

# Remote Galaxy

by Flint Juventino Beppe

Can the dualism of life, nature and art be expressed in pure music? This is the question the multi-talented composer Flint Juventino Beppe has set out to answer. The album Remote Galaxy is a journey in time and space, a journey given meaning by the album's music and philosophy. The music is uncompromisingly honest, with a genuine power of its own. Using well-known acoustic technology, the composer takes us to some unusual, and, for most of us, unknown places. Flint Juventino Beppe was formerly known as Fred Jonny Berg.

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- 6-9 Flute Concerto No.2

**PHILHARMONIA ORCHESTRA — Vladimir Ashkenazy**  
featuring Emily Beynon, Mark van de Wiel and Ralph Rousseau

Pure Audio Blu-ray recorded in DXD 24bit/352.8kHz

5.1 DTS HD MA 24/192kHz 7.1 DTS HD MA 24/96kHz

2.0 LPCM 24/192kHz 9.1 Auro-3D 24/96kHz

+ mShuttle MP3 and FLAC

EAN13: 7041888518822



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PHILHARMONIA ORCHESTRA — Vladimir Ashkenazy

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1 **Remote Galaxy** Op.81 18:34

Ralph Rousseau, viola da gamba

**Distant Words** Op.43b

2 I. Typhoon at Heart 10:23

3 II. Healed by Red Wind 5:38

Mark van de Wiel, clarinet

4 **Lost in September** Op.17 9:12

5 **Tightrope walking beneath heaven** Op.32 No.8 3:51

**Flute Concerto No.2** Op.80

6 I. Alarm 7:10

7 II. Deepest Woods 5:31

8 III. Escaping Time Power 5:29

9 IV. Mrala 5:01

Emily Beynon, flute

PHILHARMONIA ORCHESTRA — Vladimir Ashkenazy

It is not often that the viola da gamba features as a solo instrument in contemporary music, and it is, perhaps, rather strange that so few composers today seem interested in the clean and delicate sound of this instrument, much loved and much used in baroque music. Flint Juventino Beppe is a musician who relishes going his own way and in *Remote Galaxy*, where he takes us on a journey in sound, time and space, he chooses the viola da gamba, along with a glass harmonica, as his equipage, so to speak. In *Remote Galaxy* time has become an abstract and relative term. Since the galaxy is billions of light years away from us, we see it as it was billions of years ago; its present time is also its past time, and therefore in this context our own “now” becomes mind-bogglingly irrelevant. It is this profound philosophical standpoint, a hallmark of Beppe, that moulds a narrow, highly concentrated perception of sound – at times chillingly cold, at times red hot. Beppe’s music always embodies an element of dualism, more so in this particular composition than ever before.

The dominant concept in this album – distance – is played out on different levels, some of them dark, others not. *Distant Words* (a title, one suspects, where the composer has indulged in a little wordplay on “words” and “worlds”!) is, for a work scored for a homogeneous group of instruments in the chamber-music tradition, an astonishingly multi-faceted composition. The extreme range of the clarinet is given a virtuosic but at the same time restrained, almost ascetic, solo part. Light and vitality permeate the whole piece – the composer hints at a sense of euphoria over the presence of the girl, but at the same time the listener feels a hesitant tenderness, a distance of Schubertian proportions.

*Lost in September* is, on the surface, the story of the loss of a good friend, Lady Bessie – a dog. But the piece is much more than just this. Beppe returns to the theme of loss again and again in his art, and in its many forms it serves as a thematic linchpin in his creative work, not unlike the place in Edvard Munch’s oeuvre of the many different versions of “The Sick Child”. In *Lost in September*, which is based on one of Beppe’s earliest compositions, the sense of loss and pain is physically present, a destructive force that is expressed in simple gestures and which is intensely moving in its quiet resignation. There are no cries of sorrow or explosions



of anger – just a monumental feeling of desolation. The piece is brilliantly orchestrated, and is intensely moving in its direct honesty.

