AMERICAN SOUVENIR
AMERICAN COMPOSERS—WORKS FOR FLUTE & PIANO

Lukas Foss
Gary Schocker
Vincent Persichetti
Mark Louis Lehman
Katherine Hoover

Jeannine Dennis, flute
Philip Amalong, piano

Albany Records
Lukas Foss: Three American Pieces

A musician of prodigious, wide-ranging gifts and formidable sophistication, Lukas Foss (born in Berlin in 1922 and emigrated to the U.S. when he was fifteen) has had a long and distinguished career as pianist, conductor, composer, and teacher. His earlier works are tonal, sometimes populist and sometimes neoclassic in style; later Foss explored 12-tone, improvisatory, aleatoric, mixed-style, and minimalistic idioms. Among his best-known compositions are two piano concertos, Song of Songs and Time Cycle (both recorded by Leonard Bernstein), and the operas Griffelkin and The Jumping Frog of Calaveras County.

Three American Pieces, from 1944-45, is a youthful work in Foss’ early tonal style. Originally written for violin and piano, it was arranged for flute and piano four decades later by the composer (who had studied flute as a teenager) at the suggestion of Carol Wincenc. The three movements are “Early Song,” a slow, Coplandesque aria intercut with joyous, syncopated fast music; “Dedication,” in which the florid melodic line and halting rhythmic lilt of the opening lead to an accelerating middle section that eventuates in a reprise of the initial theme; and “Composer’s Holiday,” an exuberant barn-dance rondo topped off by an exciting climactic fugal coda. Three American Pieces is published by Carl Fischer Music.

Gary Schocker: A Fond Farewell—Meditations on September 11 and Airheads

A renowned flutist as well as a prolific composer, Gary Schocker (born 1959) has concertized throughout the United States and Europe on his chosen instrument while at the same time publishing more flute compositions than any other living composer. In addition Schocker has written symphonic works, musicals, songs, and sonatas for most of the instruments of the orchestra. His three-movement concerto Green Places was premiered by James Galway. Schocker’s music has been often recorded and appears on the Azica, Albany, Koch, MHS, Elysium, Chesky, and other labels.

A Fond Farewell—Meditations on September 11, for flute and piano, was written in 2001 in the days following the attack on the World Trade Center. The
Saxophone Sonata. Persichetti’s modern but accessible style, with its polydiatonic harmonies, rhythmic vitality, and homegrown, American-sounding optimism, aligns him with his other Juilliard-based contemporaries, in particular William Schuman and Peter Mennin, who gained their greatest recognition as notable representatives of the American musical mainstream during the middle of the twentieth century.

Persichetti’s Parable XII for solo piccolo is one of a series of twenty-five “parables,” most of them short and scored for monophonic solo instruments, that the composer describes as “non-programmatic musical essays about a single germinal idea.” Only three minutes long, Parable XII is based on a hymn tune written by the composer many years before this elaboration of it for the brightest and most birdlike of all the solo wind instruments. Despite its virtuoso demands the music is airy and relaxed, about as playful and pastoral as absolute (rather than picturesque) music in a freely tonal and chromatically wandering idiom is likely to get. Parable XII is published by Elkan-Vogel, Inc.

Mark Louis Lehman: Three Souvenirs
Mark Lehman (born 1947), who is the writer of these annotations, reviews twentieth-century music recordings for The American Record Guide and The Absolute Sound, though his academic degrees are in English literature. He has no formal musical training and is self-taught as a composer. His first piece to be recorded was Pilgrim Songs, on the Enharmonic label. Three Souvenirs, from 2002, are tombeau-like tributes intended to honor three much-beloved twentieth-century masters. Each “souvenir” embodies something of the composer’s mental image-like all memories, selective, oversimplified, distorted, elegiac—of its dedicatee. The movements are a lilting “Minuet in Honor of Gabriel Fauré,” a quirky and sometimes angular “Souvenir de Prokofiev,” and a flowing “Barcarolle on a Theme of Giacomo Puccini,” this last based on the opening “river” melody of Il Tabarro. The score is available from the composer at markelel@aol.com.

Katherine Hoover: Medieval Suite
Born in West Virginia in 1937 and long a resident of New York City, Katherine
formed in the fourteenth century to ward off the terrible Black Plague—featuring a solo flute cadenza leading to an agitated, brilliant conclusion. The *Medieval Suite* is published by Theodore Presser Music.

The Schocker, Persichetti, and Lehman compositions on this recital are premiere recordings.

—Notes by Mark L. Lehman

**Jeannine Dennis**

Flutist Jeannine Dennis has established herself as both a dynamic soloist and sensitive ensemble performer. Her Eroica Classical Recordings title *Music for Flute and Piano* (Eroica JDT3052) with pianist Philip Amalong has received international critical acclaim. Her ensemble recordings include: *William Grant Still*, with the Cincinnati Philharmonia Orchestra, Centaur; *Dimitri Ashkenazy, Clarinet*, with the Cincinnati Philharmonia Orchestra, Pan Classics; *Boccherini Symphonies, Numbers 6, 8, & 26*, and *The Bach Boys, Sinfonias by Sons of Johann Sebastian Bach* with the Ensemble for Eighteenth Century Music, Klavier Records International.

A native of San Jose, Jeannine Dennis began flute studies at the age of nine and later attended San Jose State University where she studied with Isabelle Chapuis-Starr, a student of the renowned Jean-Pierre Rampal. Dr. Dennis was awarded a full scholarship to attend the University of Cincinnati, College-Conservatory of Music, where she studied with Bradley Garner and Jack Wellbaum. She has served as artist in residence at the Lucca Opera Festival in Lucca, Italy and as an organizer of
Produced by Philip Amalong and Jeannine Dennis
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