

*FACULTY RECITAL*

*THE WEBSTER TRIO*

*LEONE BUYSE, flute*

*MICHAEL WEBSTER, clarinet*

*ROBERT MOELING, piano*

*Saturday, September 18, 2010*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

*Celebrating* 1975-2010  
*35* Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

## PROGRAM

- Sonata for Flute and Piano (1945)** Bohuslav Martinů  
*Allegro moderato* (1890-1945)  
*Adagio*  
*Allegro poco moderato*
- Cabinet of Curiosities (2009)** Karim Al-Zand  
*for clarinet and piano* (b. 1970)  
*still life with lizard*  
*saltarello al rovescio*  
*early one morning in a convex mirror*  
*sarabande selon la règle de l'octave*  
*love letter*  
*divisions on a Bulgarian rhythm*

## INTERMISSION

- Sonatina Casada (2001)** Arthur Gottschalk  
*for flute and clarinet* (b. 1952)  
*Two Birds*  
*Flirtations*  
*Two Dancers*
- Jeux d'enfants (Children's Games) (2000)** Georges Bizet  
*L'escarpolette (The Swing): Réverie* (1838-1875)  
*La toupie (The Top): Impromptu* arr. Michael Webster  
*La poupée (The Doll): Berceuse*  
*Les chevaux de bois (The Merry-Go-Round): Scherzo*  
*Le volant (The Shuttlecock): Fantaisie*  
*Trompette et tambour (Trumpet and Drum): Marche*  
*Les bulles de savon (Soap Bubbles): Rondino*  
*Les quatre coins (Puss in the Corner): Esquisse (Sketch)*  
*Colin-maillard (Blindman's Buff): Nocturne*  
*Saute-mouton (Leapfrog): Caprice*  
*Petit mari, petite femme (Playing House): Duo*  
*Le bal (The Ball): Galop*

*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

### **Sonata for Flute and Piano** . . . . . Bohuslav Martinů

Although Bohuslav Martinů studied violin at the Prague Conservatory and was a member of the Czech Philharmonic for five years, his principal interest was always in composition. During his years in Paris (1923-40) he studied with Albert Roussel and shared Roussel's classical approach to composition. After being blacklisted by the Nazis, Martinů began an odyssey to the New World that culminated with his arrival in New York in 1941. Among his supporters was the Boston Symphony's music director, Serge Koussevitzky, who commissioned Martinů's first symphony and also invited him to Tanglewood. Written on Cape Cod soon after the **Trio for Flute, Cello, and Piano** (1944), his ebullient **Sonata for Flute and Piano** was dedicated to the Boston Symphony's principal flutist, Georges Laurent, immediate predecessor of Doriot Anthony Dwyer. In typical Martinů style, the sonata possesses great energy and drive, cellular motives that expand, flexible rhythmic patterns, and spontaneous melody, often sounding reminiscent of traditional Czech music.

— Note by Leone Buyse

### **Cabinet of Curiosities** . . . . . Karim Al-Zand

A "cabinet of curiosities," also known as a *Wunderkammer*, is an elaborate cupboard used as a repository of diverse and exotic objects, the assembly of which was a popular pastime for the affluent European of the 16th and 17th centuries. A typical cabinet would contain a wide array of small, rare and intriguing items drawn from the natural world (ornate coral and shells, bizarre insects), science (intricate clocks and toys, distorted mirrors), history (letters, relics, antiquities) and art (carvings, miniature paintings, figurines). **Cabinet of Curiosities** presents a similarly diverse musical collection: six short pieces, each one with a somewhat peculiar and idiosyncratic character. The first imagines a still life painting in which one of the subjects is less than stationary. The second is a sort of vaulting dance, written as a musical palindrome. There follows an anamorphic fantasy on an old English folksong, a stately Baroque dance built on ascending and descending scales, and a *billet doux* for solo clarinet. The last movement is a set of rhythmic variations on the eleven-beat Bulgarian *Kopanitsa* rhythm. **Cabinet of Curiosities** was written for a consortium of twenty clarinetists, assembled with the generous assistance of my friend and colleague Michael Webster. This evening's performance is the Houston premiere of this work.

— Note by the composer

### **Sonatina Casada** . . . . . Arthur Gottschalk

**Sonatina Casada** (literally "little married sonata") was written in 2001 for virtuosi Leone Buyse and Michael Webster, who are married and perform internationally. The first movement, "Two Birds," explores extremely tight

homophony and various parallelisms. "Flirtations" is highly contrapuntal and throws melody and accompaniment rapidly back and forth between the two instruments. The last movement, "Two Dancers," is energetic and rhythmic, visiting some Latin dance forms within its rondo-like architecture.

