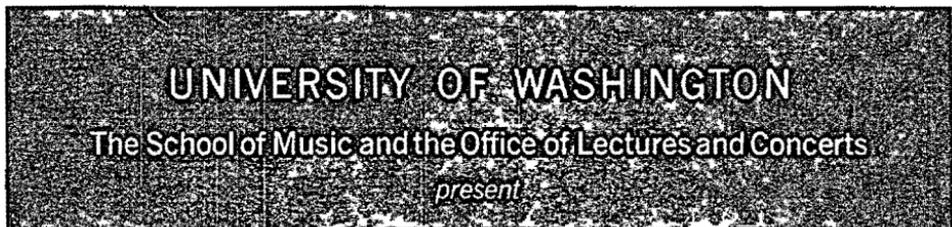


01-073; box T42

S67  
1980  
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S67  
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THE SONI VENTORUM

Felix Skowronek, *flute* Laila Storch, *oboe*  
William McColl, *clarinet* David Kappy, *french horn*  
Arthur Grossman, *bassoon*

in a

A PROGRAM OF FRENCH WOODWIND MUSIC

Saturday, January 19, 1980

Meany Theater, 8:00PM

1 INTRO  
TAPE 9686

PROGRAM

2 Claude Arrieu  
(b. 1903)

Quintette en Ut (1955) 12'  
*Allegro*  
*Andante*  
*Allegro scherzando*  
*Adagio*  
*Allegro vivace*

3 Francis Poulenc  
(1899-1963)

Sonata pour clarinette et basson (1922) 8'  
*Allegro (Très rythmé)*  
*Romance (Andante très doux)*  
*Final (Très animé)*

Louis-Emmanuel Jadin  
(1768-1853)

Nocturne No. III, in g minor  
for flute, clarinet, horn, and bassoon, 9'  
*Allegro - Adagio espressivo -*  
*Allegretto - Allegro molto*

TAPE 9687  
Claude Arrieu

INTERMISSION

\* Suite en Quatre (1979) 9'  
for flute, oboe, clarinet, and bassoon  
*Andante cantabile*  
*Scherzando*  
*Adagio*  
*Presto*

Paul Taffanel  
(1844-1908)

Quintet in g minor (1882)

*Allegro con moto*

*Andante*

*Vivace*

24'

\*World premiere; written for the Soni Ventorum

Program Notes--

The musical idiom of Claude Arrieu has been described as "carefully finished, filled with charm and taste," and as "neoclassical, her style both easy and serious" -- both assessments quite applicable to her *Quintet in C* for winds. Its five short movements alternate fast and slow tempi ranging from a bustling "overture" through a casual *andante* stroll, a jaunty "scherzo," nostalgic contemplation with a hint of the blues, and concluding with a toccata-like "finale." Our European tour in late 1978 gave us the opportunity to meet with Ms. Arrieu, whose quintet we had already recorded by that time. During a few days break between concerts, Laila Storch, who is fluent in French, had offered to contact Ms. Arrieu and deliver a copy of her quintet recording personally. In commenting on her own music, Ms. Arrieu pointed out that the keys of C and G Major "are like the sun" to her, and further, "My music is easy to listen to, but difficult to play. Once a composer has finished a work, it belongs to the performers." Following a classical education, Arrieu attended the Paris Conservatoire and in 1932 obtained the first prize in composition as a student of Paul Dukas. She was for many years associated with the Radiodiffusion Française, and currently she is preparing the production of her new opera, "Amour de Don Perlimpin avec Belise en son Jardin," based on Garcia Lorca. Most recently, in November 1979, she completed the *Suite en quatre*, written for the Soni Ventorum. --F.S.

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 of 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 1920's. 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 Stravinskian shifts of downbeat, shows that music in the shape of a hornpipe can be as buoyant in France as in England. --from notes by Henry Leland Clarke.

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 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 abovementioned compositions for revolutionary festivals. --from notes by Fritz Kneusslin.

Claude Paul Taffanel, born in Bordeaux, enjoyed a distinguished career as flutist, teacher and conductor as well as an effective composer for his instrument. He graduated from the Paris Conservatoire in 1865 with first prizes in flute, harmony, counterpoint and fugue. The following year saw his appointment as flute professor at the same institution, and over the next century his artist-pupils were to spread and establish the virtues of the "French School" of flute playing to the far and near corners of the world of Western music. His rich and darkly sonorous Wind Quintet in g minor was first performed by the "Société des instruments a vent" on May 13, 1882 in a two-movement version entitled *Romance et Saltarelle*, with the first movement *Allegro con moto* apparently added later. The work is an excellent example of French Romanticism and displays throughout an impressive understanding of the range and depth of tonal coloration of which the winds are capable. Dexterity is not to be denied however, and the Mendelssohnian finale tests the technique of the performers, concluding appropriately enough with a puckish touch of wit perhaps prescient of "L'aprenti sorcier!" --F.S.