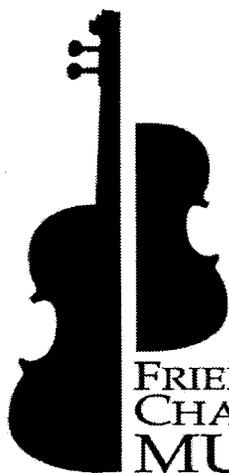


52<sup>ND</sup> SEASON



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## STANFORD WOODWIND QUINTET

Alexandra Hawley, *flute*  
James Matheson, *oboe*  
Mark Brandenburg, *clarinet*  
Lawrence Ragent, *horn*  
Rufus Olivier, *bassoon*

2:30 PM, Sunday, April 6, 2008  
Faye Spanos Concert Hall

In cooperation with University of the Pacific  
Conservatory of Music, Stockton, California

### Program

#### Divertimento No. 1 in B-flat (c. 1782/84)

Allegro con spirito  
St. Anthony Chorale: Andante  
Minuetto  
Rondo: Allegretto

Franz Joseph Haydn(?)  
(1732 - 1809)

#### Quintet, Op. 43 (1922)

Allegro ben moderato  
Menuetto  
Praeludium: Adagio – Tema con variazione – Andantino festivo

Carl Nielsen  
(1865 – 1931)

#### Scherzo (1945)

Eugène Bozza  
(1905 – 1991)

–*intermission*–

#### 17<sup>th</sup> Century Hungarian Dances (1959)

Allegro moderato  
Moderato – Maestoso  
Allegro (quasi scherzo)  
Moderato  
Allegro

Ferenc Farkas  
(1905 – 2000)

#### Quartet for Flute, Oboe, Clarinet & Bassoon (1933)

Allegro  
Andante  
Allegro molto  
Allegro vivo

Jean Françaix  
(1912 – 1997)

#### Trois Pièces Brèves (1930)

Allegro  
Andante  
Assez lent – Allegro scherzando

Jacques Ibert  
(1890 – 1962)



The Stanford Woodwind Quintet is represented in North America by  
California Artists Management – <http://wwwcalartists.com>

## The Artists

The **Stanford Woodwind Quintet**, one of America's finest and most distinguished chamber music ensembles, unites five virtuoso wind instrumentalists, each renowned for solo work and chamber collaboration. Founded in 1987, this versatile ensemble performs duos, trios, quartets and sextets (often adding piano, bass clarinet or saxophone) in their programming, creating a greater variety of sound and repertoire. The Quintet has received acclaim for its imaginative programming and innovative woodwind repertoire. Audiences delight in the enthusiasm emanating from the group and from the warm rapport established by their informative commentary on performance pieces.

**Alexandra Hawley** studied with Murray Panitz of the Philadelphia Orchestra, with Lloyd Gowen at Stanford and with Jean-Pierre Rampal in France. She has BA and MA degrees from Stanford and is the founder and artistic director of the Avedis Chamber Music series in San Francisco. She is a member of the music department faculty at Stanford and a founding member of the Quintet.

**James Matheson** has held the position of principal oboe with the San Francisco Opera Orchestra since 1962. In addition he was a member of the San Francisco Symphony from 1962-1980. Matheson has a BA degree in music from San Francisco State University. He teaches at Stanford and is a founding member of the Quintet.

**Mark Brandenburg** received a BA and MA from Juilliard. He is currently principal clarinet in the Opera San Jose and the Midsummer Mozart Festival Orchestras. He has taught at San Jose State and at the San Francisco Conservatory, and is currently on the faculty at UC Santa Cruz and Stanford.

**Lawrence Ragent** received his musical training at the New England conservatory where he graduated with honors. He is a member of the San Francisco Opera Orchestra and the San Francisco Contemporary Music Players. Ragent has taught at Brown University and at UC Santa Cruz and is currently on the faculty of Stanford.

**Rufus Olivier** has held the principal bassoon position in the San Francisco Opera Orchestra since 1980. At the age of 18 Olivier was selected to perform a concerto with the Los Angeles Philharmonic and later went on to play with that same orchestra. In 1977 he won a position with the Los Angeles Chamber Orchestra under Neville Mariner and the same month joined the San Francisco Symphony. Olivier is a member of the Midsummer Mozart Festival Orchestra and Sinfonia Concertante. He teaches at Stanford and is a founding member of the Quintet.

## The Program

It was not until the end of the 18<sup>th</sup> century that the classic wind quintet (flute, oboe, clarinet, horn & bassoon) developed, with a zenith occurring in the early 19<sup>th</sup> century: Franz Danzi's nine and Anton Reicha's 24 wind quintets created a genre that finally could match the sonorities and instrument grouping variations of the string quartet. But composers lost interest in this genre during the mid-1800s and interest in chamber music for winds reached what seemed to be an abject nadir.