*Tightrope walking beneath heaven:* the tightrope walker who challenges fate high on the wire, with a sardonic half-smile on his face, is perhaps the most autobiographical of the works on this album. Once again the music thrills and disturbs us, as we witness the nihilistic and brashly provocative teasing of Death itself. The orchestral sound is at times broad, at other times narrow, but it always knows precisely where it is going, alert to every step forward, like the tightrope walker. There is only one path to take (a single false step and it's all over) so discussions of which route might be best are superfluous and irrelevant. In other words, we have once again arrived at the very core of Beppe's music, but have approached it from a new direction and see it from a new angle.

Flint Juventino Beppe's previous album, *Flute Mystery* (which included his first concerto for flute and orchestra), revealed his special ability to compose fine music for the flute. For many years he has worked with outstanding flautists at home and abroad, and has composed extensively for this instrument. His *Flute Concerto No.2*, which we hear in this recording, is in many ways the dark shadow of the first concerto. The titles



of the movements might at first sight seem programmatic, almost suggestive of computer games music (for example the use of graphic triggers as mirror-images of the titles of the first and fourth movements), but they are not essential for an understanding of the drama in this work. For here we truly have a profound and threatening musical drama: the artist's draconian struggle with his demons. Once again it is the tension between the extremes of human

consciousness and emotion, from deep despair to a brazen gallows humour, that makes so vivid an impact on the listener. Here, too, Beppe makes full use of the skills he masters better than most – the ability to speak out with unadorned sincerity and to do so on art's own terms, and he invalidates any debate about his conformity (or lack of it) with stylistic norms simply by expressing his own original and authentic self. His musical universe, full of excitement and full of contradictions, flows, of course, from his own personality and from his personal qualities and experiences; he is diagnosed with both Asperger's and Tourette's syndrome. This, however, can only partly account for the extraordinary eloquence and power of his musical language. First and foremost Beppe is

a storyteller who is not scared by distance and is not afraid to go it alone. A person who can handle distance can also handle time and space.

Wolfgang Plagge





## Asperger, Tourette and Art – tightrope walking beneath heaven

It might sound strange, but every title of the works I have created through the years seems to fit my life to a tee; so does *Tightrope walking beneath heaven* – a symphonic poem from 1993.

The titles have become self-fulfilling premonitions. I can see this very clearly and I realize I am the titles of what I create: I walk the tightrope through life beneath the heavens. I can't help this situation, but I have to fix my eyes on an external, faraway point to prevent myself from falling off the rope, in a world that is conventional. There are but two exceptions from this rope and having to look far ahead not to fall: when I am alone in nature I can lower my eyes; and alone with art I can lower my eyes.

To me, one day equals a lifetime. Not a single hour passes without my brain working full speed; automatically, inexhaustibly and incessantly creative. There is never a recess. My brain is like a sensor receiving impressions all the time. I have always been this way.

I haven't developed in any direction since I was a child. I have always had the same thoughts, always seen the same things, always heard the same sounds and felt the same emotions. I can see and hear "everything", but it is a daily struggle. This enriches my life immensely but it also makes my existence very dynamic because neurotypical people have a tendency to flock around what I see as conformist life-lies or illusions. To me that equals breathing in a vacuum; I cannot harbor life-lies. I cannot accept a world run by religion and moralizing politics, which gives the state unsubstantiated power over the individual.

Finding a way to turn my creativity into a living is an imperative. This is indeed very challenging and almost unnatural, because it



often demands my being social and present in conventional settings. I cannot go through with this without risking psychological "meltdowns" trailing behind. I am an autodidact; I am completely without a formal music education. Not because I don't acknowledge or respect schooling. Asperger's syndrome has made it very difficult for me to cope with what others perceive as mundane and trivial. That is why I cannot manage having a conventional job.

I am born without a "filter" and that forces me to act with caution, being very selective in my choices and how I interact. Everything I do is carried out in an alternative way: without a safety net. I have ended up outside the conventional world on a parallel pathway, and I exist in my own orbit circling around the Earth.

I experience euphoria and despair; unlimited elation and bottomless pits. But I do not feel manic in any way. There are many things I cannot do in this life, but I do make art continuously. I see that there are a striking number of people carrying autistic traits that have made incredible art; the painting you admire, fantastic inventions or the music you cannot stop listening to. I believe that there is a "third eye" in play here, an extra dimension making the rich experience even richer for the audience; someone seeing on behalf of others; someone carrying the intellectual and philosophical strain. There are, and always have been, other artists with Asperger's syndrome; I am not exclusive in this respect. I want to contribute to the task of giving Asperger's syndrome and Tourette's syndrome a human face, even if I walk the tightrope alone.

