FACULTY RECITAL

THE WEBSTER TRIO
LEONE BUYSE, flute
MICHAEL WEBSTER, clarinet
ROBERT MOELING, piano

Friday, September 17, 2004
8:00 p.m.
Lillian H. Duncan Recital Hall
PROGRAM

can’t wait (1999) for flute, clarinet, and piano

Fantasiestücke, Op. 73 for clarinet and piano (1849)
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Chrystal’d Streams (2004; Premiere)

Sonata for Flute and Piano (1956)
Allegro malinconico
Cantilena
Presto giocoso

INTERMISSION

Dash for flute, clarinet, and piano (2004)

Variations for flute and clarinet (1997)

Barn Dances for flute, clarinet, and piano (2001)
commissioned by the Flute/Clarinet Duos Consortium
Forward Six and Fall Back Eight
Divide the Ring (Homage to Gene Autry)
Varsouvianna (A simple dream waltz)
Rattlesnake Twist

The reverberative acoustics of Duncan Recital Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.
can't wait

Martin Rokeach

Composer and classical guitarist Martin Rokeach earned his Ph.D. from Michigan State University and has served on the faculty of Saint Mary’s College in Moraga, California for two decades. He is one of the founders and artistic directors of San Francisco’s contemporary music concert series Composers, Inc., now in its twentieth season of presenting chamber music by living American composers. Commissioned by the Music Teachers’ Association of California, can't wait exists in two versions, the other a trio for violin, clarinet, and piano. Of the piece Rokeach writes: “Did you ever feel so excited to do something you didn’t think you could wait, but you had to wait anyway? To my ears this is the feeling that drives the piece.” Unresolved triads on the seventh step of an implied tonality appear in various guises throughout this short piece, adding to a feeling of impatience.

- Note by Leone Buyse

Fantasiestücke, Op. 73

Robert Schumann

The Fantasiestücke (Fantasy Pieces) for clarinet and piano were written by Robert Schumann during a very productive period in February 1849. His autograph score gives it the title “Soirënestücke” (“Evening Pieces”), but by the time it was published later the same year, several small revisions had been made and the title changed. No one knows to what extent Schumann himself may have been responsible for the changes. In either version, the “Fantasiestücke” offer some of the most expressive music ever written for clarinet, with subtle thematic references unifying all three movements.

- Note by Michael Webster

Chrystal’d Streams

Kurt Stallmann

Kurt Stallmann is currently Assistant Professor of Music at the Shepherd School, where he directs the Rice Electronic Music Studios. Of Chrystal’d Streams he writes: “In the Oxford English Dictionary I found interesting references to “crystal” used as a verb.

One phrase was by seventh-century poet Thomas Flatman, who was also known as a painter of vivid miniature portraits. His line was: “The Chrystal’d Streams”; another example using crystal as a verb was: “Old sorrows crystallized into pearls.”

“I like the idea of seeing (hearing) something crystallize over time—something gradually becoming clear. In this work, the harmonic progression given by the piano near the beginning of the work is constantly re-examined, probed, and put into new tonal contexts. Streams refers to the analogy between music and flowing water—constantly passing, changing, renewing. The close of the work is the final crystallization of the harmonic progression, which reaches absolute clarity in the sustained major third played by flute and clarinet. From that point onward, resonances and echoes of the harmonies slowly carry the work to its conclusion.”

- Note by Leone Buyse
Sonata for Flute and Piano

Francis Poulenc

Poulenc and Claude Debussy shared more than a common nationality and profession. Toward the end of their lives, each composer planned a series of sonatas, and each lived to complete only three sonatas in the projected series. Fortunately for flutists, Debussy's contribution to the repertoire was the incomparable Sonata for flute, viola, and harp, and Poulenc's was the equally significant sonata programmed this evening. Premiered in 1957 at the Strasbourg festival by Jean-Pierre Rampal and Poulenc, the flute sonata closely resembles the clarinet sonata (1962), both in character and movement order (fast-slow-fast). In contrast, the oboe sonata (also composed in 1962) has a slow-fast-slow arrangement of movements. Championed worldwide by Rampal throughout his decades of touring, the flute sonata was quickly embraced as a beloved addition to the flute repertoire. It is dedicated to Elizabeth Sprague Coolidge, a devoted patron of the arts.

—Note by Leone Buyse

Dash

Jennifer Higdon

Winner of numerous awards, including from the Guggenheim Foundation and the American Academy of Arts and Letters, composer Jennifer Higdon is currently on the composition faculty of the Curtis Institute of Music in Philadelphia. Originally written for violin, clarinet and piano, Dash was commissioned by the Verdehr Trio and composed in 2001. In 2004 Jennifer Higdon arranged this short, brilliant work for the Webster Trio, who offer the world premiere of the new version this evening. The composer writes: "Dash comes at the beginning of the twenty-first century, an era in which speed often seems to be our goal. This image well suits the instruments in this ensemble – flute, clarinet, and piano – because these are among the fastest-moving instruments in terms of technical capabilities. Each individual plays an equal part in the ensemble, contributing to the intensity and forward momentum as the music dashes from beginning to end.”

