

Sonata in Eb Major, (*flute & harp*) Johann Sebastian Bach (1685-1750)  
Allegro Moderato  
Siciliano  
Allegro

Conte Sérieux, opus 49, #1(*for piano*) Horatio Parker (1863-1919)  
La Sauterelle, opus 49 #2

Duo for Flute and Piano (1971) Aaron Copland (1900-1990)  
Flowing  
Poetic, somewhat mournful  
Lively, with bounce

### INTERMISSION

Butterfly Effects (2008) (*flute & harp*) Elizabeth Vercoe (Active)  
Mourningcloak (*alto flute*)  
Banded Blue Pierrot (*concert flute*)  
Common Jezebel (*alto flute*)  
Question Mark (*bass flute*)  
Monkey Puzzle (*alto flute*)  
Karner Blues (*piccolo*)  
Psyche (*concert flute*)

The Colorado Trail (*harp solo*) Marcel Grandjany (1891-1975)

Fantaisie Opus 124 (*flute & harp*) Camille Saint-Saëns (1835-1921)  
Flute Transcription: P.H. Bloom

In a collaboration spanning 20 years, flutist Peter H. Bloom and pianist/harpist Mary Jane Rupert (the Duo “2”) have performed in venues across the globe. Acclaimed for creative programming and interpretive flair, they perform newly composed works, music of the late 20<sup>th</sup>/early 21<sup>st</sup> centuries, and masterworks of the literature. Their 2011-2012 season includes concerts in Australia, New Zealand, and the Northeast, Mid-Atlantic and Southeastern United States.

**Peter H. Bloom** (flutes and piccolo), whose playing has been called "a revelation for unforced sweetness and strength" (*The Boston Globe*), has performed from Boston to Bangkok and appears on more than 30 CDs from labels including SONY Classical, Dorian, Newport Classic, and Leo Records with distribution across North America, Europe and Asia. Winner of the American Musicological Society's Noah Greenberg Award, he tours with leading classical ensembles including Ensemble Chaconne, Olmsted Ensemble, and the New Mendelssohn Quintet Club, and he is also a noted jazz artist, celebrating his 35<sup>th</sup> season as flutist/saxophonist with the internationally renowned Aardvark Jazz Orchestra ("a saxophonic blend worthy of Duke Ellington's finest reed sections" *JazzTimes*). Mr. Bloom serves as historical woodwind consultant for the Boston Museum of Fine Arts, where he has performed extensively and recorded for the Museum's audio guide to musical instruments; he has provided musical direction for exhibitions at The American Museum in Britain, The New-York Historical Society and other institutions; he has given lectures, master classes and workshops in North America and Asia on such wide-ranging topics as historical performance, new music and improvisation. A board member of the James Pappoutsakis Flute Competition, he received a Master of Music with Distinction from the New England Conservatory of Music and a BA in Philosophy from Boston University.

**Mary Jane Rupert** (piano and harp), praised by the *New York Times* as exhibiting "indeed real sensitivity," has performed throughout the world from Carnegie Recital Hall to the Beijing Concert Hall. She has appeared with chamber ensembles, choral groups and orchestras across the United States, including performances with Silverwood, The Record Players, the Southcoast Chamber Players, Copley Chamber Players, Musica Sacra, Cecilia Society, Masterworks Chorale, the Boston Philharmonic, the New Hampshire Symphony, Boston Classical Orchestra and New Philharmonia. She was a soloist at the American Harp Society National Conference in Boston. A graduate of Oberlin College and Indiana University, she earned a BM in piano performance, Masters Degrees in both piano and harp, and a doctorate in piano performance. Previously,

she held teaching positions at Missouri Western College, Western Michigan University, MIT, and Wellesley College, where she taught harp for 20 years. Currently she serves on the faculties of Boston College and Tufts University. Her principal teachers were Gyorgy Sebok and Lily Dumont (piano), and Marcel Grandjany (harp). Dr. Rupert's recordings can be found on the North Star label, and Harmony Hill (recordings from the Cornish Colony in NH). Her arrangement of the *Nutcracker Suite for Flute and Harp* is published by New Boston Editions.

### PROGRAM NOTES

It was common practice during the first half of the 18<sup>th</sup> century for composers to write sonatas or suites for an instrumental voice (flute, violin, 'cello, etc.) with a single solo line for the principal instrument and an accompanying bass line. Included in the score would be a shorthand of symbols with which assisting instrumentalists (organists, harpsichordists, lutenists) might devise an often-improvised harmonic accompaniment (known as *basso continuo* or *figured bass*).

**J.S. Bach**, however, also enjoyed composing sonatas for two instruments in which each hand of the keyboardist would provide a distinct, individual voice and a wind or string instrument would provide a third, resulting in a "trio sonata" for two instruments (or sonata for an instrument with keyboard *obbligato*). The **Sonata in Eb Major** is such a "trio" for two.

Musicologists enjoy debating about when and even *by whom* the sonata was written. The light, vivacious, then-modern "galant" style is atypical, but hardly rare among Bach's works for instrumentalists. The earliest extant manuscript is in the hand of a copyist who worked for both Johann Sebastian Bach and his son Carl Philip Emmanuel, whose musical language was largely "galant". At the top of the initial page the composer is clearly given as "J.S. Bach" in the unmistakable handwriting of C.P.E. Bach. From the general flavor of the piece, and in light of the elder Bach's known work, we can reasonably attribute the Eb sonata to Johann Sebastian's oeuvre from about 1734.