As far back as I can remember I have perceived my work as a breathing situation: inhaling impressions and exhaling music. Without breathing you cannot live. Knowing that I can leave a lasting fingerprint on the world renders my life manageable and un-pathetic.

*+ Flint Juventino Depepe*



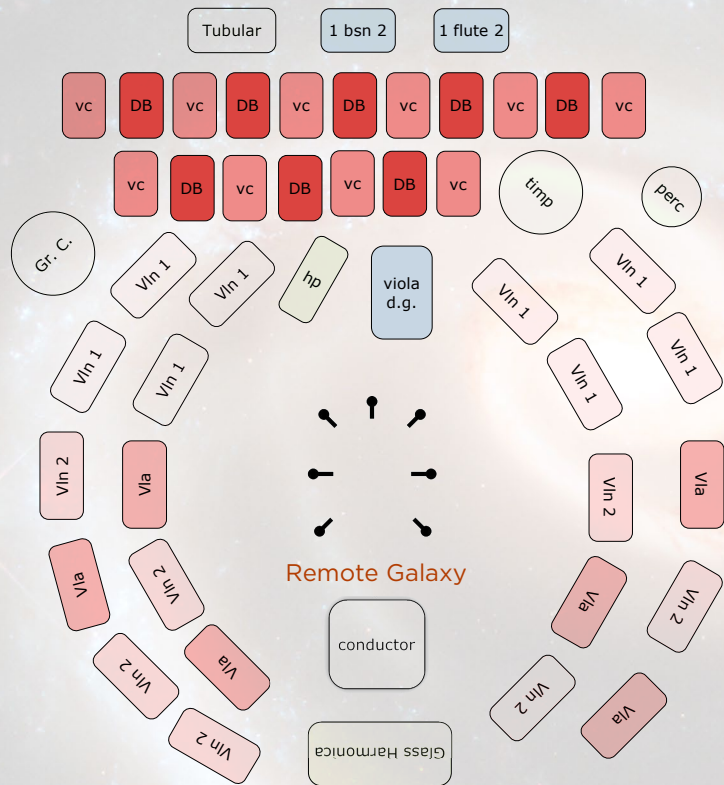
**Ralph Rousseau** began playing the piano and bass guitar at the age of eight. He later combined his conservatoire double-bass studies with a university physics degree, graduating ‘cum laude’ in both. His professional career began as a double-bass player, where he performed with, among others, the Royal Concertgebouw Orchestra. He has also combined this with pop, jazz and rock music. In 1996 he changed direction and took up the viola da gamba. He has been soloist with the Royal Concertgebouw Orchestra, Gelders Orchestra, Residentie Orchestra Bach Ensembles, North Netherlands Orchestra, Philharmonia Orchestra and Krakow Philharmonic Orchestra, playing with many celebrated conductors including Sir Roger Norrington, Vladimir Ashkenazy, and Ivan Fischer. Perhaps the most noteworthy attribute of Ralph’s musicianship is his interpretation of works for solo viola da gamba.

**Mark van de Wiel** was born in Northampton, England, and educated at Merton College, Oxford and the Royal College of Music. On graduating, he was immediately appointed Principal Clarinet with Welsh National Opera and subsequently with Glyndebourne Touring Opera. Since 2000 he has been Principal Clarinet with the Philharmonia Orchestra and was appointed Principal with the London Sinfonietta in 2002. As a soloist he has performed with the Philharmonia Orchestra, London Sinfonietta, London Chamber Orchestra (at La Scala, Milan), Thames Chamber Orchestra, Mozart Festival Orchestra (on a major UK tour), Welsh National Opera Orchestra, English Classical Players, Århus Symphony Orchestra, Belgrade Strings and the Birmingham Contemporary Music Group. Mark’s services to music have been recognised with an Honorary Associateship from the Royal Academy of Music, where he is a Professor, and with an Honorary Doctorate from Northampton University.

