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# Linda Chatterton

## Flutist



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# Biography

Flutist Linda Chatterton “ushers listeners into a dreamy world buoyed by smooth melody line and radiant timbre,” according to the Minneapolis *Star Tribune*. Ms. Chatterton is one of those rare musicians who melds technical prowess with a wondrous musical and communicative gift. A flutist with an equal flair for the dramatic, lyrical, powerful, or playful, her range of repertoire perfectly reflects the varied facets of her solo, chamber music, or concerto performances.

A Yamaha Performing Artist, Ms. Chatterton has toured throughout much of the country as well as in Germany and the United Kingdom. She has performed in New York at Carnegie and Alice Tully Hall, was a featured recitalist on the prestigious Dame Myra Hess series in Chicago, and has been heard throughout the U.S. on National Public Radio. Ms. Chatterton has performed with numerous groups including the Minnesota Orchestra and the Dale Warland Singers, and she tours regularly as a duo performer with both harp and piano. She is a regular performer and presenter at the National Flute Association’s annual conventions in the U.S. As a concerto soloist, highlights include many performances of the Lukas Foss *Renaissance Concerto*. Ms. Chatterton has commissioned, recorded and premiered many new works, including music by Edie Hill, Lu Pei, Abbie Betinis, David Evan Thomas and Roberto Sierra.

The first flutist to win a McKnight Artist Fellowship for Performing Musicians, Ms. Chatterton received a second \$25,000 McKnight grant in the spring of 2008. She also has garnered prizes and awards from the Jerome Foundation, the Minnesota State Arts Board and the American Composers Forum.

In addition to her concert schedule, Ms. Chatterton also is highly regarded for her insightful master classes, and she serves as a mentor to music students at the University of Minnesota's College of Liberal Arts. In a related realm, Ms. Chatterton often can be heard giving her motivational presentation “It Sounded Better at Home!” based on her extensive work on the psychology of optimum performance. “It Sounded Better at Home!” will be released as a book in 2010.

Ms. Chatterton received her Master of Music degree from the University of Minnesota and her Bachelor of Music degree from the Eastman School of Music as a scholarship student of Bonita Boyd. She has recorded on the CBS Masterworks, Innova, and Gothic labels, and has also independently released five compact disc recordings. Of her latest CD, *Diverse Voices - American Music for Flute*, critic David Vernier of *Classics Today* writes that she is “engaging our ears and musical sensibilities with a mellifluous tone and articulation that captures the most agreeable aspects of the instrument's voice, showing its capacity for assertive power as well as its "softer" side--caressing, subtle, tender, warm. Her technique and mastery of the most difficult challenges of speed, breath control, and, yes, intonation, are pretty impressive.”

# Critical Acclaim



## **DIVERSE VOICES--AMERICAN MUSIC FOR FLUTE**

**AARON COPLAND**

Duo for Flute & Piano

**LOWELL LIEBERMANN**

Sonata Op. 23

**PAUL SCHOENFIELD**

Achat Sha'alti; Ufaratsta

**EDIE HILL**

This Floating World

**ROBERTO SIERRA**

Sonata No. 1

Linda Chatterton (flute); John Jensen (piano)

Linda Chatterton- LC8032(CD)

No Reference Recording

*Artistic Quality* **9/9** *Sound Quality*

The flute is an exceptionally tough instrument to play well--it must be, given the distressingly intonation-challenged performances you commonly hear in the concert hall and on recordings, even from professional players, not to mention those presentations that challenge the ear in other ways, such as harsh breathiness and strident tone. I'm not sure if God really intended such an instrument to serve as the main attraction in an entire recital or even in extended solo works (such as a concerto or sonata), but with the right music and a flutist who really can make the instrument sing with the kind of expression and warmth that invites rather than disturbs the ear (while preserving something of the flute's edgy, metallic brilliance), well, even the most jaded flutophile has a chance for some truly enjoyable listening.

Need I mention that in Linda Chatterton we have such an artist, and in this choice of repertoire we are able to really appreciate the flute's value as a solo instrument? Unlike many performers of her elite caliber, she mostly spares the listener the harsher qualities of the flute's timbre, engaging our ears and musical sensibilities with a mellifluous tone and articulation that captures the most agreeable aspects of the instrument's voice, showing its capacity for assertive power as well as its "softer" side--caressing, subtle, tender, warm. Her technique and mastery of the most difficult challenges of speed, breath control, and, yes, intonation, are pretty impressive--all of which are brilliantly on display in Roberto Sierra's fiery, sultry, raucously dancing Sonata.

