

FRIENDS OF CHAMBER MUSIC

Dorian Wind Quintet

Gretchen Pusch, flute
Gerard Reuter, oboe
Jerry Kirkbride, clarinet
Ethan Bauch, bassoon
Nancy Billmann, horn

2:30 PM, March 20, 2005
Morris Chapel
University of the Pacific
Stockton, California

Program

Le Cheminée du Roi René

Cortège
Aubade
Jongleurs
La Maousinglade
Joutes sur l'arc
Chasse à Valabre
Madrigal—Nocturne

Darius Milhaud
(1892-1974)

Serenade for Winds

I. Prelude: Spacious
II. Serenadipity: Serene
III. Toccata
IV. Finale: Travelling Music

Peter Scott Lewis
(b. 1953)

Mandala

David Colson
(b. 1957)

—Intermission—

Variations on a theme from Woodwind Quintet #2 by Antonín Reicha

Theme
Var. I – Con Eleganza
Var. II – Four Variations
Var. III – on a Reicha theme
Var. IV – Drains Variation
Var. V – Finale: Andante—Lento—Allegro

Antonín Reicha (1770-1836)
Richard Rodney Bennet (b. 1936)
George Perle (b. 1915)
Billy Childs (b. 1957)
Bruce Adolphe (b. 1955)
Lee Hoiby (b. 1926)

Wind Quintet in Eb Major, Op. 88, #2

Lento—Allegro moderato
Scherzo: Allegro
Andante grazioso
Finale: Allegro molto

Antonín Reicha

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Dorian Wind Quintet

Since its inception at Tanglewood in 1961, the Dorian Wind Quintet has distinguished itself as one of America's foremost ensembles. The extraordinary accuracy, homogeneity of ensemble, and spirit that characterize Dorian's performances prompted *Time Magazine* to hail it as "one of chamber music's most sparkling and eloquent ensembles."

The Quintet has toured 49 of the 50 States and Canada, Europe, the Middle East, India, Africa and Asia. In 1981 Dorian became the first wind quintet to appear at Carnegie Hall.

The Dorian Wind Quintet has appeared at numerous festivals, including the International Festival in Warsaw, the Stravinsky Festival at Lincoln Center, Caramoor Festival, Newberry Spring Festival in Britain, Stratford Festival in Ontario, San Luis Obispo Festival, New American Music Festival in Sacramento, and was in residence at Dartington Hall (1984) and Newberry (1990), both in England, and Tanglewood (2001).

For several institutions, the Dorian has served as the resident ensemble, including the Mannes College of Music, Brooklyn College and the State University of New York system. They currently serve as Ensemble-in-Residence for Hunter College in New York City and for the Festival Institute at Round Top in Texas.

Dorian has recorded traditional and contemporary wind repertoire for Vox, CRI, Serenus, New World and Summit Records, including George Perle's Quintet IV, commissioned by Dorian and winner of the 1986 Pulitzer Prize.

Program Notes

Milhaud—La Cheminée

Though Milhaud received his musical training in France, he was taken by Claudel, who had been appointed ambassador to Brazil, as his secretary. He spent over 30 years in the United States on the faculty of Mills College, Oakland. In addition to this international background, he was

a significant contributor to the development of French music, being a member of the group, Les Six, that included Honneger and Poulenc, and which was intensely involved in contemporary French stylistic musical development.

Milhaud was interested and involved in theatrical music and the subject of le Roi René's hospitality intrigued him. *La Cheminée du Roi René* is part of a longer work for the film *Cavalcade d'Amour*, a tripartite work written in collaboration with Honneger and Desormiere. The film had a low budget so Milhaud was limited to five instruments. King René was the 15th century ruler of Milhaud's native city, Aix-en-Provence. The king had devoted himself to the well being of his subjects and the cultivation of the arts, so the assignment was close to Milhaud's heart.

The movements suggest activities at the court—*Cortege*, a procession; *Andante*, a morning serenade; *Jongleurs*, jugglers; *Joutes sur l'Arc*, jousts on the Arc; *Chasse a Valabre*, hunting at Valabre—during that peaceful and pleasant time and place. To warm oneself at the *cheminée* (fireplace) of Roi René was to bask in the sun, and the music invites us to do just that. Milhaud wrote the work during his wartime "exile" in the United States and there is more than a hint of nostalgia in the work.

Lewis—Serenade for Winds

Lewis has made himself known in international circles by composing a constant stream of highly original compositions for many different orchestras, ensembles, and soloists. He has composed concertos for the violin, guitar, and cello as well as various ensembles including string quartets and vocal music. The Dorian Quintet has taken his *Serenade for Winds* on tour and is due to record it this month. The San Francisco Conservatory will premier Lewis' new duo for flute and piano this spring as well.

Lewis was born in San Rafael and grew up in the Bay Area and in

Washington State. He is a graduate of Yale and of the San Francisco Conservatory of Music and has served on the faculties of both institutions and the University of Washington. His composing career has included serving as Composer-in-Residence at Universities in the United States and Europe.

Lewis' titles are lightly suggestive of a program: *Spacious* prepares the spirit to be open to relaxed expansion. *Serendipity* is of course a happy unexpected occurrence qualified by serenity. *Toccata* is a venerable form, the word meaning "touch." A toccata was traditionally the rapid technical opening music of an organist in a cold church warming up his fingers. *Traveling Music* should release the wander lust in its listeners.

Colson—Mandala

Colson, on the music faculty of California State University in Chico since 1994, and Director and Conductor of Chico Symphony Orchestra, has visited Stockton for a previous presentation of one of his compositions, *Water's Edge*.

