

FACULTY RECITAL

THE WEBSTER TRIO

LEONE BUYSE, flute

MICHAEL WEBSTER, clarinet

ROBERT MOELING, piano

Friday, September 19, 2003

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Dance Preludes

for clarinet and piano (1954)

Allegro molto

Andantino

Allegro giocoso

Andante

Allegro molto

Witold Lutoslawski

(1913-1994)

Dolly, Op. 56 (1894-97) (*transcribed for
flute, clarinet, and piano by M. Webster*)

Gabriel Fauré

(1845-1924)

Berceuse (Lullaby)

Mi-a-ou

Le jardin de Dolly (Dolly's Garden)

Ketty-Valse

Tendresse (Tenderness)

Le pas espagnol (Spanish Dance)

Children of Light

for flute, clarinet, and piano (2003, Premiere)

Richard Toensing

(b. 1940)

Dawn Processional

Song of the Morning Stars

The Robe of Light

Silver Lightning, Golden Rain

Phos Hilarion (Vesper Hymn)

INTERMISSION

Round Top Trio

for flute, clarinet, and piano (2003)

Anthony Brandt

(b. 1961)

Lumina II

for solo flute (2002)

Kurt Stallmann

(b. 1964)

Eight Czech Sketches (1955)

*(transcribed for flute, clarinet,
and piano by M. Webster)*

Karel Husa

(b. 1921)

Overture

Rondeau

Melancholy Song

Solemn Procession

Elegy

Little Scherzo

Evening

Slovak Dance

PROGRAM NOTES

Dance Preludes Witold Lutoslawski

Witold Lutoslawski was born in Warsaw in 1913 and became the Polish counterpart to Hungary's Béla Bartók. Although he did not engage in the exhaustive study of his native folk song that Bartók did, he followed Bartók's lead in utilizing folk material in a highly individual, acerbic, yet tonal fashion. The **Dance Preludes**, now almost fifty years old, appeared in two versions, one for clarinet, harp, piano, percussion, and strings, and the other for clarinet and piano. The five short movements, alternating fast and slow, are among the most attractive examples of "modernized" folk music in which folk-like tunes compete with odd-meter patterns and polytonal conflicts while stubbornly maintaining their original simplicity. Tonal and rhythmic games abound, most notably a blues-like juxtaposition of major and minor, use of the octatonic scale (alternating whole and half steps) for tonal ambiguity, and independent metric grouping between the two instruments.

— Note by Michael Webster

Dolly, Op. 56 Gabriel Fauré

Gabriel Fauré was one of the most important and innovative French composers of his generation. His choral works, songs, and chamber music have become particularly popular, but the **Dolly Suite**, like most works for piano four-hands, has remained somewhat obscure, in spite of having been orchestrated by Rabaud in 1906.

Dolly was written during a period of time (1894-97) when Fauré was achieving both personal and professional fulfillment. He was having a happy liaison with Emma Bardac (who later married Claude Debussy!) and dedicated **Dolly** to her daughter. Long-deserved fame was finally arriving, and in 1896 he became chief organist at the Church of the Madeleine in Paris, as had Saint-Saëns thirty-nine years earlier. He also became professor of composition at the Paris Conservatory, where he influenced a whole generation of French composers. He lived a long and productive life, and before his death in 1924, had established himself as one of the important stylistic links between the nineteenth and twentieth centuries.

After **Dolly's** birth in 1892, Fauré celebrated her second, third, and fourth birthdays by writing the second, third, and fourth movements of what became the **Dolly Suite**. The two feline titles are both misleading. Mi-a-ou was **Dolly's** nickname for her older brother, Raoul, who had a dog named Ketty, the dedicatee of the fourth movement. An engraver's error is apparently responsible for the transformation to Kitty. Raoul studied composition with Debussy, and is responsible for having introduced his mother to the second great composer in her life.

