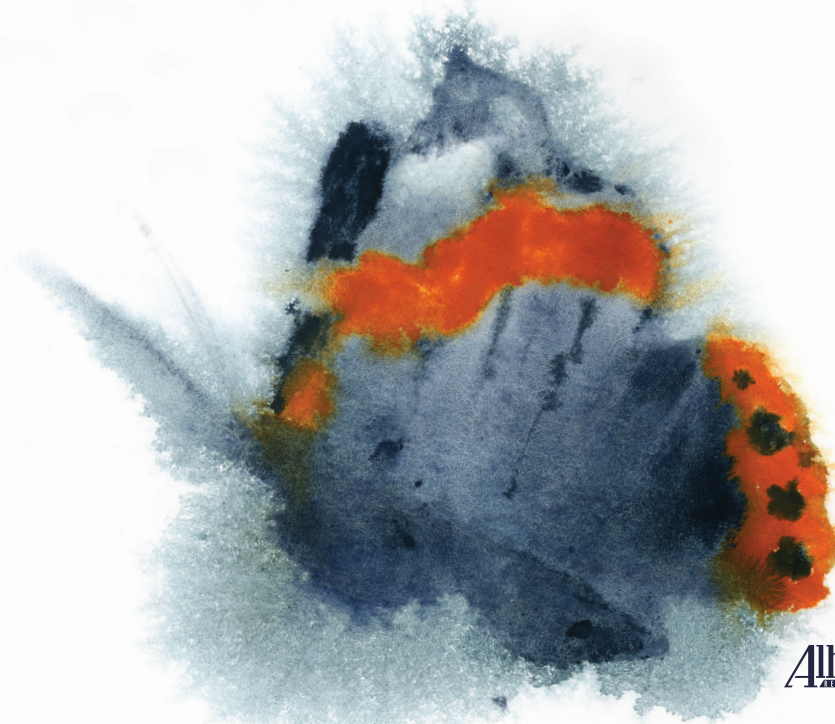


# Launch

Admiral Launch Duo

JONATHAN HULTING-COHEN, SAXOPHONE    JENNIFER R. ELLIS, HARP



**Albany**  
RECORDS

TROY1752

WWW.ALBANYRECORDS.COM

ALBANY RECORDS U.S.  
915 BROADWAY, ALBANY, NY 12207  
TEL: 518.436.8814    FAX: 518.436.0643

ALBANY RECORDS U.K.  
BOX 137, KENDAL, CUMBRIA LA8 0XD  
TEL: 01539 824008  
© 2018 ALBANY RECORDS    MADE IN THE USA



WARNING: COPYRIGHT SUBSISTS IN ALL RECORDINGS ISSUED UNDER THIS LABEL.

COMPACT  
disc  
DIGITAL AUDIO

DDD

## The Admiral Launch Duo

Embracing the unlikely combination of saxophone and harp, the Admiral Launch Duo performs groundbreaking commissions, unexpected transcriptions, and improvisations. Named for the Admiral Butterfly and launched at the Fresh Inc Festival in 2013, they have since appeared at new music venues coast-to-coast, from San Francisco's Center for New Music to Spectrum NYC. The duo features saxophonist Jonathan Hulting-Cohen, co-founder of The Moanin' Frogs and assistant professor at the University of Massachusetts Amherst, and harpist Jennifer R. Ellis, who has premiered over 80 works and has served as the first-ever harpist with OneBeat, Bang on a Can Summer Music Festival, Fresh Inc Festival, and Splice Institute. This album represents several years of researching and commissioning repertoire for this instrumentation. We hope this album contributes to harp and saxophone duets earning recognition as a blossoming genre of classical chamber music.



**Ida Gotkovsky: *Eolienne***

*Eolienne* by French composer Ida Gotkovsky (b. 1933) is a glorious five-movement tour de force. Written for flute in 1969, Gotkovsky arranged *Eolienne* in 1978 for saxophonist Alain Bouhey, who performed with harpist Sylvie Betrand. *Eolienne* is a lush, early example of the emerging genre of harp and saxophone duets.

— Jennifer R. Ellis

**Natalie Moller: *starshine & moonfall***

Weaving together the intimate, lilting characters of the saxophone and harp, *starshine & moonfall* is a nature-inspired evensong that charts the waning of a day through a horizon embraced by sunset, the unfurling of twilight, and the radiance of a star-speckled midnight. — Natalie Moller

**Patrick O'Malley: *Thaumaturgy***

When I met Jon and Jen, I was struck by the almost magical quality of the combined sound of their instruments—a feeling of something ancient and mystical, but also very contemporary. Thaumaturgy, as the title implies, latches on to this magical quality. The movements are conceptualized as spells, creating different moods throughout the piece. — Patrick O'Malley

**Christine Delphine Hedden: *Amhrán na Cásca***

Inspired by the Biblical passage of Luke 20:11-18, *Amhrán na Cásca* expresses the desolation of loss that wracks your being, and the peace of hearing a loved one unexpectedly call your name out of the darkness of this place.