Fortunately, the 20<sup>th</sup> century saw composers returning to the timbres of the winds for their own qualities as a reaction to sonorities of the late-Romantic period. This revival occurred simultaneously with the appearance of Neo-classicism, which favored a return to the sonorities of the 18<sup>th</sup> century, expressing the instrumental colors and transparent polyphonic textures of that period.

Today's program spans the development of the wind quintet genre and provides a sampling of all of these styles, beginning with an 18<sup>th</sup> century original and traversing a variety of compositions throughout the 20<sup>th</sup> century.

### *Haydn—Divertimento No. 1*

One of the most beloved pieces of classical music is Johannes Brahms' "*Variations on a Theme of Haydn*" for orchestra, the theme of which is the subject of today's first selection: a four-movement work for mixed winds

attributed to Franz Joseph Haydn, in which the second movement contains the enigmatic reference "Chorale St. Antoni" (the theme of Brahms' "Variations"). This theme was copied by Brahms from a manuscript of a divertimento for winds attributed to Franz Josef Haydn. This piece is one of a set of six works for winds which were published by Breitkopf between 1782 and 1784. The original is written for 2 oboes, 2 horns, 2 bassoons, obbligato bassoon and serpent. The Divertimento in B flat is notable for two things: its spectacular second movement (subtitled, "St. Antoni Chorale") and the fact that it called for an unusual instrumentation including the serpent. (Imagine the brightness of the two oboes against the other darker instruments, especially the serpent, in the original instrumentation, and then compare that with the instrumentation in today's performance.)

Whether this is actually a Haydn composition remains in debate. The controversy surrounding authorship of the *Divertimenti* includes vile assertions, hard-headed resistance, uncorroborated declarations, wishful thinking and blatant one-upmanship. Ah...music scholars!

Haydn wrote most of his wind divertimenti in the 1760s, and they often followed the same five-movement scheme: a spirited introductory Allegro, followed by a minuet (or other "character" movement), then a more lyrical Adagio, then another minuet, and finally a relatively speedy rondo-finale. Haydn's brother Michael referred to this type of finale as the "Auskegler" -- literally the "bowl-out". However, today's Divertimento, published 20 years later, is in the alternative four-movement form, with the outside fast movements bracketing a slow movement and a minuet; the finale is not the typical "bowl-out," but a lilting allegro that ends quietly. True authorship notwithstanding, this is wonderful music that we can and have enjoyed in the original and derived forms.

### *Nielsen—Quintet, Op. 43*

One of the essential compositions in the wind quintet genre's redevelopment is Nielsen's wind quintet of 1922. The piece was written while visiting friends and was a pleasurable relief from the demanding Fifth Symphony which he had just completed. The Quintet was finished in April and first performed privately for the birthday of Lisa Mannheimer. It was publicly performed in October of the same year by the Copenhagen Wind Quintet to whom it is dedicated.

Nielsen showed an interest in the individuality of woodwinds early in his compositional life. The second section of the Fourth Symphony, *The Inextinguishable*, is devoted almost exclusively to the orchestral woodwinds. If you know this symphony, compare the second section to the finale of this quintet in which pastoral solo playing and homophonic sections are employed and developed to great effect. This quintet's finale is a set of variations on Nielsen's own melody originally written in 1919 for the hymn *Min Jesus, lad mit Hjerte faa*.

A rare sense of joy and happiness permeates the *Quintet*, most likely reflecting the mood of the composer at the time of composition. Nielsen wrote this piece knowing both the nature of the instruments and skills of the dedicatees.

Carl Nielsen's work has functioned as a catalyst for Danish wind composition, especially quintets. If you enjoy this piece, be sure to check out the quintets of Mortensen, Jersild or Wellejus.

### *Bozza—Scherzo*

Eugène Bozza is regarded by many as one of France's best and most prolific composers of wind chamber music. He was director of the Opéra-Comique from 1939-48, after which he became the director of the conservatoire in Valenciennes. He is particularly noted for his wind writing, having composed pieces for nearly all of the winds and strings during his academic career (including the saxophone, for which his 1936 "Aria" is an important early composition). His chamber music for winds shows great familiarity with the capabilities of the instruments, without losing the expressive, melodic

style typical of 20th century French chamber music.

