

Program Notes:

***Quintette* – Hedwige Chrétien**

Hedwige Gennaro-Chrétien (1859-1944) was a French composer born in Compiègne, a commune in Northern France. She entered the Conservatoire de Paris in 1874 where she studied composition with Ernest Guiraud. She would later be appointed as a professor at the same institution in 1889. She composed over 150 works of both vocal and instrumental music, including a number of ballets and operas. She achieved multiple awards for her artistry in composition, yet her works were hardly performed during her lifetime. *Quintette pour flûte, hautbois, clarinette cor et basson* was written in 1887. The piece consists of two movements that contrast each other in character. The first movement, *Andante*, is fixated on the G minor opening melody of the oboe. Throughout the piece, this elegant melody is expanded by the ensemble and ultimately reconstructed in the key of G major. The second movement, *Allegro con moto*, presents fast-paced flourishes accompanied by a buoyant staccato foundation in the key of B-flat major.

***Juegos Nocturnos* – Federico Ibarra Groth**

Juegos Nocturnos (Night Games) for Woodwind Quintet was commissioned by the Mexico City Woodwind Quintet and composed in 1995 by internationally acclaimed Mexican composer, Federico Ibarra Groth.

The first movement, *Allegro Molto*, is rhythmically active, and features several musically angular motifs passed throughout the five instruments. As the movement develops, Ibarra uses several musical devices, such as meter change, dissonance, and change in texture to develop these motifs. The middle section is comprised of a slow ostinato pattern from the flute, clarinet, horn, and bassoon, creating a dreamlike atmosphere underneath a lyrical oboe solo. The movement ends in a similar fashion to how it began, with a recurring angular motif passed between the instruments.

The second movement, *Lento*, provides stark contrast to the opening movement. Ibarra employs the use of beautiful melodies, which are passed between solo lines and combined in various tonal colors.

The energetic final movement, *Allegro Con Fuoco*, features dissonant harmony and angular musical patterns passed throughout the instrumentation. Ibarra uses many of the same melodic figures that were heard in the first movement, and similarly adds a slow, dreamy section in the middle that features a horn and oboe duet. As the piece comes to its conclusion, Ibarra takes the melody and displaces it by an eighth note within the instrumentation. The piece ends with the entire group playing a declamatory C natural in unison.

***Scherzo* – Eugène Bozza**

Similar to many composers who studied at the Paris Conservatoire, Eugène Bozza was a highly regarded French composer of the 20th century. While at the Paris Conservatoire, Bozza won the Prix de Rome composition competition with his work *La Légende de Roukmani*. This recognition led him to conduct the Paris Opéra-Comique, and later an appointment as director of the École National de Musique. Known primarily for his chamber music, his *Scherzo* for Wind Quintet perfectly represents his idiomatic writing for wind instruments. The *Scherzo* is light hearted and quite brief, maintaining excitement by continuously passing each melodic gesture between the instruments of the ensemble.

***Quintette pour Instruments à Vent* – Paul Taffanel**

Regarded as the father of the modern flute school, Paul Taffanel was a French flutist, pedagogue, composer, and conductor. His musical training began at a young age by his father and later, he studied at the Paris Conservatoire. During his time at the Paris Conservatoire, Taffanel garnered the position of Solo Flutist with the Conservatoire Orchestra as well as the Grand Opéra leading to his graduation in 1860. In 1893, he was appointed the professor of flute at the Paris Conservatoire and the conductor of the Paris Opera. In 1879, Taffanel founded the Société des Instruments à Vent, an organization with the goal of promoting wind instrument performance. The Société, with Taffanel at the lead, commissioned several works for wind instruments including standards such as *Petite Symphonie* by Charles Gounod and *Divertissement, Op. 36* by Emile Bernard.

The Wind Quintet's first movement is exciting, energetic, and full of twists and turns. Starting with a quiet and insistent introduction to the theme which quickly erupts into a whirl of activity, this movement shows high levels of virtuosity from all players as well as an intricate precision needed to maintain cohesion among the ensemble. The movement is in traditional sonata form encompassing the primary insistent theme, a sweet dance-like secondary theme, a long development, and a recapitulation with coda that fades into nothing.

The second movement features the horn who plays a song-like melody and gives a stark contrast to the high energy first movement. This movement shows the ensemble in a new lyrical light. The last movement of the Wind Quintet is technically challenging. There is a strong sense of urgency throughout which concludes with an unexpected playful ending.