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LOWELL LIEBERMANN: A STYLISTIC ANALYSIS AND DISCUSSION OF THE SONATA FOR FLUTE AND PIANO, OP. 23, SONATA FOR FLUTE AND GUITAR, OP. 25, AND SOLOLOQUY FOR FLUTE SOLO, OP. 44

by

LISA M. GARNER

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE DOCTOR OF MUSICAL ARTS

APPROVED, THESIS COMMITTEE

Walter B. Bailey, Ph.D.
Associate Professor of Musicology

Samuel Jones, Ph.D.
Professor of Composition and Conducting
Chairman of Shepherd School Graduate Studies

Larry Rachleff
Associate Professor of Conducting

Anne Schnoebelen, Ph.D.
Joseph and Ida Kirkland Mullen Professor of Music

Walter M. Widrig, Ph.D.
Associate Professor of Art History

Houston, Texas

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ABSTRACT

LOWELL LIEBERMANN: A STYLISTIC ANALYSIS AND DISCUSSION OF THE SONATA FOR FLUTE AND PIANO, OP. 23, SONATA FOR FLUTE AND GUITAR, OP. 25, AND SOLILOQUY FOR FLUTE SOLO, OP. 44

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The compositional style of three chamber works for flute by Lowell Liebermann is explored through harmonic and formal analyses, an interview with the composer, Lowell Liebermann, and interviews with the flutists who commissioned the works, Paula Robison and Katherine Kemler.

Liebermann's musical style, as represented in three chamber works, is explained as a continuation of Classical and Romantic traditions. Variants of the classic Sonata Allegro and Rondo forms are employed. Traditional techniques such as augmentation, diminution, retrograde and sequence are utilized. Contrast is provided by the composition of dramatically contrasting thematic material and frequent changes in texture. Works are tightly organized with cyclic material as well as thematic overlapping, fusion, and transformation.

Tonally, Liebermann has combined functional harmony with polytonality. Although the tonal areas employed in these works are almost always closely related, each is usually combined with a second tonal region. For example, in the Sonata for Flute and Guitar, E major is usually superimposed on E minor. In the case of the Soliloquy, tonalities are
combined to stress the important intervallic relationship of the tritone.

The expressive abilities of the flute are drawn upon in Liebermann’s approach to melody. The long, sustained lines of the lyrical sections are colored with a wide range of dynamics and therefore demand a high level of musical maturity from the performers. This is contrasted with fast, intensely rhythmical sections or movements which showcase technical virtuosity.

All three works are well-constructed, sophisticated works of art, yet they are accessible to any audience. The Sonata for Flute and Piano and the Soliloquy for Flute Solo have already made their way into the standard flute repertoire. Liebermann has made a major contribution to the contemporary flute repertory.
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I. INTRODUCTION

Since the completion in August 1987 of the Sonata for Flute and Piano, Op. 23, commissioned by the Spoleto Festival Chamber Music Series, Lowell Liebermann has become a well recognized and respected name in the flute world. He has since had six additional commissions for pieces from artists in the flute community, including a spectacular concerto written for James Galway. All of his pieces for flute are quickly becoming established as standards in the professional flutist's repertoire.

Liebermann's reputation outside of the flute community is stellar as well. He has received numerous composition awards and honors including Grand Prize in the Delius International Composition Competition and ASCAP and BMI awards. His works have been recorded on the Musical Heritage Society, Cambria, Centaur, Intim Musik, Opus One, and Virgin Classics labels. His compositions are frequently performed by major symphony orchestras across the United States and his recently completed opera, The Picture of Dorian Gray, was premiered by L'Opera de Monte Carlo. His solo pieces have been performed internationally by artists such as Mstislav Rostropovich, Stephen Hough, Joshua Bell, Jean-Yves Thibaudet, and Eliot Fisk.

It is difficult to put any one stylistic label on the music of Lowell Liebermann, just as it is impossible to put any one stylistic label on the music of the twentieth-century. This century, which has witnessed many dramatic developments in musical style, began with a focus on the disintegration of tonality, rhythm and form in the "post romanticism" of
Mahler and Strauss, the "impressionism" of Debussy, the "expressionism" of Schoenberg, and the "primitivism" of Stravinsky. The years before and during the second World War were marked by a return to tonality and traditional form as the organizing elements of composition in movements such as the "Neoclassism" of Stravinsky and \textit{Les Six}, the "Nationalism" of Bartok and Sibelius, and the "New Tonal Harmony" of Hindemith.

Adjacent to this return to tonality, atonality flourished in the Second Viennese School with the docecaphonic works of Schoenberg, Berg, and Webern. This style developed into the "serialism" of Babbit and Boulez, which dominated the post-war years. The general feeling among composers of these styles was that if the audience did not appreciate their music on first hearing, eventually the ears of the audience would "catch up." Instead, audiences became isolated by this "intellectual" music, and the next generation of composers opted to win them back with a restoration of tonality in the styles of "eclecticism," "minimalism," and "new-romanticism."

Although there is no single "ism" to label the music of Lowell Liebermann, it springs from a subsidiary trend in twentieth-century American music that melds tonality, romantic expressivity, impressionistic "color," and (neo) classicizing restraint. The perspective of Lowell Liebermann as a composer is that of the entire twentieth-century and it is evident in his music. He draws upon the many styles that have preceded him, not only those of the twentieth-century, but also those of the Baroque and Classical and Romantic traditions, including; the contrapuntal devices of Bach, the expansive melodic treatment of Wagner, the combined tonalities
of Bartok, the elusiveness of Debussy, the rhythmic intensity of Stravinsky, and in his later works, such as his opera, the twelve-tone ideas of Schoenberg. Although this style would have seemed hopelessly old-fashioned thirty years ago, recent trends toward accessibility in music make it fashionable.

Perhaps the most important aspect of Lowell Liebermann's music is its accessibility. It requires no explanation prior to a first hearing. His music communicates on both an emotional and an intellectual level. Emotionally, Liebermann's strong understanding of tonality provides the listener with a great sense of tension and release. Intellectually, his music utilizes clearly organized forms and tightly woven thematic material.

The purpose of this study is to explore the compositional style of three chamber works for flute by Lowell Liebermann; Sonata for Flute and Piano, Op. 23, Sonata for Flute and Guitar, Op. 25, and Soliloquy for Flute Solo, Op. 44. This is achieved through harmonic and formal analyses of the works, an interviews with the composer, Lowell Liebermann, and interviews with the flutists who commissioned and premiered the works, Paula Robison and Katherine Kemler.

The three analysis chapters include a presentation of Liebermann's use of combined classical form and traditional compositional techniques with polytonality and polymeter. The analyses also reveal his skilled ability to unify his works with tightly organized thematic material as well as to provide dramatic contrast in his compositions through the alternation of expansive lyrical melodies with a driving rhythmic intensity.
The three transcribed interviews provide insight to the compositional process involved in the creation of these three works, from the initial inspiration of the artists to commission the works, to the composer's conception of the works, and finally, to the artists' delivery of the works to the audience. Performance aspects of the works, such as adherence to metronome markings and technical challenges for the flutist, are also addressed.

This study is supplemented by a compilation of reference materials including a List of Works, Discography, and Annotated List of Performance Reviews. Music examples are reproduced with the permission of Theodore Presser Co.
II. LOWELL LIEBERMANN
BIOGRAPHICAL SKETCH

Lowell Liebermann was born in Manhattan on February 22, 1961. His youth was spent in Forest Hills, New York. At the age of eight, he began taking piano lessons with "the lady next door" and actually began composing, at the piano, little pieces which were quite Baroque in their contrapuntal style. At age thirteen, he began studying piano with an older woman, Ada Segal (her maiden name, Ada Sohn), who had been a concert pianist in her prime. She had studied with Joseph Hoffman, Paderewsky, and had even been associated with George Gershwin. It was through Ada Segal that Lowell Liebermann gained his first real inspiration to become a musician. Soon after, when Liebermann was fourteen, his family moved to Chappaqua, New York. There he began piano and composition lessons with the woman composer, Ruth Schonthal. It was under her instruction that Liebermann, at age fifteen, composed his Piano Sonata No. 1, Op. 1 (1977), a piece which won the Yamaha Music Outstanding Composition Award in 1982, has been recorded by the Musical Heritage Society, and is still frequently performed today. It is from that point that Liebermann considered himself a composer and decided the direction of his future.

Although Liebermann's parents, Nicole and Edward, did not come from strong musical backgrounds, they did possess a great appreciation for the art of music. Nicole Liebermann grew up in Germany and brought the Germanic cultural respect for music into her home. Edward Liebermann, who ran and still runs a woodworking factory, studied piano in his youth. After Lowell Liebermann became serious about becoming a musician, his
father subscribed to the Metropolitan Opera. The family made special trips into the city to enjoy the opera.

As an exceptionally talented student, Lowell Liebermann skipped a year of junior high school and spent his last year of high school at the State University of New York at Stony Brook, where he studied composition privately with David Diamond. In 1979 he was accepted to and entered The Juilliard School of Music, where he completed the Bachelor of Music, Master of Music and Doctor of Musical Arts degrees. While at The Juilliard School he studied composition with Vincent Persichetti and piano with Jacob Lateiner.

After Liebermann completed the Bachelor of Music degree, he took a year off from school to serve as assistant conductor to Laszlo Halasz at the Nasau Lyric Opera Company. Laszlo Halasz was the founder of the New York City Opera and had served as an assistant conductor to Toscanini and Richard Strauss. Halasz was very persistent in his attempts to persuade Liebermann to give up composing and become an opera conductor. Liebermann enjoyed conducting opera but did not enjoy dealing with the difficult personalities of the singers.

In 1985 Theodore Presser accepted two of Liebermann's pieces for publication. The first to be published was *De Profundis*, Op. 16, for Organ Solo, followed by Nocturne No. 1, Op. 20, for Piano Solo. Shortly afterwards came the publication of the Sonata for Flute and Piano, Op. 23 which set the flute world on fire. Although Liebermann had no prior affinity for the flute as a solo instrument, he was soon flooded with commissions from the flute community. Several professional artists chose to record the
Sonata for Flute and Piano and the *Soliloquy* for Solo Flute, Op. 44. Concert artists such as Paula Robison, James Galway, and Carol Wincenc have added Liebermann's works to their standard performance repertoire.

Currently, Lowell Liebermann enjoys his success while living in Manhattan with his two cats, Dorian and Sybil.¹

III. LOWELL LIEBERMANN: INTERVIEW BY AUTHOR
New York City, New York
Liebermann Residence
August 14, 1996

Your first work for flute was the Sonata for Flute and Piano which was commissioned by the Spoleto Festival Chamber Music Series and written for Paula Robison. Critics have compared this sonata to those of Feld, Prokofiev and Poulenc. Did you study and/or were you inspired by any particular sonata from the then existing flute repertoire?

No, I wouldn't say that. When you write for an instrument that you have not written for before, you listen to whatever you can just to get the sound of it in your ears. So in that sense, I did listen to the Prokofiev and the Poulenc sonatas. I don't think I listened to the Feld. However, when I am writing a piece, I try not to be influenced by what I've heard recently and at that point, especially Prokofiev. Prokofiev is a composer I've only recently learned to appreciate. I hated Prokofiev at that point in my life. I loathed it. I would have told anybody he was a horrible composer. A youthful thing. When composers are young they often take very silly extra-strong stances. There was a long period in my life when I hated Mozart. A lot of young composers go through that. Poulenc is a composer I've always liked, actually. The reason I wrote the piece was...I had a premiere at Spoleto of a piano work, my Variations on a Theme of Bruckner, which Scott Nickrenz, who is married to Paula Robison, programmed. He is the director of Chamber Music at Spoleto. He loved the piece and asked me if I would write a sonata for Paula Robison and Jean-Yves Thibaudet, who of course, is a fantastic pianist. I was writing a piece to be premiered by these two
fantastic virtuosi and I think that, more than anything, inspired me. In fact, at that point in my career, it was the most prestigious performance I had had, in terms of both performers and where it was being performed.

Did you collaborate with any particular flutist, including Paula Robison, as you were writing the Sonata?

No. I almost never do. I will take a commission and hopefully not hear from the performer until it's done. As a composer, you learn the basics of the technique of the instrument and become familiar with the technique through listening to a lot of repertoire. Almost by osmosis, you develop a feeling for what is going to be grateful to the instrument. Still, you come across times when performers will say, "this fingering is really tricky." It's very funny because I've had, very often with my flute works, flutists asking or assuming that I'm a flutist. They say the works are very idiomatic. I think part of that has to do with the fact that as a composer. I respect the continuum of traditions. A lot of avant-garde composers have tried to make a total break and almost go against what the instrument naturally does best. I think you should work with the strengths of the instrument rather than fighting against it to turn it into an instrument it's not. If you're unsatisfied with what it can do, then build a new instrument.
Could you discuss the significance of the allusion to Wagner’s "Magic Fire Music" and the quote from "Wotan’s Farewell" in the first movement of the Sonata?

Laszlo Halasz, my conducting teacher, was trying to get me to give up composing... We once had a dinner party in my house at which my composition teacher, David Diamond, and Laszlo Halasz were there. Diamond tried to throw his scotch in Halasz’s face because Halasz was saying I should give up composing and become a conductor. I had to hold Diamond’s arm back.

Halasz did a very old-fashioned thing. He sent me to Germany with letters of recommendation in my pocket. I was instructed to go to the back stages of opera houses and hand to Wolfgang Sawallisch, Karl Böhm and Wolfgang Wagner in Bayreuth these letters which said "colleague, here is this talented young conductor, composer, pianist" etc....although I think he put it in the order "conductor, pianist, composer" because the composing was the least important thing in to him. What I didn’t realize at the time, was that all of these people owed him favors. After the war he was head of the allied music committee and got all of these musicians, who had remained in Germany during the war, extra rations and did favors for them. When I went to Bayreuth it was really extraordinary. In Bayreuth, Wolfgang Wagner keeps this tyrannical reign over the Festspielhaus and doesn’t even allow family members in the rehearsals. I go there, with my little letter, and all of a sudden he is giving me a house passport so that I had free reign of the Festspielhaus and permission to go into any rehearsals I wanted. While I was there, David Diamond said to look up Friedelind Wagner, if she was
still alive. She was still very much alive. While I was visiting, as a guest of Friedelind, I was allowed to sit in on a television taping of Die Götterdämmerung. The only other people present were the conductor and the technical crew. This was my first real experience hearing Wagner live. I was nineteen years old and it was quite an experience. Two summers later, I was invited back to Bayreuth as a guest of Friedelind. The two Wagnerian references serve as remembrances of these visits.

Did you model the opening theme after the Wagnerian theme or did you later make the association and decide to include the quote?

When I began writing the piece, I realized that my first theme was very similar in outline to Wotan's Muss ich dich meiden. It's sort of a musical pun; however, I didn't model it after that. It was a similarity I noticed afterwards, which brought up this musical remembrance.

Several flutist have issued compact discs with recordings of the Sonata for Flute and Piano. Do you have any hopes that Paula Robison, whom the piece was written for, will record the work?

I hope so. She premiered it. It was a spectacular performance. She is a very instinctive player in that she instantly knows what you want without you telling her. She knows emotionally what to do. So much so to the point that when we played it, we just...played it. It was great. I didn't bother checking the metronome markings I had put down which was later why I had to revise them. This is something that I think is common with certain composers. I tend to put down very slow metronome markings for my slow music. For some reason I'm very bad with the metronome. I've gotten better because
I've become aware of it. Now I tend to be very, very careful. In my early pieces, I look back at the metronome markings and I think, "Oh my gosh, what kind of deluded state was I in when I wrote that down." (He laughs.) The first movement of that piece has a very, very slow metronome marking and some performers can bring it off. I've heard her play it slower than other people and it sounds faster than other people playing it faster, just because of what she's doing with it and her incredible breath control. It's interesting. I think metronome markings have to be taken very seriously in conveying the spirit of the piece and what the composer's intention is, but then you have to be realistic about acoustics and performing conditions. I know with my own music when I play it, my ideas, within reason, change. I don't think one can be too pedantic about metronome markings. I'm not saying that performers should ignore them, by any means, but I think you have to approach it with a certain amount of common sense.

Both the Sonata for Flute and Piano and the Sonata for Flute and Guitar are in two movements, both slow-fast. Can you explain your decision to use this untraditional format?

