

*FACULTY AND
GUEST ARTIST RECITAL*

LEONE BUYSE, flute

MARTIN AMLIN, piano

assisted by

CATHERINE RAMIREZ, flute

Sunday, November 11, 2007

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

- Intrada** (2002) Martin Amlin
for two flutes and piano (b. 1953)
- Feuillets d'album** (1897) André Caplet
I. *Rêverie* (1878-1925)
II. *Invocation*
V. *Petite Valse*
- Forgotten Modes: Five Pieces** Marion Bauer
for Flute Alone, Op. 29 (c. 1938) (1887-1955)
Idyll (Dorian Chromatic)
Hymn to Pallas Athene (Mixolydian)
Paeon (Phrygian Chromatic)
Threnody (Oriental Chromatic)
Dithyramb (Phrygian, Hypo Iastian)
- Sonatine quasi Fantasia** (1937) Philippe Gaubert
for flute and piano (1879-1941)
Allegretto
Andante quasi adagio (Hommage à Schumann)

INTERMISSION

- Andante et Scherzo, Op. 51** (1934) Albert Roussel
(1869-1937)
- Chant dans la nuit, Op. 14** (1901) Albert Seitz
(1872-1937)
- Sonata No. 2 for Flute and Piano** (2004) Martin Amlin
Molto moderato
Adagio espressivo – Allegro perpetuo

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.

INTRODUCTION

*Martin Amlin and I have collaborated in recital and recording projects since 1988, and it is my great pleasure to welcome him to Rice as we celebrate the release of our third compact disc, **Dedicated to Barrère, Vol. 2**. The idea of recording two discs of music dedicated to the greatly influential Franco-American flutist, Georges Barrère, came from Nancy Toff, music historian and biographer of Barrère (**Monarch of the Flute**, Oxford University Press, 2005). Ms. Toff spent thirteen years researching Barrère's life and in the process unearthed numerous works dedicated to Barrère that had languished in libraries for decades, unjustly neglected. Among the works on this evening's program, three fall into that category: Caplet's **Invocation**, Marion Bauer's **Forgotten Modes**, and Albert Seitz's **Chant dans la nuit** – all works we have recorded. Tonight's performance of those works, and of Martin Amlin's **Intrada** and **Sonata No. 2**, will be Houston premieres.*

— Leone Buyse

PROGRAM NOTES

by Nancy Toff and Martin Amlin, © 2007

*Martin Amlin: **Intrada** (2002)*

***Intrada** was written for Leone Buyse and Fenwick Smith to open their January 2003 recital commemorating the tenth anniversary of the Greater Boston Flute Association, which they co-founded. The piece is loosely in two parts, the second part being a freely expanded variation of the first. A four-note pitch-class set (0, 1, 5, 8) is the source of most of the melodic and harmonic material for the piece. The character and spirit of **Intrada** reflect the celebratory nature of this GBFA anniversary event.*

*André Caplet: **Feuillets d'album** (1897, ca. 1901)*

*André Caplet was one of Barrère's closest friends; he entered the Paris Conservatoire in 1896 and simultaneously became timpanist and assistant conductor of the Concerts Colonne, where Barrère was then third flutist. **Réverie** and **Petite Valse** were among Caplet's first published pieces, issued by Hurstel in his hometown of Le Havre; Barrère and Caplet gave the official premiere at a Paris concert of the Société Moderne on March 30, 1900. They premiered the full set of five **Feuillets d'album**, which added an **Allegretto**, **Babillage**, and **Invocation**, on March 9, 1901; the manuscript of only the **Invocation** survives, in three versions for violin.*

*Marion Bauer: **Forgotten Modes, Op. 29** (ca. 1938)*

A steadfast advocate for American music, Marion Bauer was one of the pioneers in New York new music circles in the 1920s and '30s, a founder of the League of Composers, the American Composers Alliance, and the Society of American Women Composers. Along with Barrère she served on the board of the Society for the Publication of American Music and the

Bach Circle of New York. Bauer studied in Paris with Nadia Boulanger and Pierre Monteux, the latter a close friend of Barrère. As an academic musician as well as a composer, she was a respected critic, the author of the pioneering book **Twentieth Century Music: How It Developed, How to Listen to It** (1933), and a professor at the Institute of Musical Art and New York University; Bauer was well acquainted with the Greek modes on which this work is based. Barrère premiered it (as **Five Greek Lyrics**) at the New York Flute Club on December 18, 1938.

Philippe Gaubert: **Sonatine quasi Fantasia** (1936),
Invocation from Suite (1921)

Barrère was already a two-year veteran of Paul Taffanel's flute class at the Paris Conservatoire when the fourteen-year-old Philippe Gaubert, previously a private student of the master, arrived. Within a year, Gaubert had leapfrogged over Barrère and earned his first prize. It took Barrère another year. Gaubert got a head start in the orchestra seniority system and also performed with the woodwind ensemble that was the rival of Barrère's Société Moderne d'Instruments à Vent. Nevertheless, as young professionals they often played together, in the Paris Opera orchestra and elsewhere, and the Société Moderne premiered five of Gaubert's compositions.

Gaubert thought highly enough of Barrère that he dedicated four works to him. In 1921, a year after Barrère saw Gaubert in Paris during the New York Symphony's European tour, Gaubert dedicated the first movement of his **Suite** to his émigré colleague, and in 1937 he dedicated the **Sonatine quasi Fantasia** to him. Barrère's December 1938 performance of the latter at the New York Flute Club was billed as "new, first time," but it was likely the U.S. premiere, given that Gaubert had completed the piece in late 1936 and Heugel published it in 1937.

