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A Guest Artists Concert: James Winn, flute Martin Amlin, piano

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*Boston University School for the Arts
Music Division*

—presents—

A GUEST ARTISTS CONCERT

JAMES WINN, *flute*
MARTIN AMLIN, *piano*

XX

Tuesday, April 4, 2000 at 8:00 p.m.
The Tsai Performance Center
685 Commonwealth Avenue
Boston, Massachusetts

Boston University School for the Arts
Music Division
—presents—

JAMES WINN, *flute*
MARTIN AMLIN, *piano*

Tuesday, April 4, 2000
8:00 p.m.

PROGRAM

Sonatina for Flute and Piano, Op. 76 (1922)

Darius Milhaud
(1892-1974)

Tendre
Souple
Clair

Sonata for Flute and Piano

César Franck
(1822-1890)

Allegretto ben moderato
Allegro
Recitativo-fantasia
Allegretto poco mosso

—Intermission—

Sonata for Flute and Piano (1936)

Paul Hindemith
(1895-1963)

Heiter bewegt
Sehr langsam
Sehr lebhaft-Marsch

Sonata for Flute and Piano (1987)

Martin Amlin
(b. 1953)

Toccata
Lyric Moments
Scherzo – Intermezzo
The Sky's the Limit

PROGRAM NOTES

Darius Milhaud was remarkable for the breadth, variety, and charm of his output. This *Sonatina*, written for the great French flautist Louis Fleury, captures some of the flute's essential qualities in its movement titles: the instrument can be tender, supple, and clear. The influences of Debussy, Stravinsky, and Villa-Lobos are everywhere apparent.

The *Sonata in A Major* of César Franck was written for the violin, and specifically for the great soloist Eugène Ysaÿ. Franck's publisher, however, advertised "La même pour flûte" in the very first printing, and flutists have gratefully performed the sonata ever since. In the rich sonorities and dramatic gestures of both parts, we may hear a late Romantic idiom evolving toward the Impressionism of the next generation of French composers. This sonata is especially notable for its melodic economy: material from the opening movement reappears in various transformations in all the other movements.

The Hindemith *Sonata* is part of that composer's project to write sonatas for every instrument of the orchestra. A great practical musician, Hindemith studied closely the qualities of all the instruments, and played a remarkable number of instruments well. Much of the material in the first movement seems designed to exploit the flute's facility in changing registers; the differences between the flute and the piano in attack and color clarify the rich canonic writing. The slow movement asks the flutist to find deep expression in the highest octave of the instrument. A lighthearted jig and a comic march, treated as a single movement in two parts, conclude this engaging work.

Martin Amlin's *Sonata for Flute and Piano* began as a single movement, *The Sky's the Limit*, composed for flutist Douglas Worthen in the summer of 1983 at Yaddo in Saratoga Springs, New York. Companion movements were composed in Boston between December 1986 and February 1987, using themes and motives from *The Sky's the Limit*, now placed at the end. The first three movements develop those thematic ideas so that the piece becomes almost a "sonata in reverse." The *Toccata's* fast repeated notes contrast with the more flowing *Lyric Moments*, and the flute cadenza in *Scherzo-Intermezzo* is mirrored by a larger, more complex cadenza for the piano in the final movement.

MEET THE ARTISTS

James Winn studied the flute with Francis Fuge of the Louisville Orchestra and Samuel Baron of the Bach Aria Group. He has made numerous appearances as a soloist and chamber musician in America and Europe, and has performed concerti with the Louisville Orchestra, the Princeton University Orchestra, the Yale Symphony, and the City of Aberdeen Symphony. The Composers' Guild of New York sponsored his New York debut in 1983; his performance of Stefan Wolpe's *Piece in Two Parts for Flute and Piano*, recorded on that occasion, was broadcast nationally on NPR. His recordings include Mark

Zuckerman's *Paraphrases for Flute Alone* on CRI and the 8th and 9th *Concerts Royaux* of Couperin's on Musical Heritage. Here at Boston University, he serves as Chairman of the Department of English.

Martin Amlin has received grants from the Massachusetts Cultural Council (1999), the National Endowment for the Arts (1987-1988), the American Society of Composers, Authors, and Publishers (1982 Grant to Young Composers and 1985-1999 Standard Awards), the Massachusetts Artists Foundation (1985), the St. Botolph Club Foundation (1981), and the Massachusetts Council for the Arts (1983). He has been a resident at Yaddo, the Virginia Center for the Creative Arts, and the MacDowell Colony, where he was named a Norlin Fellow. His compositions have been performed throughout the United States and are published by Theodore Presser Company. In 1972 Mr. Amlin studied with Nadia Boulanger at the Ecoles d'Art Americaines in Fontainebleau and continued studies with her the following year in Paris. He was awarded fellowships to the Tanglewood Music Center for four consecutive summers (1977-1980).

Currently Associate Professor of Music in Theory and Composition at Boston University's School for the Arts, where he has taught since 1983, Amlin has been rehearsal pianist for the Tanglewood Festival Chorus and the Boston Pops Orchestra, and has appeared as soloist with the Pops on several occasions. Since moving to Boston in 1977, he has performed with the Webster Trio, the American Vocal Arts Quintet, the contemporary music groups ALEA III and Dinosaur Annex Music Ensemble, the M.I.T Experimental Music Studio, and the New England Ragtime Ensemble, as well as with members of the Boston Symphony Orchestra. Formerly an instructor at the Phillips Exeter Academy and an Affiliate Artist at the Massachusetts Institute of Technology, he has recorded for the Hyperion, Koch International, Crystal, Titanic, Opus One, Folkways, and Wergo labels.

UPCOMING EVENTS

April 5
7:00 p.m. **Richmond Piano Competition**
The Tsai Performance Center
685 Commonwealth Avenue

April 11
8:00 p.m. Faculty Recital
John Daverio, *violin*
Michalis Economou, *violin*
With a student ensemble
The Tsai Performance Center
685 Commonwealth Avenue

April 13
8:00 p.m. **The Muir String Quartet**
The Tsai Performance Center
685 Commonwealth Avenue

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