My first piano sonata is in four very short movements. My second piano sonata is in one movement. The flute sonata is in two movements. The flute and guitar sonata is in two movements. The violin sonata is in two movements. I just think I wrote the flute sonata and I was very happy. I thought the format worked well for flute and piano and I thought it would work well for flute and guitar. I do think flute is a tricky instrument for which to write a big extended half hour, forty minute sonata. Well, for that matter, any instrument is. But in terms of writing a twelve to fifteen minute
piece. I think a two-movement structure works very nicely. In writing for flute, the natural things you want to emphasize are the lyric and virtuosic qualities. When I started the first movement, I don't think I knew how many movements the piece would be. Once you write a big, slow, first movement, it's difficult to write three movements. You could then write a fast scherzo and then another slow movement and a finale, but, if you're only writing three movements what do you do? I think it just sort of happened naturally. A lot of these structural problems solve themselves. That's one of the things in dealing with tonality that, after a while, you realize. For example, sonata form is not an artificial structure. It comes about, it almost creates itself, when you're working with tonality, just in terms of formal balance and going somewhere and coming back.

Was the Sonata for Flute and Guitar your first experience in writing for guitar? If so, did it present any interesting challenges?

Oh yes. Oh yes. I think guitar is probably the most difficult instrument to write for if you don't actually play it yourself. With guitar, you're dealing with an odd tuning and different hand positions. The funny thing is, every guitarist you speak to will tell you a different thing as to whether a certain passage is playable or not. They all have their own ways of getting around the fret board. For me it was a very difficult instrument to conceptualize in terms of fingerings. I found that to be a rather difficult task, not to mention the fact that I do not like guitar very much as an instrument. In fact, I could almost say it's my least favorite instrument. I didn't collaborate, but after it was written, I did make a lot of changes based on the suggestions of Eliot
Fisk. I don't think they liked the piece very much, actually. They only played it twice, once on the radio and once live the next day. They were practically sight-reading it. Other people have performed it because it keeps showing up on my ASCAP statements, although, I never hear about any of these performances beforehand.

One critic described the Sonata as being in the "Spooky-modern vein," another as "stalking" and Katherine Kemler during her interview recalled visualizing the haunted house at Disneyworld while performing the Soliloquy. Many of your works do employ a dark and intense sonority. Does this have any personal significance?

Some of the flute sonata does have that sort of mystical, augmented triad, sound, but I don't see it as being a dark piece. A lot of modern music and a lot of modern art, in general, bothers me. Much of this grows out of the media and journalists who feel they need to be able to easily identify an artist, stereotype them and put them in a box. Also, many composers and artists find their one gimmick and keep repeating it. There is no variety either in the work itself or within their whole output. One of the things that I decided or recognized in music, is that variety and contrast are very important. In fact, contrast is one of the things that makes sonata form work. I remember being very conscious of that when I was writing the flute sonata. I wanted the material to be contrasting...real changes in the emotional climate from different sections of the piece. Many of the pieces I wrote before don't have that sense of contrast within a movement. I saw that as a problem I needed to work on. In the Sonata, although it does start off in sort of a "spooky vein," there is contrast between the lyrical themes and more aggressive, dissonant material. I think there is a sense of shifting
moods and that makes the listener feel as if he is progressing or moving in a
narrative rather than in a Philip Glass piece where you're just stuck there in
the same cube.

One of the reviewers commented that you had escaped minimalism.

It's very funny because a couple of the reviews from my opera, and these are
good reviews, said that it sounded like a combination of Philip Glass and
Wagner...or John Adams and Berlioz. The Europeans come up with some
strange things.

Is there any special significance to the Grand Pause in m. 48 of the Sonata
for Flute and Piano?

Extra-musical significance, no. It's the old thing about silence as music. It's
just another way to break up the form and create a delineation point. I don't
know how clearly it was thought out. When I got there, I felt there had to be
this pause. It's funny, because Jimmy (Galway), in New York at Avery
Fisher Hall, announced to the audience that there was a big silence and that
he was holding a contest to see which audience in which city could be most
quiet during that silence. The following year when he played in New York,
when none of my pieces were programmed, he said to the audience, "last
year I played the Sonata by Lowell Liebermann here and there is this big
measure of silence and I want you all to know that New York won the
contest for being the quietest audience during the big silence." (He laughs)
He's great. It was a way for him to push my name, again, out into the
spotlight. He's wonderful about promoting my music at every opportunity.
During my interview with Katherine Kemler, we discussed the technical accessibility of the *Soliloquy*. Did you write this piece with the intent of bringing your music to perhaps some of the less advanced flutists?

Not really. Because it was a soliloquy, a solo piece, and therefore more intimate, I was thinking of a much less demonstrative type of playing. I have to say when I'm writing for any performer, no matter who it is, I don't think of that person's technical abilities or limitations. In my mind, I'm still writing for the ideal performer who can do anything and everything. Persichetti, who I studied with, always said, "you can't scale down your thought to writing easy music because it will just be no good." The easiness has to come about naturally from the music itself...that it couldn't be anything but a simple little piece. That's how I wrote my children's pieces. I had had a rather long flu and was too tired to work on something big. I just wanted to write some very little simple pieces and before I knew it, I had written 18 of them, my *Album for the Young*. In fact a couple of the latter ones are way beyond the capabilities of most beginning pianists.

You have described the *Soliloquy* as a "fantasy-piece," which by definition improvisatory in character and may indicate a dream-like mood. Why did you choose "Soliloquy" as the title rather than "fantasy" or "fantasia"?

Fantasy to me is a grander title. A fantasy is really an extended piece, and this is such a short piece, literally five minutes. It's funny - It turned out quite by accident that she asked for a five-minute piece and I think her recording is exactly five minutes. This was a case where I wrote a piece and
I did not have a title for it when it was done. I like "Soliloquy" as a title. I think it fits well.

Flutists have commissioned more works from you than any other group of wind instrumentalists. Your flute works are being programmed in recitals, for competitions, and for concerts throughout this country. Many flutists have released CD recordings of the Sonata for Flute and Piano. What is your reaction to the overwhelming response you have received from the flute world?

I was very pleasantly surprised. I really think it's amazing. It's sort of inexplicable why flutists as a collective group are so much more enthusiastic about picking up new works. They're constantly looking for new repertoire and buying new music. In terms of publishing, it's the one area where you are guaranteed to sell a lot of copies. What I don't understand is why this doesn't translate to other instruments. You would think that clarinetists would be just as eager, or some of the other instrumentalists who have a more limited repertoire.

Do you have a particular interest in the flute or has the "flute business" just happened by chance?

Well you know actually, when I was asked to write the Sonata, I could not say the flute was my favorite instrument, by any means. I think I rather dismissed it before then as being sort of limited as a solo instrument. So writing the Sonata was a real learning experience in terms of opening my eyes to the type of variety you can get with the flute. My instrument has always been piano. I think pianists tend to have a superiority complex over other instruments just because they can play more notes. (He laughs) Now,
I'm very fond of the flute, obviously. However, I'm not going to write for it again so soon, just because I've written so many works and want to do other things too.

I assume you consider yourself a tonal composer. How would you define tonality in your own works?

The flute sonata is quite clearly tonal. It does have clear tonal centers from beginning to end even though it may not always be spelled out, and there are parts where the tonality gets obscured. The flute concerto is very clearly tonal and possibly more traditionally tonal than any other of my pieces, with the exception of the last movement which is a little more free. The *Soliloquy* is sort of free...tonal at times, moving in and out. I think I'm one of those composers that at this point has been cursed with the label "neo-romantic" by critics who need easy labels to stick on composers to identify them because they can't listen with their own ears. I'm one of those composers who is very comfortable with tonality and feels that it is a tool to be used. One doesn't either have to avoid it or stick too closely to it. I basically think that tonality in music is inescapable. It has to do with the overtone series. In the most atonal works one can still hear references to tonality accidentally. It's unavoidable. The whole 12-note school, which attempted to abolish tonality, has been a miserable failure and everyone is glad that's over with. On the other hand, that period has given composers valuable tools to work with. In fact, a lot of works I've done have combined very obvious tonality with 12-note ideas or a 12-note row used tonally to order the form of a piece. My opera is very much constructed on those principles.
Some critics have labeled your music as impressionist. Could you comment?

This irks me more than any other label. I think it's the farthest from the mark. This is the type of listener who hears one augmented triad and says it's impressionist. I am not terribly fond of impressionist music. The stereotypical label of impressionist, meaning this sort of augmented meandering, really bothers me. I consider my music quite classical because I'm very concerned with formal balance and clarity. Impressionism is not concerned with clarity and that's the opposite of where I am as a composer.

Your music has been described as "ear-pleasing." Do you write with the intent of making your music accessible to a wide audience?

No. I write the kind of music that I would like to listen to. Something I've noticed more and more is that I don't listen to music that often. In fact many months can go by without me listening to any music. I basically live in silence. When I'm writing music all day, the last thing I want to do at the end of the day is listen to more music. I will go through periods, usually between pieces, where I suddenly want to hear lots of new music and catch up on things I haven't heard. The rare times that I do just sit down to listen to music because I just want to relax, it tends to be something like Mozart or Schubert. I would not ever dream of sitting down and listening, just for my own enjoyment, to a Schoenberg string quartet or a Jacob Druckman piece. I listen to those because I have an intellectual interest in what other people are doing. That makes me think about the music I'm writing and what I want to do with my music. I certainly do not believe in pandering to audiences.
The state of music education, music illiteracy, and our audiences is pretty low. It's rather in a crisis situation and it's not getting any better. The way a lot of organizations are scrambling to win the audiences back is to dilute the product or package it as something it isn't. This is not only not bringing new audiences but is also alienating the people who really appreciate music. I don't believe in writing down to an audience, however, one has to be conscious that you are writing for an audience, otherwise, who are you writing for? Again, when I write a piece, I keep in mind the ideal performer and there's also that assumption of an ideal audience. That audience is composed of 2000 of me sitting in Alice Tully Hall. I basically write what I would like to hear. Music is a communication. If your music is so difficult to understand that it is necessary to explain it verbally, that is a defect in the composition. I think one of the myths of modern art has been first of all, that art should be autobiographical and secondly, that art should reflect today's world and anxiety. I don't believe that at all. It's almost like it becomes an excuse for a lack of imagination. I take a very old fashioned view about art, that it should improve the world and bring man to a higher realization. My idea of a useful art is not one that's going to grind humanity's face into the cesspool that civilization is, but rather that it's going to show them something beautiful. It can sound a little corny and a little lofty but it's basically what's motivating me to create. You can also read that as art can be an escape, but all art in a sense is an escape. While I wouldn't want to classify art as entertainment, because I do make a distinction between art and entertainment, art is a higher form of entertainment. I don't think one should forget that is an aspect. Audiences shouldn't be suffering.
Art is not a medicine that is unpleasant to swallow but is going to do you good. I think it should be a good experience. Yes, it can be aggressive or scary or sad but it shouldn't cause someone to stop up their ears in the concert hall for an hour because it sounds like knives being scraped across the blackboard. When Slatkin did my flute concerto... he evidently was terribly upset about the fact that this piece got the most enthusiastic reception of anything he had ever done in St. Louis. The reaction from the orchestra and the audience was overwhelming. One of the board members at the dinner afterwards said to me, "you know whenever Leonard does a modern piece he always explains it to the audience beforehand and we always know we're in for a bad time. When Leonard stepped out to conduct your piece and just got on the podium and started conducting, we knew we were going to enjoy this one." It's a bit sad when it comes down to that.

Is there any certain piece that you would have considered to have established your style of composition?

No. I would like to think that my work is continuously improving and maturing. Already, I look back at my music and see definite periods. My earliest works, the works I wrote while I was still at Juilliard, tended to be much more self-consciously modern. There, one was almost made to feel that you couldn't write music that was too nice sounding. The students would often exchange stories about the composition teachers basically telling them to put wrong notes in the music to make it sound more modern. I think it's true that younger composers try to be more radical. They think that is what creativity is, always doing something new. When you get older, I think you come to realize very quickly that it's about doing something well
and not doing something new. I can see in the early works, where I was trying to find my language, the different influences of Stravinsky and Bartok. Then that interest shifted from a very contrapuntal thinking, in my earlier works, to a more harmonic kind of thinking which I would say characterized my last several works. After a long time of writing very contrapuntal pieces I felt a need to wrestle with some kind of functional harmony, however, not necessarily straight-forwardly tonal. Beginning with the flute sonata, which ushered in a whole period of being involved with flute music. I was concerned with writing a kind of optimistic music, to put it in the simplest way. A lot of modern music and, in fact a lot of modern art, is characterized by either some kind of multicultural cynicism or the unspoken stance that something had to be dark or unpleasant to be profound. It has almost become a challenge in this century to write optimistic art that's not corny, or sentimental, or a regurgitation of the past. My works were aiming towards that direction. The opera which I just wrote, although, one could hardly call that an optimistic work, in a way is a culmination of what I would describe as the mature works of my young output. You know, I'm still a young composer so I don't want to say my mature works, but a culmination of the most recent trend in my music. After that I'll be moving on.

Do you see yourself moving in a different direction in the future?

Yes. I have been a couple of technical aspects I've been exploring in recent pieces. In fact, I mentioned using a 12-note row to construct a tonal form. I want to be, just for my own interest and sake, exploring more
variety and complex textures. I don't sit down and think, "OK this is the kind of music I'm going to write now," but I like the music to be generated of its own necessity out of the material I'm working on...out of the initial idea.

Is there any specific aspect of your music that you would consider American?

That's funny because a lot of people have told me that my music sounds American and this is something that I don't hear. In fact, it's very hard in a way to listen to your own music and evaluate in terms of people's external reactions. I really can't say that I was influenced by any American composers, even my teachers Diamond and Persichetti. All of the composers who have influenced me, that I am aware of, have been mostly eastern European...Shostakovich, Frank Martin, Busoni, Liszt, Bach (my biggest early influence), and Stravinsky. I can't say I listen to too much American music. I mean early on, I listened to a lot of Ives, but that's something I sort of outgrew. I, in fact, don't like Ives that much.

Is there any one composer who you feel has influenced you more than any other?

I would say Shostakovich has been the biggest single influence, particularly the late works...(Two loud notes are heard from the piano)... and my cat, Dorian. He actually comes up with the most incredible things flopping around the keyboard. There was a period when if I wouldn't get up quickly enough in the morning to feed him, he'd walk back and forth across the keyboard...concentrating on the bass.
Do you currently have any additional commissions for flute pieces?

The next piece I'm writing for flute is a flute and harp sonata for the Sparks Duo - Joan Sparks and Ann Sullivan. It will probably be my last flute piece for a while.
IV. ANALYSIS: SONATA FOR FLUTE AND PIANO, OP. 23

The Sonata for Flute and Piano, Op. 23 was written in 1987 upon commission from the Spoleto Festival Chamber Music Series. Scott Nickrenz, Director of Chamber Music at Spoleto, and his wife, the extraordinary flutist, Paula Robison, heard the premiere of one of Liebermann's pieces at the Spoleto Festival that summer. The piece was Variations on a Theme by Anton Bruckner for piano solo, performed by Scott Nickrenz's daughter, Erika. They were so enthralled with the music that they made the decision to commission a flute and piano work to be premiered at the festival the following summer by Paula Robison and virtuoso pianist, Jean-Yves Thibaudet. The premiere was a great success and elicited an immediate ovation from the audience. Reviews described the piece as "carefully crafted," "a joy for performers," and "a tour de force for both."  

Paula Robison, to whom the piece is dedicated, was born in Nashville and raised in California. She studied at the Juilliard school under Julius Baker and privately with Marcel Moyse. Paula Robison was the first American to win First Prize at the Geneva International Competition. She has recorded on the Arabesque, Music Masters, New World Records, Sony Classical, Vanguard, and Omega labels. She has been instrumental in


commissioning new repertoire for the flute, including works by Torō Takemitsu and Oliver Knussen.4 She is known as one of the world's leading flute soloists and recitalists. Since 1991 she has served on the faculty of the New England Conservatory.5

The Sonata for Flute and Piano, Op. 23, is an excellent example of Liebermann's preference for classical form. Both movements of this work contain a traditional format. The first movement, marked "Lento," is a clear example of sonata allegro form. The second movement, marked "Presto energico," is a seven part rondo.