**Emily Beynon** is Principal Flute with the Royal Concertgebouw Orchestra. Born in Wales, she studied with William Bennett at the Royal Academy in London and with Alain Marion in Paris. Next to her orchestra commitments, Emily performs regularly as a soloist and her regular duo partners are her sister, the harpist, Catherine Beynon, and the pianist Andrew West. She is frequently heard on BBC radio and this CD will be her 11th to date on which she has played solo flute. A passionate and dedicated teacher, Emily is often invited to give masterclasses all over the world. In 2009, together with businesswoman (and amateur flautist) Suzanne Wolff, Emily set up the Netherlands Flute Academy; see [www.neflac.nl](http://www.neflac.nl)

Since **Vladimir Ashkenazy** came to prominence in the 1955 Chopin Competition in Warsaw he has built an extraordinary career as one of the most renowned pianists of our times and an artist whose creative life encompasses a vast range of activities offering inspiration to music-lovers everywhere. Currently Principal Conductor and Artistic Advisor to the Sydney Symphony Orchestra, he is also Music Director of the European Union Youth Orchestra and *Conductor Laureate* of the Iceland Symphony, NHK Symphony and Philharmonia Orchestras. Ashkenazy continues to devote himself to the piano, now mostly in the recording studio, where he regularly adds to his comprehensive recording catalogue with releases such as the 1999 Grammy award-winning Shostakovich Preludes and Fugues, Rautavaara’s Piano Concerto No.3 (a work which he commissioned), Bach’s *Wohltemperierte Klavier* and Beethoven’s *Diabelli Variations*. Spring 2013 also saw the release of “Ashkenazy: 50 Years on Decca” – a box-set comprised of 50 CDs to celebrate his long standing relationship with Decca Classics. This is the second time conductor Vladimir Ashkenazy and the Philharmonia Orchestra perform works by composer Flint Juventino Beppe on record; Remote Galaxy follows on from their first release, *Flute Mystery*.

The **Philharmonia Orchestra**, founded in 1945, is undoubtedly one of the world’s great orchestras. It has played under renowned conductors including, in the past, Furtwangler and Toscanini, and had especially close links with Karajan and Klemperer. The orchestra became self-governing in 1964, changing its name to the New Philharmonia, but regained its old name in 1977. In recent decades the Philharmonia has continued to work under extremely distinguished conductors. Since 2006 its Principal Conductor and Artistic Advisor has been Esa-Pekka Salonen. The orchestra tours extensively and has a discography of huge range and quality. In recent years the Philharmonia has developed an innovative approach to audience involvement, and has broken new ground in partnerships with schools and in various sorts of community projects. Linked to its desire to reach fresh audiences, the Philharmonia has been quick to use new technologies in its digital projects RE-RITE and *Universe of Sound*. In addition the orchestra has four frequently visited residencies outside London, as well as playing in other venues the length and breadth of Britain – although its base remains the Festival Hall on the South Bank. It is committed to bringing the same quality of music-making to places throughout the United Kingdom as it brings to London and to the great concert halls of the world. The orchestra also records numerous scores for films, CDs and computer games. In short, the orchestra is at the heart of British musical life, and strives to combine traditional and innovative approaches to music-making. For more information about the orchestra, see [www.philharmonia.co.uk](http://www.philharmonia.co.uk)



Remote Galaxy

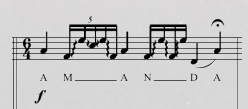


The very first time I listened to the instruments glass harmonica and viola da gamba, I became instantly and immensely fascinated by their unique individual quality, and the auditory gap these two instruments fill in the gamut of existing instruments. They both hold a distinctive non-voluminous character, and demand acute treatment of balance both in scores and in performance. Not only do surroundings seem frailer around these instruments, but they may also seem further away, for example when the dynamics of “ppp” are skilfully carried out. I envisioned these special qualities from the very commencement of compos-

ing Remote Galaxy Op.81 – a work that is written especially for the musician Ralph Rousseau in mind, and particularly his openness to playing the viola da gamba outside the traditional frames of baroque practice. The viola da gamba is an instrument with bands, like a guitar. The seven strings on the instrument used in Remote Galaxy Op.81 provide the instrument with a very wide register, which corresponds aptly with the “atmospheric conditions” essential in this work.

