

Sounds of the Seine

the Glorian Duo

Wendy
Herner Lucas
harp

Donna
Milanovich
flute

IBERT
DEBUSSY • SATIE
SAINT-SAËNS
COUPERIN

TOURNIER
DIAMOND • TULOU
ANDRIESEN

DE 3143



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SOUNDS OF THE SEINE

- 1 **SAINT-SAËNS:** *Fantaisie, Op. 124* (12:56)
- 2 **IBERT:** *Entr'acte* (3:10)
- TOURNIER:** *Deux Préludes Romantiques (Two Romantic Preludes), Op. 17*
[Recording Premiere] (3:37)
 - 3 I. *Très lent* (1:44)
 - 4 II. *Allegro moderato* (1:53)
- 5 **SATIE:** *Gymnopédie No. 1* (2:33)
- 6 **DEBUSSY:** *Syrinx* (2:38)
- 7 **ANDRIESEN:** *Intermezzo for flute and harp* (4:18)
- 8 **DIAMOND:** *Concert Piece* [Recording Premiere] (13:18)
 - I. *Allegro vivo* (5:46)
 - II. *Adagio ma non troppo — Allegro brioso* (7:32)
- 9 **COUPERIN:** *Le rossignol en amour (The Nightingale in love)* (5:29)
- 10 **TULOU:** *Nocturne for harp and flute, Op. 48* [Recording Premiere] (12:24)
 - Adagio* (2:48)
 - Allegro espressivo* (3:30)
 - Thema* (:48)
 - Variation 1* (:48)
 - Variation 2* (:35)
 - Variation 3* (:34)
 - Variation 4* (1:14)
 - Allegro espressivo* (2:07)

Total Playing Time: 60:25

THE GLORIAN DUO

Donna Milanovich, Flute • Wendy Kerner Lucas, Harp



The Glorian Duo discusses “Sounds of the Seine”

The Seine is one of the principal rivers of France. Four hundred and eighty-two miles long, it runs through a large part of the country and is a symbol of France and things French. By extension, we find it also an appropriate symbol for the harp, the flute, and the Glorian Duo.

A great deal of the significant repertoire for flute and harp is from France, or at least is strongly influenced by French style. The excellence of French flute writing, pedagogy, and performance has been historically important to the popularity and renown of the flute. France is responsible for many of the technical innovations that are a part of the harp of today, and is a center of harp instruction, performance and composition. And to top off the French Connection, the Glorian Duo's European debut took place in Sèvres, just outside Paris, in 1990!

Fantaisie, Op. 124

by Camille Saint-Saëns (1835-1921)

Paris-born Camille Saint-Saëns was a child prodigy on the piano and began composing at the age of five. Franz Liszt, who greatly influenced the music of Saint-Saëns, described him as “the finest organist in the world.” Saint-Saëns composed a large number of works: operas, symphonies, concertos,

and vocal, chamber and instrumental music. Although his works were romantic and conservative in style, Saint-Saëns also championed the modern music of his time. He toured the world, performing and conducting his music with great success.

Written in 1907, the lyrical and virtuosic *Fantaisie* was originally for violin and harp; Donna Milanovich has adapted the violin part for flute. The work uses the harp very effectively, evoking the most characteristic sounds of the instrument. One long movement, the *Fantaisie* has a number of sections with varied tempos and moods. Whispering harp figures, lyrical intertwining of the two instruments, delicate bursts of virtuosity, moments of repose, intensely sensuous melodies, atmospheric harp glissandi, and virtuosic pyrotechnics are woven through this enormously appealing work.

Entr'acte

by Jacques Ibert (1890 - 1962)

Born in Paris, Jacques Ibert studied at the Paris Conservatoire and was a friend of Honegger and Milhaud. Ibert served during World War I in the French Navy. He was the director of the Villa Medici, the school of the Prix de Rome for a number of years as well as the Paris Opéra and the Opéra Comique.

Ibert's music is elegant and concise, and often contains unusual harmonies. His style

is noted for short, witty motivic statements as well as long, beautiful phrases and expert use of instrumental color.

Entr'acte was written in 1935 for flute and guitar, and later arranged by the composer for flute and harp. This tour-de-force is a favorite in the repertoire. Its flashy opening is followed by an intensely lyrical flute line. A rapid triplet figure in the flute then leads to a harp solo, where one can hear the fire of a Spanish guitar.

