

November 18 & 19, 2024 - Sonoran Winds**Program notes by J. Michael Allsen**

This program by the Sonoran Winds—comprised of principal players of Arizona Philharmonic—includes four works, beginning with one of the quintets of Anton Reicha. These early 19th-century pieces played an important role in popularizing the woodwind quintet as an ensemble. Next is a contemporary work, the colorful *Quintet for Winds* by Robert Muczynski. The most recent work on the program, the *Four Bagatelles* of Andrey Rubtsov, is a light, enjoyable work with several flashes of humor. To close, we have the *Early Hungarian Dances* of Ferenc Farkas, witty arrangements of 17th-century courtly dances.

Anton Reicha (1770-1836)**Wind Quintet in in E-flat Major, Op. 88, No. 2****Background**

Anton Reicha was born in Prague, but his father, a town musician, died when he was an infant. Growing up in poverty, with no prospects for an education, he ran away from home at age 10 or 11, making the sixty-mile journey to the home of his grandparents. They quickly sent him to live with his uncle Josef in Germany, a cellist. Young Anton learned piano, violin, and flute from his uncle, and both German and French from his aunt. In 1785, Josef Reicha moved his family to Bonn, where he became the director of music at the court of the Elector, and hired his nephew to play flute in the court orchestra. (While playing in the orchestra, Reicha struck up a lifelong friendship with another teenage Bonn musician, Ludwig van Beethoven.) Reicha continued to work in Bonn—primarily as a flutist, but also producing his first compositions—until 1794, when Napoleon conquered the city and he fled to Hamburg. While there, Reicha vowed to give up performing in favor of composition. After a few frustrating years trying to get his operas



performed in Hamburg, he moved to Paris in 1799. He met with a bit more success there with instrumental works, but still hoping for operatic success, he moved to Vienna in 1801. In Vienna, he earned a reputation as an intellectual, and as a successful composer of chamber music...though not as a composer of opera. Reicha made his final move, back to Paris, in 1808 and remained there for the rest of his life, eventually becoming a professor of composition at the Paris Conservatory. (And if you're curious...while he eventually wrote a book on how to write operas, the three operas Reicha would eventually put on the stage in Paris were all unsuccessful.)

Possibly the most significant and long-lasting of his accomplishments was that Reicha played a fundamental role in establishing the now-standard wind quintet of flute, oboe, clarinet, bassoon, and horn. Though a few composers had written music this combination in the 1790s and 1800s, it was the 24 wind quintets that Reicha published between 1817-1820—by far his most enduringly popular works—and the nine quintets by Franz Danzi that appeared in 1819-1824 (closely modelled on Reicha's) that truly popularized the ensemble.

What You'll Hear

The *Wind Quintet, Op. 88, No. 2* comes from his first set of six quintets, published in Paris in 1817. The first movement opens with a tiny introduction (*Largo*), before a bassoon solo (*Allegro moderato*) begins a first group of themes, carried at first by the clarinet. A dramatic unison statement opens a second group of themes. Though this movement has the outlines of sonata form, there is no real development section: instead Reicha introduces a new idea, in a distinctly military style, and presents a pair of variations. At the end, the themes of the opening section return in the opposite order and in a varied form. The second movement is a light, fast-paced *Menuetto*. There are two contrasting trios played in alternation with this music, the first led by the clarinet and the second by flute and oboe. The final statement of the *Menuetto* is varied, including a cute little fugue. The third movement (*Poco andante grazioso*) is a rondo, with its main theme a graceful oboe melody. This alternates with a few contrasting ideas: a dramatic variant led by the flute, a fugue, and what sounds like a tragic opera aria from the flute. The horn leads the final statement of the main theme. The rollicking final movement (*Allegretto*) is in a more conventional sonata form with a dancelike main theme; the second theme, played by the clarinet and horn is just as exuberant. Here there is a fairly extensive development, beginning in minor and closing with solos for bassoon and clarinet. After a return of the opening material there is a brief pause before it ends with a brilliant coda.

