Dan Locklair

REYNOLDA REFLECTIONS

A Trio in Five Movements for Flute, Cello & Piano

(2000)

Subito Music Publishing

Reynolda Reflections is a trio in five movements for flute, 'cello and piano. Completed early in January of 2000, *Reynolda Reflections* was begun in the autumn of 1999. Each of the movements of this twenty-six minute chamber composition was inspired by a specific American painting from the collection of the Reynolda House, Museum of American Art, in Winston-Salem, North Carolina. *Reynolda Reflections* is dedicated to my wife, Paula.

The funding for the creation of *Reynolda Reflections* was the result of a 1999-2000 North Carolina Composer Fellowship. This Fellowship is supported by a grant from the North Carolina Arts Council, a state agency. The 2000-2001 concert season will see the first performances of the piece by the Foothills Music Festival (Rachel Matthews, Artistic Director), the Mallarmé Chamber Players (Anna Wilson, Founder/Artistic Director), the Emrys Ensemble (Katharine Boyes, Founder/Artistic Director) and the Kansas City Summerfest (Rebecca Bell, Founder/Artistic Director). I wish to express my gratitude to these chamber ensembles, to the North Carolina Arts Council and to the Reynolda House, Museum of American Art for their vital roles in helping bring this new chamber composition to life. Special mention, too, should be made of Nicholas B. Bragg, the recently retired Executive Director of Reynolda House. Nick's tireless efforts on behalf of all American art and his special interest in the interdisciplinary arts have made an impact on many. His encouragement to me to undertake such a piece as *Reynolda Reflections* has been warm and long-standing.

Duration: ca. 26 minutes
[**1**. ca. 8'; **2**. ca. 3' 30; **3**. ca. 6'; **4**. ca. 4' 15"; **5**. ca. 4']

Dan Locklair
Winston-Salem, NC
January 2000

Notes

1. *Fantasy in the Woods*

The painting: The extra-musical impetus for this opening movement was the 1864 painting, "The Old Hunting Grounds", by the Ohio artist, Worthington Whittredge. The painting is a rich depiction of a glorious American forest, with vaulting trees, a pond with an abandoned canoe and serene animal in the foreground. According to Barbara Millhouse's commentary in the book, "American Originals – Selections from Reynolda House, Museum of American Art", the title of the painting and deteriorating canoe put forth a nostalgic remembrance of the Indian tribes who once occupied the painting's scene, New York's Catskill Mountains. Both racial and ecological themes seem to be explored here. Further, the Gothic cathedral-like tree patterns also suggest to Ms. Millhouse that Whittredge's painting was inspired by the well-known painting, "Salisbury Cathedral", by Englishman, John Constable.

The music: As the painter seems to evoke an earlier painting by an English painter, so, too, does the musical material of this movement. A fantasy by design, this movement is an ongoing variation of the well-known Third Mode Melody by the English Tudor composer, Thomas Tallis. Dreamy lyricism abounds in this Phrygian mode-based movement (E-F-G-A-B-C-D-E), but brief reminders are also present to enable us to recall that the people of the earth have often misused the earth's bounty as well as our fellow human beings.

2. *Grounded in Machines*

The painting: The second movement was inspired by Thomas Hart Benton's 1927 painting, "Bootleggers". The son of a Missouri congressman, Benton was a naval draftsman during World War I. At this time he became fascinated by airplanes. This fascination with 20th century machines had an impact on Benton's art, causing him to turn away from abstract art and to develop a style based on realism. "Bootleggers" is made up of many images, all relating to illegal liquor trafficking during Prohibition. In the painting, machines (i.e. airplane, train, and car) are shown as integral parts of our society. They, along with the dramatic telephone lines, are depicted not for their positive impact on human kind, but instead, for their roles in corruption. As Ms. Millhouse notes, Benton was sympathetic to the downtrodden in
society and, in "Bootleggers", depicts one of the painting's workers in the stance of the Renaissance Christ with cross on his shoulder.

The music: After introductory piano notes, this jazzy movement is based on a ground bass (i.e. repeated bass line pattern) formed by an Octatonic scale (C, D, E?, F, F?, A?, A, B, C). Dialogues between the instruments abound in this dramatic and rigorous movement that meditates on the painting's obvious themes of Good and Evil. After earlier hints of it in the Flute and Cello, at the climax of the movement, the 19th century American gospel song, "Shall We Gather at the River?", is briefly quoted in the piano part.

3. *Arias to a Flower*

The painting: Inspired by the 1922 erotic painting by Georgia O'Keeffe, "Pool in the Woods, Lake George", the third movement of *Reynolda Reflections* uses this painting's qualities of sensuousness, introspection and reflection as its impetus. Created during one of O'Keeffe's most prolific periods, her outward inspiration for the painting was the Lake George area of upstate New York. Ms. Millhouse says about the painting and other O'Keeffe paintings from the same period: "In these works she explores the mysteries of enclosed space, an idea fully developed in "Pool in the Woods, Lake George", in which she superimposes interior space on exterior space."

The music: The entire movement unfolds over a descending D? Whole Tone scale. Reflection and water images abound throughout this gentle, lyrical movement.

4. *Dances Before the Barn*

The painting: Inspired by the 1952 Charles Sheeler painting, "Conversation Piece", this painting (like Benton's "Bootleggers") shows a fascination with machines in 1920's American life. With clear geometric lines, the painting, in Ms. Millhouse's words, shows "a dialogue between photography and oil painting." An example of Sheeler's use of superimposed photographs in his art, Ms. Millhouse notes that "Conversation Piece evokes the recollection of barn facades and silos seen over a period of time. A solid white silo, echoed by a less substantial silo, dominates the cluster of transparent, superimposed barn facades. Gleaming white walls show no sign of deterioration…Sheeler reflects these barn facades in a cool, detached manner untainted by the nostalgic sentiment associated with the Romantic period."

The music: Like Movement 2, this fourth movement alternates between slow and fast sections. Here clean lines of lyrical melody alternate with quick, rhythmical dance-like sections. The musical material all comes from the tonal Pentatonic scale : D, E, G, A, C.

5. *Songs to the Wind*

The painting: The Fayetteville, North Carolina-raised artist, Elliott Daingerfield, created his painting, "The Spirit of the Storm", around the year 1912. Commissioned in 1911 by the Santa Fe Railroad Company as a way to help promote its Grand Canyon tourist stop, according to Ms. Millhouse "The Spirit of the Storm" "transforms the scenic attraction into an ethereal region inhabited by a mystic being." Here Daingerfield observes the vastness of the Grand Canyon to focus instead on a siren-like nude (concealed by a cloth) with wind-blown hair. Ms. Millhouse suggests the inspiration for this painting was Mr. Daingerfield's admiration for Albert Pinkham Ryder's late 19th century painting, "Siegfried and the Rhine Maidens". Though earlier in his career Elliot Daingerfield produced religious paintings (including a mural in the Lady Chapel of New York City's Church of St. Mary the Virgin), here he retreats from religious imagery into the realm of mythology and attempts, as Ms. Millhouse says, "to recreate a state of mind in transition between dream and waking."

The music: This fifth and final movement is built over a descending chromatic scale. Like the wind in the painting, the rich pianistic patterns shift and change throughout the movement. Over these patterns, unending melody, with the opening melodic line evoking Richard Wagner, abounds in all of the instrumental lines.

D.L.

Information regarding securing images of the five paintings that inspired *Reynolda Reflections* may be obtained by contacting:
Reynolda House Museum of American Art / P.O. Box 11765 / Winston-Salem, NC 27116 / Phone : 336.725.5325.

Created with the generous support of a 1999 North Carolina Artist Fellowship Award

Affectionately dedicated to my wife, Paula, on her birthday, 13 February 2000

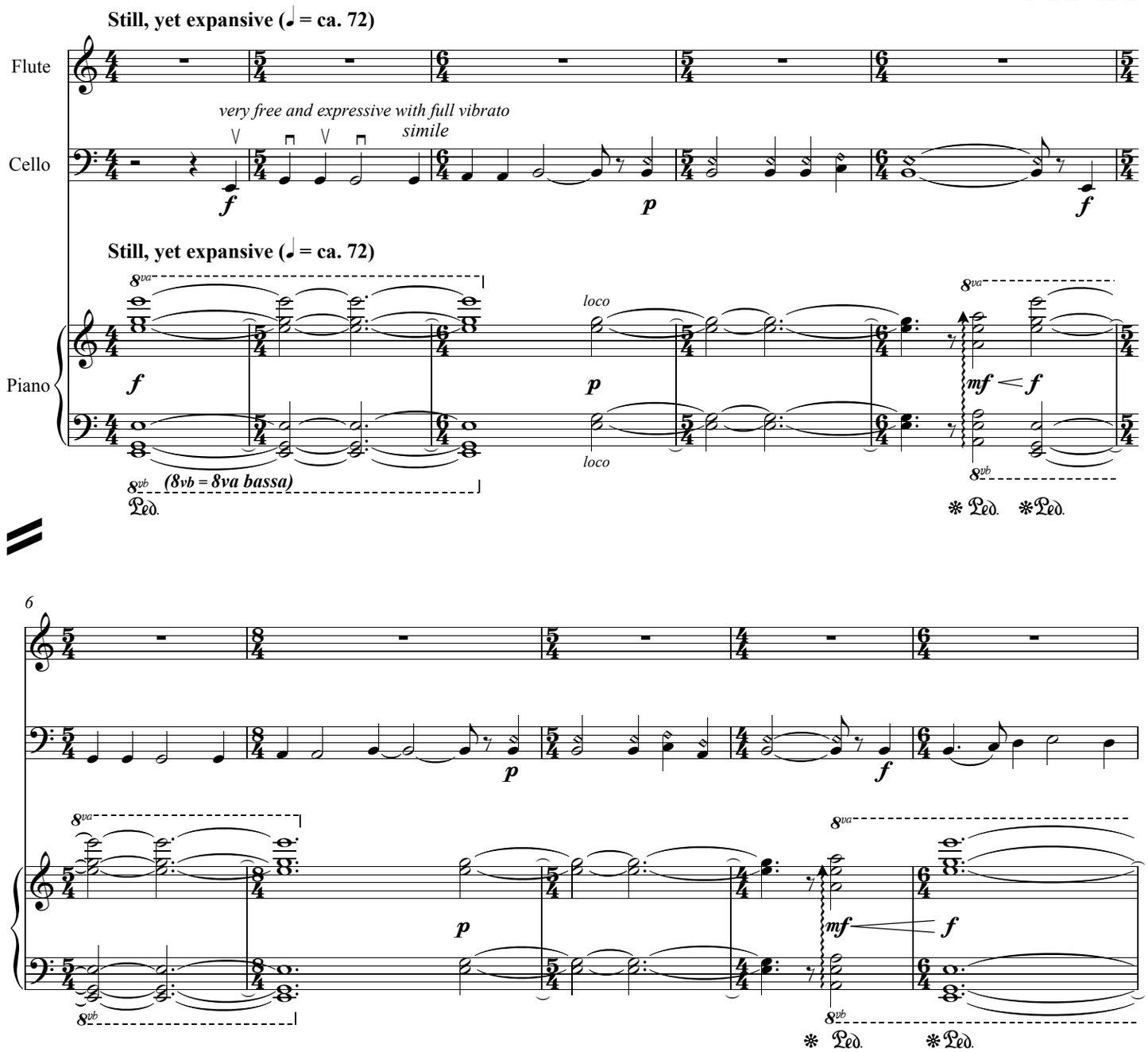
Reynolda Reflections

Trio in Five Movements for Flute, Cello and Piano

1. Fantasy in the Woods

Inspired by *The Old Hunting Grounds*, 1864,
by Worthington Whittredge

Dan Locklair



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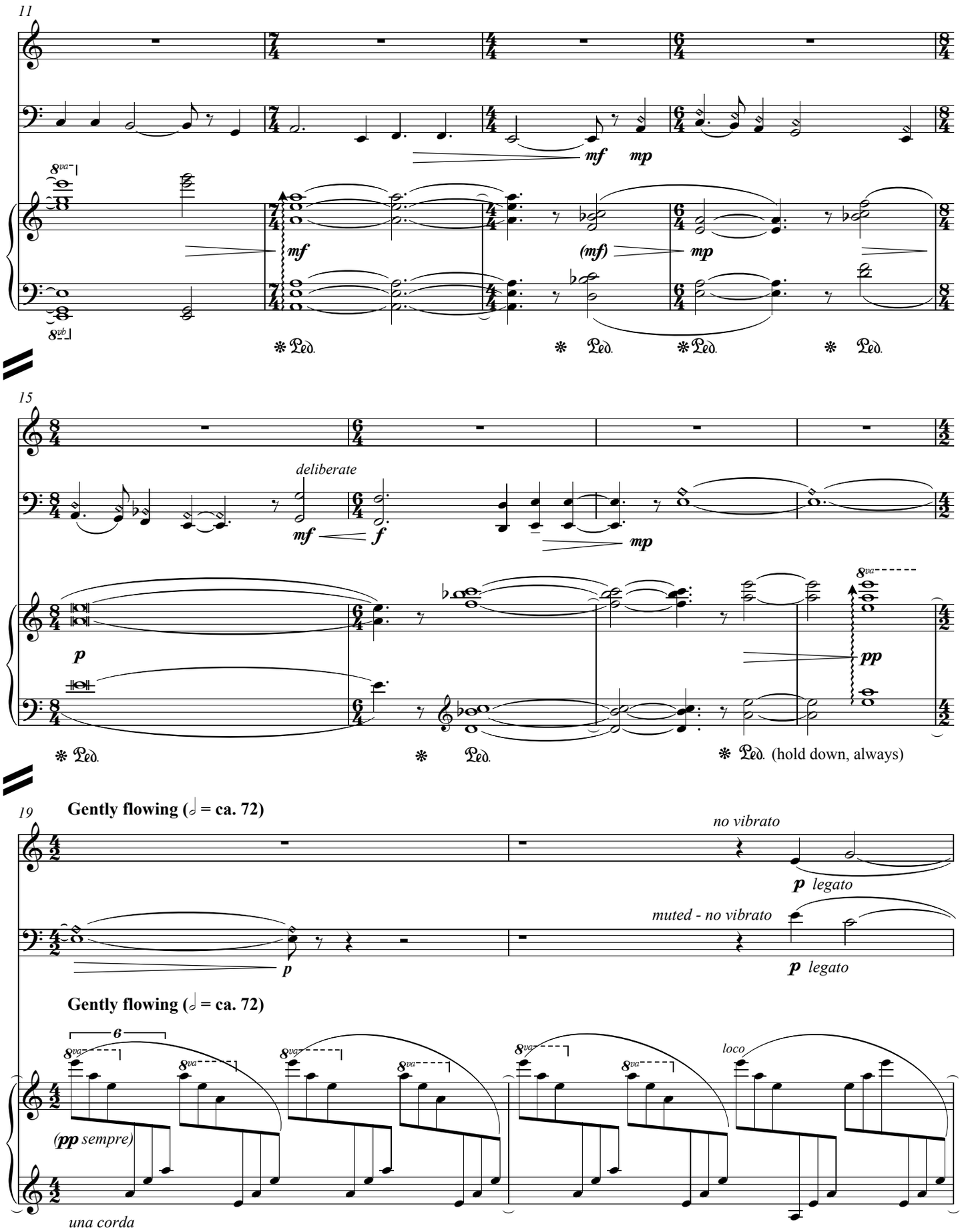
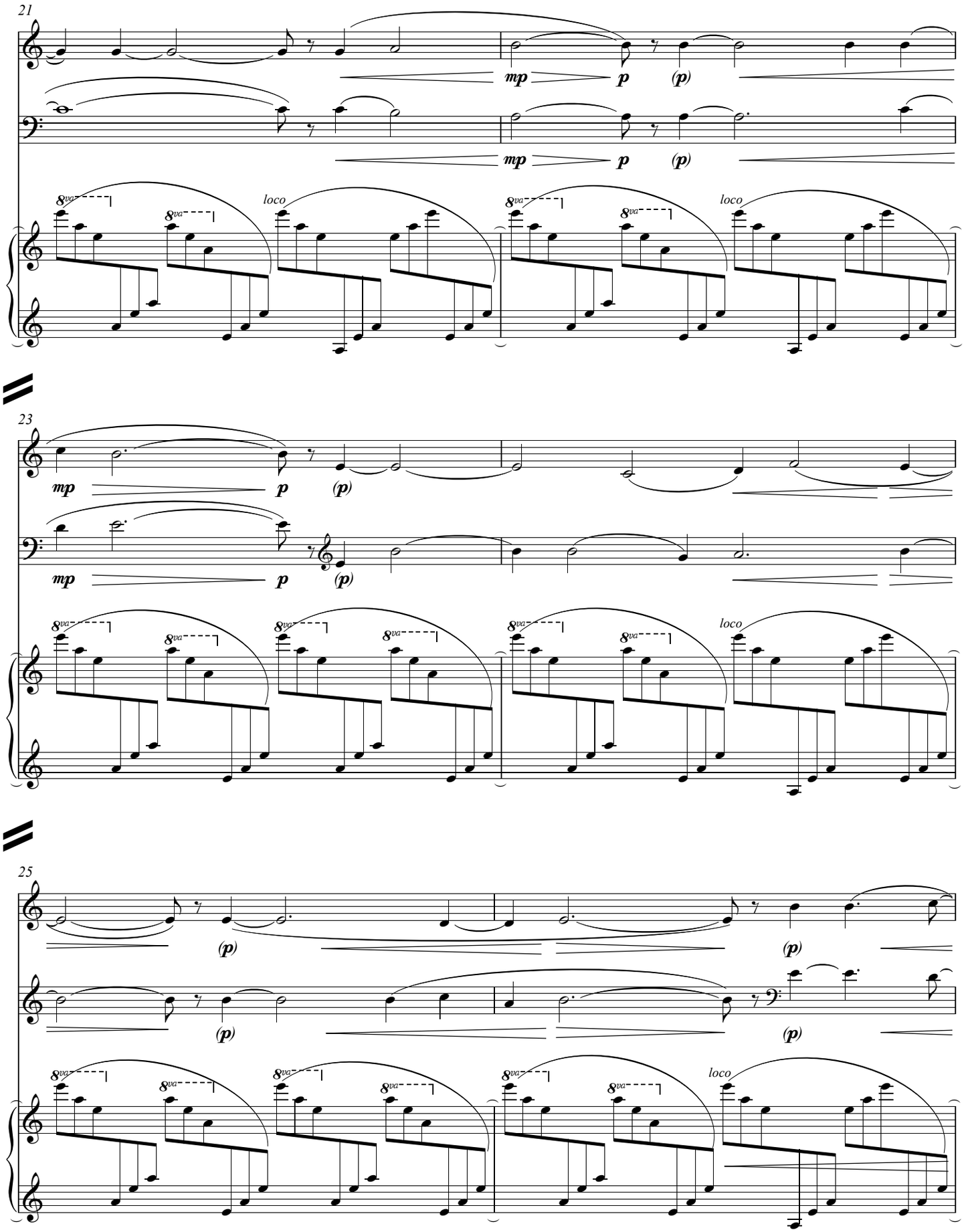
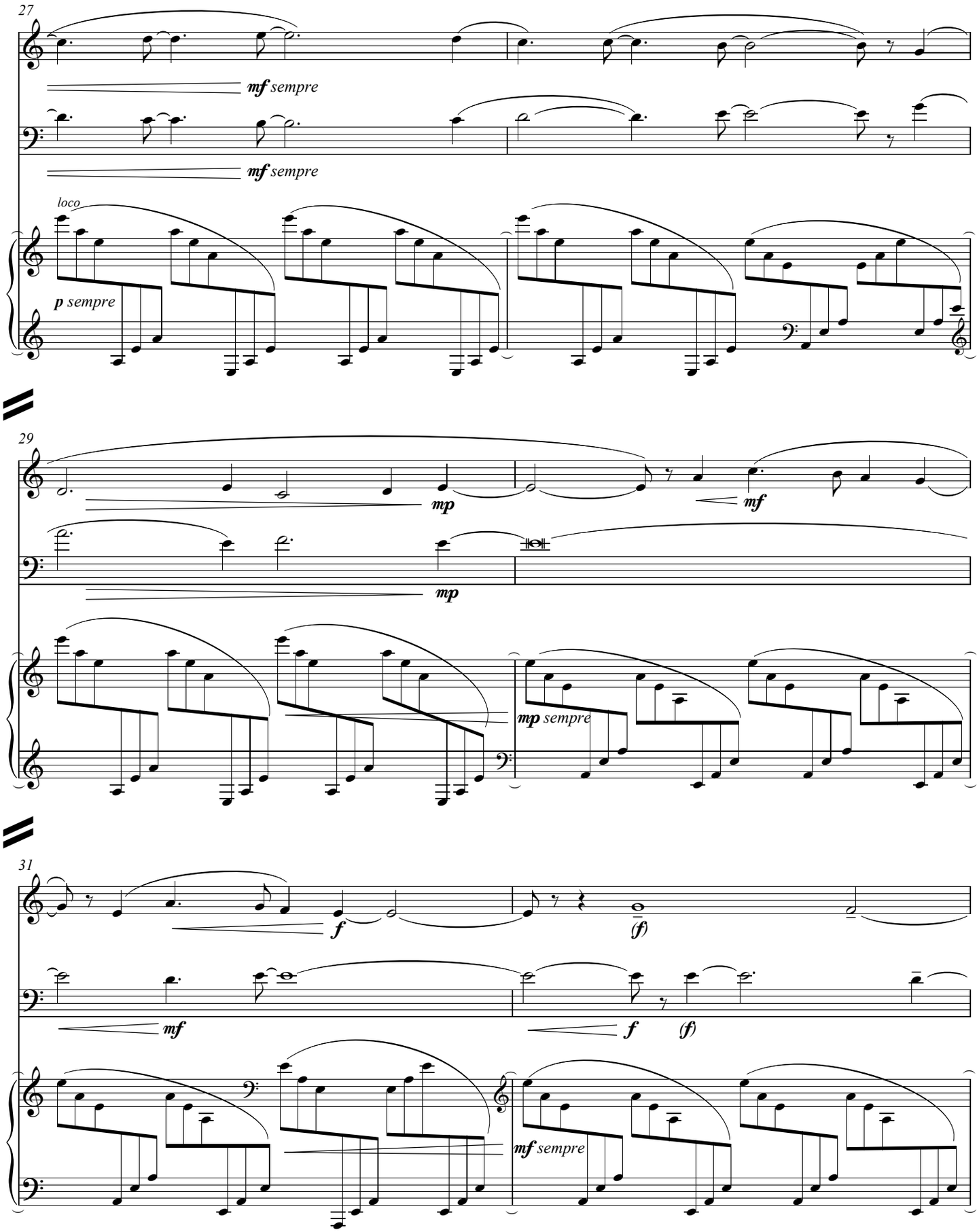
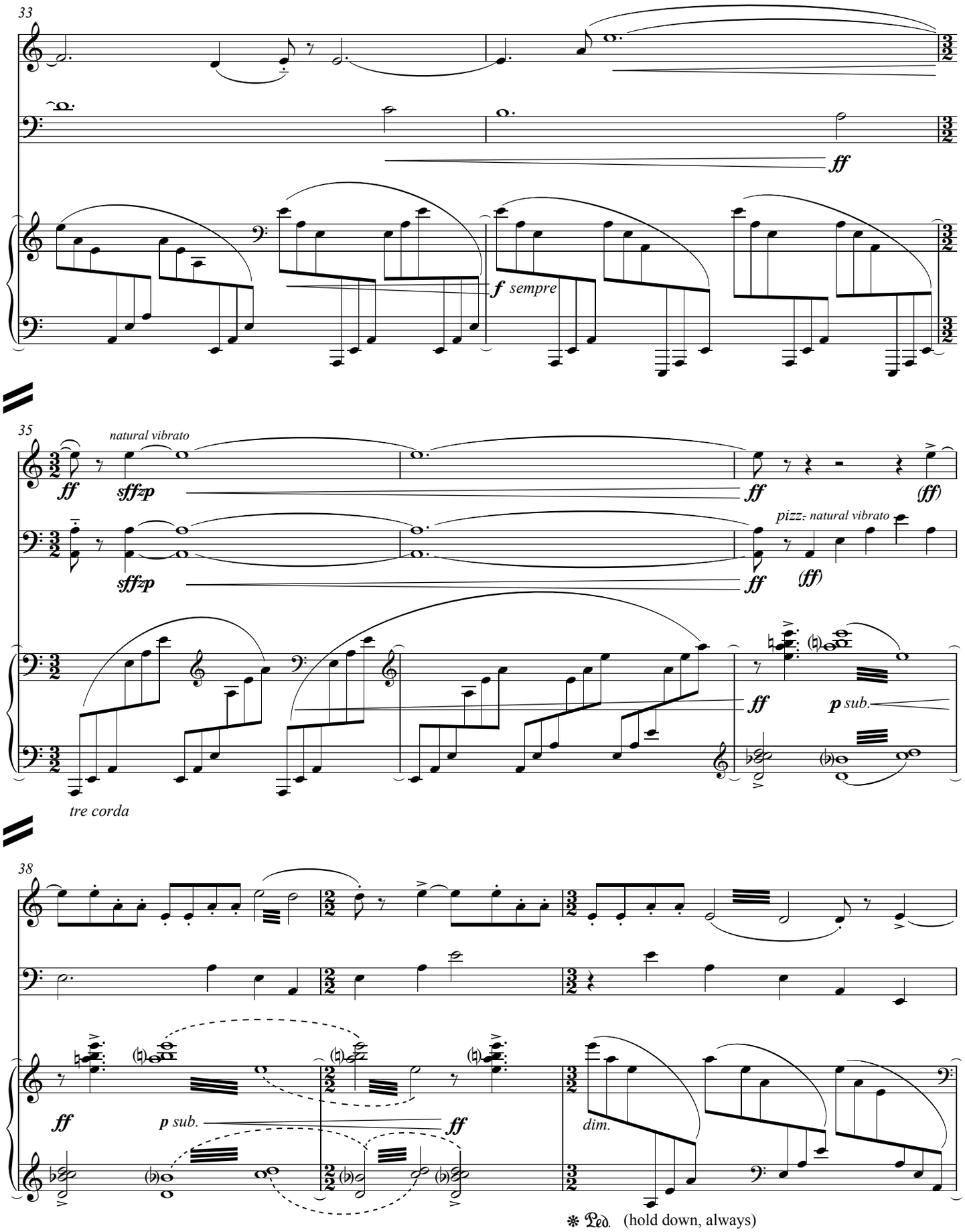
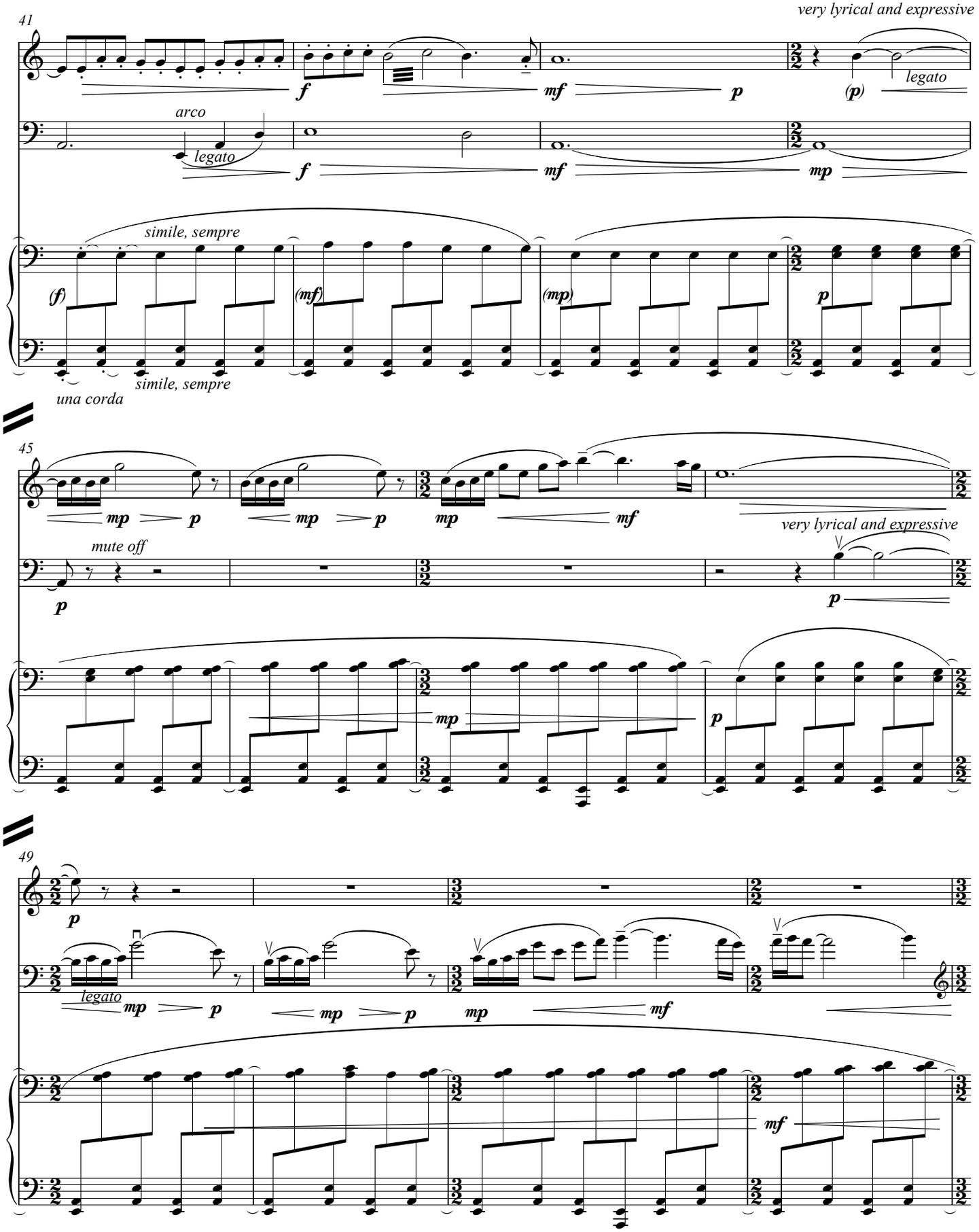

