

*FACULTY CHAMBER
MUSIC CONCERT*

LEONE BUYSE, flute
NORMAN FISCHER, cello
JEANNE KIERMAN, piano
MICHAEL WEBSTER, clarinet
BENJAMIN KAMINS, bassoon

Tuesday, March 17, 1998

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Trio No. 29 in G Major,
Hob. XV:15 (1789/90?)

Franz Joseph Haydn
(1732-1809)

Allegro
Andante
Allegro moderato

Leone Buyse, Norman Fischer, Jeanne Kierman

Icicle (for solo flute) (1977)

Robert Aitken
(b. 1939)

Leone Buyse

Trio for flute, clarinet, and bassoon,
Op. 92 (1924)

Charles Koechlin
(1867-1950)

Lent
Moderato sans lenteur
Allegro con moto

Leone Buyse, Michael Webster, Benjamin Kamins

INTERMISSION

Duo for flute and clarinet (1967)

Jean Rivier
(1896-1987)

Allegretto affetuoso e molto rubato
Lento molto doloroso
Presto

Leone Buyse, Michael Webster

<i>Vox Balaenae (Voice of the Whale)</i> (1971)	George Crumb
<i>Vocalise (... for the beginning of time)</i>	(b. 1929)
<i>Variations on Sea-Time</i>	
<i>Sea Theme</i>	
<i>Archeozoic (Variation I)</i>	
<i>Proterozoic (Variation II)</i>	
<i>Paleozoic (Variation III)</i>	
<i>Mesozoic (Variation IV)</i>	
<i>Cenozoic (Variation V)</i>	
<i>Sea-Nocturne (... for the end of time)</i>	

Leone Buyse, Norman Fischer, Jeanne Kierman

PROGRAM NOTES

This evening's program presents the flute in a variety of roles, primarily collaborative. Although frequently called upon to offer twittering ornithological references in orchestral and solo literature, the flute is the most flexible of the woodwinds and possesses remarkable breadth and power, a quality that has been enhanced in the later twentieth century through the use of extended techniques—unorthodox methods of blowing and fingering the instrument to achieve a wider spectrum of expression. Robert Aitken's *Icicle*, composed almost twenty years after Luciano Berio's groundbreaking *Sequenza* for solo flute, remains in the vanguard of works demonstrating the myriad of sonic possibilities provided by alternate fingerings, glissandi, and multiphonics.

George Crumb's *Voice of the Whale* of 1971 is the first major American chamber work to incorporate extended techniques for each member of the flute, cello, and piano trio, a medium which has been explored from Haydn's time through the present by such diverse composers as Muzio Clementi, Carl Czerny, Norman Dello Joio, Louise Farrenc, Philippe Gaubert, Harald Genzmer, Alberto Ginastera, Eugene Goossens, Katherine Hoover, Otto Luening, Ursula Mamlok, Bohuslav Martinů, Astor Piazzolla, Gabriel Pierné, Ignaz Pleyel, Ned Rorem, Peter Schickele, Harvey Sollberger, Carl Maria von Weber, Judith Weir, Stefan Wolpe, and Charles Wuorinen.

Haydn's *Trio in G, No. 29* is one of three he composed for flute, cello, and piano. Whereas his innovative string quartets clearly influenced Beethoven, Haydn's writing for the piano trio remained conservative, often relegating the violin (or in this case, flute) and cello to accompanimental roles. It was Mozart who brought the piano trio to a partnership of equals—a relationship from which the great Romantic trios would eventually evolve. Nonetheless, Haydn's trios are always a delight to perform, whether declaiming a theme or playing a supporting line. In the first movement, notice the flavorful use of deceptive cadences and sparkling triplet passages. A highlight of the delicate, elegant Andante movement is the decorative variation of the principal theme during the recapitulation. The final movement is an ebullient rondo.

Virtuoso Canadian flutist Robert Aitken is presently professor of flute at the Hochschule für Musik in Freiburg, Germany, and artistic director of the New Music Concerts in Toronto. He composed *Icicle* in Peterborough, New Hampshire for his daughter, Dianne, also an outstanding flutist and exponent of contemporary music. Less than five minutes long, this piece does indeed sound cold due to the unusual fingerings employed throughout. By removing the thumb key, one of the highest on the flute tube, from normal fingerings, the flutist produces a tone which is intrinsically hollow and devoid of warmth. Another result of this and other alternate fingerings is a distinctly out-of-tune quality to which the ear at first objects but soon comes to accept.