Dolly is particularly well-suited to transcription for flute, clarinet, and piano because the melodies which originally appear as octaves in the primo fall naturally within the best soloistic ranges of the flute and clarinet, and many of the countermelodies given to the right hand of the secondo are perfect for the chalumeau register of the clarinet.

— Note by Michael Webster

Children of Light Richard Toensing

Richard Toensing is Professor of Composition at the University of Colorado in Boulder, where he has taught since 1972 and served as Director of the University's Electronic Music Studio, New Music Festival, New Music Ensemble, and for seventeen years as Chair of the Composition and Theory Faculty. Recipient of a Guggenheim Fellowship, a commission from the National Endowment for the Arts, and Columbia University's Joseph H. Bearnese Prize, Toensing has three times been a fellow at the MacDowell Colony and earned his Master of Music and Doctor of Musical Arts degrees at the University of Michigan as a student of Ross Lee Finney and Leslie Bassett. In 1991 Toensing met Leone Buysse in Boston when she performed his **Concerto for Flutes and**

Wind Ensemble at the New England Conservatory; he subsequently wrote a concerto for her with orchestral accompaniment. She recorded both works in Kiev with the National Symphony of Ukraine in 1998 (CRI CD 856).

Children of Light was written this year for the Webster Trio and receives its world premiere this evening. As with many of Toensing's other works, it draws heavily from the theology, language, and music of the Orthodox church. While the piece as a whole is not programmatic, four of its five movements refer to specific aspects of Orthodox liturgical life. The first movement, "Dawn Processional," depicts the procession of the faithful on Easter Morning. The ceremony begins with hushed voices intoning the ancient hymn "Thy Resurrection, O Christ our Saviour" (played here by the clarinet). Eventually the birds are wakened and join in the song with their wonderfully variegated calling and trilling, the joyful noise becoming ever louder as the sun rises.

The title of the second movement, "Song of the Morning Stars," comes from the book of Job ("when the morning stars sang together and all the sons of God shouted for joy"). In this duet between clarinet and piano, marked "with high jubilation," sections of extreme virtuosity in the clarinet are contrasted with still, spacious chords in the piano, presenting emotional states alternating between joy and serenity. The third movement gets its title from the baptismal troparion "Vouchsafe unto me a robe of light." In the liturgy of Baptism, the robe of light symbolizes the descent of the Holy Spirit. Here, a tender duet between the flute and clarinet evokes the intimacy of the first Christian sacrament. "Silver Lightning, Golden Rain" is the only movement in this work with no reference to Orthodoxy. It is the fulfillment of the composer's long desire to write a short virtuoso work for solo flute. The title comes from the music itself: "silver lightning" refers to the opening gesture, and "golden rain" describes the rapid repeated notes which occur later in the movement.

The final movement quotes an ancient Kievan chant for the vesper hymn "Phos Hilarion" ("O Gladsome Light"). A vesper hymn is very serene, designed to wipe away the cares of the day and to prepare the mind and heart for worship the next morning. The flute and clarinet trade statements of the chant with commentary provided by the piano in rhapsodic, bell-like passages. The music begins quietly, rises to a climax (where the flute and clarinet play the tune in octaves), and then dies away with rapidly ascending bell-like passages in the piano.

— Note by Kathy Bolin and Leone Buysse

Round Top Trio Anthony Brandt

Music of the last hundred years has given birth to many novel musical ensembles, such as the Webster Trio's unusual grouping of flute, clarinet, and piano. Such new combinations create an inherent demand for repertoire: I am honored to join the other composers who have written for tonight's marvelous performers.

Round Top Trio opens with a brash statement by the clarinet; this short proclamation is the basis for the entire work. The opening theme recurs in many forms: in fragments, in contrapuntal imitation, expanded or compressed.

Growing out of the clarinet's statement, the opening section is generally active, caustic and intense. The flute and clarinet engage in a constant wrestling match, grabbing away each other's lines. This eventually yields to a tranquil middle section in which the theme reaches its most plaintive and patient form. The restlessness of the opening is a distant memory. But the relief does not hold, and the music is inexorably drawn back to its origin. Suggestions and references to the opening section begin to accumulate. Finally, the main theme returns in its original form — briefly, but more determined than ever — and the piece ends forcefully.

