



ADAM  
ESTES

ADRIENNE  
PARK

**(re)invent**

BALTER | BOYD | DAY | ROSSÉ  
SHRUDE | SOWA | ZARE

**NAVE  
GRAHAM**  
flute and  
bass flute

**ADAM  
ESTES**  
soprano, alto,  
and baritone  
saxophone

**ADRIENNE  
PARK**  
piano

This album was recorded at Stone Soup Studios in Maumee, Ohio. Mark R. Bunce: engineer - recording, editing, mixing and mastering. Produced by Nave Graham, Adam Estes, and Adrienne Park.

Original Cover Art: Edd Ravn

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COLLEGE OF ARTS, HUMANITIES,  
AND SOCIAL SCIENCES  
MUSIC



**(Re)invent** celebrates music composed and arranged for flute, saxophone, and piano performed by Nave Graham, Adam Estes, and Adrienne Park. The title of this album has multiple meanings. First, it references two of the works featured on this album: Joseph Sowa's *6 Inventions* and Roger Zare's *(Re)Inventions*. Secondly, the French term *en vent* translates to "in wind" in English. And finally, two of the trios featured on this album are reimagined and reworked from their original instrumentation to suit this ensemble.

Graham, Estes, and Park are committed to growing and advancing the repertoire in the field of music through commissioning, performing, recording, and publishing. In fact, much of the music on this album has been commissioned by the performing artists. Estes and Graham commissioned Sowa's *6 Inventions* and Rossé's *In der Tiefe*, Park commissioned Boyd's "Lily of the Valley", and Estes transcribed and arranged Kevin Day's *Piano Trio No. 3: "Ecstatic Samba"* for this ensemble.

#### **(Re)Inventions - Roger Zare**

"This work was written while I was serving as the composition fellow at the 2016 Bowdoin International Music Festival. The theme of the festival was (Re)Invention, suggesting that everything that we were doing as musicians, even though attached to a tradition that goes back hundreds of years, stays fresh in the present because we are constantly putting new perspectives into our art. Inspired by this theme, I wrote this series of duos in the form of Baroque inventions using 21st century compositional techniques, and this work is a result of that process.

The first movement consists mostly of a tight eighth-note canon between the duo, and the leader of the canon is constantly switching between instruments. It is simultaneously an inversion canon with an axis of symmetry around the pitches E and B flat. Towards the end, I slip in a direct quotation from one of J.S. Bach's famous keyboard inventions, only to be raucously interrupted by its mirror image one bar later. The second movement is slow and more lyrical and significantly less strict in its construction. The two instruments' imitation is freer throughout. A quickly rustling figure that is partially improvised transports the music from calm and sustained to agitated and frenetic before the clarity of the opening returns. The final movement is a collapsing canon, starting at an interval of four quarter notes. Over the course of the movement, this interval gradually shortens until it is only one quarter note at the end. Highly pointed rhythmic hocketing lends to this movement's groovy nature, and it becomes increasingly jazzy as it goes along." - Roger Zare

#### **Nocturno: In Memoriam Toru Takemitsu - Marilyn Shrude**

"*Nocturno: In Memoriam Toru Takemitsu* was written in memory of Toru Takemitsu, the contemporary Japanese composer who died in 1996, and whose music has always been a great source of inspiration to me. Although the piece bears no direct stylistic affinity to Takemitsu's music, it borrows freely from the gestural and harmonic language that was so characteristic of his work. The piece exists in three versions that were specially prepared and supervised by the composer: the original for violin, alto saxophone and piano (1996) and two later versions with flute (2007/2020) or clarinet (2011)." - Marilyn Shrude

### **6 Inventions - Joseph Sowa**

"6 *Inventions* draws its inspiration from the mad-cap energy of crazy inventors and their inventions. Over the course of six movements, the piece captures the futility of all of Heinz Doofenshmirtz's failed -inators, the lunacy of Rube Goldberg's over-the-top inventions, the darkness of Rotwang's machine dystopia (from Fritz Lang's *Metropolis*), and more. Completed in 2022, this work is the result of a consortium commission led by Alex Sellers and Alyssa Primeau." - Joseph Sowa

### **Lily of the Valley - Stephanie Ann Boyd**

*Lily of the Valley* was commissioned by pianist Adrienne Park and is part of a larger work entitled *Flower Catalog, Book 1*. Composer Stephanie Ann Boyd's *Flower Catalog* consists of twelve preludes for solo piano which were inspired by Debussy's *Préludes* in terms of scope and structure. Boyd describes each prelude as being a short story for piano, and each pianist was invited to choose their own favorite flower as the inspiration for each solo.