Deux Preludes Romantiques, Op. 17
by Marcel Tournier (1879 - 1951)

Tournier was a French harpist and composer. He entered the Paris Conservatoire as a gifted teenager, winning the First Prize in harp and the Prix de Rome in Composition. He later enjoyed a long tenure as Professor of Harp at the Conservatoire, composing many works for harp, and a ballet.

These are two very delicate and romantic pieces. The flute part, originally for violin, adapts easily with few changes. The first prelude, *Très lent*, has a dreamy, expressive quality: the melody's long line is introduced by rolled chords on the harp, accompanied by a running sixteenth note pattern. The second piece, marked *Allegro moderato*, has a darker character with a harp figure of more irregular rising and falling sixteenth notes under the song of the flute.

Gymnopédie No. 1

by Erik Satie (1866-1925) • Solo harp

Wendy Kerner Lucas notes, "Although Satie was a contemporary and friend of Impressionist composers Debussy and Ravel, his music is highly individual. The modal quality of the harmonies still presents a fresh and "modern" sound today. *Gymnopédie No. 1* is from a set of three piano solos written in 1888 which Debussy later arranged for orchestra.

"Satie based his title on the choral dance reportedly sung and danced by naked men and boys at festival times in ancient Sparta, in the city of Lacedaemon.

"I find this work intriguing and enjoyable, and wanted to include it because this version for solo harp has become a favorite of our concert audiences."

Syrinx

by Claude Debussy (1862-1918) • Solo flute

Donna Milanovich says, "This is one of my favorite works for solo flute. It is a beautifully composed work which exploits the nuances of shade and color that the silver flute can produce. (The flute that had been in use before Debussy's time was made of wood.) Claude Debussy, the foremost composer of the Impressionist style, called himself "musicien Français" and devoted himself

to the concept that French music exists primarily to give pleasure.

"*Syrinx* was written in 1912 and dedicated to the flutist Louis Fleury. *Syrinx* was a nymph in Greek mythology. Upon her request to the Gods to escape from Pan, she was turned into a reed from which Pan fashioned pipes to play. *Syrinx* was composed as an accompaniment to the scene of the death of Pan in the drama *Psyche* by Gabriele Mourey. Over a darkened stage, this music was heard floating out towards the audience."

Intermezzo

by Hendrik Andriessen (1892 - 1981)

Dutch composer and organist Hendrik Andriessen was born in Haarlem, just a short trip by water from the Seine as it empties into the English Channel. Andriessen, a member of an important family of Dutch musicians, wrote several works for flute and harp, composing *Intermezzo* in 1950. Like much of his music, *Intermezzo*, though undeniably modern, has a romantic quality to it, with rich harmonies, long fluid lines, and a compelling intensity.

Concert Piece

by David Diamond (b. 1915)

David Diamond is one of the most respected of American composers. He studied in the

US and in France with Nadia Boulanger, where he came into contact with Gide, Ravel, Roussel, and Stravinsky. Diamond has won numerous awards including three Guggenheim Fellowships, the Prix de Rome, a National Institute of Arts and Letters Award and the New York Critics Award. His commissions include the Rockefeller Foundation, Koussevitzky Foundation, and the Library of Congress. His teaching positions have included a Fulbright professorship at the University of Rome, Chairman of Composition at the Manhattan School of Music, and the Juilliard School where he is currently Professor of Composition.

Diamond's large and varied output includes eleven symphonies, ten string quartets, seventy-five songs, concertos, and many chamber works. Brilliance and clarity, a strong sense of lyricism and tonality, contrapuntal or fugal elements, mark the highly personal character of all of Diamond's music, including this *Concert Piece* written for the Glorian Duo in 1989, commissioned by Charles C. Lucas Jr. and Wendy Kerner Lucas. The Glorian Duo premiered the *Concert Piece* in Sèvres, just outside Paris in 1990. The work was inspired in part by the music of Diamond's friend, French composer Albert Roussel.

Ms. Kerner Lucas describes her love of David Diamond's music: "I find it com-

elling, rich, moving, exciting... I studied with Mr. Diamond at the Juilliard School and enjoyed working with him a great deal. He is an incredibly creative, energetic, passionate and opinionated person with an encyclopedic knowledge of music and an amazing personal history involving some of the most significant creative personalities of the twentieth century.

