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SYMPHONY  
ORCHESTRA

Paul Haas  
Music Director

SEASON 59.5

# The TBSO Presents Made in France

February 26, 2021 – 8:30 p.m.

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# Made in France

February 26, 2021 8:30 p.m.



Flash for Brass Trio

Jérôme Naulais  
(b. 1951)

Sam Hughes, trumpet; Janelle Wiebe, horn; Erik Hongisto, trombone

Shepherds of Provence, Op. 43

Eugène Bozza  
(1905-1991)

Pastorale Provençal  
Chant des Bergers Provencaux (Call at Dawn)  
Sous les Etoiles (Beneath the Stars)  
Fête Villageoise

Colleen Kennedy, oboe; Gwen Buttemer, english horn

String Quartet in F major

Maurice Ravel  
(1875-1937)

Allegro moderato - Très doux  
Assez vif  
Très lent  
Vif et agité

Kathlyn Stevens & Stéphanie Caplette, violins; Patrick Horn, viola; and  
Daniel Parker, cello

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## Programme Notes

### Flash for Brass Trio

*Composer: Jérôme Naulais (b. 1951)*

*Written: 2014*

*Length: About 5 minutes*

Jérôme Naulais studied music at the Paris Conservatoire where he won the First Medal of Music Theory in 1970 and First Prize in 1971 for trombone. Flash is an accessible yet challenging work that demonstrates a range of timbral and stylistic possibilities. Quick runs and sweeping melodies are combined with coloristic effects such as flutter tongue, stopped horn, and Harmon mute, creating much of the "flash" for which the piece is titled. An athletic yet tuneful opening melody in the horn is punctuated by muted trumpet and trombone, giving way to an elongated version of the same melody. A brief horn cadenza is followed by a slow, reflective section. After a short transition, the opening material returns in a slightly modified form, which leads directly into the energetic closing.

# Programme Notes Continued...

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## **Shepherds of Provence, Op. 43**

*Composer: Eugène Bozza (1905-1991)*

*Written: ca. 1939*

*Dedicated to: Albert J. Andraud, French oboist and pedagogue*

*Length: About 10 minutes*

Eugène Bozza, winner of the 1934 Prix de Rome competition for music composition, is particularly known for his works for winds. His style is highly accessible to listeners and his well-written pieces are known for their structural elegance, melodic fluency, brilliant sonorities and technical demands for the performer. He composed his *Shepherds of Provence* in 1939 for the French oboist Albert Andraud, oboist and solo English horn of the Cincinnati Symphony Orchestra. In return, Andraud published Bozza's piece in his famous *Vade Mecum of the Oboe*, thus ensuring its place in every oboe player's practice studio.

This compact piece is made up of four movements. The first, *Pastorale Provençal* features traditions of French Impressionism mixed with Bozza's fundamental mastery of Baroque harmony. The second, *Chant des Bergers Provençaux*, depicts the shepherds' Call at Dawn. The third, *Sous les Etoiles* (Beneath the Stars), is a lullaby with gentle melodic lines and simple accompaniment. Finally, *Fête Villageoise* brings the work to a joyous end.

## **String Quartet in F major**

*Composer: Maurice Ravel (1875-1937)*

*Written: 1902*

*Dedicated to: Gabriel Fauré, Ravel's teacher*

*First performed: March 1904 by the Heymann Quartet at the Société Nationale de Musique in Paris*

*Length: About 28 minutes*

Ravel's only string quartet was composed while he was still a student at the conservatory and is often considered his first masterpiece. His inspirations were Debussy, American jazz, Asian music and folk music, all suffused with Ravel's own harmonic language and incredible tone colours.

The Quartet follows the traditional four-movement classical structure and like Debussy's *String Quartet* (performed earlier this season), Ravel's Quartet uses themes cyclically throughout the work. The first movement, marked *Allegro moderato – Très doux* (very sweet), is full of lyrical and soaring lines on the violin.

The second movement, the shortest of the Quartet, is marked *Assez vif* (rather lively). The music shifts playfully back and forth between pizzicato and more lyrical sections, all highlighting the triple meter with different rhythmic combinations reminiscent of Javanese gamelan (which Ravel heard at the Paris International Exposition of 1889). The slower, more lyrical middle section of the movement provides contrast. Low plucked runs leap back into the first section material, and barge ahead to a stomping conclusion.

The nocturne-like third movement, *Très lent* (very slow), returns melodic fragments from the first movement, moving between tension and relaxation with a serene harmonic backdrop. As in the preceding scherzo, Ravel employs a variety of instrumental colours with instruments playing over the fingerboard or with tremolo, now at the service of poignant music that journeys to a sublime conclusion.

The finale, *Vif et agité* (lively and agitated), starts and ends stormily, with moments of respite recollected from the first movement. The turbulence of the opening reasserts itself and the work ends vigorously.

Among his contemporaries, especially in Paris, there were few who appreciated young Ravel's music. Several critics at the premiere of his *String Quartet*, including his teacher, called for extensive revisions. However, Debussy, who must have recognized the inspiration of his Quartet, advised, "In the name of the gods of music, and in mine, do not touch a single note of what you have written in your quartet." History has backed him up.

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