

Wang An-Ming was born in Shanghai, China, and holds degrees from Central China University (a Yale University affiliate), Wesleyan Conservatory and Columbia University. She also studied at the Juilliard School of Music. Her works have been performed at the White House, National Gallery of Art, and the Corcoran Gallery in Washington, D.C., where her opera, *Lan Ying*, was premiered at the Kennedy Center for the Performing Arts. Her music has also been featured at Carnegie Recital Hall, the Spoleto Music Festival, and major music festivals throughout the United States.

East Wind for flute and piano strives to combine the Chinese pentatonic texture with the Western musical idiom. The quality and timbre of the Western flute closely resembles that of the Chinese "ti," which is used extensively in Chinese musical ensembles. *East Wind* is included on a CD entitled "Sounds Like 1996: Music by Asian-American Artists" issued by EIL.

Claire Durand-Racamato has a Bachelor of Music degree from the New England Conservatory and a Master of Science from the University of Bridgeport. As a flutist, she has performed in major cities of the U.S., including a solo recital at Lincoln Center, and has been presented on PBS Radio and Television. In 1966 she founded Trio Musica Nostra, which performed successfully in the Pacific Northwest and presently performs on the East coast. An active recitalist, she is on the faculty of Trenton State College and Bucks County Community College, and is a member of the Trenton Symphony Orchestra, the Boheme Opera Orchestra and the Delaware Valley Philharmonic.

In 1978, I attended a conference in Toronto where creative thinkers from the Far East, Europe and North America assembled to discuss and experience the history, music, movement and poetry of East and West. There I heard the inspiration for this piece in a quote from an Asian philosopher, "Am I a human dreaming that I am a butterfly, or a butterfly dreaming that I am a human?." The soft, velvety texture of the butterfly influenced my selection of alto flute. This piece may be played on C flute where the effect, though different, is equally descriptive. Velocity, soaring, swooping, reeling, vibrating, quivering even translucence (represented by harmonics) were some of the qualities I tried to capture in sound.

-Claire Durand-Racamato

Mary Howe was born in Richmond, Virginia in 1882. Her early musical training included studies in Germany with Richard Burmeister, a pupil of Liszt. She entered the Peabody Conservatory of Music where she met Anne Hull with whom she formed a duo piano team that toured in recital from 1920-1935. In 1922, Howe became one of the few women at Peabody to have earned a diploma in composition at that time. A short period of coaching with Nadia Boulanger in Paris in 1933 marked the end of Howe's formal training. Her diverse catalogue of compositions comprises more than two hundred titles, including works for orchestra, chamber ensembles, chorus, piano, and art songs for solo voice. Mary Howe was also actively involved in community musical affairs. Her foremost interest was the National Symphony Orchestra of Washington, D.C., which she founded in collaboration with her husband, Walter Bruce Howe, and a group of other civic leaders. From the National Symphony Orchestra's first season in 1931 until 1948, she served on the board of directors and organized the Women's Committee of the Association, serving as its chairman for many years. The list of her associations with other civic enterprises includes the Chamber Music Society of Washington, the Society of American Women Composers, the National Federation of Music Clubs, and the MacDowell Colony.

Interlude Between Two Pieces was written in 1942 for Howe's son, Calderon. It was first performed in 1942 at one of the Howe family's traditional New Year's Eve musicales by Calderon Howe, alto recorder and Ralph Kirkpatrick, harpsichordist. The work is in three sections, and in the composer's words: "*Traits* has two themes, one almost like a blues melody played over a filigree accompaniment, the other a spiritual over the same support. *Interlude* is a simple interlude which leaves you up in the air just the way an interlude ought to. *Tactics* is a forthright piece with two themes sparring for position, which come out quite well adjusted to each other." The work was recorded in 1951 by flutist Wallace Mann of the National Symphony Orchestra and Emerson Meyers, pianist, for WCFM Recording Company, and will be reissued in 1997 on CD by Composers's Recordings, Inc.

-Dorothy Indenbaum

Jean Sze is a native of Shanghai, China, where she studied *zheng* performance at Shanghai Conservatory of Music. She received Bachelors degrees in chemistry and music from the College of St. Elizabeth in New Jersey and Masters degrees in polymer chemistry and music composition from Virginia Tech. Her compositions have been performed by numerous ensembles, and she has been the music director of several choirs in Delaware, New Jersey and New York. Ms. Sze is currently an organic chemist at Wyeth-Ayers Research, a composer and a *zheng* recitalist.

Flute Solo depicts a person using the flute to tell a sad story, high on a mountain on a moonless night.

Cynthia Folio, flutist, composer and theorist, is Associate Professor of theory at Temple University. She earned a Ph.D. in music theory and Performers Certificate in flute from the Eastman School of Music. Her *Trio* for flute, cello and piano (published by Hildegard Publishing Co.) was a winner in the 1995 NFA Newly Published Music Competition and *Arca Sacra* was commissioned by the NFA for the 1997 High School Soloist Competition. Folio received the Lindback Award for Distinguished Teaching, four consecutive ASCAP Standard Awards, First Prize in the 1994 New Music Delaware Competition, and grants from NEH and Meet the Composer. Her compositions are published by Shawnee Press, Seesaw Music and Hildegard, and are recorded on Capstone Records and Nebula Records.

The title, *Arca Sacra*, is a word palindrome (a symmetrical series of letters that reads the same forward as backward), reflecting the fact that the piece is full of musical palindromes as well as other kinds of symmetries. The first gesture of the piece is an example of a musical palindrome:



Note that this same gesture appears at the very end of the piece, but in inverted form. This suggests two other kinds of symmetry: pitch inversion (what went up now goes down), and formal symmetry of an ABA or "arch" form. In this arch form, many gestures from the first part return in the last part, except in reverse order and often in inverted form. Another aspect of symmetry is the registral expansion at the opening of the piece and its compression at the end. Symmetry in the middle section is manifested primarily in the use of palindromic groupings of accents and articulations:



It is important that the flutist recognize many of these symmetries and perform them in a manner that allows the listener to hear them. For example, the dimuendo in the first gesture should take about the same amount of time as the crescendo so that the *mp* is reached close to the middle of the time segment; the triplet-quintuplet-triplet repeated notes (at end of the second line) should be timed so that the middle of the quintuplet is also the middle of the gesture.

Aside from this structural aspect, performers and listeners may notice influences from jazz and folk music, in some of the bends, grace notes, syncopations and exotic scales. Many of these scales are themselves symmetrical, including the octatonic scale (alternating whole and half-steps) and augmented scale (alternating minor 3rds and half-steps).

Instructions to the Flutist

1. In the slow sections (pages 1 and 4), an accidental applies only to the note that it precedes except in the case of repeated notes. In the middle section, accidentals carry through the measure.
2. Upward bends (marked with a "/" or an upward slur) should be played by sliding fingers off the keys of an open-hole flute until the second note is reached. Downward bends (marked with a downward slur or with a "~") can be played by rolling the flute inward as far as possible.
3. Note (1)* on page 1 -- produce a timbral flutter by alternating the normal G# fingering with G# plus all of the fingers of the right hand depressed; this "trill" should begin slowly and speed up. Note (2)* on page 4 -- produce a flutter in the same manner as (1)* but begin fast and slow down.
4. Harmonics on pages 1 and 4 are produced by fingering the small note and overblowing to produce the large note.
5. The accelerando at the end of page 1 should be gradual but extreme; the new tempo on the next page should actually be reached by the time the last four eighth notes of page 1 are played so that this half-note pulse becomes the new quarter-note pulse.