**TABLE 1. Analysis of Form**
Sonata for Flute and Piano: Lento

<table>
<thead>
<tr>
<th>EXPOSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Theme</td>
</tr>
<tr>
<td>E-flat(D#)</td>
</tr>
<tr>
<td>Major/Minor</td>
</tr>
<tr>
<td>Measure 1</td>
</tr>
<tr>
<td>Measure 36</td>
</tr>
<tr>
<td>Transition</td>
</tr>
<tr>
<td>F(Tritone from B)</td>
</tr>
<tr>
<td>Major/Minor</td>
</tr>
<tr>
<td>Measure 42</td>
</tr>
</tbody>
</table>

(Continued)

**DEVELOPMENT**

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3rd Theme
1st Theme (as accompaniment)

B (although ambiguous)
Major/Minor
Measure 49

Transition
Reference to 3rd Theme
in piano right hand

2nd Theme
Reference to
transition material
B
Major/Minor
Measure 60

---------->

3rd Theme
2nd Theme
1st Theme (ostinato)

G
Major/Minor
Measure 70

New Material
Reference to Wagner's
"Magic Fire Music" and
"Wotan's Farewell"

G
Major/Minor
Measure 77

RECAPITULATION

1st Theme
E-flat (D#)
Major/Minor
Measure 80

Coda
G
Major/Minor
Measure 97

Final Chord
E-Flat (D#)
Major
Measure 102

TABLE 2. Analysis of Form
Sonata for Flute and Piano: Presto energico

RONDÖ

A
E-Flat
Measure 1

B
C
Measure 23

A
B
Measure 61

C
G#
Measure 81

A
B
Measure 121

Coda
E-flat
E-Flat (D#)

G
E
Measure 102

Measure 139

Measure 165
Although the format of the piece is retrospective and the harmonic language is quite tonal, the choice of tonal areas and combining of tonalities is not. In all three of the works in this study, Liebermann combines tonalities. Most prominent is the combining of major and minor, which results in the absence of key signatures and the use of accidentals and enharmonic spellings. The spellings are motivated largely by the voice leading.

One of the clearest examples of the combining of tonalities occurs in the first movement at measure 21. Here, the tonalities of G major and G minor are combined. The left hand of the piano is primarily in G minor and the right hand is in G major.

EXAMPLE 1. Combined tonalities of G major and G minor, mm. 21-22.

The three tonal areas of the first movement, E-flat, G and B share a mediant relationship. The closely related keys (remember that major and minor tonalities are combined in all three areas) are E-flat major/G minor and G Major/B Minor. The important aspect is that tonalities of the three areas outline an augmented triad. Liebermann foreshadows this tonal
movement with the presence of the B-natural in the opening ostinato of the piece, G-B-A-sharp-D-sharp(E-flat).

EXAMPLE 2. Tonal movement of augmented triad forshadowed.

Liebermann uses two structural points in the first movement to summarize the tonality of the piece. The first structural point is the "Più lento" (measures 42-47) which occurs at the end of the Exposition and directly before the grand pause. The melody here contains two dominating augmented triads, C-E-G-sharp and F-A-C-sharp, over an F major/minor accompaniment. The presence of the augmented triad is related directly, of course, to the tonal direction of the first movement. When the two augmented triads are combined, however, a synthetic scale consisting of minor thirds and half-steps is created (C-C-sharp-E-F-G-sharp-A). This movement, minor thirds and half-steps, outlines the tonal direction of the "Presto energico," E-flat-C-B-G-sharp-G-E-E-flat. Also of interest is the "Più lento" transitional material which is based around F major/minor whose tonic is a tritone away from the tonality of the thematic areas preceding and following. B major/minor.
EXAMPLE 3. Use of C+ and F+ triads in "Più lento", mm. 42-44.


The second tonal summary occurs at measure 100 with the ascent of a clearly spelled synthetic scale consisting of minor thirds and half-steps. The augmented triads D-F-sharp-A-sharp and D-sharp(E-flat)-G-B have been combined.

EXAMPLE 4. Synthetic scale created from combined augmented triads. mm. 100-102.

The tonal direction of the second movement can also be separated into two augmented triads. The "A" sections of the Rondo outline the fundamental tonal areas of the piece, E-G-sharp-B. The "B" and "C" sections outline the augmented triad, C-E-G-sharp. Liebermann once again emphasizes this tonal idea in the melody of the "B" section. The melody is derived from a combination of the E and C augmented triads, with enharmonic spellings employed.

EXAMPLE 5. "B" melody created from combined augmented triads which outlines the tonal direction of the "Presto energico" movement, mm. 27-31.

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Also found in the first movement (and in the other works in this study) is the use of the diminished or octatonic scale. The diminished scale consists of alternating whole steps and half steps. It appears in measure 32 as part of the transitional material.
Liebermann undoubtedly has a gift for writing melodic material. Not only does he compose beautiful, long sustained lines, but also uses melody as a method of creating organization, unity among movements, and contrast. His developed talent for melody is displayed exquisitely in the first movement of the Sonata for Flute and Piano which is a "big, lyrically intense song".6

The opening theme of the "Lento" is a hauntingly dolce line played softly by the flute over an ostinato, creating a transparent texture. Paula Robison compared the atmosphere here to that of Schubert's song Nacht und Träume (Night and Dreams) saying, "it's a stillness...but in the stillness there is life".7 The length of the phrasing of the melody combined with the pianissimo dynamic level and very wide melodic leaps, requires the flutist to possess remarkable breath control as well as musical maturity.

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7Paula Robison. Interview by author.
EXAMPLE 7. First movement, first theme, mm. 1-9.


The second theme of the first movement, introduced by the piano, continues with the idea of a sustained melodic line. The tempo here is slightly faster and the texture, though it remains quite thin, becomes more active, particularly in measure 21 with the repeat of the theme in the flute. These changes in tempo and texture provide the listener with a sense of moving musically forward.

EXAMPLE 8. First movement, second theme, mm. 21-23.


The next section of the piece is an example of Liebermann's skilled ability to provide contrast within a movement. There is a dramatic change in dynamic level from pianissimo to fortissimo. The range is significantly
increased. Melodically, he superimposes a technically disjunct line in the flute with a melodically conjunct line in the piano, both over a repeated rhythmic figure in the bass. This contrapuntal material creates a "burst of agitation" so intense one may try to label it as an additional thematic area; however its tonal ambiguity makes it difficult to do so.8

EXAMPLE 9. First movement, transition material, mm. 30-31.

Out of the agitation, the third theme returns to a sense of calm under which an ostinato oscillates between B major and B minor. The rhythmic idea of the dotted-eighth and sixty-fourth notes in the melody is one that recurs in other flute works of Lowell Liebermann, including the Sonata for

Flute and Guitar. Op. 25. Following this theme is the transitional "Più Lento" which, as discussed earlier, summarizes the tonal direction of this piece.

EXAMPLE 10. First movement. third theme, mm. 37-38.


Structurally placed between the Exposition and Development is a Grand Pause. Liebermann commented that he was using "silence as music". The effect is quite dramatic in that the material preceding the pause leaves such an unresolved feeling.

The Development presents two ideas of melodic interest: first, the development of themes and transition material in reverse order of their original appearance, almost creating and arch form, and second, the use of thematic material as accompaniment. The third theme returns after the grand pause accompanied by the opening measures of the first theme. The first theme is not lyrical as it was previously but detached and syncopated. The gradual crescendo through this section combined with a growing rhythmic

---

energy builds intensity which culminates at the return of the transitional material in measure 56. The transition material is combined here with a rhythmic reference to the third theme.

EXAMPLE 11. First movement, third theme over altered first theme. mm. 48-49.

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EXAMPLE 12. First movement, transition material combined with reference to third theme, m. 56.

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Once again the aggressive transition material dissipates. The second theme here is presented in slight alteration (beginning in augmentation) over
a shimmering accompaniment in the upper range of the piano. The character here is almost magical. The barred upper line in the right hand of the piano is a rhythmic reference to the transition material. Note that as each thematic return occurs, the previous theme is referenced in the accompaniment.

EXAMPLE 13. First movement, second theme combined with reference to transition material, mm. 62-63.

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The final development of the thematic material begins in measure 70. This layering of themes consists of the third theme in the flute over the second theme in the right hand of the piano with a reference to the opening ostinato of the first theme in the left hand of the piano. A fourth line consisting of wandering sixteenth notes is woven between the two upper melodies.
EXAMPLE 14. First movement, layering of thematic material. mm. 70-71.


At this point in the Development, Liebermann takes the opportunity to introduce new material. The material in measures 77-79 contains a reference to Wagner's "Magic Fire Music" from Die Walküre as well as a quote from Wotan's Muss ich dich meiden (Wotan's "Farewell"). Liebermann noticed a striking similarity between the first theme of the Sonata for Flute and Piano and Wagner's theme of "Wotan's Farewell" and thus decided to include the quote. Liebermann also developed a friendship with Friedelind Wagner, Richard Wagner's granddaughter, while spending time in Bayreuth during two consecutive summers. These two references in the Sonata also serve as remembrances of these visits.¹⁰

¹⁰Lowell Liebermann, interview by author.
EXAMPLE 15. First movement, comparison of mm. 77-78 and Wagner's "Magic Fire Music" and "Wotan's Farewell" from Die Walküre. "Magic Fire Music"

"Wotan's Farewell"
Quoted melody

Sonata for Flute and Piano, first movement, mm. 77-78. Reference to Magic Fire Music

Quote from Wotan's Farewell

After the return of the first theme, which serves as the Recapitulation, Liebermann composes a short coda. The coda is reflective of the beginning of the Development in that it begins with the third theme accompanied by the detached first theme, here in the key of G. The themes ritard into a moment of silence followed by the ascent of a synthetic scale, as previously discussed, which outlines the tonal direction of the second movement. The piece ends quietly with a sustained high G in the flute and the return of the opening ostinato. The movement sounds as if it will end in the key of G, but in the last measure Liebermann returns to the opening key of E-flat (D-sharp). (See EXAMPLE 4.)

The second movement of this piece, marked "Presto energico", may be the primary reason for the enormous success of this piece. This "wild ride," created by a perpetual rhythmic intensity, is not only a joy to perform, but also an exciting trip for the audience. It demands technical virtuosity from both flutist and pianist which adds a showcase element to this well-constructed movement.

The rhythmic energy is created by the presence of constant sixteenth notes and frequently changing meters. The opening "A" section presents a bold, aggressive, and joyous statement in the flute under which gallops a repetitive articulation in the accompaniment. The constant pulse of the dotted eighth is continuous until measure 20 where the pulse is temporarily slowed to the quarter note. The meter remains 12/16 but the sixteenth notes are grouped in fours rather than threes, thus creating the effect of a change in tempo.

11Paula Robison, interview by author.


Contrast is provided in the "B" section. While the piano continues to gallop, the flute takes on an expansive lyrical melody. Again, this melody, comprised of the tonic notes from each of the tonal areas of the movement (two combined augmented triads) emphasizes the tonality of the piece. (See EXAMPLE 5.)

The roles of the soloists change in measure 81, the beginning of the "C" section. The dominating line, now in the piano, is composed directly from the first theme of the opening movement, reduced to sixteenth notes. The flute line, which is written in the low and middle registers of the instrument, becomes only part of the texture.

EXAMPLE 17. Second movement, comparison of "C" to first movement. first theme.

First movement, first theme.
Second movement, "C", mm. 81-84.

Derived from first movement, first theme.

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The third statement of the "A" section, measure 102, also contains cyclic material. The first theme from the opening movement is in octaves in the left hand of the piano. The pulse of this theme is the dotted quarter while the pulse of the upper line is the dotted eighth. This creates a polymeter of 6/16 in the lower voice against changing meters in the upper voices.
EXAMPLE 18. Second movement, polymeter of 6/16 against changing meters, mm. 102-106.

First movement, first theme


After the last return of the "B" and "A" sections, Liebermann composes an "all stops out" coda (measure 165). Excitement is heightened by the full-textured and heavily accented lines of the piano which require the performer to stretch quickly between the low and high registers of the keyboard. This writing provides visual excitement as well. The tonal movement of the piece is emphasized by the accented full chords in the piano and ascending arpeggiations in the flute which alternate between B major, G major, and E-flat major. The harmonic rhythm is increased from the dotted quarter to the dotted sixteenth in measure 173, and from the dotted
sixteenth to the sixteenth in measure 174. In measure 174 the alternation of
chords is between G minor and B major. The tension explodes in measure
175 with the flute on a high "d," its highest note of the piece, over a G major
chord in the piano. The piece ends in a declamatory fashion on D-sharp (E-
flat).

EXAMPLE 19. Second movement, conclusion of
Sonata for Flute and Piano.

V. ANALYSIS: SONATA FOR FLUTE AND GUITAR, OP. 25

Paula Robison was also responsible for the commission of Lowell Liebermann's Sonata for Flute and Guitar, Op. 25, which was funded by the Barlow Endowment for Music Composition.\textsuperscript{12} The piece is dedicated to Paula Robison and world renowned guitarist, Eliot Fisk. Their first collaboration as a duo was for the 1982 special, "Christmas at the Kennedy Center, with Leontyne Price." They performed *Il est né, le divin enfant*, written by Robert Beaser and commissioned by KQED Public Television in Pittsburg for the event. The rapport created then has since resulted in performances of the duo throughout the United States.\textsuperscript{13}

The compositional style of the Sonata for Flute and Guitar is abundant in similarities to the Sonata for Flute and Piano. Liebermann adheres to the two movement format and remains devoted to classical form. The harmonic language of the piece also combines major and minor tonalities and incorporates the diminished scale. The transitional material of the slow movement once again takes on a more aggressive quality and octatonic sonority. There is a return of first movement thematic material in the second movement. Additionally, the melodic and technical aspects of the work demand virtuosic technique and advanced musical maturity of both performers.

\textsuperscript{12}Paula Robison, interview by author.

Both movements of this work are composed in sonata allegro form. The first movement, titled "Nocturne," contains a short development. The second movement, marked "Allegro", is an even more traditional example of this form in that the exposition is repeated.

**TABLE 3. Analysis of Form**  
Sonata for Flute and Guitar: I. Nocturne

**SONATA ALLEGRO FORM**

**EXPOSITION**

<table>
<thead>
<tr>
<th>Introduction</th>
<th>1st Theme</th>
<th>Transition</th>
<th>2nd Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>E E</td>
<td>E</td>
<td>-------&gt;</td>
<td>F</td>
</tr>
<tr>
<td>Major/Minor</td>
<td>Major/Minor</td>
<td>(octatonic)</td>
<td>Major</td>
</tr>
<tr>
<td>Measure 1</td>
<td>Measure 3</td>
<td>Measure 21</td>
<td>Measure 30</td>
</tr>
</tbody>
</table>

**DEVELOPMENT**

<table>
<thead>
<tr>
<th>1st Theme</th>
<th>Transition</th>
</tr>
</thead>
<tbody>
<tr>
<td>G Major/Minor</td>
<td>-------&gt;</td>
</tr>
<tr>
<td>(returns to opening tonality)</td>
<td></td>
</tr>
<tr>
<td>Measure 57</td>
<td>Measure 67</td>
</tr>
</tbody>
</table>

**RECAPITULATION**

<table>
<thead>
<tr>
<th>2nd Theme</th>
<th>1st Theme</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>(interjections of 1st Theme)</td>
<td>E</td>
<td>E</td>
</tr>
<tr>
<td>E Major</td>
<td>Major/Minor</td>
<td>Major/Minor</td>
</tr>
<tr>
<td>Measure 76</td>
<td>Measure 90</td>
<td>Measure 101</td>
</tr>
</tbody>
</table>
TABLE 4. Analysis of Form
Sonata for Flute and Guitar: II.

EXPOSITION

<table>
<thead>
<tr>
<th>1st Theme</th>
<th>Transition</th>
<th>2nd Theme</th>
<th>(Repeat to beginning)</th>
</tr>
</thead>
<tbody>
<tr>
<td>E Major/Minor</td>
<td>-----------</td>
<td>D Major/Diminished</td>
<td></td>
</tr>
<tr>
<td>Measure 1</td>
<td>Measure 11</td>
<td>Measure 30</td>
<td></td>
</tr>
</tbody>
</table>

DEVELOPMENT

<table>
<thead>
<tr>
<th>2nd Theme</th>
<th>Transition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Theme from Nocturne in augmentation</td>
<td>(uses 1st Theme accompaniment)</td>
</tr>
<tr>
<td>E Major/Minor</td>
<td>-----------</td>
</tr>
<tr>
<td>Measure 49</td>
<td>Measure 56</td>
</tr>
</tbody>
</table>

RECAPITULATION

<table>
<thead>
<tr>
<th>1st Theme</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>E Major/Minor</td>
<td>Measure 60</td>
</tr>
<tr>
<td>E</td>
<td>Measure 78</td>
</tr>
</tbody>
</table>

Harmonically, the Sonata for Flute and Guitar differs from the Sonata for Flute and Piano, particularly in the "Nocturne." The thematic areas of both movements of the flute and piano sonata have clearly defined tonal areas and this remains the case in the "Allegro" movement of the flute and guitar sonata. The "Nocturne," however, though clearly written in E major/minor, contains many areas of tonal ambiguity.