Robert Muczynski (1929-2010) Quintet for Winds, Op. 45

Background

Born in Chicago, Robert Muczynski reported that one of his first musical inspirations was a player piano owned by his grandmother: he particularly liked its speed and precision. He studied piano and composition at DePaul University, and recalled that his “graduation stunt” was to perform his own *Divertimento for Piano and Orchestra* with DePaul's student orchestra. Muczynski's early compositional successes included the 1954 premiere of his first piano

concerto: he was the soloist with the Louisville Symphony Orchestra, at a concert for 8000 people at the Grant Park Music Festival, and soon afterwards performed it with the Chicago Symphony Orchestra. In 1958, he made a successful Carnegie Hall debut, playing a program of his own piano music. He studied briefly in Europe in the early 1960s, and also spent time in 1962-64 writing film scores. Muczynski held a series of academic positions, and in 1964, he moved to Tucson, teaching composition at the University of Arizona until his retirement in 1988, all the while continuing an active dual career as a pianist and composer.

What You'll Hear

Muczynski's *Quintet for Winds* was commissioned in 1985 by the Oklahoma Woodwind Quintet, and was premiered by that ensemble in April 1986 in Anaheim, California. It is written in the composer's contemporary, yet thoroughly accessible style, with idiomatic and challenging music for all five players. The brief opening movement (*Allegro risoluto*) begins with dancelike, but rhythmically unstable music before the horn introduces a more lyrical new idea. There is a brief nod to the opening music before the five instruments build up a striking harmony and briskly end the movement. The *Andante* is a kind of wistful, slightly bluesy *nocturne*, with solo lines laid out over a simple accompaniment. There is a short contrasting episode near the end, with a melancholy bassoon solo, before the movement ends with a return of the opening mood. The final movement (*Moderato*) opens with rather mysterious music: quiet, imitative duos and solos that are dramatically interrupted by the full ensemble. There is a quick, syncopated dance, followed by a solemn 5/4 lament. The movement ends with a return to the driving dance style and builds to a crisp ending.

Andrey Rubtsov (b. 1982) Four Bagatelles for Woodwind Quartet

Background

Andrey Rubtsov has a successful double career as a conductor and composer. He made an impressive debut as a conductor at age 12, conducting two keyboard concertos by Bach, with pianist Mikhail Pletnev and the Russian National Orchestra. He then toured internationally with the orchestra as a teenager. Since graduation from London's Royal Academy of Music and the Royal Conservatoire of Music in Scotland, Rubtsov has become a sought-after guest conductor, working with orchestras throughout his native Russia, Europe, and United States. His catalog of compositions lists nearly a dozen orchestral works, most of them commissioned, including a



Concertante for Wind Quintet and Orchestra (2008). Rubtsov has also written 14 chamber works to date. Of these, his *Three Moods for Woodwind Quintet*, written in 2007, has been particularly successful, programmed by some 50 ensembles around the world. At this program we hear another woodwind ensemble work, his *Four Bagatelles for Woodwind Quartet*, written in 2002.

What You'll Hear

The term *Bagatelle* implies a short, light, and entertaining musical work, and Rubtsov's *Four Bagatelles for Woodwind Quartet* fit this description perfectly. The first *Bagatelle* (*Allegro vivo*) has the clarinet introduce a 1940s-style pop song above a jazzy background. (Those of you of a certain age will be irresistibly reminded the 1946 song *Beyond the Sea*, later popularized by Bobby Darin!) After a cheeky middle section, the



main theme returns, now in the oboe, before a wry ending. The more serious *Valse* (*In imitation of Khachaturian*), inspired by the 20th century Armenian master, is a set of lilting and wistful waltz themes passed among the ensemble until a rather dark ending. The *Small Pastorale* begins with solos by the oboe and other instruments above a quiet accompaniment. There is a rhythmically free, distinctly birdlike episode in the middle, with short cadenzas above a twittering background, before a return to opening mood. The term *giocoso* literally means “joking” or “playful,” and the fourth *Bagatelle* (*Allegretto giocoso*) is clearly not meant to be taken all that seriously. It is a light and slightly loopy march punctuated by snarls (flutter-tonguing) from the ensemble. There is a mock-serious trio section and a short jazzy moment, before a return of the opening march and a humorous ending.