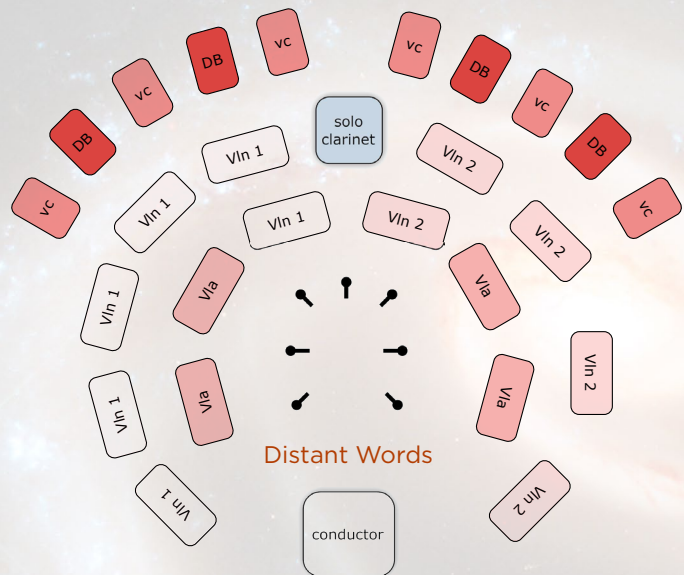


The glass harmonica could be described as representing a tender “mass” in the mentioned galaxy, and this instrument enhances the sense of claustrophobia or suffocation one might expect to feel outside the atmosphere; an oxygen-bereft area where it seems impossible for human beings to breathe.



The Remote Galaxy is ruled by a queen named Amanda. She moves around incessantly in this mysterious universe, always protected by “The Little, Strange Army”. Then, at a particular point in the composition, Queen Amanda takes her farewell and departs from the Remote Galaxy.

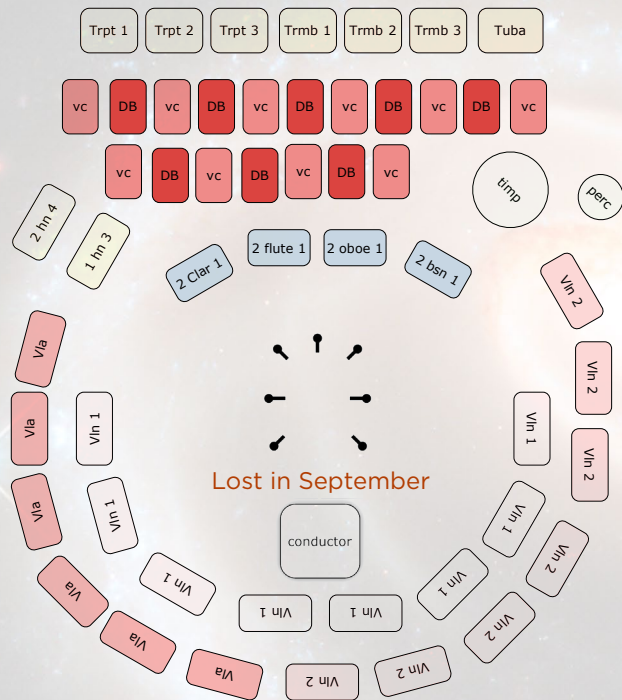




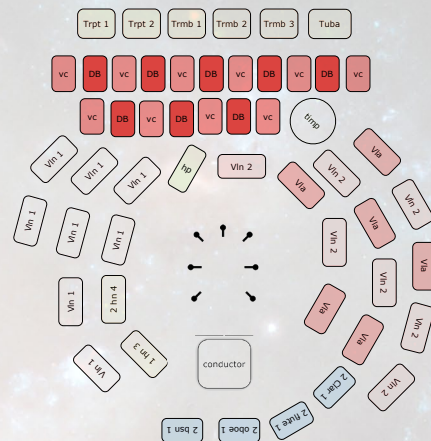
*I very much enjoyed preparing and performing Distant Words. Flint Juventino understands the clarinet's voice very well, and gives it a combination of lyricism and virtuosity, which is most rewarding to play. I was thrilled to have the chance to record it with Maestro Ashkenazy and my Philharmonia colleagues. — Mark van de Wiel*