The "Nocturne" begins with a brief introduction which establishes the tonality of the piece, E major/E minor. The first two rolled chords in the guitar contain both the major and minor third above E. Above the guitar, the
flute trills between G and A-flat (an enharmonically spelled G-sharp), the major and minor third above E, followed by an arpeggiation of an e minor triad. The guitar begins an arpeggiated accompaniment in the second measure outlining the E major and E minor triads.

EXAMPLE 20. First movement, combined tonalities of E major and E minor, mm. 1-2.

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Liebermann is almost Wagnerian is his approach to the first theme. This endless melody, piano in dynamic level and full of wide leaps, is carried from measure 3 all the way to measure 21, and even then there is no strong sense of resolution. This naturally poses a problem for the flutist in terms of phrasing for breath, unless of course, he/she has mastered the art of circular breathing. Liebermann has also incorporated many subtle dynamic markings which are quite effective in terms of coloring and shaping the melody.
EXAMPLE 21. First movement, first theme, mm. 16-21.

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The first theme, which begins in measure 3, is repeated in measure 14. The middle measures (16-18) of the second statement of this theme are melodically and harmonically altered. At measure 5, during the first statement, the harmonic function is Neapolitan (F major). In measure 16 the melody is altered to D major (VII). The harmony remains predominantly D major until measure 20 where D major and D minor are combined. This melodic and harmonic alteration is untypical of traditional expositions but it provides aural interest.

EXAMPLE 22. First movement, comparison of m. 5 and m. 16, altered first theme.

Measure 5, F major

\[
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\]
Measure 16, D major

The transition begins in measure 21 with a departure from the established D major/minor by an alteration of the accompaniment to include a C-natural. This C-natural, which sounds dissonant at first, becomes part of the tonality of the transition, which is based on the octatonic or diminished scale. This tonality is clearly seen in measures 24-25, where the melodic material turns more aggressive.

EXAMPLE 23. First movement, use of octatonic scale, mm. 24-25.
The guitar, which up to this point has served only as harmonic accompaniment, is given a short melodic motive consisting of D, A, G and C in measure 21 and again in measure 23 (in diminution). This quartal harmony is well suited to the guitar in that the D, A and G are open strings. One note, G-natural, does not fit into the established octatonic sonority. The dissonance it creates in measure 21 seems to resolve on the downbeat of the next measure with the flute's f-sharp (G-flat). In the second appearance of this motive (measure 23), the resolution of the G comes in the top voice of the guitar and is not as strong melodically. The G-natural also relates (as dominant) to the repeated C in the broken accompaniment which predominates throughout this section. In measure 27, the C becomes a pedal tone which prepares (as dominant) the tonality of the next thematic area. F major.

EXAMPLE 24. First movement, melodic motive based on quartal harmony. mm. 21-23.

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The second theme is clearly distinguished not only by the change in tonality but also by a change in meter from 4/4 to 9/8. Of rhythmic interest is the superimposition of two against three. The second theme (measure 31) in the flute, begins with a subdivision of two over a subdivision of three in the guitar accompaniment. The second theme also contains a rhythmic idea (measure 33) similar to the third theme of the Sonata for Flute and Piano.

EXAMPLE 25. First movement, second theme compared to Sonata for Flute and Piano, third theme, mm. 30-33.

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Sonata for Flute and Piano, beginning of third theme.

Harmonically, the music seems to wander atmospherically in this section from one chord to another, without any strong sense of direction. However, there are some points of interest. Like the first theme, the second
theme is repeated with alterations. During the first presentation of this theme, the sustained bass line moves from F (measure 30) to E (measure 37) to G (measure 43). This outlines the three tonal areas of the movement. Measure 43, which contains a broken G major chord in the guitar, acts as a secondary dominant (V/V) in the key of F. The expected resolution to V (C major) is avoided. Instead Liebermann begins the second statement of this theme in C# major (the first statement of this theme is in F major), reflecting the favored interval of the Sonata for Flute and Piano, the augmented fifth. A return to F major is accomplished through a series of chromatic mediants (measures 47-50/A major, C-sharp major, F major) after which a harmonically chromatic descent, over a D pedal note (acting as dominant), subsides into the beginning of the Development, in G major/minor.

The Development section, which begins in measure 57, contains only the first theme, which acts as a false recapitulation, and transition material. The melody of the first theme remains in E major/minor, the same as in its original statement (with a few enharmonic spellings); however, the beginning of the theme is harmonized in G major/minor. The original harmonization returns in measure 59 and continues until the melody is sequenced in measures 65-66. At this point, there is a return to the transitional material, a fourth lower than it appeared previously (acting perhaps as dominant to its first statement). The end of the transition material is fused with fragments of the first theme (measures 72-74) and finishes on an A-flat major chord (G-sharp), which is the mediant of the next tonal area, E major, in which the Recapitulation begins.
EXAMPLE 26. First movement, false recapitulation, mm. 58-60.

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EXAMPLE 27. First movement, transition material fused with first theme, mm. 71-75.

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The Recapitulation commences with the return of the second theme, in the tonic (E), and it also contains fragmented interjections of the first theme (measures 82 and 85). The first theme returns in its original form and tonality (E major) in measure 90. The coda, which begins in measure 101, makes reference to the second theme in measures 102-104 with the
superimposition of four against three. The movement ends quietly with the flute on a high G-sharp over an E major/minor chord in the guitar.

EXAMPLE 28. First movement, second theme with first theme interjections, mm. 79-86.

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EXAMPLE 29. First movement, superimposition of four against three, mm. 102-105.

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The second movement, "Allegro," provides great contrast to the first movement with its tonal clarity, clear form, bright tempo, and contrapuntal texture. The guitar begins the movement with an upper voice that splits into an ascending and descending chromatic line and a lower voice on an E pedal. A measure later, the flute presents the disjunct first theme, which clearly sets the E major/minor tonality with the presence of the adjacent G# and G-natural.

EXAMPLE 30. Second movement, first theme, mm. 1-3.

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The flute continues the first theme beside a predominantly chromatic line in the guitar until measure 10. In measure 10 there is a brief return of the synthetic scale consisting of half-steps and minor thirds (as seen previously in the Sonata for Flute and Piano), descending from E to E, in the guitar. The flute line moves in the opposite direction to a high fortissimo G-sharp which heightens the energy of the conclusion of this section.
EXAMPLE 31. Second movement, use of synthetic scale, mm. 10-11.

The transition material that follows in measure 11 may be interpreted as an extension of the first theme. The flute continues with a melody based on E major/minor and gains rhythmic interest with the addition of scale-like passages in faster note values. The guitar line once again breaks into two individual voices. The ostinato in the lower voice of the guitar, E, A-sharp, B, and D-sharp, can be viewed as an alternation between tonic and dominant with the A-sharp serving as the leading tone to B and the D-sharp serving as the leading tone to E. The A-sharp does, however, create a point of interest. Above the ostinato, a second line in the guitar alternates between E major and E minor. When the ostinato is on A-sharp, the second line is on the E below, creating the interval found frequently in Liebermann's music, the augmented fourth or tritone. The tonality shifts suddenly to D major/minor in measures 28 and 29, just before the introduction of the second theme.
EXAMPLE 32. Second movement, transition material, mm. 11-15.

The second theme is presented first by the guitar in measure 30. The melody, which utilizes D major/minor tonality, consists of the upper notes of the top guitar line. The bass line in the lower voice of the guitar is functional in D major/minor, I(i)-IV(iv)-I(i)-V(v)-I(i). The flute line, containing D major/diminished harmonies, acts as accompaniment. A simplified statement of the second theme occurs in the flute in measure 38. A brief transition back to the key of E major/minor takes place in measures 44-48. The emphasized note of the transition is the low B in the guitar which acts as dominant of E major/minor. A traditional repeat of the Exposition follows.
EXAMPLE 33. Second movement, comparison of mm. 30-32 and mm. 38-41, second theme and second theme simplified.

Measures 30-32.

Measures 38-41.

Simplified second theme

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The brief Development (measures 49-55) combines the second theme (with a few melodic alterations) in the guitar with a fragment of the first theme from the first movement, in augmentation and sequenced, in the flute. The transitional material that follows combines the melodic material in the flute, from the previous transition, with the guitar accompaniment to the first theme.
EXAMPLE 34. Second movement, Development, mm. 48-50.

First movement, first theme augmented.

EXAMPLE 35. Second movement, transitional material combined with first theme accompaniment, mm. 57-59.

Transition material

First theme accompaniment

The real recapitulation, which begins in measure 60, contains an exact return of the first theme, a dynamic level up (fortissimo), followed by a return of the second theme in the tonic, now fortissimo rather than piano. Liebermann builds intensity not only by increasing the dynamic levels but also by placing the second theme in both voices and adding a thick chordal texture to the guitar.
EXAMPLE 36. Second movement, Recapitulation, mm. 70-71.

The coda begins in measure 78 with a fragment of the first theme in the flute, partially sequenced, over arpeggiated E major/minor chords in the guitar. In measure 80 there is a brief shift to F major/minor where the flute and guitar pass off ascending and descending F major/minor arpeggios (perhaps referencing the tonal direction of the first movement). The piece ends brilliantly with repeated, full textured E major/minor chords in the guitar and a B major, or perhaps lydian, sonority in the flute.
EXAMPLE 37. Second movement, coda, mm. 78-83.

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VI. PAULA ROBISON: INTERVIEW BY AUTHOR
New York City, New York
Marriot Marquis Hotel
August 18, 1996

The Sonata for Flute and Piano, the first work for flute by Liebermann, dedicated to you, was commissioned by the Spoleto Festival Chamber Music Series, which you co-directed in 1977. Were you behind the commission of the work?

We had been players at the Spoleto Festival for years when it was in Italy. When the Charleston Festival started, Charles Wadsworth, who had been the director all through those years, decided that he could no longer be the director. He made Scott and me the co-directors of both the concerts in Italy and in Charleston. Of course now the festivals are unfortunately divided, but at that time, they were together. The way the commission came about is actually a sweet story. Scott’s daughter, Erica Nickrenz (who has a trio called the *Eroica Trio*, and has a beautiful career now) was a young artist whom we invited to play at the Spoleto Festival. We were thrilled that she was coming. She played a piece by Lowell Liebermann as one of her solo pieces, *Variations on a Theme by Anton Bruckner*, a very interesting sort of dark piece. He had written the piece when they were both students at Juilliard. She was just right out of Juilliard then. We absolutely fell in love with his music and got to know him and became friends. He said he was thinking about writing a flute piece. We thought, "great. this is wonderful. The festival will commission the piece, and we'll give the world premiere at the '87 festival." Jean-Yves Thibaudet and I gave that first performance and then we played it at the festival in Italy. It was also filmed for German
television. It sprang to life in a very demanding way and it's been flying ever since because it's such a wonderful piece and so well written for both instruments. It's become really quite...well you know how popular it is.

What were the specifications for the work when it was commissioned or were there any?

Well, he knew who he was writing for. He has such a great lyric gift as you know. He wanted to have a long lyric line but he wanted something that would really knock 'em dead. We both said, "that would be great." So many pieces were being written at that time that had soft, pensive, inconclusive endings. We thought, "we want something that's going to bring the house down. Give us a great ending." He said, "OK, don't worry." and his eyes lit up. His face reflects what he's feeling so much. I'll never forget when he came over to read through it when it was finished. He said, "I'm not a great pianist but lets just try some of this." The look was, "I can't wait till we try this! I want to hear this!" He sat down at our little up-right piano and we went through some of it and...wow!

Did Liebermann collaborate with you as he was composing the Sonata for Flute and Piano?

He was very interested in those high sustained notes, how to get up to them and have them beautiful. He was also interested in how the timbre of the flute would fit with piano when the piano was playing forte or piano. He was working with the kinds of markings like the legato line with dots under it...what a pianist thinks when seeing that compared to what a flutist thinks
when seeing such a line. There were certain things that he wanted to sound the same or to reflect each other in the music. So, if he put similar markings, would the players read them in the same way? I guess that is something all composers are concerned with...the person who is playing it fifty years from now. What is that performer going to be able to tell from what I'm putting down on the paper? The way to get the language, which is a very incomplete one, clear enough on the printed page so that the performers will be able to read it. For instance, in the second movement there's one place where the piano takes off (sings m.81) and the flute goes (sings m.83). I suppose if he'd been working with another flutist, that flutist may have said, "No, put it up an octave. You'll never be able to hear the flute." I just knew that he wanted a dark sound from the flute. If the flutist is not heard there, great, it doesn't matter. You can hear the flute in the texture. The flute doesn't dominate because the piano should be dominating there.

What was your initial reaction to the piece after it was completed?

I just thought it was great. I knew it was a hot property. When all is said and done, it's going to be considered one of his very best pieces. There are certain pieces that to me...when a composer is experimenting sometimes only a part of the piece works. That's how I feel about the flute and guitar piece. I feel it works only partially. I didn't have as positive a feeling about that piece, like I did with the flute and piano piece which has never left my repertoire. I think he really hit the jackpot. He wrote a wonderful piece from beginning to end. His powers were at their fullest. He was able to carry the ideas he had through in a concise way. He took an idea and used it
just as much as he should have. He didn't go too long with it. For the flute and piano medium, the scope is just right. It keeps an audience's attention in a marvelous way.

Could you describe the premiere performance of the Sonata?

The audience response was an immediate ovation. Playing it with Jean-Yves Thibaudet was a marvelous experience for me. I've played it with other wonderful pianists and the reaction really is the same. It just gets the audience going because you're on a wild ride in that last movement. But, Jean-Yves has such an extraordinary command of the keyboard. He, as a matter of fact, got the music when we were already at the festival. He probably had about a week and a half to learn it. When we got there for the first rehearsal, in a practice room at Charleston College, he was almost reading it. The man is such a prodigy, a phenomenon. He just played those things at the end, (sings m. 165), like he was floating along. Lowell and I were just grooving. It was wonderful and very, very exciting. Playing it with him was just a wonderful, wild ride.

You described the first movement of the Sonata, in an interview with Jonathan Rogers, as "a really big, lyrically intense song," and you are a wonderfully lyrical performer. But, do you find this movement difficult, as many flutists do, because of the very long pianissimo phrases and wide melodic leaps?

I think that his tempo marking is too slow. When we did it, we played it at a faster tempo. Lowell said, I remember at the time, "Yes I always mark it too slow," and then somehow that got into the published edition. A slow tempo
like that can get stuck if you're playing it vertically rather than horizontally. You have to be thinking of, as you would in one of the great Schubert songs that have a ...like (sings) *Nacht und Träume* (Night and Dreams)...it's a stillness, the night, but in the stillness there is life, the sky and the ground. That is what I think Lowell was trying for at the beginning of the first movement. There is this wonderful ostinato bass over which the flute is floating, but at the same time, it's a line which is traveling. It's not mired and stuck. You have to keep your vision at a far point. That makes some of the leaps possible. Again, if you're stuck making the leap...it's like a horse balking at the steeple chase...you just stop and try to get over. If you're on the way already with the melody, it can help you get over those leaps which are technically challenging. Yes, I do feel that movement is quite challenging. Other difficult aspects are the abrupt changes when the piano suddenly goes to the fortissimo figuration and the flute has a sudden dramatic moment...to come out of the lyric line and change to a more dramatic kind of presence. You need a lot of air for that. I think it takes a huge amount of control and oxygen. That's one of the reasons I like it though. It is so challenging. As flute players, we don't have a whole lot of repertoire whose scope asks you to refer to, it even has a quote, a sort of Wagnerian sensibility. I think also of Rachmaninoff. I think Lowell springs out of that whole tradition...a large scope. You can see how his career has gone. He's an opera composer now himself.
How do you think the Sonata for Flute and Piano compares to other sonatas in the existing standard flute repertoire?

