

DXD 352.8kHz/24bit Direct Metal Master 180g audiophile grade vinyl 33<sup>1</sup>/<sub>3</sub> rpm

Flint Juventino Beppe

REMOTE GALAXY

# Remote Galaxy

by Flint Juventino Beppe

**Remote Galaxy** Op.81 18:31  
Ralph Rousseau, viola da gamba side A

**Distant Words** Op.43b side B  
I. Typhoon at Heart 10:23  
II. Healed by Red Wind 5:38  
Mark van de Wiel, clarinet

**Tightrope walking**  
**beneath heaven** Op.32 No.8 3:50

**Flute Concerto No.2** Op.80 side C  
I. Alarm 7:08  
II. Deepest Woods 5:32  
III. Escaping Time Power 5:31

IV. Mrala 5:10 side D  
Emily Beynon, flute

**Lost in September** Op.17 8:58

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.

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



Recorded at Watford Colosseum, May 2012 by Lindberg Lyd AS

recording producer and balance engineer MORTEN LINDBERG recording technician BEATRICE JOHANNESSEN editing JØRN SIMENSTAD mix and mastering MORTEN LINDBERG vinyl pre-mastering and DMM disc cutting HENDRIK PAULER pressed by PALLAS GERMANY graphic design MORTEN LINDBERG executive producers MORTEN LINDBERG, JØRN SIMENSTAD and FLINT JUVENTINO BEPPE 2L-100-LP made in Norway 20©13 Lindberg Lyd AS

# Remote Galaxy

by Flint Juventino Beppe

PHILHARMONIA ORCHESTRA — Vladimir Ashkenazy

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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*  
translation by Richard Hugh Peel

**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.



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 retained 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.

## 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 Beppe*  
composer, The FJB Fingerprint