Program Notes

Syrinx was written as incidental music to the uncompleted play Psyché by Gabriel Mourey, and was originally called "Flûte de Pan". Since one of Debussy's Chansons de Bilitis had already been given that title, however, it was given its final name in reference to the myth of the amorous pursuit of the nymph Syrinx by the god Pan, in which Pan falls in love with Syrinx. Tragically, as Syrinx does not return the love to Pan, she turns herself into a water reed and hides in the marshes. Pan cuts the reeds to make his pipes, in turn killing his love.

In Syrinx en résonance, the phrases of Debussy's work have been echoed, repeated and divided for three flutes by François Narboni, creating an even more haunting and impressionistic effect.

Williams College faculty member Ileana Perez Velazquez writes:

Naturaleza Viva for solo flute, is a celebration of nature, its cycles of life, and of all that it is within us, and our actions that will remain alive even when we are not physically present.

I enjoy writing for solo wind instruments creating an implied polyphony by the alternation of different registers and rhythmic patterns. This concept of implied polyphony is further "amplified" with the use of multiphonics and extended techniques in this composition.

In 1907 Saint-Saëns composed a lightly scored single-movement duo for violin and harp, calling it a "Fantaisie." The two instruments complement one another in different ways as the work makes its way through a series of episodes. At first the violin sings the solo line, accompanied by the harp; then the roles are less clearly defined. Eventually they even exchange places in the musical texture, with the violin providing support beneath virtuosic activity in the harp. In the cyclic manner of many French composers of the time, the opening materials are recalled in the closing pages of this intriguing work that is so unlike most of what we know from the composer of Danse macabre and Carnival of the Animals.

~Dennis Bade, Los Angeles Philharmonic's Associate Director of Publications.

Toward the Sea (海 Umi e) is a work by the Japanese composer Tōru Takemitsu, commissioned by Greenpeace for the Save the Whales campaign. The work is divided into three sections—The Night, Moby-Dick, and Cape Cod. These titles are in reference to Melville's novel Moby Dick, or The Whale. The composer wished to emphasize the spiritual dimension of the book, quoting the passage, "meditation and water are wedded together". He also said that, "The music is a homage to the sea which creates all things and a sketch for the sea of tonality"; Toward the Sea was written at a time when Takemitsu was increasingly returning to tonality after a period of experimental composition.
Most of the work is written in free time, with no bar lines. In each version, the flute has the primary melodic line, based in part on a motif spelling "sea" in German musical notation: E (“es”)–E–A. This motif reappeared in several of Takemitsu's later works.

~ Anthony Burton

Multi-faceted artist Madeleine Dring (1923-1977) was an English actress, mime, cartoonist, violinist, pianist, singer, and composer. She earned a violin scholarship to the junior department of the Royal College of Music (RCM), and she continued her studies at RCM as a senior composition student of Ralph Vaughan Williams and Gordon Jacob. In addition to composing concert pieces, Dring sustained her love of the theater by acting, singing, playing piano, and composing incidental music.

Dring composed several of her chamber works, including the *Trio for flute, oboe, and piano* (1968) for her husband Roger Lord, a professional oboist who played with the London Symphony Orchestra. Flutist Peter Lloyd, Lord, and André Previn premiered the *Trio* in the United States. Dring admired Francis Poulenc, and her works often exhibit similarities in melodic structure and rhythmic wit.

Poulenc's influence is clearly heard in the *Trio*. The first movement consists of mainly homorhythmic lines between the flute and oboe, though cheeky mixed meter passages elude a strong rhythmic pulse. The beautiful melodic simplicity of the second movement is reminiscent of the second movement of the Poulenc Flute Sonata, containing solo passages for both the flute and the oboe as well as melodic lines that interact conversationally. The similarities to the Poulenc Flute Sonata continue in the third movement of Dring's *Trio* as both exhibit an energetic brilliance. The piece concludes with a double cadenza and an exuberant ensemble finish.

~ Dr. Amanda Cook