I think it's right there in the pantheon, I really do. It's a work which is going to endure, not only because of the "knock 'em dead" stuff, which is wonderful, but because it is really a very good piece of music. It does what a good work of art to me is supposed to do. It doesn't just entertain. Being entertained is a very important and wonderful part of life and there is a lot of music which is written for that, but art doesn't always entertain. Sometimes it disturbs the listener and when you hear a work of art, you are changed forever. Even if it only lasts two minutes, you are changed. I think that when you hear this piece of Lowell's, you change. It's disturbing. You wonder what is he trying to do. You know that you have to concentrate. The listener has to follow the line. That's why it's important for the performer to show the line. For that reason, I just think there's so much to it. It's complex and yet again, it has that balance which I am always searching for in a work of art...an "intercomplexity"...a sense that the composer is an intelligent person who has worked out the way he or she wants the shape of the piece to be, combined with a type of serenity that's on the top. You can sense the conflict but you sense its resolution. That's what I look for anyway, and things that are going to endure. Some pieces can be tremendously exciting, in vogue and wonderful for their brief life span. The ones that last speak to us as human beings. For instance, the last movement - to me it's a wild ride on a galloping racehorse but, it's a horse in which the rider is in control. Somebody else could say, "No it's a crashing surf;" or someone could say, "No, why are you using images? It's just music
and it's beautifully constructed," and someone else would say, "This is a showpiece for the flute." There are many ways in which different artists can approach this music and that's another reason why it will endure. It will be interesting to people as they tackle it because it presents musical and technical problems for the player which makes each player grow.

Four flutists, Kemler, Anderson, Spratt, and Marcusson, have released compact disc recordings of the Sonata for Flute and Piano? Do you have any current plans to record the Liebermann pieces that have been dedicated to you?

I can't really say, but there is a distinct possibility, finally. I've been wanting to for years, since the beginning.

The Sonata for Flute and Piano has raised an enormous amount of interest in the flute community and in the music of Lowell Liebermann, resulting in commissions by James Galway, Jan Gippo, and Katherine Kemler. How does it make you feel knowing that you have contributed so much to Liebermann's success in the flute world?

I just feel so happy about that. That's the best thing in life. If just by something you do you can help an artist...if you can make things happen for someone...I mean, he had the gift...the gift was there and if you can be the one to set the fire or make the way a little clearer, it's just the greatest thing. It gives both my husband Scott and me, because we were both involved in that premiere, immense satisfaction. We're so grateful to Erica too, because she's the one who introduced us to his music.
The Sonata for Flute and Guitar was commissioned by the Barlow Endowment for Music Composition. Were you behind this commission as well?

Yes, although the Barlow Endowment funded it. Eliot (Fisk) and I played it but it wasn't something that we could connect with really. We weren't sure how successful it was as a piece. We felt that he was feeling his way and wasn't totally comfortable with the guitar. The piece had a short life with us. We did a radio broadcast of it, and it didn't stay with us after that, unfortunately. I know that other flute and guitar duos are playing it. I felt for instance in that piece, whereas with the flute and piano piece the line was the right length, that in the first movement the line was too long for me to handle. I couldn't keep it going. We found we could work with the second movement. Overall, we felt that it needed to be more concise. He needed to squeeze some of the water out of it. Also, so many things fall by the wayside because of family pressures. There are certain projects where I say, "I have to do something about this, but I can't do it now. I'll do it next month," and then all of a sudden five or ten years have past. I really wanted to work on it more with Lowell, but I just couldn't.

How has audience response been to the Sonata for Flute and Guitar?

It was good. I think audience response is always good to his pieces. They are very...I don't want to use the word "accessible" in the wrong way. There is more to his music that just accessibility. On the other hand, his pieces are accessible. That's what Mozart wanted. Mozart wanted his music to please an audience, to have something that amateurs would like and be able to play
and also that the connoisseurs could appreciate. I think Lowell's music does that. He communicates. His music communicates.

Do you feel that the flute works of Lowell Liebermann have redefined the technical standard of today's flutists?

I see this more as a continuation of a tradition. To me it's more in the spirit of a work like the Prokofiev Sonata which does stretch us.

If you could use only one word to describe the flute works of Lowell Liebermann, what would it be?

Terrific, just terrific!
VII. ANALYSIS: SOLILOQUY FOR SOLO FLUTE, OP. 44

In dramatic works a "soliloquy" consists of lines in which the character reveals his thoughts to the audience but not to the other characters. It involves a scene in which the character appears to be speaking to himself. The word is derived from the Latin *solus*, meaning alone and *loqui*, meaning to speak.\(^{14}\) Thus, Lowell Liebermann's *Soliloquy* for Solo Flute is titled appropriately. The description "fantasy-like" by the composer, the absence of bar lines in the music, and the indication of "con rubato" at the opening of the piece, suggest to the performer some freedom in interpretation, making this five minute work a truly personal expression.\(^{15}\)

*Soliloquy* was commissioned by Katherine Kemler. Dr. Kemler graduated from Oberlin Conservatory, completed a Master of Music degree and Doctor of Musical Arts degree from the State University of New York at Stony Brook, and is currently Professor of Flute at Louisiana State University. Her experience includes performances as soloist with the British Chamber Orchestra in London's Queen Elizabeth Hall and the Orchestra Medicea Laurenziana throughout Italy, as flutist with the New World and Timm Wind Quintets, as recitalist throughout Europe and the United States, including performances at the Denver, New Orleans, Boston and Washington National Flute Association Conventions, and as soloist on BBC Radio 3 and National Public Radio broadcasts. She has recorded on Orion,


Centaur and Opus One labels, including recordings of Lowell Liebermann's Sonata for Flute and Piano and Soliloquy for Solo Flute.\footnote{Katherine Kemler, liner notes for Virtuoso American Flute Works, Compact Disc CRC2146, Centaur, 1992.}

The compositional material in Soliloquy is based melodically, harmonically, and rhythmically on the musical ideas presented in the opening motive and the following three short phrases derived from it. The opening motive consists of an ascending major triad followed by a descending half step, which receives agogic stress, resolved by a whole step. The prominent descending half step ends on a pitch that is an augmented fourth or tritone above the opening note. This interval is prevalent throughout the piece.

EXAMPLE 38. Opening motive which emphasises the interval of a tritone, (1/1).

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Derived from the opening motive, the next three short phrases (phrases two, three and four) present several distinctive musical ideas that dominate the rest of the composition. The second phrase of the piece features the sequencing of the opening triadic motive in ascending minor thirds. The combination of notes resulting from the sequence creates a
diminished or octatonic scale. (The diminished scale is an eight-note scale consisting of alternating half steps and whole steps.) The tritone (augmented fourth or diminished fifth) occurs naturally in this scale.

EXAMPLE 39. Second phrase (sequenced and altered motive, 1/1) compared to the diminished scale.

Second phrase

[Music diagram]

Alteration of opening motive

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Diminished scale

[Music diagram]

The last sequence of the motive in the second phrase presents an alteration of the opening motive which replaces the descending half step with an ascending half step; thus it departs from the established diminished scale. (See Example 39.)

The third phrase of the piece, which begins in E major and eventually returns to the tonic (D), reemphasizes the idea of the tritone with a brief departure to B-flat major. The combined and/or alternating harmonies of E major and B-flat recur throughout the piece. The beginning of this phrase
also introduces a rhythmic idea which consists of a dotted eighth note followed by two thirty-second notes.

EXAMPLE 40. Third phrase, alternation of E major and B-flat major triads. (1/1-1/2).

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The fourth phrase extends these musical ideas with a fusion of an E major sonority and B-flat major sonority in the dotted eighth, thirty-second notes rhythm. Note that on the descent of the phrase, the thirty-second notes are written a half step above and below the long note value that follows. A fragment of this melodic and rhythmic idea ends the phrase and appears consistently in each section of the piece.

EXAMPLE 41. Fourth phrase fusion of E major, B-flat major in dotted eighth, thirty-second notes rhythm followed by the melodic and rhythmic fragment, (1/2).

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Although the entire piece is derived from the opening motive, it may be divided into four sections. The first three sections each contrast technical and lyrical material and the fourth serves as a short closing section which ends slowly and softly. In the analysis below, "a" represents the first subsection which contains the opening motive and the three short phrases derived from it on which the entire piece is based. The following lower case letters refer to the variations of "a" based on the musical ideas discussed above. (Note: In the discussion following, page numbers and line numbers, in the order in which they appear in the Theodore Presser publication of *Soliloquy*, will be referred to, rather than measure numbers, due to the absence of bar lines.)

### TABLE 5. Analysis of form: *Soliloquy*

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<thead>
<tr>
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<tbody>
<tr>
<td>Adagio con rubato (quarter note = c. 60)</td>
<td>a slow/lyrical 1/1</td>
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<tr>
<td>Poco piu mosso (quarter note = c. 72)</td>
<td>b fast/technical 1/3</td>
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<td>Tempo I</td>
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</tr>
<tr>
<td>Meno mosso (quarter note = c. 100)</td>
<td>f fast/technical 3/3</td>
</tr>
<tr>
<td>(quarter note = c. 132)</td>
<td>g fast/technical 3/6</td>
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<tr>
<td>Ritenuto molto (quarter note = c. 60)</td>
<td>h slow/lyrical 3/7</td>
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<tr>
<td>Allegro (quarter note = c. 132)</td>
<td>e' fast/technical 4/1</td>
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<tr>
<td>a”slow/lyrical 4/7</td>
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</table>


The "Poco piu mosso," or "b" subsection, is based almost entirely upon the diminished scale. The only alterations occur during the ascent of the last run. Here, the grouping begins with a whole-tone scale, returns to the diminished scale, and departs to a semi-chromatic scale, (a chromatic scale less an e-flat). The last scale passage begins with an anacrusis, c-natural, and ends on an f-sharp, once again emphasizing the interval of a tritone. (See Example 42.)

Rhythmically, intensity is gained in this subsection through the addition of a note of the diminished scale to each grouping. The first grouping begins with six notes leading to an accented e-flat. The following grouping contains six notes plus a pick-up note, followed by a grouping of seven, eight, and then nine notes, all leading to an accented high e-flat. The resolution comes in the final flourish of notes which ends on an accented high f-sharp. This provides a great contrast to the following subsection.

EXAMPLE 42. Diminished and whole tone scales combined with an increasing rhythmic intensity. (1/4-1/5).

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The "a'" subsection is not only a return to the opening tempo but also to the opening motive, this time written an octave higher. The second phrase of this subsection begins like the second phrase of the opening of the piece, however, it does not sequence the motive in minor thirds. Instead, it returns to the opening triad in first inversion, then briefly departs the scale with a c-sharp and quickly returns with the resolution of the b-natural.

EXAMPLE 43. Return of the opening motive, (1/6).

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The beginning of the "Molto lento," at the start of Section II, consists of broken chords in wide leaps with the half note serving as the basic pulse of the harmonic rhythm. The tonality alternates between the keys B-flat major and E major as first introduced in the third phrase of the piece. The example below shows the progression of chords throughout this subsection (2/1 to the beginning of 2/3) and their function in the keys of B-flat major and E major. The chords in brackets are incomplete in the score and therefore implied.
EXAMPLE 44. Combined tonalities of B-flat major and E major, (2/1-2/2).

\[
\begin{array}{cccccc}
\text{B-flat} & \text{E} & \text{B-flat} & \text{E-flat} & (\text{B})or(\text{D}) & \text{G-} \\
\text{F} & \text{E-flat} & \text{B} & \text{G-} & \text{D} & \text{F}# \\
\text{B-flat: V} & \text{IV} & \text{vi} & \text{V/vi} & \text{E: viid/V} & \text{V} & \text{V/vi} & \text{V/V} \\
\end{array}
\]

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It is also important to note that in this subsection, "c," (beginning on 2/2) the composer has placed tenuto markings over the highest note in each grouping creating a descending chromatic upper line. (See second line of above example.)

The final segment of "c" is based on the sequencing of the opening motive with the omission of the descending half step. This results in an arpeggiation of major triads whose roots are a minor third apart. When combined, the notes in this sequence form the familiar diminished scale. Once again, the established scale is departed from by ascending half step at the end of the line, however, this time at a higher pitch and louder dynamic level, a forte c-sharp.
EXAMPLE 45. Motive sequenced with the omission of the descending half step. (2/3).

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The next subsection, "d" (quarter note = c. 72), consists of a set of arpeggios based on the alteration of the opening motive in the second phrase of the piece. The first arpeggio, which may also be seen as an augmented triad on F with a major seventh (in first inversion), is best seen as an A major triad with a short departure of an ascending half step. The arpeggios are interrupted by appearances of the small musical fragment, consisting of two thirty-seconds a half-step above and below their resolution, which first appeared in phrase four of the piece. It is also important to note that this section begins on A and ends on E-flat, reemphasizing the tritone.

EXAMPLE 46. Comparison of subsection "d" to the altered motive from phrase two of the piece, (2/4).

Phrase two, subsection "a"

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The "Allegro," subsection "e" which begins section III, combines the musical ideas presented in the second and third phrases of the piece in diminution, creating a consistent sixteenth-note rhythm. The opening motive, sequenced in minor thirds, is followed by the alteration of B-flat major and E-major triads.

EXAMPLE 47. Combined musical ideas in diminution. (2/6-2/7).

The second half of the "Allegro" ("e") contains a series of broken chords that are not related functionally, but chromatically. The eighth note and first sixteenth note of each grouping all share the relationship of the half-step.
EXAMPLE 48. Series of chords which share half-step relationship. (3/1).

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This subsection ("e") ends with the sequenced motive as seen at the end of subsection "c," however, here it is in diminution. Unlike the earlier appearances of this idea, here the passage is presented entirely within the diminished scale.

EXAMPLE 49. Opening motive sequenced in diminution, (3/2).

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The "Meno mosso" ("f") is closely related to the "Poco piu mosso" ("b") of Section I, in that it consists of a repetitive ascending diminished scale. Here, rather than add notes to each grouping to build rhythmic intensity, notes are taken away from each grouping to lessen the intensity. The first grouping, which consists of eight notes, is followed by a grouping of seven, six, five, and finally four. As the rhythm slows, the accented pitch at the peak of each scale outlines the diminished scale in broken thirds. The end of the "Meno mosso" does not, however, let the tension subside. It
instead gains momentum through an accelerando and a final climb of the diminished scale.

EXAMPLE 50. Diminished scale and decrease in rhythmic intensity, (3/4-3/5).

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Subsection "g" (quarter note = c.132), is based on the alteration of the opening motive first presented in the second phrase of the piece: the major triad followed by an ascending half step. Here the idea is presented in retrograde. This subsection, which crescendos to the loudest point thus far, fortissimo, brings us to a climactic but abrupt halt at the "Ritenuto molto."

EXAMPLE 51. Subsection "g" derived from altered motive, (3/6-3/7).

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The "Ritenuto molto" ("h") begins with a fiery trill followed by the recurring fragment from the "a" subsection. This idea is then echoed at a dramatically contrasting dynamic level. The final ascent of this subsection consists of a series of trills beginning on f-sharp and ending on c-natural, the interval of a tritone.

Section III concludes with a return of the "Allegro," subsection "e". This subsection takes a turn from its original statement (2/7), on page four, line two. Here the alteration between B-flat major and E-major is tonally sequenced up by half step. This ascent leads to a drill-like emphasis of the half step e-natural to d-sharp on page four, lines three and four, and ritards into a declamatory statement which outlines an E major triad and B-flat major triad. The statement is quickly contrasted by a repeat of the material down a major third at a piano dynamic level.

EXAMPLE 52. Alternating tonalities of E and B-flat major sequenced. (4/2).

The piece ends quietly with the "Molto Lento" of Section IV. This section consists of fragments related to subsections "c" and "a". Each fragment is separated by a fermata, creating a return to the introspective quality of the opening of the piece. *Soliloquy* ends with three statements of the recurring fragment from subsection "a" in which two thirty-second notes are written a half step above and below their resolution. The final statement of this fragment is written in augmentation.

**EXAMPLE 54. Section IV, (4/6-4/7).**

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Were you acquainted with Lowell Liebermann before you recorded the Sonata for Flute and Piano?

