

CHANDOS

*An
American
Affair*

AMERICAN
WORKS
FOR FLUTE



LISA FRIEND *flute* ROHAN DE SILVA *piano*



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Aaron Copland, c. 1970

An American Affair

Stephen Foster (1826 – 1864)

1

Jeanie with the Light Brown Hair (1854)

3:23

in D major • in D-Dur • en ré majeur

for Voice and Piano

Arranged 1939 for Violin and Piano by Jascha Heifetz (1901 – 1987)

Performed with Flute

Moderato – Poco meno

Charles Tomlinson Griffes (1884 – 1920)

2

Poem (1918)

10:29

in C sharp minor • in cis-Moll • en ut dièse mineur

for Flute and Orchestra

Arranged for Flute and Piano by Georges Barrère (1876 – 1944)

Andantino – Poco più mosso –

Tranquillamente – Più mosso – Più mosso –

Tempo I – Poco più mosso – Più mosso – Poco meno mosso –

Più mosso – Con fuoco – Vivace – Presto – Tempo I

Amy Marcy Cheney Beach (1867–1944)

3

Berceuse, Op. 40 No. 2 (1898)

2:55

in F major • in F-Dur • en fa majeur

from *Three Compositions*

for Violin and Piano

Transcribed 2004 for Flute and Piano by Carolyn Brown (b. 1956)

Andantino con molta tenerezza

4

Invocation, Op. 55 (1904)

3:40

in A flat major • in As-Dur • en la bémol majeur

for Violin and Keyboard

Transcribed 2004 for Flute and Piano by Carolyn Brown

Adagio con elevazione

Aaron Copland (1900 – 1990)

Duo (1969 – 71) 14:30

for Flute and Piano

To the memory of William Kincaid

- | | | | |
|-----|-----|---|------|
| [5] | I | Flowing – Much slower –
Tempo I – Much faster (always flowing) with delicacy –
Relax the tempo somewhat – Relax the tempo – Gradually slowing –
As at first (but starting slowly) – A tempo [Much faster] –
[Tempo I] – Much slower – Tempo I – Relax the tempo | 6:07 |
| [6] | II | Poetic, somewhat mournful – [Somewhat faster] –
[Tempo I] – [Faster] – [Somewhat slower] – [Tempo I] – | 4:51 |
| [7] | III | Lively, with bounce – [Somewhat slower] –
A tempo – [Somewhat slower] –
[A tempo] – [Somewhat slower] as before –
A tempo – Broaden tempo somewhat | 3:32 |

Florence Price (1887 – 1953)

première recording

<div>8</div>	Adoration (before 1951) in G major • in G-Dur • en sol majeur for Organ Arranged c. 2024 for Flute and Piano by Stuart Ross Carlson (b. 1996) Andante – A little slower – Tempo I	2:50
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Eldin Burton (1913 – 1981)

Sonatina (1946) **9:16**
for Flute and Piano
Adapted by the composer from an earlier piece for piano
To Samuel Baron

<div>9</div>	I Allegretto grazioso – Più mosso (ma non troppo) – Tempo I – Più mosso – Più mosso (Animato)	3:33
<div>10</div>	II Andantino sognando – Un poco più mosso – Tempo I – Quiet	3:03
<div>11</div>	III Allegro giocoso; quasi fandango – Brillante – Tempo I	2:40

Leonard Bernstein (1918 – 1990)

première recording

12

Medley of Themes (1956, 1957) **6:23**

('Bernstein Medley')

Arranged 2024 for Flute and Piano by Leigh Phillips (b. 1973)

♩ = 65 Flowing – ♩ = 55 Slower (freely) – Slowly (own time) –

♩ = 95 Moving on – Slowly – ♩ = 90 Flowing – Slower –

♩ = 90 With movement – Slower – Slower –

♩ = 65 Flowing – Slowly – ♩ = 65 Flowing – Slowly

Jay Ungar (b. 1946)

première recording

13

Ashokan Farewell (1982) **3:37**

Arranged 2024 for Flute and Piano by Leigh Phillips

♩ = 50 Mysteriously – ♩ = 70 (Flowing) – Tempo I

TT 57:06

Lisa Friend flute
Rohan De Silva piano

An American Affair: Music for Flute and Piano

Stephen Foster: Jeanie with the Light Brown Hair (arr. Jascha Heifetz)

In 1925, the great Russian violinist Jascha Heifetz (1901–1987) assumed American citizenship. As in the case of other immigrant musicians who became naturalised Americans – for example, Stravinsky, who wrote his jazzy *Ebony Concerto* (1945) to mark the year in which he became an American – so Heifetz engaged with American culture in his repertoire. Perhaps surprisingly, given his notoriously austere and forbidding demeanour, he alighted on the popular parlour song *Jeanie with the Light Brown Hair* (1854) by Stephen Foster (1826–1864), and in 1939 arranged it for violin and piano as his signature tune. More recently, it has also frequently been featured in recitals given by Itzhak Perlman with the pianist on the present disc, Rohan De Silva.

