

LYDIA WONG

Marquis Classics  
144 Front Street West,  
Toronto, Canada M5J 2L7  
ERAD 143

THE MOVEABLE FEAST



JUDY LOMAN

REINECKE - JOLIVET - FOOTE - GLICK - McCAULEY

SUSAN HOEPPNER  
*Flute*



MARQUIS CLASSICS ERAD 143

LYDIA WONG  
*Piano*

•  
THE MOVEABLE FEAST  
*Strings*

•  
JUDY LOMAN  
*Harp*





- |    |   |       |
|----|---|-------|
| 1  | <b>André Jolivet</b> <i>Chant de Linos</i>          | 11:02 |
| 2  | <b>Arthur Foote</b> <i>A Night Piece</i>            | 8:51  |
|    | <b>Carl Reinecke</b>                                |       |
|    | <i>"Undine" Sonata for Flute and Piano, op. 167</i> |       |
| 3  | Allegro   | 6:51  |
| 4  | Intermezzo: Allegro vivace                          | 3:40  |
| 5  | Andante tranquillo                                  | 3:41  |
| 6  | Finale: Allegro molto                               | 6:31  |
|    | <b>William McCauley</b>                             |       |
|    | <i>Five Miniatures for Flute and Strings</i>        |       |
| 7  | Adventurous   | 1:30  |
| 8  | Dolorous  | 1:53  |
| 9  | Dextrous  | 1:23  |
| 10 | Languorous  | 2:17  |
| 11 | Capricious  | 1:21  |
|    | <b>Srul Irving Glick</b>                            |       |
|    | <i>Sonata for Flute and Piano</i>                   |       |
| 12 | Prelude, Movement I                                 | 8:55  |
| 13 | Interlude, Movement II, Postlude                    | 7:11  |

Susan Hoepfner, flute  
 Lydia Wong, piano  
 The Moveable Feast, strings  
 Judy Loman, harp

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1-6  7-13 

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**Chant de Linos** for flute, string trio and harp • André Jolivet

Susan Hoepfner, flute, Carol Fujino, violin, Chris Redfield, viola, Simon Fryer, cello, Judy Loman, harp

André Jolivet (1905-1974) was a man of many talents. His interests in literature and anthropology led him to an attachment to the primordial magical purposes of music as myth and ritual. In 1936, Jolivet helped form the group 'Jeune France'. Their aim was "to propagate a living music having the impetus of sincerity, generosity and artistic conscientiousness". They were trying to 'rehumanize' music an art which they considered had become too dryly abstract.

*Chant de Linos* for flute, string trio and harp was written in 1944. The composer explained that "*Chant de Linos* was, in Greek antiquity, a kind of threnody, a funeral lamentation, a wail of grief, interspersed with cries and dances."

The music is a brilliantly varied mixture of the moods of Dionysian grief. There are outbursts of primitive ululation (using flutter-tonguing of the flute). The funeral games, the ritual shrieks frame episodes of mourning.

**A Night Piece** for flute and string quartet • Arthur Foote

Susan Hoepfner, flute, Mark Skazinetsky, Carol Fujino, violins, Mary Carol Nugent, viola, Joel Becktell, cello

Arthur Foote was born in Salem, Mass in 1853 and died in Boston in 1937. He entered Harvard in 1870 to study law. To keep busy in his spare time, he took music lessons and by the time he graduated, he led the Harvard Glee Club, and the following year, he took the first master's degree in music awarded in the U.S.A.

*A Night Piece* was written in 1918 at the end of his life of composition. Arranged for flute and strings, it was performed by the Boston Symphony to honour Foote's eightieth birthday. *A Night Piece*, simple, unpretentious and wistful has about it something of the quiet evening evocations of Delius.

**"Undine" Sonata for Flute and Piano, op. 167** • Carl Reinecke

Susan Hoepfner, flute, Lydia Wong, piano

Carl Reinecke was born in Altona, June 23rd, 1824, and died in Leipzig, March 10th, 1910. He was widely gifted as a painter, and poet as well as musician.

At one time, Reinecke was well known for his charming exercises and sonatinas for young pianists. He was

admired as a master of genial and simple music for the home and for the fireside, but also produced some distinguished work in other fields, especially chamber music. Some of his symphonies and concertos are warm and noble; somewhat Brahmsian. Like Brahms, Reinecke felt that there were still precious juices to be extracted from the forms of a nostalgic past. As professor of the Leipzig Conservatory he felt he was the representative and guardian of tradition. He saw it as a duty to perpetuate the examples of Classical and pre-Classical composers.

Reinecke's Sonata for Flute and Piano in E Minor, op. 167, is much beloved by flute players. It was written around 1885. Subtitled *Undine* a water nymph, the sonata evokes delicate moods and sentiments linked by water and the sense of flowing water, and how so often it animates our feelings.

The first movement, *Allegro*, is in a rippling sonata form. The second movement, *Intermezzo: Allegretto vivace* has the sparkling character of a miniature scherzo, with two little trios, in the first of which, the flute is silent. The third movement, *Andante tranquillo*, is for the most part, a wistful dialogue, placid, still but running deep. In the *Finale: Allegro molto*, concentrated, closely reasoned two note phrases eventually reaches a pool of autumnal peace.

#### **Five Miniatures for flute and strings • William McCauley**

Susan Hoepfner, flute, Mark Skaznitsky, Carol Fujino, violins, Mary Carol Nugent, viola, Joel Becktell, cello, Charles Elliot, double bass

William McCauley's musical career began at 16, as a pianist in a dance band. By 1936 he was playing piano and trombone, and arranging for the Horace Lapp Orchestra, a well known Canadian dance orchestra. During World War II he was both a pilot and a bandsman in the Royal Canadian Air Force. After the war, he became one of Canada's preeminent composers for film. In 1960 he received a doctorate from Eastman School of Music.

