

Chamber Music at Noon

Friday, May 15, 1992

Dabney Lounge

Program

Trevor Widdicombe: Ebford Suite

Allegretto - Andante - Allegretto grazioso - Alla Marcia

Emily Wen (senior, chemical engineering), violin

Kathleen Gallagher (graduate student, geophysics), viola

Delores Bing (Chamber Music Director), cello

Joy Yamamoto (freshman, chemical engineering), piano

Darius Milhaud: Suite

Ouverture - Divertissement - Jeu - Introduction et Final

Annette Gröt (graduate student, electrical engineering), violin

Corinna Garcia (freshman, computer science), clarinet

Aaron Lipman (senior, engineering and applied science), piano

Joaquin Turina: Piano Trio No. 1, Op. 35

Prelude and Fugue: Lento, Andante

Theme and Variations

Sonata: Allegro

David Koerner (graduate student, planetary science), violin

Monica Kohler (graduate student, geophysics), cello

Stephen Leroy (graduate student, planetary science), piano

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Please join us for an all-Baroque concert next Friday
(May 22) at noon here in Dabney Lounge,
and for our third **Chamber Music at Noon** on
Friday, May 29 at the Beckman Institute Courtyard.

Program Notes

The "Ebford Suite," published in 1962, was composed for the Milton family at Ebford. Although brief, it evokes several charmingly British moods.

While this concert hasn't been billed as a centennial celebration, it might have been, since Darius Milhaud was born in 1892 in Aix-en-Provence. Milhaud studied at the Paris Conservatory, then spent two years in Brazil as secretary to the French ambassador. Upon returning to Paris, he became a member of *Les Six*, an important group of young composers including Honnégar and Poulenc. Milhaud first heard American jazz in 1920, and he was completely taken by the idiom. Perhaps his best known work, the ballet *La Création du Monde*, was inspired by a visit to Harlem in 1923. Milhaud used jazz and blues elements in his classical music prior to George Gershwin's celebrated fusion of the styles, and he continued to explore new compositional methods and materials as he produced more than 400 works.

Milhaud taught for 31 years at Mills College in Oakland, California, and had a long association with the Aspen School in Colorado. Despite a severe rheumatic condition which developed in the 1920's and later confined him to a wheelchair, Milhaud continued his activities at Mills and the Paris Conservatory (where he also held a professorship), teaching, conducting, and composing until his death in 1974.

Turina was born in Seville ten years before Milhaud's birth and died in Madrid in 1949. He, too, studied in Paris, and later became a distinguished pianist, conductor, music critic, and professor at the Madrid Conservatory.

Much of Turina's music bears titles such as *La Oración del Torero* and *Mujeres Españolas*, and is clearly Spanish classical music. Yet when compared to his Spanish contemporaries Albeniz, Granados, and de Falla, Turina can be called the most European of the group, since his music abounds in Romantic and Impressionistic tone.

--Delores Bing