Ferenc Farkas (1905-2000)

Early Hungarian Dances from the 17th Century

Background

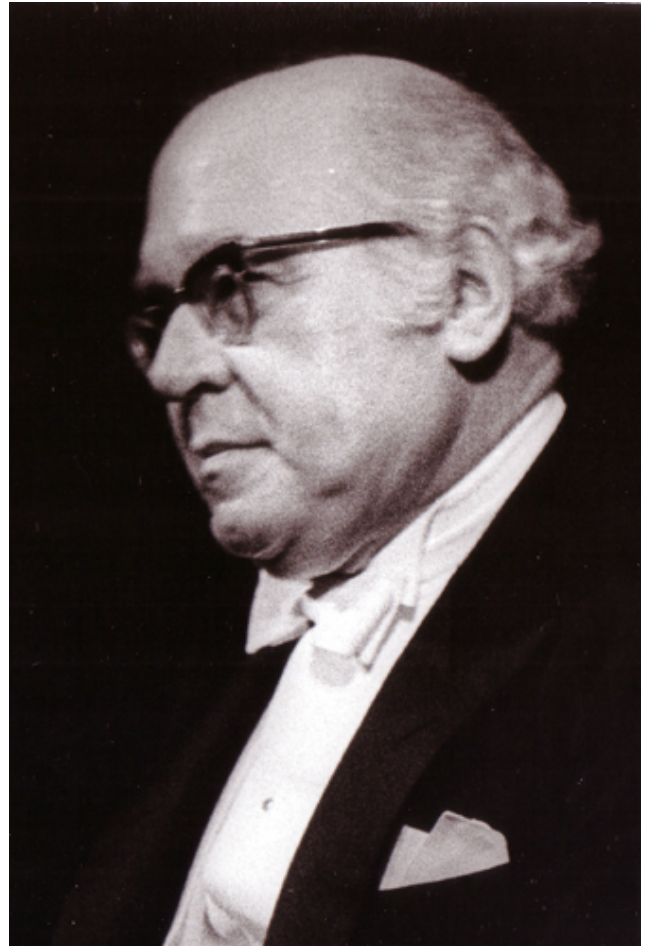
Ferenc Farkas was a leading figure in 20th-century Hungarian music. Aside from a stay in Rome in 1929-31, for studies with Ottorino Respighi, and a few years during World War II spent teaching in Romania, Farkas spent his entire career in his native country. After a series of posts in Hungary, he became the professor of composition at the Franz Liszt Music Academy of Budapest in 1949. In this post for over a quarter of a century, he had a strong influence on the next generation of Hungarian composers. Farkas composed a vast amount of music: over 800 works in all, ranging from film scores, operas, ballets, and other stage works, and large orchestral pieces, to choral works, chamber music, and art songs. His compositions were often deeply influenced by his own research into traditional and historical Hungarian music. This is certainly

the case with his sets of *Early Hungarian Dances*, first written as keyboard works in the 1940s to accompany a stage performance, and adapted for many different ensembles over the years.

According to Farkas:

“In Hungarian music, folk songs are obviously of great importance, but our ancient airs and dances play a more modest role. For this work, I was influenced by 17th-century dances, written by unknown amateurs in a relatively simple style. My interest in this music was first captured in the 1940s. I was so fascinated that I decided to give these melodies new life. I assembled small eight bar dances into trios, I put together in the form of rondos and, using the harmony and counterpoint of the Old Baroque, I tried to recreate the atmosphere of a ‘provincial’ Hungarian Baroque style.”