Actually, no I wasn't. I became interested in the piece after hearing Paula Robison perform it at the 1991 NFA Convention in Washington. I was working on a CD at that time. Because this piece had never been recorded, I had to get permission from the publisher and composer in order to record it. I called Theodore Presser and I was delighted when they informed me that Liebermann said it was OK. I can't remember if I spoke with him at that time. Well, I must have talked to him because I remember being on the phone with Lowell and his telling me about how he was writing this concerto for James Galway. He told me funny stories about how Galway had complained to him that certain parts were unplayable, then later calling back and saying, "Wait a minute Lowell, I think I can play it." (She laughs) I was very excited about this and I went to St. Louis to hear the premiere of James Galway performing the Concerto. That was the first time I actually met Lowell Liebermann in person. We had obviously spoken on the phone before that and I had arranged to meet him there at the performance. He acted like he was very excited about the fact that I was recording the Sonata. The next time I saw Lowell was at the 1993 flute convention when Paula Robison did a master class on the Sonata. I had just been awarded a grant
from the Louisiana Division of the Arts. It was supposed to be a $5,000 grant but because of various budget cuts, I got less than half that amount. However, I was still hopeful. When I had applied for the grant I said that I wanted to commission a flute piece. Lowell Liebermann was becoming such a big name in the flute world because of the popularity of the Sonata and the Concerto. I felt like I wanted to get on the Lowell Liebermann "bandwagon" so to speak. I spoke with him at the 1993 convention after the masterclass. It was kind of funny because there were several people standing in line to talk to him and the flutist right in front of me asked if she could commission a solo...but, I came with money in hand! (She laughs) I said to Lowell "I have this grant and would you be interested" and he said to call Theodore Presser. I called right away and we talked and a contract was drawn up and we agreed on the price.

Was it the popularity of the Sonata or a certain aspect of Lowell Liebermann's music that created an interest in commissioning a solo work?

A little of both. Obviously he is popular for a reason. His music is very appealing to both flutists and the general public. Just seeing the reaction when Galway premiered the Concerto in St. Louis for example. The audience in St. Louis was not all flutists sitting out there like it was at the Boston flute convention when Brooks de Wetter-Smith did such a wonderful job performing it. Nevertheless, in St. Louis there was an instantaneous standing ovation. It was that kind of piece. I think his music is very gratifying to flutists as performers, as well. When you play his music, it's not just because it's appealing to others but because it is fun to play.
When was it that you actually commissioned *Soliloquy*?

We spoke in the Summer of 1993. He finished it by September 1, 1993 but it wasn't published yet. That's another interesting thing. Normally, when you commission a piece you get the right to premiere the work and you also usually get exclusive performance rights for a year. Because Liebermann was so "hot," Presser was very anxious to publish the piece as soon as possible. Of course, once it is published you no longer have exclusive performance rights.

Was there anything you could have done to hold onto your performance rights?

Well, we made a deal. Presser said, "We can't give you exclusive performance rights for a whole year but we will give you the right to premiere the piece and then you will have the right to premiere the piece at the flute convention." My schedule only allows me to go to every other convention because I teach at the Oxford Flute Summer School in alternate years. I said, "I won't be at the '94 convention because I'll be teaching in England. The earliest I could do it would be '95." They said, "That is OK. but it would have to be done by '95." They also said, "You can also have exclusive recording rights to this piece *as long as* you get something going within one year." This was great. That Christmas of '93 I went to New York and I made arrangements to see Lowell. By this time I had the piece and I'd been practicing it. I went to see him and played it for him. He really gave me a lot of very good input. The piece uses a lot of rubato and he has very definite ideas about how it should be played. In late January, I went on tour
with my harpist, Ann Benjamin, who is the harp professor here at LSU. We played in New Orleans, The University of Georgia, for the Atlanta Harp Society, at Florida State, for the Florida Flute Fair, in Melbourne at the University of Florida and then came back and played at LSU. I didn't play *Soliloquy* at every concert but I think I gave four "official" premieres of the piece during that tour. Some of those performances had been recorded. Each time I performed it I was changing it a little bit. I took tapes of three of those performances and sent them to Lowell to get some feedback from him. He was helpful and very nice. At this point I was hoping to get something going to record it. The problem was getting it done within a year. I had already done my first solo CD in 1992 and at that time I didn't have any grants. That was a rather expensive venture on my part. I really didn't have the resources to do another solo CD. I was looking for a label that would allow me to record and pay for just the one piece. I had heard of Opus One records as being reputable. I talked to Max Schubel, who is in charge of Opus One, and sent him a copy of my performance of the piece. He was very open to the idea. I recorded *Soliloquy* here at LSU in the summer of '94. While recording, I was sending takes to Liebermann to get his input for the final version. He was very helpful. This made me feel very good because I think he's very pleased with the result and feels that this recording has his stamp of approval.

*Were there any specifications when you commissioned the work other than a five-minute unaccompanied work?*

No, I just left it up to him. But, there is a funny story though. After he wrote the piece or while he was working on it, he sent it to Galway just to
see what Galway thought. Galway liked the piece very much and said, "Oh, I really like this piece, why don't you call it 'Jimmy'." (She Laughs)
Liebermann said, "I don't think the lady who commissioned it would be very happy about that." But, it was nice to know that Galway liked the piece.

So as he was writing the piece, Liebermann didn't collaborate with you?

No. And it actually worked out well. It's a "Fantasy-piece." I didn't specify that but he has described it that way. Of course I wanted to premiere it at the '95 convention, which was in Orlando (Disneyworld), and what was the theme?...Fantasy! So, it was perfect. I remember contacting Angelita Floyd. Even though I had Presser's permission to premiere it, I had to get permission from the program chair. She was very nice and had me send her a copy of the score and a recording of the piece. It was approved and I was then able to premiere it at the convention. Then, I was so delighted to see that right away Soliloquy was going to be used as a competition piece for the Convention Performers Competition for '96. So, I immediately tried to get an ad in the Flutist Quarterly advertising my recording of the piece which had Liebermann's stamp of approval.

What was your response to the piece the first time you read through it?

I think I liked it but it took a little while for it to grow on me. It wasn't an instantaneous love affair like it was with the Sonata, for example. I think going to New York and having him work with me on it helped me to really appreciate the piece. One of the problems was, I was playing it a little too straight when I first got it. I was trying to do literally what was on the page
and I wasn't putting much into it. One tends to do that sometimes when one is first learning a piece. A lot of times when I'm learning a new piece I rush out to find a recording but there was no recording yet because this was a brand new piece. (She laughs) I was so glad that things worked out so that I could really work with him on it and get his input. That helped tremendously and after that I really liked the piece quite a bit and I've been delighted with the audience response which has been very fine.

So you mentioned he had very specific ideas about how the piece should be performed. Could you share some of those ideas?

There's a section in the piece that goes...(she sings the quarter note=72 section which follows the "Molto lento," page 2 line 4). He has it marked at 72 and I had been doing it very metronomically and very straight. He said, "Um, this part isn't quite right," and he went to the piano and he played it. It was really fluid and it sounded...faster. Maybe it was approximately 72 but just the way he was playing it made it sound faster. You know how there are different ways of playing things. Let's say you're playing with the metronome. You can stretch the beat out...take as much time as you can with it...or you can sort of push it forward. The way he played it was a different concept than the way I had been playing it. I think I had been holding back and he was really driving that section forward so that those runs were like little flourishes. After I heard him play it on the piano I could really tell what he wanted and I totally changed what I had been doing. Again, I don't think that it was so much that he was dictating to me how to do it...well maybe a little bit...but, he was showing me what he had in mind, and a little bit of his compositional process. because, obviously when he
wrote it he was sitting at the piano. Maybe certain parts are a little more pianistic. When I was working towards the first performance I didn't have any real images yet. I was just focusing in on the parts that he had actually played for me on the piano.

Is there any imagery that you associate with the piece?

That's interesting. Yes, but it's kind of vague...and it's changed. I know when I was getting ready to perform it at the convention I started thinking...I know this sounds really silly...of some of the rides at Disneyworld. (She Laughs.) Knowing that the theme was "fantasy" and that it was a "fantasy-piece," I allowed my own fantasies to take over. I would think about the Haunted House, for example. There are parts that are kind of eerie sounding. I think that when I play it, I am not visualizing specific things, rather, I am trying to evoke certain feelings or moods.

What do you find most technically and musically challenging about the piece?

Technically compared to the Concerto and the Sonata, which I've also performed, it's not as challenging. I think some of the hardest things in the piece are the wide intervals (She sings the beginning of the "Molto Lento") that are very soft. Also, breathing is hard in this piece. I have to admit a big secret. Some of the breaths were spliced out of the recording. After I had recorded it and I was going to premiere it at the convention, I thought. what am I going to do; I can't make the breaths that I did on the recording. (She laughs.) Again, having worked with Lowell I knew certain places that he
definitely did not want breaths and tried to avoid those at all costs. I tried to make the breaths that I did take feel like a part of the music. One of the reasons that so many breaths have been spliced out of the recording was due to Max Schubel from Opus One. Maybe I didn't mention this, but Max Schubel has very interesting ideas about recording and he hates any kind of breath sound or anything that makes it sound (and this is a quote from him) "like there is a human being behind the performance." I think that is kind of interesting. He insisted that we record with the mike behind me. At the time I thought that he was totally out of his mind but I think it produced an effect that was very good in some ways. It did get rid of a lot of the breath noise that one normally hears when the mike is in front. Another nice thing is that when you're making a recording, places where you really wish you could make a phrase in one breath and yet find it physically impossible without circular breathing (that is a goal of mine), become possible. A lot of the breaths that were edited out were places where I really wanted to make it in one breath but just wasn't able to.

You mentioned that you do not feel this piece is as technically challenging as the Sonata or Concerto. Do you feel that for this reason it is more accessible to less advanced students?

Yes. In fact I belong to a flute news group on the Internet and I mentioned that when a discussion of Liebermann came up. I encouraged people to play it. Even though the Sonata is quite difficult and the Concerto is incredibly difficult, Solitoqy is something that might be more accessible to some less advanced students. Although, it is certainly by no means an easy piece. I don't mean to say that. It is challenging, but just not to the same extent.
Do you feel that *Soliloquy* will become part of the standard repertoire for unaccompanied flute?

I think it already has in a way. Besides being on the required list for the Convention Performers Competition for this upcoming convention in New York, it was also one of the required pieces on the Young Artist Competition for the Mid-South Flute Festival which was held in Memphis in March. I think there has been a lot of interest in the piece which is very exciting for me because I commissioned it...and that is very gratifying.
IX. CONCLUSIONS

Liebermann's continuation of Classical and Romantic tradition is exemplified in the three chamber works in this study. Variants of the classic Sonata Allegro and Rondo forms are employed. Traditional composition techniques such as augmentation, diminution, retrograde and sequence are utilized. Contrast is provided by the composition of dramatically contrasting thematic material and frequent changes in texture. Works are tightly organized with cyclic material as well as thematic overlapping, fusion, and transformation.

Tonally, Liebermann has combined functional harmony with polytonality. Although the tonal areas are predominately closely related, each area has a combined tonality, frequently that of major and minor. In the case of the Soliloquy, tonalities were combined to stress the important intervallic relationship of the tritone. The traditional twentieth-century diminished, whole tone, and synthetic scales are also applied. The overall tonal structure of the work is often emphasized harmonically and melodically at a choice structural point.

The expressive abilities of the flute are drawn upon in Liebermann's Wagnerian approach to melody. The long, sustained, and continuous lines of the lyrical sections are colored with a wide range of dynamics and therefore demand a high level of musical maturity from the performers. This is contrasted with fast, intensely rhythmical sections or movements which showcase technical virtuosity.
The Sonata for Flute and Piano, Op. 23, Sonata for Flute and Guitar, Op. 25, and Soliloquy for Flute Solo, Op. 44, all stretch the technical and musical ability of the performer. These works, which are quite accessible to any audience, are well written and well organized compositions. The Sonata for Flute and Piano and the Soliloquy for Flute Solo have already made their way into the standard flute repertoire. The flute community is blessed to have access to such enjoyable and enduring works.
APPENDIX A
LOWELL LIEBERMANN: LIST OF WORKS

Recital Hall, New York City, New York.
Awards: Outstanding Composition Award 1982, Yamaha Music
Foundation, Tokyo, Japan. First Prize 1978, National Composition
Contest, Music Teachers National Association.
Publisher: Theodore Presser Company (Special Order).

Two Choral Elegies, Op. 2 for SATB, a capella (1977)  Duration: 6'
Poems by Alfred Lord Tennyson.
Premiere: April 29, 1977. Stony Brook Chamber Singers;
Marguerite Brooks and Kathryn Lee, Conductors. SUNY Stony
Brook, New York.
Awards: Fred Waring Choral Award 1978, National Federation of
Music Clubs.
Unpublished: Manuscript.

Sonata for Violoncello and Piano, Op. 3 (1978)  Duration: 10'
Premiere: October 29, 1978. Linda Kruger, cello; Lowell
Liebermann, piano. Manhattanville College, New York City, New
York.
Awards: Honorable Mention 1985, National Composition Contest.
Music Teachers National Association.
Unpublished: Manuscript.

Two Pieces for Violin and Viola, Op. 4 (1978)  Duration: 8'
Composers Concordance, St. Ignatius Church, New York City, New
York.
Publisher: Theodore Presser Company (Special Order).

String Quartet No. 1, Op. 5 (1979)  Duration: 15'
Premiere: Not yet premiered.
Publisher: Theodore Presser Company (Special Order).
Duration: 15'  
Poems by Hermann Melville.  
Premiere: Not yet premiered.  
Unpublished: Manuscript.

Duration: 15'  
Premiere: Not yet premiered.  
Unpublished: Manuscript.

Duration: 10'  
Premiere: Not yet premiered.  
Unpublished: Manuscript.

Duration: 45'  
Publisher: Theodore Presser Company (Rental).

Duration: 15'  
Publisher: Theodore Presser Company.

Duration: 10'  
Poems by Stephen Crane.  
Premiere: Not yet premiered.  
Awards: Devora Nadworny Award 1986, National Federation of Music Clubs.  
Publisher: Theodore Presser Company (Rental).
Concerto No. 1 for Piano and Orchestra, Op. 12 (1983)  Duration: 20’
Publisher: Theodore Presser Company (Piano Reduction - Special Order).

Town Hall, New York City, New York.
Publisher: Theodore Presser Company.

Sechs Gesaenge Nach Gedichten Von
Poems by Nelly Sachs.
Publisher: Theodore Presser Company (Special Order).

Missa Brevis, Op. 15 for SATB chorus, tenor, baritone solos, and organ (1985)
Commissioned by: Holy Trinity Roman Catholic Church, New York City.
Melodius Accord Composition competition, New York City, New York.
Unpublished: Manuscript.

De Profundis, Op. 16 for organ solo (1985)  Duration: 8’
Commissioned by: David Friddle.
Publisher: Theodore Presser Company.
Concert Hall, New York City, New York.
Publisher: Theodore Presser Company.

Sechs Gesaenge Nach Gedichten Von
Poems by Nelly Sachs.
Premiere: April 7, 1987. The Julliard Symphony, Lowell
Liebermann, conductor; Korriss Uecker, soprano. Alice Tully Hall,
New York City, New York.
Publisher: Theodore Presser Company (Rental).

Variations on a Theme by Anton Bruckner, Op. 19 Duration: 13:30'
for piano solo (1986)
Festival, Dock St. Theater, U.S.A.
Publisher: Theodore Presser Company.

Nocturne No. 1, Op. 20 for piano solo (1986) Duration: 7'
Commissioned by: La Gesse Foundation.
Premiere: November 21, 1986. David Syme, piano. Kennedy Center
for the Performing Arts, Washington, D. C.
Publisher: Theodore Presser Company.

Final Songs, Op. 21 for baritone and piano (1987) Duration: 10'
Liebermann, piano. CAMI Hall, New York City, New York.
Unpublished: Manuscript.

Unpublished: Manuscript.

Commissioned by: Spoleto Festival Chamber Music Series.
Premiere: May 20, 1988. Paula Robison, flute; Jean-Yves Thibaudet,
piano. Spoleto Festival, Dock St. Theater, U. S. A.
Awards: Best Newly Published Flute Work 1989, National Flute
Society.
Publisher: Theodore Presser Company.
Commissioned by: Jerome Foundation.
Premiere: March 18, 1989. Richard Frederickson, contrabass;
Colette Valentine, piano. The Corcoran Gallery, Washington, D. C.
Publisher: Theodore Presser Company (In Preparation).

Commissioned by: Barlow Endowment for Music Composition.
St. Paul's Chapel, New York City, New York.
Publisher: Theodore Presser Company.

Commissioned by: Chelsea Chamber Ensemble.
The Phillipps Collection, Washington, D. C.
Publisher: Theodore Presser Company (Special Order).

