

Thank you all for coming this afternoon. We are closing the program with Paul Dunkel's quartet which was premiered here at the NY Flute Club on Paul's 2014 recital.

This is a four movement work and, of the four movements, three are each based on a single work. The first movement, *La Cage des Oiseaux*, is the exception. The title of the movement is Paul's little joke about the 1978 French film, *La Cage aux Folles* which, colloquially, means something like the "crazy house". Paul's title literally translated into English is *The Birdcage* which was the title of the 1996 American remake of the original. It contains quotes from *Peter and the Wolf*, *Swan Lake*, *Firebird*, Beethoven's 6th Symphony, Vivaldi's *Il Gardellino*, and *Voliere* from *Carnival of the Animals*. There is another quote from *Carnival*, this time the *Swan cello solo* as well as another quote from *Firebird* in the alto flute. There is a slower middle section based on Messaien's *Merle Noir*. Lots of birds.

The second movement, *In Memorium: J.A.*, is a play on the *Etude #1* from op.33 by Joachim Andersen, who wrote many volumes of etudes for the flute. Although clearly still in humor mode, Paul wrote a beautiful and rather poignant piece, changing it from C major to c minor.

The third movement, *La Nuit des Faunes*, functions as the scherzo of the piece and is entirely based on Debussy's *l'Après Midi d'un Faune*, substituting night for afternoon and humor for sensuality. Paul starts the movement in the alto flute at a faster than usual tempo and takes us on a wild ride. In its original version, *Faune* is one of the works most identified with the flute's lyrical beauty. Here it makes you chuckle.

Another seminal flute solo is the inspiration for the last movement, *Taffanel et Chloe*, which is based on Ravel's *Daphnis and Chloe, Suite #2*. Paul Taffanel was the master pedagogue of modern flute technique. Paul Dunkel transcribed the *Daphnis* figures in all keys and rhythms, as if Taffanel had written a deranged study based on the work.

We hope you enjoy listening to this as much as we enjoy performing it.

—*Laura Conwesser, January 12, 2020*