

***Program***  
***January 29, 2012***

*Vincent Persichetti (1915 – 1987)*. . . . . Pastoral, op. 21

*Darius Milhaud (1892 – 1974)*. . . . . La Cheminée du Roi René,  
Suite for Wind Quintet, op. 205

- I. Cortège
- II. Aubade
- III. Jongleurs
- IV. La Maousinglade
- V. Joutes sur l'Arc
- VI. Chasse à Valabare
- VII. Madrigal-Nocturne

*Franz Danzi (1763 – 1826)*. . . . . Quintet in G minor, op. 56, no. 2

- I. Allegretto
- II. Andante
- III. Menuett
- IV. Allegro

**Janet Telford**, *flute*  
**Jane Buzzard**, *oboe*  
**Hank King**, *clarinet*  
**Bill Minkel**, *horn*  
**Gail Buzzard**, *bassoon*

***Intermission***

*Ernest Moeran (1894 – 1950)*. . . . . Trio for violin, cello and piano in D

- I. Allegro
- II. Lento molto – Andante
- III. Allegro vivace - Presto
- IV. Allegro

**Gil Carroll**, *violin*  
**Russ Bartoli**, *cello*  
**Ron Brickman**, *piano*

## *Program Notes*

**The Program—Vincent Persichetti** was one of the major figures of 20<sup>th</sup>-century American music, both as teacher and composer. Most of his career was spent at the Julliard School in New York, where a whole generation of composers, including Philip Glass, Lowell Lieberman and Richard Danielpour, came under his tutelage. A prolific composer, he incorporated many new ideas into his compositions. He particularly favored winds, and remains a prominent contributor to the repertoire of the concert wind ensemble. The *Pastoral*, composed at the age of 28, shows the influence of Aaron Copland in its tonal harmonies and incorporation of folk-like songs and dances.

*La Cheminée du Roi René (The Fireplace of King René)* of **Darius Milhaud** is a suite for wind quintet adapted from music composed for the 1939 film *Cavalcade d'amour* of Raymond Bernard. The adaptation was first performed in 1941 at Mills College in Oakland, where the composer was in residence. The film is set in the 15<sup>th</sup> century court of René I in Aix-en-Provence, the composer's birthplace, but the composer made no particular effort to invoke the character of the music of the times. The suite is composed of seven short movements, alternating between "nonchalant" and very rapid tempi. The titles of the movements can be translated, in order, as "procession," "dawnsong," "jugglers," "sarabande," "jousting on the River Arc," "hunting at Valabre," and "nocturnal madrigal." The suite is one of the composer's best-known works and remains a popular staple of the wind quintet repertoire.

**Franz Danzi** was the son of an Italian cellist who spent his entire career in Germany with conducting and performance positions at Munich, Stuttgart and Mannheim. Although a renowned cellist and a prolific composer in all genres, he lavished special attention to woodwinds. Many of his concertos featured solo wind instruments and he wrote nine wind quintets as well as a *symphonie concertante* in which the wind quintet acts as soloist with orchestra accompaniment. His **Quintet in G minor, op. 56, no. 2** is one of his most engaging works. It is noteworthy for its vivaciousness, tuneful melodies and idiomatic treatment of the individual instruments.

**Ernest Moeran** was the son of an Irish protestant priest, born in the English countryside close to London. The family soon moved to the more remote East Anglia and as a young man Moeran also spent time in his family's ancestral Ireland. His most prominent musical influence in his early training was the distinguished composer Robert Sterndale Bennett, whom Moeran met while enrolled at the Uppingham School. All of Moeran's music is imbued with the moody atmosphere and ancient folk music origins of the English and Irish countryside. Unlike his contemporaries Ralph Vaughan Williams and Percy Grainger, who incorporated folk materials essentially intact in many of their compositions, Moeran thoroughly assimilated the hallmarks of his musical heritage to fashion idiomatic music of astonishing originality, complexity and beauty. In this respect, he calls to mind the French composer Maurice Ravel.

The *Trio in D for violin, cello, and piano* is the composer's only composition for this combination of instruments and must be considered one of the great--albeit now largely unknown--masterpieces of the 20<sup>th</sup> century literature for piano trio. The trio was written in 1921, four years after the composer was wounded by shrapnel while on active duty in France--injuries that no doubt contributed to the composer's problems of mental instability and alcoholism later in life. The first movement immediately transports the listener to a unique musical realm evoking the misty countryside of the English north. The movement presents three subjects, artfully woven among the instruments with a constant ebb and flow in musical dynamics. The second movement opens with a prolonged lament by the cello before settling into a beautiful, wistful theme that receives many iterations before a fading closure. The lively third movement is constructed like a classical scherzo, with an opening and closing dance theme interspersed with a more tranquil "trio" section. It is the movement where folk music origins are perhaps most in evidence. The last movement opens with a melody of poignant resignation presented by the violin, before launching into a harder-edged, striding theme that recurs later in the movement. Approaching the conclusion, one hears a prolonged dialogue between the violin and a harp-like piano accompaniment over a sustained low E by the cello--that goes on for eighteen measures! The opening theme of the first movement make a subdued reappearance before the movement comes to a dramatic close.

***The Performers***—All five wind players for this concert are veteran performers with the Friends of Music. Four are principals in the Friends of Music Orchestra and will be prominently featured in our upcoming symphony program. After many years performing in wind and other ensembles in the Bay Area, flutist **Janet Telford** of Souldbyville is now a leading member of our regional musical community. Oboist **Jane** and twin sister **Gail Buzzard** have recently retired from their public school teaching jobs in Tuolumne County and are now more engaged than ever in music-making. Clarinetist **Hank King** of Pioneer stays busy as conductor of the Mother Lode Youth Symphony, the jazz ensemble of Amador High School and as a member of the clarinet section of the Folsom Symphony. Hornist **Bill Minkel** of Camp Connell will be performing in all three of our chamber music concerts this season—just one indication of how lucky we are to have him in our area!

Both of our featured string players for this concert have appeared many times in our chamber music series through the years. Violinist **Gil Carroll** of Milpitas is one of our longest-playing performers, having contributed outstanding renditions of piano trios of Schubert, Taneyev, Dvorak and others with cellist Pat Meyer and pianist Ron Brickman dating back to the early 1990's. In the current trio formation, cellist **Russ Bartoli** of San Francisco has performed trios of Maurice Ravel and Arne Babadjanian for local audiences and also performed two years ago the Piano Quartet in E flat minor of Dvorak with violinist Joe Gold and violist Debbie Dare. Keeping busy in the Bay Area chamber music scene, Russ recently performed works of Frank Bridge, Botuslav Martinu and Frank Martin in a concert in Palo Alto and continues as principal cellist of the Bay Area Rainbow Symp