

THE MUSIC OF MARTIN AMLIN

MARTIN AMLIN, piano (guest)

LEONE BUYSE, flute and alto flute

MIMMI FULMER, soprano (guest)

CYNTHIA MEYERS, piccolo (guest)

MICHAEL WEBSTER, clarinet

Monday, January 25, 1999

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Trio Sonatina (for flute,
clarinet, and piano) (1991)

Martin Amlin
(b. 1953)

Rhapsody
Scherzo
Interlude
Aria

A Lasting Spring (for soprano and piano) (1985)

Dirge in Woods
Spring and Fall
Music, when soft voices die
Rest
Orpheus

Sonata for Piccolo and Piano (1997)

Invention
Variations
Rondoletto
Echo
Pantoum

INTERMISSION

Two Songs on Poems by Anne Fessenden
(for soprano, alto flute, and piano) (1997)

Lookout
The Song Wheel

The Heavenly Feast (for soprano and piano) (1993)

Sonata for Flute and Piano (1987)

Toccata
Lyric Moments
Scherzo - Intermezzo
The Sky's the Limit

PROGRAM NOTES

Trio Sonatina was completed in 1991. It is dedicated to Leone Buyse and Michael Webster. The Scherzo is based on a tone-row that I used later in the *Sonata for Piccolo and Piano*. The first four notes of the row make a symmetrical chord that is used prominently in Rhapsody and Interlude. The final movement, Aria, is based on a five-note pattern which permeates the piece both melodically and harmonically.

A Lasting Spring was composed in 1985 at the MacDowell Colony and is dedicated to Mimmi Fulmer. Dirge in Woods is constructed almost entirely out of the interval of a perfect fourth. Spring and Fall is intended to mimic elements of Baroque counterpoint, and Music, when soft voices die is built entirely out of dominant-seventh chords. Rest has the notes D and A as pedal tones through the entire song while Orpheus has an improvisatory character.

Sonata for Piccolo and Piano was composed in 1997 and is dedicated to Zart Dombourian-Eby, piccoloist of the Seattle Symphony. We premiered the piece at the 25th annual National Flute Association Convention in Chicago in 1997. Invention was inspired by the works of Bach with the same title. Variations consists of alternating sections of increasingly fast tempi, while Rondoletto is a simple ABABC form. Echo has several meanings: it exploits the "sympathetic vibration" potential of the piano; it recalls material from Variations; and it uses a quotation from a piece I wrote many years ago. Pantoum is a musical version of a poetic form in which sections alternate in a predetermined manner.

Two Songs on Poems by Anne Fessenden was written in 1997 and was premiered by Leone, Mimmi, and me at the New York Flute Club. I decided to use alto flute because of the evocative quality of the instrument, which seemed appropriate for these texts.

The Heavenly Feast was composed in 1993 and was premiered by Misa Iwama and Dennis Helmrich at Tanglewood. Mimmi Fulmer has since performed it several times and has also recorded it. Gjertrud Schnackenberg adds this note to her poem: "Simone Weil died in August, 1943, in a sanatorium in Ashford, Kent, England. Several years after her death, an epitaph in Italian was placed anonymously on her grave. It translates: 'My solitude has held in its grasp the grief of others until my death.'"

Sonata for Flute and Piano was written for flutist Douglas Worthen and began as a single movement, The Sky's the Limit. Following this, in order, came Scherzo-Intermezzo, Lyric Moments, and finally Toccata. Each of these movements uses musical motives from The Sky's the Limit, so that the piece ended up being a sort of sonata "in reverse." Leone Buyse has recorded this piece on a Crystal Records CD.

BIOGRAPHIES

MARTIN AMLIN is active as composer, pianist, and teacher in the Boston area. Currently Associate Professor of Music at Boston University's School for the Arts, where he has taught since 1983, Mr. Amlin is rehearsal pianist for the Boston Symphony Orchestra and Boston Pops Orchestra and has appeared as soloist with the Boston Pops, performing Mendelssohn's **Piano Concerto in G minor** and Gershwin's **Rhapsody in Blue** on several occasions. Since moving to Boston in 1977, he has performed with the Webster Trio (flute, clarinet, and piano), the American VocalArts Quintet (vocal quartet and piano), the contemporary music groups ALEA III and Dinosaur Annex Music Ensemble, the M.I.T. Experimental Music Studio, and the New England Ragtime Ensemble, as well as with members of the Boston Symphony and other local artists. Formerly an instructor at Phillips Exeter Academy and an Affiliate Artist at the Massachusetts Institute of Technology, he has recorded for the Hyperion, Koch International, Crystal, Titanic, Opus One, Folkways, and Wergo labels.

