

CAMILLE SAINT-SAËNS

Une flûte invisible

Text by Victor Hugo (1802-1885)

Viens! - une flûte invisible
Soupire dans les vergers.
La chanson la plus paisible
Est la chanson des bergers.

Le vent ride, sous l'yeuse,
Le sombre miroir des eaux.
La chanson la plus joyeuse
Est la chanson des oiseaux.

Que nul soin ne te tourmente.
Aimons-nous! aimons toujours!
La chanson la plus charmante
Est la chanson des amours.

MAURICE RAVEL

La flûte enchantée (from *Shéhérazade*)

Text by Tristan Klingsor (1874-1966)

L'ombre est douce et mon maître dort,
Coiffé d'un bonnet conique de soie
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis éveillée encore
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie.
Un air tour à tour languoureux ou frivole,
Que mon amoureux chéri joue.
Et quand je m'approche de la croisée
Il me semble que chaque note s'envole
De la flûte vers ma joue
Comme un mystérieux baiser.

An Invisible Flute

Come! An invisible flute
Sighs through the woods.
The most peaceful song
Is the song of shepherds.

Beneath the holly-oak a breeze ripples
Across the dark mirror of water.
The happiest song
Is the song of birds.

Let not a care torment you.
Let us love! forever love!
The most enchanting song
Is the song of love.

—English translation ©2016 by Edward Lein

The Enchanted Flute

Darkness soothes and my master sleeps,
Coiffed in a cone-shaped night-bonnet of silk,
With his long nose yellow on his white whiskers.
But I, I'm wakened and roused again,
And I hear from outdoors
The lone song of a flute o'erflowing
At first with sorrow but then with such joy!
An air turning from languishing to frivolous,
Which my own dearest lover plays.
And as I move closer to the window,
To me it's as though each note has come winging
From his flute onto my cheek
Like a mysterious caress.

—English version ©2009 by Edward Lein

The Vivace Trio



Program Notes

by Edward Lein, Music Librarian

Early in his career Florida native **Edward Lein** appeared throughout his home state as tenor soloist, and the majority of his early compositions are vocal and choral works. Following a performance of *Meditation* for oboe, cello and orchestra (2006) by the Jacksonville Symphony, his instrumental catalog has grown largely due to requests from Symphony players. The Symphony also performed *In the Bleak Midwinter* (2007) in an orchestral version arranged from the original song setting of the poem by **Christina Rossetti** featured today. Representing spring in the four *Calendar Songs*, *I Meant to do My Work Today* (2013) provides music for the famous children's poem by **Richard Le Gallienne**; this is its first-ever performance!

Carl Nielsen (1865-1931) is recognized as Denmark's greatest composer, but his international reputation wasn't secured until the 1960s when recordings of his orchestral music became widely available. Although a violinist himself, his music for wind instruments is among his most popular, including a wind quintet, a concerto for flute, and one for clarinet. *The Fog Is Lifting* is from Nielsen's incidental music for *Moderen* ("The Mother"), Op. 41; the allegorical play by Helge Rode celebrates the reunification of Southern Jutland with Denmark. Originally for flute and harp, the movement depicts a mother taking leave of her son, observed by the King through the rising mist.

By the age of three, the French composer and keyboard virtuoso **Camille Saint-Saëns** (1835-1921) could read and write and had penned his first piano piece; by seven he had mastered Latin; and by ten he could perform from memory all 32 of Beethoven's piano sonatas upon request. An expert mathematician and a successful playwright, he published poetry, scholarly works in acoustics and philosophy, and popular travelogues. **Victor Hugo** (1802-1885) was perhaps Saint-Saëns' favorite poet, and the composer wrote two settings of the pastoral *Une flûte invisible*, ("An Invisible Flute"). the first in 1855 as a duet for soprano and baritone with piano. The featured second version for voice, flute and piano dates from 1885, the year the poet died.

The music of **Maurice Ravel** (1875–1937) is among the most-frequently performed and recorded of any composer. The Frenchman wrote his magically evocative *Shéhérazade* in 1903, setting three poems by his friend **Tristan Klingsor** (pseudonym of Léon Leclère, 1874-1966), first for high voice and piano, with an orchestral version soon following. The cycle's second song, *La flûte enchantée* ("The Enchanted Flute"), is a straightforward depiction of romantic yearning as it relates how lovers, separated by constraints of servitude, discover that they can still form an immediate connection through music.

