



# PANSYNC

SU LIAN TAN

JOHN McDONALD

CAROL WINCENC

CYNTHIA MEYERS

1	<b>Autumn Lute-Song</b> —Su Lian Tan	14:47
	<i>performed by Carol Wincenc, John McDonald</i>	
2	<b>Dependencies</b> —John McDonald	7:19
	<i>performed by Su Lian Tan, John McDonald</i>	
3–8	<b>All Together Now</b> —John McDonald	
	<i>performed by Carol Wincenc, Su Lian Tan, John McDonald</i>	
	1. Declamatory	2:10
	2. Clean Andante	3:05
	3. Rockport Preoccupation	1:24
	4. Tranquillo	4:24
	5. Scherzino: Fives and Threes	0:52
	6. Working by Subtraction	2:02
9–11	<b>Concerto for Piccolo Solo and Orchestra</b> —Su Lian Tan	
	<i>performed by Cynthia Meyers, John McDonald</i>	
	I Declamatory	4:16
	II Tempo rubato	8:48
	III Presto	3:55
	<b>Total CD time:</b>	<b>53:07</b>

# PROGRAM NOTES

## Autumn Lute-Song

*Autumn Lute-Song* was commissioned by the Vermont Symphony for their tour in the fall of 1995. This arrangement by Douglas Biggs, was premiered on January 22, 2014 at the Yong Siew Toh Conservatory of Music, Singapore by Su Lian Tan and John McDonald.

Originally scored for string orchestra, the music transforms it into a giant lute, sometimes jangling or pointed, other times soothingly strummed. The flute is the voice in this extended ballade, singing and expressing poetry while coursing through landscape. Sometimes evoking Asian instruments such as the pipa and the erhu, the textures, melodies and harmonies combine in a new context while embodying European and Asian modalities. Gamelan heterophony describes the rustling of leaves and reminds us of ritualistic music, bringing all facets together to conclude in a timeless tranquility.

—Su Lian Tan

*“The flute spins out a captivating melodic line, sometimes accompanied by a solo string that is reminiscent of the Chinese violin, the erhu...a timeless tranquility’...succeeded brilliantly...far and away my favorite.... Chinese sound with Western elements worked into the mix. It is gorgeously and brilliantly rendered”*

—Fanfare Magazine

## Dependencies

### Op. 442 (2008) for Flute and Piano

*Dedicated to Su Lian Tan, complete musician*

Su Lian Tan is composer, flutist, and singer in one!

My first meeting and inspiring conversation with Su in 2007 led to a collaboration that has yielded several works, one of which is this “brace of song responses” for flute and piano. As we talked about the lieder Su had sung or appreciated, and that I had accompanied time and again, I started devising a short succession of “three Schuberts” and “three Schumanns” for the two of us to play. Dependent on both these composers’ languages as well as the “co-dependent” relationship situations found in the poetry they set, the expressive mini-world of the resulting six continuously linked vignettes comes squarely from the ambience of 19th-century German song. The six vignettes are:

1. After Schubert ‘Du bist die Ruh’: Quasi Adagio
2. After Schubert ‘Das Fischermädchen’: Molto Animato
3. After Schubert ‘Der Doppelgänger’: Molto Adagio
4. After Schumann ‘Ich grolle nicht’: Largamente
5. After Schumann ‘Mondnacht’: Hovering Hypnotically
6. After Schumann ‘Nun hast du mir den ersten Schmerz getan’: Quasi Larghetto

— John McDonald

## All Together Now

### Suite of Six Pieces in Some Kind of Unison, Op. 508 (2012–2014)

When Su Tan asked me to consider writing something for her to play with Carol Wincenc for a recital and recording project, I was excited and intimidated. After some thought, I settled on the idea of making the present suite in which every short piece proceeds in some sort of strict rhythmic unison. What could I do with this somewhat severe limitation? Could I write music that flows naturally and with some challenge within this constraint?

