


J.S. BACH | DEBUSSY | HONEGGER | HOTTETERRE | IBERT | MONTAINE | ROSZA

A Flute Alone

IDIT SHEMER

- 
1. JACQUES-MARTIN HOTTETERRE (1674–1763) 1:30
from “L’Art de Preluder” – Preludes in D minor
 2. ARTHUR HONEGGER (1892–1955) 3:14
Danse de la Chèvre
 3. JACQUES-MARTIN HOTTETERRE 1:10
from “L’Art de Preluder” – Preludes in A minor
 - 4 – 7. JOHN LA MONTAINE (1920–2013)
Sonata op. 24
 4. Questioning 2:40
 5. Jaunty 2:24
 6. Introspective 2:24
 7. Rakish 2:08
 8. JACQUES-MARTIN HOTTETERRE 1:10
from “L’Art de Preluder” – Preludes in G minor

9 – 12.	JOHANN SEBASTIAN BACH (1685–1750)	
	Partita in A minor, BWV 1013	
9.	Allemande	5:34
10.	Corrente	4:16
11.	Sarabande	5:33
12.	Bourrée Anglaise	2:55
13.	JACQUES-MARTIN HOTTETERRE	1:23
	from “L’Art de Preluder” – Preludes in E minor	
14.	JACQUES IBERT (1890–1962)	4:50
	Pièce	
15.	JACQUES-MARTIN HOTTETERRE	0:56
	from “L’Art de Preluder” – Preludes in F major	
16 – 18.	MIKLOS ROSZA (1907–1995)	
	Sonata op. 39	
16.	Allegro risoluto	4:51
17.	Andante, quasi pastorale	3:32
18.	Vivo e giocoso	4:45
19.	JACQUES-MARTIN HOTTETERRE	
	from “L’Art de Preluder” – Prelude in C minor	0:40
20.	CLAUDE DEBUSSY (1862–1918)	2:30
	Syrinx (1913)	
	Total time: 58:25	

A Flute Alone

IDIT SHEMER

For as long as I can remember, the sound of the flute has attracted and swept me away with its magic. The clean and fresh sound, emanating from a simple tube, has always painted my reality with a natural and more optimistic colour.

It is that sound which has continued to attract my curiosity as I have established my place in the professional world, and led me to get to know and play historical flutes, to study their particular aesthetic and their specific way of producing sound. I consider myself lucky to be able to play various different flutes, making music in a variety of shades of colours through diverse types of sounds, be it on early wooden flutes or the modern instrument.

The idea of putting together compositions from the large breadth of the repertoire for solo flute has always appealed to me. So much has been written for solo flute and so little is actually performed. On this CD I have put together some of my favourite pieces, some very well-known, others less so. The choice was not easy; I was particularly happy to revisit works which I had played while I was a student.

Since in my professional life I am constantly required to combine works from different periods on a variety of instruments, it was only natural for me to weave together in this selection a few of Jacques-Martin Hotteterre's short preludes from "L'Art de Preluder", which offer a marvelous transition from instrument to instrument, from period to period, from one style to another.

I wish to dedicate this disc to the memory of a beloved woman, Maxine Zhukov, who helped me find my voice and make it sound.

1. **JACQUES-MARTIN HOTTETERRE** **from “L’Art de Preluder” – Preludes in D minor**

Jacques-Martin Hotteterre (1674-1763), was one of the most important influences in the history of the flute as maker, composer, and performer. His methodical and artistic writings are a significant source for the understanding of the Baroque French school of playing wind instruments; of composition, ornamentation, and improvisation. In “The Art of Preludes” op. 7, J.M. Hotteterre brings a collection of short examples for flute solo, to be played as a tonal preparation before the performance of a longer work, or as a solo cadenza in appropriate places, and even as a basis for improvisation. In this collection these short preludes will function as interludes between the different pieces.

2. **ARTHUR HONEGGER** **Danse de la Chèvre**

During the time between the two World Wars , Arthur Honegger (1892-1955) was working in Paris, composing operas, ballets, and music for cinema. As a member of Les Six, the group of Parisian composers that included Milhaud and Poulenc among others, he was experimenting with neo-classicism, and finding a musical language that is more direct and lighter than the massive romantic tradition of the 19th century. The “Danse de la Chèvre” (“Dance of the Goat”), was commissioned in 1921 as part of incidental music to a play by S.Derek, and was intended to be choreographed and performed by the dancer Lysana. A short slow introduction painting a landscape of grassy hills, leads to the central part of the dance, fast and energetic, describing the goat itself, followed by a gradual winding down.

