

ALBERT TIPTON, flute
MARY NORRIS, piano

Wednesday, October 6, 1976

8:30 P.M.

Hamman Hall

RICE UNIVERSITY

**the
Shepherd
School
of Music**

Samuel Jones, Dean



PROGRAM

Tape I

Sonata in B-Flat Major, K.378

Allegro moderato

Andantino sostenuto e cantabile

Rondo

Wolfgang Amadeus Mozart
(1756-1791)

Sonata in A Major

Allegretto ben moderato

Allegro

Recitativo - Fantasia

Allegretto poco mosso

César Franck
(1822-1890)

Intermission

Tape II

L'Histoires

La meneuse de tortues d'or

La cage de cristal

Le petit âne blanc

Dans la maison triste

La marchande d'eau fraîche

Le cortège de Balkis

Jacques Ibert
(1890-1962)

Sonata*

Con moto grazioso

Andantino quasi adagio

Allegro moderato

Harold Schiffman
(b. 1928)

*First performance.

NOTES

Three of the four works on tonight's program were originally composed for other instrumental combinations: violin and piano in the Mozart and Franck, piano solo in the Ibert. The performers believe that the flute and piano combination is successful as an alternative medium in these pieces, creating a satisfying sonorous experience.

Sonata in B-Flat Major, K.378

Wolfgang Amadeus Mozart

Composed in early 1779 upon the composer's return to Salzburg from a trip to Mannheim, the Sonata is part of a set of six violin sonatas published in 1781 with the title *Six sonates pour le clavecin ou pianoforte, avec l'accompagnement d'un violon*. It is significant that this title still indicated the musical dominance of the piano over the other instrument. The other instrument does, however, play an important role within the musical fabric; this observation was also made by an anonymous contemporary writer (1784):

[The sonatas are] very brilliant and suited to the instrument [violin]. At the same time the accompaniment of the violin is so artfully combined with the clavier part that both instruments are kept constantly on the alert so that these sonatas require just as skillful a player on the violin as on the clavier.

The charming first movement, in sonata form, is lyrical and rich in thematic material, most of which is introduced by the piano. The development section, predominantly in the minor mode, functions as a tonal contrast to the brightness of the surrounding sections. The recapitulation condenses much of the material from the exposition — e.g., the opening theme is stated only once.

The second movement is a loose ABA form. A striking feature is the rhythmic interplay between the duple and triple subdivisions of the melody and accompaniment, respectively. Also interesting is the fact that a relatively large proportion of the movement remains in the tonic key rather than modulating to other key areas. A coda rounds off the movement.

The third movement is a rondo in 3/8 meter, a meter reminiscent of the dance-like closing movements used in instrumental pieces composed around 1750. The start of the main theme is characterized by pitch repetition, a device that Mozart uses as the main compositional element in a later section that is a variation of A in a faster tempo (Allegro) and duple meter. Imitative entries at the start of the last A section, followed by a coda, keep up the tension level and drive towards the final cadence.

Sonata in A Major

César Franck

The Sonata in A Major, Franck's only sonata for violin and piano, was composed in 1886 and dedicated to the Belgian violinist Eugene Ysaÿe (1858-1931). It is one of the few works of Franck that was received favorably when it was written; today it is regarded as one of the finest works for violin and piano from the Romantic period.

The Sonata contains four movements, an unusual scheme. The contemporaneous Violin Sonata in D Minor of Brahms (1888) also contains four rather than the usual three movements. In the Franck, unity is achieved among the movements by a cyclic approach: the appearance of thematic material in more than one movement. Probably the most remarkable aspect of the Sonata is its luscious sound, effected primarily through harmonic

NOTES (Continued)

means: 9th and 11th chords, chromatic chords and progressions, deceptive resolutions.

The gracious first movement, in sonata form, opens in the piano with a four-measure introduction that hints at the main theme stated next in the flute. The contrasting second theme, played exclusively by the piano, leads into a very short development section. The start of the recapitulation is marked by the sonorous change of widely spaced chords in the piano accompanying the melody in the flute.

Virtuosic aptly describes the piano writing in the demonic second movement. Agitated syncopation dominates much of the movement. A clear break from the previous high tension level occurs in a section that features the flute-playing material derived from the first movement and then introducing new themes.

The third movement is an improvisatory like interlude without a standard formal scheme (i.e., through-composed). In addition to presenting some new material, the movement features themes from each of the preceding two movements. It also previews an inferior segment of the main theme of the upcoming fourth movement.

After the quiet, minor close of the third movement, the fourth movement reaffirms the bright tonic of A major. The movement combines several structural principles: canon (e.g., at the beginning), rondo, sonata form, cyclic recurrence. The finale includes themes from the three previous movements. The Sonata ends with a canonic section that builds to the final cadence.

L'Histoires

Jacques Ibert

Much of Jacques Ibert's music, including the *Histoires*, reflects the insouciance typical of French music between the two World Wars. Originally a set of ten piano pieces published in 1922, the *Histoires* were also arranged for other instrumental combinations. The composer authorized Marcel Moyse to arrange six of the ten pieces for flute and piano; they were published in 1932.

In "La mèneuse de tortues d'or" (The Ladder of the Golden Tortoises), the lethargy of the tortoise is skillfully captured in the slow tempo, the start-and-stop nature of the flute melody, and the lackadaisical piano accompaniment. The structure is straight forward (ABA), as are most of the pieces in the set.

