



Faculty Recital Series

2012-2013 Season

Sara M. Snell Music Theater

Monday, October 15, 7:30 PM

Julianne Kirk Doyle, Clarinet
Anna Hendrickson, Oboe
Carol Lowe, Bassoon
Kelly Drifmeyer, Horn
Gary Busch, Piano
Michael Sitton, Piano

Tema con Variazioni (1974)

Jean Françaix
(1912-1997)

Sonata Op. 128 (1944)

Mario Castelnuovo-Tedesco
(1895-1968)

I. Andante con moto

II. Scherzo (mosso leggero)

III. Lullaby (Calmo e semplice)

IV. Rondò alla Napolitana (Rapide e tagliente)

Julianne Kirk Doyle, Clarinet
Michael Sitton, Piano

Intermission

Quintet Op. 16 (1796)

Ludwig van Beethoven
(1770-1827)

I. Grave. Allegro, ma non troppo

II. Andante cantabile

III. Rondo: Allegro, ma non troppo

Anna Hendrickson, Oboe
Julianne Kirk Doyle, Clarinet
Carol Lowe, Bassoon
Kelly Drifmeyer, Horn
Gary Busch, Piano

Program Notes

Tema con variazioni by Jean Françaix

“My Tema con variazioni was written for an exam at the National Superior Conservatory of Music in Paris. It was the professor at the time, Ulysse Delecluse, who had the rather sadistic idea to have me write a piece for a clarinet with arduous sequences and up in the high pitch range to make things worse. But I still managed to include solemn passages that evoke a Cardinal investment. The exam was a success, and not even one student's mother was enraged.” - Jean Françaix

Composer Jean Françaix wrote in an accessible, attractive style that often led listeners and commentators to ignore the depth and originality present in much of his music. His father was the director of the Le Mans Conservatory and his mother was a teacher and choir director. He began to study piano when he was four. Before he was ten he had music lessons from Isidor Philipp (piano) and Nadia Boulanger (harmony, counterpoint, composition). He published a composition at the age of ten, Pour Jacqueline, a piano suite dedicated to his baby cousin.

In 1930 he won first prize in piano at the Paris Conservatory. Pierre Monteux premiered his Symphony in 1932. In the same year he wrote his Concertino for Piano & Orchestra. The premiere of the work in 1934 led to many commissions for Françaix. The Ballets Russe de Monte Carlo commissioned a ballet, Scuola di ballo (Dance School), choreographed by Léonide Massine, based on themes of Boccherini. Another ballet, Le Roi nu (The Naked King or The Emperor's New Clothes), was premiered by the Paris Opera in 1935. He wrote a piano concerto in 1936 and played it on his first American trip, in 1938. He toured often with cellist Maurice Gendron, the Trio Pasquier, and later, with his daughter Claude as a piano duo partner.

The light, witty character of Françaix's music has caused some to dismiss it as frivolous. Others have decried the fact that his style remained static throughout his life. In reality, he had found all he needed and achieved his mature voice immediately. His orchestrations are always clear and sparkling, his forms precise and neo-Classical, his emotions reserved. Françaix had little use for the Romantic esthetic of the composer pouring his inner soul into the music. In this, he was primarily influenced by Ravel.

Jean Françaix composed his Tema con variazioni for clarinet and piano in 1974 on a commission from the Paris Conservatoire as that year's "Pièce de Concours." Françaix dedicated the Tema con variazioni to his grandson, Olivier. The theme is soberly stated in a tempo marked Largo, and this is followed by a florid and impressive set of six variations. The piece is generally cheerful, jazzy in feeling and its appeal is immediate. The Françaix Tema con variazioni runs a close third in popularity to similar works by André Messager (1899) and Henri Rabaud (1901). - **Dave Lewis, Rovi.**

Mario Castelnuovo-Tedesco Sonata Op. 128

The Sonata for Clarinet and Piano by Mario Castelnuovo-Tedesco was written in and dated 1944, is identified as his Opus 128, one of a number of sonatas for wind instruments and piano. Its absence in printed form resulted in only occasional performances, since the manuscript copies were difficult to obtain. All of this is now corrected by the publication of the work by Ricordi in Rome.

Though all music lovers in this country have come across the name of Mario Castelnuovo-Tedesco at intervals has been performed by the greats - Toscanini, Heifetz, Piatagorsky and Segovia, among others, his name has not come among us with anything like the frequency that his music deserves. He was a very erudite gentleman, of kindly disposition, an avid scholar, easily conversant in Greek, Latin, Italian, Spanish, French, English, German and Hebrew.

He lived in a world of personal involvement with western art, having experienced many of its greatest examples. He was a profound, practical, and practicing musician – versed in many aspects of the art. His compositions were of many kinds, and it is undoubtedly true that almost every movie-goer in America has heard some of his music in the film scores he wrote during his many years of residence in Beverly Hills. But then, how many read all the credit lines?

Born in Florence, Italy in 1895 he studied music at the Cherubini Institute in that city and later became a pupil of Ildebrando Pizzetti, a major figure in Italy's music, who influenced him greatly. Castelnuovo-Tedesco's first major work was a setting of three of the 'Fioretti' verses by St. Francis of Assisi, and he went on to write his first opera in 1920 – 'La Mandragola' which won the Italian Prize and was performed by Toscanini in the United States as the initial one of a number of performances of Castelnuovo-Tedesco's works which he led over the years.