11
mf
mp
(mf)
15
deliberate
mf
f
mp
p
pp
(hold down, always)
19
Gently flowing (𝅗𝅥 = ca. 72)
no vibrato
p legato
muted - no vibrato
p legato
Gently flowing (𝅗𝅥 = ca. 72)
6
(pp sempre)
una corda
loco

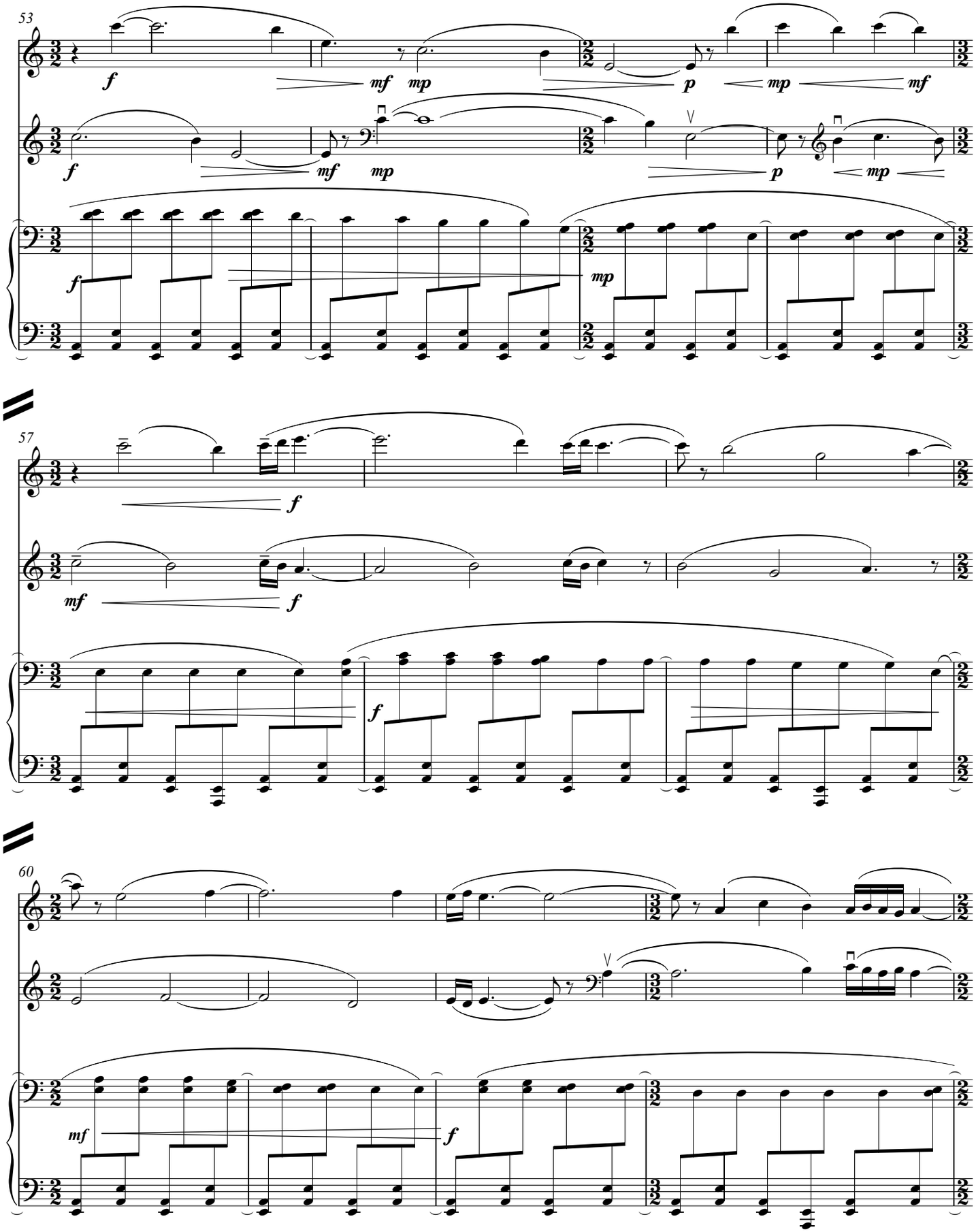

21
mp
p
(p)
8va
loco
23
25

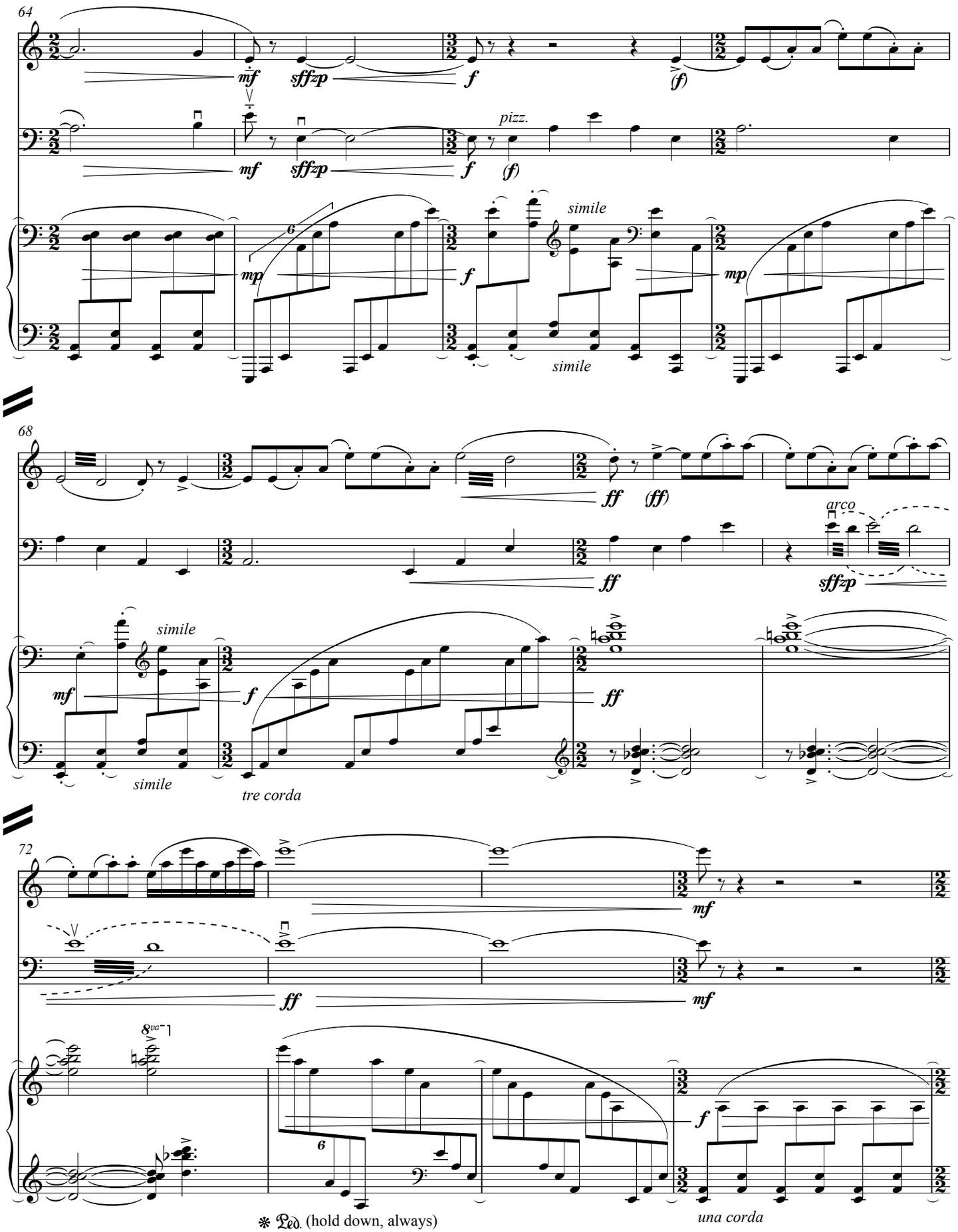

27
mf sempre
mf sempre
loco
p sempre
29
mp
mf
mp
mp sempre
31
f
(f)
mf
f
(f)
mf sempre

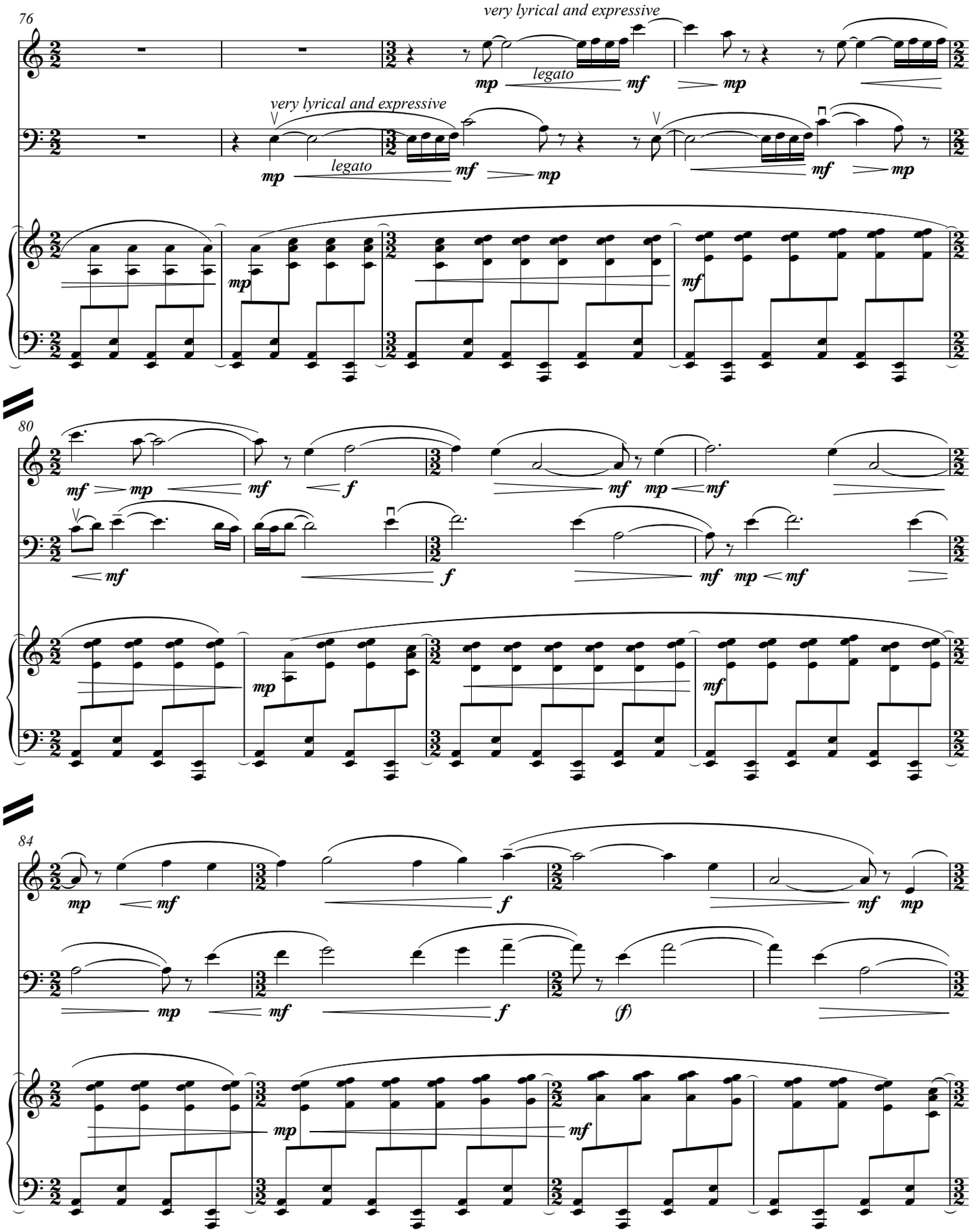


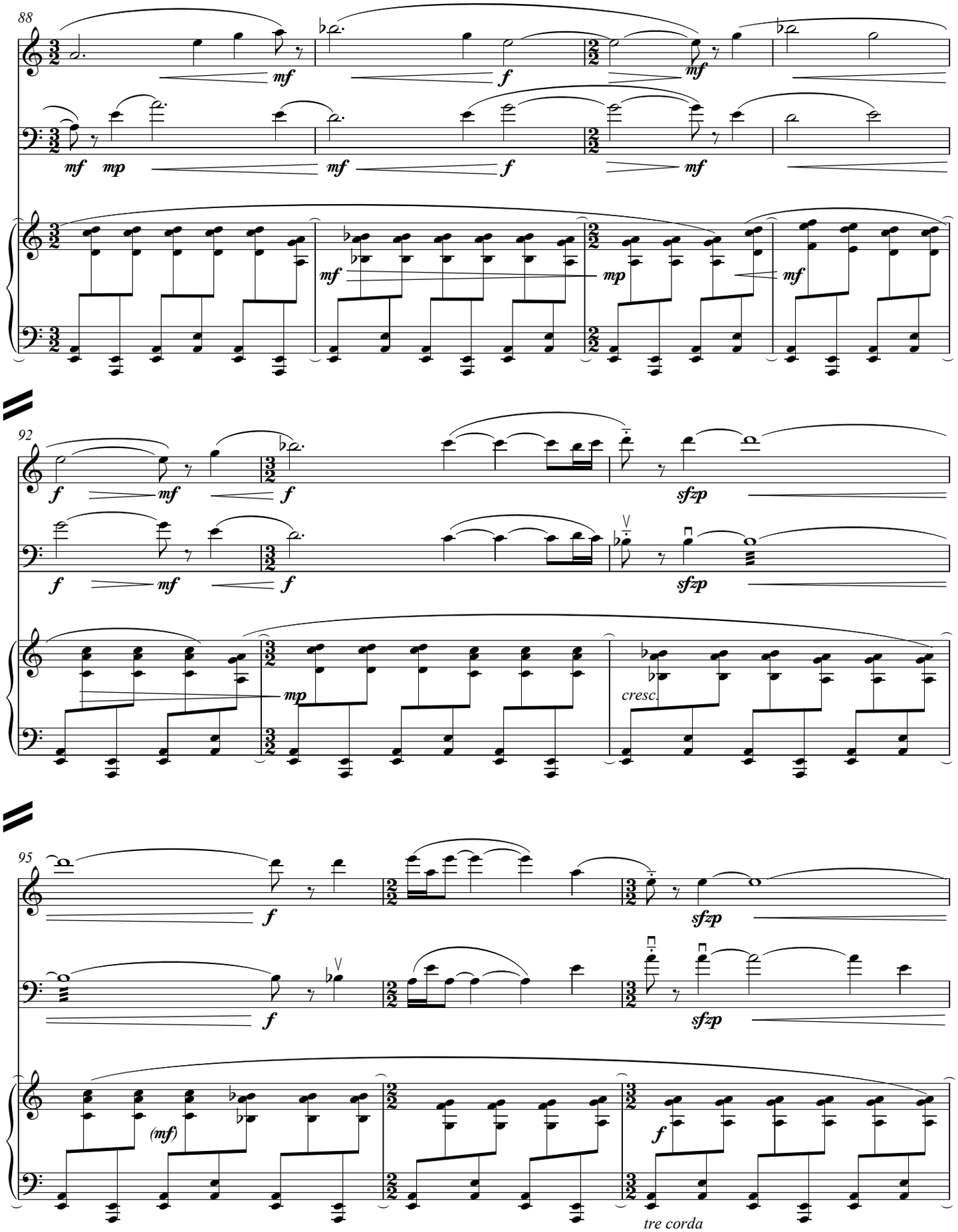
✻ Ped. (hold down, always)

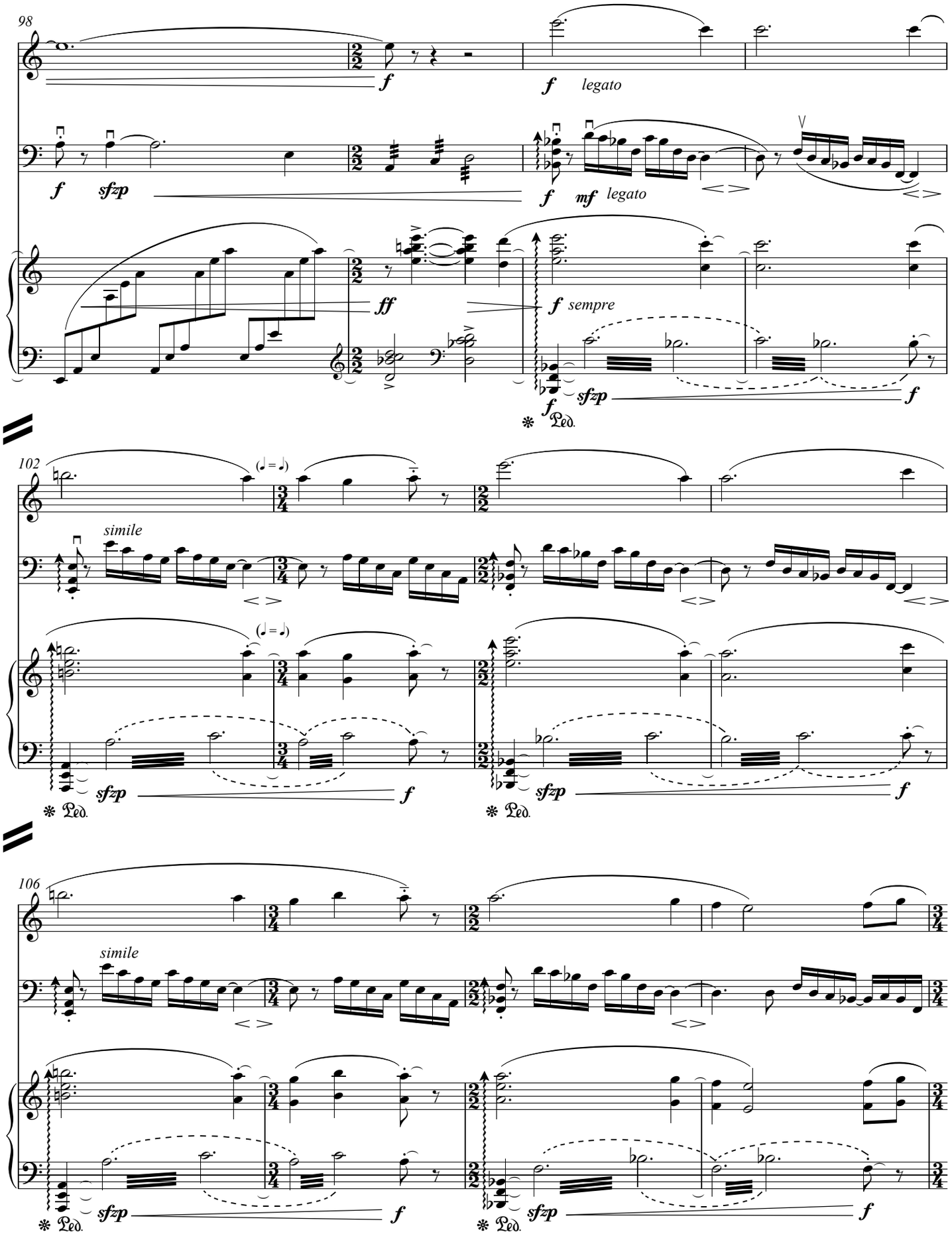

41
very lyrical and expressive
f
mf
p
(p)
legato
arco
legato
f
mf
mp
simile, sempre
(f)
(mf)
(mp)
p
una corda
simile, sempre
45
mp
p
mp
p
mp
mf
mute off
p
very lyrical and expressive
p
mp
p
49
p
legato
mp
p
mp
p
mp
mf
mf

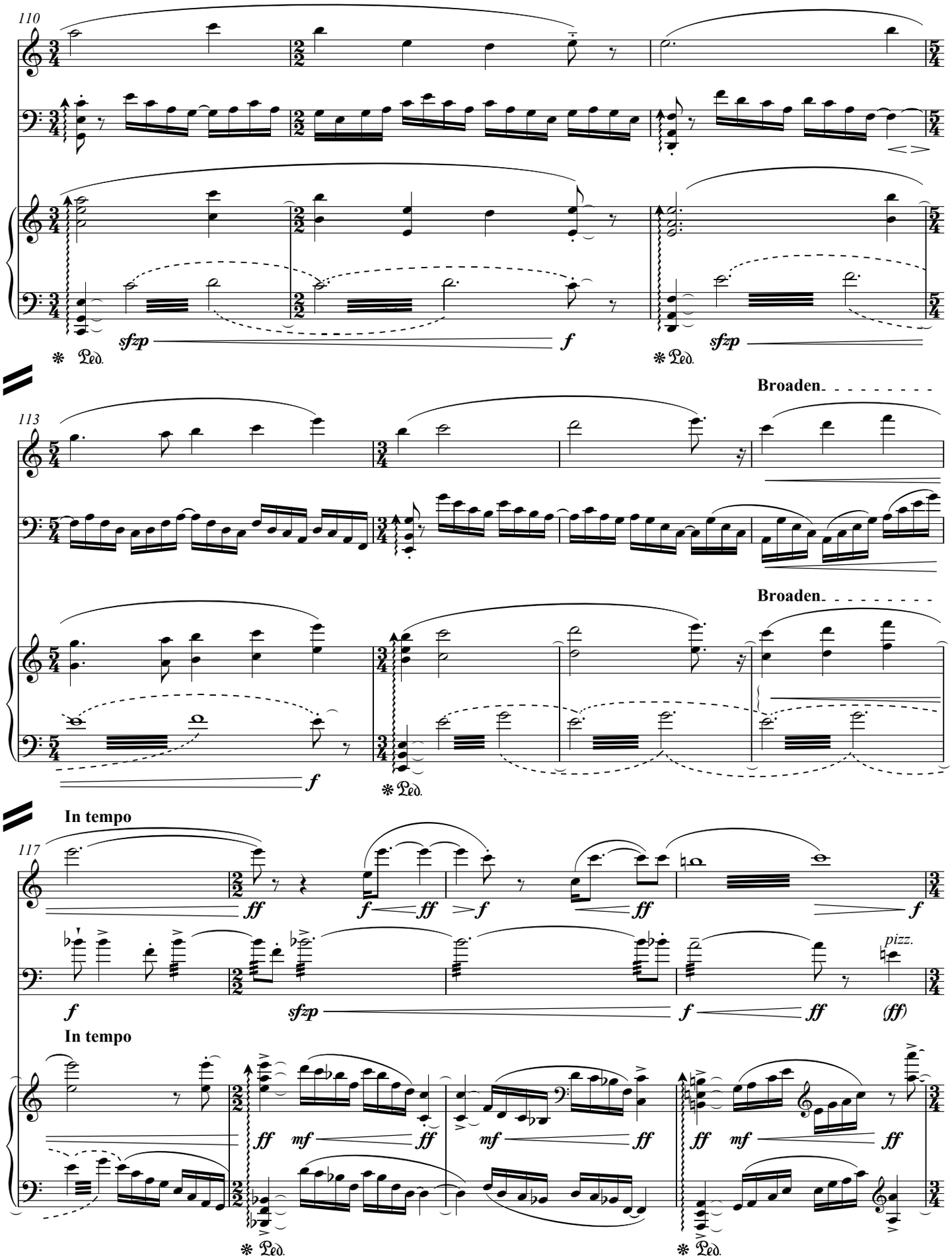

53
f
mf
mp
p
mp
mf
f
mf
mp
p
mp
f
mp
57
f
mf
f
f
60
mf
f

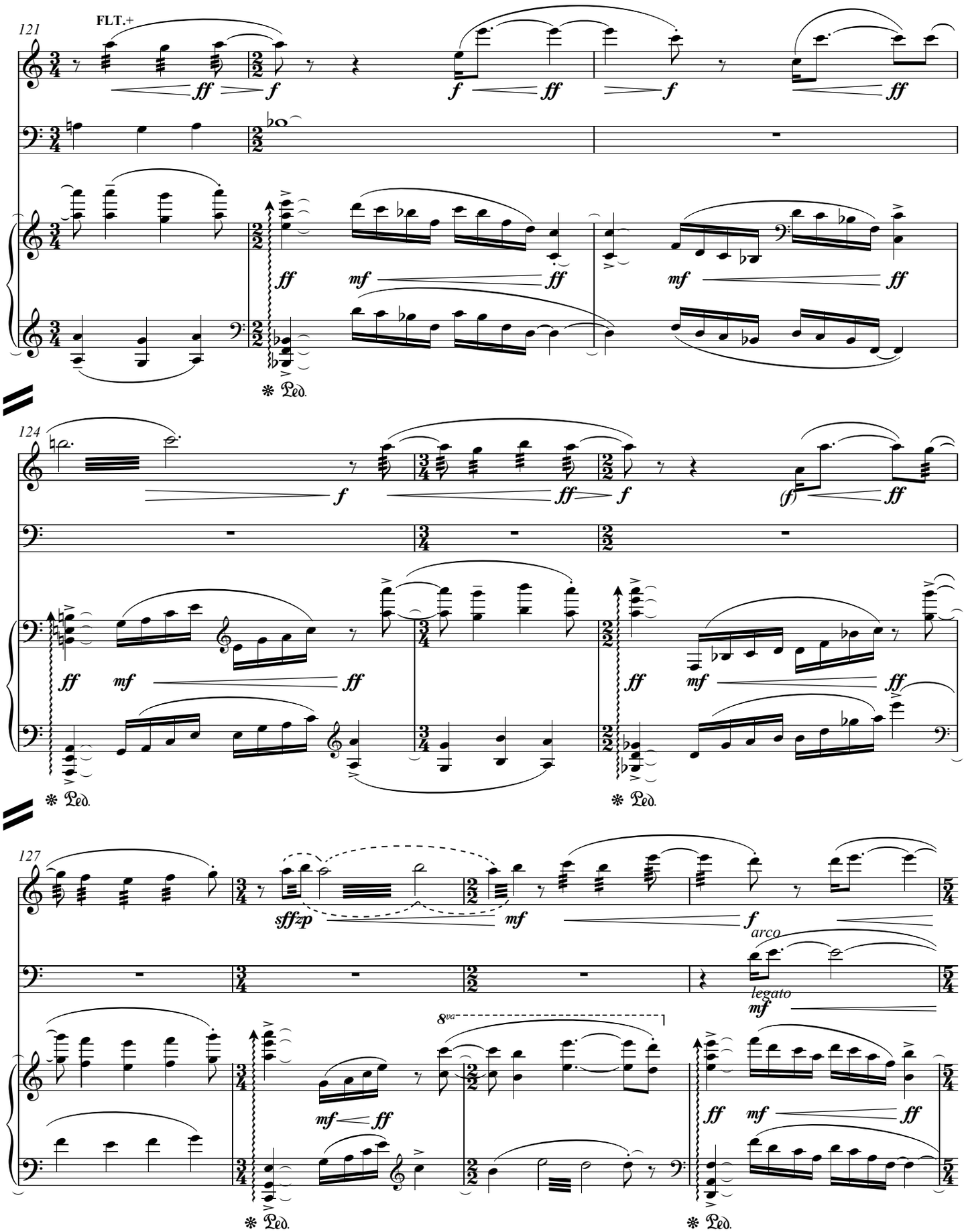

64
mf
sffzp
f
(f)
pizz.
mp
simile
68
ff
(ff)
arco
tre corda
72
8va
una corda
✻ Ped. (hold down, always)