The work's rhetoric is rooted in many traditional features — from its evident thematicism to its strong contrasts and clear overall shape. These are made contemporary by the unique timbral qualities of the ensemble, by the music's unsettled transformations, and by a musical language which combines dissonant, clustered sonorities with more tonal harmonies, and which organizes itself in unusual ways.

— Note by Anthony Brandt

Lumina II Kurt Stallmann

fleeting light – shadows

a translucent gem viewed through the light – to look, to see, to find the variations within

The brief duration of this work is probably a reflection of the deliberate attempt to create an organic continuity from cellular materials. The opening cell, forming the reference shape, triggers off sequences of similar cells as they are distorted in time and register. C-sharp forms a constant reference throughout the work's structure, both in terms of tonal references and as a background element which subdivides the range of the instrument.

– Note by Kurt Stallmann

Eight Czech Sketches Karel Husa

After music studies in his native Prague, Karel Husa was awarded a French government grant for study in Paris, where his composition teachers were Nadia Boulanger and Arthur Honegger. In 1953 he emigrated from Paris to the United States, joining the music faculty of Cornell University in Ithaca, New York. His *String Quartet No. 1* (1948) brought him international recognition, and he later received numerous awards, including a Guggenheim Fellowship and a Pulitzer Prize. His catalog contains many chamber and keyboard works as well as music for chorus and orchestra. *Music for Prague* (1968) and *Apotheosis of this Earth* (1970) for wind ensemble have become classics for that medium.

Eight Czech Sketches was originally composed for piano four-hands and titled *Eight Czech Duets*. Written in Ithaca in 1955, these pieces were intended to extend the literature for an instrumental combination which, although popular in the eighteenth and nineteenth centuries, had essentially been abandoned. Karel Husa further intended the pieces to serve an educational purpose by intriguing young performers. Unusual rhythmic patterns and melodies derived from Czech folk music characterize the work, which received its premiere in the spring of 1956 at Cornell University. In 2002 Michael Webster, veteran transcriber of piano four-hand music for flute, clarinet, and piano, discussed the possibility of transcription with the composer and received his enthusiastic approval. *Eight Czech Sketches* was premiered by the Webster Trio at Ithaca College on July 2, 2003, with Karel Husa and family members in attendance. Four of the movements also comprise Husa's *Divertimento for Brass and Percussion*.

– Note by Leone Buyse

PERFORMER BIOGRAPHIES

LEONE BUYSE is Professor of Flute and Chamber Music at The Shepherd School of Music. In 1993 she relinquished her principal positions with the Boston Symphony Orchestra to pursue a more active teaching and solo career after twenty-two years as an orchestral musician. Previously assistant principal flutist of the San Francisco Symphony and solo piccoloist of the Rochester Philharmonic Orchestra, Ms. Buyse has appeared as soloist with those orchestras, as well as with l'Orchestre de la Suisse Romande, the Boston Symphony and Boston Pops, the Utah Symphony, and the New Hampshire Music Festival, of which she was principal flutist for ten years. She has performed with the Boston Symphony Chamber Players throughout Europe and Japan, with the Tokyo, Juilliard, and Muir String Quartets, with Da Camera of Houston, and in recital with Jessye Norman and Yo-Yo Ma.

Ms. Buyse has taught at the New England Conservatory, Boston University, Tanglewood Music Center, the Boston University Tanglewood Institute, the University of Michigan, and as a visiting associate professor at the Eastman School of Music. Festival appearances include Aspen, Sarasota, Norfolk, Domaine Forget (Quebec), Sitka, Maui, Steamboat Springs, and Park City. Ms. Buyse has presented recitals and master classes at universities and conservatories across the

United States, as well as in Canada, New Zealand, and Japan. She may be heard as solo flutist on numerous recordings of the Boston Symphony, Boston Pops, and the San Francisco Symphony for the Philips, Deutsche Grammophon, RCA Victor, and Sony Classical labels. Her solo recordings are available on the Crystal label and the Boston Records label.

