

## About the Composition

Paul McReynolds commissioned *Anne of the Waves* for solo flute by Howard J. Buss for his lovely and talented wife, Anne Marie McReynolds. Composed during the summer of 2018, the three movements explore a wide array of moods and sonic atmospheres ranging from the mystical, to the contemplative, to soaring, vibrant passages.

A common rhythmic thread in the musical tapestry is adaptation of “Anne of the Waves” as expressed in Morse Code: (. - - . . . - - - . - . - . . . . . - - - . - . - . . . .). The code for a comma is also used: (- - . - -). The use of code refers to the fact that both Anne and Paul McReynolds are airplane pilots. Morse Code is still used today in aviation, although not nearly as much as in the past.

The rhythms in the music derived from code appear in a variety of contexts, such as sections in a lilting 6/8, a flowing waltz, and in a more abstract, sparkling way in the final movement. Wherever the code is used, it is clearly marked in the musical score. Since artistic liberties have been taken, the actual letters expressed may not always be clearly audible to a person versed in the code. However, it is not necessary to know Morse Code to enjoy this work. Musically, the rhythms resulting from its use serve as a unifying factor throughout.

I. *From the Waves* (2’35’’)

II. *Dreaming* (3’03’’)

III. *Glistening* (2’07’’)

Total duration without pauses: 7’45’’

## About the Composer

Howard J. Buss (b.1951) is recognized internationally as a composer of contemporary classical music. His compositions have received critical acclaim and have been performed in more than 50 countries. His music is frequently featured at national and international music conventions and festivals. Faculty musicians from major universities as well as current and former members of organizations such as The Boston Symphony Orchestra, Minnesota Orchestra, Buffalo Philharmonic, Israel Philharmonic, Berlin Philharmonic, Vancouver Symphony, Atlanta Symphony, New York Philharmonic, Chicago Symphony, etc have performed them. A copy of his patriotic composition *Fanfares* is included in the Presidential Collection of Ronald Reagan. Buss’ more than 180 published works include instrumental solos, chamber music, symphonic, choral, and band works.

The legendary Leon Russianoff described Dr. Buss’ style as “imaginative, sincere, rewarding to both performers and audiences, and without the gimmickry which is so prevalent in contemporary music today.” Upon hearing his music critics have written: “By far the night’s most memorable piece” - The Los Angeles Times, “This is truly one of the finest works in our idiom” - Robert McCormick in the Florida Percussive News, and “The evening’s highlight” - The Maine Sunday Telegram.

Buss has received numerous awards and his commissioned works include original compositions as well as arrangements. His works are frequently included and analyzed in doctoral dissertations, lectures, professional music journals, and music literature bibliographies, and his compositions have been recorded on the Albany, Bottega Discantica (Italy), Crystal, Capstone, DUX (Poland), Equilibrium, HoneyRock, IBS Classical (Spain), PL Productions, C. Alan Publications, Ravello (PARMA), and Urania (Italy) labels.

Howard J. Buss received his B.A. in Applied Music from West Chester University, M.M. in Performance and M.M. in Composition from Michigan State University, and D.M.A. in Composition from the University of Illinois. He is the founder and editor of Brixton Publications (ASCAP) and Buss Publications (BMI), which publish contemporary American concert music.

Commissioned by Paul McReynolds for his lovely and talented wife, Anne Marie McReynolds

# Anne of the Waves

for solo flute

## I. From the Waves

Howard J. Buss (ASCAP)

Flute

$\text{♩} = 84$

*mp*

6

*p* *mp* *mf* *mp*

10

*mf*

56 F T H E T H E T H E

*mf*

60 W A V E S

*rit.* ----- *a tempo*

*mp* *p*

## II. Dreaming

64  $d. = 60$

*mf*

73

3

80

*mf*

## III. Glistening

229  $\text{♩} = 96$   
*mf*

231

234

The image shows three staves of musical notation for the piece "III. Glistening". The first staff begins at measure 229 with a tempo marking of quarter note = 96 and a dynamic marking of *mf*. The music is in 4/4 time and features a melodic line with eighth-note patterns, often grouped by slurs. The second staff starts at measure 231 and continues the melodic development. The third staff starts at measure 234 and concludes with a final cadence in 4/4 time.