

Freedom

Suite for Solo Flute

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Program Notes

In philosophical terms, *freedom* is the ability to act consciously, in a well-balanced manner and with self control in a given constructive direction. Hence this suite is a collection of three distinct pieces portraying the gradual progression towards freedom within a musical context.

The first piece, titled *Self-Determination*, is written with strict rhythmic notation. However, the objective is not for the performer to present the piece with a rhythmic focus but rather a free flowing juxtaposition of musical gestures. The piece begins with an augmented interval of a twelfth which is heard again at the end of the second piece. The dramatic opening is followed by the entrance of a melody in the lower region of flute. A countermelody exists in the higher octave of the instrument range, suspending over the lower melody. Such melodic material is to reflect the component of freedom that includes “the ability to act consciously”. This layered texture is immediately juxtaposed by musical gestures of fast and abrupt nature. Dynamics are written in detail juxtaposition along with the range of the instrument. The opening conscious melody is returned at the end but not in its original form but rather transposed a major second lower. The new tonal centre, F, becomes the main concentration of the ending – a long sustained F with a continual crescendo leading to an overblowing timbre of harmonics. The last note dissipates into peer silence from which the second piece begins.

Self-Control is based on the pitch class sets of [0,1,6]. Used in its primary form and inversions, this pitch class set becomes the distinguishing factor of the piece. Although notated in 4/4 meter, the piece is composed such that the rhythmic pulsation of the meter is lost within the melodic flow of the musical gestures. The natural melodic accents are not situated on the downbeats of the meter but rather within the climax of the phrase structure.

Boundless is the last of the suite collection. At this point, the climatic drama of ‘freedom’ is achieved. The composer has focused not only on the sound of liberation but also the visual aspect of *freedom*. The piece is written without a defined meter or tempo but rather in spatial notation. Minimal guidance is provided by the composer; hence much of the interpretation is left to the performer. The piece ends with a similar gesture introduced into the opening of the suite while using elements of the over blowing technique heard in *Self-Determination*. The concept of sound is juxtaposed by moments of silence. By utilizing different techniques of the flute such as flutter tongue and harmonics, a sense of dramatic freedom is reached. In juxtaposition to the liberty nature of the piece, the notes are based strictly on a twelve tone row; thus bringing final conclusion to the definition of freedom: ability to act consciously with self control in a given constructive direction. The construction of the piece is limited to the order of notes in the rows chosen, yet the piece is written as a reflection of freedom. It is from this direct opposition that the composer has situated the mood of the suite collection.