MICHAEL WEBSTER is known as clarinetist, conductor, composer, arranger, and pedagogue. Associate Professor of Clarinet and Ensembles at the Shepherd School of Music, he is also Artistic Director of the Houston Youth Symphony. 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 92nd Street Y, Da Camera of Houston, CONTEXT, the Tokyo, Cleveland, Muir, Ying, Leontóvych, and Chester String Quartets, and the festivals of Marlboro, Santa Fe, Chamber Music West and Northwest, Norfolk, Victoria, Stratford, Skaneateles, Domaine Forget, Angel Fire, Steamboat Springs, Park City, and Sitka, among others.

In Rochester, Webster directed the Society for Chamber Music and taught at the Eastman School, from which he holds three degrees. He was a member of the conducting faculty of the New England Conservatory and taught clarinet there and at Boston University. He served as Music Director of the Wellesley Symphony, was an adjunct professor of conducting at the University of Michigan, and founded Chamber Music Ann Arbor, which presents SpringFest every May. As a composer and arranger, Webster has been published by G. Schirmer and International and recorded by C.R.I. He is a member of the editorial staff of *The Clarinet* magazine, contributing a column called "Teaching Clarinet."

Dutch pianist ROBERT MOELING has performed to critical acclaim in Holland, Luxembourg, France, and the United States. He has appeared as soloist with the Milwaukee Symphony and the Denver Chamber Orchestra, and has performed with the Mirecourt Trio and members of the Fine Arts Quartet. His recordings include solo and chamber works of Brahms and Willem Pijper and the complete Debussy preludes for the Music and Arts, Koss Classics, Erasmus, and Projects labels. A frequent guest on National Public Radio, he has performed with the Amsterdam Chamber Society, Chamber Music International/Dallas, Anchorage Winter Classics, the Piatigorsky Foundation, and the festivals of Groningen, Sitka, Estes Park, Anchorage, and Park City, where his collaboration with Leone Buyse and Michael Webster began.

Robert Moeling is a graduate of the Rotterdam Conservatory and pursued graduate studies at Indiana University as a Fulbright-Hays grant recipient. A devoted pedagogue, Moeling has held teaching posts at the Wisconsin Conservatory of Music, the University of Wisconsin-Milwaukee, Concordia University, and at Bethany College in Kansas as Billue-Burnett Distinguished Professor of Piano. He is a fulltime staff pianist at the Shepherd School of Music and teaches preparatory piano at the University of Houston's Moores School of Music.

Currently in residence at Shepherd School of Music, THE WEBSTER TRIO (www.webstertrio.com) was founded in 1988 by Michael Webster and Leone Buyse in order to expand and promote the repertoire for flute, clarinet, and piano through commissions, transcriptions, and research. With pianist Robert Moeling the ensemble has performed in The Netherlands and in Texas, Colorado, Kansas, Louisiana, Mississippi, New York, and Vermont, as well as in New Hampshire at Dartmouth College for a week-long residency of master classes, informances, youth concerts, and formal recitals. The Webster Trio records for Artistic License (www.alclassics.com), which will shortly release **World Wide Webster**, a compact disc featuring works of Brahms, Debussy, Dvořák, and Louis Moreau Gottschalk. Other compact discs include **Tour de France** on the Crystal label and **Sonata Cho-Cho San**, a Nami/Live Notes release in Japan. To date, International Music has published five Webster transcriptions for flute, clarinet, and piano: Debussy's **Prélude à l'après-midi d'un faune**, **Carmen Rhapsody**, **Fauré's Dolly Suite**, Bizet's **Jeux d'enfants**, and the **Brahms-Webster Hungarian Dance Suite No. 1**.