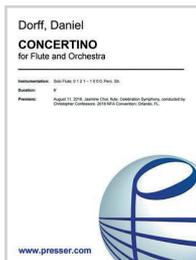


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DANIEL DORFF
CONCERTINO FOR FLUTE AND
ORCHESTRA (OR PIANO)
 Theodore Presser ©2018

Premiered last summer at the National Flute Association convention in Orlando, Florida by Jasmine Choi, this must have been the jewel of the event! From the outset, this gem of a piece sparkles with colour, space and movement. It is wonderfully accessible to professional and more advanced flute players who fancy adding a new American work to their programmes. Daniel Dorff writes very sympathetically for the flute, creating lines and passages that give flight to the chord progressions throughout the work. It simply sails in sunlight, barely acknowledging any darkness. That's not to say that this work is without progression. Its mounting tensions arrive through the building of complex rhythms and textures, starting from wide pastoral spaces to the clamour and pulse of city streets.

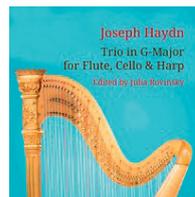
There is a lot of dialogue in the work between the piano (orchestra) and flute: some is in tandem and other phrases mirror each other...and many exclamations from the flute are solely presented as the thoughts of the player, their soliloquy moments in a one-act play. Dorff's musical story feels like speech here: a presentation of thoughts that wouldn't need words, but he's offered sentences just the same.

'Languid' is the musical direction at the beginning of the piece. The chords offer space to breathe and the flute player introduces themselves through arpeggios that reflect the wandering nature of this introduction. The scene then continues in more pastoral surroundings, giving way to pastures of birds and big skies. A short reflective cadenza introduces a gathering of activity, and the pace quickens slightly into a dance, with the flute line spinning gracefully over the pulse of the piano. Technically the real challenge here for the player is to keep the lightness and sparkle through the range of the instrument. The player needs to have command of the quality of the tone throughout the cascades of arpeggios and staccato passages, while still sounding like they're engaged in an exciting conversation with someone. Although no melody is immediately apparent, there are repeated passages linking the sections together that possibly put the listener at ease with something sounding familiar.

As the player arrives in the middle of the piece, the mood becomes very grand, and while the piano is more subdued in the pulse, the flute gathers momentum to effortlessly fly over the top. The dynamics here are subtle for the soloist, but can definitely be heard because the writing in the piano (orchestra) is in support rather than as a duo partner as such. Interest is still there, but in a more general and guiding role to the soloist.

There is minimal darkness in this work. A very slight nod to a grey cloud comes just before the final flurry of playful agility and activity begins...an unexpected cloud at that. While playing through I had to readjust my wont for the established chords and sound world, but it was absolutely the right progression, and interesting to hear here. The whole piece finishes with great aplomb and a sense of accomplishment. It's such a wonderful piece to play as a soloist, and really offers a platform to show sound, dialogue, colour and personality. This is a true work for the concert flute player...fun, fast, sometimes frivolous, and fabulous!

LISA NELSEN



HAYDN edited by **JULIA ROVINSKY**
TRIO IN G MAJOR ARR. FOR FLUTE,
CELLO AND HARP
 Edition Svitzer ©2016

With this edition of one of the three Haydn piano trios comes another opportunity to enjoy a jewel of the chamber music repertoire in a new format, and a chance to add to the repertoire for this portable trio combination! With the introduction of chamber music series in churches and halls in far-flung villages and hamlets, having a harpist in the midst means that one doesn't have to search for a well-kept piano. The flute and cello parts mirror the original manuscripts, and the harp player flies around the instrument with very sympathetic arrangement of the piano's lead role. The textures change significantly enough from the original, opening new approaches to blending and voicing from all three instruments. It is an elegant and amusing little piece, with subtle surprises in the writing. The flute line is very accessible, and not overly difficult. There are twists in the patterns, of course, so be prepared for the unexpected. It's not as simple as it looks. The cello part is perhaps not technically demanding, but does call on knowledge of how to treat the classical movement and support the other two parts. In this, the cello can lead the journey through the piece, drawing on stylistic treatment of the shifting harmonies.

I've always been very pleased to play anything from Edition Svitzer. The copies are very clear and well considered for all instrumentalists. Their repertoire list is huge and wonderfully diverse. The other two Haydn trios (in D major and F major) have also been similarly arranged by Julia Rovinsky. I can highly recommend these arrangements to any concert programme. Lovely!

LISA NELSEN