

NEW FOCUS RECORDINGS

Flutist Tessa Brinckman's *Take Wing, Roll Back* brings together new works for flute that reflect global influences. In solo tracks as well as duo settings, Brinckman displays a pervasive versatility navigating the diverse stylistic demands of the repertoire.

Track List

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| 1. Norio Fukushima: <i>Dawn Brightens the Day of Mortals Robed in Purple</i> | 12:08 |
| Tessa Brinckman, flute; Caroline Delume, guitar | |
| 2. Andile Khumalo: <i>Zeuze</i> | 2:22 |
| Tessa Brinckman, flute; Kathleen Supové, piano | |
| 3. Todd Barton & Tessa Brinckman: <i>Sonus Redux: And the Wave Rolled Back</i> | 8:48 |
| Tessa Brinckman, multiple baroque flutes/prepared piano; Todd Barton, Buchla | |
| 4. Brinckman: <i>Taniwha</i> | 8:48 |
| Tessa Brinckman, piccolo/flute/alto flute/bass flute/contrabass flute; Horomona Horo, taonga pūoro | |
| 5. Khumalo & Brinckman: <i>Wade Through Water</i> | 9:13 |
| Tessa Brinckman, alto flute; Kathleen Supové, piano | |
| 6. Cara Stacey & Brinckman: <i>You Never Come Out the Same</i> | 8:14 |
| Tessa Brinckman, piccolo/piano percussion; Kathleen Supové, prepared piano | |
| 7. Shirish Korde: <i>Tenderness of Cranes</i> | 10:56 |
| Tessa Brinckman, flute | |
| 8. Brinckman: <i>A Cracticus Fancie</i> | 6:18 |
| Tessa Brinckman, piccolo | |

Total Time: 61:07

Program Notes

New York City-based flutist Tessa Brinckman has created a wide landscape of contemporary flute solos and duos, much of it in distant collaboration with acclaimed composers and musicians from France, USA, Japan, South Africa, and her native New Zealand. Her multiple flutes entwine with the culturally and temporally diverse sounds of Buchla, water tanks, taonga pūoro, guitar, prepared piano, field recordings and a poem. *Take Wing, Roll Back* invites the listener to geo-poetic worlds past and present, infused with humor, pathos and drive, offering a warm kind of futurism.

Dawn Brightens the Day of Mortals Robed in Purple is Norio Fukushima's hymn to his beloved mountain. Eight sections lead with a poetic line:

Tessa Brinckman: Take Wing, Roll Back

New works for flute by composers
Norio Fukushima, Andile Khumalo,
Todd Barton, Cara Stacey, Shirish Korde,
and Brinckman herself

US Street Date	2/9/2024
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Featured Track	Track 1

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NORIO FUKUSHI		
1	Dawn Brightens the Day of Mortals Robed in Purple (1992)	12:07
ANDILE KHUMALO		
2	Zeuze (2014)	2:21
TODD BARTON / TESSA BRINCKMAN		
3	Sonus Redux: And the Wave Rolled Back (2020)	8:47
TESSA BRINCKMAN		
4	Taniwha (2023)	9:12
ANDILE KHUMALO / TESSA BRINCKMAN		
5	Wade Through Water (2023)	9:07
CARA STACEY / TESSA BRINCKMAN		
6	You Never Come Out the Same (2023)	8:14
SHIRISH KORDE		
7	Tenderness of Cranes (1990)	10:56
TESSA BRINCKMAN		
8	A Cracticus Fancie (2017)	6:19
		TOTAL TIME: 61:08
Tessa Brinckman, flutes with Caroline Delume, guitar (1) Kathleen Supové, piano (2, 5 & 6) Todd Barton, Buchla (3) Horomona Horo, taonga pūoro (4)		
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The forests sway in the way of the wind / Deep in the forest dark the devil dwells / When stars from heaven fall, the lakes stand clear, reflecting / Fog subtly veils the face of the river / Dawn brightens the day of mortals robed in purple / Birds take wing with the morning / Nor sage nor seer knows where the endless prairie trail goes / Good indeed to be at rest

Sonus Redux: And the Wave Rolled Back is a wild collaboration of sources and composers, quoting Jean-Marie Leclair's *Sonata II in C major* from the *Premier Livre de Sonatas, Oeuvre I* (1723) and Hunter S. Thompson, unfurling dense layers of Tessa Brinckman's collection of baroque flutes, prepared piano, underpinned by Todd Barton's Buchla harmonizations.

