

Long Theatre, U.O.P. Campus - Stockton, California - Sunday, November 11, 1984 - 3 p.m.

Friends of  CHAMBER MUSIC

in cooperation with San Joaquin Delta College

and University of the Pacific

present

EMMANUEL WIND QUINTET

with

URSULA OPPENS...piano

Christopher Krueger, Flute
Peggy Pearson, Oboe
Bruce Creditor, Clarinet

David Hoose, Horn
Philip Long, Bassoon

PROGRAM

Quintet for Piano and Winds
E flat major, Opus 16
Grave: allegro, ma non troppo
Andante Cantabile
Rondo: allegro, ma non troppo

Ludwig van Beethoven
(1770-1827)

Woodwind Quintet
Agitate
Slow
Swing
Slow

Peter Child
(1953-)

INTERMISSION

Sextour for Piano and Winds
Allegro vivace: tres vite et importe
Divertissement: andantino
Finale: Prestissimo

Francis Poulenc
(1899-1963)

Aaron & Gordon Concert Management, 25 Huntington Avenue
Boston, Massachusetts 02116

PROGRAM NOTES: Edited by Ira Lehn

Beethoven, Quintet Op.16 for Piano and Winds.

The Quintet Op.16 was composed between 1796 and 1797 at a time when Beethoven's creativity tended to bow to the current traditions. As is the case in his early sonatas for Cello and Piano Op.5, the piano plays the essential part in the musical events. Beethoven was fully versed in the possibilities of the piano whereas he experimented with the other instruments in order to come to terms with their possibilities. The application of the horn presented him with particular problems because at that time, it was relatively inflexible. The attempt to offer this instrument an equal part within the group of wind instruments becomes obvious throughout the entire quintet.

There is an amusing story connected with an early performance of the Quintet in 1797. Beethoven, playing the piano part, took advantage of a fermata in the last movement to improvise a cadenza of large proportions. Ries, Beethoven's early biographer, writes that "It was comical to see those gentlemen waiting expectantly, ready every moment to go on, continually lifting their instruments to their lips, and then quietly putting them down again. At last Beethoven was satisfied and continued on with the Rondo. The audience was delighted."

There is also a Piano Quartet Opus 16 which is an arrangement for piano and strings of this original Quintet Opus 16 for piano and winds.

Peter Child, Woodwind Quintet.

Peter Child (b.1953) received his doctorate in composition from Brandeis University, and studied with Arthur Berger, Martin Boykan and Seymour Shifrin at Brandeis, and with Jacob Druckman at Tanglewood. His compositions have won awards from Tanglewood, League-ISCAM, WGBH-FM, East and West Artists, and the New England Conservatory. He has also received New Works commissions from the Boston Musica Viva, the MIT Experimental Music Studio, and the NEC Contemporary Ensemble. He is presently (1984) writing a chamber opera for Alea III which is a setting of Samuel Beckett's Embers.

He has written about this work "My Woodwind Quintet was written for the Emanuel Wind Quintet. The work is in four movements, each having a broadly improvisatory character. The first two movements, which are connected without break, feature a lot of very busy figuration out of which more sharply defined melodic material is allowed to emerge.

The last two movements are also connected without a break, and they present distinctly contrasting materials: the third movement is cheerful and scherzo like and has rhythmic, textural and formal features borrowed from early jazz; the last movement has an introspective lyric line, projected chiefly by the oboe, which in fact ends the piece alone".

Francis Poulenc, Sextet for Piano and Winds

After early composition studies with Charles Koechlin (who is enjoying something of a revival himself today), Poulenc came under the influence of Erik Satie after World War I, and became a member of the famous composer organization "Les Six", along with Milhaud, Honegger, Auric, Tailleferre and Durey. With Satie and Jean Cocteau as mentors, their aims were to revolt against the prevailing influences of French romanticism and impressionism, and instead seized upon a new aesthetic as a revolutionary approach to music. Poulenc wrote a number of works for winds (including Sonatas for flute, oboe and clarinet, a Duo for clarinet and bassoon, and a Trio for oboe, bassoon and piano). The SEXTET was written between 1930 and 1932, and revised in 1939. It is one of his most popular works, and a welcome one for this ensemble grouping. It is in three movements, the first of which presents a "motto theme" which will appear in various guises throughout the work. In the middle of this movement the tempo broadens (for a development of this motto theme) which then returns to the faster first section. This tempo pattern is reversed in the second, a perky middle section interrupting lyrical material. The finale presents a series of contrasting passages, ending with a sublimely wistful coda.

The SEXTET is a fine example of Poulenc's style which managed to balance the light-textured, satiric attitudes of "Les Six" with elegance, wit and sophistication, even managing to dig deeply beneath the surface and become movingly expressive when he so desired.

EMMANUEL WIND QUINTET

Biography

Co-winners of the 1981 Walter W. Naumburg Award for Chamber Music, the EMMANUEL

WIND QUINTET is an outgrowth of the music program at the Emmanuel Church of Boston. The five virtuosi: flutist Christopher Krueger, oboist Peggy Pearson, clarinetist Bruce Creditor, hornist David Hoose, and bassoonist Philip Long, came together in 1975 to perform the monumental Wind Quintet of Arnold Schoenberg. Since that time, they have performed extensively in Boston, New York, and throughout the Northeast. In 1983, they were appointed Quintet in Residence at the Boston Conservatory.

