

*FACULTY RECITAL*

*THE WEBSTER TRIO*

*LEONE BUYSE, flute and piccolo*

*MICHAEL WEBSTER, clarinet*

*ROBERT MOELING, piano*

*Friday, September 9, 2005*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

*Celebrating* 1975-2005

*30* Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

## PROGRAM

- Suite Paysanne Hongroise** Béla Bartók  
(arranged for flute and piano by Paul Arma) (1881-1945)  
*Sad Popular Songs*  
*Scherzo*  
*Old Dances*
- Pavane, Op. 50** Gabriel Fauré  
(arranged for flute, clarinet, and piano (1845-1924)  
by Michael Webster in memory of  
Raphael Fliegel [1918-2005], 2005)
- Sonatina for Flute, Clarinet, and Piano** Paul Schoenfield  
*Charleston* (b. 1947)  
*Rag*  
*Jig*

## INTERMISSION

- Sonata for Clarinet and Piano** Leonard Bernstein  
*Grazioso* (1918-1990)  
*Andantino - Vivace e leggiero*

- *Mystery piece* -

- Slavonic Dance Suite No. 1** Antonin Dvořák  
(arranged for flute, clarinet, and (1841-1904)  
piano by Michael Webster, 1999)  
*Presto, Op. 46 No. 8*  
*Moderato, quasi Menuetto, Op. 72 No. 14*  
*Poco adagio, Op. 72 No. 13*  
*Allegretto grazioso, Op. 72 No. 12*  
*Poco allegro, Op. 46 No. 6*

*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.*

## PROGRAM NOTES

### **Suite Paysanne Hongroise (Hungarian Peasant Suite)** . . . Béla Bartók

Béla Bartók's mature compositional style was profoundly affected by his diligent research on native Hungarian folk music. Beginning in 1906, he made annual pilgrimages into rural areas, recording folk songs on an Edison phonograph. One of the early results of this project was a series of suites for the piano. Hungarian-born ethnomusicologist, pianist, and composer Paul Arma, a student of Bartók, transcribed one of those suites for flute and piano, omitting only one movement, the *Ballade*. Hungarian-born flutist András Adorjan believes that Arma chose this particular suite because the music which Bartók originally recorded was performed on the flute rather than sung.

— Note by Leone Buysse

### **Sonatina for Flute, Clarinet, and Piano** . . . . . Paul Schoenfield

This work was commissioned by the Minnesota Commissioning Club in honor of Sam and Thelma Hunter's fiftieth wedding anniversary and published in 1994. The composer writes: "Almost every aspect of this *Sonatina* was conceived with the Hunter family in mind. Thelma, her son John, and daughter-in-law Karen are professional musicians, and this suggested the scoring for piano, clarinet, and flute. Likewise, the genre of each of the three movements has a connection with the Hunters.

The opening movement is a *Charleston* (to the best of my knowledge, the *Charleston* was invented the same year as Thelma was born), and the last movement is a *jig* (Sam was born in Ireland.) While I was living in Minnesota, I had the reputation of being a ragtime player... and this is no doubt what prompted Thelma to request that I include a rag... It was with great affection and warmth that I composed this work... It is a tribute to an extraordinary couple that has extended to me, and the Minnesota community in general, an abundance of kindness, consideration, and good will."

— Note by the composer

### **Sonata for Clarinet and Piano** . . . . . Leonard Bernstein

Bernstein composed this sonata during 1941-42, at the age of twenty-four. It was written for and dedicated to his friend, clarinetist David Oppenheim. This work was to become his first published and first recorded composition, and foreshadows Bernstein's universally known *West Side Story* in its rhythmic vitality and jazz orientation.

— Note by Michael Webster

### **Slavonic Dance Suite No. 1** . . . . . Antonin Dvořák/Michael Webster

More than any other work, the *Slavonic Dances, Op. 46* spread Antonin Dvořák's fame beyond the confines of his native Czech fatherland. Between 1874 and 1877, Dvořák received several prizes from the annual Austrian State Stipendium, a competition for which Johannes Brahms was a judge.

Late in 1877, Brahms sent Dvořák's *Moravian Duets* to his publisher, Simrock, who immediately commissioned the *Slavonic Dances* for piano four-hands hoping they would achieve the same kind of success as Brahms' *Hungarian Dances*. Simrock was not disappointed. Not only did the eight *Slavonic Dances* achieve instant widespread recognition in both their original and orchestrated versions, but Dvořák was inspired to write and submit to Simrock many new and wonderful works which established his international reputation. Almost immediately, Simrock urged Dvořák to write a second set of dances, but he did not respond until 1886 with eight more *Slavonic Dances*, Op. 72. *Slavonic Dance Suite No. 1* is taken primarily from the four-hand version, using dances from both Op. 46 and Op. 72.

This arrangement may be heard on "World Wide Webster," the Webster Trio's latest release (Crystal Records CD 357), along with arrangements of Brahms' *Hungarian Dances*, Debussy's *Petite Suite*, and four works by Louis Moreau Gottschalk.

— Note by Michael Webster

## 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 included 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, the 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, the 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. 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, 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 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 the 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 Arabesque.

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 graduated from the Rotterdam Conservatory and then 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 Bethany College in Kansas as the Billue-Burnett Distinguished Professor of Piano. He is a staff pianist and teaches preparatory piano at the Shepherd School. In addition, he is visiting guest professor of chamber music at the Conservatory for Performing Arts in Rotterdam, The Netherlands.