The two French composers heard tonight represent two different generations and distinct musical paths. Each was particularly drawn to the flute, an instrument which has enjoyed great popularity in France since before the founding of the Paris Conservatory and its proud tradition. Listed as opus 92 in Koechlin's extensive catalog, the **Trio for flute, clarinet, and bassoon** demonstrates several characteristics of his unique style. The first and second movement both require extended playing at very soft dynamic levels, and their contrapuntal nature offers homage to J. S. Bach, whom Koechlin greatly admired and studied in depth. *Lento* (slowly) is highly chromatic; *Moderato sans lenteur* (moderately, without slowness) has a ten-bar theme which serves as ground bass for a *passacaglia*. The *Allegro con moto* is much more outgoing, a robust and jovial fugal contrast to the preceding movements. Throughout this work we hear clearly the influence of Koechlin's classically-oriented mentor at the Paris Conservatory, Gabriel Fauré, as well Koechlin's own gentle, almost other-worldly voice.

Jean Rivier retired from his position as professor of composition at the Paris Conservatory in 1967, one year before I arrived wide-eyed in Paris on a Fulbright grant, eager to begin studies at the Conservatory. During my student years at the Eastman School of Music, I spent many hours avidly listening to recordings by the new French classical music superstar, Jean-Pierre Rampal, a musician who would bring the flute to a level of popularity that by the 1970s placed it on the concert stage worldwide. Rampal's recording of Rivier's flute concerto was one of my favorites; thirty years later, in Rivier's centennial year, I began researching his chamber works and will record a compact disc later this year. Because his father was a flutist, Jean Rivier composed numerous works for flute including pieces with piano, three unaccompanied works, a flute quartet, a woodwind quintet, a vocalise with soprano, and the duo with clarinet performed tonight. Rivier was quite popular during the 1930s and 1940s; his music received American performances by such orchestras as the Boston Symphony and New York Philharmonic. His stylistic trademarks are frequent changes of tempo, a predilection for such intervals as thirds and sevenths, and coloration of a basically tonal language with elements of atonality. Among his most famous students is composer William Bolcom.

Those of us who came of age during the 1960s remember well the slow awakening of a global environmental conscience. Whales became a cause, and to this day I remain a supporter and an awestruck admirer. Inspired by a recording of the singing of the humpback whale, George Crumb composed **Voice of the Whale** for the New York Camerata. A three-part work, it consists of a prologue, a set of variations named after geological eras, and an epilogue. The performers are required to wear black masks, which are intended to erase a sense of human projection and symbolize the impersonal, powerful force of nature. Amplification and deep blue stage lighting create an underwater ambiance.

Throughout, all three performers relate to their instruments in ways which were new and unusual in 1971. When the flutist simultaneously sings and plays, an eerie, surreal timbre results, recalling sounds of the humpback whale. The cellist at times emulates seagulls through high, sliding harmonics; the pianist sometimes plays the interior of the piano, muting or strumming the strings, locating harmonics, or using a chisel to create a glissando. References to Strauss' *Also Sprach Zarathustra* occur both in the opening "Vocalise" and, to symbolize the emergence of man during the cenozoic era, in the intense "Cenozoic" (marked "dramatic, with a sense of destiny"). The composer writes that in the concluding "Sea-Nocturne" he wished to suggest "a larger rhythm of nature and a sense of suspension of time," hence the ending's pantomime implying a diminuendo beyond the threshold of hearing.

I would like to dedicate this concert to Joseph Mariano, my inspirational mentor at the Eastman School of Music, who is celebrating his 87th birthday today on Cape Cod.

— Notes by Leone Buyse

BIOGRAPHIES

LEONE BUYSE is the newly-appointed Professor of Flute and Chamber Music at The Shepherd School of Music. Professor of Flute at the University of Michigan from 1993-1997, she served previously as acting principal flutist of the Boston Symphony, principal flutist of the Boston Pops, and a member of the San Francisco Symphony and the Rochester Philharmonic. She has appeared as soloist with those orchestras and also with the Utah Symphony and l'Orchestre de la Suisse Romande. Her recordings include *The Sky's the Limit* and *Tour de France* on the Crystal label, and *Contrasts*, a Boston Records release. The only American prize winner in the 1969 Geneva International Flute Competition, she has presented recitals and master classes across the United States and in Canada, Japan, and New Zealand. Ms. Buyse graduated with distinction from the Eastman School of Music, where she studied with Joseph Mariano, and studied in France on a Fulbright grant with Michel Dobost, Jean-Pierre Rampal, and Marcel Moyse. She has been very active in the National Flute Association, and last summer was a featured soloist at the organization's 25th annual convention in Chicago.

