



School of

Music

College of Arts and Sciences

WASHINGTON STATE UNIVERSITY

Faculty Artist Series

Presents

Music by French Female Composers

Shannon Scott, clarinet

Yoon-Wah Roh, piano

Larghetto (1825)

Caroline von Schleicher-
Krähmer
(1794-1837)

Air slav (1881)

Clémence de Grandval
(1828-1907)

Romanze (1892)

Marie Elisabeth von
Sachsen-Meiningen
(1853-1923)

Cantilene (1933)

Fernande DeCruick
(1896-1954)

Sonata for Clarinet Solo (1957)

I. Allegro tranquillo
II. Andante espressivo
III. Allegro brioso

Germaine Tailleferre
(1892-1983)

INTERMISSION

Thursday September 14, 2023, 7:30pm
Bryan Hall Theater



@WSUPullmanMusic



School of

Music

College of Arts and Sciences

WASHINGTON STATE UNIVERSITY

Suite for Clarinet and Pianoforte
(1943)

Priaulx Rainier
(1903-1986)

- I. Vivace
- II. Andante come da lontano
- III. Spiritoso
- IV. Lento e tranquillo
- V. Allegro con fuoco

Piece en forme de Jazz (1985)

Francine Aubin
(1938-2016)

Thursday September 14, 2023, 7:30pm
Bryan Hall Theater



@WSUPullmanMusic

What can be a more tempting intersection of musical curiosity, good intentions, and a credit card, than a fine music store? La Flûte de Pan is a monumental music store in Paris, located on 8 rue de Rome, near the previous location of the Conservatoire Nationale de Musique de Paris. I enjoyed browsing the extensive offerings both as a music student in Paris in 1982-83 and as a sabbatical scholar in 2022. In my 2022 visit, I found a recent publication by Schott, titled *Clarinet Music by Female Composers*. This collects in one publication eighteen works (or parts of works), starting with the earliest known female composer for clarinet, Caroline von Schleicher-Krähmer, and ending with a 1985 work by Francine Aubin. This collection is the genesis of this recital program, which is more accurately titled Music by (Mostly) French Female Composers.

Caroline von Schleicher-Krähmer (1794-1837), *Larghetto* (1825)

This recital begins with the oldest known composition for clarinet by a female composer. Despite the title of the recital, this work has no connection to France, but is the first work in the Schott collection. Schleicher-Krähmer was the daughter of bassoonist father Franz Schleicher and clarinetist mother Josepha Schleicher. Caroline began studying clarinet at nine years old. Along with her sister Cordula, both virtuoso performers, they toured Germany and Switzerland as young women, accompanied by their father. As an adult, Caroline von Schleicher-Krähmer toured both alone as a clarinet soloist, and with her husband Johann Ernst Krähmer, who performed on oboe and the csakan, a woodwind instrument popular with audiences in Vienna in the early 1800s. The *Larghetto* is the middle movement of a three-movement Sonatine for clarinet and piano; in structure and style, it is a clear callback to the *Larghetto* of the Mozart Clarinet Quintet K581.

Clémence de Grandval (1828-1907), *Air slav* (1881)

As both daughter and later wife of nobility, Vicomtesse de Grandval was free of financial constraints, and enjoyed private studies with Fredrich Flowtow, Fryderyk Chopin, and Camille Saint-Saëns. *Air slav* is one of the *Deux pieces* for clarinet and piano. “Slav” generally refers to music of a Russian or Eastern European style, with folk influences, rubato, and strong gestures.

Marie Elisabeth von Sachsen-Meiningen (1853-1923), *Romanze* (1892)

The French connection for Marie Elisabeth von Sachsen-Meiningen is almost non-existent; her father fought in almost every battle of the Franco-Prussian War 1870-1871, which was essentially a rout for the French forces. Her *Romanze* is included in this program because it is in the Schott collection and is one of the finest one-movement works for clarinet of the Romantic Period. It was composed for clarinetist Richard Mühlfeld, whose beautiful playing inspired Johannes Brahms to compose chamber music for the clarinet.

Fernande DeCruck (1896-1954), *Cantilene* (1933)

I am indebted to friend and former WSU School of Music faculty Matt Aubin for introducing me to the lovely music of Francine DeCruck. Dr. Aubin is the author of the extensive website Fernande Decruck, The Life and Works of Fernande Breilh DeCruck, fernandedecruck.com. *Cantilene*, for clarinet (or violin) and piano, was dedicated to Gaston Hamelin, noted soloist and the first professional clarinetist to perform and record Debussy's *Première rhapsodie*. *Cantilene* was composed soon after her return to Paris, after living in New York City from 1928 to 1933

while her husband served as principal double bass in the New York Philharmonic as well as the orchestra's solo saxophonist.

Germaine Tailleferre (1892-1983), *Sonata for Clarinet Solo* (1957)

Tailleferre is most often mentioned as a member of *Les Six*, a loose grouping of young French and Swiss composers in the 1920s thought to be in opposition to the influence of Richard Wagner. The unaccompanied *Sonata for Clarinet* was composed after her return to France in 1946, having fled the country for Philadelphia, Pennsylvania in WW II. It is an outlier in her output, as it employs serial techniques, rather than using her customary optimistic voice.

Priaulx Rainier (1903-1986), *Suite for Clarinet and Pianoforte* (1943)

The French connection is not obvious for Priaulx Rainier, who was born in South Africa, and both studied and taught at the Royal Academy of Music in London. Rainier studied with Nadia Boulanger in 1937, one of many English-speaking composers to benefit from work with this famed teacher. The *Suite* displays Rainier's repetition of rhythmic figures in movements 1, 3, and 5, while movements 2 and 4 are dirge-like, exploiting the clarinet's dynamic range.

Before concluding this evening's program, these wonderful colleagues deserve many thanks.

Yoon-Wha Roh, an exquisite pianist and collaborator, what a pleasure to work with you.

Michelle White, who fit all the composers and La Flûte de Pan store in Paris on the poster.

Blaine Ross, who takes care of so many details to let the world know about this recital.

Shaun Sorenson and his merry band of student workers; we would not be onstage without your care and guidance.

Francine Aubin (1938-2016), *Piece en forme de Jazz* (1985)

Jazz is reputed to have made its first appearance in France with the arrival of African American bandleader Lt. James Reese Europe and the 369th Harlem Infantry Regiment Band in 1918 during World War I. During the thirties, French jazz artists Django Reinhardt and Stéphane Grappelli formed the Jazz Hot Quintet, establishing a fully French take on the American import. Francine Aubin composed a set of two *Pieces en forme de Jazz*; the one performed tonight has the indication "Blues tempo, slow enough and very expressive." Aubin also composed a clarinet concerto, two more character pieces for clarinet and piano, and a book of clarinet etudes. She was a noted painter, and served as the director of the regional *Conservatoire de Rueil-Malmaison*, where she also conducted the orchestra.