As mentioned, all of the music here--besides being excellent on its own--is ideally suited for the flute, from Aaron Copland's classically masterful Duo, to the Sonata by Lowell Liebermann, whose affinity for this instrument (notably, he's also written a couple of concertos and also a trio for flute, cello, and piano) is clearly evident in the fluid, naturally expressive melodic writing and un-obstructive, carefully integrated piano. And speaking of piano, Chatterton has a perfect partner in John Jensen, who seems to understand the inherent problems that could threaten the balance and voicing in this particular lineup of instruments, always exhibiting an appropriate dynamic and textual awareness.

The flute also is very tough to record well--but Chatterton benefits from a fine production team who made the most of their Minneapolis studio setting to create a delightfully intimate recital-hall ambience. Normally I'd say that a disc like this is recommended primarily for flute aficionados--but wait a minute--I'm not a flute aficionado (quite the contrary!), and I really enjoyed it too! What that means I guess you'll have to decide for yourself, but meanwhile, this disc gets a strong recommendation--to all. [4/14/2009]

--David Vernier (classicstoday.com)

*"A composer can't get any luckier than to work with a musician of Linda's grace and caliber."*

--Composer Edie Hill

*"Linda Chatterton was the flute soloist with the Evanston Symphony Orchestra Sunday afternoon at Pick-Staiger Concert Hall, and what a persuasive piper she was! Wearing a bright red floor-length gown, the tall, slender blond from Minnesota was the picture of professionalism -- and that was before we heard a note. Both the orchestra and soloist triumphed over this fascinating piece, with its exploding rhythms and lopsided harmonies."*

--Evanston Review

*[Flutist Linda Chatterton] "ushers listeners into a dreamy world buoyed by smooth melody line and radiant timbre."*

--Minneapolis Star Tribune

*"[Linda Chatterton is] engaging our ears and musical sensibilities with a mellifluous tone and articulation that captures the most agreeable aspects of the instrument's voice, showing its capacity for assertive power as well as its "softer" side--caressing, subtle, tender, warm. Her technique and mastery of the most difficult challenges of speed, breath control, and, yes, intonation, are pretty impressive."*

--Classics Today

*"Chatterton brings all her formidable technique to bear on Liebermann's sonata – and a passion that elevates the opening Lento to magnificence. There's a delicacy in Jensen's accompaniment where the flute is thin and desolate, a rhapsodic storminess where Chatterton rages, and a seething ominous in between. The Presto that follows is sheer brilliance, with passions fueled by energy, insistent accents, and blistering pace – the kind of performance that sparks wild standing ovations. Definitive."*

--American Record Guide

*"Linda Chatterton gives a convincing performance which brings the music to life."*

--MusicWeb International.

*"BRAVO, GREAT!!!!!!!!!! Your version of my sonata is fantastic and beautiful."*

-- composer Roberto Sierra

“Not only did these performers display amazing technical prowess; they also provided a wonderful artistic interpretation of the pieces they chose. Importantly, too, they established a great rapport with the audience early in their program. We loved their show!”

--Clear Lake (Iowa) Concert Association

“I was not a flute enthusiast until I heard Linda. She changed my mind completely!”

--Washington (Iowa) Concert Association

“Excellent show! Linda’s smile is infectious and Ann’s on stage comments were well-received. Loved the talented ladies and beautiful music. Audiences loved the teaching about instruments and question/answer time.

--A+!” Pratt (Kansas) Concert Association

“The audience loved them! Best performance I’ve seen in years.”

--Long Prairie (Minnesota) Concert Association

“Linda Chatterton was the flute soloist with the Evanston Symphony Orchestra Sunday afternoon at Pick-Staiger Concert Hall, and what a persuasive piper she was! Wearing a bright red floor-length gown, the tall, slender blond from Minnesota was the picture of professionalism -- and that was before we heard a note.”

--Evanston Review, Evanston, Illinois

“I must say that the mental preparation information and visualization ideas for the music that you shared were so insightful that I’m excited to try them out. Thank you for sharing your personal experiences with me and for playing at the end. There was true expression and a message conveyed. It was beautiful and fun. As the last note faded away, no one wanted to break that moment, not even to breathe until the moment had passed.”

--Attendee, “It Sounded Better at Home!” performance anxiety presentation

“The last person in this group to speak was Linda Chatterton who called her session “It Sounded Better At Home.” Linda spoke from her heart, and I wish I could convey the open, honest, down-to-earth manner in which she communicated to us. She was genuine and human. I was touched by her and everything she said. I can report a few of her points here, and we’ve all heard these before, but they were spoken in a magical way in that room on that day.”