### Tightrope walking beneath heaven



#### Nothing can come out of nothing. Consequences cannot come out of nothing.

Sometimes, a natural consequence will manifest itself as a name change, as it did for me. My first name **Flint** is a name that I closely associate with nature, a prime source of inspiration. It also has an old English meaning: a person living near a stream. I think Flint has a very nice sound quality, and the simplicity of the name makes it compelling. My middle name **Juventino** has a Latin origin and means one who represents youth. I sincerely believe that the character of the name Juventino suits me as a person and the music I create. My last name **Beppe** is the pet name I invented for my grandfather when I was a child. I was extremely closely connected to him. When he died in 1997, I immediately wrote *About my Grandfather* to honour his memory, hence Beppe is a very natural choice for me: it is in my blood, so to speak. This name change is for personal and artistic reasons only.



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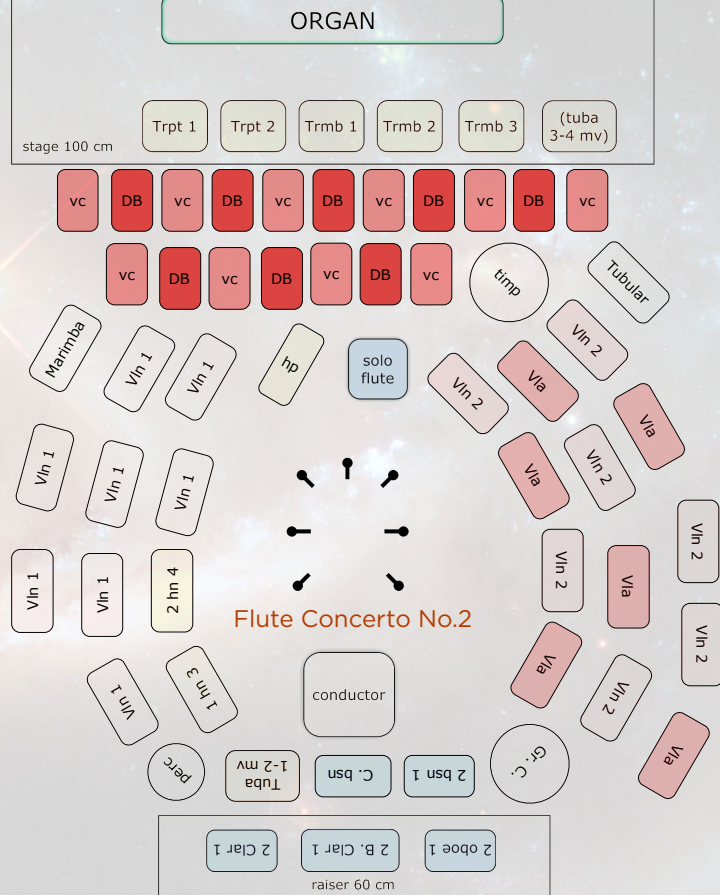
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**Flute Concerto No.2 Op.80** is the second flute concerto Flint Juventino Beppe has dedicated to Emily Beynon. The first concerto, Flute Concerto No.1 Op.70, was present on the Grammy nominated album Flute Mystery: “From the very first moment I had the chance to listen to Emily Beynon’s unique flute tone, I immediately fell in love with it. This exquisite timbre was sounding in my head during the creation of the two flute concertos I have written. I couldn’t help it. I feel honoured to dedicate these concertos to her.”

