



mélomanie
a hint
of light
remains

Duos for flute and harpsichord

Dedicated to Sergio Roberto de Oliveira—*sempre conosco*

1. **a hint of light remains • Suzanne Sorkin** 6:55

The Four Gifts of God • Sergio Roberto de Oliveira

2. Breath 3:16

3. Light 2:35

4. Creation 12:13

5. Action 2:33

Trefoil • Mark Hagerty

6. Impulse 1:44

7. Context 5:09

8. Homage: *a Sergio Roberto de Oliveira—sempre conosco* 7:03

Just a Regular Child • David Schelat

9. Rough and Tumble 2:50

10. Dreaming 3:36

11. Full of the Old Nick 3:34

Total playing time 51:49

a hint of light remains (2019) • Suzanne Sorkin

flute, harpsichord

a hint of light remains is bound together by a short melodic motive coupled with a harmonic figure heard at the very beginning of the piece. Each time the original motive emerges, it serves as a signpost for a new formal section. Each section engages this material in a different manner. For instance, in the middle of the composition, the harpsichord presents the original motive, ushering in the lowest register of the harpsichord for the first time, while the flute provides a shimmering background—a hint of light—in pure harmonics. In the climactic section, the melodic motive is transformed into a highly ornamented, accented flute melody played against resonant chords, based on the original harmonic figure, in the harpsichord's uppermost register. As the piece concludes, the flute and harpsichord join together to create a final flickering light trail. SS

The Four Gifts of God (2015) • Sergio Roberto de Oliveira

baroque flute, harpsichord

The idea of *The Four Gifts of God* occurred to me without connection to any particular religion.

The first gift is *Breath*, our first connection with God. The Judeo-Christian tradition says God breathed into Adam's nostrils the "breath of life." Several eastern cultures say that we establish a connection to God through breath in meditation.

The second is *Light*. Light is related to sight, knowledge, and human development. When we finally reach enlightenment, we understand—we see.

Creation is the capacity in which we are most like God. Humans are the only creatures that can, themselves, create and make art. In this movement I have paid homage to seven of my favorite composers. I hope you can recognize them!

The last gift is *Action*. When connected to God, we can develop an understanding of the world—and we can create. Then it is time to act: to change the world, to use our abilities to accomplish things, to make the world go 'round, and to transform reality according to our dreams and our will. SRO

Trefoil (2019) • Mark Hagerty

alto flute, harpsichord

A trefoil is a three-lobed plant (*trifolium*) and, by extension, a three-lobed architectural opening or ornament. Here it refers to a set of three pieces.

The first piece, *Impulse*, pushes the alto flute and harpsichord to their limits in the unaccustomed area of forceful rhythmic outbursts. The alto flute, not usually asked to play powerfully across its entire range, produces some appealingly primitive and husky sounds.

Context investigates what can happen to a simple, unchanging, repeating musical idea (here just two notes joined by a trill) when harmony and other elements change around it. The harmonic context, at first supportive and coherent, develops and diverges until there is little relationship between the repeating idea and the notes around it. The piece is marked *alla barcarola* and can be heard simply as a musical suggestion of boating, with gradually changing weather and relative smoothness or undulation of the water's surface.

Homage is dedicated to the memory of our close friend and collaborator from Rio de Janeiro, composer Sergio Roberto de Oliveira. While nothing can compensate for such a loss, this piece, with the subtitle *sempre conosco*—always with us—contemplates his lasting imprint on all who have known and worked with him. All of the material in *Homage* is based on the theme from Sergio's *Fantasia* for solo flute. That tune appears in its original form at about the halfway point in the piece before it is given a distinctly Brazilian treatment, a nod to the popular milieu in which Sergio worked in parallel with his more formal concert medium.

Saudades, querido amigo! MH

Just a Regular Child (2016) • David Schelat

flute, harpsichord

Just a Regular Child was composed in the summer of 2016. While I set out to compose a standard sonata of fast-slow-fast movements, when the piece was nearing completion I realized that the three movements might be thought of as programmatic, depicting scenes from my childhood as well as that of many of my friends. The outer movements are brimming with childlike energy, and the middle movement is a bit like a daydream. I normally use classical structures for my music, and *Just a Regular Child* is no exception. *Rough and Tumble* is an *estampie*, a musical form popular in the 13th and 14th centuries, where each four-measure idea is repeated, usually with elaborations. *Dreaming* is in song form, where the opening is repeated and concludes the movement after an intervening and contrasting section. *Full of the Old Nick* (a term my mother used, describing me when I was just a bit ornery) is a rondo, where a refrain contributes a unifying element. DS

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mélomanie

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