Bozza's elegant style reflects the features characteristic of French instrumental composition in the mid-20th century. This ingratiating piece is short and lighthearted, redolent of melodic fluency and elegance of structure. You will hear an abundantly apparent, consistent expression of sensitive concern for the instruments' capabilities; but performing this daunting piece also requires a fair bit of technical skill.

### *Farkas—Hungarian Dances*

Farkas is probably better known as the teacher of two of the most important composers of the 20th century: György Ligeti and György Kurtág. But he deserves better recognition as a composer in his own right. Despite the wide variety of Farkas compositions, there is a connecting link in his work that reflects his composing style. Farkas' musical art is characterized by an extremely cultured formal custom and a profound conscientiousness for tone. Much of this possibly arises from his being a one-time student of Respighi from whom he inherited his lucidity.

Like Bartók, Farkas had a passion for collecting Hungarian folk songs, and the Hungarian landscape and poetry exerted a lasting influence on his work. This interest is reflected in his suite of *Early Hungarian Dances from the 17th Century* for wind quintet, published in 1959. Listen for the neo-classical simplicity which is characteristic of much of Farkas' work.

### *Françaix—Quatuor*

Jean Françaix was one of the 20th century's most prolific and original French composers very much in the Neo-Classical tradition of Poulenc. By that I mean he shunned atonality and accepted traditional form, choosing wit, color and a supple lightness resulting in musical "pleasure." He has written in almost every form except the symphony, and his style is always well-polished and amusing. If you are familiar with his work, you probably know his ballet music, including *Les demoiselles de la nuit*, for which he is best known. But his work for wind quintet

forms part of the standard repertoire and is played regularly.

What makes Françaix's music unmistakably "chamber music", besides the obvious nature of the ensemble, is the fine detail and intricacy of his work, the virtuosic demands expected of the performers, and the skilled use of the natural qualities of the instruments.

*Quatuor* affords the horn a rest and presents a quartet rather than the usual quintet instrumentation. It is made up of four short movements that are typical of Françaix's characteristic style. You will hear music that is elegant, often clever, and unmistakably composed in a deeply personal manner.

### *Ibert—Trois Pièces Brève*

A Parisian by birth, Jacques Ibert attended the Paris Conservatory from 1911 to 1919, where he was a composition student of Gabriel Faure. Ibert was both an accomplished composer and administrator. He won the Prix de Rome just after the end of World War I and returned to Rome 15 years later to be the director of the Academie de France, which administers this prize, and later became director of the Paris Opéra-Comique. He remained director of the Academie until two years before his death.

Ibert rejected compulsive influences or systems of composition so his pieces cover almost every genre and range widely in style. Characteristic of this, he declared, "All systems are valid provided that one derives music from them." Evidence of this can be found in his music, which is always clean and clear in its workmanship.

The *Trois Pièces Brèves* are each a faultless, scrumptious miniature. The first, an *Allegro*, begins this display of the composer's colorful and charming style. The finale, *Assez lent*, is only slightly weightier. These two lively romps flank a 26-measure duet for clarinet and bassoon, except for the final few measures. Are you reminded of a Bach Two-Part Invention?

Notes ©Dr Michael Spencer

## FIFTY-SECOND SEASON

2007-2008

*Presented in Cooperation with  
Pacific Conservatory of Music;  
William Hipp, Interim Dean*

### The Biava Quartet

2:30 PM Sunday, October 7, 2007  
Faye Spanos Concert Hall  
RECEPTION FOLLOWING

### Chatham Baroque

2:30 PM Sunday, November 4, 2007  
Faye Spanos Concert Hall  
RECEPTION FOLLOWING

### Trio con Brio Copenhagen

7:30 PM Saturday, February 16, 2008  
Faye Spanos Concert Hall

### La Catrina Quartet

2:30 PM Sunday, March 16, 2008  
Morris Chapel  
RECEPTION FOLLOWING

### Stanford Woodwind Quintet

2:30 PM Sunday, April 6, 2008  
Faye Spanos Concert Hall  
RECEPTION FOLLOWING

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- The use of cameras and recording devices of any kind is forbidden.
- There is no smoking in the lobby or auditorium.
- Please turn off cellular phones and disengage audible alarms on pagers and watches.
- Students are admitted free on a space-available basis.
- Concert programs are subject to change without notice.
- Seating is unreserved for the 2007-08 Season.
- Contributions, including memorials, are tax deductible to the extent allowed by law.

Tickets are available at the door:

Adult: Single \$25, Season \$100  
Students with valid ID: Free  
Child 12 and younger: Free  
Pacific/Delta Faculty & Staff: \$10

FOCM welcomes children to our concerts. However, an adult must accompany children ten years of age and under (no babes in arms please). At the request of our artists, children should not sit in the first four rows.

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