

A portrait of a man with short dark hair and a goatee, wearing a brown leather motorcycle jacket. He is holding a silver clarinet vertically in front of him. The background is black.

ERIC LAMB  
**ICONS**

# ICONS



Flutist **Eric Lamb** is in demand internationally as a soloist, recitalist, concert curator and chamber musician. Eric performed extensively as a core member of the New York based International Contemporary Ensemble (ICE) and has been a guest with ensembles, orchestras and at major festivals throughout the U.S., South America, Germany, Holland and the UK. He continues to work closely with leading composers and conductors of our time while exploring performance techniques and practices throughout the entire scope of the repertoire. Eric completed his undergraduate studies at the Oberlin Conservatory of Music as a student of Michel Debost followed by graduate and post graduate studies at both the Hochschule für Musik Frankfurt am Main and the Scuola di Musica di Fiesole, Italy. While being a lecturer at the University of Auckland, his busy concert schedule includes concerto engagements, chamber music festivals throughout Europe as well as his 2016 debut on the opera stage, performing the dance role of Lucifer in Karlheinz Stockhausen's *Donnerstag* from the *Licht* cycle at the opera house in Basel. On this recording, Eric performs on a wooden flute by Sankyo Handmade Flutes.

[www.fluteaddict.weebly.com](http://www.fluteaddict.weebly.com)



**Anu Koms** continues to be praised for her versatile musicianship and her dynamic coloratura voice. She began her musical education in Kokkola, Finland, where she played both flute and violin in the Ostrobothnian Chamber Orchestra. Equally at home on both opera and concert stages, she has appeared regularly all over Europe and in the United States. She is a versatile recitalist and chamber musician with a repertoire ranging from Renaissance to contemporary music and jazz. *New York Magazine* described her as being a “pyrotechnic grace” on the stage. Engagements at leading opera houses and concert halls in Vienna, New York, London, Paris, Berlin, Milano, Cologne, Frankfurt, Rome, Sao Paulo, Stockholm, Helsinki have kept her busy. Her repertoire takes in over 60 operatic roles including Lulu, Nannetta, Zerbinetta, Olympia, Michaela, Queen of the Night and in George Benjamin’s *Into the Little Hill*, a role written specially for her. Morton Feldman’s *Neither* is one of her signature roles. At her Salzburg Festival debut in Summer 2011, she was hailed in the press as “the excellent anti-opera heroine”. In recent seasons the title roles of *Lady Sarashina* by Eötvös, *Schneewittchen* by Holliger and *President Kekkonen* by H.J. have earned Hofmann international acclaim.

[www.anukoms.com](http://www.anukoms.com)



When **Claude Debussy** completed *Syrinx*, it was arguably the most significant piece for solo flute since Carl Philipp Emanuel Bach's solo flute sonata in A minor, written some 150 years earlier. Written in 1913 to accompany a scene in Gabriel Mourey's play *Psyche*, this small work was championed by Louis Fleury, the flutist who performed in the production.

**Arthur Honegger** and his diabolical *Dans de la Chèvre* ("Goat Dance") was also written as incidental music, this time to Sacha Derek's play *La mauvaise pensée*, which premiered in 1921. Although both *Syrinx* and *Danse de la Chèvre* are linked together by the mythology of Pan (half man, half goat), they paint a picture of very different sides of this curious character. Where *Syrinx* is languid and melancholy, telling the story of love violently lost, *Dans de la Chèvre* is a diabolical dance with vigorous articulations that comes crashing down into a final sigh of ultimate exhaustion.

**Jacques Ibert** was incredibly prolific and composed his *Piece pour flûte seule* in 1937 at a party in celebration of the premier of his flute concerto which was performed by the great flutist and teacher, Marcel Moyse. The piece was premiered the same evening for the gathered guests. *Piece pour flûte seule* spins into existence from a single note and sounds almost like an improvisation of the concerto that the audience enjoyed only hours before.

Ibert's *Deux Stèles orientées* for flute and soprano were written in 1926 and are based on the poems of Victor Segale. *Mon amante a les versus de l'eau* ("my lover has the virtues of water" opens with an extended descending flute solo which awakens the voice and engages in a sensual dialogue. In *On me dit* ("I am told"), the flute takes on a more illustrative role, painting the wind and the water and ending with a flourish, punctuated by a dramatic declaration.