"Working with Mr. Diamond on this wonderful *Concert Piece* has been a great experience; it has given us an added insight into the music and a richer connection to it."

David Diamond says "The structure of *Concert Piece* is a kind of rondo form. I wrote the work with the intention of displaying the virtuosic aspects of both instruments — individually and as an ensemble."

Ms. Milanovich adds: "The opening, marked *Allegro vivo*, introduces the Duo with a brief fanfare and then an exquisite lyrical melody emerges. The music suddenly turns sprightly, as quick figures in ever-changing rhythmic patterns chase each other, echo one another, and sometimes join together to drive this movement to its brilliant and soaring conclusion.

"The second movement, marked *Adagio ma non troppo*, opens with some of the most moving, song-like passages ever written for this instrumental combination. The music pleads, cajoles, cries, smiles, and pulls one's heart towards an ending that perhaps

expresses longing, perhaps regret.

"The *Allegro brioso* which follows is pointillistic in its sound and color. Virtuoso harp playing resounds throughout this movement. The two instruments blend into a jazzy style with increasingly animated figures culminating in a brief harp cadenza and a final declamatory ending."

Le rossignol en amour

by François Couperin (1668-1733)

François Couperin, born in Paris, was one of the greatest of the early French composers. He was called "le grand" for his keyboard virtuosity. Couperin wrote an important treatise on harpsichord technique and was the organist and court composer for the Chapel Royal of Louis XIV, where he also taught the King's children. Although *Le rossignol en amour* was originally written as a harpsichord solo, Couperin noted in the manuscript that he thought it could be very pleasingly performed by flute and accompaniment.

This little jewel has the charming title of "The Nightingale in love," and its character is bittersweet. The flute's trills and ornaments imitate the nightingale's song in an ever-increasing profusion of ornamentation.

Nocturne for Harp and Flute, Op. 48

by Jean-Louis Tulou (1786-1865)

Jean-Louis Tulou was a prominent 19th century flute virtuoso and one of the first flute students at the Paris Conservatoire. He was considered an exquisite performer on the four-keyed flute and worked on the modification of flute design. Tulou was famous for his brilliant technique and beautiful sound. As a performer he was considered an exhibitionist, a quality that is reflected in the style of his numerous flute compositions.

The delightful *Nocturne* is a 19th century virtuoso work full of ebullient charm. The harp's grace notes and rolled chords combine with the strong long tones of the flute to provide a fanfare-like opening. Afterwards soft gentle melodies flow, becoming more and more melismatic in the flute; the harp takes over with virtuosic arpeggiated patterns, dominating the end of the first movement.

The Allegro espressivo begins with a lyrical harp solo that continues with nimble technical passages for the flute. Unlike many

works of this period, the accompaniment remains technically challenging throughout, adding interest and excitement.

The well-loved Welsh song "All Through the Night" follows, and is featured as the main theme with four variations. The *Nocturne* ends with the return of the Allegro espressivo in a style reminiscent of Rossini.

The Glorian Duo discovered this work in a music archive, in a condition too fragile to photocopy. We had it photographed, micro-filmed, and copied in order to perform it. At this writing, we are about to publish the *Nocturne*.

We love to find new works — either newly composed, like Diamond's *Concert Piece*, or forgotten works like Tulou's *Nocturne*, which we can bring to light. The search is exciting, the discovery stimulating, and it is highly rewarding to play music that is unique to the Duo.

