



## PROGRAM NOTES

Giovanni Guisepppe Cambini was born in Livorné, Italy and studied both violin and composition in his native country before moving to Paris around the year 1770. He became active there as a performer and composer, quickly assessing the musical preferences of Parisian audiences, and his compositional facility enabled him to produce numerous works in all forms including ballet and opera. Later, his adjustment to the demands of the French Revolution was accomplished with similar ease, resulting in an array of patriotic songs and airs, often with wind instrument accompaniment. His "Trois Quintetti Concertantes" for winds appeared in the year 1802 and are quite probably the first published works for the wind quintet instrumentation. The term "concertante" refers to the fact that each individual instrument is treated in a soloistic manner in addition to its customary role as a member of an integrated ensemble.

For his Russian tour of 1887, St. Saëns departed from usual convention by requesting that three eminent professors of the Paris Conservatoire accompany him: Paul Taffanel, flutist, Georges Gillet, oboist, and the clarinetist Turban. In honor of the occasion, he composed the Caprice, Op. 79, dedicated it to the Czarina of Russia and a brilliant success was had by all. St. Saëns, presiding at the keyboard, must have thoroughly enjoyed the proceedings as sparking virtuous passages and deft accompaniment would seem to attest. The work opens with an extended introduction beginning with a fanfare-like motif and introducing the woodwinds 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.

Jean Martinon is best remembered in the United States for his directorship of the Chicago Symphony for a number of seasons in the mid-1960's. Originally a violinist, he attended the conservatories of Lyon and Paris, and studied composition with Roussel and conducting with Muench. Prior to his tenure in Chicago, he served as director of the Lamoreaux Orchestra in Paris, the London Philharmonic, the Tel-Aviv orchestra, and as general music director in Dusseldorf. His compositions include three symphonies, a number of concerts for various instruments and a variety of works for chamber ensembles.

The modern "French School" of flute-playing, with its tremendous influence throughout the world of Western music, owes its establishment to the flutist, composer, and conductor Paul Taffanel. A recognized virtuoso at an early age, Taffanel drew from the strong French woodwind traditions of the past and applied them to a new flute and performance practice that became noted for a brilliance and beauty of tone coupled with a sensitive interpretation of phrase and melodic line. As an activist in promoting the composition of works for woodwind instruments, he founded the "Societe des Instruments a Vent" in 1879, and it was for this group that he composed his darkly-sonorous Wind Quintet in G Minor.