

The School of Music
presents the 64th program of the 1990-91 season.

The Soni Ventorum

Felix Skowronek, flute
William McColl, clarinet

Lala Storch, oboe
David Kappy, horn

Arthur Grossman, bassoon

567
1991
3-1

Special Guest

Patricia Michaelian
Pianist

Works By

Jadin
St. Saëns
Poulenc
Thuille

Friday, March 1, 1991
8:00 PM, Brechemin Auditorium

Ludwig Thuille, born in Bozen in the Austrian South Tirol, entered the Royal School of Music in Munich at the age of 18 where he studied piano with Karl Barmen (a pupil of Liszt), and composition with Joseph Rheinberger. Graduating three years later, giving a brilliant performance of his own Piano Concerto, he spent a year as a scholarship recipient of the Frankfurt Mozart Foundation before returning to Munich and his alma mater with an appointment as instructor of piano and harmony in 1883. Ten years later he succeeded Rheinberger as professor of composition, a position he held until his untimely death at the age of 46. His ability for developing talent was held in high esteem (one of his pupils was Ernest Bloch), and he was credited with contributing greatly to a "Munich School" of composition. Thuille's early success as a composer was aided by his friendship with young Richard Strauss, who when appointed as director of the Meiningen Orchestra in 1885 programmed several works of his erstwhile fellow student. Thuille later turned his attention to vocal music, producing three successful operas at the turn of the century in addition to writing a number of works for men's and women's choral groups. One of his greatest and earliest successes was the Piano-wind Sextet, Op. 6, and it has probably remained his most-performed work.

Upcoming Concerts

Studio Jazz Ensemble; March 4, 8:00 PM, Meany Theater

Collegium Musicum and Madrigal Singers; March 5, 8:00 PM, Meany Theater

Jazz Combos I & II; March 5 and 6, 8:00 PM, Brechemin Auditorium

Collegium Musicum; March 7 and 9, 8:00 PM, Brechemin Auditorium

Percussion Ensemble; March 10, 3:00 PM, Meany Studio Theater

Contemporary Group; March 11, 8:00 PM Meany Theater

Wind Ensemble and Symphonic Band; March 12, 8:00 PM, Meany Theater

Proconart; March 13, 8:00 PM, Brechemin Auditorium

University Symphony and Combined Choruses; March 14, 8:00 PM, Meany Theater

Keyboard Debut Series; March 14, 8:00 PM, Brechemin Auditorium

Pacific Northwest Band Festival; March 15 & 16, 8:00 PM, Meany Theater

Bruce Brubaker, pianist; March 18, 8:00 PM, Brechemin Auditorium

School
of
Music
University
of
Washington

DAT # 11,761

CASS # 11,762

CD 14,696

Program

DAT
ED2 Nocturne No. III, in G minor LOUIS-EMMANUEL JADIN
for flute, clarinet, horn, and bassoon (1768 - 1853)

Allegro — Adagio espressivo — Allegretto — Allegro molto

ED3 Sonata for clarinet and bassoon (1922) FRANCIS POULENC
for flute, clarinet, horn, and bassoon (1899 - 1963)

Allegro (Très rythmé)
Romance (Andante tres doux)
Final (Très animé)

ED4 Caprice on Danish and Russian Airs, Op. 79 CAMILLE ST. SAËNS
for flute, oboe, clarinet, and piano (1835 - 1921)

ASS SIDE A

Intermission

ASS SIDE B

ED5 Sextet in B-flat Major, Op. 6 (1887) LUDWIG THUILLE
for flute, oboe, clarinet, horn, bassoon, and piano (1861 - 1907)

Allegro moderato
Larghetto
Gavotte: Andante, quasi allegretto
Finale: Vivace

Program Notes

Louis-Emmanuel Jadin was born in Versailles and died in Paris. His family was of some importance in the musical world at the turn of the century. Louis-Emmanuel began his career as a musical page to Louis XVI and later occupied a post as harpsichord player at the Theatre de Monsieur. In the year of 1792 he entered the band of the Garde Nationale and composed several songs and pieces for patriotic events, among them a symphony for wind instruments. He became a piano professor at the Paris Conservatoire in 1802, and after the Restoration in 1814 he was nominated Governor of the Royal Choirboys, a position he held until his retirement in 1830. Among his many works are operas, operettas, piano music, chamber music with or without piano, and the above mentioned compositions for revolutionary festivals.

— Fritz Kneusslin

Francis Poulenc was a man of inimitable wit and long thoughts. As in the case of Mark Twain the wit is well recognized, the long thoughts not recognized enough. Poulenc said of himself, "I am a melancholy person, who loves to laugh like all melancholy persons." As a disciple of Satie and as one of the French Group of Six he cultivated his distaste for bombast and his love for the musical bon mot. His delightful duo for clarinet and bassoon opens with an Allegro written in the "baroque with wrong notes" style of the neoclassical 1920s. The second movement, with its modal touches, has the pastoral nostalgia appropriate to the banks of the Loire, upon which it was written. The last movement, despite its Stravinskyan shifts of downbeat, shows that music in the shape of a hornpipe can be as buoyant in France as in England.

— Henry Leland Clarke

For his tour of Russia in 1887, St. Saëns departed from the usual convention by requesting that three eminent wind-instrument professors of the Paris Conservatoire accompany him: Paul Taffanel, flute; Georges Gillet, oboe; and M. Turban, clarinet. In honor of the occasion, he composed the Caprice, Op. 79, dedicating it to the Czarina of Russia, and a brilliant success was had by all. Presiding at the keyboard, St. Saëns must have thoroughly enjoyed the proceeding as sparkling virtuososo passages and deft accompaniment would seem to attest. The work opens with an extended introduction beginning with a fanfare-like motif, and introducing the winds in turn. A rather soulful Danish melody is stated by the flute and varied by the ensemble, with a transition leading to a lively Russian air and its expansive development.

— Felix Skowronek