Wendy Kerner Lucas
Donna Milanovich

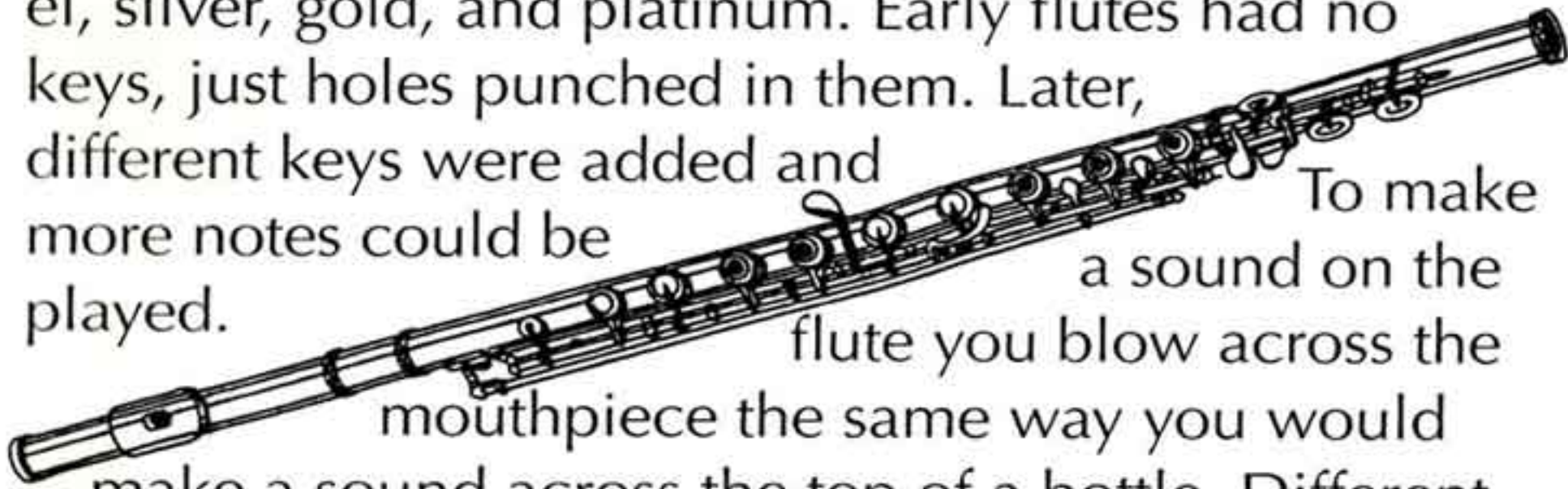


The Seine is one of the main rivers of France. It is four hundred and eighty-two miles long and runs through a large part of the country.

This CD is called “Sounds of the Seine” because all the music you’ll hear is written by people who were born in France, or who studied in France or lived near France. There are many important flute and harp teachers in France, and major improvements in the harp’s mechanism were invented there. France is also a special place to the Glorian Duo, because it was the first European country where we played a concert together.

The Flute

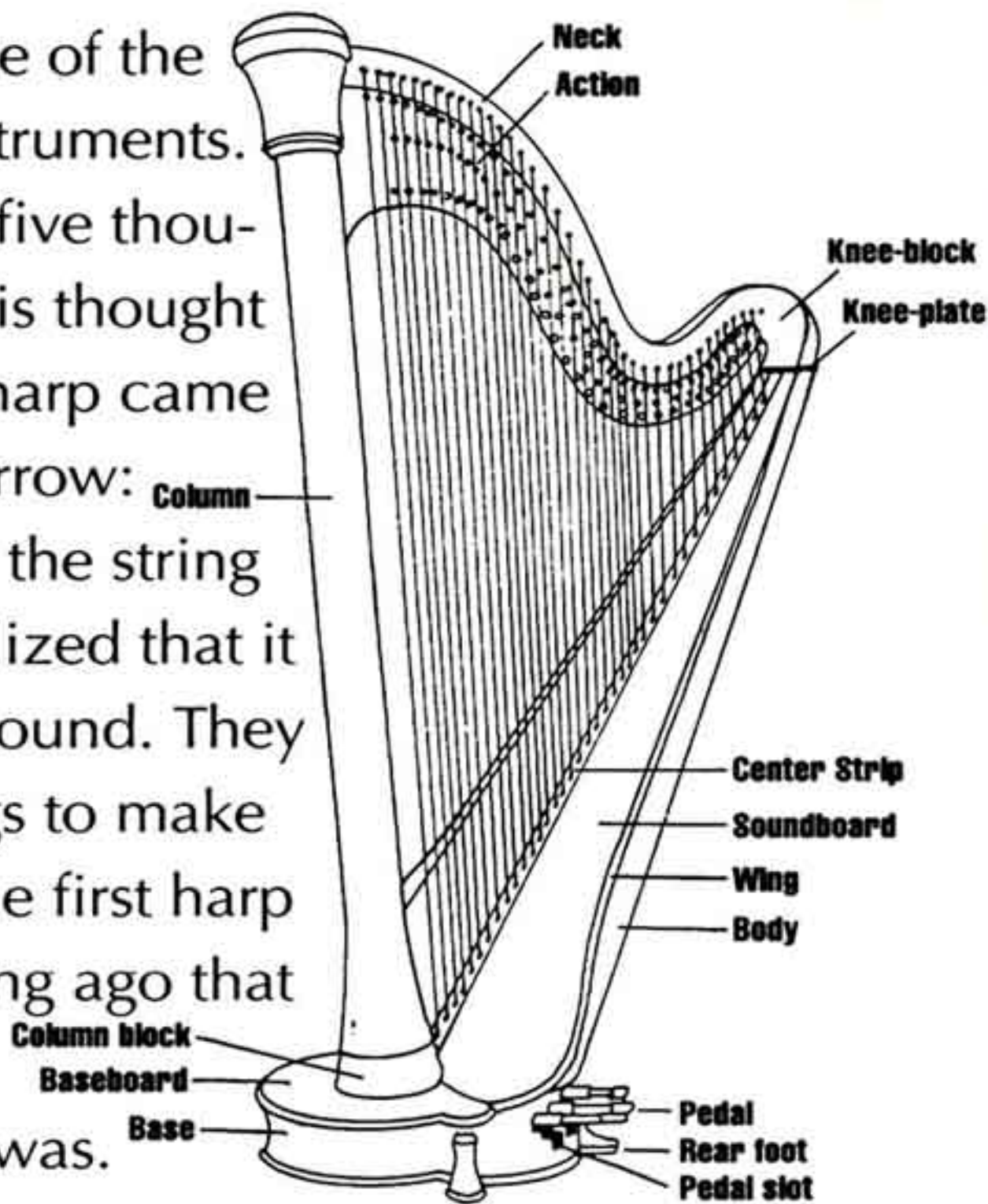
originated as an ancient instrument. The first flutes were made from bone and reeds, then wood and glass and finally from metals such as nickel, silver, gold, and platinum. Early flutes had no keys, just holes punched in them. Later, different keys were added and more notes could be played.