The song has lyrics describing the pain of a romantic separation:

I dream of Jeanie with the light brown hair,
Borne, like a vapor on the summer air;
I see her tripping where the bright streams
play,
Happy as the daisies that dance on her way...

The tune was popularised by Bing Crosby in the early 1940s at a time when industrial action by the American Society of Composers, Authors and Publishers gave singers unexpected hits with public-domain material. So frequently was it broadcast in 1941 that *Time* magazine quipped at the time that Jeanie 'was widely reported to have turned grey'.

Charles Tomlinson Griffes: Poem

(arr. Georges Barrère)

Charles Tomlinson Griffes (1884–1920), like virtually all American composers of his generation, pursued his musical education in Europe before establishing himself back in the United States. He studied piano in Berlin in 1903, but two years later decided to devote himself to composition, which he studied privately with Engelbert Humperdinck before he returned to America, in 1907. For thirteen years, he was director of music at a school in Tarrytown, New York, during which time he developed a strong interest in what was then known as orientalism, notably in the set of *Five Poems of Ancient China and Japan*, Op. 10, which were in part based on exotic scales and published in 1917. One of his last works, *Poem* (composed

in 1918) was originally scored for solo flute accompanied by a small orchestra comprising two horns, harp, percussion, and strings, and was first performed in this form on 16 November 1919 by the French flautist Georges Barrère (1876 – 1944), with the New York Symphony Orchestra, conducted by Walter Damrosch.

Barrère had been educated at the Paris Conservatoire under the legendary Paul Taffanel, and later earned particular fame as the performer who played the hauntingly sinuous opening flute solo in the première of Debussy's groundbreaking *Prélude à l'après-midi d'un faune* (Prelude to the Afternoon of a Faun), in 1894. Barrère moved to the United States in 1905, when – in response to an invitation from Damrosch – he took up the post of principal flautist with the New York SO. In addition to Griffes's *Poem*, Edgard Varèse's unaccompanied flute piece *Density 21.5* (1936) was also specially written to showcase his formidable technique and musicianship, its title a reference to the density of the platinum used to construct his latest instrument – an acquisition that marked the departure of Barrère from the New York SO in order to pursue a solo career.

Amy Beach: Berceuse, Op. 40 No. 2 / Invocation, Op. 55 (both arr. Carolyn Brown)
In the preface to her published set of five

arrangements for flute and piano of works by Amy Beach (1867 – 1944), Carolyn Brown (b. 1956) notes that the nineteenth century was not only unkind to female composers, but also to the flute. Flautists were rarely showcased as soloists because the flute in that era, as Brown puts it, 'was not a quality instrument – it lacked sonority and, even in the hands of virtuosos, the intonation was questionable'. Brown, who has served as principal flautist of the Arkansas Symphony Orchestra, arranged for flute (in 2004) some of Beach's music for violin and piano as an attempt to redress both of these issues. The fact that these were originally violin pieces is particularly apposite, as Lisa Friend initially had aspirations to be a string player – and still models her flute-playing on the methods of phrasing and articulation which she learnt from the violinists (not least her distinguished father, Rodney Friend) by whom she was surrounded in her formative years.

Amy Beach was one of the most successful female American composers of her time, receiving warmly appreciative critical attention at first in Boston, then in both New York and Europe. She had a large catalogue of published music to her credit, her Violin Sonata in A minor, Op. 34 (1896) achieving considerable international success. Of the two flute arrangements of

her other violin works recorded here, the *Berceuse* (originally intended for muted violin and to be played 'with great tenderness') was the second of the *Three Compositions* for violin and piano published in 1898, which were later (in 1903) arranged for cello and piano. As in much of Beach's music, the influence of Dvořák and Brahms is clearly in evidence. *Invocation* (1904) was a standalone piece, originally scored for violin and keyboard (piano or organ) with *obbligato* cello accompaniment, and carrying a tempo marking indicating that the music should be played *con elevazione* ('with elevation').