"This work is all about the delicate and tiny cream-colored flowers known as Lily of the Valley, and it is also all about Adrienne's grandparents: a husband who planted flowers in the yard nearly at random so that his wife would be surprised every spring as flowers came up out of the ground, all over the place. A constant and reliable springtime visitor, however, was a tuft of Lily of the Valley flowers that he planted outside her kitchen window...decades after they were planted, they still come up every year. This work is written in honor of Adrienne's grandparents, and speaks to the magic and perfume that these little flowers give off with such abundance, and a long, long romance out of which blossomed flowers and a family.

*Lily of the Valley* is 5 minutes long and is a bit of a moto perpetuo at first, ebullient staccato sixteenth notes eventually giving way to a tender, fragile second section. An aching, plodding third section brings us to our dewy ending: the sixteenth notes again, now dissonant and crystalline, lead the music towards an icy ending whose notes ring like small bells." - Stephanie Ann Boyd

### **Stroh bass - Marcos Balter**

Balter's highly evocative *Stroh bass* (2011) is composed for bass flute and baritone saxophone and is a musical depiction of the vocal technique by the same name that features low, rattling, and creaking sounds. Both instrumentalists must use varied articulation techniques, overtone sounds, microtonal playing, and nontraditional air sounds throughout this work.

After performing this work many times, Estes and Graham approached François Rossé about writing a companion piece to Balter's *Stroh bass*. A long-time friend and champion of Rossé's music, Estes believes that Rossé's French avant-garde style pairs nicely with Balter's *Stroh bass*. François was happy to collaborate on this project and composed *In der Tiefe* for this duo in 2020.

*In der Tiefe* (in the depths) is more soloistic and virtuosic in its writing for the two instruments than the Balter, and each instrumentalist has extended solo playing in this work. Also programmatic, this work depicts a spat between two people over the mundane and is illustrated through highly emotional musical gestures, articulations, dynamics, and even a verbal "tête-à-tête" at the end of the work by the performers in German and English.

### **Imogen, Portraits for Flute and Piano - Stephanie Ann Boyd**

Stephanie Ann Boyd returns to her Gaelic heritage in the duo, *Imogen, Portraits for Flute and Piano*, which evokes a variety of traditional instruments - bagpipes, bodhrán, celtic harp, and the penny whistle. She describes the work as incorporating a drone and the "weaving together of several imaginary folk songs while telling the stories of three distinct Inngen or Ingen which are the Old Irish words for maiden."

The first movement "Artemis" begins with a haunting flute melody which blossoms open to reveal intertwined melodies throughout. The second movement "Iliii" in Gaelic means elf or beauty and evokes a lilting waltz with elements of drum-like passages in the piano and tapered melodies in the flute. The final movement "Imogen" is a lively dance between the two voices which closes with a peaceful resolution.

### **Piano Trio No. 3: "Ecstatic Samba" - Kevin Day**

Winner of the 2018 Tribeca Young Composers Contest, Kevin Day's *Piano Trio No. 3: "Ecstatic Samba"* was originally composed for flute, cello, and piano. This single-movement work presents two contrasting styles of thematic material which alternate back and forth. The first section features asymmetrical meters and driving melodic lines full of biting accents. This contrasts with the secondary theme areas, which are marked by lyrical and tender melodies that soar over groovy bass lines. Estes' transcription of this work showcases this ensemble's vast sonic palette, technical abilities, and captures Kevin Day's call-and-response writing in an exciting and imaginative fashion.

*Liner Notes compiled and written by Adam Estes and Adrienne Park*

### **In der Tiefe - François Rossé**



Photo credit: Kevin Bain

**Nave Graham** is dedicated to living a creative and curious life through the flute, leading a versatile career as a performer and educator. Graham is Assistant Professor of Flute at the University of Central Arkansas and also serves on the faculty of the Interlochen Center for the Arts Summer Arts Camp. She previously held positions at the University of Mississippi, Xavier University, and the Cincinnati College-Conservatory of Music Preparatory Department.

Graham has been awarded prizes in various solo flute competitions including those hosted by the Flute Society of Greater Philadelphia, the Flute Society of Kentucky, the Central Ohio Flute Association, the South Carolina Flute Society, the Houston Flute Club, and the Donald Peck International Flute Competition.

As an advocate of contemporary music, Graham has received fellowships with the Toronto Creative Music Lab, New Music on the Point, Bang on a Can Summer Music Festival, and the Cortona Sessions for New Music. She is a founding member of contemporary chamber music sextet All of the Above, which debuted at Carnegie Hall in 2017 and has released two albums: *Double Portrait* (Ablaze Records, 2020) and *Songs of Innocence Songs of Experience* (2024). Dr. Graham is also a member of Eudaimonia Collective, an experimental flute quartet that released *Longshore Drift* on Sourwood Records in 2025, a 55-minute work for flute quartet and electronics by David Kirkland Garner.