To make a sound on the flute you blow across the mouthpiece the same way you would make a sound across the top of a bottle. Different notes are played by lifting your fingers on and off the keys and blowing smaller or larger amounts of air through the flute.

Donna Milanovich started to play the flute when she was 12 years old after studying the piano, violin, and cello.

The Harp is one of the oldest musical instruments. There were harps five thousand years ago. It is thought that the very first harp came from a bow and arrow: someone plucked the string on a bow and realized that it made a pleasing sound. They added more strings to make more notes and the first harp was born — so long ago that we don't know who the inventor was.



The concert harp of today is much bigger than the early harps; today the harp's wood frame is about 6 feet tall and it has 47 strings. The harp stands on the ground; the harpist sits behind it on a special bench, pulls the harp back and it rests on the harpist's right shoulder and right knee. Fortunately, the weight of the instrument is balanced very well, and all of the harp's 85 pounds are not pushing against the harpist or the harpist would probably fall off the bench!

The harp is played with four fingers on each hand; the pinkies don't quite reach in the correct position, so they're not used. A harpist develops calluses — small hard spots on each finger — from playing the harp. The calluses protect the harpist's fingers so that it doesn't hurt to play.

There are seven foot pedals on a modern concert harp. The pedals are attached to a mechanism that runs through the frame of the harp and connects to small discs of metal at the top of each string. When the harpist moves a pedal with his or her foot, a set of those discs is moved. Each disc pushes against a set of strings and changes the sound of the string to a different note.

This gives the harp many more notes to play, and makes it much more interesting to write music for the instrument. This system was perfected in France about 1820. The pedals on the harp are different from the pedals on the piano. They don't make the notes sound softer or last longer, like the pedals on the piano do.

Many people feel that the harp has a magical quality to it, and there are many ancient stories that have harps and harpists in them.

Wendy Kerner Lucas began playing the harp when she was seven years old, after begging her parents for a year to let her start harp lessons. Her first harp was a small student model. She played an intermediate size harp from age 12 to age 17, at which time she acquired her first full-size harp.