Aaron Copland: Duo for Flute and Piano

In a magazine article published in November 1970 to mark the seventieth birthday of Aaron Copland (1900 – 1990), his protégé and close friend Leonard Bernstein ill-advisedly reported that his mentor had stopped composing. Although Copland admitted that his creative urges had certainly dwindled with advancing age, he made it clear to the magazine – via a letter from the composer and pianist Phillip Ramey – that he was in fact 'presently writing, on commission, a sizeable three-movement work for flute and piano'.

Copland had begun composing the Duo during the previous year, in response to a commission from a group of seventy

students and associates of the principal flautist of the Philadelphia Orchestra, William Kincaid, who had held that position from 1921 until 1960. Kincaid died in 1967, and the new work would be dedicated to his memory. As the piece began to take shape, two of Kincaid's former students, John Solum and Elaine Shaffer, gave the composer technical advice relating to the instrument and he was keen to make the music's idiom accessible, describing it as 'a lyrical piece, in a somewhat pastoral style'. He went further, stating:

almost by definition it would have to be a lyrical piece, for what can you do with a flute in an extended form that would not emphasise its songful nature?

The piece was also more tonal than much of Copland's late music, in part because some of its raw material was derived from sketches which dated back to the 1940s, including some intended for the Third Symphony (1944 – 46). Copland described the second movement as 'rather sad and wistful', noting that this was 'a certain mood that I connect with myself'.

The first performance of the Duo was given by Elaine Shaffer, with the pianist Hephzibah Menuhin, on 3 October 1971 at a benefit concert for Philadelphia's Settlement Music School, on which occasion the piece was played both before and after the interval; a further performance took place a few

days later at The Playhouse at New York's Hunter College. In December 1972, in London, Copland himself accompanied Shaffer for a recording of the Duo on the Columbia label – later being shocked to learn that the flautist was terminally ill at the time, and that this would prove to be her last performance.

Florence Price: Adoration (arr. Stuart Ross Carlson)

Although Florence Price (1887 – 1953) made history, in 1933, as the first African American female composer to have a symphony performed by a leading American orchestra – her prizewinning Symphony No. 1 in E minor, which was premièred by the Chicago Symphony Orchestra – much of the music she composed remained either obscure or lost at the time of her death. This situation changed in 2009, when a box containing her personal papers and a collection of formerly missing manuscripts was discovered in what had once been her summer house, in Illinois.

Among the scores in this remarkable cache was *Adoration*, a miniature originally composed for organ as music to be played in church services. (Price was an accomplished organist herself, and not only in a religious context: she also provided organ accompaniments for silent films.) The piece had been published in 1951, in an issue of *The Organ Portfolio*, but – as in the

case of so much of Price's music – its date of composition remains unknown.

Eldin Burton: Sonatina for Flute and Piano

An alumnus of both the Atlanta Conservatory and New York's Juilliard School of Music, the pianist and composer Eldin Burton (1913 – 1981) wrote his Sonatina in 1946, and it has long been one of his most frequently performed works. It began life as a solo piano piece, written as an exercise while Burton was still studying composition at the Juilliard; but he later adapted it for flute and piano for his much younger fellow student, the flautist Samuel Baron (who studied at the Juilliard with Barrère). Baron gave the Sonatina its first performance, in 1947 in New York, with the composer at the piano, and in the following year it won a prize in a competition held by the New York Flute Club. The award was the offer to have the work published by the famous firm of G Schirmer, Inc., also based in New York, and this helped considerably with its widespread dissemination, as did its vividly characterised three movements (respectively carrying the tempo indications 'gracious', 'dreamily', and 'jokingly, like a fandango').

The 1948 Flute Club prize was fortuitous in other ways, as Burton ended up enjoying a long career working for Schirmer until he

retired, shortly before his death, to live in Sarasota, Florida. His compositional activities dwindled in later years, although he did write a Flute Concerto, which remained unpublished during his lifetime.

