

14. Gabriel Fauré • *Sicilienne*
Robert Aitken, flute/Erica Goodman, harp
Sicilienne is from Fauré's incidental music for *Pelléas et Mélisande*.

15. Michio Miyagi • *The Sea in Springtime*
Susan Hoepfner, flute/Rachel Gauk, guitar
This is Japanese composer Miyagi's most famous work, and has been performed by Isaac Stern, among others.

16. *Canço del Lladre* • Catalonian Song, arr. Duncan
Susan Hoepfner, flute/Rachel Gauk, guitar
The beauty of "The Robber's Song," arranged by Charles Duncan, lies in the simplicity of its arrangement.

The music selections on this disk have been compiled from other Marquis recordings. The following CDs are available in record stores or direct from Marquis. For more information, contact us at: **Marquis Classics**

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The Romantic Flute

1. Gabriel Fauré • *Berceuse*
Robert Aitken, flute/Erica Goodman, harp
This piece is from Fauré's *Dolly Suite*, and its grace, elegance and lightness are typical of his work.
2. *El Testament de N'Amelia* • Catalonian Song, arr. Duncan
Susan Hoepfner, flute/Rachel Gauk, guitar
"Lady Amelia's Testament" was originally arranged for solo guitar by Miguel Llobet, and is a standard of the guitar repertoire.
3. Carl Reinecke • "Undine" *Sonata for Flute and Piano, op. 167, Andante tranquillo*
Susan Hoepfner, flute/Lydia Wong, piano
Undine is a water nymph, and this sonata evokes delicate moods linked by the sense of flowing water.
4. Wolfgang Amadeus Mozart • *Quartet in C major, K.285b, Allegro*
Robert Bick, flute/Richard Roberts, violin/Douglas McNabney, viola
Patrick Binford, cello
This first movement of the quartet has a gracious dance-like main theme; there is beautiful interplay between the flute and the strings.
5. Friedrich Kuhlau • *Trio, Opus 119, Adagio patetico*
Susan Hoepfner, flute/Gloria Saarinen, piano/Amanda P. Forsyth, cello
This trio was one of the last works composed by Kuhlau. The slow, haunting adagio is the second of three movements.
6. Philippe Gaubert • *Madrigal*
Robert Aitken, flute/Erica Goodman, harp
Gaubert was a disciple of Debussy and his school. The *Madrigal* has a strong lyrical quality, reflecting the composer's skill in composing for the flute.

7. Claude Debussy • *Clair de lune*
Robert Aitken, flute/Erica Goodman, harp
This is perhaps Debussy's most famous work. It is the third movement of the *Suite Bergamasque*, composed in 1890.
8. Harp Interlude: G.B. Pescetti • *Sonata in C minor, Andantino*
Judy Loman, harp
This beautiful and delicate *Andantino* by Pescetti was arranged for harp by Carlos Salzedo, the most widely recognized harpist of the first half of the 20th century.
9. Mario Castelnuovo-Tedesco • *Sonatina op. 205, Tempo di Siciliana*
Susan Hoepfner, flute/Rachel Gauk, guitar
This *Sonatina* was composed in 1965. The *Tempo di Siciliana* is the middle movement, and is notable both for the expressive, singing qualities of the flute, and the full resonance of the guitar.
10. Arthur Foote • *A Night Piece*
Susan Hoepfner, flute/Mark Skazinetsky, Carol Fujino, violins
Mary Carol Nugent, viola/Joel Becktell, cello
This simple, unpretentious work was composed in 1918. Arranged for flute and strings, it was performed by the Boston Symphony to honour the American composer's eightieth birthday.
11. Christoph Von Glück • *Minuet and Dance of the Blessed Spirits*
Robert Aitken, flute/Erica Goodman, harp
This *Minuet and Dance* is from Glück's famous opera, *Orpheo ed Euridice*.
12. Harp Interlude: John Rutter • *Dancing Day, Part II*
Judy Loman, harp
This melody is based on *There is No Rose*, a fifteenth century carol.
13. Erik Satie • *Gymnopédies I*
Robert Aitken, flute/Erica Goodman, harp
Inspired by the art of ancient Greece, this piece exudes both charm and melancholy.