

Sarah Hartong, flute

Moments, Op. 47 (1993)
for flute and piano

- I. Allegro
- II. Andante sostenuto
- III. Allegro con spirito

Robert Muczynski
(1929-2010)

In Common (1991)
for flute and vibraphone

Stuart Saunders Smith
(b. 1948)

Ariadne (1987)
for flute and percussion

Lou Harrison
(1917-2003)

- I. Ariadne Abandoned
- II. The Triumph of Ariadne and Dionysos

Intermission

Everything is Green (2003)
for flute, piano, and soundtrack

Randall Woolf
(b.1959)

Sonata, Op. 23 (1987)
for flute and piano

Lowell Liebermann
(b.1961)

- I. Lento
- II. Presto

Moments, Op. 47 for flute and piano
Robert Muczynski

Born to non-musical parents, young Robert Muczynski was fortunate to be set up with piano lessons at a young age after his musical sensitivity was noticed. He did not become seriously interested in composing until his late teens, but when he became acquainted with Alexander Tcherepnin, his interest deepened and Tcherepnin became his most important teacher and mentor. Muczynski earned both his bachelor's and master's degrees in piano from DePaul University in Chicago. As a composer, he was noticed at the age of 25 when he received national attention for a piano concerto that was commissioned by the Louisville Orchestra. Soon after, he gave his New York recital debut, performing his own works at Carnegie Recital Hall. After heading the piano department at Loras College in Iowa and holding the position of composer-in-residence for the Oakland, CA, school system, Muczynski settled in Tucson, Arizona where he spent the rest of his life. He was on the music faculty at the University of Arizona from 1965 until his retirement in 1988.

Well known to flutists for his *Sonata for Flute and Piano* (1961), Muczynski has never been influenced by compositional trends. Composing in a neo-classical style, his music is delivered with very clear forms and simple textures while frequently leaning towards tonal centers. *Moments*, written late in his career, is written in memory of his mother, and is well on its way to matching the success of the sonata. Dedicated to Alexandra Hawley, Muczynski writes that his work is "jaunty," though at times "both wistful and introspective." Each of the three movements involve a shifting of character, incorporating moments of elegiac reflection, darkness, and spirited joy.

In Common for flute and vibraphone
Stuart Saunders Smith

Though he began his collegiate studies at the Berklee School of Music in 1967, Stuart Saunders Smith went on to complete both his bachelor's and master's degrees at the University of Hartford's Hartt School of Music in 1970 and 1972 respectively. There he studied percussion and composition before earning his doctorate in 1977 at the University of Illinois at Urbana-Champaign. At Illinois, his teachers included Salvatore Martirano, Herbert Brün, and Ben Johnston. Smith's music is known for its extreme melodic and rhythmic complexity. He often employs "mobile form," or music that does not have a fixed score but freely interacting parts. Smith also utilizes spoken text and "trans-media" systems that incorporate a variety of performance artists like dancers, mimes, actors, etc. Many of his works are written for percussion including solo vibraphone, drumset, orchestra bells, as well as multi-percussion and a special emphasis on percussion-theater music. Smith and his wife, Sylvia, who is also a percussionist, reside in Vermont. Sylvia is the editor and owner of Smith Publications, which is dedicated to the advancement of new music.

In the composer's own words:

In Common is about marriage. I used quite different compositional systems — one for the flute, one for the vibraphone — to represent the baggage of a previous life each partner brings to the marriage. There is one impossible passage to show the impossible aspects of

marriage. The performers are surrounded by gongs which occasionally ring sympathetically. Only the players hear these secrets.

Smith dedicates *In Common* to his wife, "who requested this piece, and still requests [his] presence." Like many of his works, complex melodic and rhythmic lines are abundant. The seemingly unconnected and quarrelling lines of music are contrasted by brief moments of unity, clarity, and understanding. The surrounding tam-tams form the performers' "home" in which their dialogue takes place. Lastly, Smith offers this short poem:

Music is one of our little dances with death in which we lead.
Music is one of our little dances with life in which we follow.

– Notes by Alexandros D. Fragiskatos

Ariadne for flute and percussion

Lou Harrison

Though he was born in Portland, Oregon, Lou Harrison studied piano and violin in Burlingame, California where he and his family moved to in 1926. After three semesters at San Francisco State College (now University) he enrolled at the University of California, San Francisco Extension in 1935. There he took a course entitled "Music of the Peoples of the World" taught by Henry Cowell and soon after began composition lessons with Cowell. This was a pivotal moment in Harrison's life as Cowell's fascination for Amerindian and early Californian culture greatly influenced Harrison. After collaborating with many West Coast choreographers, he was hired by Mills College in 1937 as a dance accompanist and composition teacher. Other teaching posts held throughout his lifetime included the University of California, Los Angeles, Black Mountain College, San Jose State University, Stanford University, University of Southern California, and Cambrillo College. In the early 1940s Harrison teamed up with John Cage to put on high-profile percussion concerts. Though many of his early works are written for percussion ensemble, Harrison was a prolific composer in a variety of genres including orchestra, vocal, film, chamber, keyboard, and non-western idioms like Javanese and Balinese gamelan. Along with Asian and Indian influences, many of Harrison's works convey ecological responsibility, pacifism, and multiculturalism. As a homosexual, he was strongly active in the gay rights movement. Harrison died in 2003 of heart failure on his way to a festival of his music at The Ohio State University.