Leonard Bernstein: Medley of Themes

(arr. Leigh Phillips)

Especially for the present album, the Prague-based film composer Leigh Phillips (b. 1973) arranged this medley of three of Lisa Friend's favourite songs from two stage shows by Leonard Bernstein (1918–1990). A short introduction based on 'Somewhere' (from *West Side Story*, 1957), is followed by 'Make Our Garden Grow' (from *Candide*, 1956) and 'One Hand, One Heart' (also from *West Side Story*), before returning to 'Somewhere' by way of conclusion. Lisa hoped the medley would be romantic in nature, with a distinctively cinematic quality, and in order to achieve this, Phillips paid particular attention to the creation of contrasts in the piano part. He commented that

the use of sonorous, low, registration is supposed to balance the moments of lighter 'treble' accompaniment, while roving left-hand arpeggiation is countered by sections of verticality and stasis.

In spite of this careful attention to textural details, Bernstein's harmonisations remain as they were in the original songs.

Jay Ungar: Ashokan Farewell (arr. Leigh Phillips)

The wistful folk-like tune of *Ashokan Farewell* was composed by Jay Ungar (b. 1946) in 1982 to serve as the waltz performed to conclude the yearly Fiddle & Dance camps which he ran with his wife. Its title is a reference to the Ashokan Field Campus at New Paltz, in the Hudson Valley, which in 1994 became part of the State University of New York. Ungar's tune achieved worldwide fame in 1990 when Ken Burns used it as the signature tune (in its original recording by Ungar's band Fiddle Fever) for his epic eleven-hour TV documentary series on the American Civil War. The melody's rather mournful quality is in the nature of a traditional Scottish lament, and many of Burns's viewers thought the piece was contemporaneous with the 1860s conflict (as was the case with all the other music used in the series).

Again, Phillips's new arrangement – also made especially for the present disc – was intended to have a cinematic quality, specifically echoing the style of the film composer James Horner. Aiming to capture Horner's later, folk-like idiom, Phillips included a high-tessitura opening in quasi-minimalist style, and arpeggiations in the left hand of the piano part that were inspired by Horner's score for the Montana-set period drama *Legends of the Fall* (1994).

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A note by the performer

It has long been a dream of mine to record an album featuring the works of some of my favourite American composers. Having grown up in New York, I have cherished memories of watching, as a young child, my father, Rodney Friend (concertmaster), perform with the New York Philharmonic under the baton of his close friend Leonard Bernstein. I recall being in rehearsals, where my father and Bernstein would often discuss the scores during breaks – a time I wish I could relive.

This album brings together a selection of American works and original arrangements that hold a special place in my heart. Dad always played Heifetz's version of *Jeanie with the Light Brown Hair*, hence my wanting to record it here. Bernstein's *West Side Story*, and especially the theme 'Somewhere', has been one of my all-time favourites. I have recorded *Ashokan Farewell* for my brother Steven, knowing how much he loves this beautiful melody. I dedicate the lovely *Poem* by Griffes to my wonderful teacher and mentor, Renée Siebert, former flautist of the New York Philharmonic.

It has been an absolute honour to record these works with my dear friend Rohan De Silva, whose incredible artistry has made this experience even more special. I hope that our chosen programme will prove as rewarding

to listen to as it has been for us to record. I should like to thank my family and friends for their love and support, which I truly appreciate. A heartfelt thank you as well to the entire team at Chandos Records for their dedication and hard work.

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Born in 1996, **Stuart Ross Carlson** has established himself as a gifted violinist and sought-after composer and arranger. His works have been performed by ensembles across the U.S.A, the U.K., and Japan, and includes a recent commission for PBS television. The music of Stuart Carlson is available on all streaming services and his website: www.stuartcarlson.com

Based in Prague, **Leigh Phillips** is a composer, orchestrator, arranger, and producer with over twenty years of experience creating music and orchestrations for television, film, concerts, and recordings. He has collaborated with composers, ensembles, and international film-music festivals, working with clients such as John Ottman, Laurence Rosenthal, Vince DiCola, and Brad Fiedel, and with institutions including the London Philharmonic Orchestra, the BBC, Marvel Studios, and Paramount Pictures.

Focused on classic film music, he has reconstructed and recorded scores by composers such as Jerry Goldsmith, John Barry, and Miklós Rózsa for labels that include Tadlow Music, Intrada, and Quartet Records. His reconstruction work has earned him the Jerry Goldsmith Award (2006) and the International Film Music Critics Association Special Award (2014), among others. When not composing or orchestrating, Leigh Phillips produces recording sessions at the Smečky Music Studios, in Prague, for film, TV, video game, and album projects.