Claude Debussy (1862-1918) was a quintessentially French composer, pianist and music critic. His own revolutionary music ushered in many of the stylistic changes of the 20th Century, starting with his most famous orchestral work, *Prelude to the Afternoon of a Faun* (1894). A decade earlier Debussy had won the Paris Conservatory's top composition award, the *Grand Prix de Rome*. He didn't enjoy much about his three-year stay in Italy, except for the folk music. Inspired by the southern Italian tarantella, Debussy's lively **Danse** was originally titled *Tarentelle styrienne* when first published in 1891, but he renamed it when he issued this slightly revised version in 1903.

The music of British flutist and composer **Ian Clarke** (b.1964) has been performed across five continents and is a favorite of both professional and student musicians. As a soloist and teacher Clarke has appeared at major conventions and events in Canada, Italy, Brazil, France, Iceland, Slovenia, Hungary, Netherlands and numerous times for the British Flute Society and for the National Flute Association in the USA. He completed **Maya** in 2000, basing the work for two flutes and piano on an earlier piece called *Passage* (1986). The composer says the title "maya" is a reference to the Sanskrit word for "illusion" rather than to the Mesoamerican civilization.

Gabriel Fauré (1845-1924) was a composer, organist, pianist and teacher, and he is widely regarded as the foremost French composer of his generation. Although Fauré greatly admired Wagner he remained relatively free of Wagner's highly-colored influence, and instead led his own harmonic revolution by treating chords with added 7ths and 9ths as consonant and by introducing modal inflections into an essentially diatonic framework; in the process he successfully bridged the styles of Saint-Saëns (his teacher) and Ravel (his student). **Berceuse** ("Lullaby") is the first of six pieces in Fauré's *Dolly Suite*, op. 56 (1893-96), written for his infant daughter. Originally for piano four-hands, the popular *Berceuse* has been arranged for orchestra and several chamber music combinations.

In 1919 at age forty, the French flutist, conductor and composer **Philippe Gaubert** (1879-1941) became one of the most prominent musicians in France by earning three important appointments almost simultaneously: Professor of Flute at the Conservatoire de Paris, and Principal Conductor of both the Paris Opéra and the Orchestre de la Société des Concerts du Conservatoire. Gaubert composed a wide variety of instrumental, orchestral and vocal music, plus two operas. As one might expect, many of his most effective compositions feature his own instrument, including **Divertissement grec** for 2 flutes and harp or piano, first published in 1908.

French composer **Léo Delibes** (1836-1891) began his professional life at the Théâtre Lyrique before moving up to the more prestigious Paris Opéra, and he enjoyed a long string of successes, at first composing light-hearted operettas. Delibes wrote over two dozen works for the stage, including the ballet *Coppelia* (1870) and the opera *Lakmé* (1883), from which **Viens, Mallika, les lianes en fleurs** (the *Flower Duet*) is universally known, thanks to British Airways using it in commercials since 1989.

SONG TEXTS & TRANSLATIONS

EDWARD LEIN

Selections from **Calendar Songs**

I Meant To Do My Work Today

Poem written in 1892, by Richard Le Gallienne (1866-1947)

I meant to do my work today—
But a brown bird sang in the apple tree,
And a butterfly flitted across the field,
And all the leaves were calling me.

And the wind went sighing over the land,
Tossing the grasses to and fro,
And a rainbow held out its shining hand—
So what could I do but laugh and go?

In the Break Midwinter

Poem written in 1872, by Christina Rossetti (1830-1894)

In the bleak midwinter, frosty wind made moan,
Earth stood hard as iron, water like a stone;
Snow had fallen, snow on snow, snow on snow,
In the bleak midwinter, long ago.

Our God, Heaven cannot hold Him, nor earth sustain;
Heaven and earth shall flee away when He comes to reign.
In the bleak midwinter a stable place sufficed
The Lord God Almighty, Jesus Christ.

Enough for Him, whom cherubim, worship night and day,
Breastful of milk, and a mangerful of hay;
Enough for Him, whom angels fall before,
The ox and ass and camel which adore.

Angels and archangels may have gathered there,
Cherubim and seraphim thronged the air;
But His mother only, in her maiden bliss,
Worshipped the beloved with a kiss.

What can I give Him, poor as I am?
If I were a shepherd, I would bring a lamb;
If I were a Wise Man, I would do my part;
Yet what I can I give Him: give my heart.

[In the bleak midwinter, frosty wind made moan,
In the bleak midwinter, long ago.]