Tessa Brinckman grew up with Māori stories of the *taniwha* (spiritual protectors and antagonists). **Taniwha** is a tribute to the dead, the living, ancient pathways and machines (specifically the subways), that vibrate the foundations of Manhattan. Stems were recorded in New Zealand (with Horomona Horo), in New York City and Oregon.

Wade Through Water and **Zeuze** question the limited Western view of what African music can be. Andile Khumalo references sounds from around the African continent, Asia and the West. *Wade Through Water* was inspired by the Hermann Hesse poem "Happiness". Tessa Brinckman adapted Andile's original *Wade* (for clarinet and piano) to alto flute and piano, making use of the alto flute's colorful extended techniques. "Ze uze" is an isiXhosa term with two meanings — to invite someone to visit, and to issue a warning about that visit.

You Never Come Out The Same is a collaborative score with Cara Stacey, and the title is a Bahian aphorism about the value of water and cycles in healing. The music draws from central African xylophone music, Sundanese chamber music and Māori waiata. Extended techniques on the piccolo and the prepared piano enhance the wilderness of emotions.

Tenderness of Cranes is derived from the traditional Japanese shakuhachi piece, *Tsuru No Sugamori*, depicting the life cycle of the wild crane, a symbol of longevity and bonding. Shirish Korde oscillates his music effortlessly between traditional Japanese and contemporary Western aesthetics and instrumental techniques.

A Cracticus Fancie melds together an archival recording of Denis Glover (1912-1980) reading his famous New Zealand poem, *The Magpies*, with field

recordings, and contemporary live/processed piccolo sound-worlds. It was inspired an Australian First Nations story of *cracticus tibicena* saving the people from perpetual darkness, Denis Glover visiting Tessa Brinckman's grandparents as a mischievous raconteur, a re-imagining of Denis' poem from the viewpoint of a magpie, the Irish folk song *The Magpie*, and the Great Depression of the 1930s.

Bio

Interdisciplinary flutist/composer **Tessa Brinckman** has been praised for her "chameleon-like gifts" and "virtuoso elegance" (Gramophone), an "excellent... flutist" (Willamette Week) and "highlight of Portland" (New Music Box), who "play(s) her instrument with great beauty and eloquence" (Music Matters New Zealand). Originally from New Zealand, she has premiered well over a hundred new works (commissioning almost thirty), with many acclaimed classical music ensembles, concert series, musicians and composers across the globe. Now based in New York City since 2022, she enjoys creating and performing unique work that honors synesthesia, dialect, innate meter and collaboration, often on geo-political themes.

She performs internationally as an orchestral, chamber, soloist and resident artist, in numerous and wildly diverse productions, from the Oregon Symphony, the Atlantic Center for the Arts (FL), Waikato and Whale Festival (South Africa), Goodman Theater (Chicago), Britt Festival Orchestra (OR), Wuzhen Theatre Festival (China), to Poisson Rouge and Roulette (New York City). Playing flute, piccolo, alto, bass, contrabass and baroque flutes, and miscellaneous keyboards, she also co-directs the ever-polymathic bi-coastal duo, Caballito Negro, with percussionist Terry Longshore, commissioning significant new work for flute and percussion.

Her composition team for Tony Award-winning director Mary Zimmerman's *White Snake* was nominated for a Joseph Jefferson Award (2014). Both her experimental video (with Jane Rigler), *Women in Parallel Empires* (2021), exploring the moon, extraction, and "Empire", and the animation *The Gorgon Cycles* (2023) (created with Miles Inada and Devyn McConachie) depicting Medusa's rise in the Anthropocene, have won 18 film festival awards for music scoring, animation and experimental film.