76
very lyrical and expressive
legato
very lyrical and expressive
legato
80
84

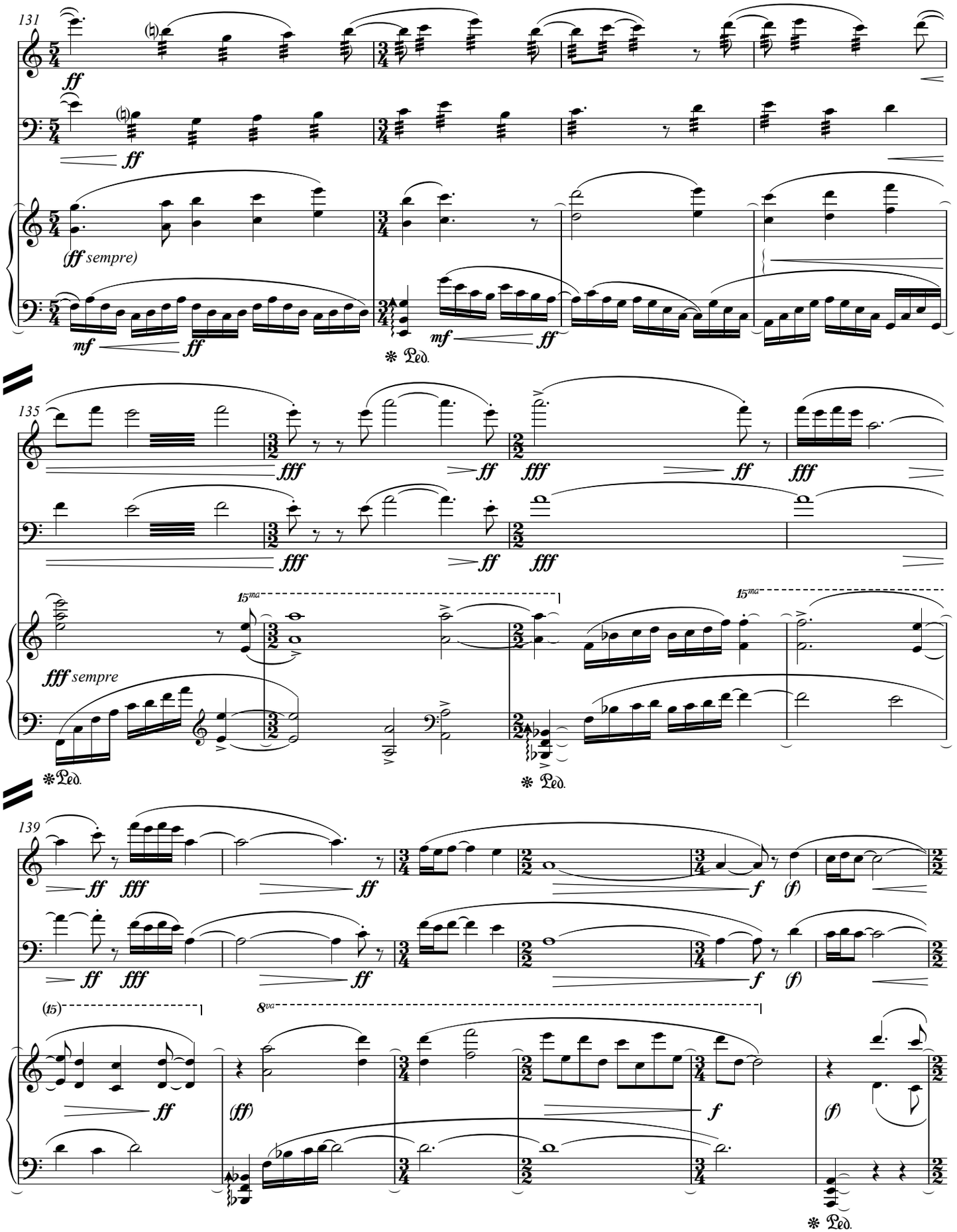

88
mf
f
mf
mf
mp
mf
f
mf
mf
mp
mf
92
f
mf
f
sfzp
f
mf
f
sfzp
mp
cresc.
95
f
sfzp
f
sfzp
(mf)
f
tre corda

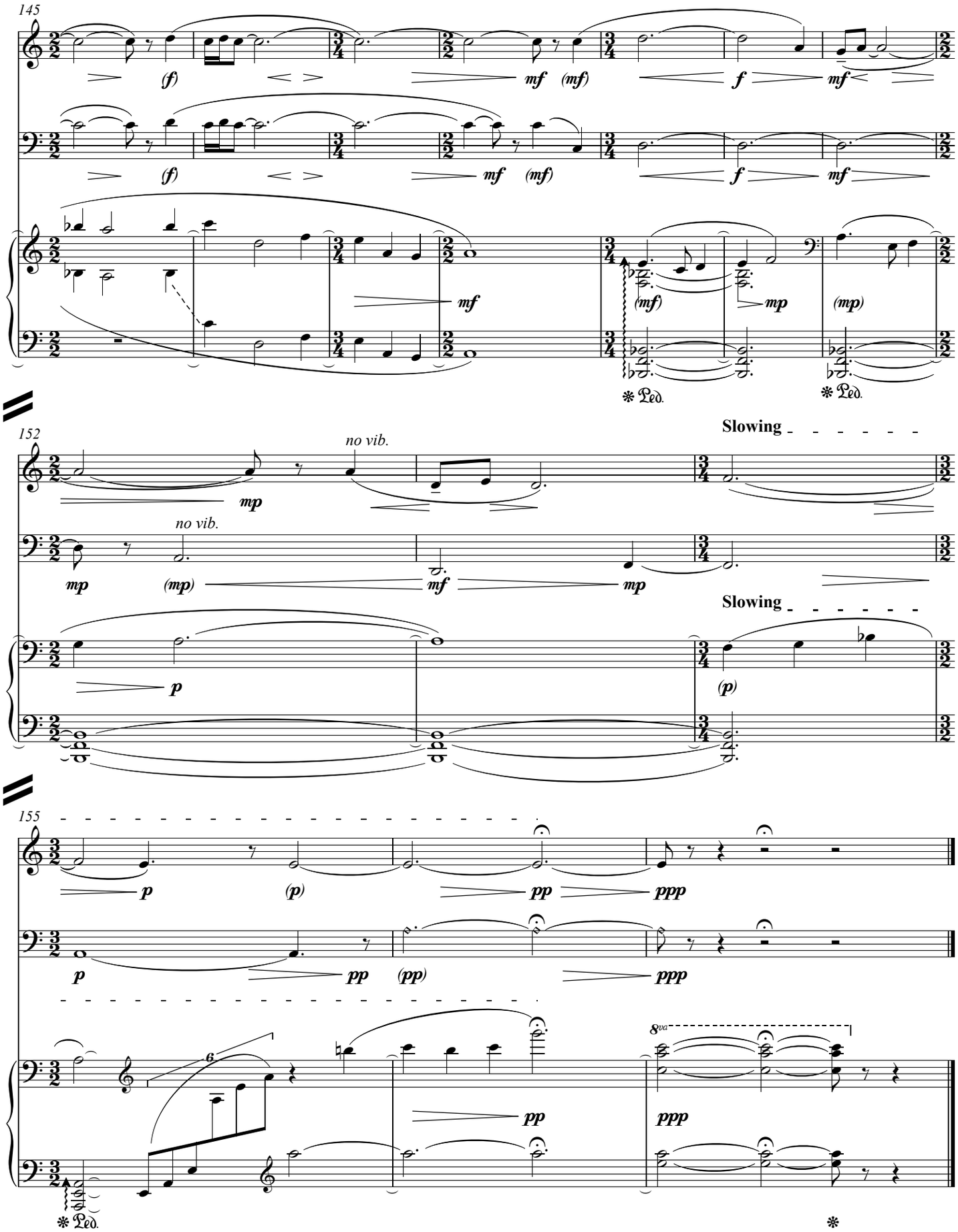

98
f
f legato
f sfzp
f mf legato
ff
f sempre
f sfzp f
Ped.
102
simile
sfzp f
Ped.
106
simile
sfzp f
Ped.


110
sfzp
f
sfzp
Broaden
113
Broaden
f
In tempo
117
ff
f
ff
f
ff
f
f
sfzp
f
ff
pizz.
(ff)
In tempo
ff
mf
ff
mf
ff
ff
mf
ff



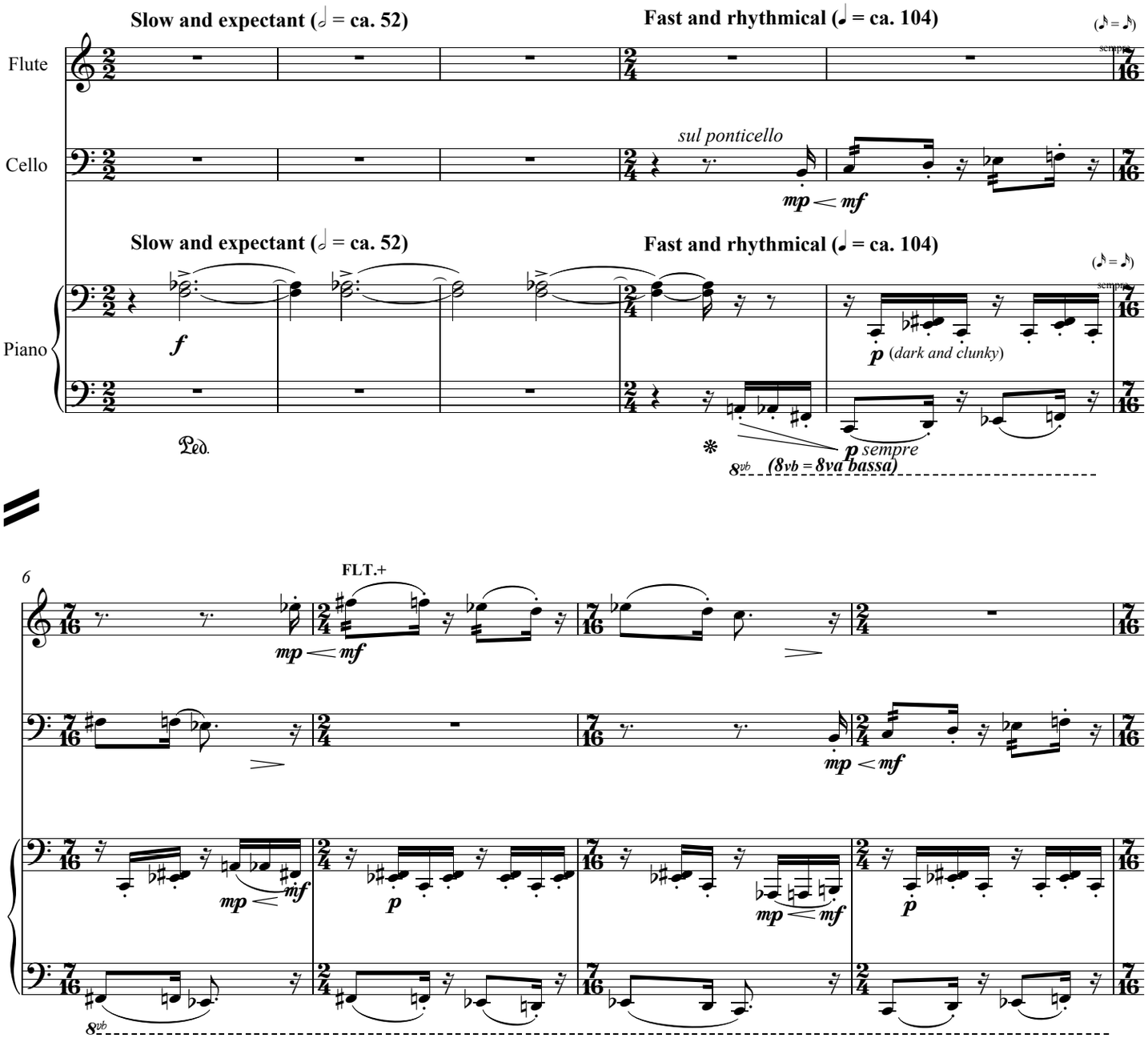
FLT.+ = Fluttertongue, indicated by three slashes on the respective Flute note stem.
N.B. In the 'Cello part, the same symbol indicates a tremolo.


131
ff
(ff sempre)
mf
ff
mf
ff
135
fff
ff
fff
ff
fff
fff sempre
15ma
15ma
139
ff
fff
ff
f
(f)
(15)
8va
(ff)
f
(f)

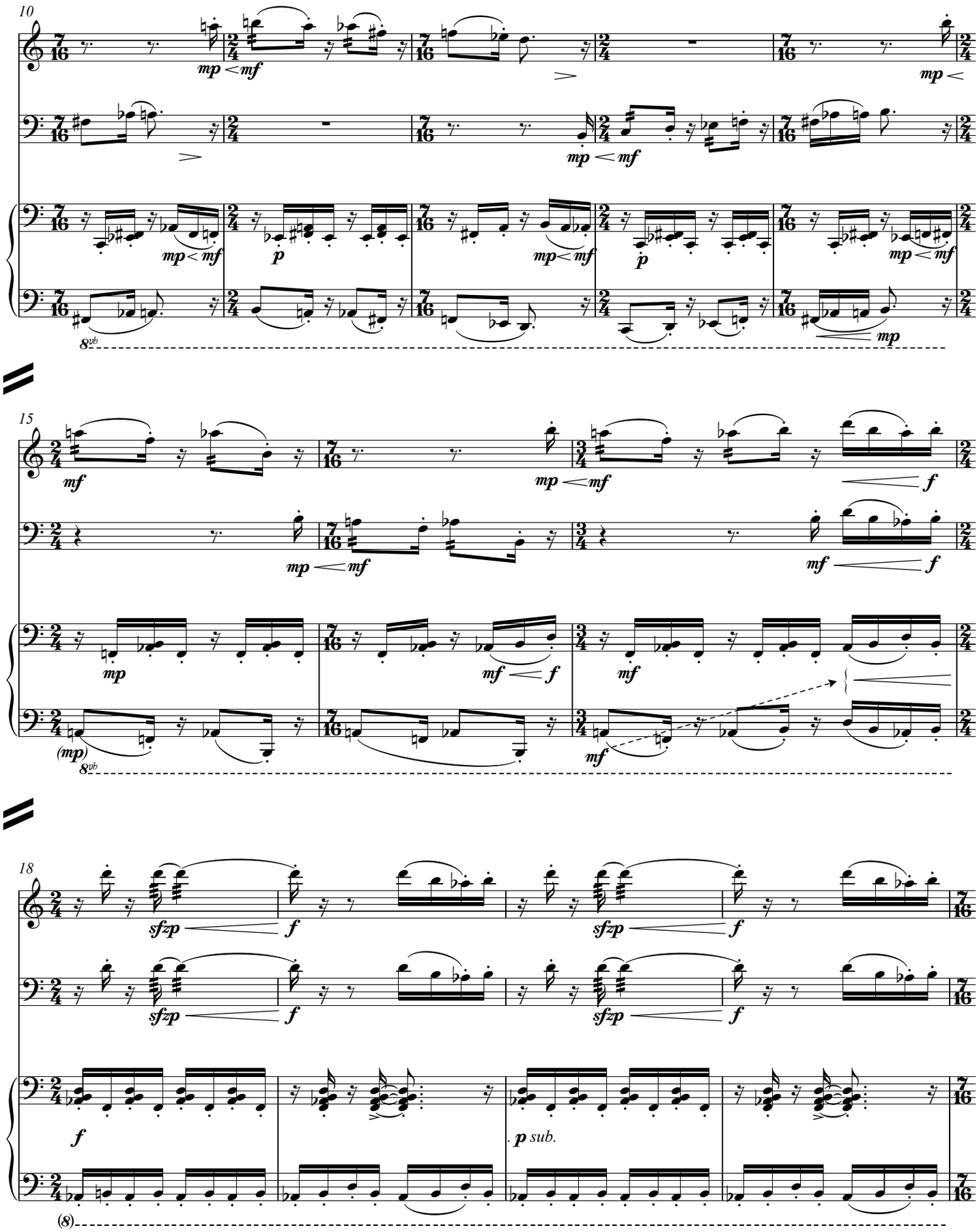

145
(f)
mf
(mf)
f
mf
mf
(mf)
mp
(mp)
Ped.
Ped.
Slowing
152
no vib.
mp
no vib.
mp
(mp)
mf
mp
Slowing
p
(p)
155
p
(p)
pp
ppp
p
pp
(pp)
ppp
6
pp
8va
ppp
Ped.

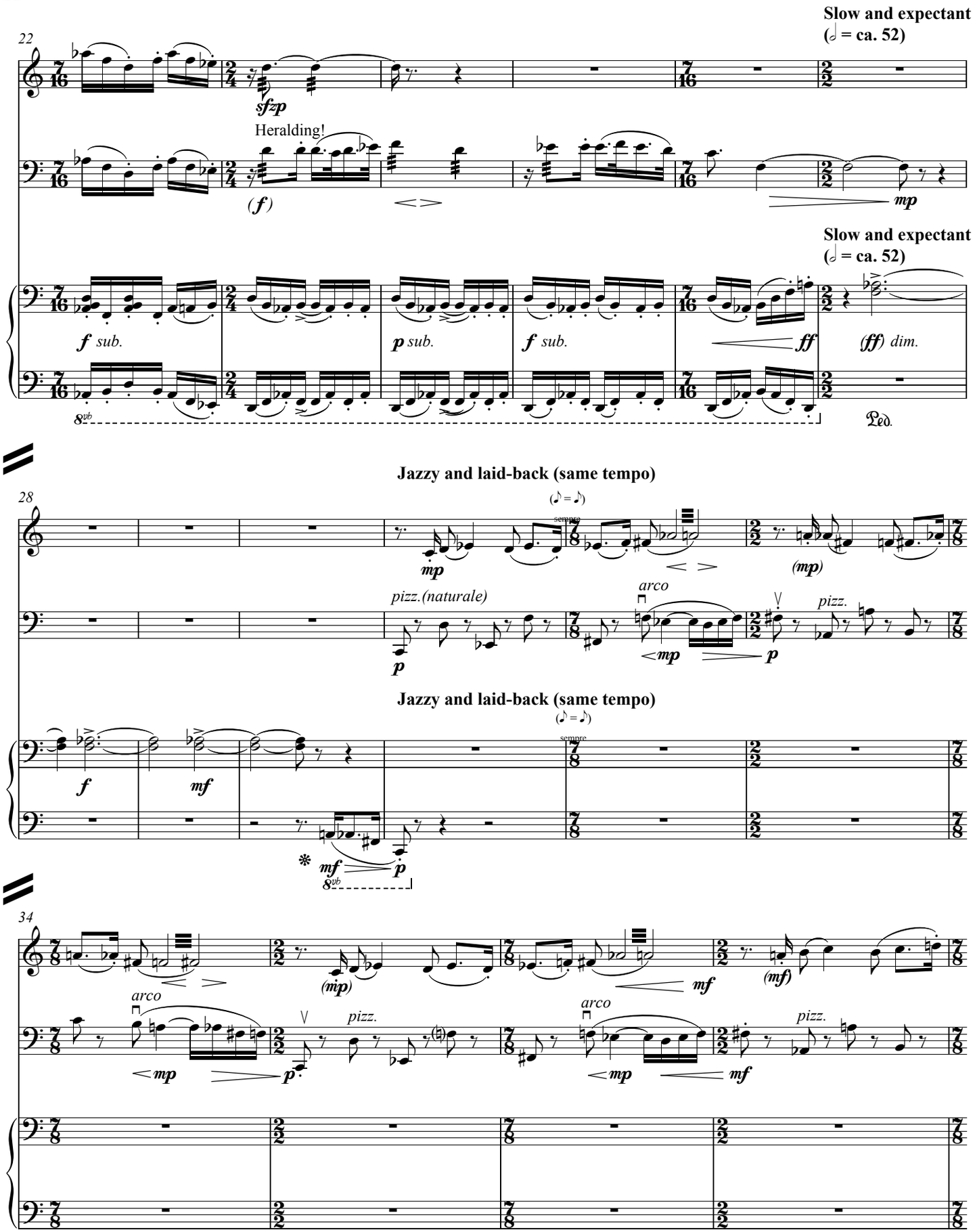
2. Grounded in Machines

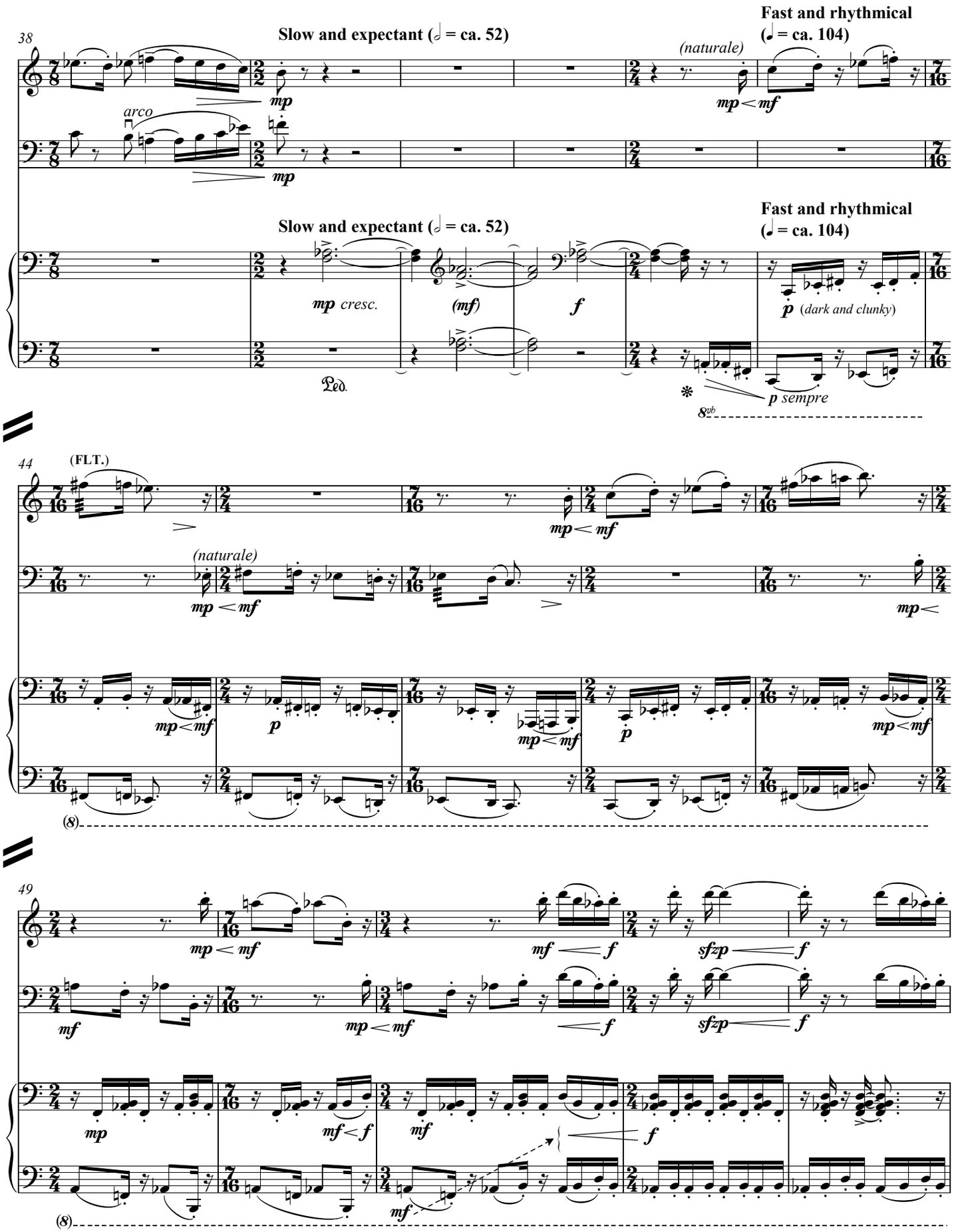
Inspired by the painting, *Bootleggers*,1927
by Thomas Hart Benton