— Christine Delphine Hedden

**Stephen Rush: *Whirlwind***

Whirlwind was a collaboration with these two brilliant people, who also helped with the editing. The piece spun out as a Funk-Indian Toccata plus a slow cadenza, and hopefully is satisfying for the performers and their listeners—my sole function as a composer. — Stephen Rush

**Angélica Negrón: *Still Here***

"Still Here" explores the idea of trespassing from the perspective of emotionally abusive relationships where there's an intrusion of personal space and a boundary violation within a complex loving relationship. It considers contradictory feelings of loss, love, frustration, desperation, guilt and codependency and the role of trauma in people's lives. — Angélica Negrón

**Jasper Sussman: *...nice box!* "Oh So Square"**

*...nice box!* opens with the direction "think **Moody Dinosaur**...you're a baby dinosaur, you're upset—are you sad? angry? you can't decide!" The piece explores

the excitingly personal space between fixed and free, a space where experimentation, storytelling, and a unique state of presence are all embraced and celebrated.

— Jasper Sussman

**Yusef Lateef: *Romance for soprano saxophone and harp***

Named a 2010 National Endowment for the Arts American Jazz Master, Grammy-award winning composer and performer Yusef Lateef (1920-2013) wrote *Romance* for harp with either oboe d'amore or soprano saxophone. A multifaceted artist, Lateef was a published author, exhibited painter, an award-winning educator, prolific recording artist, and groundbreaking composer. — Jennifer R. Ellis

**Marcel Tournier: *La Lettre du Jardinier***

Longtime harp professor at the Paris Conservatoire, Marcel Tournier (1879-1971) composed numerous standards for the harp repertoire. Tournier originally wrote *La Lettre du Jardinier* for voice and harp, setting the following text by French poet and playwright Henry Bataille (1872-1922). — Jennifer R. Ellis

Je prends la plume pour vous donner  
des nouvelles du jardin  
Il est très joli en ce moment  
Si vous venez à Pâques où plus tard  
qu'au printemps  
vous le verrez  
Il s'est levé ce matin

Tout mouillé de votre souvenir  
Il y a tout plein des fleurs que vous m'avez recommandées  
Le tissu provincial des pensées  
des pains de roses tout partout  
La cendre effritée des lilas, si pimpante  
Et les glycines au corps mou que vous nommez  
fleurs flottantes  
Le lys paralysé qui meurt devant ma porte  
Il y a des fleurs et des fleurs de toutes sortes  
Depuis les mouches bleues qu'on appelle myosotis  
Jusqu'aux papillons roses des pêcheurs  
Les iris et les glaïeuls donnent cette année  
et font des fusées et des fuseaux  
de ci de là à profusion.

Mais tout cela s'ennuie après Mademoiselle  
Et bien qu'il ait fait beau depuis la dernière Noël  
La joie attends que vous veniez pour y venir  
Dieu la mélancolie qu'ici nous avons tous!  
Pour un arbre sans nid  
Pour le jardin sans vous.

Croyez Mademoiselle  
à tous mes souvenirs.

*I take up the pen to give you  
News of the garden.  
It's very pretty at this time.  
If you come at Easter or later  
Than in the Spring,  
You will see it.  
It got up this morning  
All damp with your memory.  
Everywhere there are flowers you recommended me:  
The provincial cloth of pansies,  
Bunches of roses everywhere  
The powdered ash of the lilacs, so smart  
And the wisterias with soft bodies that you call  
floating flowers  
The paralyzed lily dying before my door.  
There are flowers and flowers of all sorts  
From the blue flies that we call forget-me-nots  
To the pink butterflies of the peach trees.  
The irises and gladioli are bearing this year  
and make rockets and spindles  
here and there in abundance.*

*But all of this longs for Mademoiselle,  
And even though the weather has been nice since last Christmas,  
Joy is waiting to come until you do.  
God, the melancholy that all of us here feel!  
For a tree without a nest,  
For the garden without you.*

*Mademoiselle, believe  
in all of my memories.*  
— Translation by Sophie Delphis

### **Christine Delphine Hedden: *Kitchen Dance***

*Kitchen Dance*, for improvisers and electronics, creates a sound world built upon a metal mixing bowl and accompanying electronic instruments to reflect, echo and highlight that sound. The title, *Kitchen Dance*, is inspired by the mindful dance of people working together in small spaces, such as a kitchen. — Christine Delphine Hedden

# Acknowledgments

Special Thanks to Joan Holland, Yolanda Kondonassis, Jessica Siegel, Donald Sinta, Andrew Jennings; Deb Sherr, Fred Tauber, and Avaloch Farm Music Institute; Zach Miley, Piper Payne, Joshua Cobbett, and Colin Grant; Sophie Delphis; Andrew Barnhart, Sean Hurlburt, Salvatore Macchia, and Felipe Salles; and Kimberlee Pérez, Jane Hulting, Jim Cohen, David Blumenthal, Ellen Bernstein-Ellis, and Stephen, Benjamin, and William Ellis.

Executive Producers: Jennifer R. Ellis and Jonathan Hulting-Cohen

Producer: Zach Miley

Recording and Editing Engineer: Zach Miley

Assistant Engineers: Joshua Cobbett and Colin Grant

Mastering Engineer: Piper Payne at Neato Mastering in Oakland, CA, assisted by Chris Hughes

Location: St. Stephen's Episcopal Church, Belvedere, CA

Cover painting by Jason Warriner

Still Here by Angélica Negrón was commissioned with a grant from the Interdisciplinary Studies Institute at the University of Massachusetts Amherst.

This album was funded by a University of Massachusetts Amherst Healey Faculty Research Grant.

Jonathan Hulting-Cohen is an endorsed Conn-Selmer and D'Addario Woodwinds Artist, performing exclusively on Selmer (Paris) saxophones and D'Addario reeds. He uses mouthpieces from both companies throughout this album.