

**The Dolly Suite** is a collection of six short pieces, originally written for piano four-hands, to mark birthdays and other family events of H       Bardac—known as Dolly—the daughter of Faur  ’s mistress, Emma Bardac (who would later marry Claude Debussy). The suite displays a harmonic transparency characteristic of Faur  ’s music while maintaining a childlike na  vet  .

**Euphonicum Tangenturis**—or “agreeable sounds going every which way”—begins life in the white key universe before veering off on one quirkily chromatic tangent after another. Jazzy melodies abound, too. At a bit past the halfway point, the tune pauses to regroup. There follows an introspective section based on a unison riff (measures 84 and 89 if you’re keeping score), then it’s off to the races again. By the time the instrumentalists reach the finish line, musical order is restored. And, indeed, celebrated.

Michael Webster is a clarinetist, conductor, composer/arranger, professor of music at Rice University’s Shepherd School of Music, and former principal basset hornist of the Boston Symphony Orchestra. He calls his **Carmen Rhapsody**—which is based on themes from Georges Bizet’s opera, *Carmen*—“a virtuosic potpourri.” You’ll get no argument here!