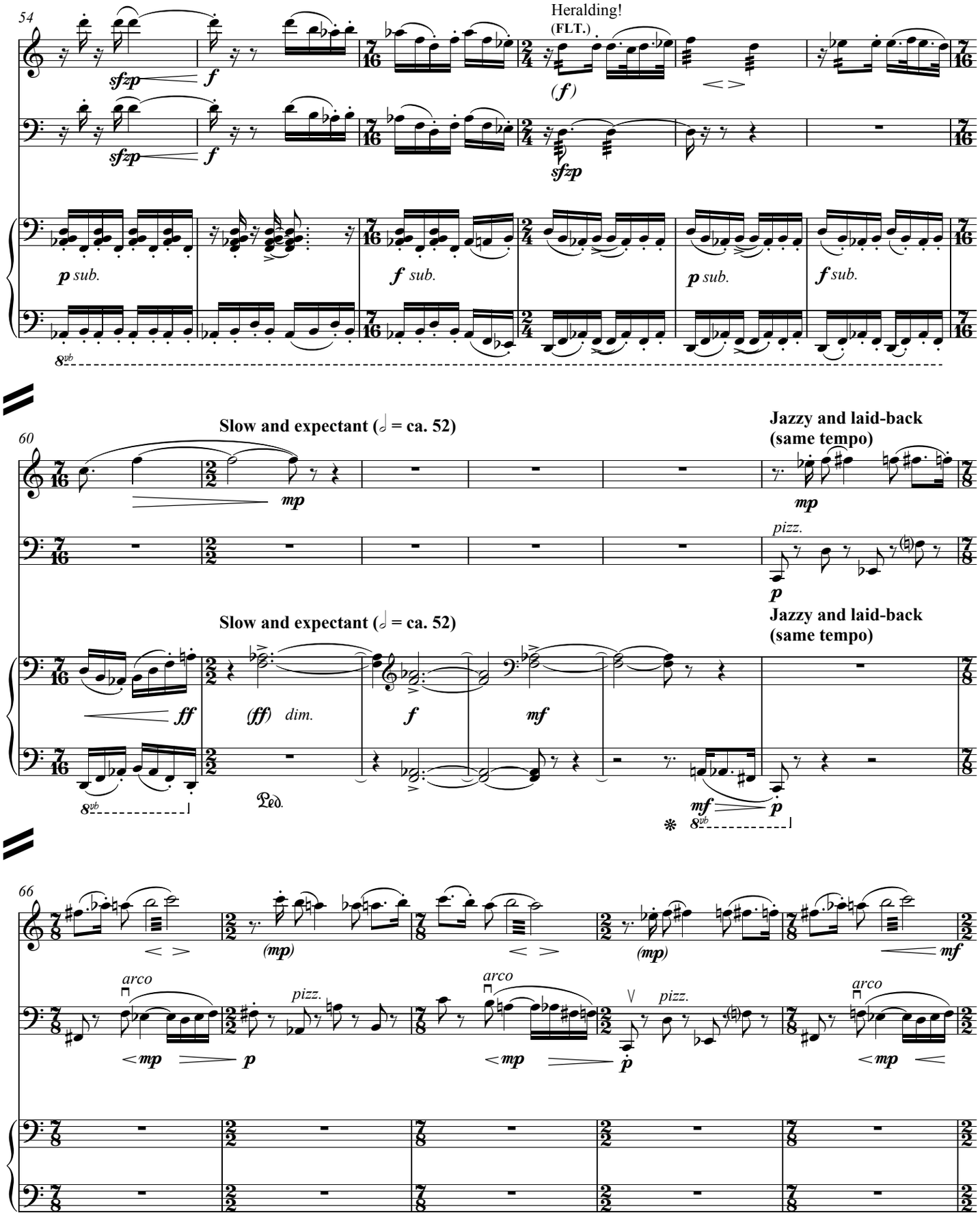


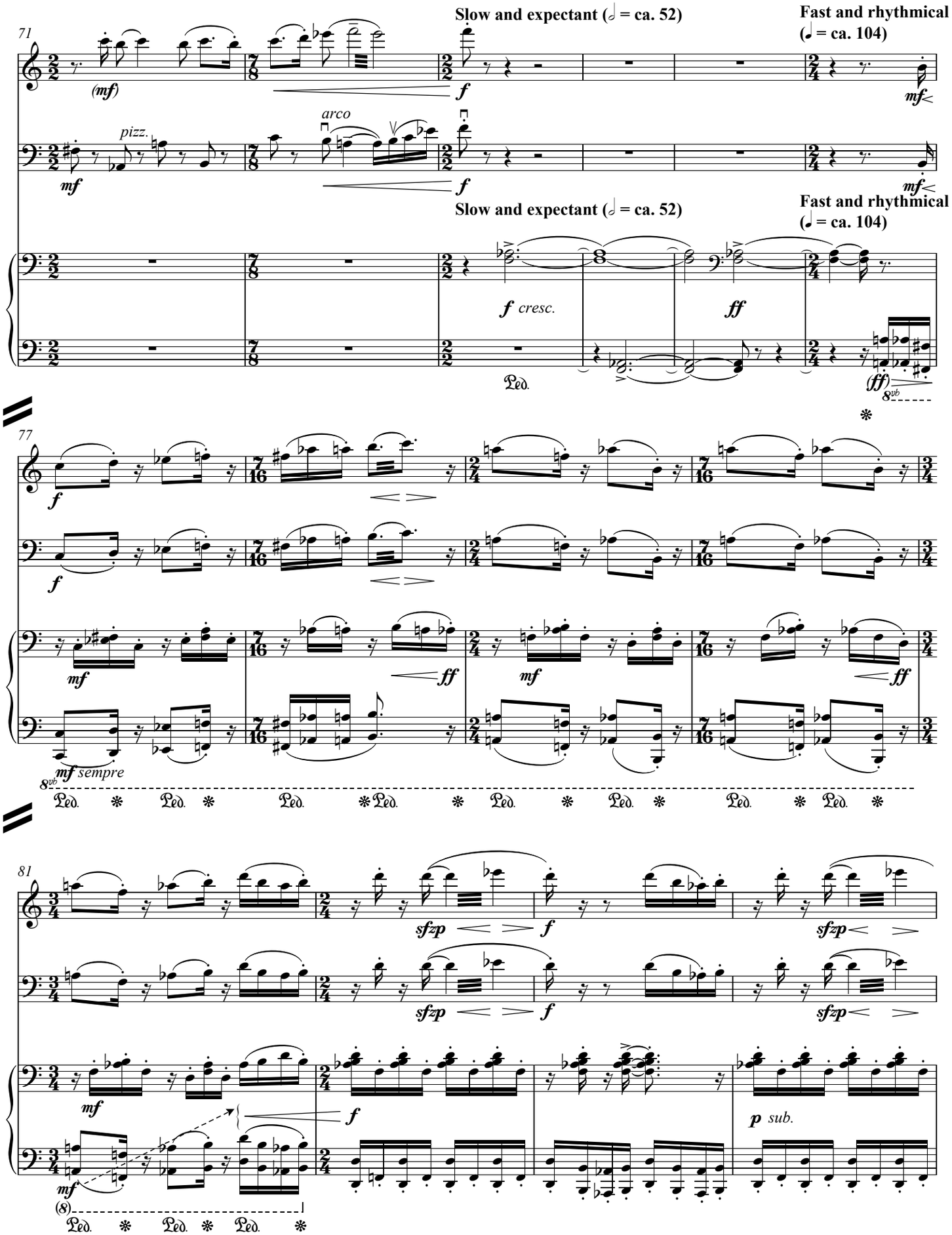
FLT.+ = Fluttertongue, indicated by three slashes on the respective Flute note stem.
N.B. In the 'Cello part, the same symbol indicates a tremolo.

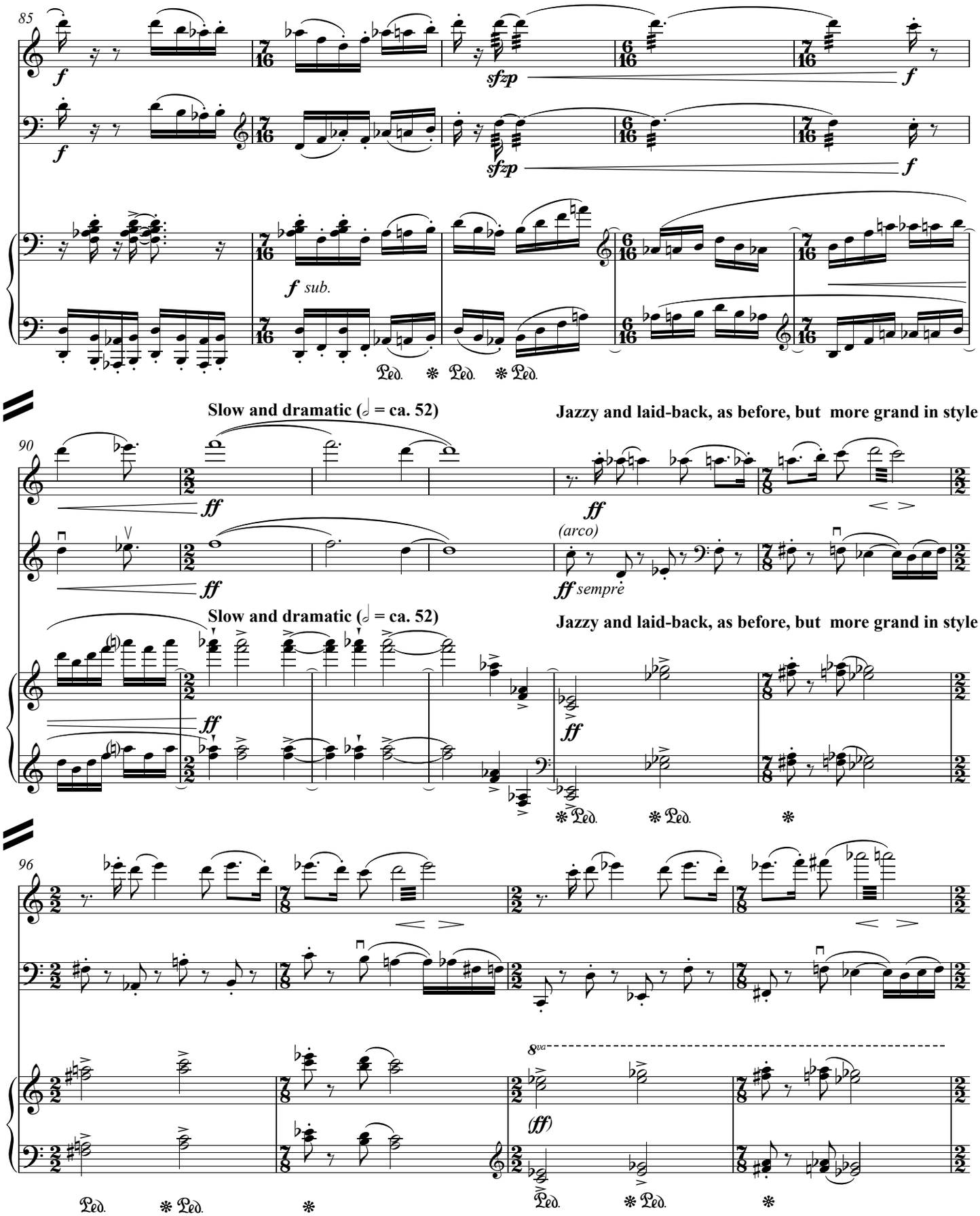

10
mp < mf
mp < mf
mp < mf
p
mp < mf
p
mp < mf
mp
8vb
15
mf
mp < mf
f
mp < mf
mf < f
mf
mf < f
(mp)
mf
8vb
18
sfzp
f
sfzp
f
sfzp
f
sfzp
f
f
p sub.
(8)

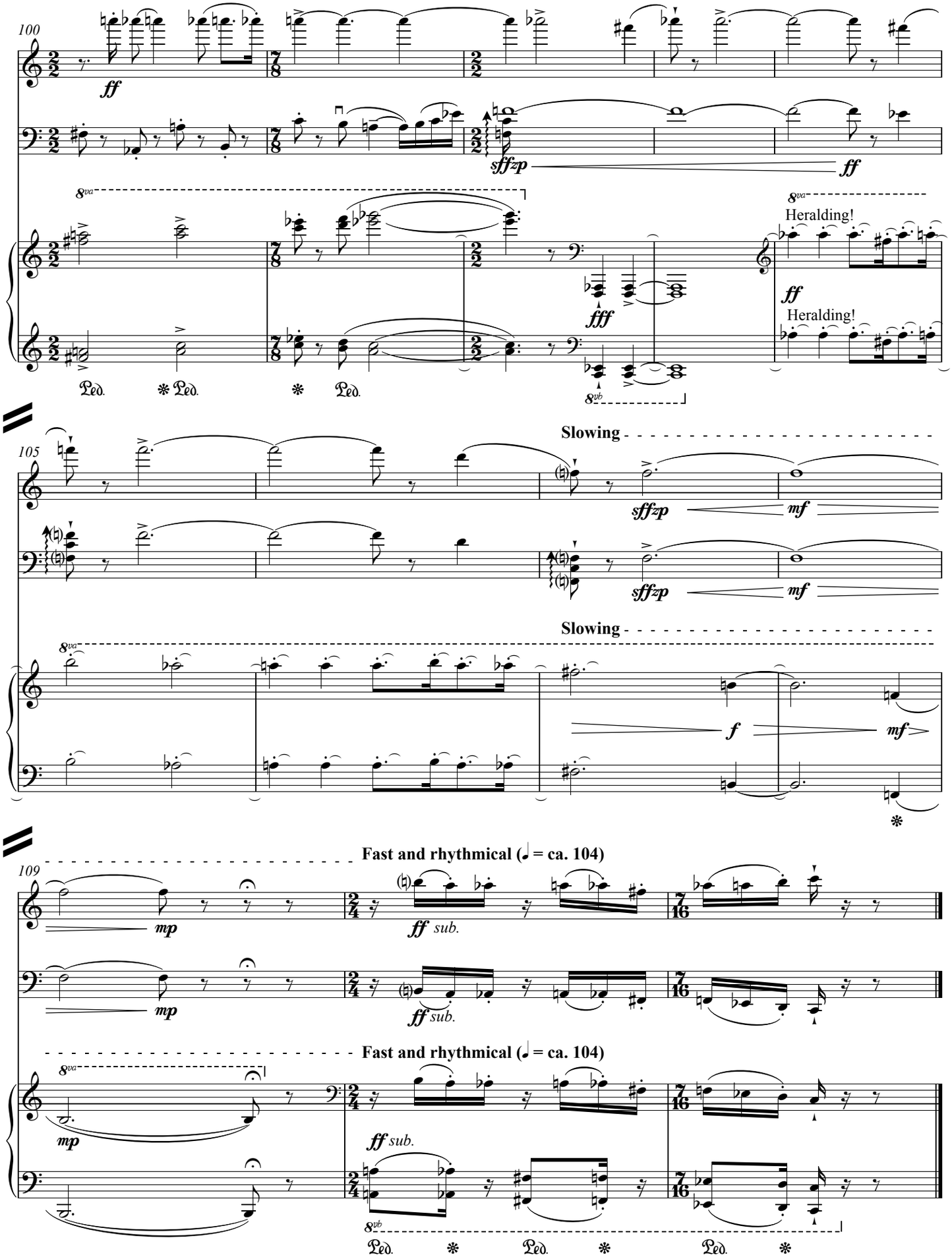

22
Slow and expectant
(𝅗𝅥 = ca. 52)
sfzp
Heralding!
(f)
mp
Slow and expectant
(𝅗𝅥 = ca. 52)
f sub.
p sub.
f sub.
ff
(ff) dim.
8vb
Ped.
Jazzy and laid-back (same tempo)
28
(♪ = ♪)
sempre
mp
(mp)
pizz.(naturale)
arco
mp
p
pizz.
Jazzy and laid-back (same tempo)
(♪ = ♪)
sempre
f
mf
mf
p
8vb
34
(mp)
mf
(mf)
arco
mp
p
pizz.
arco
mp
mf
pizz.


38
Slow and expectant (𝅗𝅥 = ca. 52)
Fast and rhythmical
(𝅗𝅥 = ca. 104)
(naturale)
arco
mp
mp < mf
Slow and expectant (𝅗𝅥 = ca. 52)
Fast and rhythmical
(𝅗𝅥 = ca. 104)
mp cresc.
(mf)
f
p (dark and clunky)
Ped.
p sempre
8vb
44
(FLT.)
(naturale)
mp < mf
p
(8)
49
mf
mf < f
sfzp
(8)


54
Heralding!
(FLT.)
sfzp
f
(f)
p sub.
f sub.
60
Slow and expectant (𝅗𝅥 = ca. 52)
Jazzy and laid-back
(same tempo)
mp
pizz.
p
ff
(ff)
dim.
mf
Ped.
66
(mp)
arco
pizz.

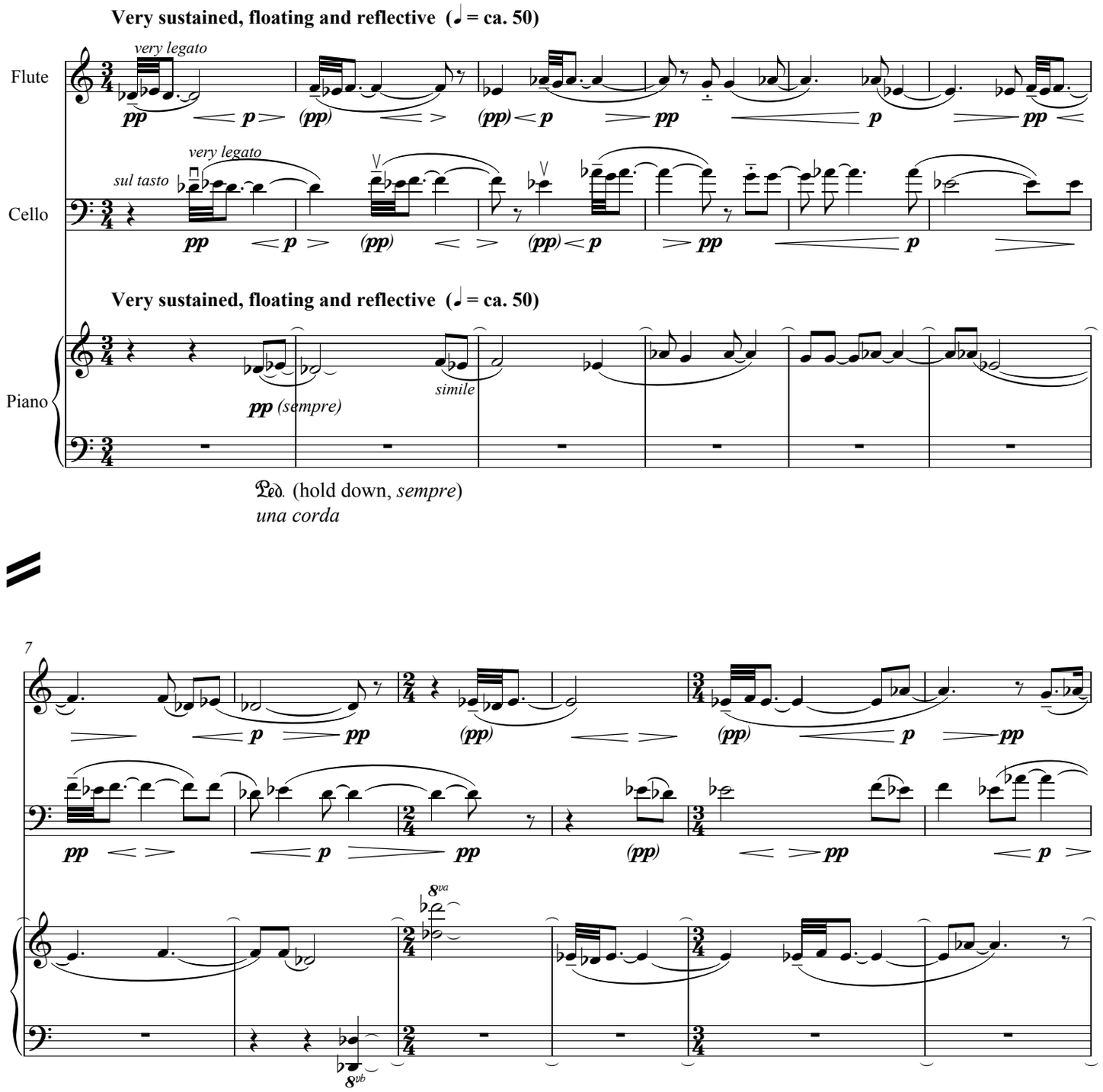

71
Slow and expectant (𝅗𝅥 = ca. 52)
Fast and rhythmical
(♩ = ca. 104)
(mf)
f
mf
pizz.
arco
mf
f
mf
Slow and expectant (𝅗𝅥 = ca. 52)
Fast and rhythmical
(♩ = ca. 104)
f cresc.
ff
(ff)
8vb
77
f
f
mf
ff
mf
ff
mf sempre
8vb
81
sfzp
f
sfzp
mf
f
p sub.
mf
(8)

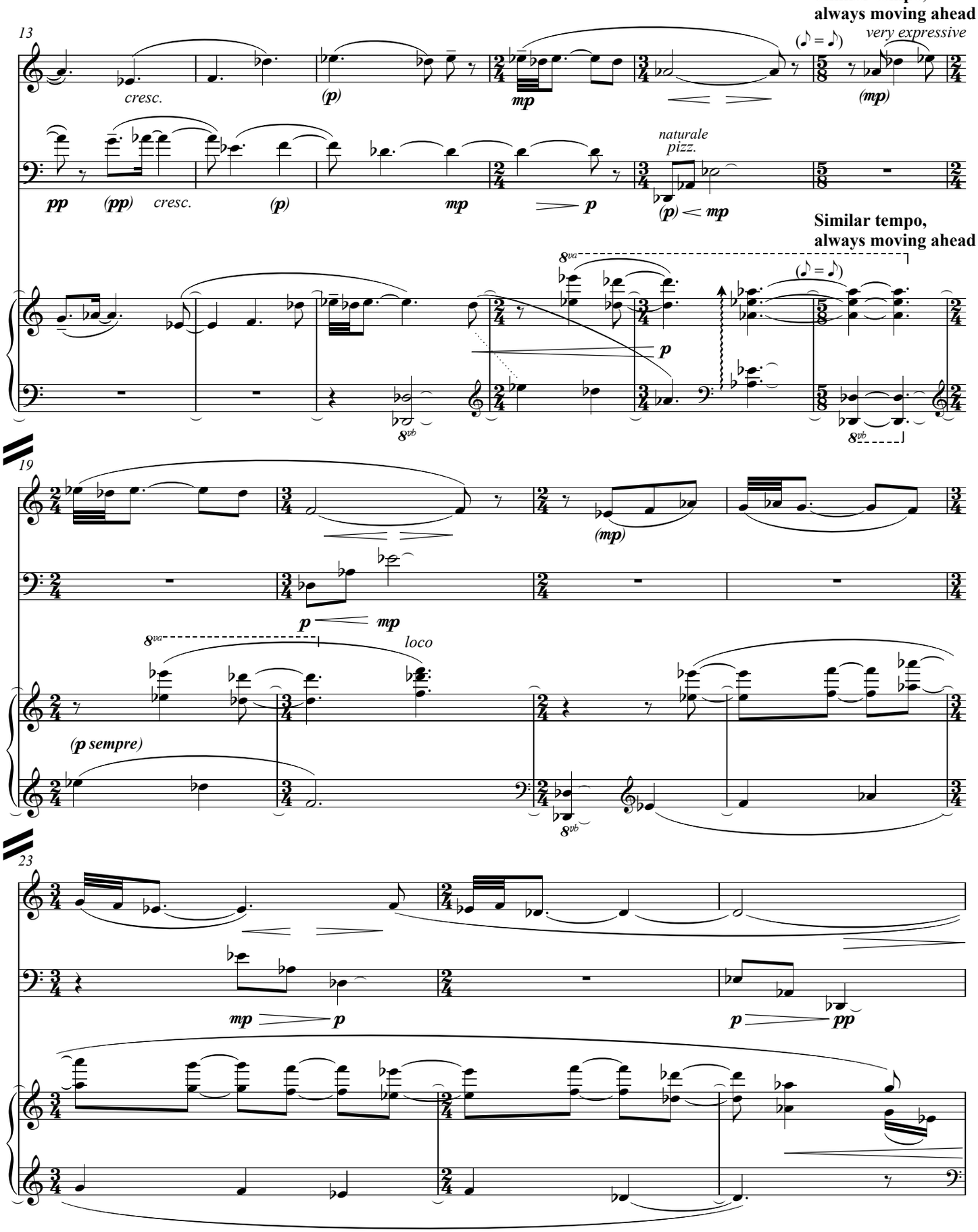

85
f
sfzp
f
f sub.
Ped.
Ped.
Ped.
Slow and dramatic (𝅗𝅥 = ca. 52)
Jazzy and laid-back, as before, but more grand in style
90
ff
(arco)
ff sempre
Slow and dramatic (𝅗𝅥 = ca. 52)
Jazzy and laid-back, as before, but more grand in style
ff
Ped.
Ped.
96
8va
(ff)
Ped.
Ped.
Ped.
Ped.

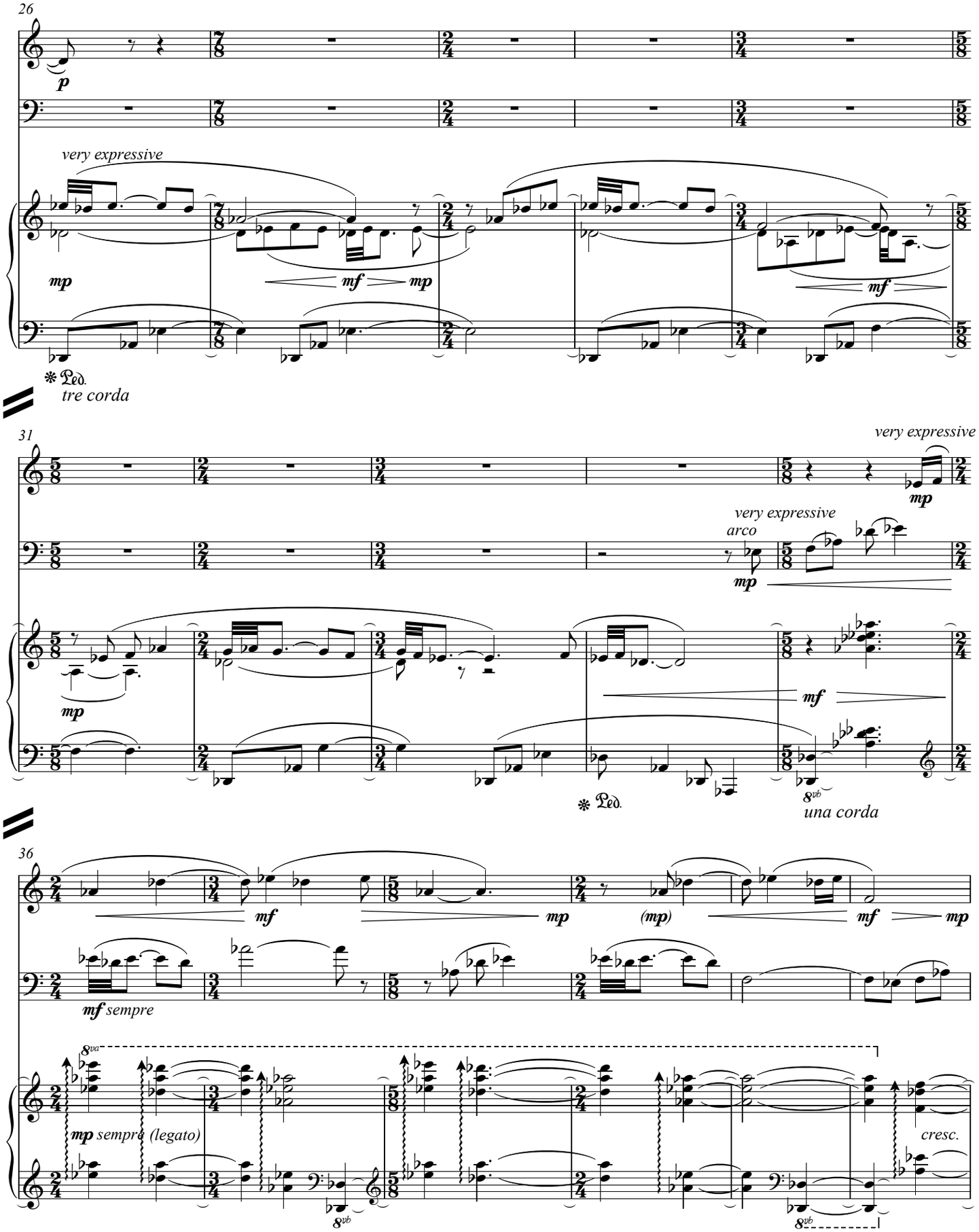

100
ff
sffzp
ff
8va
Heralding!
fff
8vb
105
Slowing
sffzp
mf
f
mf
109
Fast and rhythmical (♩ = ca. 104)
mp
ff sub.

