

1992/93

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## Faculty Recital

Philip Isenberg, Flute

Christine Larson Seitz, Piano  
with Thomas Rosenberg, Cello

A presentation of  
INDIANA UNIVERSITY SOUTH BEND  
Division of the Arts  
Daniel Cohen, Chancellor  
Robert W. Demaree, Jr., Dean of the Arts

Eight o'clock  
Saturday, February 27, 1993  
Recital Hall  
Twenty-second Program  
1992-93 Season



## About the Artists

**Phillip Isenberg** is now in his eighth season as principal flutist of the South Bend Symphony Orchestra. He also held that position for three seasons with the Teatro Lirico Sperimentale in Spoleto, Italy, as well as with the Puccini Festival in the composer's home town of Torre Del Lago, Italy; the Internationales Jugendfestpieltreffen in Bayreuth, Germany; and the Newbold Summer Music Festival in Britain, France and Belgium. In this country he has concertized extensively on both coasts, with performances ranging from a ballet written and performed by Hiroshima survivors for the United Nations to playing piccolo in the Easter parade at Disneyland.

An avid chamber musician, Mr. Isenberg is a member of the South Bend Symphony Wind Quintet and performed with the Relache Chamber Ensemble for their Carnegie Hall debut. As a soloist, he has presented recitals throughout the Midwest and on both coasts and has been heard in numerous concerts with orchestras in the United States and Europe, including recent solo appearances with the South Bend Symphony and the Pro Musica of St. Joseph, Michigan.

Greatly in demand as an educator, Mr. Isenberg holds the distinction of having served simultaneously on the faculties of five colleges and universities. He currently teaches flute at Indiana University South Bend and the University of Notre Dame and was previously on the faculties of Saint Mary's College, Goshen College, and Andrews University. In addition to his performing and teaching roles, he has been active in a variety of other musical activities, including conducting, artist management, and orchestra and chorus administration. Since 1988 he has been a consultant to the Selmer Corporation on the design and testing of their flutes.

Mr. Isenberg holds a Bachelor of Music degree from the University of Southern California and a Master of Music degree from the Manhattan School of Music. He studied with John Barcellona, a noted Los Angeles studio musician; Roger Stevens, principal flutist of the Los Angeles Philharmonic, and Harold Bennett, principal flutist of the Metropolitan Opera. He was the latter's last student to win a nationwide audition before the master's death in 1985. Mr. Isenberg has recently returned from Hong Kong, where he presented masterclasses and performed with the Hong Kong Philharmonic.

**Christine Larson Seitz** is pianist for the Camerata Singers and an active accompanist in the greater Michiana area. She is the organist at the First United Methodist Church in Mishawaka and was organist for the Northern Indiana Methodist Annual Conference at Purdue University. She has been rehearsal accompanist for Alexander Toradze, and this evening marks her fourth recital program with Philip Isenberg. Mrs. Seitz holds a Bachelor's degree in Piano Performance and a Master's degree in Piano Accompanying from Indiana University South Bend where she studied with Robert Hamilton and John Owings. Now a faculty member herself, she teaches Music Theory and Literature and is Academic Coordinator for the Division of the Arts. She has also been on the faculty of Bethel College.

**Thomas Rosenberg** is a founding member of the highly acclaimed Chester String Quartet. He has appeared on concert stages and live radio throughout the United States and Europe, made numerous recordings, and has participated in prestigious music festivals, including Aspen, Newport, Grand Tetons, Music Mountain, Cape May, and South Mountain. A graduate of the Oberlin Conservatory, he also holds a Master's degree from the Eastman School of Music where he studied with Paul Katz and Lawrence Lesser. He has also studied with members of the Budapest, Guarneri, Cleveland, Tokyo, and Juilliard quartets and has won top prizes for chamber music at major international competitions. Mr. Rosenberg is Associate Professor of Cello at Indiana University South Bend and serves as Vice President and Artistic Director for the Fischhoff National Chamber Music Competition.

The use of recording or photographic devices in a concert in any auditorium of IUSB is forbidden. Eating, drinking or smoking at such events is prohibited. Attendance by children under the age of responsible behavior is discouraged.

## Program Notes

Unfortunately, the scholarly process of cataloguing the output of **George Frideric Handel** (1685-1759) falls far short of that of, say, Bach or Mozart, and as a result, of the twelve sonatas published in 1730 for flute, recorder, violin, or oboe, only some have the instrument specified, the remainder being subject to conjecture, while the authenticity of several are doubtful, having been written perhaps by Joachim Quantz or by some little-known Italian composers whose work the publisher wished to sell by riding on Handel's coattails. Fortunately, our late twentieth century ears cannot so easily discern these differences, and thus we are left with several sonatas which, whatever the origins, are pleasant to hear.