The gaiety of "La cage de cristal" (The Crystal Cage) contrasts with the previous piece. Again, the flute carries most of the melody, while the piano provides harmonic and rhythmic support. Perhaps the staccato articulation and the grace notes characterize a bird hopping. The contrasting middle section, Gallic in its melodic and harmonic language, seems improvisatory.

"Le petit âne blanc" (The Small White Donkey), ABA in form, contains two strata of music in the A sections: the staccato ostinato in the piano, and the melody in the flute. The ostinato lasts about ten measures, then changes slightly and begins a similar ostinato. Of course, the ostinato represents the obstinate nature of the donkey. Another programmatic effect is the occasional two-note figure that imitates braying. Contrast occurs in the B section through the use of dissonance, frequent accents, changes of meter, and altered textural spacings.

The fourth piece of this set, "Dans la maison triste" (In the Melancholy House), stands out because of its static harmony, slow tempo, plaintive melody, and asymmetric meter (7/4) that divides consistently into 4 + 3. Structure is subordinated to mood, although the layout is a loose AAB plan. Memorable near the end are the unevenly spaced staccato repetitions of the pitch "E" in the flute.

NOTES (Continued)

With "La marchande d'eau fraîche" (The Girl-Pedlar of Cold Water) a cheerful mood returns. As in "Le petit âne," the A sections of an ABA structure contain an ostinato in the piano over which there is a melody in the flute. In this piece, the flute "melody" consists of a three-note figure that imitates the girl's cry as she hawks water for sale. Again, the B section is contrasting in mood.

"Le cortège de Balkis" (The Procession of Balkis), also ABA, concludes the set. The robust flavor of the music suggests that this is a merry procession, perhaps a parade. After the return of A, the tempo gradually accelerates to an exciting finish.

Sonata

Harold Schiffman

Harold Schiffman's Sonata, dedicated to Mary Norris and Albert Tipton, is receiving its world premiere tonight. The composer is a member of the faculty at Florida State University in Tallahassee. The Sonata was completed there in August, 1975.

The Sonata comprises three contrasting movements performed without a break between movements. No special instrumental effects are called for, no aleatory sections are present. None of the movements uses the 12-tone technique or traditional major/minor tonality. Yet, each movement is clearly organized within its own means.

The first movement, of a moderate tempo, is based on a carefully controlled chromaticism that does not result in atonality but rather in shifting axes of tonal centers. The use of short-lived ostinatos helps to create this effect. Two thematic sections occur: one in which there is a legato, soaring melody; one in which there is considerable staccato articulation. Several changes of tempo occur throughout the movement. Structurally, the movement can be considered a loose sonata form.

The sparse texture present throughout much of the middle movement, as well as the slow tempo, constitutes a contrast to the outer movements. The composer is exposing the entity of the melodic interval and uses this building block as the main thematic material of the movement. Gradually, the piano part becomes more intense rhythmically even though the flute intensifies only slightly. After the return to opening material, the music eventually fades away, leaving the piano holding a high chord, *pianissimo*.

Ostinato plays as significant a role in the last movement as it did in the first. Here again, the overall plan is a loose sonata form. Two types of thematic material are used: one in which a broadly arched, legato melody soars over a percussive ostinato; one in which imitation between the upper piano part and the flute occurs over an asymmetrically accented lower piano part in perpetual rhythm. In the latter material, syncopation is a prominent element. The piece comes to a close on a widely spaced chord after a series of chromatic runs in both the flute and the piano.

ALBERT TIPTON, Chairman of Applied Studies and Professor of Flute at The Shepherd School of Music, was formerly professor of flute and director of the wind ensemble at Florida State University. He has been associated with the Aspen Music Festival and School for seventeen years as Administrator, performer and teacher, and for twelve years was principal flutist of the Detroit Symphony; prior to that he was principal flutist with the Saint Louis Symphony. Mr. Tipton attended the Curtis Institute of Music, receiving the Artists Diploma in flute and piano, and the Eastman School of Music, L'Ecole Montaux, and Catholic University in Washington D.C. He received degrees from Washington University in Saint Louis, and the Saint Louis Institute of Music.

Among Mr. Tipton's compositions are "Period Piece for Strings," "Colors of Spring for Symphony Orchestra," and "Fantasie Serenade for Flute and Orchestra." He has published in The Flute Forum and The School Musician and has recorded on Westminster Records. Mr. Tipton was the director and conductor of the Meadowbrook Chamber Orchestra, awarded the Best Chamber Series of 1965 in the Nation by the American Federation of Women's Clubs.

MARY NORRIS, Lecturer of Piano at The Shepherd School of Music, was formerly the pianist with the Saint Louis Symphony. Prior to that she was soloist with the Meadowbrook Chamber Orchestra and a member of the Chamber Music Group. Ms. Norris teaches at the Aspen Music Festival and School where she also appears as orchestral pianist and soloist. She has also recorded for Westminster Records. She graduated from the Curtis Institute of Music, receiving the Artists Diploma in Piano.

In cooperation with the Association of Rice Alumni, The Shepherd School of Music will present a piano recital by Betty Ruth Tomfohrde on Sunday, October 17, 1976, at 8:30 p.m. in Hamman Hall.

The next concert in The Shepherd School of Music Chamber Music Series will feature Lady Evelyn Barbirolli with The Shepherd Quartet and Anne Schnoebelen, harpsichord, on Wednesday, October 20, 1976, at 8:30 p.m. in Hamman Hall.