



mélomanie

ULTRAVIOLET



DISC ONE

1. **Ultraviolet** • Mark Hagerty 17:35
2. **Sandstone Peak** • Bonnie McAlvin 3:50
3. Illusion 4:59
4. Throne of sand 2:49
5. Everywhere at once 6:42
6. **Moonbow** • Larry Nelson 13:34

Total playing time: 49:47



DISC TWO

1. **Buddleja Davidii** • Richard Belcastro 14:27
2. **Aegean Airs** • Robert Maggio
3. Delphic Hymn I 1:31
4. Mykonian Dance 2:54
5. Delphic Hymn II :46
6. Santorinian Sails 2:12
7. Delphic Hymn III 1:15
8. Athenian Temples 5:32
9. Delphic Hymn IV 1:57

Total playing time: 30:46

DISC ONE

Ultraviolet (2014) • Mark Hagerty

flute / alto flute, violin, viola da gamba, cello, harpsichord, percussion

Ultraviolet, commissioned to honor the teaching career of the remarkable Violet Richman, a devotee of *Mélanie* with an enthusiasm for percussion, reflects on a life lived with continual exploration, enthusiasm, and generosity.

The work emphasizes variety in color and expression while relying on a limited number of harmonies, rhythms, and themes. The ethereal opening reflects on the UV wavelength, invisible to humans, and its association with heat and the visible light spectrum. As the heat and light reach earth, they drive other, visible energy forms and activity, which build to some physical moments in the piece.

The percussion array, assembled with collaborator Chris Hanning, is designed to be played energetically without overwhelming an ensemble that includes some soft-spoken instruments. Along with frame drums, bongos, and cowbells, it includes *ocean drum*, a frame drum containing beads; *spiral trash cymbal*, a large cymbal cut into a hanging spiral; *doumbek*, a North African drum played with the hands; *crotales*, small tuned cymbals that can be struck or bowed; and *djembe*, a sub-Saharan African drum, here used as a bass with pedal. The intent is not to evoke the tribal or ethnic but rather to take these instruments out of their traditional contexts and meld them with the sounds of a baroque ensemble. MH

Sandstone Peak (2016) • Bonnie McAlvin

flute / piccolo, violin, viola da gamba, cello, harpsichord

Sandstone Peak was inspired by a peak of the same name in the Santa Monica Mountains of California. The peak is the highest in the region, but what is even more inspiring about it is its unique hook-nosed shape, and how it appears to lean into the wind. When I finally came to a spot where I could see the peak, I was struck. Its shape suggested almost defiant resilience to me: a resilience that is only borne in the face of a confrontation. I began to imagine what type of confrontation might have presented itself to the mountain before its process of erosion began to take this shape. *Sandstone Peak* uses both tonal and atonal musical techniques, and throughout the work, themes dismantle and recombine themselves. Each of four movements—*Illusion*, *Conversation*, the sardonic *Throne of sand*, and *Everywhere at once*—is tightly bound to a metaphor of sand. The work tells stories of illusion, erosion, exposure, and—with a nod to Jonathan Livingston Seagull—"being everywhere at once." BM

Moonbow (2015) • Larry Nelson

flute, violin, viola da gamba, cello, harpsichord

A moonbow (also known as a lunar rainbow, moon rainbow, or lunar bow) is a phenomenon produced by light reflected off the surface of the moon and refracted through moisture in the air. Moonbows are relatively faint and always appear in the part of the sky opposite the moon. *Moonbow* progresses from "rhapsodic images," where each instrument presents a florid, ornate gesture over the ensemble, to "cello float," where the cello plays an introspective, pensive song over the ensemble, to "blues chorus," where flute and strings present a chorale of rich harmonies against the harpsichord's walking bass, to "Interwoven (but not Bach)," where all instruments participate in contrapuntal play, and finally to "Angelic over vamp I and II," where the harpsichord vamps on chords unrelated to the other instruments' sustained harmonies. LN

DISC TWO

Buddleja Davidii (2013) • Richard Belcastro


flute, violin, viola da gamba, cello, harpsichord, sitar

The *Buddleja Davidii*, or Butterfly Bush, is one of my favorite garden plants—a fast-growing and vibrantly flowered bush that attracts a fluttering, buzzing cloud of life throughout the season. Butterflies are of course the stars of this performance, but sideshows of bees, spiders, and an endless variety of birds also take the stage in a chaotically choreographed dance, swarming with subtleties of rhythm and form in a continuous sequence of exhilarating displays. *Mélomanie's* cast of musical characters supplies an eclectic soundscape in which to portray these spectacles. They are augmented for this piece by the sitar, whose shimmering overtones, haunting buzz, and sultry glissandi help to bring these images to life. RB

Aegean Airs (2014) • Robert Maggio

flute, violin, viola da gamba, cello, harpsichord

Aegean Airs was inspired by the extraordinary beauty and sense of wonder I experienced while visiting Greece with my family in 2014. We took great delight in the temples of Athens, the nightlife of Mykonos, and the beaches surrounding Santorini. The spirit of the ancient Greek world felt very much alive in the landscape, architecture, food, and culture. The hymn movements in this suite (1, 3, 5, and 7) are based on the "First Delphic Hymn to Apollo" dating back to 128 BCE, while movements 2, 4, and 6 evoke the contemporary folk music of Greece. RM



Mélomanie is known for its provocative pairings of early and contemporary works. The ensemble's performances of baroque and early classical music are historically informed and played on period instruments. In its contemporary practice, Mélomanie has collaborated with composers and guest artists in premieres of over fifty works, many featuring distinctly non-baroque elements—percussion, guitar, sitar, recorded sound, jazz ensemble, and spoken-word urban poets. www.melomanie.org

Thanks to Mélomanie's Board of Directors, West Chester University of Pennsylvania, the Paul M. Angell Family Foundation, Delaware Division of the Arts, The Music School of Delaware, and the University of Delaware.

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This organization is supported, in part, by a grant from the Delaware Division of the Arts, a state agency in partnership with the National Endowment for the Arts. The Division promotes Delaware arts events on www.DelawareScene.com.

PAUL M. ANGELL
FAMILY FOUNDATION

This project is made possible, in part, by a grant from the Paul M. Angell Family Foundation.

mélomanie

Kimberly Reighley, *flute / alto flute / piccolo*

Christof Richter, *violin*

Donna Fournier, *viola da gamba*

Ismar Gomes, *cello*

Tracy Richardson, *harpsichord*

with guests

Richard Belcastro, *sitar* (Buddleja Davidii)

Chris Hanning, *percussion* (Ultraviolet)

Producer and Recording Engineer • Andreas K. Meyer

Edit, Mix, and Mastering • Jennifer Nulsen and Andreas K. Meyer at Swan Studios NYC

Mélomanie Co-Artistic Directors • Kimberly Reighley and Tracy Richardson

Executive Producer • Tracy Richardson

Design • Mike Lee / Bellefonte Creative

Art Work • Detail from *Reflecting Pool* © Michelle Samour / michellesamour.com

Photography • Eric Hester

Recorded in Gore Recital Hall • University of Delaware • Newark, DE

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