The answer to these questions may lie with the opinion of performers and listeners. Nevertheless, I try in *Declamatory* to act in “overture” mode, creating a fanfare from rhythmic quirks and registral contrasts. *Clean Andante* uses “outdoor-sounding” phrases of varying lengths to create a pastoral abstract—imagine “the hunt” with no guns, no killing. *Rockport Preoccupation* takes its energetic impetus from the Cape Ann, Massachusetts town, offering an interpreted glimpse of this seaside destination famous for its arts scene (painting; chamber music) and its granite quarries—strong piano chords anchor flute phrases in parallel intervals. *Tranquillo* relies on simple sonorities and low flutes to create a deep calm, while *Scherzino: Fives and Threes* posits a verse form made of five-note phrases in fifths and three-note phrases in thirds to spin out an elegant call-and-response “joke” with an abrupt, crunching piano ending. As an afterthought, *Working by Subtraction* concludes the suite in an effort to find out how less might become more via the careful removal of musical elements.

*All Together Now* is dedicated to Su Lian Tan and Carol Wincenc with great admiration and appreciation, and with thanks to A. Douglas Biggs for expert notational assistance in preparing the score and parts.

— John McDonald

## Concerto for Piccolo Solo and Orchestra

This work is commissioned by and dedicated to Nicola Mazzanti, who describes the concerto as “Su’s musical language is truly imaginative, full of colors and nuances. But sometimes it also becomes hard, almost ‘rock.’” “...astonishingly wide-ranging...it is an expansive discourse that takes the listener to places of mystery and even internal questioning...truly a gem in this repertoire” *Fanfare Magazine*.

The premiere by Nicola Mazzanti was at the Galway Flute Festival, in Weggis, Switzerland on 27 June and the International Piccolo Festival in Grado, Italy 9 July 2021.

In the first movement, sweeping gestures herald the arrival of the hero. Powerful statements are exchanged and discussed between orchestra and soloist. The second movement turns towards softer emotions, an aria about love and remembrance. In the third, the piccolo insouciantly performs Malaysian gamelan themes making them his own. Thank you, Douglas Biggs, for this piano/piccolo version.

—Su Lian Tan





## JOHN McDONALD

Recently described as “the New England master of the short piece,” John McDonald (b. 1959) is a composer who tries to play the piano and a pianist who tries to compose. He is Professor of Music at Tufts University, where he teaches composition, theory, and performance. His output concentrates on vocal, chamber, and solo instrumental works, and includes interdisciplinary experiments. Before coming to Tufts in 1990, he taught at Boston University, Longy School of Music, M.I.T., and the Rivers Conservatory. He was the Music Teachers National Association Composer of the Year in 2007, and served as the Valentine Visiting Professor of Music at Amherst College in 2016-2017. His newest recording is *At All Device* (Bridge Records 9528; a collection of piano works played by soloist David Holzman; 2020).



## SU LIAN TAN

Su Lian Tan is a much sought after flutist and composer. Her music has been described as

*"the stunner of the evening" (Washington Post)*

*"...refined, cultured compositions...Rewarding for everyone...a must own"(Fanfare Magazine)*

*"Lotus Lives démontre que Montréal prend sa place dans la modernité de l'art lyrique. (Lotus Lives demonstrates that Montreal takes its place in the modernity of opera)." (Frederic Cardin, CBC Radio Canada)*

*"Wonderfully dramatic music...a spike of energy recalls the trio in Beethoven's second Razumovsky" (Gramophone)*



Making her first recordings at the age of 14, she has been featured in Flute Talk, Gramophone, Fanfare, and American Record Guide. Tan has been commissioned by groups such as the Grammy-winning Takacs String Quartet, Da Capo Chamber Players, and the Vermont Symphony. Recordings of her music include a recent release, *Grand Theft and other Felonies*, which features Carol Wincenc performing *Autumn Lute-Song* and Tan as a flutist. Another recent release, *Music by Su Lian Tan* (ARSIS) contains *Jamaica's Songs*, written in collaboration with author Jamaica Kincaid. Her intermedia chamber opera *Lotus Lives* was performed to great acclaim in the last two seasons, as was *Revelations*, dedicated to Sophie Shao (cellist). *Ming*, composed for Joe Burgstaller (trumpet) had its premiere performance in Singapore. New commissions include *Legends of Kintamani*, a cello concerto for Darrett Adkins, and *Concerto for Piccolo and Orchestra* for Nicola Mazzanti recently premiered at the Galway Flute Festival and the International Piccolo festival in Italy. Fanfare Magazine describes it as "a true gem in this repertoire". A recent recording project features the Jupiter String Quartet and Bruce Brubaker and the premier of *The Other Pictures* by pianists Don Berman and May Phang. Her music is published by ECS Publishing and Theodore Presser.