– Note by the composer

### **Jeux d'enfants (Children's Games)** . . . . . Georges Bizet

The discovery of his **Symphony in C Major**, written at the age of seventeen, confirmed that Georges Bizet was one of the great musical prodigies. We tend to forget that he lived only one year longer than the greatest of all musical prodigies, Mozart, dying of a heart attack at the age of thirty-six. Thus his **Jeux d'enfants (Children's Games)**, written in 1871 at the age of thirty-three, is a mature work, written two years after his marriage and a year before the birth of his only child. His works for piano two-hands (unlike his operas) are of questionable quality, but this, his only work for piano four-hands, is a masterpiece of small forms — at once simple and sophisticated, poignant, and playful. Bizet himself orchestrated five of the short pieces (**The Top; The Doll; Trumpet and Drum; Little Husband, Little Wife; and The Ball**), but the others remain relatively unknown.

– Note by Michael Webster

## BIOGRAPHIES

**THE WEBSTER TRIO** ([www.webstertrio.com](http://www.webstertrio.com)) was founded in 1988 by Michael Webster and Leone Buyse to expand and promote the repertoire for flute, clarinet, and piano through commissions, transcriptions, and research. Since 2000 Robert Moeling has been pianist for the trio, which has performed in The Netherlands, Portugal, and Panama as well as across the United States. Crystal Records has released the trio's **World Wide Webster**, a compact disc featuring works by Brahms, Debussy, Dvořák, and Louis Moreau Gottschalk. Other compact discs include **Tour de France** with pianist Katherine Collier (Crystal), and **Sonata Cho-Cho San** (Nami/Live Notes) and **From Vienna to Budapest** (Camerata Tokyo), both with Chizuko Sawa in Japan. All four discs feature Michael Webster's transcriptions of four-hand piano music for flute, clarinet, and piano. To date, International Music Co. has published six Webster compositions and transcriptions for flute, clarinet, and piano, including Debussy's **Prélude à l'après-midi d'un faune** (1994), **Carmen Rhapsody** (1997), Fauré's **Dolly Suite** (1999), Bizet's **Jeux d'enfants**, Brahms-Webster **Hungarian Dance Suite No. 1** (2001) and Debussy's **Petite Suite** (2009).

**LEONE BUYSE** is the Joseph and Ida Kirkland Mullen Professor of Flute at Rice University. Previously a principal flutist of the Boston Symphony and Boston Pops and a member of the San Francisco Symphony and the

*Rochester Philharmonic Orchestra, she has appeared as soloist with those orchestras and also with the 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, Brentano, and Muir String Quartets, and in recital with Jessye Norman and Yo-Yo Ma. A renowned educator, she has taught at the New England Conservatory, Boston University, the University of Michigan, and the Aspen, Sarasota, and Norfolk music festivals, and has presented recitals and master classes across the United States and in Canada, Mexico, Panama, Brazil, France, the Netherlands, Japan, Australia, and New Zealand. Her solo recordings are available on the Crystal, Boston Records, Albany, and C.R.I. labels. In August, Ms. Buysse received a Lifetime Achievement Award from the National Flute Association at its convention in Anaheim, California.*

*MICHAEL WEBSTER is Professor of Clarinet at Rice University and 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 in all of New York City's major halls, with the Chamber Music Society of Lincoln Center, the 92nd Street Y, Da Camera of Houston, Context, the Tokyo, Cleveland, Muir, and Ying Quartets and the festivals of Marlboro, Santa Fe, Chamber Music West and Northwest, Norfolk, Angel Fire, Sitka, and Orcas Island, among others. Webster has directed chamber music societies in Rochester and Ann Arbor and taught at the New England Conservatory, Boston University, and the Eastman School, from which he holds three degrees. He has also served as Music Director of the Wellesley Symphony Orchestra and Adjunct Professor of conducting at the University of Michigan. As a composer and arranger, he has been published by G. Schirmer, International, and Schott, and recorded by C.R.I., Crystal, Camerata, and Nami (Japan). Highly regarded as a teacher, he is a member of the editorial staff of The Clarinet magazine, contributing a regular column entitled "Teaching Clarinet."*

*A native of The Netherlands, pianist ROBERT MOELING has gained international acclaim as a soloist, chamber musician, and pedagogue. After coming to the United States as a Fulbright scholar, he subsequently held teaching posts at Bethany College, Concordia University, the University of Wisconsin-Milwaukee, and the Wisconsin Conservatory. He is currently a preparatory piano instructor at Rice University and for five years was visiting professor of chamber music at Codarts, the University for the Performing Arts in Rotterdam, The Netherlands. His latest recordings include sonatas of Liszt and Brahms. Mr. Moeling has been a frequent guest with the Amsterdam Chamber Music Society, Sitka Festival, Anchorage Winter Classics, Groningen Festival, Piatagorsky Foundation, and Park City International Festival, where his collaboration with Michael Webster and Leone Buysse first began.*