

Sue Ann Kahn Plays Schickele, Rochberg, Riegger, Luening with Andrew Willis, piano

George Rochberg: *Between Two Worlds* (Ukiyo-e III): Five Images for Flute and Piano (1982)

Fantasia
Scherzoso (fast dance)
Night Scene
Sarabande (slow dance)
Night Scene

Wallingford Riegger: *Suite for Flute Alone* (1930)

Moderato
Vivace
Molto con sentimento
Allegro ironico

Otto Luening: *Third Short Sonata for Flute and Piano* (1976)

I
Interlude
II

Peter Schickele: *Spring Serenade* (1983)

Invocation
Pastorale
Whirlwind Waltz
Song
Finale

Notes on the Performers

Sue Ann Kahn receives consistent critical praise for her captivating performances and imaginative programming both as solo flutist and chamber musician. She won the Walter W. Naumburg Chamber Music Award in 1977 as a founding member of the acclaimed Jubal Trio. She has appeared nationwide with the Trio, the Orchestra of Our Time, Bach's Uncle, and other leading ensembles. As soloist, Kahn performs in major concert halls throughout the United States, including Alice Tully Hall, Lincoln Center, New York; the Gardner Museum, Boston; and the Library of Congress and the Kennedy Center in Washington, DC.

Hailed as "a master of every style" (*The New York Times*), Sue Ann Kahn has premiered the music of today's leading composers while maintaining her devotion to the standard repertory. She was honored with a National Endowment for the Arts Solo Recitalist Fellowship in 1983, recognizing her outstanding gifts as a flutist, and received the American New Music Consortium Award in 1985 for distinguished performances of contemporary music. She is a highly regarded flute teacher and chamber music coach, serving on the faculties of Bennington College, the Manhattan School of Music, and the Chamber Music Conference of the East.

Kahn has recorded repertory of all periods on the Vox, Musical Heritage, MMG, Goldencrest, and Grenadilla labels. With the Jubal Trio, she may be heard on CRI recordings SD 479 performing Francis Thorne's Nature Studies and on SD 497 performing Joseph Schwantner's Wild Angels of the Open Hills.

Pianist **Andrew Willis** studied with Mieczyslaw Horszowski at The Curtis Institute of Music. As soloist, chamber musician, and accompanist, he has performed extensively in North and South America and Europe and has participated in the Marlboro and Tanglewood Festivals. He has taught at The New School of Music in Philadelphia since 1974 and has also taught at Temple University, where he received a Masters degree in accompanying. He concertizes frequently on historic pianos, including an 1808 Broadwood and a replica of a 1795 Walter. He also performs regularly with many leading ensembles, including 1807 & Friends, The Davidsbund Chamber Players, The Orchestra of Our Time, The Concerto Soloists of Philadelphia, and The Mozart Orchestra. In 1985, Willis joined the keyboard section of The Philadelphia Orchestra. This recording is his debut on CRI.

Sue Ann Kahn and **Andrew Willis** have appeared together on the concert stage since 1980. They perform numerous programs of music of all styles, including recitals of 18th- and 19th- century works for flute and Fortepiano, as well as concerts of contemporary music.

Notes on the Music

George Rochberg (b. 1918, Paterson, New Jersey) who proclaimed the inevitability of the "new romanticism" as early as 1963, has in fact been a romantic for most of his compositional career. A student of the Schenkerian Hans Weisse, George Szell, Leopold Mannes, Rosario Scalero, and Gian-Carlo Menotti (and now himself Professor Emeritus at the University of Pennsylvania), Rochberg was a fellow at the American Academy in Rome in 1950, where he met Luigi Dallapiccola. The latter's music revealed to Rochberg the expressive possibilities of twelve-tone composition, and he embarked on a dodecaphonic journey that extended his traversal (both as composer and theorist) of much of the musical ground of his century.

Between Two Worlds (Ukiyo-e III) Five Images for Flute and Piano was written in Jerusalem during the late fall of 1982 for family friend Karen Wolfgang, a flutist; it was premiered by Sue Ann Kahn and Vladimir Sokoloff in Philadelphia on August 19, 1983 at the National Flute Association Convention. Third in Rochberg's "Ukiyo-e" series, following *Ukiyo-e* (1973) for harp, and *Slow Fires of Autumn (Ukiyo-e II)* (1978-79) for flute and harp, *Between Two Worlds* continues the imagistic current that runs through a great deal of his oeuvre.

The term *ukiyo-e*, meaning "pictures of a floating world," refers to a style of Japanese painting whose masters "did not 'draw from nature' ... but stored images in the mind until the mood was upon them to paint." Painting, then, was the " 'spontaneous overflow of powerful feelings' and took its origin from 'emotion recollected in tranquility.' " (J. Hillier, *Japanese Masters of the Colour Print*, 2nd edition, London: Phaidon, 1954.)

Japanese or Wordsworthian, that aesthetic often finds its voice in Rochberg. He once described his beautiful *Serenata d'Estate* (1955) as "a spontaneous feeling response to nature in terms of musical ideas alone," a statement akin to Beethoven's about his Pastoral Symphony, "more the expression of feeling than of painting in sounds."