Albert Roussel: **Andante et Scherzo, Op. 51** (1934)

Barrère and Roussel met in the earliest years of the 20th century at the Schola Cantorum, the Paris music school directed by Vincent d'Indy, where they taught flute and counterpoint, respectively. Their friendship would last for more than thirty years; no doubt Roussel's firsthand knowledge of Barrère's sound contributed to his effective scoring of the **Trio for Flute, Viola, and Cello, Op. 40**, which Barrère premiered, as well as the **Andante et Scherzo, Op. 51**. In January 1926, Barrère played the American premiere of Roussel's **Joueurs de Flûte**, which Louis Fleury had premiered in Paris the previous year. Its four movements were each dedicated to a leading Paris flutist of the day: Marcel Moyse, Gaston Blanquart, Fleury, and Philippe Gaubert. Barrère then asked Roussel for a fifth piece "with the name of an American flutist (George Washington or Sidney Lanier)." Soon thereafter, he reported, "I received a nice letter from Roussel announcing that he had put the finishing touches on an **Andante and Scherzo** that he dedicated to me. ...my good compatriots do not forget me..." However, Barrère did not play the premiere; that event took place in Milan on December 17, 1934, the flutist as yet unidentified.

Albert Seitz: *Chant dans la nuit, Op. 14* (1901)

Albert Seitz was an auditor in Émile Pessard's harmony class at the Paris Conservatoire and went on to a long career as violist in the Société des Concerts du Conservatoire and the Paris Opéra orchestra. Seitz was also active in the nascent Paris musicians' union, the *Chambre Syndicale des Artistes Musiciens*, of which Barrère was the founding vice-president. The *Société Moderne* premiered four of his works for winds and piano, but apparently not the *Chant dans la Nuit*. Nevertheless, Seitz dedicated the work to Barrère, and it was published by Demets in 1902. Although it does not appear on any of Barrère's extant concert programs, it is the sort of piece he likely would have played in Paris salons and the other intimate venues where he often appeared.

Martin Amlin: *Sonata No. 2* (2004)

Sonata No. 2 for Flute and Piano was commissioned by the Chicago Flute Club and was premiered by flutist Mary Stolper with the composer at the piano at the Sherwood Conservatory of Music in Chicago in March 2004. The same tetrachord (0, 1, 5, 8) used in *Intrada* is also used throughout this sonata. The symmetrical nature of these four pitches is mirrored in various levels of symmetry throughout the piece. The first movement is essentially a modified sonata-allegro form. The second movement is a kind of hybrid, with its quiet introduction evolving into a *moto perpetuo* that is the main body of the movement.

BIOGRAPHIES

Guest artist MARTIN AMLIN is associate professor of music and chairman of the composition and theory department at Boston University, as well as director of the Young Artists Composition Program at the Boston University Tanglewood Institute. His compositions have been performed throughout the world and are published by Theodore Presser. He won the National Flute Association's newly-published music competition for both his *Sonata for Piccolo and Piano* and *Sonata No. 2 for Flute and Piano*, and his *Concerto for Piccolo and Orchestra* was premiered by the Atlanta Symphony Orchestra. Amlin has appeared as piano soloist with the Boston Pops Orchestra and has been featured on the Boston Symphony Orchestra's Prelude concerts at both Symphony Hall and Tanglewood. He has been pianist for the MIT Experimental Music Studio, New England Ragtime Ensemble, American Vocal Arts Quintet, and FleetBoston Celebrity Series. Amlin studied in Fontainebleau and Paris with Nadia Boulanger and received his master's and doctoral degrees as well as the performer's certificate from the Eastman School of Music. His numerous recordings as both pianist and composer include three discs with Leone Buyse on the Crystal label, and he was the original pianist of the Webster Trio, co-founded by Michael Webster and Leone Buyse in Boston in 1989. For more information, visit www.martinamlin.com.

LEONE BUYSE relinquished her principal flute positions with the Boston Symphony and Boston Pops 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 on numerous occasions with those orchestras and with the Boston Symphony, Boston Pops, Utah Symphony, and l'Orchestre de la Suisse Romande. She has performed with the Boston Symphony Chamber Players throughout Europe and Japan, with the Tokyo, Juilliard, and Muir String Quartets, in recital with Jessye Norman and Yo-Yo Ma, and at North America's most prestigious festivals, including Aspen, Sarasota, Norfolk, Orcas Island, and Sitka. The only American prizewinner in the 1969 Geneva International Flute Competition, Buyse has presented recitals and master classes across the United States and in Canada, the Netherlands, Japan, New Zealand, and Australia. Her solo recordings on the Crystal label include *The Sky's the Limit* (CD317), *Rivier Revisited* (CD319), *Dedicated to Barrère* (CD715), and *Dedicated to Barrère, Vol. 2* (CD716). With her husband, clarinetist Michael Webster, she co-founded the Webster Trio, which has recorded *Tour de France* (CD356) and *World Wide Webster* (CD357) for Crystal. Widely recognized as one of America's foremost flute pedagogues, she is the Joseph and Ida Kirkland Mullen Professor of Flute at Rice University. For more information, please visit www.ruf.rice.edu/~lbuyse.

Flutist CATHERINE RAMIREZ is currently a first-year doctoral student at The Shepherd School of Music. She holds master's degrees in music from Yale University and Queens College, and also pursued studies in Italy. This year she was featured on Chicago's distinguished Dame Myra Hess Memorial Concerts, a series designed to showcase talented young artists, and she was also a semi-finalist at the Concert Artists Guild International Competition in New York.



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