3. **JACQUES-MARTIN HOTTETERRE** **from “L’Art de Preluder” – Preludes in A minor**

4.-7. **JOHN LA MONTAINE**

Sonata op. 24

Questioning – Jaunty – Introspective – Rakish

Born in Illinois, American composer, pianist, and publisher John La Montaine (1920-2013) was a well-known and appreciated figure in the US as well as on the international music scene. His compositions are often influenced by American heritage, Biblical themes. In this sonata, written in 1957 and dedicated to Paul Renzi, (who was the principal flautist of the San Francisco Symphony Orchestra for almost 60 years), J.L. Montaine explores the melodic and harmonic range of the flute, mostly by moving through mutations of major and minor triads. As hinted by the title of each movement, he experiments with this idea in four different characters, testing not only the performer's musical range, but also their personality.

8. **JACQUES-MARTIN HOTTETERRE**

from “L’Art de Preluder” – Preludes in G minor

9.-12. **JOHANN SEBASTIAN BACH**

Partita in A minor, BWV 1013

Allemande – Corrente – Sarabande – Bourrée Anglaise

Johann Sebastian Bach (1685-1750) wrote the vast majority of his secular instrumental non-keyboard music in a relatively short period of residency in Köthen, between 1717-1723. According to recent research, the Partita for solo flute was written after that period when Bach was already serving as Kapellmeister for the St. Thomas church in Leipzig. Both theories have plausibility: on the one hand, the structure of the work is somewhat similar to the suites and partitas written in Köthen for solo cello and violin. On the other hand however, the

48

L'ART DE PRELUDER SUR LA FLûTE TRAVERSIERE

Sur la Flûte-a- bec, Sur le Haubois,
et autres Instrumens de Deßus.

Avec des Preludes tous faits sur tous les Tons dans diffé^s mouvem^{ts} et différens caractères, accompagnés de leurs agrem^{ts} et de plus^{rs} difficultés propres à exercer et à fortifier. Ensemble Des Principes de modulation et de transposition; En outre une Dissertation instructive sur toutes les différentes especes de Mesures, &c.

PAR M.^R HOTTETERRE le Romain.

Flûte de la Chambre du Roy.

ŒUVRE VII.^e



SE VEND À PARIS. s.^r Roche

CHEZ { L'Auteur, rue dauphine au coin de la rue contrescarpe -
dans la maison de Mons^r le Commissaire chaud.
{ Le S^r Foucault marchand, rue S^r Honoré à la regle dor.

Avec Privilège du Roy. 1719.

Rés. 1866

advanced hidden-polyphony, and other flute instrumental techniques are closer in their nature to Bach's later compositions from Leipzig. In fact, the title of the work, 'partita', was given by 20th century editors (so that it should be associated with the Köthen period), while that on the earliest known manuscript (made by a copyist) was: '*Solo p[our une] flûte traversière par J. S. Bach*'. Either way, there is no doubt that the work was composed by J.S.Bach himself and that this is a brilliant demonstration of his magnificent ability to work with multiple voices even when they are all played by one melodic instrument.

13. **JACQUES-MARTIN HOTTETERRE** **from "L'Art de Preluder" – Preludes in E minor**

14. **JACQUES IBERT** **Pièce**

Despite being an important figure on the music scene in Paris between the two World Wars, Jacques Ibert (1890-1962) did not belong to "Les Six", and in fact stated that he did not identify himself with any contemporary school of composition, claiming that "all systems are valid". During WWII, Ibert's music was banned by the Vichy government and he was forced into exile in Switzerland. He returned to Paris in 1955, reoccupying important roles in the music world, but his health was declining, and he died shortly after. Ibert's musical language is certainly eclectic, often light and smiling, at other times sophisticated and even somber. The 'Pièce', composed in 1936, and performed by Marcel Moyse at the same concert where he also premiered the composer's flute concerto, is a mixture of ideas and styles (and in many ways an "appendix" to the concerto). Its structure is a rather traditional ternary (ABA) form, the general tonal ambience of D-flat major creating a positive atmosphere, the rhythmic elements from

either ancient or folk dances lending a cheerful character. Within this framework, chromatic passages, mostly in an “improvisation-like” style, along with many rhythmical displacements of stronger beats (syncopations), add another layer of mysterious complexity to the piece.