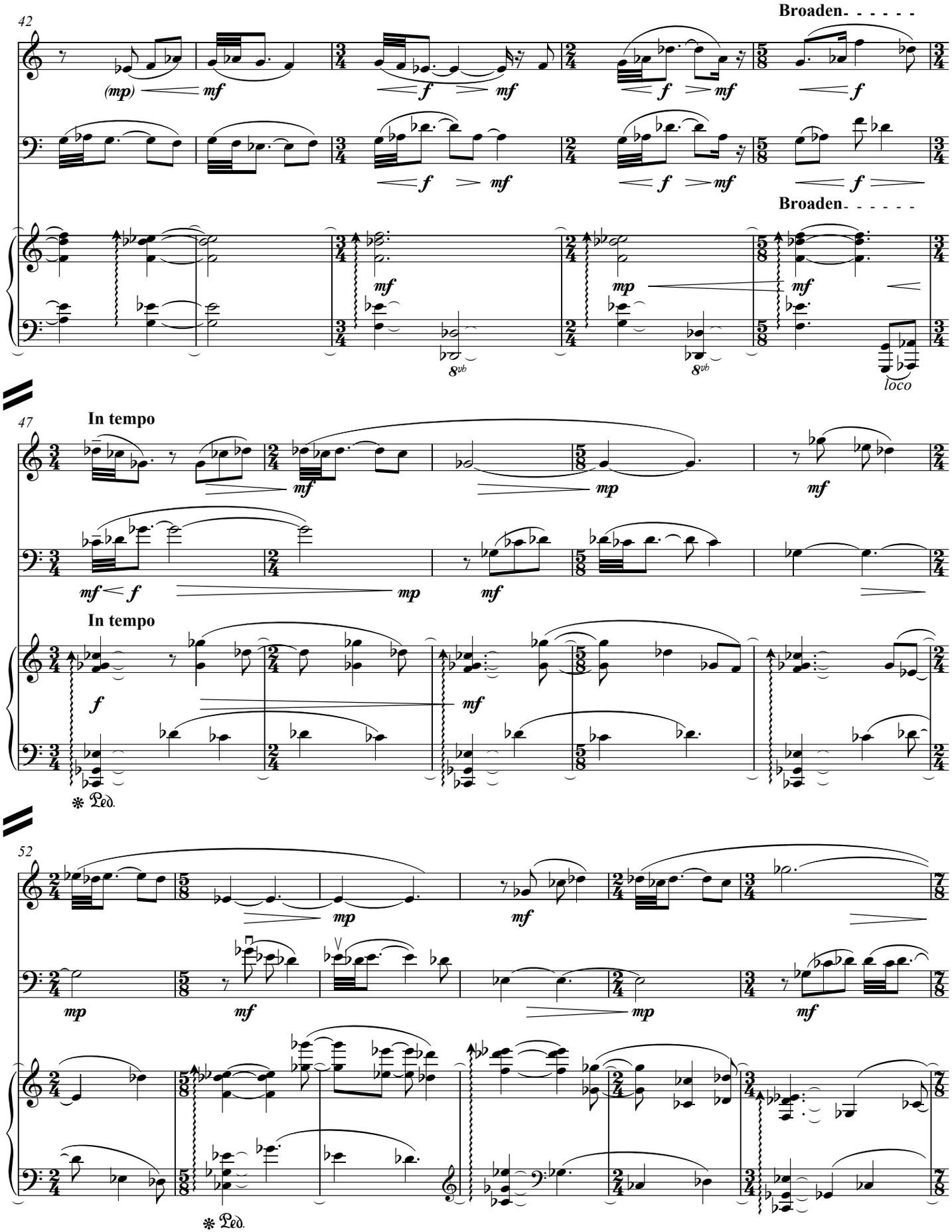
3. Arias to a Flower

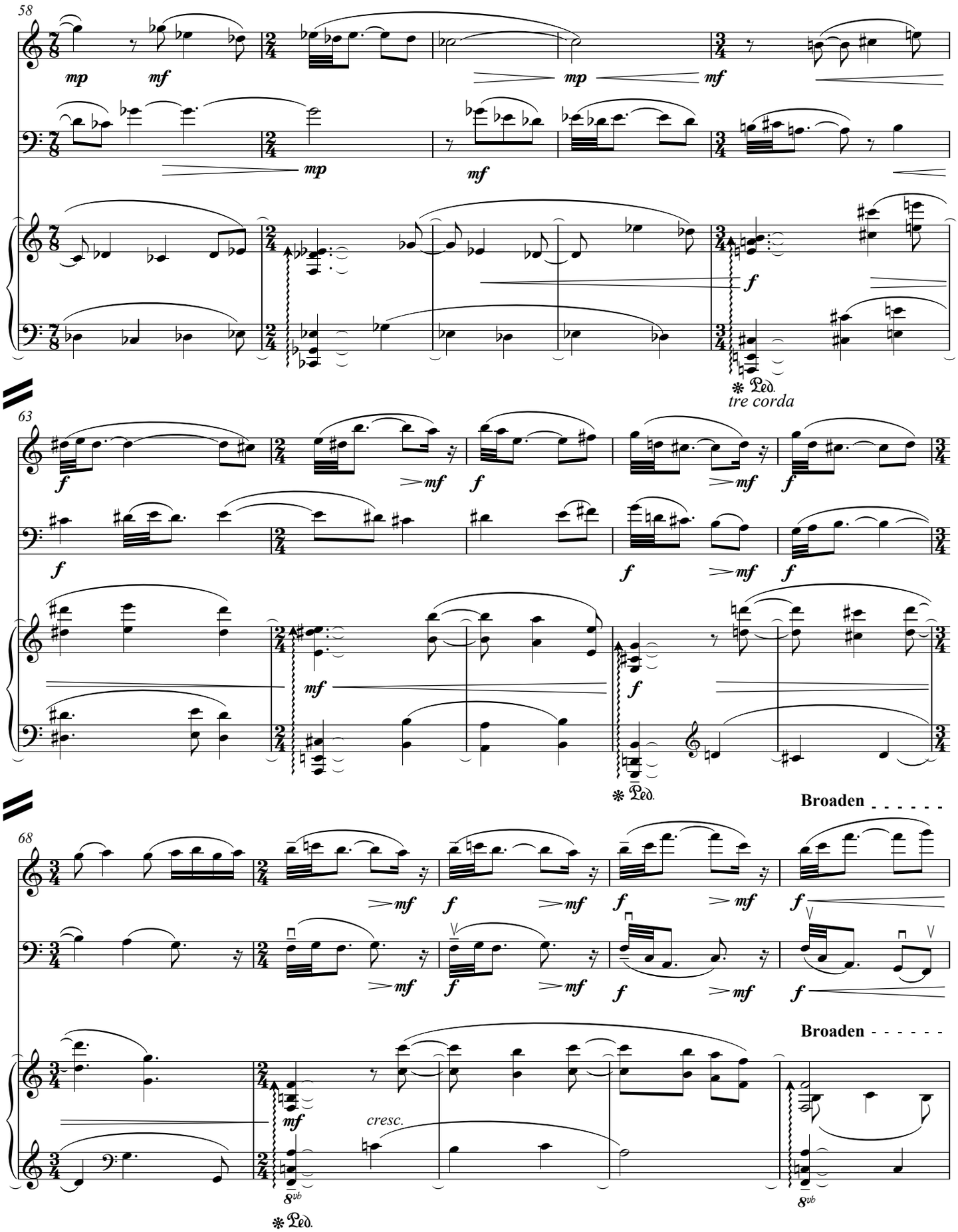
Inspired by *Pool in the Woods, Lake George*, 1922
by Georgia O'Keeffe

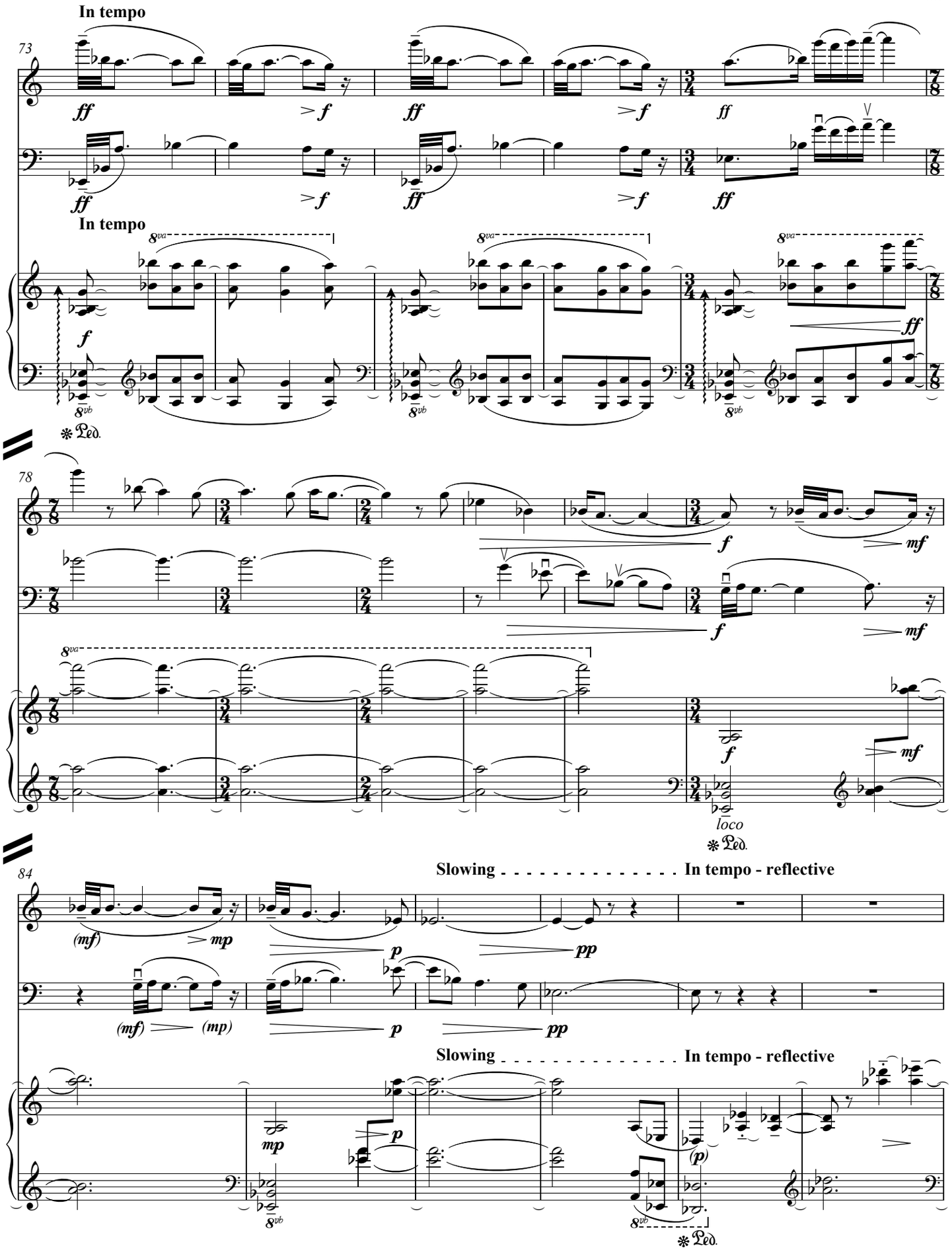


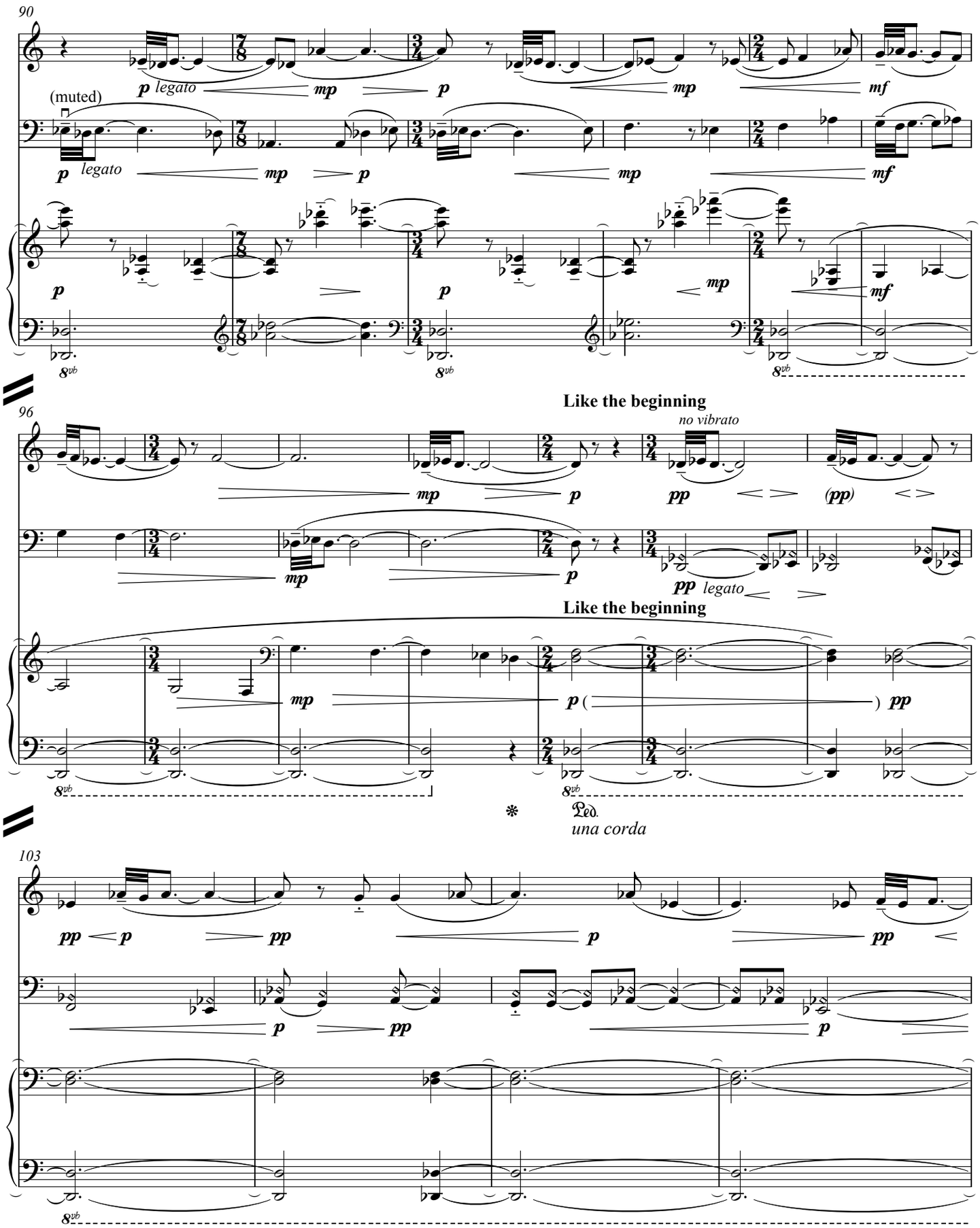

Similar tempo,
always moving ahead
very expressive
cresc.
(p)
mp
(mp)
pp
(pp)
naturale
pizz.
p
Similar tempo,
always moving ahead
(p sempre)
loco
pp

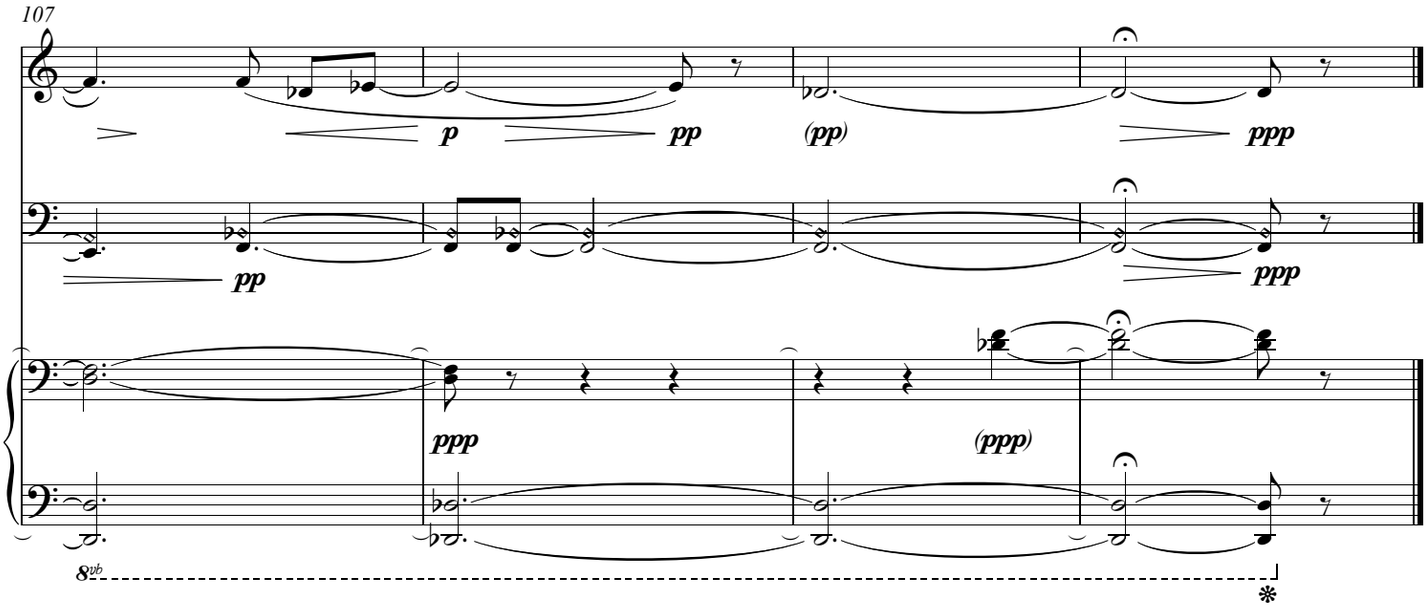

26
p
very expressive
mp
mf
mp
mf
Ped.
tre corda
31
very expressive
mp
very expressive
arco
mp
mp
mf
Ped.
8vb
una corda
36
mf
mp
(mp)
mf
mp
mf sempre
8va
mp sempre (legato)
8vb
cresc.
8vb


42
Broaden
(mp)
mf
f
mf
f
mf
f
f
mf
f
mf
f
Broaden
mf
mp
mf
8vb
8vb
loco
47
In tempo
mf
mp
mf
mf
f
mp
mf
In tempo
f
mf
Ped.
52
mp
mf
mp
mf
mp
mf
Ped.


58
mp
mf
mp
mf
mp
mf
f
Ped.
tre corda
63
f
mf
f
mf
f
f
mf
f
mf
f
Ped.
Broaden
68
mf
f
mf
f
mf
f
mf
f
Broaden
mf
cresc.
8vb
Ped.
8vb


In tempo
73
ff
>f
ff
>f
ff
ff
>f
ff
>f
ff
In tempo
8va
8vb
f
ff
Ped.
78
f
mf
f
mf
8va
f
mf
loco
Ped.
84
Slowing
In tempo - reflective
(mf)
mp
p
pp
(mf)
(mp)
p
pp
Slowing
In tempo - reflective
mp
p
(p)
8vb
8vb
Ped.

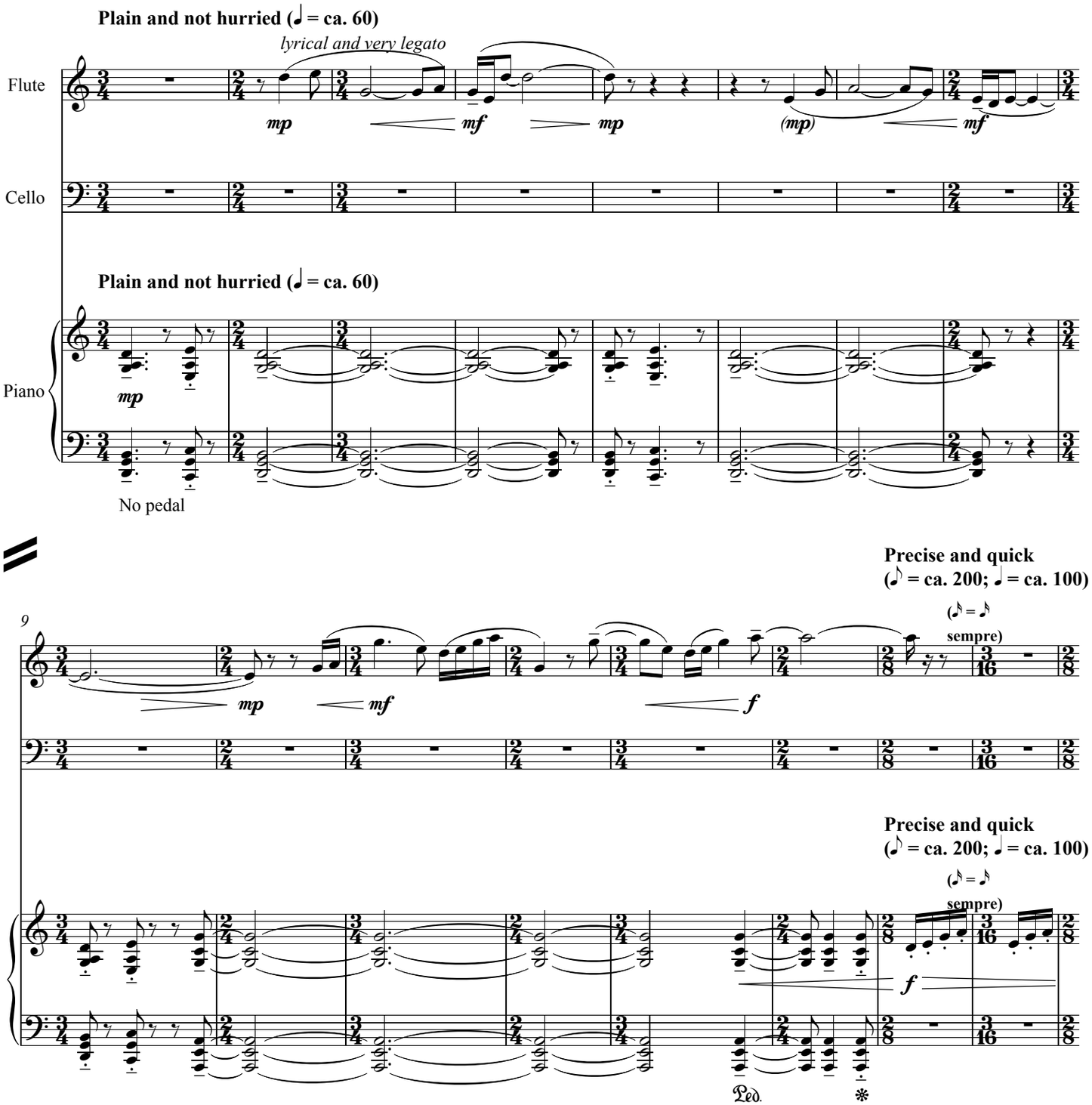

90
(muted)
p legato
mp
p
mp
mf
p legato
mp
p
mp
mf
p
p
mp
mf
8vb
8vb
8vb
96
Like the beginning
no vibrato
mp
p
pp
(pp)
mp
p
pp legato
Like the beginning
mp
p
pp
8vb
8vb
Ped.
una corda
103
pp
p
pp
p
pp
p
pp
p
8vb