Legend has it that Ariadne, the daughter of King Minos of Crete, fell in love with Theseus, the founder-king of Athens, when he volunteered to slay the Minotaur. After she assisted him by providing a sword and ball of thread to help navigate the Minotaur's labyrinth, they eloped and fled to the island of Naxos. Some suggest that either due to the Gods' demands or second thoughts, Theseus left Ariadne on Naxos while she slept. Soon after, Dionysos, the god of wine, discovered Ariadne and they married. Though the story is rooted in Greek Mythology, the music of Harrison's *Ariadne* is deeply influenced by the music of India. Scored for flute and vibraphone, the first movement functions like an *alap*, a free and arrhythmic introduction that explores the *raga*, or scale used in the composition. In this case, Harrison's *raga* is an octatonic scale. The second movement is akin to the *gat*, a section of music following the *alap* that features the entrance of an accompanying drummer. Here the soloist introduces the *tala*, or cycle of a fixed number of beats. For this, Harrison provides the flute and percussionist each with seven segments of music that

have the same metric pattern: 3/2, 3/8, 4/4, 3/8, 6/8, and 4/4. These segments can be played any number of times and in any order thus resulting in a variety of possibilities. The percussionist has only one set of rhythms in each segment, however, is instructed to improvise instrumentation between three drums and two tambourines. As in Indian music, the flutist and percussionist interact rhythmically building intensity and energy until the end.

– Notes by Alexandros D. Fragiskatos

Everything is Green for flute, piano, and soundtrack
Randall Woolf

Detroit, Michigan native Randall Woolf was a private composition student of David Del Tredici and Joseph Maneri before earning a PhD from Harvard. In 1989, while at Tanglewood, he studied with Lukas Foss and Oliver Knussen. Woolf's output ranges from traditional string quartets and orchestral works to electronic and theatrical pieces.

Written for flutist Ransom Wilson, *Everything is Green* falls somewhere between these extremes. The composer says the following about his work:

Everything is Green is a monologue: a middle-aged man, living in a trailer park, is trying to explain to his young, two-timing girlfriend why he must leave her. The author, David Foster Wallace, creates a portrait of the speech and grammar of the narrator at once poetic and true to life. It was his insight into the local language's poetic powers that drew me to this story. As Wallace finds beauty and subtlety of meaning in this 'outsider english [sic],' I felt drawn to try do the same in sound. My piece uses transfigured country music and sounds of nature to create a musical diorama of this man's world.

DIORAMA: 1. A three-dimensional miniature or life-size scene in which figures, stuffed wildlife, or other objects are arranged in a naturalistic setting against a painted background. 2. A scene reproduced on cloth transparencies with various lights shining through the cloths to produce changes in effect.

I was fascinated by dioramas as a child, particularly by their obvious artificiality. *Everything is Green* presents certain chosen elements of the narrator's world, removed from context and 'lit' by the music that surrounds them. By using computer music technology, I can combine spoken words, natural sound of rain and birds, and composed musical lines with freedom and precision. The rhythms and pitches of the speaker can be reflected in the music of the flute and piano, and the sense of musical time can be created on several levels at once.

Sonata, Op. 23 for flute and piano
Lowell Liebermann

Before Lowell Liebermann composed the *Sonata for Flute and Piano*, he studied piano and composition at The Juilliard School where he received his undergraduate, master's and doctoral degrees. Today he is one of America's most recorded and performed living composers. His output

of music encompasses all genres, including opera, symphonies, string quartets, and concertos for a variety of instruments including the flute. His piano music is frequently on competition and concert programs. While he has served as composer-in-residence for the Dallas Symphony Orchestra, Saratoga Performing Arts Center, and the Pacific Music Festival, he now keeps a busy performance schedule as a pianist and conductor.

Though Liebermann's *Sonata for Flute and Piano* is Liebermann's first work for flute, it has become a staple of the repertoire. It was commissioned by the Spoleto Festival Chamber Music Series and written for flutist Paula Robison, who was the wife of the Director of Chamber Music at the festival. The premiere of the work was an enormous success, as Liebermann's music is easily accessible for audiences. He describes his style of so-called "ear-pleasing" writing as music that he himself would like to hear. Liebermann says, "Music is communication. If your music is so difficult to understand that it is necessary to explain it verbally, that is a defect in the composition." The sonata uses classical forms in both movements, starting with a traditional sonata allegro form. The first movement is full of contrast between lyrical themes and more aggressive, dissonant material. The rondo form second movement provides additional contrast. Its rhythmic motion drives continuously throughout the movement and its contrasting sections. The "A section" presents an assertive but joyous statement in the flute, which is complemented by a long lyrical line in the "B section." The excitement of the movement increases until the very end, closing in a declamatory fashion.