15. **JACQUES-MARTIN HOTTETERRE**
from “L’Art de Preluder” – Preludes in F major

16.–18. **MIKLOS ROZSA**
Sonata op. 39
Allegro risoluto – Andante, quasi pastorale – Vivo e giocoso

Hungarian-American composer Miklos Rosza (1907-1995) is best known today for his large number of film-scores, mostly written for Hollywood. Trained in Budapest and Germany, he made a successful career at a young age as a distinguished concert-music and cinema composer in Europe, and built on this success in the USA. While being appreciated within professional circles during his lifetime and performed by famous instrumentalists such as Heifetz and Piatigorsky, his concert music was rarely performed after his death and is only recently being rediscovered and achieving recognition. The Sonata for Solo Flute op. 39 was written in 1983 and premiered in 1984, and marked the beginning of a series of works written in the following years for solo instruments (op.39-45) that included clarinet, violin, viola, guitar, and others. These works were, in fact, his last compositions before he ceased writing in 1988. They can be perceived as an intimate journey into his own soul, as a way to share a personal conclusion. While the outer movements are energetic and feel nervous, uncomfortable and confused, the second movement is more relaxed, whilst being searching, unsettling.

19. **JACQUES-MARTIN HOTTETERRE**
from “L’Art de Preluder” – Prelude in C minor

20. **CLAUDE DEBUSSY**
Syrinx (1913)

SYRINX

Pan’s Syrinx was a girl indeed,
Though now she’s turned into a reed;
From that dear reed Pan’s pipe does come,
A pipe that strikes Apollo dumb;
Nor flute, nor lute, nor gittern can
So chant it as the pipe of Pan:
Cross-gartered swains and dairy girls,
With faces smug and round as pearls,
When Pan’s shrill pipe begins to play,
With dancing wear out night and day;
The bagpipe’s drone his hum lays by,
When Pan sounds up his minstrelsy;
His minstrelsy! O base! this quill,
Which at my mouth with wind I fill,
Puts me in mind, though her I miss,
That still my Syrinx’ lips I kiss.

John Lyly (1553–1606)

Born in Jerusalem, Idit Shemer, principal flautist of the Jerusalem Baroque Orchestra, plays and performs on various flutes, from early instruments of the Baroque and Classical eras to the modern flute. She is a prominent flute and traverso teacher, much appreciated by the many students who receive her insightful and committed teaching.

A special part of her musical activity is devoted to contemporary music for the flute and she has performed and recorded many works composed especially for her. She has performed extensively in Israel, Europe and in the USA as soloist and in chamber ensembles.

Idit Shemer has recorded several CDs, as a member of The Jerusalem Consort, chamber music of W.F. Bach, "Couleurs" - the music of Phillipe Gaubert, together with pianist Maggie Cole, as well as recordings of Israeli music.

As a writer of prose she is also a published author of two novels.





Recorded, mixed and mastered by Gerry Putnam
at CedarHouse Sound & Mastering, No. Sutton, New Hampshire
Recorded in October 2017

Cover Photo – Anat Oren

I wish to thank Netanel Pollak for his excellent help in writing the notes
for this CD, and Yochi Geiger and Maggie Cole for their input,
and Tami Bezaleli, for her so important and delicate touch.

I also wish to thank the Avaloch Farm Music Institute and Fred Tauber for providing me
with the best conditions possible to make this recording.

A special Thank you to my partner, Gideon Freudenthal, for his support
and encouragement throughout the whole project.

The J-M. Hotteterre preludes were played on a J. Denner traverso
(around 1720) A=392, copy by R. Tutz (Innsbruck, Austria)

The J.S. Bach Partita was played on a J.H. Rottenburgh traverso (around 1740) A=415,
copy by R. Tutz (Innsbruck, Austria)

Modern flute – Lillian Burkart, Boston