The Music

Fantaisie, Op 124 by Camille Saint-Saëns (1835 - 1921)

A glissando is one of the most unique sounds that the harp makes. Usually a harpist plucks the strings with his or her finger tips, but to play a glissando, a harpist sweeps one or two fingers over the strings. A glissando can go up or down, quickly or slowly, loudly or softly. Can you picture a harp in your mind and imagine a harpist playing a glissando? It looks almost as fascinating as it sounds!

The first thing you'll hear in this *Fantaisie* is the harp playing quietly by itself; before long the flute enters and plays the beginning of a beautiful melody. Keep listening and soon you'll hear two short glissandos from the harp. This piece is thirteen minutes long, and it is very interesting to listen to because it has many different sections with different moods. Like its name, Fantasy, this piece often sounds like a dream. In the middle the harp starts out alone again with mysterious sounding music that is repeated over and over while the flute plays very intensely, beginning with only a few notes and building to fast runs. Then the notes from the start of the *Fantaisie* return. Just before the end there are three very special harp glissandos, and the piece finishes quietly.

Entr'acte by Jacques Ibert (1890 - 1962)

This is a fast piece with fiery flute notes and a Spanish flavor. Listen for

the beautiful harp solo. Does it remind you of another instrument?

Deux Preludes Romantiques, Op. 17 by Marcel Tournier (1879 - 1951)

In music, the title “Prelude” is often used for a short composition that has a particular mood. If you play the piano, you may have played a Prelude by Chopin, Liszt, Debussy, Scriabin, or Bach. This piece was originally written for violin and harp but because the violin and the flute play almost the same notes, the music can be played with the flute.

These two preludes are delicate and romantic. Listen to how the separate parts of the harp and the flute connect, and how the music ebbs and flows like water.

Gymnopédie No. 1 for harp solo by Erik Satie (1866 - 1925)

This piece was written over one hundred years ago by a French composer who wanted it to sound like ancient Greek music. Ms. Kerner Lucas thinks the result makes the music sound timeless — it sounds both old and new. What does it sound like to you? The harp is an ancient instrument with modern improvements that plays music from many centuries ago and contemporary sounds, too. Listen to the beautiful way the chords ring on the harp, and the way the haunting melody sings over them.

Syrinx for flute solo by Claude Debussy (1862 - 1918)

Syrinx was first performed as music composed for a play. The flute play-

er was off-stage and the sounds of the piece floated towards the listener across a dark stage.

Syrinx was a young girl from the stories of the ancient Greeks which are called myths. In order to escape the God Pan she jumped into a river and was turned into a reed by the Gods. When Pan found the reed, he made it into a set of pipes to play on.

A flute made from a precious metal like silver can make special sounds and colors. *Syrinx* was the first piece of music to use those special sounds and colors.

Intermezzo by Hendrik Andriessen (1892 - 1981)

This is a very dramatic yet romantic sounding piece written in 1950. It has a harp solo in the middle. A solo is music which an instrument plays alone. An "intermezzo" is a short movement or piece.

Concert Piece by David Diamond (b. 1915)

This piece was written especially for us by the famous living American composer David Diamond. We worked on the performance of the music with him. Ms. Kerner Lucas was a student of his when she studied music at the Juilliard School. His inspiration for the music came from a French composer named Roussel. Mr. Diamond spent many years in France studying and writing music.

The piece opens with a fanfare (a musical wake-up call); then beautiful melodies are followed by very lively music. The notes from the two

instruments combine to form many interesting sounds. You may need to listen to this work several times to hear how the music connects. The second movement has very beautiful song-like passages, creating a different mood from the slow section in the first movement. It is again followed by exciting, fast music.

Le rossignol en amour (The Nightingale in love) by François Couperin (1668 - 1733)

This piece is about a nightingale. Listen to him trill his notes. (A trill is a fast movement back and forth between two neighboring notes) We think the nightingale's singing sounds sweet sometimes, and sometimes sad. Why? Because he is in love. How do you feel when you hear it?

Nocturne for Harp and Flute, Op. 48 by Jean-Louis Tulou (1786 - 1865)

This pretty piece has the song "All Through the Night" in it. The song is originally from the country of Wales. A set of four variations based on the song then follow. This music is very challenging to play.

"Theme and variations" was a favorite way to write music in the 1800s. It made a tune such as a folk song or opera melody available to any instrument to play, and then elaborated on that tune, or theme, with sets of variations. Before radio and television were invented, this was a way for everyone to get to know those special songs.



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