With respect to *Ukiyo-e III*, Rochberg wrote to Kahn that for his "imagistic music rarely refers . . . to external events or impressions but more often to a deep-seated sense of fluctuating internal feelings and perceptions difficult to sustain or structure but which, nevertheless, . . . eventually become . . . the source of musical ideas." He explains that the title *Between Two Worlds* "suggests not only the realms of

nature and culture between which we find ourselves tenuously situated but also the strong . . . feelings" that he experienced while living briefly in the strife-torn Middle East.

Wallingford Riegger (b. 1885, Albany, Georgia; d. 1961, New York City) settled in New York City in 1928. Since 1922, he had been active there, along with Varèse, Ives, Cowell and Ruggles, in promoting "ultra-modern" music. For Riegger, the greater freedom attained by these American pioneers necessitated increased discipline and clarity. He conceived his own music contrapuntally for the most part, casting its emancipated but straightforward language in traditional forms filled with canon and fugue.

His predilection, in the early 1920's, for similar consonant intervals, used in stacks for vertical structures and in succession for melodies, gave way to a preference for similar but dissonant intervals. This practice, already well-developed in the *Study in Sonority* (1926-27), became a preoccupation that foreshadowed his free, non-Schoenbergian employment of serial and twelve-tone techniques which emerged in *Dichotomy* (1931-32). Clearly meant to be heard, Riegger's rows, like their intervallic forebears, lend audible unity despite their permutations and rhythmic displacements.

The *Suite for Flute Alone*, begun in 1928 and first published in Henry Cowell's quarterly *New Music* (vol. 3, no. 4, July, 1930) was dedicated to Georges Barrère, the dedicatee as well of Varèse's *Density 21.5* (1936), and may well be the first piece of "ultra-modern" music for solo flute. In annotations accompanying the *New Music* score, Riegger wrote of his difficulties with the design of the *Suite* and with "the avoidance of diatonic tonality" in a work for which no other instrument is available to contradict the almost inescapable implied tonalities of a solo melodic line. He noted that in the concluding six bars, "each of the semitones of three octaves of flute range is represented once."

Anticipating his musical language of the 1930's, Riegger here employs blocks of leaping sevenths and ninths, angular, chromatic lines, and extreme dynamic contrasts. He also exploits the entire range of the flute and its special colors and moods. Paradoxically, the unstable, wild, frenetic quality of this extensive, dramatic tour de force may result from the intensity, directness and concision of Riegger's speech. Similarly, the ineluctable logic of the composition makes all the more effective its surprises, not the least of which is the romantic, melodic slow movement. No wonder that Virgil Thomson observed that Riegger's "orchestral imagination and a poltergeist's musical wit give him a special place among U.S. composers."

Otto Luening (b. 1900, Milwaukee, Wisconsin) studied in Europe with Philipp Jarnach and Ferruccio Busoni, then returned to the U.S. in 1920 to pursue a career as composer, conductor, flutist, and teacher. One of America's pioneers in tape and electronic composition, Luening has founded or nurtured several of the key organizations devoted to American or contemporary music and has garnered numerous important grants, awards, and honors.

Included in the bevy of Luening's compositions for his own instrument is the recent *Three Canons for Two Flutes* (1985), premiered by Sue Ann Kahn and John Wion; the third canon is dedicated to Ms. Kahn. The *Third Short Sonata for Flute and Piano* (1976), dedicated to composer and flutist Harvey Sollberger, is a delightful dialogue, at times dramatic, lyric, and poetic. It unfolds in two parts separated by an interlude wherein the flutist improvises a tuning-up to the piano. The interlude leads without pause to a brilliant virtuosic flute cadenza which begins the second part. The concise, aphoristic materials of this sonata lend an aura of spontaneity to the work, even an apparent disjunction; but Luening's "acoustic harmony," that is, his method of manipulating and reinforcing overtones, supplies the necessary connections.

Peter Schickele (b. 1935, Ames, Iowa) studied composition with Persichetti and Bergsma. He has composed more than one hundred works for diverse instruments and ensembles and is most widely known, perhaps, as the creator of P.D.Q. Bach. Schickele writes:

"My first piece for solo flute was composed for a fellow composer . . . He wanted to get acquainted a bit with a flute first hand and rented one that was inscribed "The Boston Wonder"; I was unable to resist this sobriquet and wrote a little piece for flute and piano, detailing an imagined history of the instrument. In 1959, while studying [with] Darius Milhaud at Aspen, I roomed with . . . a flutist and [wrote] the first of my two pieces for eight flutes (*Monochromes I and V*) . . . Three years later, the same town and friend brought forth an unaccompanied flute duet called *A Small World*, and many years after that [I wrote] the *Trio Serenade* [for two flutes and piano].

. . . Sue Ann Kahn, as flutist of the Jubal Trio, premiered and recorded my cantata *The Lowest Trees Have Tops*, and in 1982 she asked me about writing something for flute and piano, a sizeable piece, a program-ender kind of piece. Although the work wasn't finished until July 7, 1983, its mixture of sunny stillness and sweet bubblyness led me to call it *Spring Serenade*; in fact, the Pastorale, the movement that seems to have the most obviously springlike feel to it, was the first movement to be composed."

Sue Ann Kahn and Andrew Willis premiered *Spring Serenade* at Merkin Concert Hall in New York City on February 22, 1984. The piece starts serenely: The piano begins alone, the flute sounds from far offstage, then proceeds a bit nearer, and finally joins the piano at center stage.

—Peter Eliot Stone

© 1986 Peter Eliot Stone

(original liner notes from CRI LP jacket)