Fantasy on a Fugue by J. S. Bach, Op. 27 Duration: 10'
for flute, oboe, clarinet, horn, bassoon, and piano (1989)
Commissioned by: Hexagon.
Premiere: March 21, 1989. Hexagon. Kaufmann Concert Hall,
92nd Street Y, New York City, New York.
Publisher: Theodore Presser Company (Special Order).

Commissioned by: Spoleto Festival Chamber Music Series.
Premiere: May 28, 1989. Joshua Bell, violin; Jean-Yves Thibaudet,
piano; The Ridge Quartet. Spoleto Festival, Dock St. Theater, U.S.A.
Awards: ASCAP Award 1990.
Publisher: Theodore Presser Company.

Gargoyles, Op. 29 for piano solo (1989) Duration: 12'
Commissioned by: Tcherepnin Society.
Premiere: October 14, 1989. Eric Himy, piano. Alice Tully Hall,
New York City, New York.
Publisher: Theodore Presser Company.
Duration: 12'  
Commissioned by: Kazue Sawai.  
Unpublished: Manuscript.

Nocturne No. 2, Op. 31 for piano solo (1990)  
Duration: 7'  
Commissioned by: Alumni of Young Concert Artists, Inc.  
Publisher: Theodore Presser Company.

Duration: 13'  
Commissioned by: Susan and Elihu Rose.  
Premiere: August 8, 1990. The Eroica Trio. Cape and Islands Chamber Music Festival, Cape Cod, Massachusetts.  
Publisher: Theodore Presser Company (Special Order).

The Domain of Arnheim, Op. 33 for orchestra (1990)  
Duration: 16'  
Commissioned by: 92nd Street Y.  
Publisher: Theodore Presser Company.

Quintet for Piano and Strings, Op. 34  
for piano and string quartet (1990)  
Duration: 30'  
Publisher: Theodore Presser Company (Special Order).

Duration: 7'  
Commissioned by: San Antonio International Keyboard Competition.  
Publisher: Theodore Presser Company.
Concerto No. 2 for Piano and Orchestra, Op. 36 (1992)  Duration: 30'
Commissioned by: Steinway Foundation.
Rostropovich, conductor; Stephen Hough, piano. The Kennedy
Center for the Performing Arts, Washington, D. C.
Publisher: Theodore Presser Company.

Evening Prayer and Dream
Humperdinck transcribed by Liebermann.
Premiere: July 9, 1992. Lowell Liebermann, piano. "Yaddo"
Saratoga Springs, New York.
Publisher: Theodore Presser Company (Special Order).

Commissioned with: funds provided by NorthWest Arts Board,
Great Britain.
Premiere: September 22, 1992. Andrew Wilde, piano. Queen
Elizabeth Hall, London.
Published: Theodore Presser Company.

Commissioned by: James Galway.
Premiere: November 6, 1992. James Galway, flute. St. Louis
Symphony, Leonard Slatkin, conductor. Powell Hall, St. Louis .
Missouri.
Awards: Best Newly Published Flute Work, National Flute
Publisher: Theodore Presser Company.

A Poet to His Beloved, Op. 40  Duration: 15'
for flute, tenor, piano and string quartet (1993)
Poems by William Butler Yeats.
Commissioned by: Susan and Elihu Rose.
Premiere: February 17,1993. Robert White, tenor; James Galway,
flute; The Lark Quartet; Brian Zeger, piano. Alice Tully Hall, New
York City, New York.
Publisher: Theodore Presser Company (Special Order).
Out of the Cradle Endlessly Rocking, Op. 41
for mezzo-soprano and string quartet (1993)
Poems by Walt Whitman.
Commissioned by: Joel Morgan.
Publisher: Theodore Presser Company (Special Order).

Variations on a Theme by Mozart
Commissioned for: The Bradshaw and Buono Duo
Commissioned by: Victor D. Wortmann for his wife Susas Wortmann.
Premiere: February 27, 1996. The Bradshaw and Buono Duo.
Weill Recital Hall, New York City, New York.
Publisher: Theodore Presser Company (Special Order).

Album for the Young, Op. 43 for piano solo (1993)
Commissioned by: Northern Arts, Great Britain.
Manchester England.
Publisher: Theodore Presser Company.

Commissioned by: Katherine Kemler.
Publisher: Theodore Presser Company.

Commissioned by and dedicated to: Henry Gronnier.
Publisher: Theodore Presser Company.


Concerto for Piccolo and Orchestra, Op. 50 (1996)  
Duration: 20'
Commissioned by: Jan Gippo
Publisher: Theodore Presser Company.
APPENDIX B
LOWELL LIEBERMANN: DISCOGRAPHY
RECORDINGS LISTED BY OPUS NUMBER

Piano Sonata No. 1, Op. 1


Piano Sonata No. 2 "Sonata Notturna", Op. 10


Four Apparitions, Op. 17

Variations on a Theme by Anton Bruckner, Op. 19

Nocturne No. 1, Op. 20
Sonata for Flute and Piano, Op. 23

Gargoyles, Op. 29

Soliloquy, Op. 44

Paean for Band, Op. 49
APPENDIX C
LOWELL LIEBERMANN: DISCOGRAPHY
RECORDINGS LISTED BY ARTIST


Contains Liebermann's Gargoyles, Op. 29 (9:11).

Contains Liebermann's Soliloquy, Op. 44 (5:00).


Contains Liebermann's Sonata for Flute and Piano, Op. 23 (Lento: 10:54, Presto energico: 3:45).


Contains Liebermann’s Paean for Band, Op. 49 (11:06).
APPENDIX D
ANOTATED BIBLIOGRAPHY OF CONSULTED PERFORMANCE REVIEWS


Review of the November 1, 1995 program of the Minnesota Orchestra, conducted by Eiji Oue, which premiered Lowell Liebermann's Concerto for Flute and Harp. James Galway, flute; Kathy Kienzle, harp. Orchestra Hall. 435 words.

"The musical world had to wait 207 years to get another flute-and-harp concerto. Mozart started the ball rolling in 1788 with his concerto for this strange combination, and Lowell Liebermann, a young composer from New York City, sent the ball rolling in a new direction with the premiere at Orchestra Hall Wednesday night of his concerto for flute and harp."

"Harpists have never much cared for Mozart's concerto, and it's hardly ever played anyway, so Liebermann has the field pretty much to himself. His concerto, in one movement lasting 20 minutes, is both attractive and odd. Its appeal rests in its deft, rather French-style orchestration and ear-caressing tunes. The oddity is that it's a concerto more in name than in form."

"The two solo instruments, though fairly busy throughout, never really emerge in opposition to the orchestra, and the most interesting passages actually come from elsewhere: the marimba and vibraphone, celeste and piano. Nor, even though he has scored the piece for a reduced orchestra, has Liebermann totally solved the inherent balance problem: Not all of the harp part could be heard in relation to the orchestra or the flute."

"Liebermann gives the flute the main burden of the argument, assigning the harp a variety of rhythmic and supportive effects. There's a brief double-cadenza midway through."

"The performance, with Eiji Oue conducting the Minnesota Orchestra and James Galway and Kathy Kienzle as soloists, snowed ample color and rhythmic life. Galway will play it with four other orchestras this season, and it's possible the piece will be recorded, in which case the few balance problems can easily be solved."
Liebermann joined the musicians on stage afterward to share the audience's enthusiastic response.


"...substantial work by the 33-year-old American Lowell Liebermann."
"So much happens - changes of mood, tempo and dynamics, imaginative orchestral effects, that one hearing is probably insufficient."
"Hough, whose first teacher was Liverpool's legendary Gordon Green, would have delighted his mentor for this was a virtuoso performance, switching effortlessly from serene lyricism to the furious helter skelter of the two faster movements."


Contains a review of Lowell Liebermann's Trio, Op. 32 performed April 18 by the Eroica Trio (Adela Pena, violin; Sara Sant' Ambrogio, cellist; and Erika Nickrenz, piano).

"Of greatest interest to this listener was Lowell Liebermann's one movement Trio, Opus 32, written for the Eroica in 1990. The composer was present and surprised me most happily with witty and charming remarks (brief, also) that told the audience just enough to elicit a little curiosity."
"The work was impressive, full of flashes of Ravel and Bloch (from me that's a big compliment), and sufficiently melodic and harmonic to make us think that there is, indeed, a future in art music competition."
"Bravo, Mr. Liebermann, may you live to write many more pieces."


"But the stunning piece on the program was the Concerto for Flute and Orchestra, Op. 39 by Lowell Liebermann."
"Time will tell if this is great music, but it certainly is good. For the mainstream ear, it's a vivid mix of modern and traditional sounds, with a distinctly American cast."
"In the first movement, Galway - with a red bow-tie and blue framed glasses - made his platinum flute sound like he was unwinding a long rope. His tone was dense, but light and silky. He savored notes, giving every one voice, even in the softest or most frantic passages."
"An in the dreamy second movement, I can't believe that mine was the only face flushed, or that I was the only one in the sold-out crowd holding my breath. It was emotional music played that way."


Reviews the compact disc recording by Katherine Kemler which includes the Lowell Liebermann Sonata for Flute and Piano.

"The best-known composer here (although not exactly a household name) is Lowell Liebermann. His Sonata has been championed by James Galway, Paula Robison, and Carol Wincenc. Although written in a conventional, tonal language, the 1987 piece is the most ambitious selection here, a two-movement structure contrasting a pensive, but cohesive, Lento, and a Presto energico tour de force that Kemler and Rountree pounce upon with disarming self-assurance. Despite (I am sure some would say because of) an essentially unadventurous musical vocabulary, this thirty-two-year-old continues to impress as a rising star of his generation."


"Lowell Liebermann's Sonata for Viola and Piano, Op. 13...obviously holds a very special place in this violist's heart. One can't think why. True, there's much to admire in the relentlessly virtuosic requirements of the piece. But Liebermann's austere gushings conjured fantastical images -- such as being trapped in a cold Maine cabin for two days without electricity -- or walking down a gloomy country lane at twilight while an inmate from some local asylum is on the loose."


"In a programme that nicely contrasted recent American flute music with some of the instrument's French staples - Debussy's Syrinx, Chaminade's Concertino and four of Ms Robison's own arrangements of Faure melodies - she demonstrated superlative technique, a wonderfully supple, fine-grained tone, and discreet, civilized musicianship."

"In the American selection, those attributes were by no means thoroughly exploited - Lowell Liebermann's Sonata seemed so concerned to avoid all the contemporary clichés of flute writing that it settled upon an unsatisfying approximation to the sonorities and figuration of Prokofiev's flute sonata, which only made one long to hear Robison in the real thing."

A review of the May 20 world premiere of Liebermann's Sonata for Flute and Piano, Op. 23, performed by Paula Robison, flute and Jean-Yves Thibaudet, piano, during the Spoleto Festival. 430 words.

"A little more purposeful in design was Lowell Liebermann's Sonata for Flute and Piano, recently composed for the performers, flutist Paula Robison and pianist Jean-Yves Thibaudet. This is material in the spooky-modern vein that might have been radical just after the turn of the century."

"That it appears now as 'new' makes one fear for the virtue, if not the life, of the avant-garde. Nevertheless, the sonata features much carefully crafted writing, a joy for performers in any style or genre."

"It began distantly and mystically, but soon turned inwardly violent, with ripping statements in which the flute was partially drowned out by crackling piano work. Stalking, sardonic, almost macabre themes prepared the way for blistering speed and energy in the final movement, where machine-gun accents and unrelenting super-strings of melody and embellishment proved a challenge for both Robison and Thibaudet."

"It should be heard again, just to see if they got it all right."


Contains a review of Liebermann's Concerto No. 2 for Piano and Orchestra, Op. 36. The Royal Liverpool Philharmonic Orchestra (RLPO) and Stephen Hough, piano. 632 words.

"The RLPO introduced an intriguing novelty in the Second Piano Concerto of the young American composer-pianist Lowell Liebermann. Very much a pianist's concerto - it was given a coruscating performance by Stephen Hough - this big-hearted four-movement extravaganza dared to climb the shoulders of Rachmaninov, Ravel, and Prokofiev, and on the whole managed to
keep its balance. If there were times when the ideas seemed to be inordinately stretched and padded out, there were many more when the sheer energy and enthusiasm of the writing were hard to resist."


Contains a review of the world premiere of Liebermann's Concerto for Flute and Harp, Op. 48 with James Galway, flute, Kathy Kienzle, harp, and the Minnesota Orchestra, Eiji Oue conducting. 310 words.

"In addition to ... Francois Borne's 'Carmen' Fantasy, he offered the world premiere of Lowell Liebermann's Concerto for Flute and Harp, joined by the orchestra's excellent harpist, Kathy Kienzle."

"The Liebermann treats the listeners' ears very kindly, and the audience responded with more than perfunctory applause. In spite of its name, it is not a conventional concerto at all. The piece is cast in one long movement, with much recurring material, and the soloists are not showoffs but only ... equals in a large ensemble of strings, winds and percussion."

"Much of its charm derives from the composer's ... orchestration. The core of the orchestra is the same one Mozart used for his flute-harp concerto: strings and pairs of oboes and horns. To this Liebermann adds marimba, vibraphone, piano and celeste, which mediate between the two soloists, sharing the brilliance of the flute and the percussive zing of the harp."


"Lowell Liebermann's Sonata gave Robison a pretty thorough opening workout, with its piercing bursts of agitation in the opening Lento movement and nervous, hard-charging finale."

Contains a review of the October 19, 1991 performance of Lowell Liebermann's Nocturne No. 3 as part of Richard Dowling's award winning program for the San Antonio International Keyboard Competition in Ruth Taylor Concert Hall. The work was commissioned by Mr. and Mrs. Arthur Gurwitz in memory of their son, Andrew for the competition to be performed by each contestant.

"Liebermann's piece presents a direct, almost childlike melody under a crystalline, asymmetrical minimalist pattern. It rises to a storm of rage, finds calm in a brief fugue, solace in memory and closure in a simple B major chord."

"It is a demanding piece, both technically and interpretively. Liebermann could not have asked for a more sensitive performance."


Contains a review of the premiere performance of Lowell Liebermann's Variations on a Theme of Anton Bruckner by Erika Nickrenz.

"Miss Nickrenz played the first performance of Lowell Liebermann's Variations on a theme of Anton Bruckner (Op. 19) of the young composer, who was born in 1961. It is good to note that composers are not neglecting the more traditional modes of composition for the piano - this was not an avant-garde piece with clusters or sounds scraped on the strings, but rather a fascinating set of nine variations. Liebermann avoided the commonplace of putting the simpler variations first and immediately launched us into a bitonal etude-like variation after the solemn theme was stated. Other variations referred to techniques of Chopin and other composers, often with some unexpected twists of harmony and sudden virtuosic gestures. Miss Nickrenz made the most of the piece, and one left it wishing for a second chance to hear the music."

Contains a review of the June 11, 1992 performance by Stephen Hough of Lowell Liebermann's Concerto No. 2 for Piano and Orchestra, Op. 36 at the Kennedy Center for the Performing Arts with the National Symphony Orchestra conducted by Mstislav Rostropovich. 570 words.

"Mr. Liebermann's piece, his Opus 36, freeze-dries the Romantic piano concerto into a harmless 21st-century cup of coffee. The references to Rachmaninoff and Prokofiev are unashamed and nearly explicit. They are also fluently organized; indeed, Rachmaninoff could have used an orchestrator of Mr. Liebermann's skill. The virtuoso gestures are excellent copies of old models and were splendidly managed by Stephen Hough."

Jack, Adrian. "Quietly does it; Stephen Hough - Wigmore Hall." The Independent. 27 April 1990, 14(Arts page).


"...This consists of four studies in the tradition of the great pianist-composers of the early twentieth century. Liebermann describes the first, a pent-up toccata, and the last, a galloping moto perpetuo, as fiendishly difficult. Mr. Hough made them sound fun."


Contains a review of the May 28, 1989 premiere performance of Lowell Liebermann's Concerto of Violin, Piano and String Quartet by Joshua Bell, violin, Jean-Yves Thibaudet, piano, and The Ridge Quartet, Spoleto Festival U.S.A., Dock Street Theater.

"But the real interest of the second Chamber Music concert was the world premiere of Lowell Liebermann's Sextet."
"I suspect he now likes Shostakovich as well, for there are hints of the great Russian's power and macabre humor in the Sextet. The work is basically a double concerto for piano and violin, with string quartet substituting for an orchestra. Mr. Liebermann's model, according to Charles Wadsworth, who introduced it, is Chausson's Concert in D, a symphonic-sized chamber work, and the work does indeed sound like what Chausson conceivably might have written were he still alive and composing today... The Sextet runs some 18 minutes and alternates calm and stress, lyricism and drama to great effect. Mr. Thibaudet played the stormy piano part. Mr. Bell handled the violin role with his accustomed passion and bravura, and the Ridge Quartet took care of everything else."


