

## **NED ROREM**

### **ROMEO AND JULIET**

**Ingrid Dingfelder, flute; Herbert Levine, guitar**

NED ROREM (b. Richmond, Ind., 1923) is widely known for his eight books, including four volumes of diaries, and for his hundreds of art songs. He has also composed symphonies, operas, piano concertos, ballets, and music for smaller combinations of instruments.

During his early years in Chicago, Rorem studied piano, and after two years at Northwestern he received a scholarship to the Curtis Institute. After receiving his B.A. and M.A. at the Juilliard School, where he studied composition with Bernard Waagenar, he chose to remain in New York, studying composition with Virgil Thomson while serving as Thomson's copyist.

In 1949, he left for a decade in Europe, and during that time was honored as a Fulbright and a Guggenheim Fellow. After his return to New York, his honors included an award from the National Institute/American Academy of Arts and Letters, as well as performances by leading soloists, orchestras, the New York City Opera Company (*Miss Julie*), and, most recently, the Pulitzer Prize in 1976. His second piano sonata, *POEMS OF LOVE AND THE RAIN, SOME TREES*, and *BOOK OF HOURS* are available on CRI. He writes:

“ROMEO AND JULIET was commissioned by Adolf Dingfelder for his wife, Ingrid Dingfelder, who gave the premiere of the suite with Herbert Levine, on March 1st, 1978 in New York's Tully Hall.

“The piece was composed between May and August, 1977, in Nantucket and Saratoga Springs. My sole intent was to invent a work that would graciously exploit both flute and guitar as individuals, and as a pair.

“Because people chide me for what they call 'pretentious' program notes, let me only add that the subtitles, which are of course drawn from Shakespeare's tragedy, will be made clear by the music. They are:

1. I ne'er saw true beauty till this night (1.5)
2. Queen Mab hath been with you  
    She is the fairies midwife ...  
    ... she gallops night by night  
    Through lovers' brains ... (1.4)
3. How silver-sweet sound lovers tongues by night (11.2)
4. O serpent heart ... (111.2)
5. ... sad hours seem long (1.1)
6. ...it was the nightingale (111.5)
7. Come weep with me -  
    - past hope, past cure, past help. (IV.1)
8. ... empty tigers (V.3)
9. ... never was a story of more woe (V.3)

## **WALTER PISTON**

### **SONATA FOR FLUTE AND PIANO (1930)**

**Ingrid Dingfelder, flute; Anita Gordon, piano**

WALTER PISTON (b. Rockland, Maine 1894, d. Boston, 1976) has occupied a high position in American music for several decades, having received recognition and praise both as a composer and a teacher, and also as a writer of musical treatises on orchestration, harmony and counterpoint, now considered classic works. In a 1946 article in *The Musical Quarterly*, Elliott Carter made a summation which remains valid today: "Piston's work helps us to keep our mind on the durable and most satisfying aspects of the art of music and by making them live, and gives us hope that the qualities of integrity and reason are still with us."

Piston's early training was as a painter, but he soon went on to study piano and violin privately, and composition at Harvard; he graduated summa cum laude in 1924. He then went to Paris for further composition study with Nadia Boulanger, returning two years later to Harvard as a member of the faculty. After leaving Harvard in 1959 he devoted himself fully to composing. His eight symphonies are the core of his output; two have won the Pulitzer Prize. Among his other symphonic works are concertos for violin, viola and clarinet, a *PIANO CONCERTINO* (CRI 180), *CONCERTO FOR ORCHESTRA* (CRI 254), *CONCERTO for STRING QUARTET WIND INSTRUMENTS AND PERCUSSION* (CRI SD 248), and a ballet, "The Incredible Flutist." His numerous chamber works include five string quartets, two piano trios, a string sextet and a wind quintet.

Piston's FLUTE SONATA, written in 1930, is a favorite of recitalists as well as one of the composer's most engaging works. It was dedicated to Georges Laurent and first performed by him in February 1931. The work is in three movements — *Allegro moderato e grazioso*, *Adagio*, and *Allegro vivace*.

## **JEAN FRANCAIX**

### **SUITE FOR UNACCOMPANIED FLUTE**

**Ingrid Dingfelder, flute**

JEAN FRANCAIX (b. LeMans, France, 1912) began his musical studies at an early age at the Le Mans Conservatory, which his father directed. He went on to the Paris Conservatory, where he studied composition with Nadia Boulanger, and piano with Isidor Phillip. His music is rooted in the classical French tradition. His chamber works remain the most popular in his large output, which includes two operas, ten ballet scores, a musical comedy, an oratorio and symphony. The SUITE FOR UNACCOMPANIED FLUTE is in six movements; Caprice, Pavane, Saltarelle, Allemande, Menuet, and March. It was written in 1962 and first performed that year by Christian Larder.

INGRID DINGFELDER is a graduate of the Conservatory of Music in Duisburg, Germany, and has studied with Julius Baker and Jean-Pierre Rampal. Her recent recording of Ned Rorem's *BOOK OF HOURS* and Martinu's TRIO on CRI SD 362 has been praised highly, as have been her recordings for Musical Heritage Society. She has appeared frequently in recitals and with orchestras both in the U.S. and abroad, and in 1976 and 1977 toured Europe, the Bahamas and Southeastern U.S. with the English Chamber Orchestra, and recently recorded music by Hoffmeister, Telemann and C.P.E. Bach with that ensemble for Enigma Classics.

HERBERT LEVINE graduated with highest honors from the Mannes College of Music. He has been active as a soloist and chamber musician with appearances at the Newport Music Festival, the Library of Congress, Lincoln Center and for Young Audiences Inc. He has also performed frequently on radio and television, and has been on the faculty of the Mannes College and the William Paterson College of New Jersey since 1972.

ANITA GORDON made her New York debut in 1968. She has been active as a soloist, chamber musician, and accompanist, and has appeared with Paul Doktor, Carroll Glenn, and Samuel Baron. In addition to a number of appearances with Ingrid Dingfelder, Anita Gordon has recorded with her a program of twentieth century works for the Musical Heritage Society.

*(original liner notes from CRI LP jacket)*