In the past decade, I have had the great fortune of several works being written and/or dedicated to me. *Music for Eric Lamb* by the Austrian composer/conductor **Roland Freisitzer** was written in 2015, premiered at the Bucharest Festival for Contemporary Music and is a musical meditation. Freisitzer uses repetition to

generate music material, gesture and melodic line. It is deceptively virtuosic as it requires instrumental control, extreme dynamic contrast and concentration to create the desired hypnotic rocking feeling.

**Johann Sebastian Bach's** Partita in A minor for solo flute, BWV 1013, is presumed to have been written in the early part of the 1720's. The flute was gaining popularity during the 18<sup>th</sup> century, and it is safe to say that if Bach did indeed write this Partita with a specific flutist in mind, they would have to have been quite the virtuoso. The original French inscription of the work, *Solo Pour la Flûte Traversière*, supports the theory that it was written for the master French flutist Pierre-Gabriel Buffardin (1690–1768), who was the flute teacher of Bach's younger brother and flute soloist of the court in Dresden during that time.

The three works of **György Kurtág's** are from his collection *Signs, Games and Messages*. *Doloroso*, meaning plaintive and mournful, is a delicate expression of stillness. One can only guess the meaning of the message behind the music in the reflective *Bref message à Pierre Boulez* in contrast to the quite brutal and aggressive ... *après une lecture de Rimbaud* ...,

which was written to Anne Louguet-Marx with the inscription “Anne, Anne, furs sur ton âne” – the opening words to Arthur Rimbaud’s poem *Fêtes de la faim*.

**Elliott Carter** wrote *Scrivo in Vento* in 1991 and dedicated it to flutist Robert Aitken. Carter allows the drama to unfold through three opposing elements. First, a slow melancholy line weaves from the low to the middle registers, followed then by sharp and violent outbursts in both the extreme upper and lower registers, contrasted with fast and nervously virtuosic passages. It is this relentless back and forth and ever present relationship between these three elements that allow all the material to orbit each other without colliding.

Little is known about **Francis Poulenc’s** *Un Joueur de flute berce les ruines* (“A flute player lullabies the ruins”), written in 1942. However, it is ravishing and is a beautiful way to end this collection.

I am very happy to share all these icons of the solo flute repertoire with you.

recording dates

6 & 18 September, 19 December 2016

recording venues

Tonzauber Studio, Konzerthaus, Vienna / Austria

4tune studios, Vienna / Austria

Music Theatre, University of Auckland / NZ

engineers

Martin Klebahn

Georg Burdicek & Wayne Laird

producers

Tore Denys (3–4)

Martin Rummel (1–2, 5–15)

publishers

Alphonse Leduc (3–5)

Bärenreiter (1, 7–10)

Boosey & Hawkes (14)

Chester Music (15)

Editio Musica Budapest (11–13)

Editions Salabert (2)

paladino music (6)

text

Eric Lamb

photos

Calvin Peter Photography

graphic design

Alexander Kremmers

(paladino media)

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**ICONS**

- Claude Debussy (1862–1918)**  
**01** *Syrinx* for solo flute (1913) 02:27
- Arthur Honegger (1892–1955)**  
**02** *Danse de la Chevre* for solo flute, H. 39 03:24
- Jacques Ibert (1890–1962)**  
*Deux Stèles Orientées* for soprano and flute (1925)  
**03** *Mon amante a les vertus de l'eau* 03:06  
**04** *On me dit ...* 01:51  
**05** *Piece pour flûte seule* 05:51
- Roland Freisitzer (\*1973)**  
**06** *Music for Eric Lamb* for solo flute (2015) 10:06
- Johann Sebastian Bach (1685–1750)**  
Partita in A Minor, BWV 1013 (1723)  
**07** Allemande 05:53  
**08** Corrente 04:12  
**09** Sarabande 04:54  
**10** Bouree anglaise 02:52
- György Kurtág (\*1926)**  
From *Games and Messages* for flute  
**11** *après une lecture de Rimbaud* (2001) 00:48  
**12** *Bref Message à Pierre Boulez* (2005) 02:21  
**13** *Doloroso* (1992) 01:59
- Elliott Carter (1908–2012)**  
**14** *Scrivo In Vento* (1991) 06:22
- Françis Poulenc (1899–1963)**  
**15** *Un Joueur de flute berce les ruines* 01:06
- TT 57:22
- Eric Lamb**, flute  
**Anu Koms**i, soprano (3–4)



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