

KARL KRABER

After earning a B.A. in Music from Harvard, flutist Karl Kraber was awarded a Fulbright Grant to Italy for two years of study with Severino Gazzelloni; he also studied extensively with Marcel Moyse and Jean-Pierre Rampal. Remaining in Rome for five years, Kraber appeared as a soloist, recitalist or chamber artist in every major Italian city, and throughout western Europe. Returning to the U.S., he was a member of the Dorian Wind Quintet for 19 seasons, and has been a soloist with the Boston Pops, the New Hampshire, Waterloo, Flathead, Norfolk, and Sunriver Festivals, and the Austin Symphony, where he is Principal Flute. He has been a guest artist with the Chamber Music Society of Lincoln Center, and the Cavani, Berkshire and Galimir Quartets. Before joining the artist faculty of the School of Music of the University of Texas at Austin he taught at at Indiana, Yale, Oberlin, SUNY Stony Brook, and Mannes and Brooklyn Colleges in New York.

Karl Kraber is a co-founder of the Chamber Soloists of Austin, who have performed at the Kennedy Center and toured South America for the U.S. State Department. He has recorded two previous solo albums, **Flute Sonatas from the Italian Baroque** (Equilibrium EQ 40) and **American Music for Flute** (Orion), and chamber works for Centaur, CRI, Desto, Koch, MHS, Vox Box, Vox Candide, and Turnabout. He was awarded a Solo Recitalist Grant by the National Endowment for the Arts, which funded part of this recording.

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MICHAEL ROGERS

Pianist Michael Rogers earned his Bachelor's and Master's degrees at the Juilliard School, where he studied with Adele Marcus. He held the Olga Samaroff Scholarship there, and was awarded the Carl Roeder and Morris Loeb Prizes. He won the Concert Artists Guild Award, which presented his New York debut at Town Hall. Other New York appearances have been as soloist with Clarion Concerts, and in recitals at Carnegie Hall, Grace Rainey Rogers Auditorium of the Metropolitan Museum, and at Alice Tully Hall, when he was chosen to open the "Great Music from Scandinavia" series.

Mr Rogers has performed at the Smithsonian Institution in Washington, D.C., on pianos dating from the 18th and 19th centuries; for many years he performed three recitals in California each spring at U.C. Santa Barbara. He has appeared with many of the leading orchestras of the U.S., including Chicago, Boston, Pittsburgh and Minnesota. He is on the piano faculty of Brooklyn College.

FLUTE / PIANO MUSIC BY ITALIAN COMPOSERS

KRABER / ROGERS

Of the five composers on this CD, four of them spent much of their lives in foreign countries: when not touring, Clementi lived mainly in England from the age of 14; Morlacchi worked in Dresden for 22 years; Casella studied and lived in Paris from the age of 13 until he was 32, and wrote his flute pieces there; from the age of 10, Busoni spent most of his life in Germany. Yet there is a lyric quality and a vivacity to these works which reflects the composers' attachment to their Italian roots.

Muzio Clementi was born in Rome in 1752 and started studying music very early; at the age of 13 he became the organist at his own church, San Lorenzo in Damaso. Soon after, the wealthy and well-connected English traveller and music lover Peter Beckford heard him, and in his own words, "bought the young Clementi of his father for seven years," and in 1766-67 brought him to his estate in Dorset "where he spent seven years in solitary study and practice at the harpsichord." By 1774, freed of his obligations to Beckford, Clementi had moved to London where he gradually became an important part of the musical scene there, owing in part to the popularity of his **Six Sonatas, Opus 2**, published in the spring of 1779. In 1780 he went on his first European tour as a harpsichord / piano virtuoso, something he continued to do for many years. In London he gained prestige as a composer and teacher; among his students were J.B. Cramer and John Field; by 1802 Clementi had written and published over 50 sonatas for keyboard.

The **Six Sonatas of Opus 2** were for piano or harpsichord, and Nos. 1, 3, and 5 were with the "accompaniment" of a flute or violin. These three were later published in Amsterdam as Opus 2, Nos. 1, 2, and 3, and it is this version recorded here. (They are available in modern editions from International Music Company in New York.) In these early sonatas "the Italianate two-movement plan predominated." The music is very charming and immediately accessible; it's not surprising that they became popular very quickly.

Like most Italian opera composers, Gaetano Donizetti (1797- 1848) found time to compose some chamber music, most of it in the very early part of his career. He wrote 19 string quartets, several quintets, and sonatas (one each) for flute, oboe, violin, and cello, and a short Trio for flute, bassoon and piano. The flute **Sonata** of 1819 is more of an

introduction-and-allegro than a true multi-movement sonata. The Largo opens in a rather somber mood, and serves as a prelude to the jovial Allegro in C Major, with its interplay and imitation between the flute and the piano.

Francesco Morlacchi was primarily an opera composer and conductor. He was born in Perugia in 1784, and studied there and in Bologna, where he received his diploma, and in 1805, after an examination, became a member of the Accademia Filarmonica — as the 14-year-old Mozart had done in 1770. Morlacchi's early operas were of such renown that in 1811 he was appointed Kapellmeister for Life of the Italian Opera in Dresden. There he staged many Italian operas (and many of his own) as well as Bach's St. Matthew Passion and Handel's Messiah. Of his 25 operas, which approached Donizetti and Rossini in style, many were written for Italian theaters, such as La Scala in Milan, and the Rome Opera. Within ten years of the closing of the Italian Opera of Dresden in 1832, the days of Italian opera in Germany were over; Morlacchi died on a trip back to Italy in 1841. One of his few instrumental works, "**Il Pastore Svizzero**" ("The Swiss Shepherd") has been very popular in Italy for a long time, and is often performed as a flute solo with band accompaniment.