While the Quintet performs works from all periods, their primary commitment has been to the literature of this century. Among the major 20th Century works in their repertoire are quintets of Nielson, Villa-Lobos, Davidovsky, Berio, Babbitt, Schuller, and Harbison. Because of this commitment, the group was asked to be the resident quintet for the Guild of American Composers in New York.

Performing from Pennsylvania to Main, highlights of this season and last are performances at the Library of Congress in Washington, D. C., the Naumburg Award Concert at Alice Tully Hall at New York's Lincoln Center, and for the Pittsburg Chamber Music Society in Pennsylvania. In Boston, they were featured in collaboration with pianist Ursula Oppens in Charles River Concerts.

CHRISTOPHER KRUEGER is a graduate of the New England Conservatory of Music, where he was a student of James Pappoutsakis. Recognized as a "remarkably direct, secure, expressive and unfussy musician" by Richard Dyer of The Boston Globe, Mr. Krueger is principal flutist with the Emmanuel Chamber Orchestra and Monadnock music. He also performs regularly with the New Hampshire Symphony, the Handel and Haydn Society, the Boston Pops, and the Boston Ballet Company. He is a member of the Bach Ensemble and Collage. He has been principal flutist with the Opera Company of Boston. In addition to frequent solo appearances in Boston and New York, Mr. Krueger has given recitals throughout Greece, Cyprus, and Yugoslavia. He is on the faculty of Wellesley College and the Longy School of Music, and has recorded on Nonesuch, Folkways, and C.R.I.

PEGGY PEARSON, whose playing has been praised for its "piercing sweetness" and its "freedom, discipline, color and imagination" by Richard Dyer of The Boston Globe, is principal oboist with the Emmanuel Chamber Orchestra. She has performed frequently with Music from Marlboro, the Apple Hill Chamber Players, Collage, and Boston Musica Viva. Ms. Pearson has studied with Laurence Thorstenberg, Ralph Gomberg, Alfred Genovese, Robert Bloom, and Fernand Gillet. She was a Fellow of the Radcliffe Institute from 1976-77; and presently teaches oboe at Wellesley College and the Longy School of Music.

LATECOMERS

In consideration of the performers and our audience, we have adopted the following policy which will be strictly enforced at all future concerts: There will be NO seating while a performance is in progress.

SMOKING IS PROHIBITED IN THE AUDITORIUMS - PLEASE STEP OUTSIDE TO SMOKE

BRUCE CREDITOR earned his Bachelor's of Music in Clarinet and his Masters in Music Literature from the New England Conservatory of Music. He studied clarinet with Peter Hadcock. Twice granted fellowships to the Berkshire Music Center, Mr. Creditor has worked closely with Harold Wright, Gilbert Kalish, Gunther Schuller, Louis Krasner, and others. Presently he is principal clarinetist of the Emmanuel Chamber Orchestra and the Boston Philharmonic; and he performs regularly with the Boston Pops, the Boston Ballet, and Alea III. He is also a member of the world-renowned New England Ragtime Ensemble. Mr. Creditor is General Manager of Margun/GunMar Music Inc.

DAVID HOOSE studied composition and theory at the Oberlin Conservatory of Music and Brandeis University. He is principal horn with the Emmanuel Chamber Orchestra and Monadnock Music. Lloyd Schwartz in the Boston Herald American called his playing "breathhtaking, exciting and flexible." Mr. Hoose is also a noted conductor, and in 1980 received the Dimitri Mitropoulos Award in Conducting. He is Music Director of the Cantata Singers and Ensemble and Emmanuel Music; and he has conducted the Pro Arte Orchestra, Monadnock Music, Collage, and the Brandeis University Symphony. At Brandeis University, he is Director of 20th Century music activities. Mr. Hoose's horn teachers have included Richard Mackey, Barry Tuckwell, and Joseph Singer.

PHILIP LONG graduated from the New England Conservatory of Music where he was a member of the Scholarship Woodwind Quintet. He studied bassoon with Sherman Walt, and has been associated with such prominent musicians as Rudolph Kolisch, John Heiss, and Russell Sherman. He is principal bassoonist with the Emmanuel Chamber Orchestra, the New Hampshire Symphony, and Monadnock Music. He has toured France with the renowned Boston Camerata and is a faculty member of the South Shore Conservatory of Music and Phillips-Andover Academy. Mr. Long is also Curator of Music Instruments at the New England Conservatory of Music.

URSULA OPPENS earned her Master's of Music at the Juilliard School. She studied piano with Rosina Lhevinne, Leonard Shure, Guido Agosti and Edith Oppens (her mother) and chamber music with Felix Galimir. Under the auspices of Young Concert Artists, she made her New York debut in 1969 at Carnegie Hall. She won first prize at the 1969 Busoni International Piano Competition. Winning the 1976 Avery Fisher Prize enabled Oppens to perform with the New York Philharmonic, an opportunity which resulted in a re-engagement in 1978. In addition she was the recipient of the 1970 Diploma d'honore of the Accademia Chigiana and the 1979 Record World Award for her recording of Frederic Rzewski's "The People United Will Never Be Defeated."

WE HOPE TO SEE YOU ALL AT OUR

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