Five Miniatures for flute and strings was written in 1958 at the instigation of Bernard Rogers, one of his teachers at Eastman and performed by Howard Hanson at a special United Nations concert in 1959. The work consists of five short pieces depicting different moods, Adventurous, Dolourous, Dextrous, Languorous, Capricious.

#### **Sonata for Flute and Piano • Srul Irving Glick**

Susan Hoepfner, flute, Lydia Wong, piano

Srul Irving Glick received his Bachelor and Master of Music degrees in composition and theory at the University of Toronto, and continued his studies with Darius Milhaud, Louis Saguer and Max Deutch.

Glick is Composer-in Residence of Beth Tikvah Synagogue in Toronto where he has been choir director since 1969. His liturgical music has been performed and recorded with this excellent choral group in Canada, the United States and Israel. His unique 'integration' of contemporary styles - Hebraic lyricism and classical composition techniques - blend into a masterful character-filled music that has won him acclaim in the music world.

The Sonata for Flute and Piano was written in April, 1983 and received its premiere in Paris, France on May 9, 1983, performed by flautist, Suzanne Shulman and pianist Valerie Tryon, to whom the work is dedicated.

The work is in five continuous sections, prelude, movement I, interlude, movement II and postlude. The basic tone of the work is optimistic, with a predominantly exuberant and joyous mood. The prelude, interlude and postlude are improvisatory in character, with much of the same material being developed throughout these sections. The end of the postlude uses a traditional Hebraic chant for the Jewish new year based on the words "God reigned, reigns, and will reign forever and ever", concluding the work in an optimistic and serene mood.

#### **Susan Hoepfner**

An award winning flutist and graduate of the Juilliard School, Susan Hoepfner has become an artist of international renown performing as a guest soloist with orchestras around the world. Her tours have taken her across Europe, Japan, Argentina and North America.

Ms. Hoepfner gave her New York debut to critical acclaim. She is the first woodwind player to win the grand prize of the Canadian Music Competition, and among the other competitions she has won was the New York Olga Koussevitsky Flute Competition. Frequent appearances radio and television have brought her to the attention of audiences across Canada and in the U.S.A.

As the Canadian Performing Artist for Yamaha, Susan Hoepfner gives masterclasses throughout Japan and Canada. She is on the faculty of the Royal Conservatory of Music in Toronto.

Susan Hoepfner is a member of **The Chinook Trio** which appears on Marquis Classics (ERAD 141).



## Lydia Wong

While achieving her Concert Recital Diploma from the Guildhall School of Music in London, Lydia Wong won the Ivan Sutton Recital Prize and made her London debut at Wigmore Hall to critical acclaim. Her recital partnership with Susan Hoepfner has resulted in numerous concerts throughout Canada.

## The Moveable Feast

The close knit friendships among members of The Moveable Feast give their performances a dimension beyond technical prowess and lush sound. The group brings a joy and understanding to their ensemble playing that sets it apart.

Members of The Moveable Feast are all well established performers appearing around the world as soloists, chamber musicians and orchestral performers.

*"(they are) exceptional musicians...To say each performer's playing was outstanding would be to put it mildly. Whether executing an intricate rhythmic passage solo or displaying a synergetic sense of ensemble playing, the group sounds as though they had played together for years."*

International Musician

## Judy Loman

Judy Loman has been Principal Harpist of the Toronto Symphony since 1960, and has appeared as a soloist in Canada, United States and Europe. Ms. Loman's performances are heard frequently on radio and on many recordings. She is a recipient of Canada's Juno Award for best classical recording and the Canadian Grand Prix du Disc.

Ms. Loman's solo recording on Marquis, *The Genius of Carlos Salzedo* (ERAD 117), features the works of the celebrated harpist who was her teacher at the Curtis Institute of Music.

## CREDITS

Producer  
Engineer  
Executive Producer  
Notes (Jolivet, Reineke, Foote)  
Cover Photograph  
Artists' Photos

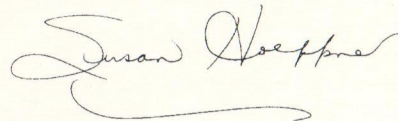
Stan Klebanoff  
Ashley Clarke  
Earl Rosen  
Lister Sinclair  
Larry Miller  
Jim Hawley (*Lydia Wong*) Joel Beckett (*The Moveable Feast*) Paul J. Hoefler (*Judy Loman*)  
Gary Wein, Cycle Communications  
St. Timothy's Anglican Church, Toronto  
July 27-29, 1992  
Street Brothers Productions

Cover Design  
Recorded at

Mixed at

Thanks to: Allan Katsuya *DENON Canada Inc.*, Colin Bernard *Neumann Canada*, Ed McDonald *Tundra Music*, Lorne Feld and Jack Kirkpatrick *Teletech Electronics*.

*I would like to thank the musicians performing on this album for their special efforts and unique insights into the music. The support I received from Tony and Nancy Antonacci, Helen Hoepfner, Molly Stevenson, and Dan and Rosanne Warren is very much appreciated. Special thanks to Allan Ash and Robert Barg of Yamaba Canada Music for the use of a Yamaba Concert Grand. I could not have accomplished this recording without the dedication of everyone involved.*



Susan Hoepfner is managed by  
Marilyn Gilbert Artists Management  
516 E. Wadsworth Ave.  
Philadelphia, PA 19119  
Tel (215) 242-4620  
Fax (215) 242-4623

18 Bracondale Hill Rd.  
Toronto, Ont. M6G 3P4  
Tel (416) 971-4835  
Fax (416) 657-8228

This recording has been supported by



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Sound Recording Development  
Program (SRDP)