Alfredo Casella was born in Turin in 1883, and was such a precocious talent at the piano that his parents sent him to study at the Paris Conservatory when he was 13. He soon became interested in composition as well, and studied with Gabriel Fauré. He remained in Paris until 1915 when he returned to Italy to become professor of piano at the Santa Cecilia Conservatory in Rome. "The rich musical and cultural life of the French capital broadened his horizons and had a lasting effect on him," but he felt strongly attached to his Italian roots, and became a most important figure in Italian musical life between the two World Wars.

The **Barcarole et Scherzo** was written in Paris in 1902 when Casella was 19 and still a student at the Conservatory; it is dedicated to Philippe Gaubert, four years his senior and then an up-and-coming flutist on the Paris scene. The work is uncomplicated, and almost more French than Italian. In typical Barcarole fashion, the first movement has the constant rhythms of a rocking boat. The Scherzo, while melodically and harmonically simple, moves along quite rapidly.

The **Siciliana et Burlesque** of 1914 is something quite different: a rather impressionistic, but quite original and virtuosic first movement is followed by a very flashy, difficult, and yes, jesting, second movement. It was the contest piece for graduating seniors in flute at the Paris Conservatory that year: students working toward their diploma (and hopefully, a First Prize) had to play one work that they only received three weeks before, and often this work had been specially composed for this exam. At this point, Gaubert was the flute professor at the Paris Conservatory—having succeeded his own teacher Paul Taffanel, upon the latter's death in 1908. Remembering the earlier work of 12 years before, Gaubert probably asked Casella to compose that year's contest piece. In 1917 Casella arranged the work for piano trio (violin, cello, piano) and it was immediately published; it wasn't until after Casella's death in 1947 that the original version for flute and piano was published.

Ferruccio Busoni was born in Empoli (near Florence) in 1866. By the time he was ten he was such a prodigy as a pianist and composer that the family moved to Graz (now in Austria) so he could study with Wilhelm Mayer. In 1886, on Brahms' recommendation, Buson moved to Leipzig where he could meet Carl Reinecke, as well as many other important composers of the time. Famous as a pianist, Busoni was a prolific composer; he settled in Berlin in 1894, and apart from many trips, spent the rest of his life in Germany. The poignant, slow melodic writing, with the mixture of tonal and chromatic harmony of the **Albumblatt** ("Leaf from an Album") is quite similar to the slow middle section of his Divertimento for Flute and Small Orchestra, written for Philippe Gaubert in 1920. An extremely important musical figure in early 20th century Europe, Busoni is best known for his piano works, Bach transcriptions, and his masterpiece, the opera "Doktor Faust."

Notes by Karl F. Kraber
All quotes from The New Grove

Producer: Michael W. Udow
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Flutist
Karl Kraber

Pianist
Michael Rogers



Photo: Lisa Kohler

Flutist - Karl Kraber and Pianist - Michael Rogers

These two outstanding artists have been performing together for twenty years. They have appeared throughout the Northeast, from Boston to Washington, D.C., including New York:’s Alice Tully Hall and Carnegie Recital Hall, and have also performed extensively in Ohio and Texas. Together they recorded an album, “American Music for Flute” for Orion, which includes Robert Starer’s *Colloquies*, dedicated to them and premiered by them.

FLUTE / PIANO MUSIC BY ITALIAN COMPOSERS

Karl Kraber, flute

Michael Rogers, piano

Sonata in G Major, Opus 2, No.1 for piano with flute *Muzio Clementi (1752-1832)* **6:40**

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|----|-------------------|------|
| 1. | Allegro moderato | 2:26 |
| 2. | Rondo: Allegretto | 4:14 |

Sonata in F Major, Opus 2, No.2 *Clementi* **6:27**

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|----|-------------------|------|
| 3. | Allegro | 3:18 |
| 4. | Rondo: Allegretto | 3:09 |

Sonata in G Major, Opus 2, No.3 *Clementi* **5:15**

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|----|-------------------|------|
| 5. | Allegro | 2:59 |
| 6. | Tempo di Minuetto | 2:16 |

Sonata for Flute and Piano (1819) *Gaetano Donizetti (1797-1848)* **6:14**

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|----|---------|------|
| 7. | Largo | 1:16 |
| 8. | Allegro | 4:58 |

Il Pastore Svizzero *Francesco Morlacchi (1784 1841)* **4:51**

(Introduction, Theme and 4 Variations)

Barcarole et Scherzo, Opus 4 (1902) *Alfredo Casella (1883-1947)* **8:46**

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|-----|-----------|------|
| 10. | Barcarole | 4:43 |
| 11. | Scherzo | 4:03 |

Sicilienne et Burlesque, Opus 23 (1914) *Casella* **8:42**

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|-----|--------------------------|------|
| 12. | Andante languido e dolce | 5:01 |
| 13. | Presto vivace | 3:41 |

Albumblatt (1916) *Ferruccio Busoni (1866-1924)*

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| 14. | Andantino | 2:27 |
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Total Time 49:27

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