NORMAN FISCHER is one of this country's foremost exponents of the cello. After completing instrumental study with Richard Kapuscinski, Claus Adam, and Bernard Greenhouse, he first graced the international concert stage as cellist with the Concord String Quartet, a group that won the Naumburg Chamber Music Award, an Emmy, and several Grammy nominations; recorded over forty works on RCA Red Seal, Vox, Nonesuch, Turnabout, and CRI; and premiered over fifty compositions. His New York solo debut playing the Six Suites of J.S. Bach in one evening was hailed as "inspiring" by The New York Times. In addition to performing the major concerti, Mr. Fischer has premiered and recorded several new American scores for cello and orchestra. During the 1994 Broadway season, Mr. Fischer's recording of William Bolcom's unaccompanied cello music was featured in the premiere of Arthur Miller's *Broken Glass*. His chamber music expertise has led to guest appearances with the Juilliard, Cleveland, Emerson, and Audubon string quartets, the Santa Fe Chamber Music Festival, and Da Camera of Houston. A member of the Concord Trio and Ensemble Pierrot, he collaborates frequently with pianist Jeanne Kierman as the Fischer Duo. A devoted teacher and mentor to younger players, Mr. Fischer taught at

Dartmouth College and the Oberlin Conservatory before accepting the position of Professor of Violoncello at The Shepherd School of Music. Mr. Fischer holds the prestigious Beatrice Sterling Procter Chair at the Tanglewood Music Center, following the late Louis Krasner in that position.

JEANNE KIERMAN is a leading advocate of the piano as a collaborative instrument. A graduate of Oberlin, the Dalcroze School, and the New England Conservatory, she studied with master pianists William Masselos, Miles Mauney, Victor Rosenbaum, and Menahem Pressler. Ms. Kierman is equally adroit as a collaborator with voice or instrument and is in great demand as a recital partner. For ten years she was the pianist with the New England-based Alcott Ensemble, performing a broad range of chamber music and developing a virtuosity she frequently demonstrates on stage as resident and guest artist with various ensembles (including Ensemble Pierrot and the Concord Trio) and in the studio with her students. She collaborates frequently with cellist Norman Fischer as the Fischer Duo, a group that has become known for featuring works by the masters as well as uncovering interesting pieces by neglected composers. Formerly on the faculty of the Oberlin Conservatory, Ms. Kierman is now Artist Teacher of Piano at The Shepherd School of Music. Ms. Kierman has recorded for Northeastern Records.

A multi-faceted musician, MICHAEL WEBSTER is known as clarinetist, conductor, composer, and arranger. Formerly principal clarinetist with the Rochester Philharmonic and the San Francisco Symphony, he has also appeared as soloist with many orchestras, including the Philadelphia Orchestra and the Boston Pops. He has performed with the Chamber Music Society of Lincoln Center, the 92nd Street Y, the Tokyo, Cleveland, Muir, Ying, and Leontóvych String Quartets, and the festivals of Marlboro, Santa Fe, Chamber Music West and Northwest, Norfolk, Victoria, Stratford, Domaine Forget, Angel Fire, Steamboat Springs, and Park City, among others. In Rochester, Mr. Webster directed the Society for Chamber Music for eleven years and taught at the Eastman School, from which he had earned three degrees. He was a member of the conducting faculty of the New England Conservatory and taught clarinet both there and at Boston University. As a composer and arranger, he has been published by G. Schirmer and International and recorded by C.R.I. In September 1997, Michael Webster joined the faculty at The Shepherd School of Music, where he is Associate Professor of Clarinet and Ensembles. He is also Artistic Director of the Houston Youth Symphony and Ballet.

BENJAMIN KAMINS is currently the Principal Bassoonist of the Houston Symphony, a position he has held since 1981. After studies with Norman Herzberg, he began his professional career at age nineteen as Associate Principal Bassoonist of the Minnesota Orchestra. As a soloist with the Houston Symphony, he has been featured playing concerti of Mozart, Weber, and Vivaldi. Mr. Kamins' activities outside Houston have included participating at numerous festivals, including Marlboro, Ravinia, Tanglewood, and Claremont, as well as being a faculty member of the Grand Teton Orchestral Seminar and the Pacific and Blossom Music Festivals. A devoted chamber musician, Mr. Kamins was a founding member of the Aurora and the Epicurean Wind Quintets. He has toured with the Clarion Wind Quintet and Music from Marlboro. He is a member of the Houston Symphony Chamber Players and is a featured performer on their highly acclaimed recording of the Schoenberg **Quintet for Winds**. Formerly on the faculties of the University of Houston and St. Olaf College, Mr. Kamins is currently Associate Professor of Bassoon at The Shepherd School of Music.