Lisa Friend has performed as a soloist with the Philharmonia Orchestra, Mozarteumorchester Salzburg, City of Prague Philharmonic Orchestra, Virtuosi Pragenses, Royal Liverpool Philharmonic Orchestra, Oxford Philharmonic Orchestra, and at The London Palladium with the Royal Philharmonic Concert Orchestra. She has toured throughout Europe, the USA, and Asia, been broadcast on Classic FM, Scala Radio, BBC Radio 3, BBC London, and with the Brodsky Quartet live in the Classic FM Studios and on *The Andrew Marr Show*, on BBC One. She has given solo recitals for Steven Spielberg and his USC Shoah Foundation, for the Royal Family at Buckingham Palace, at the LG Arts Center in Seoul, and at Wigmore Hall

and Cadogan Hall, London, has performed live on stage as a soloist with Principals of The Royal Ballet as part of Project Polunin, and appeared at the Tenth Anniversary Concert for Children and the Arts in collaboration with Classic FM. Her many recordings as a solo artist include *Voyage*, *Essence*, Mozart's Flute Quartets with the Brodsky Quartet (all for Chandos Records), *Deep in My Soul*, *Luminance*, and *Cinema Affair*, all widely praised in the press and broadcast on radio stations around the world, notably Classic FM (Album of the Week / Weekend) and Drive Discovery.

Having spent her early years in the USA, Lisa Friend studied with Renée Siebert of the New York Philharmonic before winning a scholarship, at seventeen, to study with Susan Milan at the Royal College of Music; she pursued her postgraduate studies as a 'Martin Music Scholar' with the late Alain Marion in Paris. She has given master-classes at leading universities and music schools in South Korea. In the UK, she has delivered flute performance master-classes at the Royal Academy of Music and also runs the Friend International Flute Academy. She has been a jury member for the Concours du Diplôme Supérieur de Concertiste at the École Normale de Musique de Paris 'Alfred Cortot'. Lisa Friend is an Ambassador for The King's Trust and

the Children and the Arts Trust, and a Powell Artist, playing a Verne Q. Powell gold flute. www.lisafriend.com

The partnerships which **Rohan De Silva** has enjoyed with violin virtuosos such as Itzhak Perlman, Pinchas Zukerman, Cho-Liang Lin, Midori, Joshua Bell, Benny Kim, Kyoko Takezawa, Vadim Repin, Gil Shaham, Nadja Salerno-Sonnenberg, Julian Rachlin, James Ehnes, and Rodney Friend have led to highly acclaimed performances at recital venues all over the world. He has performed at Carnegie Hall, Lincoln Center (both Avery Fisher Hall and Alice Tully Hall), the Kennedy Center, Library of Congress, Philadelphia Academy of Music, Ambassador Theater, Los Angeles, Concertgebouw, Amsterdam, Wigmore Hall, London, Suntory Hall, Tokyo, Mozarteum, Salzburg, Teatro alla Scala, Milan, and in Tel-Aviv, Israel. He has appeared at festivals across North America and Europe as well as in Japan and New Zealand, and performed with the American String Quartet in Beijing. During 2024 / 25 he celebrated his twenty-fifth anniversary season with Itzhak Perlman, joining his illustrious colleague in a series of recitals across North America. They have

previously toured widely in Asia, visiting Japan, China, Taiwan, and South Korea, and also appeared together in London, Paris, and Munich. His appearances in recital worldwide with Itzhak Perlman have included several visits to The White House.

A native of Sri Lanka, Rohan De Silva began his piano studies with his mother and spent six years at the Royal Academy of Music, London, winning numerous awards. Having received both Bachelor and Master of Music degrees from the Juilliard School, where he studied with Martin Canin, Felix Galimir, and the violin pedagogue Dorothy DeLay, he joined the faculty of the School in 1991, and in 1992 became an honorary Associate of the Royal Academy of Music where, in 2015, he was awarded a Fellowship. In 2001, he joined the faculty at the Ishikawa Music Academy, Japan, where he gives master-classes in collaborative piano, and since 2011 he has been a faculty member of the Cambridge International String Academy. He also teaches at the Heifetz International Music Institute, Staunton, Virginia. Rohan De Silva has made radio and television appearances across the United States, in Japan, and in Germany and made numerous commercial recordings.



Lisa Friend and Rohan De Silva, at Potton Hall during the recording sessions



Lisa Friend and Rohan De Silva, at Potton Hall during the recording sessions

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Lisa Friend and Rohan De Silva, at Potton Hall during the recording sessions

CHANDOS DIGITAL

CHAN 20327

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