Mandala is a fresh work, presented at Colson's alma mater, the Shepherd School of music at Rice University in Texas, on December 2, 2004. The essence of a mandala is repeated pattern, intended for the experience of deep meditation. The Eastern guru designed a mandala from colored sand, circular in shape, and intricate in design. The finished product was destroyed, symbolic of the finiteness of human creations. The idea of creating such an item in music satisfies Bruce Adolphe's theories on how paintings can be valued as music, and how the poetic leads to meditation.

Colson has said that he wanted his work to balance the colors and sounds of all the instruments. Though some of his music may sound a bit reckless and angry, there is much that is tender and vulnerable.

Reicha–Variations

The idea of commissioning five living composers to create variations on a theme by a contemporary of Mozart is intriguing. These composers range in age from Perle in his ninetieth year to Childs who is half way to that maturity, and from the aristocrat Sir Richard Rodney Bennett who records with jazz groups to Hoiby, a pupil of Gian Carlo Menotti, whose music is drenched in ardent melody, suggesting a seemingly blissful refusal to acknowledge the very existence of modern music.

The Dorian Quintet wished to celebrate their fortieth anniversary in 2001, choosing composers who had already been commissioned by them to write music for their quintet, using the work of the “father of the wind quintet,” Antonín Reicha. The theme chosen was from the second movement of Reicha’s Op. 88, No. 2.

George Perle continues to be a vibrant and vital contributor to concert music, both as composer and a theorist. His brilliant orchestrations allow the instruments to sound free and natural. He is a scholar of Berg, Schoenberg, Bartók, and Stravinsky, but his method is not serialism, rather it is a post-dodecaphonic thinking not radically different from tonal music. Perle believed that his was the answer to a musical language that would replace the musical and psychological components of the triadic system of past centuries.

Bruce Adolphe, musical advisor to the Chamber Music Society of New York City, adds another dimension to the group with his Yiddish music composed on music from the concentration camps for the Holocaust Museum in Washington. His passion is to spread understanding of the field of art and music. His book “The Mind’s Eye” attests to his belief that any form of art is a valid way of understanding the world, interacting with people and becoming a valuable citizen.

Bill Childs, who has had two commissions to compose for the Monterey Jazz Festival, creates music

that gives rise to a fresh stylishly swinging set. His keyboard style has been termed “dizzingly funky.” He was nominated by the Australian Film Institute for his music for the movie “Flynn” and has set the poem of Maya Angelou, *Just like Job*.

Reicha–Wind Quintet #2

Reicha, who once had the young Beethoven sitting at a desk in an orchestra Reicha taught and conducted, composed 24 quintets for wind instruments, establishing it as a genre in the chamber music world. This work was in addition to his career as a leading teacher and the publisher of a major instruction book.

Reicha, though Bohemian born, became a French citizen and was decorated with the Legion d’Honneur in 1831. His life reads like a story book.

The early death of his father in Prague where the family lived deprived him of a musical education so he hid in the back of a stage coach and ran away to the home of his grandfather in Bohemia, and then to his uncle in south Germany. With his uncle he became adept on the flute, violin and piano and learned German and French. His uncle was appointed Director of the Court Orchestra in Bonn (Beethoven’s hometown) by Archduke Maximilian, Elector of Cologne, where he played the flute in the orchestra. Antonín writes, “Like Orestes and Pylades, we [Beethoven and himself] were constant companions during fourteen years of our life.” While conducting his first symphony, Antonín got so excited, running between the players, he tore the bridge from Beethoven’s viola.

He escaped from Napoleon by moving to Hamburg where his keen interest in algebra set him on the quest of a systematic and logical musical method that would satisfy “our reasoning mind as much as possible.”

Having moved to Vienna in 1805, he was able to translate for and introduce Haydn to many important people in the Napoleonic entourage.

He eventually was admitted to the Conservatoire in Paris and his instruction books as a result gained prestige. He sought to broaden the means available to a composer by the use of folk melodies, polytonality, irregular meters and quarter tones, and preceded Berlioz in the enlargement of the orchestra to include the use of four tympani.

Reicha’s famous wind quintets had a classical stance and were referred to by Balzac in one of his novels as “a special attraction.” Reicha commented that the dearth of woodwind music was caused by ignorance of the techniques for these instruments by composers at a time when an interest in things mechanical was developing in many fields—clock making for example. He set about exploring the effect a combination of woodwind instruments could produce, and successfully introduced the combination as a truly viable form for chamber music repertoire. Reicha credits professors at the University who performed his works for the quintet’s successful introduction into the musical world.

The quintet Op. 88, No. 2 in E flat Major, begins with a slow introduction, *Lento*, as was Reicha’s custom; six solemn chords become elements in the thematic material. The movement features virtuosic passages for the instruments. The *Scherzo* begins with a jaunty theme—a motto followed by a rapid ascending run. In the *Andante*, the oboe plays an invitational call that receives an answer from the other instruments which could be considered an explanatory response to the invitation. In the *Finale* the other instruments begin a dialogue with the bassoon which soon becomes a heated conversation with the bassoon simply pulsing its steady beat as undertone comments.

—Notes by Dr. Catherine Roche

49th SEASON

2004-2005

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Faye Spanos Concert Hall
RECEPTION FOLLOWING

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2:30 PM Sunday, October 24, 2004
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Osiris Piano Trio

2:30 PM Sunday, February 20, 2005
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The Dorian Wind Quintet

2:30 PM Sunday, March 20, 2005
Morris Chapel
DINNER FOLLOWING

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