



Frisson Ensemble

Friday, April 4, 2025

7:30 p.m.

Van Dyke Performance Space

Greensboro, NC

Divertissement, Op. 6

Albert Roussel (1869-1937)

Albert Roussel was a French composer whose music evolved from Impressionism to Neoclassicism. See these links for an overview of [Impressionist](#) and [Neoclassical](#) musical genres from the first half of the 20th century. Born in France, Roussel initially pursued a career in the French Navy, which allowed him to travel extensively around the globe. His travels to Southeast Asia had a profound impact on his musical voice. Roussel left the Navy at 25 to study music in Paris, eventually becoming a teacher.

Divertissement, Op. 6 was composed in 1906 for wind quintet and piano. This wind quintet includes flute, oboe, clarinet, bassoon, and horn. The piece consists of four sections, blending lively and lyrical passages. Roussel showcases his compositional prowess with ability to give each instrument their own moments to shine, passing the melody around the ensemble. Innovative and intricate rhythms and unique harmonic progressions make this piece a great starter to this MGS program.



La Nouvelle-Orléans

Lalo Schifrin (b. 1932)

Lalo Schifrin, born Boris Claudio Schifrin in Buenos Aires, Argentina, is a celebrated composer, pianist, and conductor. He is best known for his iconic film and television scores, having written over 100 scores, including the theme for *Mission: Impossible*. Schifrin's music is a unique fusion of jazz, classical, and Latin American influences, showcasing his versatility and creativity.

Schifrin's early musical education included studying piano with Enrique Barenboim and later at the Paris Conservatory under Olivier Messiaen. His career took off when he collaborated with jazz legend Dizzy Gillespie as a pianist and arranger. Schifrin is a six-time Academy Award nominee and five-time Grammy Award winner.



Schifrin composed *La Nouvelle-Orléans* in 1987. *La Nouvelle-Orléans* is a charming chamber work for wind quintet. It reflects Schifrin's versatility and his ability to blend classical forms with jazz influences, allowing Schifrin to portray the vibrant spirit of New Orleans.

Trio Pathétique

Mikhail Glinka (1804-1857)



Mikhail Glinka is often regarded as the father of Russian classical music, paving the way for composers like Rimsky-Korsakov and Mussorgsky. Glinka was born in Russia and grew up in a wealthy family. His early exposure to music came from his uncle's private orchestra, which inspired his lifelong passion for composition. Glinka studied music in St. Petersburg and later in Italy and Germany, influencing his blend of Western Classical musical styles with Russian folk melodies.



Glinka composed *Trio Pathétique* in 1832. This piece features clarinet, bassoon, and piano, though it has also been arranged for violin, cello, and piano. The *Trio Pathétique* is structured in four movements: 'Allegro moderato', 'Scherzo: Vivacissimo', 'Largo', and 'Allegro con spirito'. The title "Pathétique" hints at the expressive and melancholic nature of the music, which is said to reflect Glinka's personal struggles at the time. The first movement showcases this with its lyrical and expressive melody. The second movement contrasts the first, with a spirited and lively feel. The third movement is the slowest of the movements, and incorporates a haunting melody into the fold. The final movement brings the work to an energetic finish.

Quartet

Jean Françaix (1912–1997)

Jean Françaix was a French composer, pianist, and orchestrator celebrated for his witty neoclassical style. Born in France, he grew up in a musical family. His father was the director of the Le Mans Conservatory, and his mother was a singing teacher. Françaix's exceptional talent was evident from an early age, and he studied under the legendary Nadia Boulanger, who praised his natural gifts. Françaix composed many genres, including chamber music, orchestral works, ballets, and film scores.

Françaix's *Quartet* features flute, oboe, clarinet, and bassoon. The piece follows the traditional quartet structure of four movements, starting with a faster *Allegro* movement, followed by a slower *Andante* movement. The faster third movement is *Allegro molto*, written as a scherzo (a musical joke). The final movement is fast and energetic, bringing the piece to a dazzling finish. This *Quartet* showcases the wide variety of sounds and textures of each of the instruments, that shows Françaix's witty style.



Sextet for Piano and Winds, FP 100

Francis Poulenc (1899-1963)



Francis Poulenc was a French composer and pianist, celebrated for his versatility and charm. His compositions span a wide range of genres, including solo piano works, chamber music, choral pieces, operas, ballets, and orchestral music. Poulenc's early works reflect his playful and irreverent style. However, his style of composition shifted, portraying a more serious and spiritual side. He was deeply influenced by his Catholic faith, which is evident in many of his sacred works..



Poulenc's *Sextet for Piano and Winds* is a vibrant chamber work composed between 1931 and 1932. The piece was later revised in 1939, and is written for piano and wind quintet (flute, oboe, clarinet, bassoon, and horn). The sextet is structured in three movements. The first is a lively and energetic opening movement featuring jazz-inspired rhythms. The second movement is more introspective, with a lyrical and tender character. The final movement is a whirlwind of energy, bringing back earlier melodies that round the piece out and bring it to an exhilarating close.

Matt Wilson, Program Notes

Matt Wilson, the author of the program notes that you hopefully found illuminating and inspiring, is a violinist and violist from South Carolina. He received a Bachelor's in Music Education from Appalachian State University in Boone, NC, before teaching in the public schools for several years. He received a Master's in Music Education from UNC Greensboro and is a Doctoral Candidate in Music Education at the University of Kansas (KU) in Lawrence, KS. Rock Chalk! He is an active researcher and presenter at the state and national levels, focusing on issues of gender and sexuality in music education.

Matt has served in several leadership roles in the NC Music Educators Association - Orchestra Section. He is a member of the National Association for Music Education and the American String Teachers Association (ASTA). He is currently the Chair of ASTA's National Student Advisory Committee.