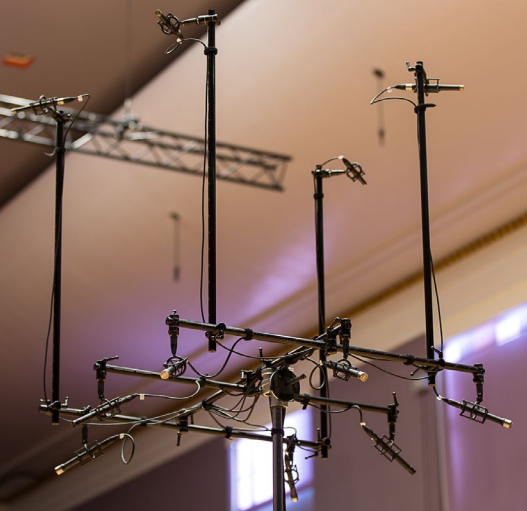
In Flute Concerto No.2 Op.80, the flute is never meant to be significantly audible all the time as, for example, in Mozart’s flute concertos. That being said, the flute is meant to be more a part of the orchestra than in perhaps more traditional flute concertos. In different sections, the flute joins the orchestral tutti, and this is a conscious piece of scoring. I believe that the best way to approach this work is by using a simile: This concerto can in many ways be compared to a monumental opera on stage, with a huge number of performers and a choir. Imagine the flute as the solo singer. Sometimes the soloist sings together with the choir to form a unit conveying a storyline, and sometimes the soloist steps forward and tells a storyline that stands alone – and when this happens, everyone listens, because what the soloist then sings is very profound and important. It is in this dynamic between the flute and the orchestra that the performance takes place; one story told together with the orchestra and one story that stands out – but together they form the libretto of the flute concerto.



*It is such a great honour that Flint Juventino Beppe has written this 2nd flute concerto for me! It’s another BIG flute concerto; at times tender, touching in its simplicity, then at others, vivid and wildly exciting! It’s always a wonderful experience to work with such a generous living composer; to be able to witness a little of his creative process and learn first hand of his inspiration. — Emily Beynon*







**2L (Lindberg Lyd)** records in spacious acoustic venues; large concert halls, churches and cathedrals. This is actually where we can make the most intimate recordings. The qualities we seek in large rooms are not necessarily a big reverb, but openness due to the absence of close reflecting walls. Making an ambient and beautiful recording is the way of least resistance. Searching the fine edge between direct contact and openness; that's the real challenge! A really good recording should be able to bodily move the listener. This core quality of audio production is made by choosing the right venue

for the repertoire, and balancing the image in the placement of microphones and musicians relative to each other in that venue. There is no method available today to reproduce the exact perception of attending a live performance. That leaves us with the art of illusion when it comes to recording music. As recording engineers and producers we need to do exactly the same as any good musician; interpret the music and the composer's intentions and adapt to the media where we perform.

Surround sound is a completely new conception of the musical experience. Recorded music is no longer a matter of a fixed two-dimensional setting, but rather a three-dimensional enveloping situation. Stereo can be described as a flat canvas, while surround sound is a sculpture that you can literally move around and relate to spatially; surrounded by music you can move about in the aural space and choose angles, vantage points and positions.

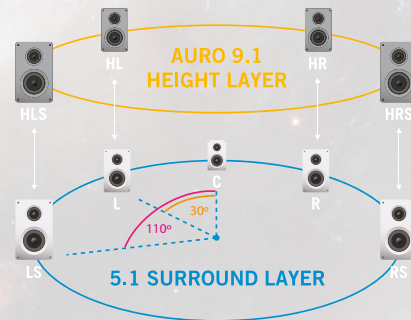
*Morten Lindberg* engineer and producer

The **Auro-3D**® format provides a realistic sound experience unlike anything you've heard before. It will fully immerse you in a cocoon of life-like audio, giving you the feeling of actually "being there". Thanks to the addition of height channels, natural acoustic reflections affect you as they would in real life, originating not only from around but also from above you.

Auro-3D is the next logical step in audio reproduction. The Stereo format is a one-dimensional system, Surround sound adds a second dimension by placing speakers on the y-axis. These formats can already create the impression of being in the middle of the action, but the problem remains that they don't sound completely natural. To achieve true Sound in 3D, Auro-3D adds the missing dimension around the listener: HEIGHT (z-axis). This extra layer reveals both localized sounds and height reflections, which are crucial for our brains to better interpret the sounds that exist in the lower surround layer.

Auro-3D is based on a groundbreaking new technology that delivers uncompressed audio quality to each channel with unrivaled flexibility. The height information is captured during the recording and folded into a standard 5.1 surround PCM carrier. Any device featuring the Auro-decoder will then extract the originally recorded Auro-3D mix, which will playback on any Auro-3D compatible speaker system (Auro 9.1/Auro 10.1/Auro 11.1). Thanks to Auro-3D's backwards compatibility, listeners without the Auro-decoder in their device will experience the original 5.1 PCM mix.

