music and a founding member of Antero Winds, prize winners at the Fiscoff and Plowman chamber music competitions. Dr Bierhaus holds degrees from the University of Colorado Boulder, Eastman School of Music, and Carleton College.

Brian Ebert



Photo: Shannon Reed

Brian Ebert is the affiliate professor of clarinet at Regis University and teaches band, orchestra, and music theory at Legacy High School in Broomfield, Colorado. In addition to performing with Antero Winds, Ebert is the clarinetist for the Denver-based new music collective Playground Ensemble. Dr Ebert earned degrees in clarinet performance from the University of Colorado Boulder, the University of Denver, and the University of Northern Colorado.

Megan Rubin



Photo: Courtney Huffman

Megan Rubin is an active chamber and orchestral horn player in Colorado, performing with the Fort Collins Symphony and Boulder Chamber Orchestra. She is an original member of the award-winning Antero Winds and also spent a year in Mexico as a member of the Sinaloa Symphony Orchestra of the Arts. Rubin has a degree from the University of Denver's Lamont School of Music as well as a Masters in Music Performance from the University of Colorado Boulder. She is a public school band director in Colorado.

Kaori Uno-Jack



Photo: Brian Jack

Kaori Uno-Jack is a founding member of Antero Winds, winning First Prize at the Plowman Chamber Music Competition and a silver medal at the Fiscoff National Chamber Music Competition. She is a permanent member with Colorado Ballet and the Boulder Chamber Orchestra. Kaori Uno-Jack studied at the University of Colorado Boulder and Aichi Prefectural University of Fine Arts and Music in Japan. She is the instructor of bassoon at the University of Wyoming.

Cobus du Toit



Photo: Eric Berlin

South African native Cobus du Toit is on the faculty at the University of Massachusetts Amherst. As an international soloist he has performed in Russia, Taiwan, Japan, Germany, France, Australia and, as a concerto soloist, has performed with orchestras around the globe. Prominent appearances include performing with the KwaZulu Natal Philharmonic Orchestra, the Taurida International Symphony Orchestra in St Petersburg, Russia, Boulder Philharmonic, Johannesburg Festival Orchestra, Glacier Symphony and Boulder Chamber Orchestra, for whom he is principal flute. Du Toit received his Master of Music and Doctor of Musical Arts from the University of Colorado Boulder and a Bachelor of Music from the University of Pretoria. His principal teachers include Ronel Bosman, John Hinch and Christina Jennings. He represents the Wm. S. Haynes flute company as an artist and ambassador clinician.

www.cobusdutoit.com

Jacques Castérède was one of many composers who refused to abandon tonality and traditional forms amid the stormy avant-garde of the 20th century. The *Quintette* for winds was written in 1953, the same year that Castérède won the Prix de Rome, and touches of Gershwin appear among its witty colours. Neo-Classical restraint in the *Sonate en forme de Suite* contrasts with the grittier and more modernist *Musique* for flute, harp and string trio, and *La Belle Époque* takes us on a whistle-stop tour of Classical repertoire, parodying famous tunes by Haydn and Mozart.

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*WORLD PREMIERE RECORDING

Cobus du Toit, Flute, Piccolo **15**

Marcin Arendt, Violin **1–3** **8–11** • **Andrew Gonzalez, Viola** **1–3** **8–11**

Kimberly Patterson, Cello **1–3** **8–11** • **Bridget Kibbey, Harp** **8–11**

Doreen Lee, Piano **4–7** **15**

Antero Winds **12–14**

Cobus du Toit, Flute • **Sarah Bierhaus, Oboe** • **Brian Ebert, Clarinet**

Kaori Uno-Jack, Bassoon • **Megan Rubin, Horn**

A detailed track list can be found inside the booklet.

Recorded: 10 December 2017 **4–7** **12–14** at Hamilton Hall, University of Denver, CO, USA;

15–18 May 2018 **1–3** **8–11** **15** at Firehouse 12, New Haven, CT, USA

Producer, engineer and editor: Michael J. Shulze • Booklet notes: Chris Walton

Publishers: Gérard Billaudot Éditeur **1–3** **15**, Éditions Alphonse Leduc **4–7** **12–14**, Éditions Salabert **8–11**

Financial support was provided by the Office of the Vice Chancellor for Research and Engagement,

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