--Attendee, National Flute Association convention

# Repertoire

## Sample FLUTE CONCERTO repertoire

C.P.E. Bach	Concerto in D Minor
J.S. Bach	Suite in B Minor, BWV 1067
Brandenburg Concerto No. 4, BWV 1049	
Ernest Bloch	Suite Modale
Francois Borne	Carmen Fantasy
Cecile Chaminade	Concertino
John Corigliano	Pied Piper Fantasy
Franz Doppler	Hungarian Fantasy
Lukas Foss	Renaissance Concerto*
C.W. Gluck	Dance of the Blessed Spirits
Benjamin Godard	Suite, op. 116
Charles Griffes	Poem
Howard Hanson	Serenade
Hamilton Harty	In Ireland
F.J. Haydn	Concerto in D Major
Edie Hill	Invocation
Jacques Ibert	Concerto
Aram Khachaturian	Concerto
Lowell Liebermann	Concerto
Frank Martin	Ballade
W.A. Mozart	Andante in C Major, K. 315
Concerto No. 1 in G Major, K. 313	
Concerto No. 2 in D Major, K. 314	
Concerto for Flute and Harp, K. 299	
Rondo in D Major, K. 184	
Carl Nielsen	Concerto
G.B. Pergolesi	Concerto in G Major
Carl Reinecke	Ballade
Concerto	
Joaquin Rodrigo	Concierto Pastoral
Fantasia	
G.P. Telemann	Suite in A Minor
Joan Tower	Concerto

\* live performance available for demo

# Recordings

## DIVERSE VOICES - American Music for Flute

Linda Chatterton, flute; John Jensen, piano

### Track Listings

Aaron Copland	<b>Duo for Flute and Piano</b>		
	1. Flowing	<a href="#">Excerpt</a>	5:24
	2. Poetic, somewhat mournful	<a href="#">Excerpt</a>	4:44
	3. Lively, with bounce	<a href="#">Excerpt</a>	3:16
Lowell Liebermann	<b>Sonata, op. 23</b>		
	4. Lento con rubato	<a href="#">Excerpt</a>	10:08
	5. Presto energico	<a href="#">Excerpt</a>	3:20
Paul Schoenfield	6. Achat Sha'alti	<a href="#">Excerpt</a>	3:20
	7. Ufaratsta	<a href="#">Excerpt</a>	2:00
Edie Hill	<b>This Floating World</b>		8:50
	8. Skylark	<a href="#">Excerpt</a>	
	9. Harvest Moon and Tide	<a href="#">Excerpt</a>	
	10. Winter	<a href="#">Excerpt</a>	
	11. Petal Shower	<a href="#">Excerpt</a>	
	12. A Wild Sea	<a href="#">Excerpt</a>	
Robert Sierra	<b>Sonata, no. 1</b>		
	13. Fast	<a href="#">Excerpt</a>	3:59
	14. Expressive	<a href="#">Excerpt</a>	3:18
	15. With gusto	<a href="#">Excerpt</a>	3:28

## THE ROMANCE OF FLUTE AND HARP

Linda Chatterton, flute; Min Kim, harp

### Track Listings

1. Claude Debussy	Arabesque No.1	<a href="#">LISTEN</a>	4:38
2. Jules Massenet	Meditation from 'Thais'		4:56
3. Gabriel Fauré	Berceuse		3:36
4. François Joseph Gossec	Tambourin		1:32
5. J.S. Bach	Siciliano from Sonata in E Flat Major	<a href="#">LISTEN</a>	1:58
6. Georges Bizet	Minuet from 'L'Arlésienne Suite'		4:22
7. Claude Debussy	The Girl with the Flaxen Hair		2:42
8. J.S. Bach	Andante, from Sonata in E Minor		4:35

9. Anonymous	Greensleeves Variations		3:54
10. Benjamin Godard	Allegretto		1:48
11. Claude Debussy	Syrinx		2:33
12. Claude Debussy	Clair de Lune		5:07
13. Gabriel Fauré	Morceau de Concours	<a href="#">LISTEN</a>	3:10
14. Camille Saint-Saëns	The Swan		2:55
15. Georges Bizet	Excerpts from the 'Carmen Fantasy'	<a href="#">LISTEN</a>	2:52
16. Erik Satie	Gymnopédie No. 1		3:03
17. Marie Antoinette	The Queen's Love Song		1:39