The sonata was originally scored for harpsichord and 18<sup>th</sup> century transverse flute. Our modern instruments sound and react so differently that our performance is, indeed, the interpretation of a transcription. The spirit, ingenuity, shape, and structure of this little masterpiece translate beautifully into the language of our instruments.

To celebrate the life and career of the legendary flutist William Kincaid (1895-1967) his colleagues, former students, and admirers commissioned **Aaron Copland's Duo** in 1970. Kincaid was perhaps, and will likely long remain, the most influential American flutist. Teacher of generations of the world's greatest artists, he was principal flute with the Philadelphia Orchestra from 1921 until 1960. About this work Aaron Copland wrote:

*My Duo for Flute and Piano* is a work of comparatively simple harmonic and melodic outline, direct in expression, and meant to be grateful for the performer. (However, it needs a good player -- no amateur could handle it). The first movement opens with a solo passage for flute. Before long, the music picks up momentum and, after what might be termed a development of the fast section, returns in reverse order to the music of the opening pages. The middle movement is the least complex, both formally (a three-part structure) and from the standpoint of melodic construction. I think it came off well because it has a certain mood that I connect with myself -- a rather sad and wistful mood, I suppose. The last movement, in free form, is in strong contrast, because it is lively, bright, and snappy.

*The Duo* was first performed in 1971 by flutist Elaine Shaffer (a Kincaid protégée whom he called "incomparable") and pianist Hephzibah Menuhin.

**Elizabeth Vercoe** has been a composer at the Civitella Ranieri Center in Italy, the St. Petersburg Spring Music Festival in Russia, the Cité International des Arts in Paris, the Charles Ives Center for American Music, and the MacDowell Colony. She has written works on commission for Wellesley College, the Pro Arte Orchestra and the First International Congress on Women in Music, among others, and is the

recipient of grants from Meet the Composer, the National Endowment for the Arts, and the Artists Foundation. Her works have been performed throughout the United States, Europe and Asia.

*Butterfly Effects* was written for “2” and received its world premiere during their tour of Thailand in 2009. Elizabeth Vercoe writes:

The piece was written for flutist Peter Bloom and harpist Mary Jane Rupert and begins with a quotation from Zhuangzi: "Am I a human who dreamt of being a butterfly or am I now a butterfly who dreams of being human?" The Taoist philosopher's dream illustrates, among other lessons, his sense of oneness with all living beings. Like other creatures, butterflies are adapted to their environment in sometimes astonishing ways. The monkey puzzle, for example, has tail filaments that mimic its antennae, apparently to confuse predators, while the toxic common jezebel warns off predators with bright coloration only on the underside of its wings since it spends much time in the forest canopy. So fragile that their wings may be dama

ged by a heavy rainstorm, butterflies confound the odds, surviving under difficult conditions, even (like the mourningcloak) wintering over as adults in icy New England.

The movements, each named for a butterfly, are short, some only a minute in length. Mourningcloak, for alto flute and harp, is somber and reflective. Banded Blue Pierrot (concert flute) is short and glittering. Common Jezebel is a sultry tango for alto flute and harp that becomes increasingly chromatic and contrapuntal, requiring the harpist to do some fancy footwork. Question Mark, for bass flute, requires the flutist to use "beat boxing" and key slap techniques that maximize the percussive qualities of the flute. Monkey Puzzle, in a kind of mimicry of the confusing antennae and pseudo antennae of the insect, flutters along to the middle of the piece and then proceeds backwards to the beginning in what is known as retrograde motion. Karner Blues, a butterfly named by novelist Vladimir Nabokov, adopts some of the riffs of blues instrumentalists and singers in the only movement for

piccolo. Psyche, a word meaning breath or soul in Greek, is for concert flute with quotes from each of the preceding movements, reminding us again of the Zhuangzi dream and the oneness of all living beings.

**Charles Camille Saint-Saëns'** career as a composer is likely the most enduring yet. A musical savant of extreme precocity, he began to compose at age three and continued to produce scores for the next 82 years. It's astonishing to think that Saint-Saëns, already composing before Daguerre invented photography in 1839, would produce the first known film score in 1908 (*L'assassinat du Duc de Guise*), and was still far from the end of his productive career.

His performing skills and intellectual curiosity were nearly as extensive. Franz Liszt averred that Saint-Saëns, while still in his twenties, was the greatest organist in the world. His tireless performing career included a triumphant concert tour of the United States in his eightieth year. He was a devoted scholar and performer of ancient as well as new music (he published his own editions of the 18<sup>th</sup>-century composer Rameau). His extra-musical activities included astronomy, linguistics, history, and travel (including North and South America, Africa, and Sri Lanka).

His open-mindedness, however, did not extend to the younger generation of French composers. He was dismissive of innovations by Debussy and Ravel, and yet we can clearly hear their influence in *Fantasy Opus 124*.

## *Next Concert*

August 26, 2 PM

Steve Hunt Jazz Quartet

*Summertime*

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