Graham holds a Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music with a cognate in Ethnomusicology. Her research focuses on music performance anxiety and mental health in music schools as they relate to Eastern philosophy and psychology. A certified mindfulness instructor, she specializes in integrating meditation, acceptance, and self-compassion into music curriculum.

She serves on the National Flute Association's New Music Advisory Committee and Pedagogy Committee, commissioning new works and reviewing repertoire for the NFA's *Selected Flute Repertoire and Studies Guide*.

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**Adam Estes** is Professor of Music at the University of Mississippi, where he teaches saxophone, coaches woodwind chamber ensembles, and teaches woodwinds methods courses. Prior to working in Mississippi, he was assistant professor at Minot State University. Formerly a band director in the public schools in Mason, Texas, Estes has also held posts as visiting professor of saxophone at Furman University and the University of South Carolina, as well as instructorships at Presbyterian College and the South Carolina Governor's School for the Arts and Humanities.

He is the founding member of the Assembly Quartet, which celebrated their 20th year in 2023, and maintains an active performance schedule as a soloist, chamber musician, and orchestral musician. His recent creative projects include commissioning, concertizing, recording, arranging, and publishing works for his Lyrical Baritone Project as well as the Pedagogy Project with the Assembly Quartet. Abroad, his performing career has taken him to venues in Scotland, Ireland, Austria, Switzerland, France, and Belgium. Estes is a *L'Égère* Endorsing Artist, Yamaha Performing Artist, and has recorded on Mark Records, Navona Records, Albany Records, AMP Recordings, and MSR Classics.

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**Adrienne Park** has extensive experience as a collaborative pianist in chamber, symphonic, and contemporary music settings. She has collaborated in recital with violinist Joshua Bell, cellists Shauna Rolston and Tsuyoshi Tsutsumi, bassist Edgar Meyer, flutists Paul Edmond Davies, Timothy Hutchins, and Tara Helen O'Connor, bassoonist Frank Morelli, saxophonist Nikita Zimin, horn artist Frøydis Ree Wekre, percussion group NEXUS, soprano Mary Wilson, and tenor Telly Leung, among other artists.

Park is Assistant Professor of Collaborative Piano at the University of Mississippi where she mentors graduate collaborative pianists, coaches chamber ensembles, and has collaborated with UM students and faculty since 2001. She is the founder and Artistic Director of the UM Music concert series *Sonic Explorations* which features multimedia performances with music faculty and professional musicians in the region. Themed concerts focus on a genre, region, or set of composers, exploring the sound world of that theme. Central to concert events is the use of multimedia - projected film, art, and poetry - with unique lighting designs and innovative stage positioning.

Park has been Principal Piano/Celeste with Memphis Symphony Orchestra since 2004. She also performs regularly with Iris Orchestra, Blueshift Ensemble, and the Memphis Chamber Music Society. She was the Banff Centre for the Art's faculty collaborative pianist for six years, working closely with Isobel and Tom Rolston who founded the Music and Sound program. Park studied with Abbey Simon and Ruth Tomfohrde at the University of Houston and Robert Silverman at the University of British Columbia.

[adrienneparkpiano.com](http://adrienneparkpiano.com)

# (re)invent

## (Re)Inventions (2016)

- I. Lively
  - II. Very slow
  - III. Groovy
4. **Notturmo: In Memoriam Toru Takemitsu** (2007/2020)

Roger Zare (b. 1985)

Marilyn Shrude (b. 1946)

## 6 Inventions (2021)

- I. -Inator
- II. Widget
- III. Celestial Engine
- IV. Goldberg
- V. Gizmoid
- VI. Fangled Contraption

Joseph Sowa (b. 1984)

## Flower Catalog, Book 1 - 12 Preludes for Piano, op. 39 (2020)

11. Lily of the Valley

Stephanie Ann Boyd (b. 1990)

## 12. Stroh bass (2011)

Marcos Balter (b. 1974)

## Imogen, Portraits for Flute and Piano, op. 14 (2015)

- I. Artemis
- II. Iliii
- III. Imogen

Stephanie Ann Boyd (b. 1990)

## 16. In der Tiefe (2020)

François Rossé (b. 1945)

## 17. Piano Trio No. 3: "Ecstatic Samba" (2017)

Kevin Day (b. 1996)  
trans. Estes

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flute and  
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