Hommage à Tom

A concert in memory of
Thomas Nyfenger

April 1, 1993
7:30 p.m.
Community Music Center of Boston

Deuxième Sonate (1924)   Phillipe Gaubert
    Pastorale   (1879-1941)
    Andante
    Assez vif

John Ranck, flute
Calvin Herst, piano

Trois Pièces, op. 31 (1896)   Arthur Foote
    Aubade Villageoise   (1853-1937)
    Mélodie
    Pastorale

Ann Rosandich, oboe
Calvin Herst, piano

Intermission

Emily's Images (1987)   Vivian Fine
    A Spider sewed at Night   The Robin is a Gabriel
    A clock stopped -- Not the Mantel's   After great pain, a formal feeling comes
    Exultation is in the going   The Leaves like Women interchange
        A Day! Help! Help! another Day

John Ranck, flute
Calvin Herst, piano

Suite en Parties   Vincent d'Indy
    Entrée en Sonate   (1857-1931)
    Modéré, sans lenteur
    Sarabande avec deux doubles
    Farandole variée

John Ranck, flute   Frances Rios, viola
Ann Miklich, violin   Jan Pfeiffer, 'cello
Calvin Herst, piano

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This concert is dedicated to the memory of Thomas Nyfenger. Coincidentally, most of the pieces on tonight's program are also dedicated to flutists; Gaubert dedicated his second sonata to one of his students, Marcel Moyse, Vivian Fine dedicated Emily's Images to Jayn Rosenfeld, prominent New York freelancer and d'Indy dedicated his Suite en parties to René Le Roy, a famous Parisian flutist of the time.

Philippe Gaubert was not only an accomplished flutist, he also was famous as a composer and conductor. Beginning flute study at the Paris Conservatory under Paul Taffanel, Gaubert won his first prize in flute in 1894, followed by firsts in fugue and the prestigious Prix de Rome, a coveted prize in composition, in 1905. He went on to conduct the Paris Opèra orchestra, in addition to other Parisian ensembles and taught at the Paris Conservatory from 1919 to 1941. This second sonata is in three movements, includes many hallmarks of French composition of the period, and shows the influence of Dukas, Debussy and Fauré.

Arthur Foote was a Boston composer. He is unusual as an American composer of his time in that he received all of his training in the U.S. He also taught at the South End Music Center, a fore-runner of the Community Music Center. His Trois Pièces, while titled in French, show more of the influence of German composers on this native son. The second movement is reminiscent of Schumann, while the third reminds me of Mahler.

Vivian Fine was born in Chicago and studied with, among others, Roger Sessions. She is currently on the faculty at Bennington College. Fine based her Emily's Images on poetry of Emily Dickinson and it is a good example of her "dissonant style . . . with a wide expressive range."

D'Indy was one of the major French composers of the late 19th and early 20th centuries. His Suite en Parties, dedicated to René Le Roy, is itself an homage to older compositional forms. The title of the second movement means "Old fashioned air," while the last movement is a rondo based on an old Provençal dance, the Farandole.

Thomas Nyfenger was one of the best flutists I ever heard. I had the good fortune to study with him during the eighties both privately and as a student at the Manhattan School of Music. An amazing flutist, he also had a wonderful imagination and sense of humor. His book, *Music and the Flute* is a wonderful example of the quickness of his mind and sensitivity of his personality. He includes sections on "In and Outonation and Why" and "Sight or Frightreading." His death in 1990 came as a blow to those who knew him both as a loss of a fine instrumentalist and a devoted teacher and friend. Tonight's program resulted from our sitting around one day coming up with recital programs which included composers whose last names made a saying when put together. I'll leave it to you to figure out this program's secrets.

Ahmad, Patricia. *The Flute Professors of the Paris Conservatoire from Devienne to Taffanel 1795-1908.* Master's thesis. North Texas State University: 1980.

Fischer, Penelope. "Philippe Gaubert." *The Flutist Quarterly*, vol. XIV no. 3 (Summer 1989), pp. 17-24.