Auro-3D is the most efficient speaker layout that features the dimension of height while still being compatible with the 5.1 surround format. It is the most efficient solution to achieve a completely new audio experience with a minimum amount of speakers.



**Blu-ray** is the first domestic format in history that unites theatre movies and music sound in equally high quality. The musical advantage is the high resolution for audio, and the convenience for the audience as one single player will handle music, films, DVD-collection and your old library of traditional CD.

Developed by Munich's msm-studios in co-operation with Lindberg Lyd, the Pure Audio Blu-ray combines the Blu-ray format's vast storage capacity and bandwidth necessary for high resolution sound (up to 192 kHz/24Bit) in surround and stereo with the easy and straight-forward handling of a CD. Pure Audio Blu-ray can be operated in two ways: by on-screen menu navigation or by remote control without a TV screen. Remote control operation is as easy as with a CD: besides the standard transport controls the numeric keys directly access the corresponding track number and the desired audio stream can be selected by the coloured keys on the remote control. For example, press the red button for 5.1 DTS HD Master or yellow for 2.0 LPCM. Pure Audio Blu-ray plays back on every Blu-ray player.

■ 5.1 DTS HD MA 24/192kHz ■ 7.1 DTS HD MA 24/96kHz (side-fills)  
■ 2.0 LPCM 24/192kHz ■ 9.1 Auro-3D 24/96kHz

This **Pure Audio Blu-ray** is equipped with **mShuttle** technology - the key to enjoying your music even when away from your Blu-ray player. Connecting your BD player to your home network will enable you to access portable copies of the songs residing on the disc: you may burn your own copy in CD quality or transfer MP3s of your favourite tracks to your mobile player. mShuttle provides a versatile listening experience of Pure Audio Blu-ray: in studio quality FLAC on your home entertainment system, in CD quality in car & kitchen, or as MP3 wherever you are.

1. Make sure that your BD player is connected to your computer network.
2. Insert the Pure Audio Blu-ray Disc into your BD player and press the mShuttle button after the disc is loaded.
3. Open the Internet browser of your computer and type in the IP address of your BD player. You will find this address in the setup menu of your Blu-ray Disc player.
4. Select booklet and audio files to download from the Blu-ray to your computer.



Blu-ray authoring **msm-studios GmbH**  
audio encoding **Morten Lindberg** • screen design **Dominik Fritz**  
authoring **Martin Seer** • project management **Stefan Bock**  
Blu-ray producers **Morten Lindberg** and **Stefan Bock**

## Recorded at Watford Colosseum May 2012 by Lindberg Lyd AS

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Recording Technician **BEATRICE JOHANNESSEN**

Editing **JØRN SIMENSTAD**  
Mix and Mastering **MORTEN LINDBERG**

Graphic design **MORTEN LINDBERG**  
Arp 273, UGC 1810 Galaxies from NASA's Hubble Telescope  
Session Photos **MORTEN LINDBERG**  
Translation **RICHARD HUGH PEEL**

Executive Producers  
**FLINT JUVENTINO BEPPE, JØRN SIMENSTAD** and **MORTEN LINDBERG**  
FJB Personal Assistant **RANDI KARLSEN**

This recording was made possible with the financial support and generosity of  
Harald Bernhard Brenne - a bona fide gentleman



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This recording was made by Lindberg Lyd AS with DPA microphones, Millennia Media amplifiers and SPHYNX2 converters to a PYRAMIX workstation. Digital eXtreme Definition is a professional audio format that brings "analogue" qualities in 24 bit at 352.8 kHz sampling rate. DXD preserves 8.4672 Mbit/s per channel linear PCM.

Note on Low Frequency Effect channel: For SACD and FLAC audio files, all six channels (including the Lfe channel) are calibrated for equal playback levels. However, in the audio streams for the Blu-ray the Lfe channel is lowered by -10dB in the mastering process, anticipating a +10dB elevation in cinema-style home theatre playback.