**GABRIEL'S MESSAGE: Christmas Carols for Flute and Harp**  
**Linda Chatterton, flute; Nikki Christopher, harp**

**Track Listings**

1. English	Sussex Carol	<a href="#">LISTEN</a>	1:39
2. Pietro A. Yon (arr. Robert Webb)	Gesu Bambino		4:24
3. French (arr. Robert Beaser)	Il est né, le Divin Enfant		4:10
4. J.S. Bach/Gounod	Ave Maria	<a href="#">LISTEN</a>	4:47
5. Medieval Plainchant	O Come, O Come, Emmanuel		3:26
6. English (arr. David Evan Thomas)	The Wassail Song	<a href="#">LISTEN</a>	2:12
7. Franz Gruber	Silent Night	<a href="#">LISTEN</a>	2:56
8. Spanish	A la Nanita Nana		2:57
9. Alfred Burt (arr. Abbie Betinis)	Four Carols of Alfred Burt	<a href="#">LISTEN</a>	4:49
	<i>We'll Dress the House</i>		
	<i>Some Children See Him</i>		
	<i>Christ in the Stranger's Guise</i>		
	<i>O Harken Ye</i>		
10. Basque (arr. Stephen Paulus)	Gabriel's Message		4:08
11. Praetorius	Lo, How a Rose		2:33
12. Polish (arr. Nancy Grundahl)	Polish Lullaby		3:12
13. 13th c. Sanctus (Jeff Lambert)	Divinium Mysterium	<a href="#">LISTEN</a>	3:01
14. Adolphe Adam	O Holy Night		4:12
15. English	The First Noel		3:10
16. English	What Child is This?		3:28
17. Welsh	Deck the Halls/Ding Dong Merrily on High		2:51

**Solo performances**

Beaser, Robert (arr.)	<i>The House Carpenter</i>	<a href="#">mp3</a> (1.8 MB)
Beaser, Robert (arr.)	<i>Hush You Bye</i>	<a href="#">mp3</a> (3.9 MB)
Takemitsu, Toru	<i>Itinerant, for solo flute</i>	<a href="#">mp3</a> (3.3 MB)

### Trio Callisto

excerpts from live concert broadcast

Damase, Jean-Michel	<i>Trio, movt. 1: Allegretto</i>	<a href="#">mp3</a> (3.8 MB)
Delibes, Léo, arr. Trio Callisto	Flower Duet from <i>Lakme</i>	<a href="#">mp3</a> (3.7 MB)
Marais, Marin, arr. Trio Callisto	<i>Sonnerie de Ste. Geneviève du Mont de Paris</i>	<a href="#">mp3</a> (5.7 MB)

# Sample Programs

**Duo for Flute and Piano**  
Flowing  
Poetic, somewhat mournful  
Lively, with bounce

Aaron Copland (1900-1990)

**Xing Jiang Dance of China\***

Lu Pei (b. 1959)

**Sonata**  
Allegro malinconico  
Cantilena  
Presto giocoso

Francis Poulenc (1899-1963)

**Andante and Tarantella**

Vladimir Tsybin (1877-1949)

**Achat Sha'alti**  
**Ufaratsta**

Paul Schoenfield (b. 1947)

**This Floating World, for solo flute\***

Edie Hill (b. 1962)

I. Midfield,  
attached to nothing,  
the skylark singing.  
III. A petal shower  
of mountain roses,  
and the sound of the rapids.

II. Harvest moon  
the tide rises  
almost to my door.  
IV. A wild sea -  
and floating toward Sado Island,  
the Milky Way.

**Fantaisie Brillante on Themes from Bizet's *Carmen***

Francois Borne (1862-1929)

**Cantabile et Presto**

*Program #2*

Georges Enesco (1881-1955)

**Sonata in E Flat Major, BWV 1031**  
Allegro moderato  
Siciliano

J.S. Bach (1685-1750)

Allegro

**Itinerant, for solo flute**

Toru Takemitsu (1930-1996)

**Sonata, op. 23**

—————  
Lento con rubato  
Presto energico

Lowell Liebermann (b. 1961)

**Songs of Armenia\***

Jeff Manookian (b. 1953)

**Syrinx, for solo flute**

Claude Debussy (1862-1918)

**Sonata in D Major, op. 94**  
Moderato  
Scherzo  
Andante  
Allegro con brio

Sergei Prokofiev (1891-1953)

\* written for/premiered by Linda Chatterton