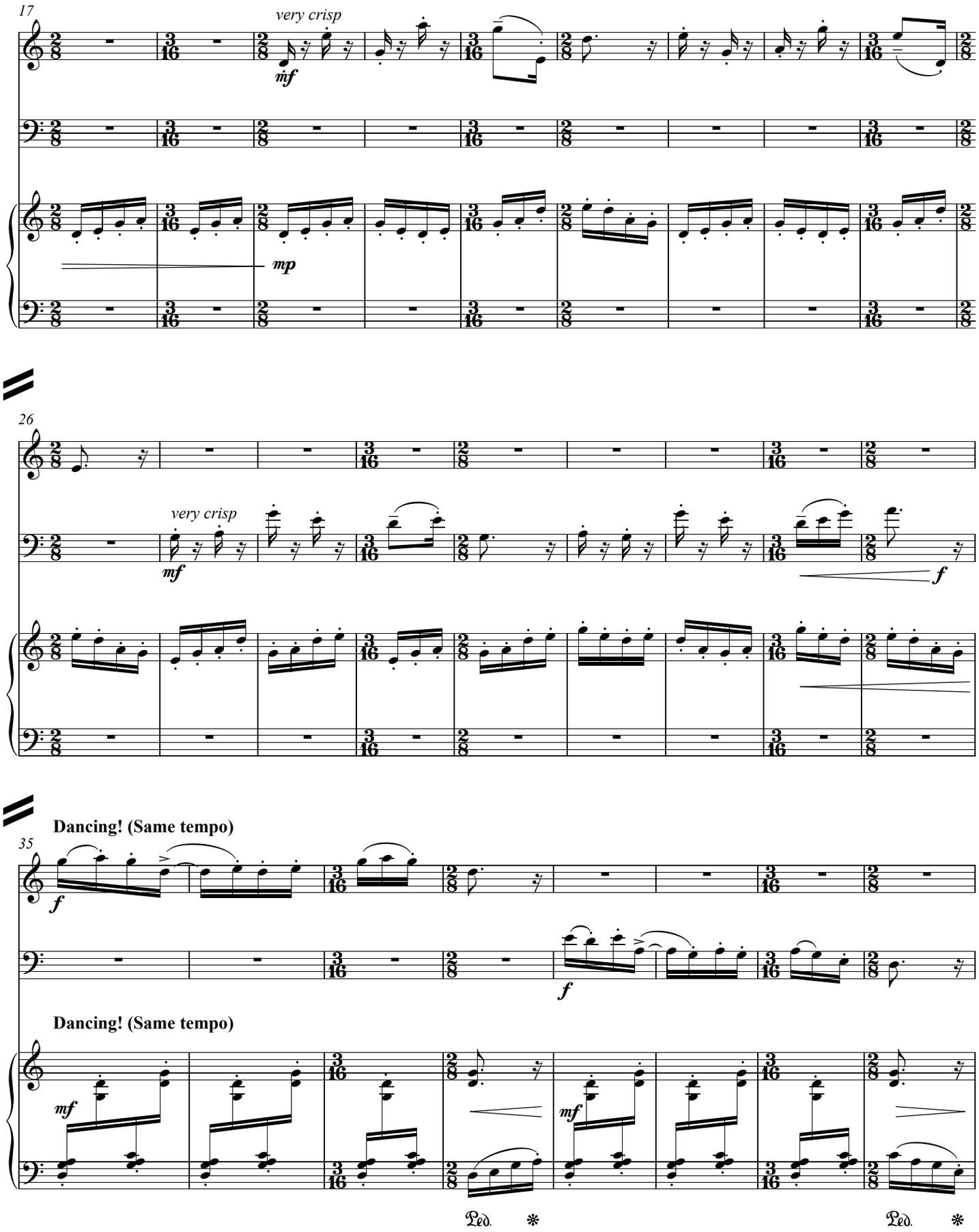

107
p
pp
(pp)
ppp
pp
ppp
ppp
(ppp)
8vb

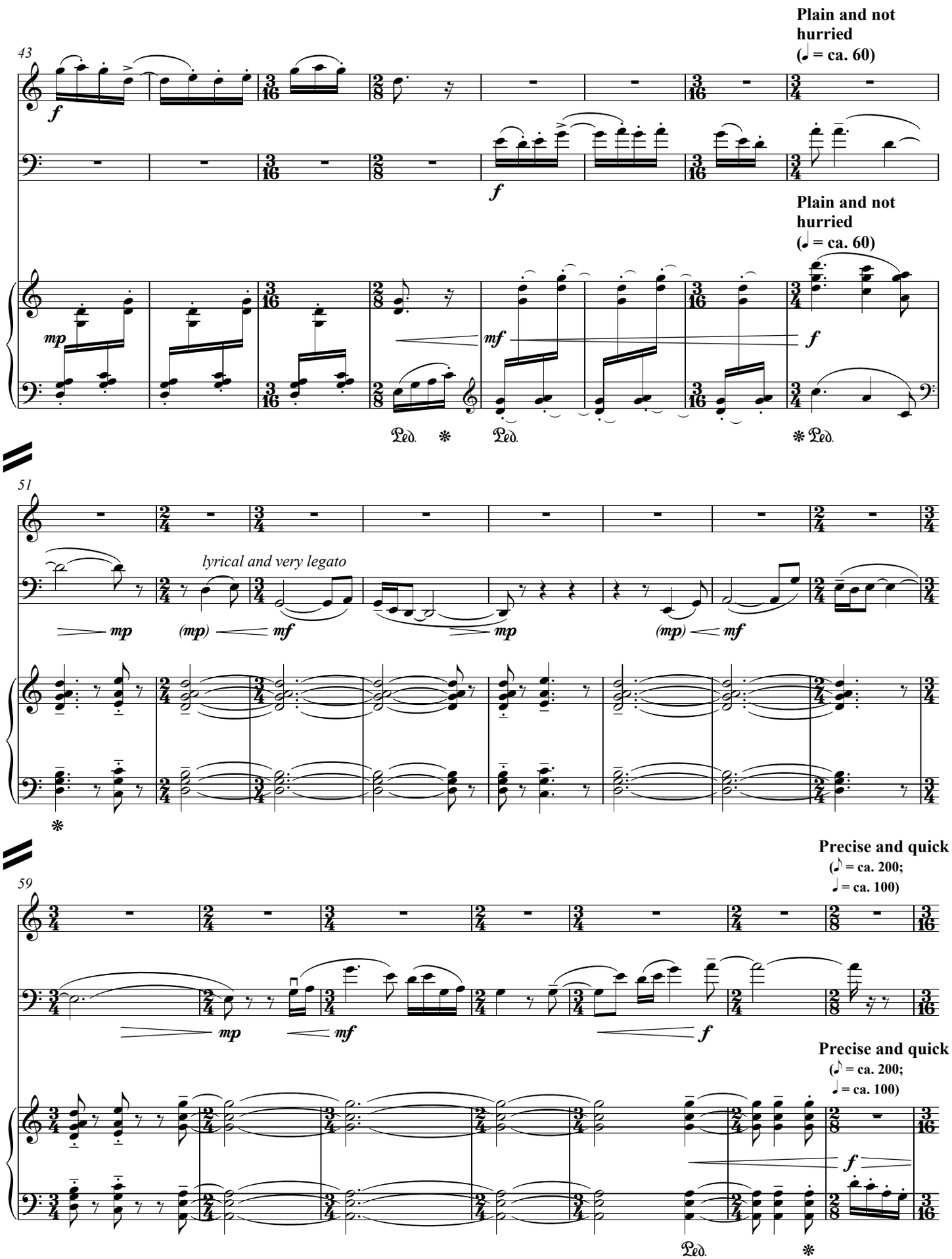
4. Dances Before the Barn

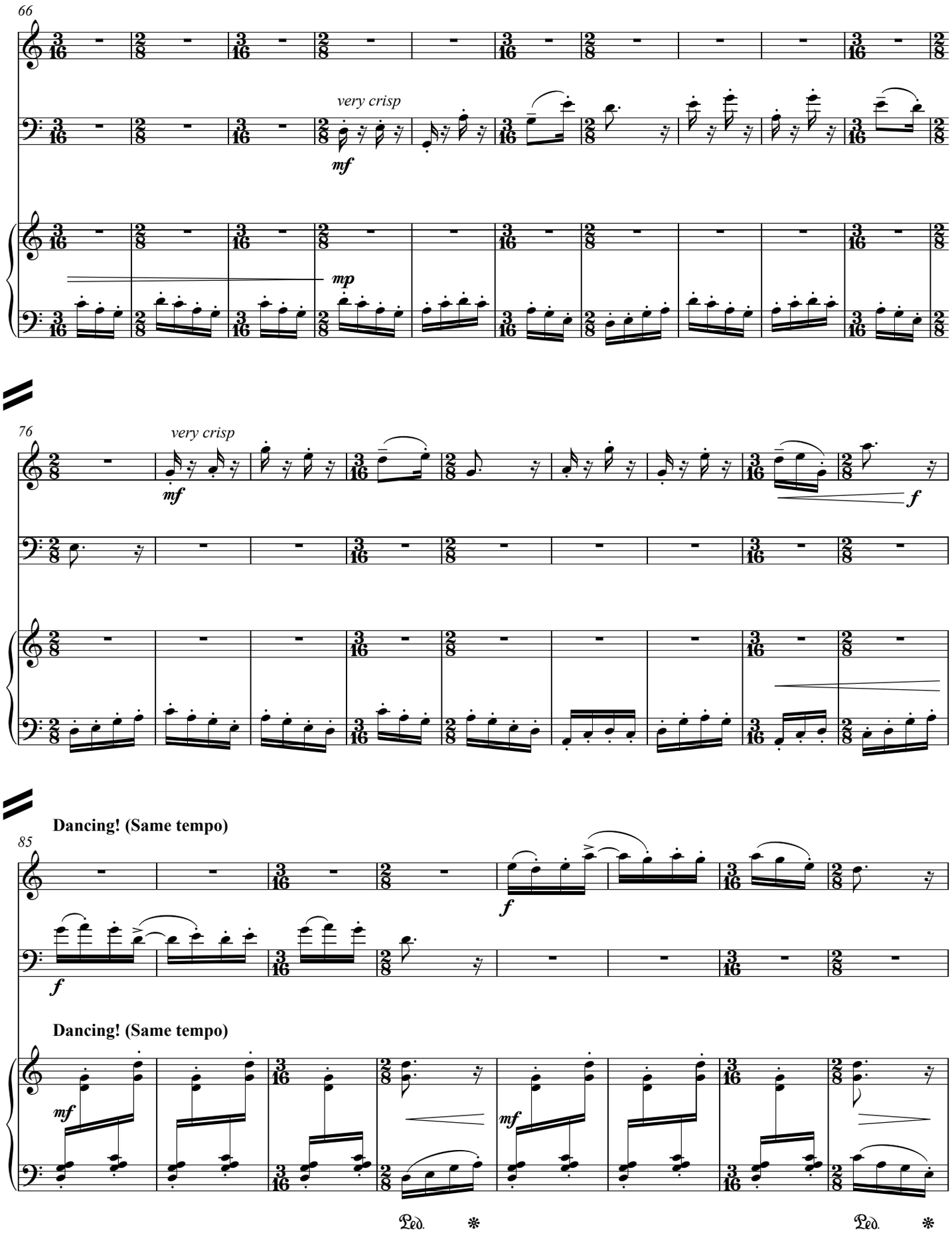
Inspired by *Conversation Piece*, 1952

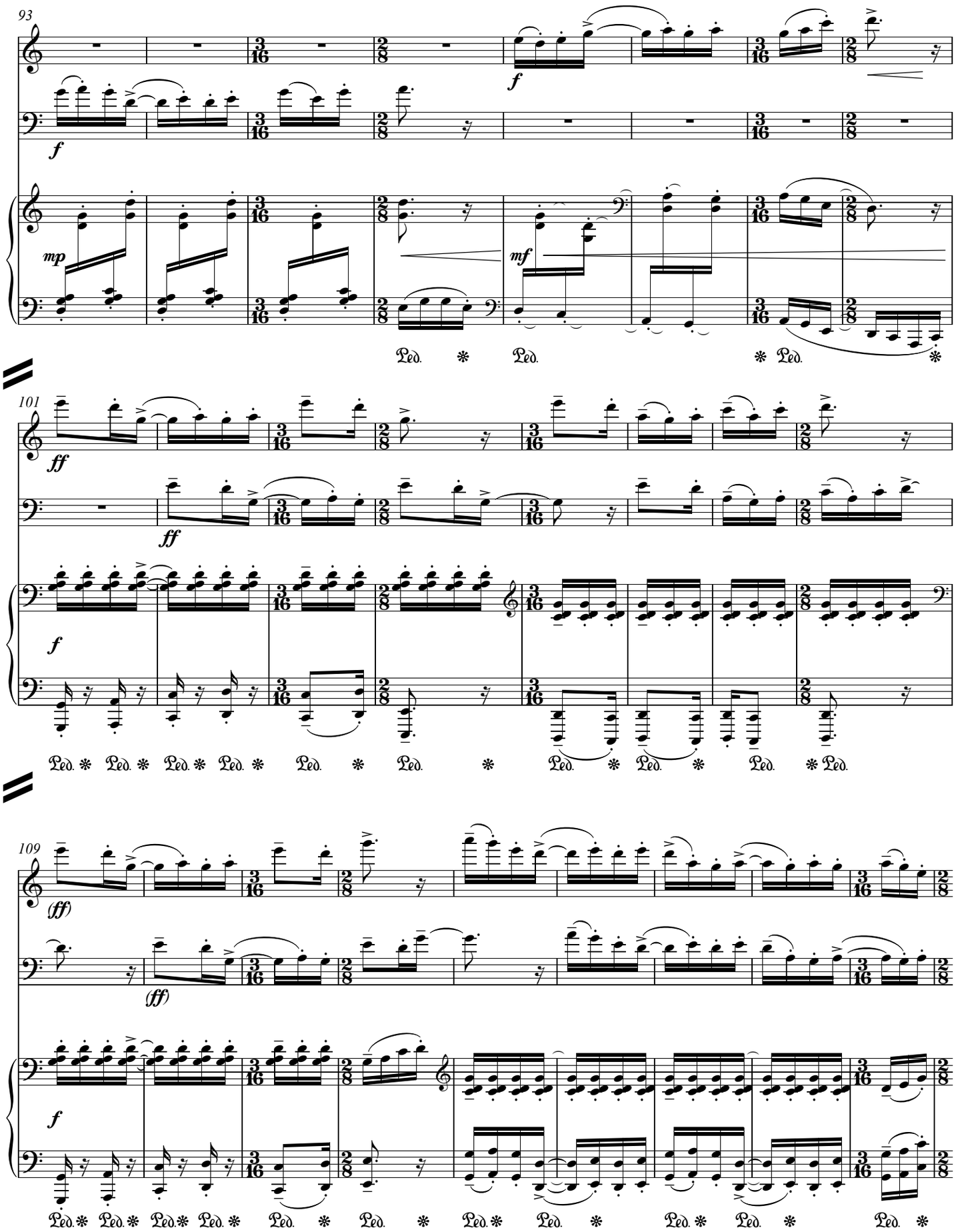
by Charles Sheeler

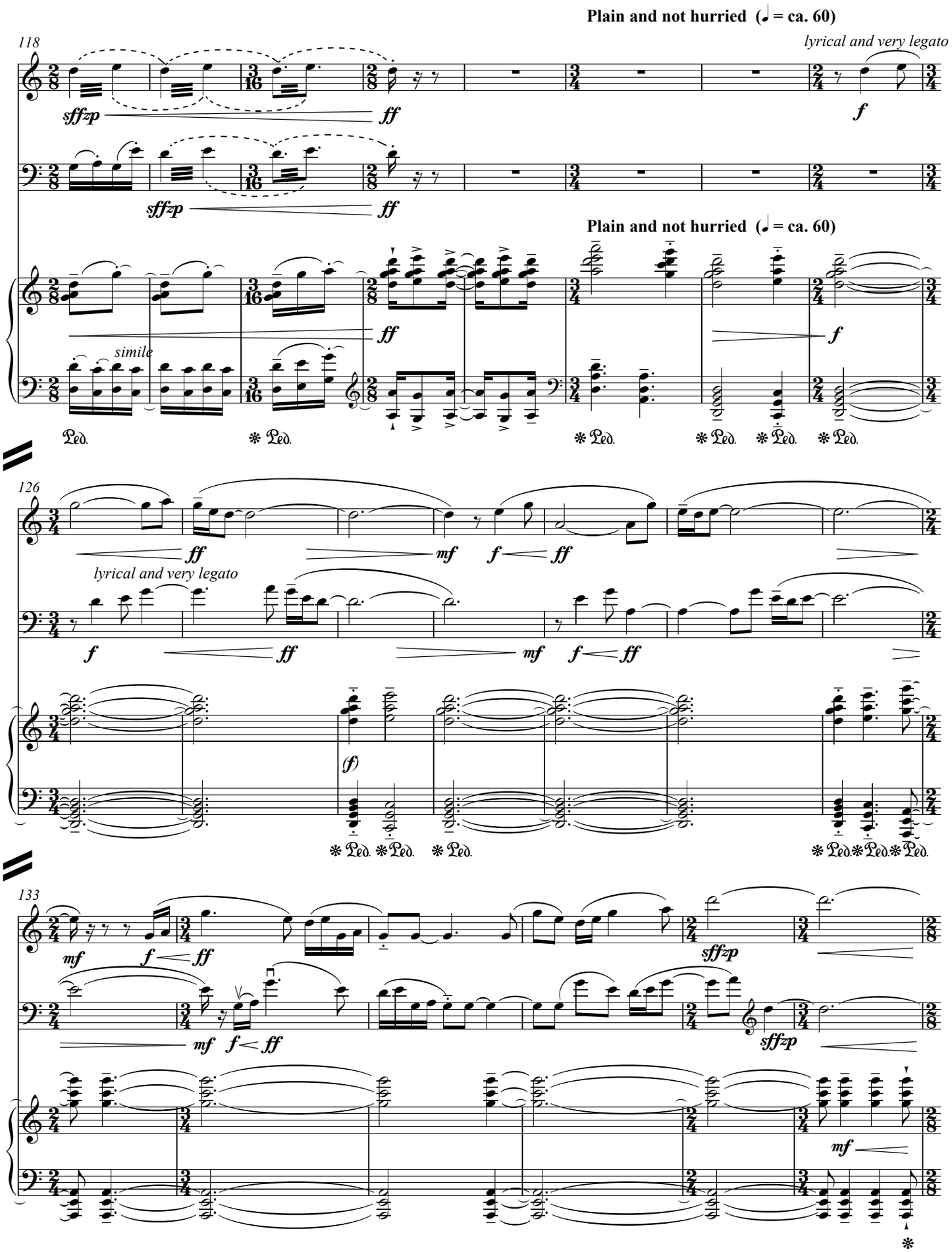


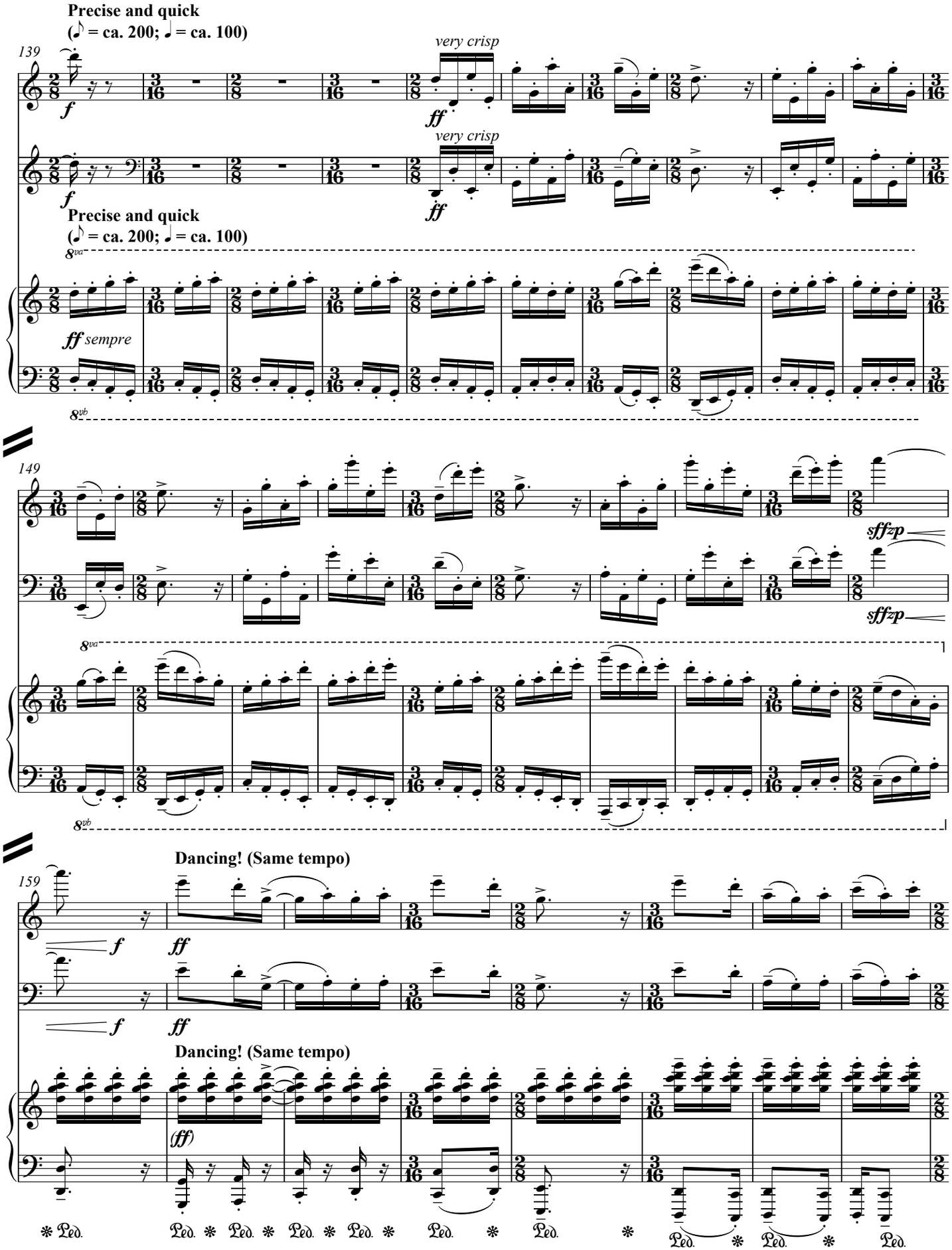

17
very crisp
mf
mp
26
very crisp
mf
f
Dancing! (Same tempo)
35
f
f
Dancing! (Same tempo)
mf
mf
Ped.
Ped.

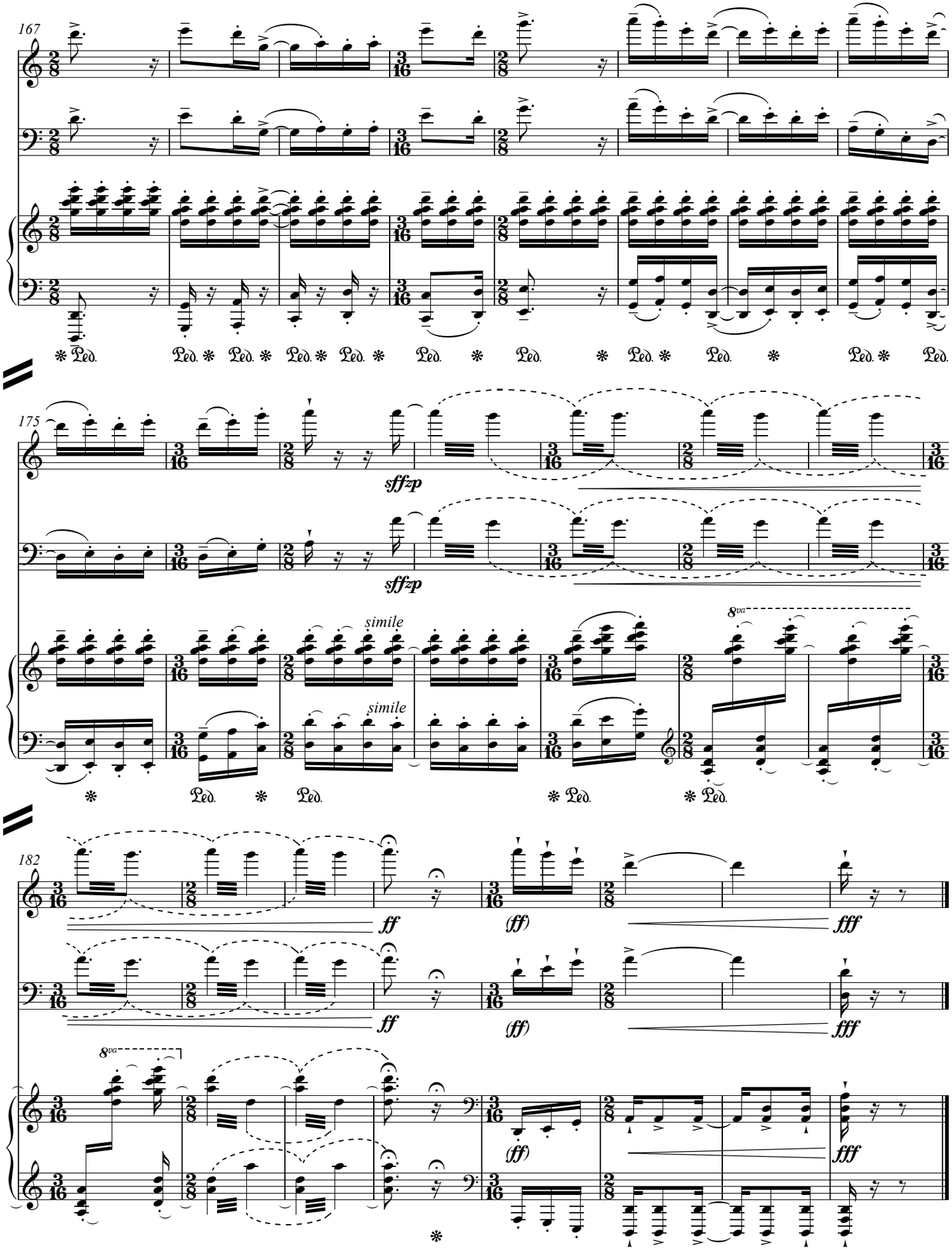

43
Plain and not hurried
(♩ = ca. 60)
f
mp
mf
f
Plain and not hurried
(♩ = ca. 60)
Ped.
51
lyrical and very legato
mp
(mp)
mf
mp
(mp)
mf
59
Precise and quick
(♪ = ca. 200;
♩ = ca. 100)
mp
mf
f
Precise and quick
(♪ = ca. 200;
♩ = ca. 100)
f
Ped.


66
very crisp
mf
mp
76
very crisp
mf
f
Dancing! (Same tempo)
85
f
f
Dancing! (Same tempo)
mf
mf
Ped.
Ped.


93
f
f
mp
mf
Ped.
101
ff
ff
f
Ped.
109
(ff)
(ff)
f
Ped.

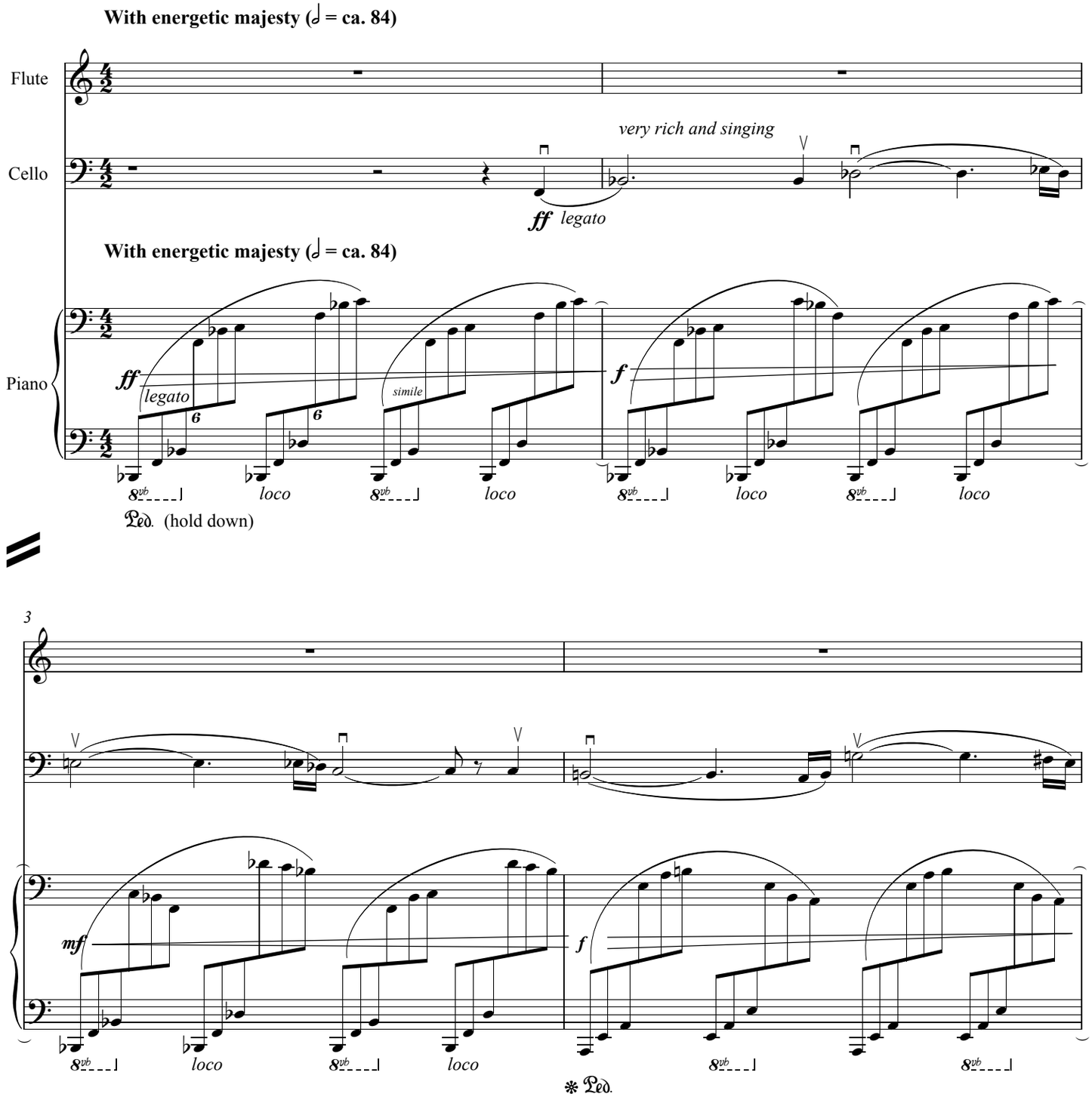

Plain and not hurried (♩ = ca. 60)
118
lyrical and very legato
sffzp
ff
f
simile
Plain and not hurried (♩ = ca. 60)
126
lyrical and very legato
mf
(f)
133
sffzp

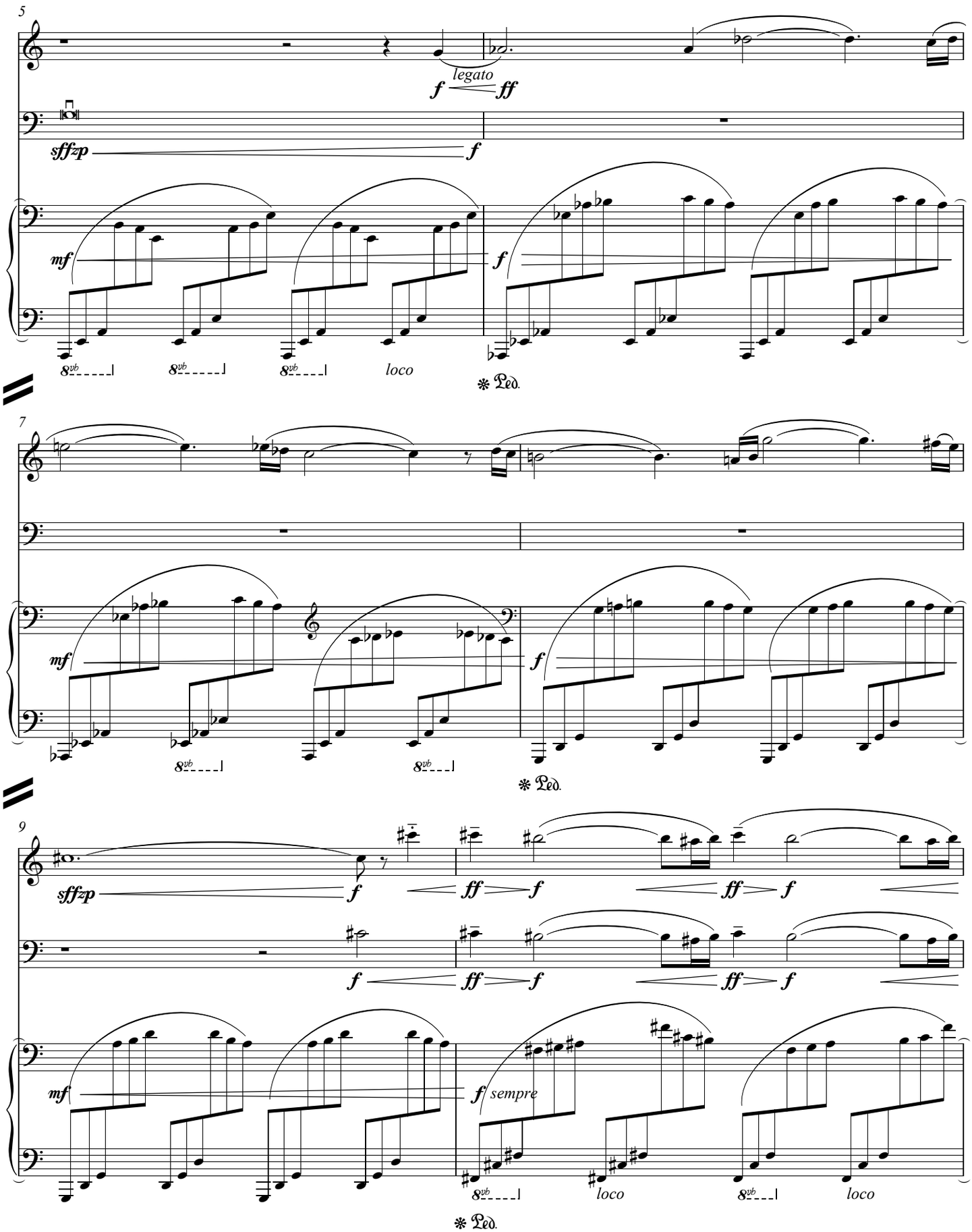

Precise and quick
(♪ = ca. 200; ♩ = ca. 100)
139
very crisp
f
ff
very crisp
f
ff
Precise and quick
(♪ = ca. 200; ♩ = ca. 100)
8va
ff sempre
8vb
149
sffzp
sffzp
8va
8vb
Dancing! (Same tempo)
159
f
ff
f
ff
Dancing! (Same tempo)
(ff)
Ped.

