

# AMERICAN RECORD GUIDE

SEPTEMBER/OCTOBER 2018

**CHAMBERLAIN:**Flute Pieces

Mary Matthews, Matthew Angelo, Nicole Chamberlain; Jessica Niles, p  
MSR 1671—45 minutes

Nicole Chamberlain (b 1977) is an American flutist-composer who attended the University of Georgia. She uses extended playing techniques imaginatively and expressively in a vibrant and evocative pop-influenced tonal language. The selections, written in 2010 or later, include works for solo flute, flute duet, flute trio, piccolo, and flute and piano. In a way, her writing for the flute is always about the use of air. As the booklet notes put it, “There is a smorgasbord of ingredients in the flute sounds pantry that can be whipped up into a delicious sonic-culinary work.” One piece, called Asphyxia (2016), acknowledges the demands placed on the wind player. It calls to mind another example, Lowell Liebermann’s Air for flute and organ, which is titled that way by no accident!

The flutist that we hear from most, Mary Matthews, is a spectacular player with a doctorate from the Hartt School of Music. The others play with gusto and conspicuous accomplishment in writing that offers no place to hide or slack off.

The greatest pity is that we get only one movement from the three-movement suite Orion’s Belt, a tour de force of creativity and execution that calls for stomps, air sounds, regular sounds, and playing while singing into the instrument. A cute, delicate piece called Lilliputian is for piccolo and music box. The purchase is worth it just to hear either one of these, let alone the rest that goes with it.

GORMAN