—Note by Leone Buyse

Variations

Carey Bell

Carey Bell composed this duo while a graduate student in clarinet performance at the University of Michigan. He performed the premiere in 1997 in Ann Arbor with fellow graduate student Roma Duncan, then a student of Leone Buyse and now solo piccoloist of the Minnesota Orchestra. Bell subsequently began his orchestral career as principal clarinetist of the Syracuse Symphony and is currently principal clarinetist of the San Francisco Opera Orchestra. His Variations for flute and clarinet are rhythmically inventive, developing a theme which is reminiscent of a Renaissance dance tune. Although the first four variations (of nine) are technically straightforward, beginning in the fifth variation Bell makes skillful and judicious use of such contemporary techniques as bent pitches, harmonics, and tongue pizzicati.

—Note by Leone Buyse
Barn Dances

Libby Larsen

One of the most widely respected and performed American composers, Libby Larsen has served as composer-in-residence for the Minnesota, Charlotte, and Colorado Springs symphony orchestras and has received many awards, including an NEA fellowship and a Grammy. Barn Dances was commissioned by the Flute/Clarinet Duos Consortium, with generous assistance from the Brannen-Cooper Fund, newEar of Kansas City, and the Minnesota Contemporary Ensemble. The FCDC is a growing, tax-exempt 501(c)(3) organization founded in 2000 by Leone Buyse and Michael Webster and currently comprising more than a dozen professional flute/clarinet duos across the United States.

Libby Larsen writes: "Barn Dances is a set of four abstract pieces for flute, clarinet, and piano. Each piece draws its title from the name of a particular dance step used in cowboy dances. Taking the name of the step as a point of departure, my idea was to take a flight of fancy in each movement and to create the musical equivalent of a character drawing. 'Forward Six and Fall Back Eight' uses fiddle fifths, or the tuning gesture of country fiddling, to propel the idea of six notes rising followed by eight notes descending. The movement has a hoe-down cum jig. The second movement, 'Divide the Ring,' is an homage to Gene Autry, one of the great cowboy singers, and one of my childhood heroes. In the movement, I composed a phrase of cowboy swing, which is first heard as the introduction to the movement and returns throughout the piece. 'Varsouvianna' is a slow, simple, and dreamlike waltz. Percussive, unpredictable in its accents, and virtuosic in its ensemble, 'Rattlesnake Twist' can be thought of as a jazz-driven equivalent of a tarantella."

Note by Leone Buyse

PERFORMER BIOGRAPHIES

Founded in 1988, the WEBSTER TRIO is dedicated to promoting and expanding the repertoire for flute, clarinet, and piano. Compact discs include "World Wide Webster" and "Tour de France" on the Crystal label and "Sonata Cho-Cho San," a Nami/Live Notes release in Japan. Prior to Robert Moeling, collaborative pianists have been the legendary Beveridge Webster, Michael's late father and a long-time member of the Juilliard School faculty, pianist-composer Martin Amlin of Boston University, and Katherine Collier of the University of Michigan.

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 a member of the San Francisco Symphony and 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, and the Utah Symphony. 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 University of Michigan, the New England Conservatory, Boston University, the Tanglewood Music Center, the Boston University Tanglewood Institute, 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, Lake Placid Institute, 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. As solo flutist of the Boston Symphony, Boston Pops, and the San Francisco Symphony, she may be heard on the Philips, Deutsche Grammophon, RCA Victor, and Sony Classical labels. Her solo recordings include “The Sky’s the Limit” and “Rivier Revisited” on the Crystal label, “Flute Concertos of Richard Toensing” on C.R.I., and “Contrasts” on 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, the Tokyo, Cleveland, Muir, Ying, Leontyvych, 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 for eleven years 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 and guest conducted several Boston-area orchestras before becoming an adjunct professor of conducting at the University of Michigan. He is founder and Director Emeritus of Chamber Music Ann Arbor, which presents SpringFest every May. As a clarinetist, composer, and arranger, he has been published by G. Schirmer and International and recorded by Crystal, C.R.I., Bridge, and Arabasque.

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 been broadcast by WFMT Chicago and public television in Wisconsin, Iowa, and Kansas. 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 full-time staff pianist at the Shepherd School of Music and teaches preparatory piano at the Shepherd School and at the University of Houston’s Moores School of Music.