FRIENDS OF CHAMBER MUSIC

Hexagon

Susan Rotholz, flute
Matthew Dine, oboe
Alan R. Kay, clarinet
Chris Komer, horn
Michael Finn, bassoon
James Winn, piano

Sunday, March 10, 1996, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

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Program

Rhapsody for flute, oboe, clarinet and piano (1917) — **Arthur Honegger**

Trio for oboe, bassoon, and piano (1926) — **Francis Poulenc** (1899–1963)
- Presto: Lento; Presto
- Andante
- Rondo: Tres vif

Quintet in E-flat major, Op. 16 — **Ludwig van Beethoven** (1770–1827)
- Grave: Allegro, ma non troppo
- Andante cantabile
- Rondo: Allegro, ma non troppo

–Intermission–

Summer Music for Woodwind Quintet, Op. 31 (1956) — **Samuel Barber** (1910–1981)
- Slow and indolent
- With motion
- Faster
- Lively, still faster
- Faster

Piano Sextet, Op. 6 — **Ludwig Thuille** (1861–1907)
- Allegro moderato
- Larghetto
- Andante quasi allegretto
- Vivace

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HEXAGON is represented by Melvin Kaplan, Inc.,
115 College Street, Burlington, Vermont 05401

Hexagon

Hexagon is in residence with the New York Chamber Ensemble and at the Cape May Music Festival in New Jersey. Members have performed at the Aspen, Tanglewood, Santa Fe, and Marlboro Festivals, and with many of New York's leading musical organizations, including the Orpheus Chamber Orchestra, the Orchestra of St. Luke's, and Solisti New York. Hexagon has been awarded an NEA touring grant and a Chamber Music America commissioning grant.

Program Notes

Arthur Honegger
Rhapsody for Flute, Oboe, Clarinet, and Piano

Swiss-born composer Honegger studied at the Paris Conservatory from 1911 with Capet, Widor, and d'Indy. Rhapsody for two flutes, clarinet, and piano, written in 1917, was an affirmation of the influence Debussy's legacy would prove on Honegger. The Introduction and closing Larghetto plunge into the musical atmosphere of the French masters. The middle part, a strict, rhythmic Allegro, is infused with sharp accents and austere contours. Despite its formal rounding off and sonic refinements, it surely derives from Honegger's fresh approach to life.

–Notes by Susan Rotholz

Francis Poulenc
Trio for Oboe, Bassoon, and Piano

The first movement follows the plan of a Haydn *allegro.* The final rondo follows the outline of the scherzo in the Second Piano Concerto of Saint-Saens.

In fact, the music of the Trio is a mixture of idioms from various earlier periods, all blended together in what was then a new way. The first movement opens with a page of slow music, *Lent,* that features the oboe and bassoon in a kind of instrumental recitative. The principal section, *Presto,* is a masterful paraphrase of Haydn's idiom, or perhaps a translation from it into some unspecified modern language. The second movement, *Andante con moto,* is a calm and tender piece, written almost as a vocal duet with a well-integrated accompaniment. The finale, headed Rondo, *Tres vif,* is not exactly a classical rondo, but it is a gem of musical wit. It is based principally on two contrasting themes resembling those that Saint-Saens used in his concerto-movement; one sharply rhythmic and the other stretched across long, smoothly connected notes, combined in the wonderful new style that we now treasure as Poulenc's.

–Notes by Leonard Burkat

Ludwig van Beethoven
Quintet in E-flat major, op. 16

The *Grave* introduction leads to the waltz-flavored *Allegro,* where the piano sounds both of the main themes. In each case, the clarinet leads the other winds in imitating the piano. The first subject's repeated notes serve as the basis for the development; the brief recap is balanced by a lengthy coda.

The *Andante cantabile* is a gentle blend of rondo and variation forms; the three appearances of the piano's refrains grow increasingly ornamented. The two intervening episodes feature first the oboe and piano, and second the horn and piano.

The sonata-rondo finale is both humorous and respectful of tradition. The main theme is in the piano with a contrasting one in the winds. In the development, bits of the piano theme are tossed around by the different voices and in varying keys until, after the recap, the piano refrain recurs intact one final time.

Samuel Barber
Summer Music for Woodwind Quintet, Op. 31

Barber's commission for a woodwind quintet from the Chamber Music Society of Detroit was unique. The society underwrote the project with contributions that it solicited from its members in amounts as small as one dollar. The premiere was given on March 20, 1956, at the Detroit Institute of Arts by the principal wind players of the Detroit Symphony.

The piece starts with a brief phrase played twice by the bassoon and French horn and answered in turn by flourishes in the flute and clarinet. This proves to be the germ cell from which the entire one-movement work grows. The phrase ends with the French horn

playing several repeated descending half steps in short-long rhythm, which gives rise to the extended cantabile line that the oboe sings in the following With Motion section. An abrupt change of tempo and style signals the Faster episode with its perky rhythmic pattern. After bringing back quotations from earlier sections, the tempo picks up again, and the oboe introduces a jaunty, seemingly new tune. Careful listening, however, reveals that it starts with the same repeated notes as the opening phrase and then moves in a rather free mirror image of that melody. The quintet ends with brilliant virtuosic writing for the various instruments, including several references to melodic material previously introduced.

–Notes from Guide to Chamber Music, *by Melvin Berger, © 1985*

Ludwig Thuille
Sextet in B-flat, op. 6

Betraying a Brahmsian influence, the *Allegro moderato* opens with the horn's main theme over subtle piano accompaniment. Each instrument eventually has its moments in the spotlight, even as the symphonic dimensions of the movement become apparent. Particularly heartfelt is the *Larghetto,* with its rich central trio. The ornate *Gavotte,* whose own trio, marked "Doppio movimento," is introduced by four ponderous chords in the piano then rushes by in a flurry. The good-natured finale features a theme resembling a hunting call.

–Notes by Jay Weitz

FORTIETH ANNIVERSARY SEASON

FRIENDS OF CHAMBER MUSIC 1995-96 SEASON

Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music, George Buckbee, Acting Dean

Raphael String Sextet
Sunday, October 8, 1995
3:00 p.m.

Los Angeles Piano Quartet
Saturday, January 20, 1996
8:00 p.m.

Ying String Quartet
Sunday, November 19, 1995
3:00 p.m.

Alexander String Quartet
Sunday, February 11, 1996
3:00 p.m.

Hexagon – Piano and Woodwind Quintet
Sunday, March 10, 1996
3:00 p.m.

All 1995-96 concerts are presented in the Faye Spanos Concert Hall on the University of the Pacific Campus.

TO OUR AUDIENCE

Please join us for a reception on stage and meet the musicians of Hexagon immediately following this last concert of the 1995–96 season.

The use of cameras and recording devices of any kind is forbidden.

Smoking in the lobby and auditorium is prohibited.

Please disengage pagers and electronic watches.

UOP students are admitted free on a space availability basis.

Concert programs are subject to change without notice.

Seating is unreserved for the 1995-96 season.

Contributions, including memorials, are tax deductible to the extent allowed by law.

For more information about Friends of Chamber Music, call 478-5106, or write P.O. Box 4874, Stockton, CA 95204.

Tickets: Single $15 ($5 for children), available at the door.

FOCM welcomes children to its concerts. We do ask, however, that children 10 years of age & under (no babes in arms, please) be accompanied by an adult. At the request of artists, children are not to sit in the first 4 rows.

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