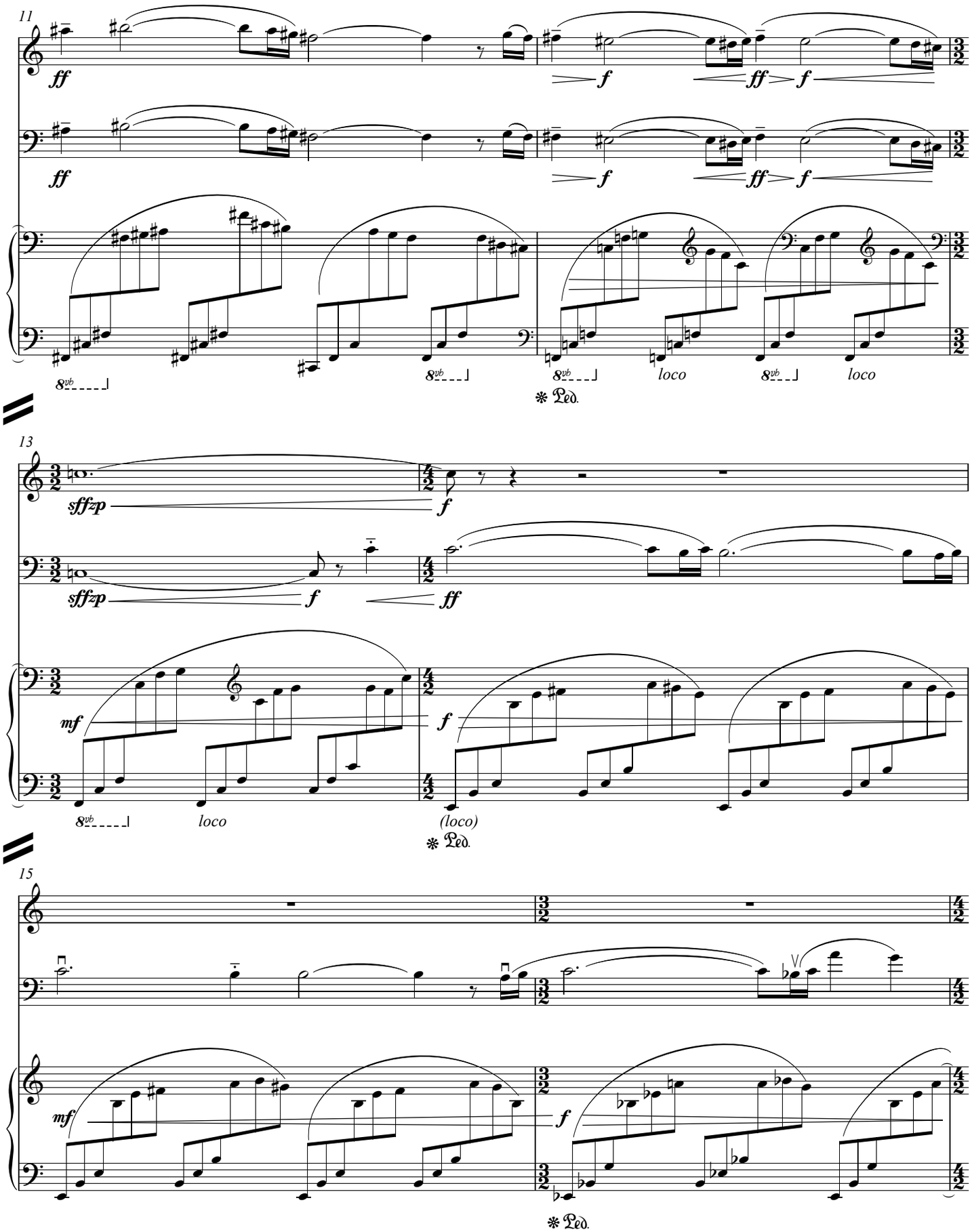

167
Ped.
175
sffzp
simile
8va
182
ff
(ff)
fff

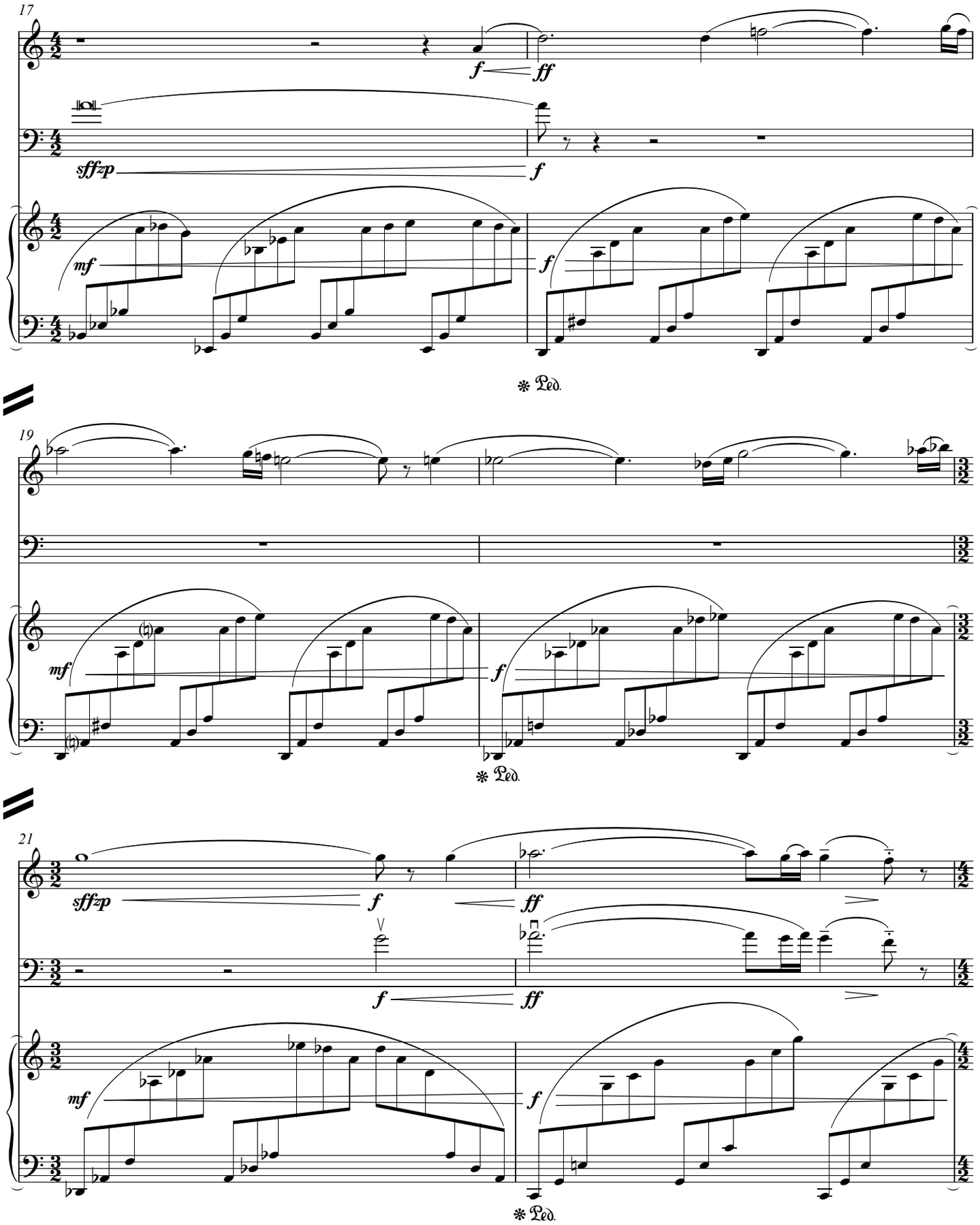
5. Songs to the Wind

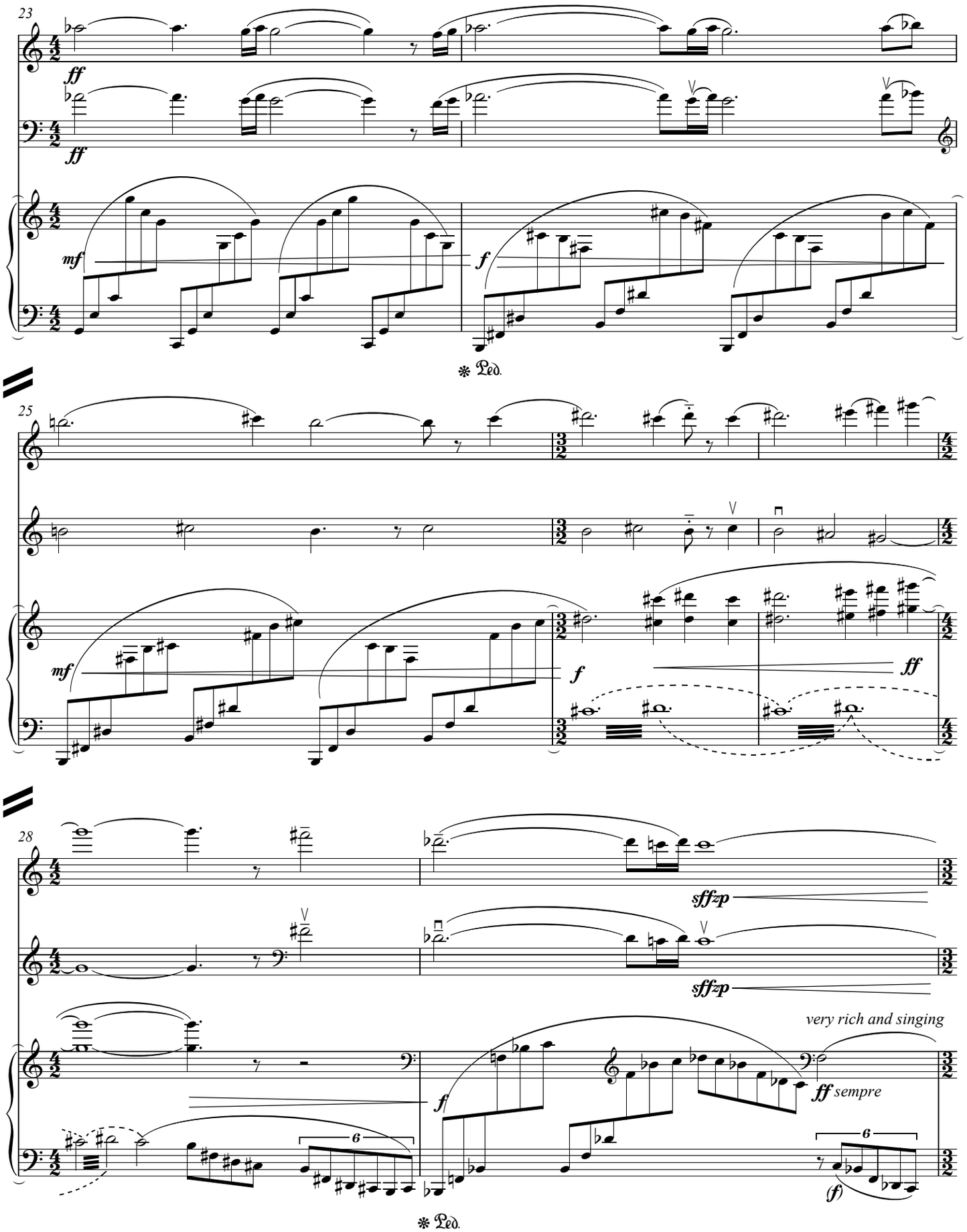
Inspired by *The Spirit of the Storm*, ca. 1912
by Elliott Daingerfield

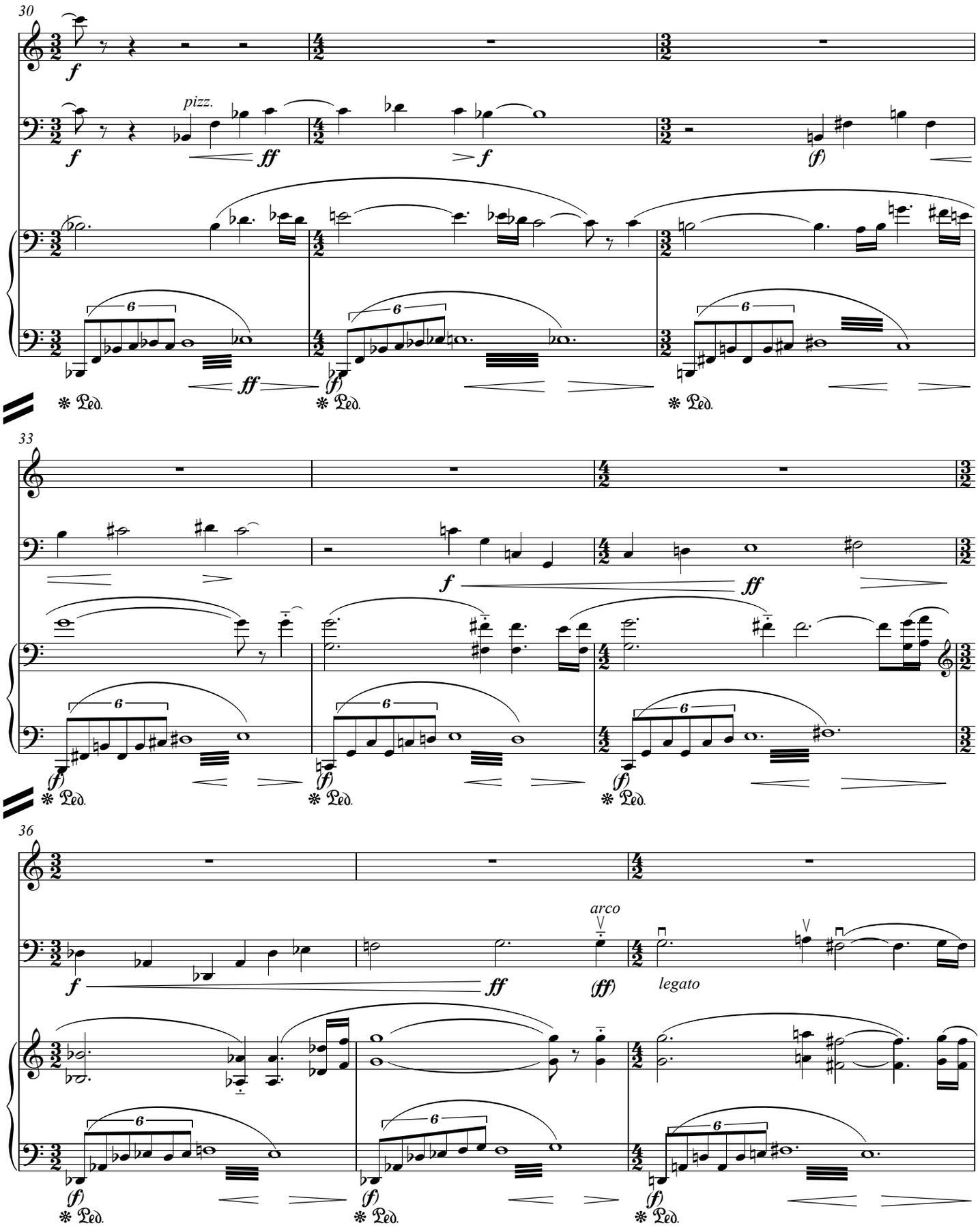


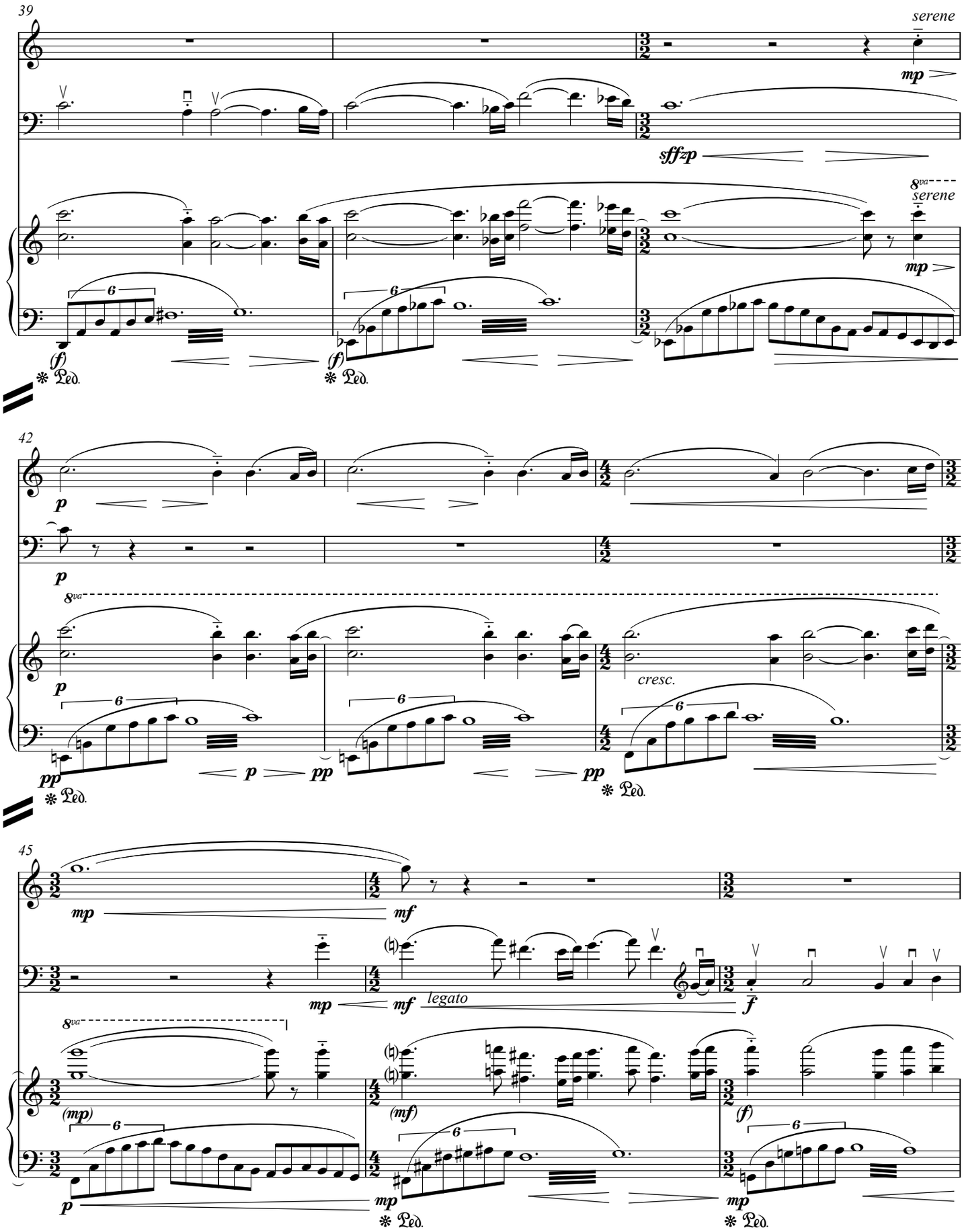

5
legato
f
ff
sffzp
f
mf
f
8vb
8vb
8vb
loco
Ped.
7
mf
f
8vb
8vb
Ped.
9
sffzp
f
ff
f
ff
f
f
ff
f
ff
f
mf
f sempre
8vb
loco
8vb
loco
Ped.

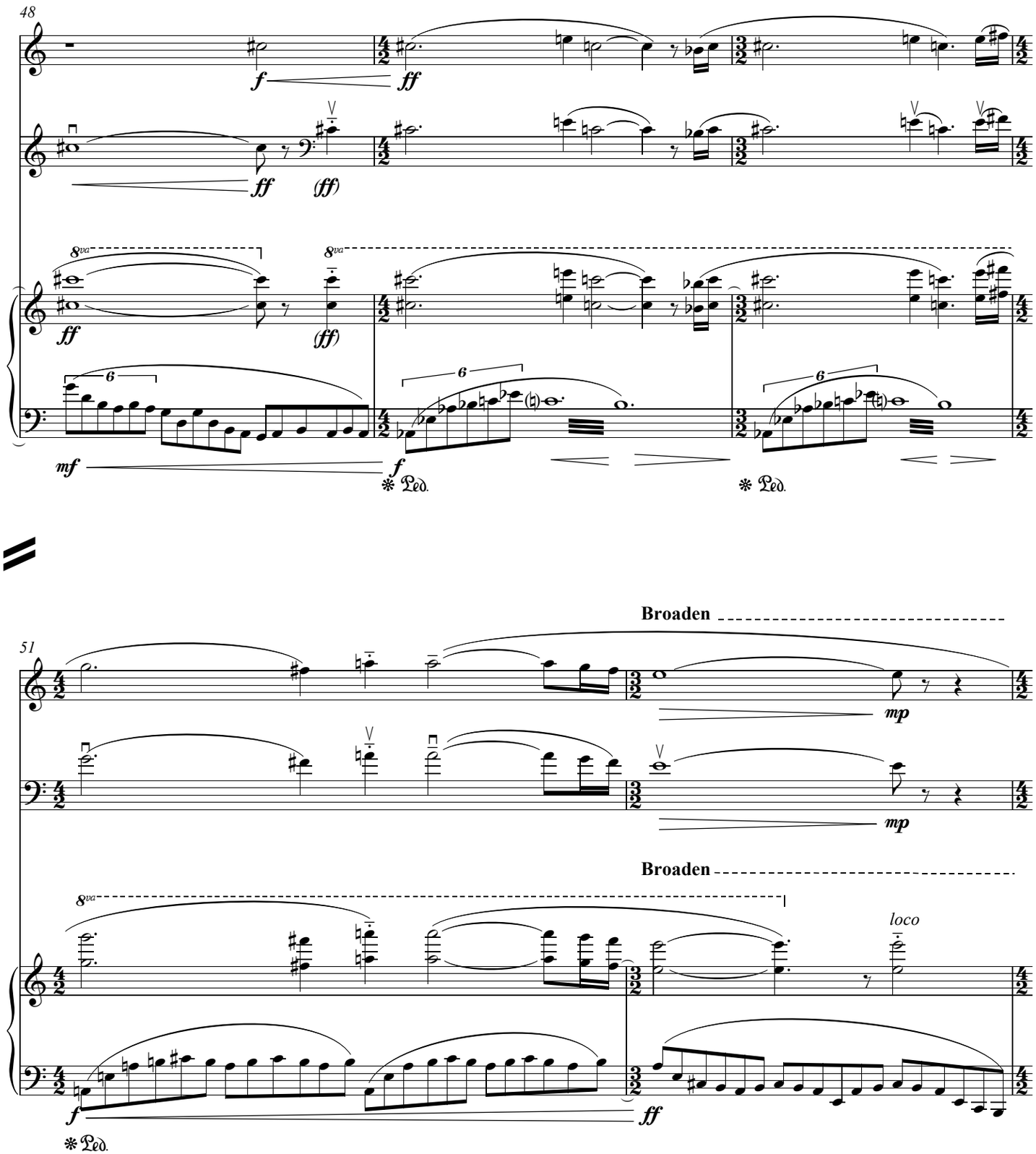

11
ff
f
ff
f
8vb
loco
Ped.
13
sffzp
f
ff
mf
(loco)
Ped.
15
mf
f
Ped.