His compositions include 3 operas, film music, 2 ballets, many choral and orchestral works, concerti for violin, cello, piano and guitar, and a good deal of chamber music. His intellectual stature being what it was, he did not in his vocal works take the easy line of superficial realism and theatricality, but instead chose to create equivalent impressions by modern and very personal means.

There have been many performances and a goodly number of recordings of his works. Indeed the current Schwann catalog lists some 15 recordings presently available. The recording of his Sonata for Guitar (played by Segovia) is very well known, as are the recordings of his guitar concerto by Ormany and the Philadelphia Orchestra.

Castelnuovo-Tedesco's love for the clarinet, an instrument he described as 'agile and sonorous' and 'dear to Mozart and Brahms' began early in his life, at which he took part in performances of the 2 Brahms sonatas for clarinet and piano. It was probably here in this sonata of his own, for the first time in his life as a composer, that the Brahmsian influence showed itself in the passionate and serious first movement, labeled 'Andante con moto.' The other movements are a 'Scherzo-Valse', a 'Lullaby' and the Finale, labeled 'Rondo alla Napolitana.' The Lullaby is also somewhat Brahmsian-like and the idea for the form of the last movement he attributed to Debussy, though adding a fugue.

How refreshing to have a composer of stature (in this age of search for ever more original originality!) acknowledges his debts to an earlier master. The sonata is long but presents no listening problems. His feelings that it was 'perhaps the longest clarinet sonata ever composed' certainly did not take into account sufficiently the sonatas of Max Reger, since each of his three sonatas for clarinet and piano probably run longer. The melodies of this sonata are beautiful direct utterances of compelling attraction.

The scherzo is a brilliant movement in simple waltz meter, with fine swinging buoyancy and a bright spirit. The slow movement has the easy undulations of a special lullaby, with a melody most suited to the title. The last movement is the ideal foil for all before it – a brilliant, strongly rhythmic, yet captivating melodic dance movement. The experience of hearing the work is a realization that it is one of the most agreeable of the clarinet sonata literature, indeed one which will have a permanent place in the repertoire.

Notes by Rosario Mazzeo

Ludwig van Beethoven Quintet Op. 16 in E-flat

Beethoven's early wind music, composed at Bonn and shortly after his move to Vienna, remained under the powerful spell of Mozart. The late composer's masterful Quintet for Piano & Winds in E-Flat Major, K. 452 of a dozen years earlier, claimed by Mozart to be the best work he had ever composed, became the inspiration for Beethoven's work in the same key and instrumentation.

The "Quintet for the Fortepiano and Four Wind Instruments" received its first performance on April 6, 1797 in Vienna, with the composer at the piano. The work was published in 1801 not only in its original form, but also as an arrangement for piano quartet with strings to make it accessible to a wider Viennese audience.

In contrast with the Mozart Quintet, which perfectly integrates piano and winds that of Beethoven tends toward the more prevalent model of the accompanied piano sonata of the era, with themes first stated in the piano and echoed directly, or opposed, by concerted winds.

A Grave in traditional French overture style, with characteristic over-dotted rhythms and pompous dignity heralds the first movement. Its distant opening unison fanfare yields to introductions of each wind instrument individually and in concert against the piano. Haydn, another model of Beethoven, is recalled as the gravity of the introduction is capriciously dismissed for the light and carefree character of the Allegro ma non troppo. The humor continues throughout with unexpected character changes, witty dialogue between piano and winds, and an unexpected false recapitulation in the subdominant before finding its lost way back to the tonic.

The sweetly expressive Andante cantabile is strongly Mozartean in its expansive lyricism, although it is cast as a rondo, rather than in the customary ternary form of a central movement. Increasingly florid elaborations of the recurrent rondo theme in the piano alternate with the two minor-key episodes, whose melodies are owned entirely by the winds. The movement vanishes in a brief coda that crowns the ABACA form.

The spirited Rondo recalls a Mozartean hunting theme, but one that in Beethoven's hands sparkles with effervescent technical brilliance. The form is that of a conventional ABACABA sonata-rondo, with the "C" section in the parallel minor serving as a development. The final return of "A" breaks down as the theme is teased away into near nothingness before being gradually revived by the winds to culminate in a flourish that proclaims the final cadence. Beethoven, a notably gifted improviser, was once reported to have departed in a particular performance into a monumental elaboration of the brief cadenza that follows the first rondo episode, to the delight of the audience – and probable discomfort of his fellow performers.

Notes by Gary Busch

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please completely turn off any devices that make sounds or have glowing screens).

Children who are able to sit quietly during the performance are welcome to our concerts.

Audio/video recording of performances is strictly prohibited without permission of the performers!

Thank you!

In Case of Fire Emergency

Leave the building immediately by walking to the nearest safe exit. Once outside, please move fifty feet away from the building and safely away from emergency traffic. Do not return to the building until authorities indicate that it is safe to do so.

Please bear with us during the construction phase of the new Performing Arts Building. Parking is limited in front of Snell Theater. Additional parking may be found in Lot 2 or Lot 1, near the front entrance of Raymond Hall.