Although all of the other pieces in this group have a standard four (or occasionally five) movement structure in a traditional slow-fast-slow-fast form, the Sonata in B Minor is unusual because of its seven movements. With this many, it would have been trite to merely alternate tempos, and so Handel makes use of intermediary speeds and also intersperses the standard sonata (or *sonata da chiesa*) movements with dance movements left over from the *sonata da camera* of the early Baroque. The *Vivace* second movement is a modified *courante* - a dance with six beats per measure in which the pulse vacillates between two groups of three and three groups of two. Either the *Presto* third movement or the fifth movement, a surprise fugue, would have made perfect bravura endings according to our current aesthetic, but the composer has tacked on a simple binary-form dance and a Minuet to provide a less frenetic and uncomplicated close.

Only in the twentieth century has a number of composers chosen to write pieces for unaccompanied flute, most notably Claude Debussy's *Syrinx*, Arthur Honegger's *Danse de la Chèvre*, and Edgard Varèse's *Density 21.5*, written most often as vehicles in which to conduct musical experiments which ultimately become worked into their fully-mature compositional styles. What appears to attract them is the clarity of the flute, its purity of tone (the flute is the acoustical instrument which most closely produces a simple sine wave, as its sound comes from the vibration of air itself, rather than that of string, reed, or buzzing lips).

Clarity seemed to be foremost in the mind of **Paul Hindemith** (1895-1963) when he published his *Eight Pieces for Solo Flute* in 1927. The pieces might almost be referred to as 'sketches' due to their lengths - the longest is barely a minute and a half, while some are only about thirty-five seconds in duration. The pieces are freely atonal, having been written before the composer codified his compositional language to expand tonality through emphasis on intervals of the perfect fourth and the major second, but in spite of this and their brevity each piece is highly structured and concentration on form is apparent, even when tempos are free. The score is a curious snapshot into the mind of a composer in a time of flux, with some instructions appearing in German and others in Italian, some movements written with time signatures and others without, and sections without bar lines that sometimes appear to be relatively rhythmic and other times definitely are not. Additional pieces apparently were in existence at the time that these eight were published, but unfortunately they have been lost.

The Sonata for Flute and Piano of Francis Poulenc (1899-1963), although written in 1956 toward the end of the composer's life, was the first of three sonatas which he wrote for woodwind instruments, although as a younger man he composed many chamber works for woodwinds, including several duos, trios, and even a piece for woodwind quintet and piano. Like most of his music, this piece combines languid, colorful melodies with wit and jocularity.

Poulenc was often guilty of stealing musical material from himself, and the third movement of this piece contains not only a not unusual restatement of some first movement themes, but also a musical quote from his opera *Dialogues of the Carmelites*, completed in the same year (from the scene in which Sister Blanch of the Agony of Christ decides to join the Carmelite nuns on the guillotine rather than flee for safety). Recently, several discrepancies have been made public between the manuscript of the sonata and the published edition, and I would like to thank my student, Christine Ahlgrim, for assisting me in formulating a new, performable version.

Countless doctoral dissertations doubtlessly have been written concerning why all the great composers of the Romantic era completely ignored the flute as a solo instrument, but the fact remains that, despite the accoustical and technological perfections which brought the flute to its current form by the 1840's, between the concertos of Mozart in the 1770's and the Paris Conservatoire pieces of the 1890's one finds a total dearth of repertoire. The one shining counterexample is Franz Schubert (1797-1828), who wrote his *Introduction and Variations on "Trockne Blumen"*, op. 160 (D 802) in 1824 for Ferdinand Bogner, Professor of Flute at the Vienna Conservatory. Judging by the difficulty of the piece and the quality of the instruments available at that time, we may conclude either that Bogner was a phenomenal virtuoso, that he gracefully accepted the dedication without actually performing the piece in public, or that anyone listening didn't really know what was missing.

The piece consists of a free introduction, the melody from "Trockne Blumen" ("Dried Flowers", the eighteenth song of the cycle *Die schöne Müllerin*, composed by Schubert in 1823), and seven variations. The cycle is about a miller who, after longing for the mill girl, attains her love but is thrown over for a hunter and drowns himself. This particular song finds the miller singing to the flowers which the girl had given him, instructing that they be lain with him in his grave and should burst forth into bloom, driving winter away, if ever she should walk by. Schubert alternates brilliantly between minor for the grave and winter portions of the text and major for the sudden rush of spring.

In the variations, the theme is reduced to its basic rhythmic and harmonic components and then taken through a variety of changes in melodic structure, style, and meter. They cover a wide palette of emotion, from subdued and delicate to bombastic and virtuosic, giving equal importance alternately to flute and piano, yet through all the changes not only the melody, but also the delicacy and subtleties of the original song remain intact.

## Program

Sonata in B Minor for Flute and Continuo	Handel
Largo	
Vivace	
Presto	
Adagio	
Alla breve	
Andante	
A Tempo di Minuet	

Eight Pieces for Solo Flute	Hindemith
Gemächlich	
Scherzando	
Sehr langsam, frei im Zeitmaß	
Gemächlich	
Sehr lebhaft	
Lied, leicht bewegt	
Rezitative	
Finale	

Sonata for Flute and Piano	Poulenc
Allegretto malincolico	
Cantilena	
Presto giocoso	

## Intermission

Introduction and Variations on "Trockne Blumen," Opus 160 (D 802)	Schubert
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Mr. Isenberg plays the Haynes flute.

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