As a composer, Mr. Amlin has received grants from the National Endowment for the Arts, the American Society of Composers, Authors, and Publishers, the Massachusetts Artists Foundation, and the Massachusetts Council for the Arts, and has been a resident at Yaddo, the Virginia Center for the Creative Arts, and the MacDowell Colony, where he was named a Norlin Fellow. His compositions have been performed throughout the U.S. and are published by Theodore Presser Company. Mr. Amlin is a 1974 graduate of Southern Methodist University, where he studied piano with Paul Vellucci and David Bar-Illan and composition with John Edward Price. In 1972 he studied with Nadia Boulanger at the Ecoles d'Art Américaines in Fontainebleau and continued studies with her the following year in Paris. He received his master's degree and Performer's Certificate in 1975 and his doctorate in 1977 from the Eastman School of Music, where he studied piano with Frank Glazer and composition with Joseph Schwantner, Samuel Adler, and Warren Benson. Mr. Amlin's outstanding musicianship earned fellowship awards to the Tanglewood Music Center for four consecutive summers.

LEONE BUYSE is Professor of Flute and Chamber Music at The Shepherd School of Music. Previously Professor of Flute at the University of Michigan, she relinquished her principal position with the Boston Symphony in 1993 to pursue a more active solo and teaching career after twenty-two years as an orchestral musician. A former member of the San Francisco Symphony and the Rochester Philharmonic Orchestra, she has appeared as soloist with those orchestras and also with the Boston Symphony, the Boston Pops, 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**, released by Boston Records. The only American prize winner in the 1969 Geneva International Flute Competition, she has presented recitals and master classes across

the U.S. and in Canada, Japan, and New Zealand. In great demand as an adjudicator and clinician, she has also taught at the New England Conservatory, Boston University, the Tanglewood Music Center, and Boston University's Tanglewood Institute.

MIMMI FULMER is a graduate of Princeton University and the New England Conservatory. She continued vocal study with Jan DeGaetani and was a Vocal Fellow both at Tanglewood and with the Bach Aria Festival. Associate Professor of Voice and Opera at the University of Wisconsin-Madison, she is active in oratorio and recital, as well as music of the 17th and 18th centuries with authentic instruments. Noted for her performances of new music, she has premiered dozens of works written for her and has been guest soloist at the Aspen Music Festival, Kennedy Center, Walker Art Center, Bath Fringe Festival, Bang on a Can, and numerous new music concerts across the U.S. She can be heard on the CRI label in works of Edward Cone (CD 737).

CYNTHIA MEYERS is solo piccoloist of the Houston Symphony Orchestra and is active as a chamber musician. Previously she served for nine years as principal flutist of the Omaha Symphony and appeared as soloist with that orchestra on numerous occasions. She has also participated at the Grand Teton Music Festival. A native of Pennsylvania, she earned a Bachelor of Fine Arts degree at Carnegie Mellon University and Master of Music degree at the Cleveland Institute of Music. Among her principal teachers were Jeffrey Khaner and William Hebert.

MICHAEL WEBSTER is Associate Professor of Clarinet and Ensembles at The Shepherd School of Music and Artistic Director of the Houston Youth Symphony and Ballet. Formerly principal clarinetist with the Rochester Philharmonic and the San Francisco Symphony, he has 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 Tokyo, Cleveland, Muir, Ying, Leontóvych, and Chester String Quartets, and at many of North America's finest festivals. Mr. Webster has taught at the New England Conservatory, Boston University, and the Eastman School, from which he earned three degrees. His compositions and transcriptions are published by Schirmer and International Music. With flutist Leone Buyse and pianist Katherine Collier he has recorded **Tour de France**, a recent Crystal Records release.