Also a dedicated teacher, Tan is Fletcher Professor of the Arts at Middlebury College where she continues to be a mentor to talented young musicians. She has given seminars and masterclasses at Oberlin College, Boston University, and the Yong Siew Toh Conservatory of Music in Singapore, to name a few. She has received numerous accolades and citations for teaching as well as for her music, including awards from ASCAP, The Academy of Arts and Letters of Quebec, and the Toulmin and Naumburg Foundations. She was awarded several residencies from the Yaddo and MacDowell colonies. She holds degrees from the Trinity College, London (F.T.C.L.), Bennington College (B.A.), The Juilliard School (M.M.) and Princeton University (Ph.D.).



## CAROL WINCENC

Hailed “Queen of the flute” by New York Magazine, flutist Carol Wincenc was first prize winner of the (sole) Naumburg Solo Flute Competition, as well as the recipient of the Lifetime Achievement Award from the National Flute Association, the National Society of Arts and Letters Gold Medal for Lifetime Achievement in Music, and Distinguished Alumni Award from the Brevard Festival and Music Center and Manhattan School of Music. During the 2019–22 seasons she celebrated a half century as an international, concertizing artist at The Morgan Library and Museum, Merkin Concert Hall and the Staller Center for the Arts.

She has appeared as soloist with such ensembles as the Chicago, San Francisco, Pittsburgh, Detroit, and London symphonies, the BBC, Warsaw, and Buffalo Philharmonics, as well as the Los Angeles, Stuttgart, and Saint Paul Chamber Orchestras. She has performed in countless festivals such as Mostly Mozart, Aldeburgh, Budapest, Frankfurt, Santa Fe, Spoleto, Music at Menlo, Aspen, Yale/Norfolk, Sarasota, Banff, and Marlboro. A Grammy nominee, she has received a Diapason d’Or Award for her recording of the *Rouse Flute Concerto* with the Houston Symphony, a Recording of Special Merit Award with pianist András Schiff, and Gramophone magazine’s “Pick of the Month” with the Buffalo Philharmonic. She is a member of the New York Woodwind Quintet and a founding member of both Les Amies with New York Philharmonic Principals, harpist Nancy Allen and violist Cynthia Phelps and the Gossamer Trio with Nancy Allen and Claire Marie Solomon, cellist. For over a half century combined, Ms. Wincenc continues to teach on the faculties of The Juilliard School and Stony Brook University.

## CYNTHIA MEYERS

Cynthia Meyers joined the Boston Symphony Orchestra as piccolo in fall 2006; she occupies the Evelyn and C. Charles Marran Chair at the BSO. Meyers joins the New England Conservatory flute faculty in Fall 2014.

Before coming to Boston, Meyers served as the principal piccolo of the Houston Symphony for nine years under the direction of both Christoph Eshenbach and Hans Graf. She is the former principal flutist of the Omaha Symphony, a post that she held for nine seasons. During her tenure in Omaha, she had been a featured soloist with the orchestra on numerous occasions.

A native of Somerset, Pennsylvania, Meyers began playing the piano at age three. She earned her Bachelor of Fine Arts degree at Carnegie Mellon University and finished her Master of Music at the Cleveland Institute of Music as a student of Jeffrey Khaner, principal flutist of the Philadelphia Orchestra. She took an interest in playing the piccolo while in Cleveland, and continued study solely on that instrument with William Hebert, of the Cleveland Orchestra.

In addition to playing with the BSO, Ms. Meyers has performed with the Grand Teton Music Festival, the Minnesota Orchestra and the Chicago Symphony. She has been the soloist with the Omaha Symphony, Pro Arte Chamber Orchestra and The Boston Symphony and is currently on the faculty of the New England Conservatory of Music.



*Marco Borggreve, photographer*



Recording Engineer: Antonio Oliart  
Recorded at Fraser Performance Studio, WGBH  
Special thanks to Gareth Cordery

© & ® 2022 Arsis Audio. All rights reserved.  
Unauthorized duplication is a violation of applicable laws.  
Manufactured in USA.