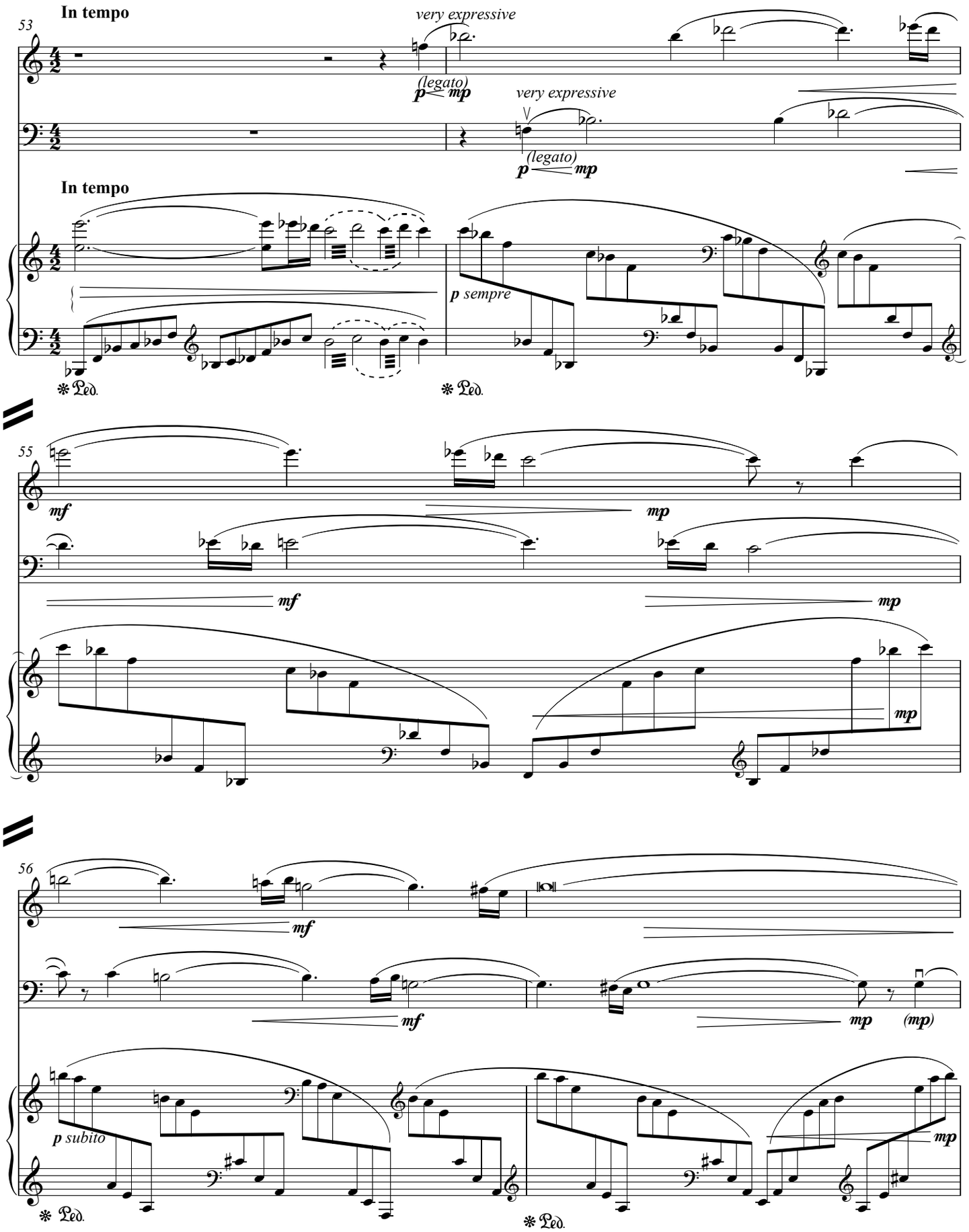

17
f
ff
sffzp
f
mf
f
Ped.
19
mf
f
Ped.
21
sffzp
f
ff
f
ff
mf
f
Ped.

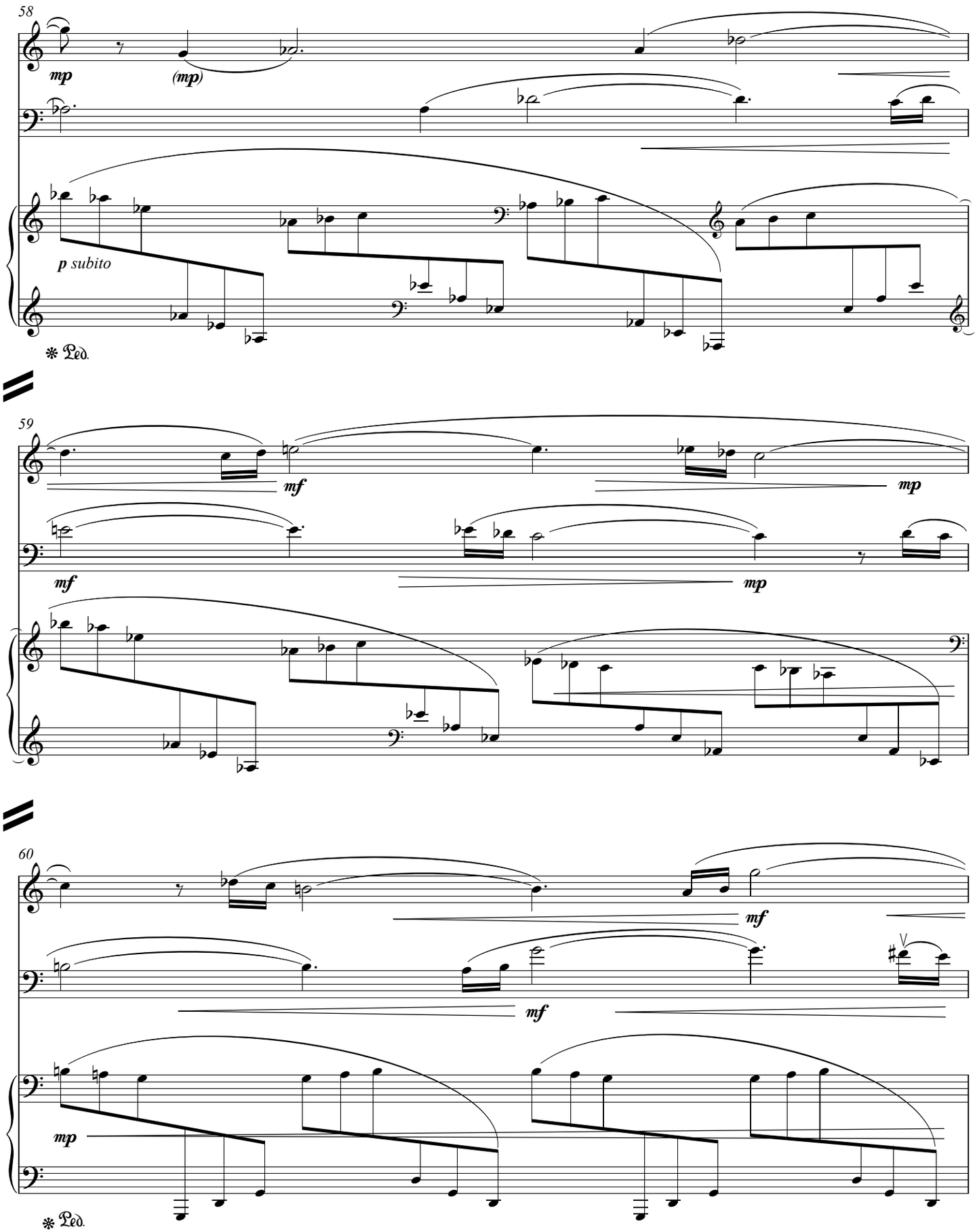

23
ff
ff
mf
f
Ped.
25
mf
f
ff
28
sffzp
sffzp
very rich and singing
f
ff sempre
(f)
Ped.

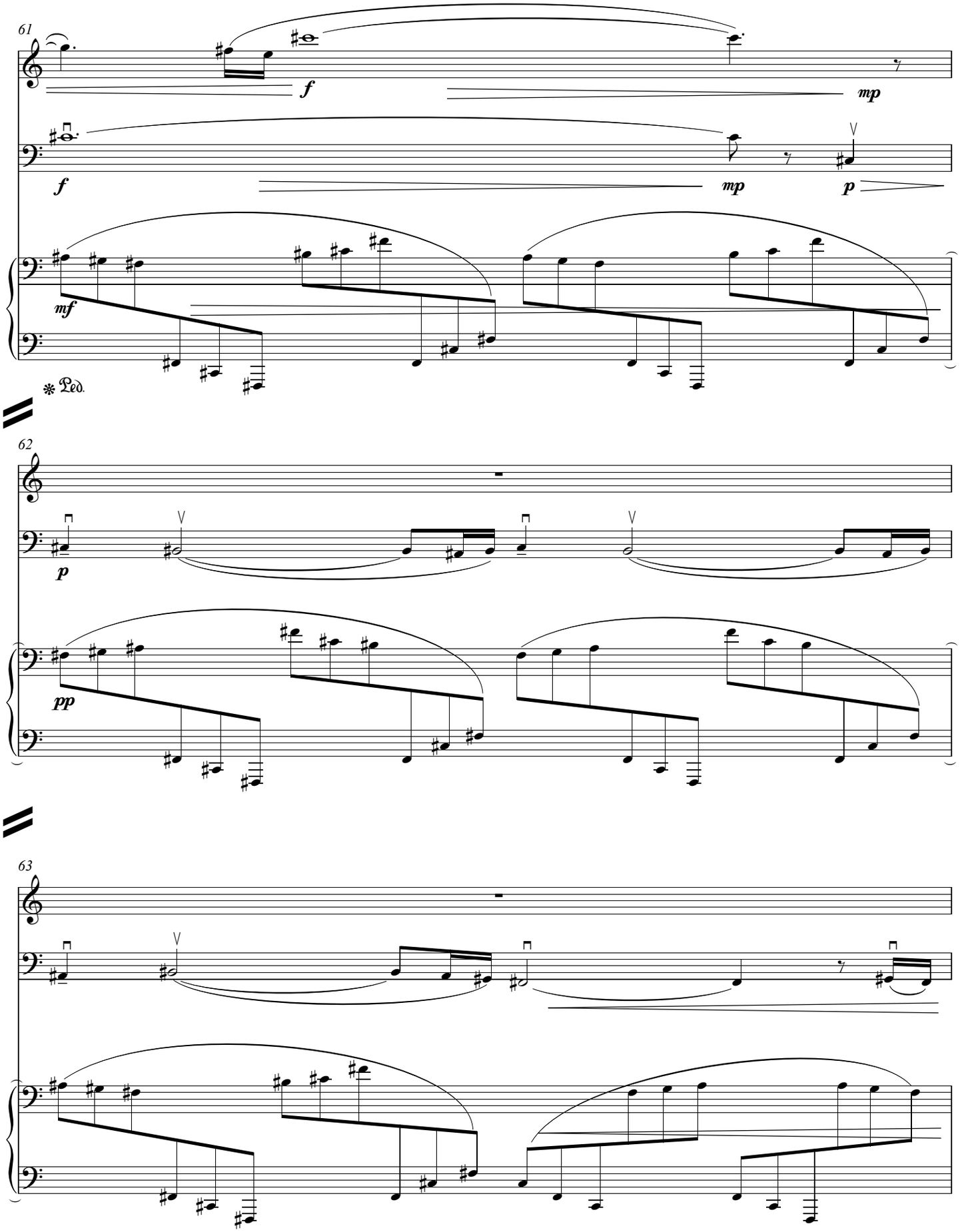

30
f
pizz.
ff
f
(f)
ff
(f)
Ped.
Ped.
Ped.
33
f
ff
(f)
(f)
(f)
Ped.
Ped.
Ped.
36
f
ff
arco
(ff)
legato
(f)
(f)
(f)
Ped.
Ped.
Ped.

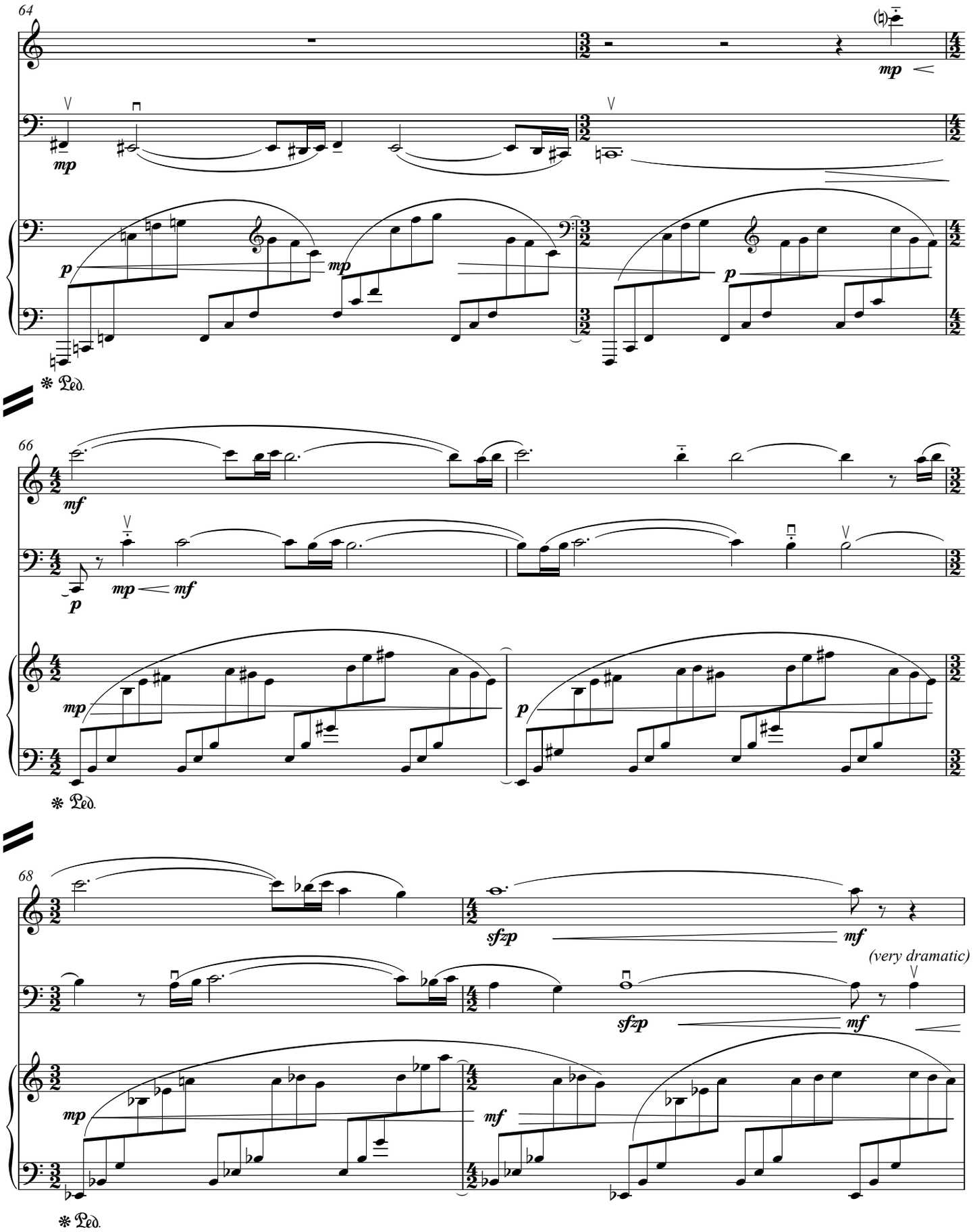

39
serene
mp
sffzp
8va
serene
mp
(f)
(f)
Ped.
Ped.
42
p
p
8va
p
cresc.
pp
p
pp
pp
Ped.
Ped.
45
mp
mf
mp
mf
legato
f
8va
(mp)
(mf)
(f)
p
mp
mp
Ped.
Ped.

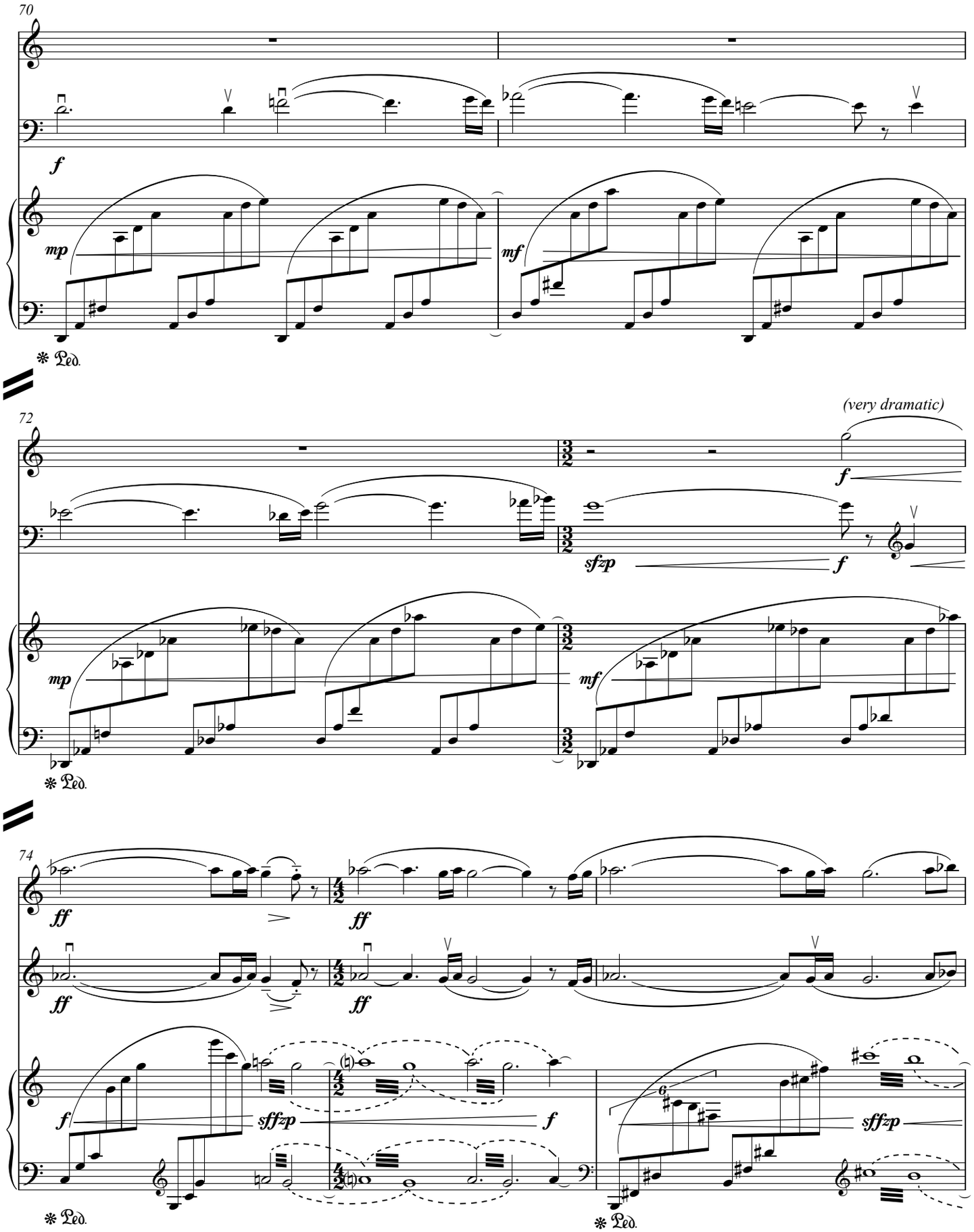

48
f
ff
ff
(ff)
8va
ff
(ff)
6
mf
f
Ped.
Ped.
51
Broaden
mp
mp
Broaden
8va
loco
f
ff
Ped.

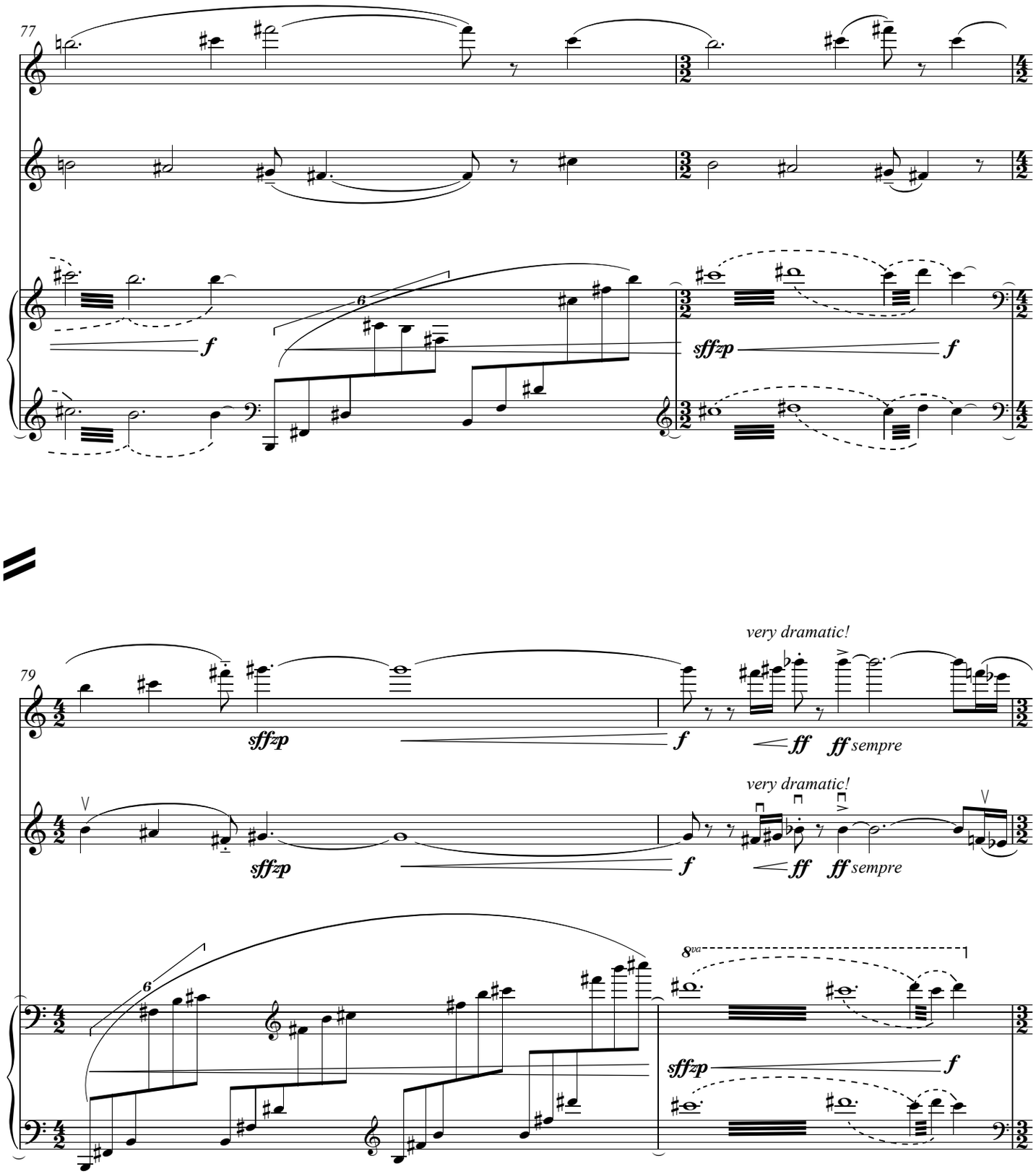

53
In tempo
very expressive
(legato)
p mp
very expressive
(legato)
p mp
In tempo
p sempre
Ped.
Ped.
55
mf
mp
mf
mp
mp
56
mf
mf
mp
(mp)
p subito
mp
Ped.
Ped.

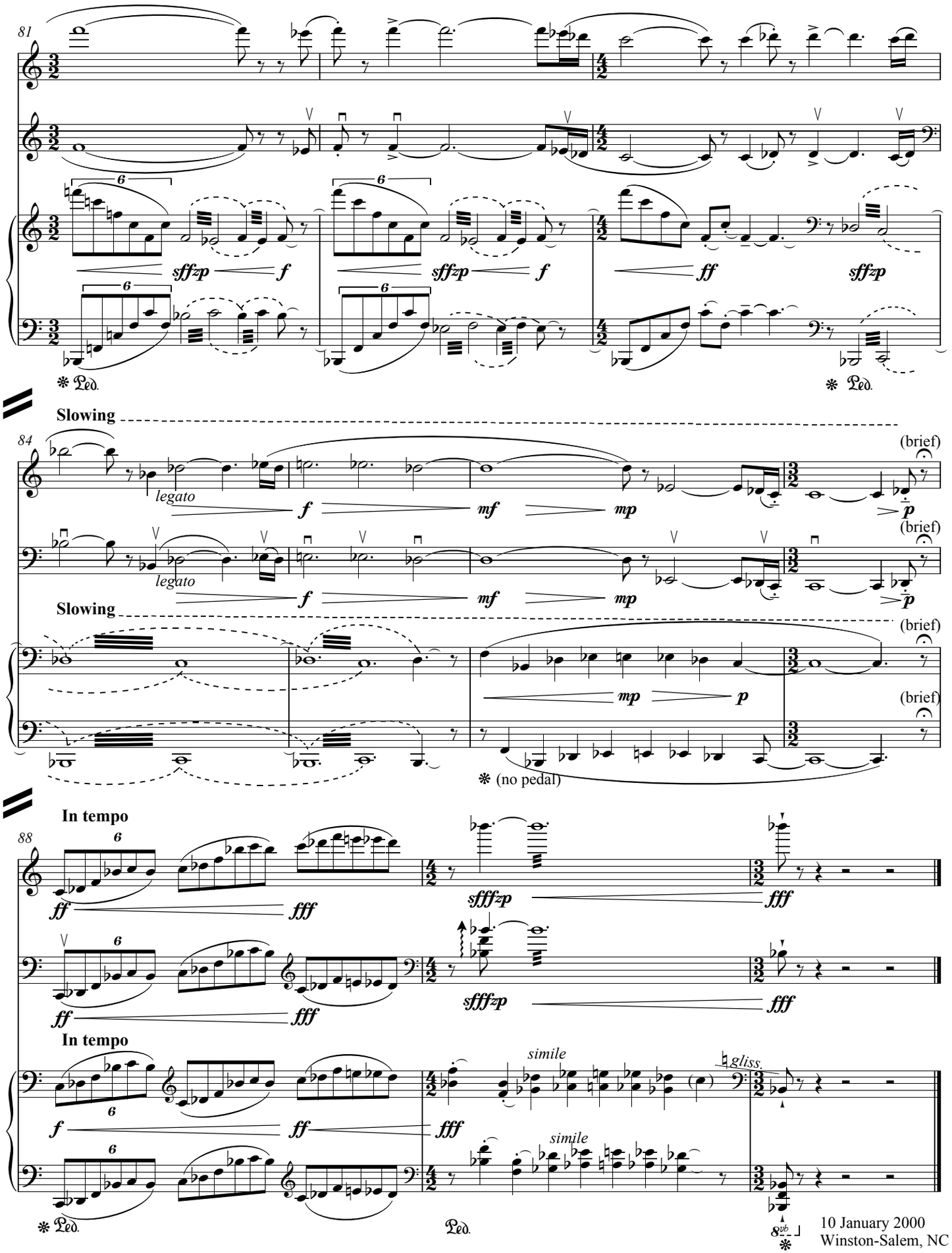

58
mp
(mp)
p subito
Ped.
59
mf
mp
mf
mp
60
mf
mf
mp
Ped.


61
f
mp
f
mp
p
mf
Ped.
62
p
pp
63


64
mp
mp
p
mp
p
Ped.
66
mf
p
mp
mf
mp
p
Ped.
68
sfzp
mf
(very dramatic)
sfzp
mf
mp
mf
Ped.


70
f
mp
mf
Ped.
72
(very dramatic)
f
sfzp
f
mp
mf
Ped.
74
ff
ff
ff
ff
f
sffzp
f
sffzp
Ped.
Ped.


77
f
sffzp
f
79
sffzp
f
very dramatic!
ff
ff sempre
very dramatic!
sffzp
f
ff
ff sempre
8va
sffzp
f



10 January 2000
Winston-Salem, NC