A review of the May 20 world premiere of Liebermann's Sonata for Flute and Piano, Op. 23, performed by Paula Robison, flute and Jean-Yves Thibaudet, piano, during the Spoleto Festival. 310 words.

"Between Janacek and Dvorak came the world premiere of Lowell Liebermann's Sonata for Flute and Piano ....... According to Charles Wadsworth, who introduced the work, Mr. Liebermann is still in his 20s and finished his sonata about a year ago. Obviously, Mr. Liebermann is young enough to have escaped infection by Serialism and other musical illnesses of the recent past. He also seems to have survived any brushes with Minimalism with his personality intact. I suspect he has a fondness for Poulenc and Satie, but he doesn't sound particularly hung up on those composers either."

"What I'm getting at is that Mr. Liebermann has his own technique and doesn't sound like he's a slave to any style, cult or theory. His music has color, warmth, beauty and strength, and it manages to sound lovely without being vapid. It's worth hearing, and it's worth thinking about."

"If the performance yesterday is any indication, it's also worth playing. Ms. Robison floated the timpid, slow sections on her endless breath, and summoned up startling ferocity when Mr. Liebermann's music turned aggressive. Mr. Thibaudet's piano sound was a bit overbearing at times, sometimes swamping the flute in its middle
range, but that may have been a miscalculation on Mr. Liebermann's part. No matter. This is a composer to be watched."


Contains a review of the premiere performance of Lowell Liebermann's *Variations on a Theme of Anton Bruckner* by Erika Nickrenz.

"Another question one might ask is this: Should nepotism be allowed in the Chamber Music series? On the ninth concert, for instance, there was the daughter of Scott Nickrenz playing a piece one of her friends had written for her."

"The answer to that question: Sure. When the daughter is Erika Nickrenz, and when her composing friend is Lowell Liebermann, let nepotism flourish. Miss Nickrenz, the 24-year-old daughter of violist Scott Nickrenz, is a tall, coolly elegant blond, and she definitely can play the piano. She has lots of experience behind her and has fully earned her right to play on the Chamber Series."

"She made her Spoleto debut with a thoroughly challenging work, Lowell Liebermann's *Variations on a Theme by Anton Bruckner*, written especially for her. The Liebermann piece begins deceptively with a broad, solid chorale-like theme, then plunges into a series of thick, thorny variations that bristle with difficulties for both ears and fingers."

"It reminded me in some ways of Frederic Rzewski's 'The People United Will Never Be Defeated,' a towering set of variations... Like the Rzewski work, Liebermann's set of variations displays a large array of 20th century compositional techniques and is as intellectually stimulating to follow (or, rather, try to follow, for it's too complex to absorb at first acquaintance) as it is exciting to hear."


Contains a review of Lowell Liebermann's *A Poet to His Beloved* performed February 17, 1993 by James Galway, flute, Robert White, tenor, Brian Zeger, piano and the Lark Quartet.
"The focal piano of White's third recital...was the premiere of A Poet to His Beloved, Lowell Liebermann's commissioned setting of Yeats for tenor, flute, piano, and string quartet. The six poems about unrequited love and mystic preoccupations were canny choices, set with rich, tonal lyricism. They have jewel-like harmonic sequences, a comforting, traditional rightness of shape, and they took into account that White conveys anguish better than power. Here as throughout the evening, James Galway...played like an angel and kept his personality in check. Brian Zeger and the Lark Quartet completed the ensemble with sparkle and empathy."


"...The Domain of Arnheim is sincere, well crafted and abundantly rich in orchestral detail, especially given the Chamber Symphony's limited wind and percussion resources."

"Still, Liebermann's score is firmly within the bounds of the comfortable tonal explorations done earlier this century. Though his backward look at music history doesn't prevent him from finding some intriguing harmonic shifts, as with much conservative music what sounds novel the first time is soon exhausted. While there are many beautiful and haunting moments, the work is too long and constantly thwart our hope of hearing something new."

Keuffel Jr., Ken. "Galway plays with the N.J. Symphony." The Inquirer, 5 April 1993, 3(D).

Contains a review of the April 3 performance of Liebermann's Concerto for Flute and Orchestra, Op. 39 with James Galway, flute and the New Jersey Symphony conducted by Jahja Ling. 388 words.

"The premiers were virtuoso works: Concerto for Flute and Orchestra by Lowell Liebermann and Green Places by Gary Schocker. Both employ largely conventional means (harmonies are
largely traditional, and you can detect the melody). The results, however, are both exciting and inventive."

"The Liebermann is in three movements, following the traditional fast-slow-fast concerto scheme. The last movement, marked both presto and prestissimo, is, indeed, what its composer calls a 'virtuoso workout for the flutist in a rondo-like form.' Galway put on a scary display of technical prowess to plow through it."


Contains a review of Liebermann's Concerto No. 2 for Piano and Orchestra, Op. 36. The Royal Liverpool Philharmonic Orchestra (RLP0) and Stephen Hough, piano. 619 words.

"The major interest of this concert should have been the introduction...of the Piano Concerto No. 2 by the American composer Lowell Liebermann. The work, however, turned out to be such a derivative combination of features associated with (among others) Rachmaninov, Prokofiev, Ravel, and Bartok that cheerfully presented and well-written though it is, three performances in three days seemed a serious overestimate of its value."


Contains a review of the June 11, 1992 performance by Stephen Hough of Lowell Liebermann's Concerto No. 2 for Piano and Orchestra, Op. 36 at the Kennedy Center for the Performing Arts with the National Symphony Orchestra conducted by Mstislav Rostropovich. 579 words.

"In the Liebermann, pianist Stephen Hough matched the music's many moods, which ranged from the deeply pensive (particularly in the slow, thoughtful, delicately crafted third movement) to finger-blistering displays of pure virtuosity. This is music to challenge a pianist's sensitivity as much as his bravura, and Hough scores far above most of his colleagues in both."

A review of the May 20 world premiere of Liebermann's Sonata for Flute and Piano, Op. 23, performed by Paula Robison, flute and Jean-Yves Thibaudet, piano, during the Spoleto Festival. 233 words.

"The world premiere of Lowell Liebermann's flute sonata was heard at Sunday's Chamber Music concert. The standing-room only audience gave it and the composer, who was present for the premiere, a tremendous ovation, calling flutist Paula Robison and pianist Jean-Yves Thibaudet back for three very deserved curtain calls."

"Emcee Charles Wadsworth stated that Liebermann, when he wrote the work last year, had Ms. Robison and Thibaudet in mind. As the work unfolded, it was very clear why he had them in mind. The two-movement work is a tour de force for both pianist and flutist, and the duo was more than equal to its demands."

"The opening Allegro movement starts with the flute playing long, wistful phrases. The piano joins in, and then the mood changes to a brisk, energetic tempo for both, with the piano and flute maintaining a high level of rapport and execution. The extremely long phrases required for the flutist throughout the movement culminate with another extremely high, clear note from Ms. Robison, which is exquisite."

"The second movement, Allegro Presto, was exciting from the start to end, with virtuoso playing from both artists. Thibaudet's piano technique alternately rippled with a bell-like tone and stormed with power, and Ms. Robison's flute matched quality and skill as only the best can do. The duo performed as with one mind. The audience exploded with applause at the conclusion."


Contains a review of the June 11, 1992 performance by Stephen Hough of Lowell Liebermann's Concerto No. 2 for Piano and Orchestra, Op. 36 at the Kennedy Center for the Performing
Arts with the National Symphony Orchestra conducted by Mstislav Rostropovich. Approximately 270 words.

"Stylistically, the four-movement score is crafted with much skill. Even when he uses a tone-row, Liebermann invests it with lyricism, and there are moments of pure Rachmaninoff. If audience reaction is anything to go by, the work will not lack for further performances."


"...Mr. Liebermann...explains in a note, (his piece) is not intended as real program music. He is more interested, he writes, in 'the sense of sadness that comes with all intensely beautiful things,' which he also finds in Magritte paintings based on the same Poe work. The exotic mood derives from the story, but the musical form, a theme and variations, ultimately follows its own logic and ends serenely."

"Mr. Liebermann's 'Domain' will undoubtedly fare well in today's conservative concerto climate, though it remains to be seen how well a work that expresses so little of its own time will stand up in another age."


"Patrons of the Kalamazoo Symphony last night were witnesses to an important event as Lowell Liebermann's Piano Concerto No. 2, Op. 36, received its second performance ever and its midwest premiere."
"Liebermann, a 33-year-old New Yorker, explained to the audience his aim is to communicate, not to confuse. And communicate he does. This tonal, melodic work marks a new generation finding its voice."

"The concerto has four movements - an energetic Allegro, a captivating scherzo, an exquisite slow movement, and a jubilant finale. Liebermann rejoices in lovely, memorable melodies and harmonious sonorities in an easily discernible form, and backed up with an inner integrity and structure that will make the piece last."

"Liebermann is a gifted orchestrator, always allowing the piano to be heard. With a pianist like Stephen Hough, that's important."

"The concerto's first movement is a modified sonata form, beautifully written for orchestra. Its slow, then fast cadenza brings out all the piano's best qualities. The Scherzo that follows shows off percussion, brass and piano."

"The third movement, described by the composer as the emotional core of the work, is hauntingly lovely. But, although the orchestra was an able, even inspired counterpart to the soloist elsewhere, occasionally the dialogue was marred by a less-than-expressive orchestral response. The perpetual-motion finale is a triumphant ending to a major work."


"The recent issue of the very brilliant Concerto for Flute and Orchestra by Lowell Liebermann, which was premiered by James Galway and played by Brooks de Wetter-Smith at the 1993 Flute Convention in Boston gives us the opportunity to take stock of the flute works by this composer. The flute sonata, already in the repertoire of several concert artists, was written for Paula Robison. Very suited to her personality, it is extremely demonstrative and brilliant. In just two sections, it begins with a Lento rubato and finishes with a Presto energico at the rate of a perpetual motion interspersed with melodic sections which remind us here and there of certain passages from the Jindrich Feld sonata. This movement, intense and diabolically virtuoso, makes great use of the high range, and needs perfect articulation. ......."

"We find once again Paula Robison in the dedication of the Sonata for Flute and Guitar, which she premiered in New York in
1989 with Eliot Fisk. The structure is similar to that of the above composition, and the guitar part is also very virtuoso. As for the concerto, it takes the usual three-part form, with the first movement marked Moderato, but furnished with many ornamental and agile passages. As with the other music by this composer, the writing is playful and spectacular, but the technique is very traditional. His basic style belongs more to the "classical" concertos of the middle of this century than to contemporary literature, but on a more imposing scale and with a marked vigor."


Contains a review of Lowell Liebermann's Fantasy on a Fugue of J. S. Bach, Op. 27 performed by the woodwind quintet, Hexagon, and pianist, David Korevaar. 92 St. Y. 374 words.

"The fugue in question is the 24th in Book I of The Well-Tempered Clavier. Mr. Liebermann has taken that theme and subjected it to 10 minutes of excursions in a fashionable neo-Romantic, neo-conservative mode. But unlike the pallidness that too often affects such exercises, this one works nicely. His skill in writing for the instruments, and in capitalizing on the rhetorical assertiveness of the Hexagon players, made for a most pleasing, promising musical event."


A review of the May 20 world premiere of Liebermann's Sonata for Flute and Piano, Op. 23, performed by Paula Robison, flute and Jean-Yves Thibaudet, piano, during the Spoleto Festival. The article also contains a short interview with Paula Robison. Approximately 832 words. The following excerpt begins with a quote from Robison.

"And then there's Lowell Liebermann,' she said. 'His Sonata is a really big, lyrically intense song.' She paused and flashed another grin."
"The second part of Liebermann's piece is all-out, a tarantella (a short very fast-paced movement), and we love it."
"Later, on stage, she was glowing with the Liebermann. The work was full of color, some passages hushed and delicate. Other passages were thunderous, rhapsodic."
"The movement ends on a high, soulful note - aimed perhaps at Messiaen's heaven - that seemed impossibly long."
"In the pause before the next movement, Ms. Robison turned and tossed a mischievous glance at Yves Thibaudet, and then a race began - bursts of notes from first piano, then flute, each exhorting the other toward a furious conclusion."
"When it was over, amid a roar of applause, she raised her right fist in a jubilant salute to the composer who stood in the balcony, and threw him one the of broadest, most triumphant grins of all."


"The contention that younger composers are embracing tonality got another boost last Sunday afternoon when the Vermeer Quartet and guest Phyllis Pancellia gave the local premiere of Lowell Liebermann's Out of the Cradle Endlessly Rocking ...."
"....Avoiding the modernist clichés of octaval leaps, tremulous agitations and microtonal declamations, Liebermann uses instead a fluid, mildly rhapsodic idiom that recalls Elgar, early Britten and Samuel Barber."
"......Here and there the string accompaniment ...engages in some Philip Glass-ian repetitions to underscore the lulling recurrence of a 'cradle endlessly rocking.' Liebermann...may be an old-fashioned craftsman, but...is more likely to enter the standard repertoire than many a misguided vocal perversity now favored by academic tastemakers."


"...Lowell Liebermann...on the strength of this piece alone, a musician and composer of significance. The piece is dedicated to Gripp, who has obviously played it before and who has plunged deeply beneath the surface of the music."

"What is astonishing about the piece is not so much the skill with which it has been organized, which is impressive, but the incredible range of emotion it covers. This is music that has something to say - it is not something that has been manufactured for an occasion."

"The word 'genius' is overly exploited these days, but to find someone that young who can so masterfully express warmth, passion, tenderness, anxiety and loneliness without self-consciousness, without overstating and sentimentalizing, and with a simplicity of means that is deceptive, brings the term immediately to mind."


Contains a review or the May 28, 1989 premiere performance of Lowell Liebermann's Concerto of Violin, Piano and String Quartet by Joshua Bell, violin, Jean-Yves Thibaudet, piano, and The Ridge Quartet, Spoleto Festival U.S.A., Dock Street Theater.

"Looking for something new and wonderful in the field of classical music? Maybe Lowell Liebermann is the answer."

"...when it was played by violinist, Joshua Bell, and pianist, Jean-Yves Thibaudet, here, it assumed substantial proportions."

"The 'Sextet' is in one movement, about 18 minutes, with a variety of moods, from the soulfully poignant to the cheerfully buoyant. It most often sounds like a piece of French Impressionism, but there are some distinctly American rhythmic signatures as well. It is not, however, merely a hodge-podge. Instead, Liebermann's music
is finely crafted, a lovely, striking work, and the performance was first-class. I hope to hear it again in Columbia soon."

Starr, William W. "Spoleto chamber musicians offer beguiling 'Sonata'." The State, 23 May 1988, 2(Living Section).

A review of the May 20 world premiere of Liebermann's Sonata for Flute and Piano, Op. 23, performed by Paula Robison, flute and Jean-Yves Thibaudet, piano, during the Spoleto Festival. 420 words.

"The two-movement work was played with sensitivity and brio by flutist Paula Robison and the young French pianist Jean Yves-Thibaudet."

"Liebermann's style is contemporary to be sure, but he has a melodic strain in his core that catches the ear, and the blending of sonorities between piano and flute was earpleasing and beguiling."

"The opening impressionistic slow movement - beautifully accomplished by the soloists - becomes an agitated finale that leaves scarcely a breath for flutist and sends the pianist's fingers flying. A modern composition, but one written with an obvious audience in mind. "Sonata" was commissioned by Spoleto for Miss Robison. The festival - and the audience - got its money's worth."


"...his Piano Concerto No. 2...brought a knowledgeable audience of 2,000 music professionals from the league convention to its feet in cheers. Liebermann, a 31-year-old Juilliard-trained composer, knows how to write lyrically without sounding as if he is condescending - no small trick nowadays."

"The whole piece stuck with the force of a superbly constructed narrative. The slow movement, the powerful emotional
core of the piece, is imaginatively orchestrated, with the brasses and bassoons announcing the beginning of an epic passacaglia."

"The writing for the piano is terrific throughout, much of it - like the prestissimo duet between the soloist and contrabassoonist that brings the second movement to an end or the magnificent peroration of the concerto's conclusion - is breathtaking."
BIBLIOGRAPHY


