for flute sextet

Robert Davidson

Program Note

I wrote *Three Sketches* while travelling in Zimbabwe and South Africa, and though the antics of Robert Mugabe visibly destroying his country infuriated and bewildered me while I was there, nothing of this comes through in the music (to my knowledge). Being in a culture with such a stupendous musical heritage, I think I was drawn to exploring what I value in my own Western background - counterpoint and the power of the cadence. In the second movement, the "engine" of functional harmony is explored in a primal way, stretching out and overlapping chords to bring out their directionality.

Three Sketches was commissioned by the International Flute Convention held in Brisbane in May 1999

Performance Notes

In the second movement, there is no specified tempo. The tempo is set instead by each individual performer's breath.

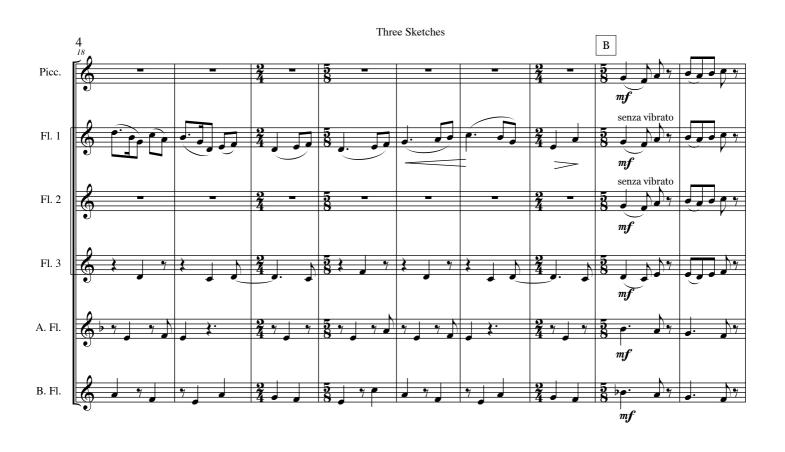
Each note is sustained until a rest appears; the duration of these notes should be timed to allow each passage of long notes to be played comfortably with one breath, and with a discretion sensitive to the overall rhythmic flow of the music.

The notes and rests are performed in the horizontal order they appear in the score, with players being careful to remain aware of each other's parts (each performer plays from the full score).

Light amplification is required for the ensemble to produce an equal balance, boosting the alto and bass flutes.

























stacc.