Farkas was probably also inspired by the very similar suites of *Ancient Airs and Dances* by his teacher Respighi. The woodwind quintet version of *Early Hungarian Dances*, first published in 1959, has long been a standard piece of repertoire for the ensemble.



What You’ll Hear

The set begins with an *Intrada*, a noble processional dance (one of many European variants on the Italian *pavana*), intended to get well-dressed dancers onto the floor in as stately a manner as possible. The *Slow Dance* begins with similarly dignified music, but features a somewhat faster and distinctly Hungarian-flavored interlude led by the clarinet. The sprightly *Shoulder-Blade Dance*, includes an ornamental middle section led by the flute. The more relaxed Chorea, which proceeds in a series of short individual phrases, was probably intended to accompany a more elaborate choreographed court dance. The set ends with a lively *Leaping Dance* (or *Saltarello*), which includes a brief imitation of bagpipes, and a high-kicking conclusion.

PROGRAM

ANTON REICHA : *Wind Quintet in in E-flat Major, Op. 88, No. 2*

- *Largo—Allegro*
- *Menuetto*
- *Poco andante grazioso*
- *Allegretto*

ROBERT MUCZYNSKI : *Quintet for Winds, Op. 45*

- *Allegro risoluto*
- *Andante*
- *Moderato*

INTERMISSION

ANDREY RUBTSOV : *Four Bagatelles for Woodwind Quartet*

- *Allegro vivo*
- *Valse (In imitation of Khachaturian)*
- *Small Pastorale*
- *Allegretto giocoso*

FERENC FARKAS: *Early Hungarian Dances from the 17th Century*

- *Intrada*
- *Slow Dance*
- *Shoulder-Blade Dance*
- *Chorea*
- *Leaping Dance*

BIOGRAPHIES



Flutist **Jeannette Hirasawa Moore** has appeared as soloist with the Flagstaff Symphony, Toronto Symphony, Calgary Philharmonic, Ensemble Sir Ernest MacMillan and Hart House Orchestra. Originally from Canada, Jeannette lived in Toronto where she performed with the Toronto Pops Orchestra, Toronto Operetta Theatre, Royal Winnipeg Ballet, Kitchener-Waterloo Symphony, Hamilton Philharmonic, and Toronto Philharmonic. She received both her Bachelor and Master of Music Degrees in Performance from the University of Toronto and studied with Douglas Stewart and Robert Aitken. In 1995 she toured the Far East with The Phantom of the Opera. Jeannette has served as Principal Flute of the Flagstaff Symphony since 2013, is also principal flute of the Arizona Philharmonic and Sedona Symphony and performs with the chamber groups Ponderosa Players, Sonoran Winds and Duo Catalina.



Tiffany Pan (oboe) performs with many groups in Arizona including the Phoenix Symphony, Tucson Symphony, West Valley Symphony, Musica Nova Orchestra, Phoenix Theater, Phoenix Boys Choir, and Cactus Chamber Musicians. She has performed in conferences for the International Double Reed Society, International Clarinet Association, and North American Saxophone Alliance.

An enthusiastic teacher, Pan maintains a studio of private students and coaches youth ensembles in the valley. Pan is oboe specialist at Hannah's Oboes where she helps manage the business. She and Hannah bring inventory to International Double Reed Society conferences and discuss instrument developments with manufacturers from around the world.

A Native of Taiwan, Tiffany Pan received her Master's degree from Arizona State University and Bachelor's degree from the University of Illinois at Urbana-Champaign. She has studied with Martin Schuring, John Dee, Ting-Hung Liu, and Peggy Lee.



Scott Richardson is a native of Las Vegas, Nevada. He received a Bachelor of Arts degree from the University of Nevada, Las Vegas in 1983 where he studied with Felix Viscuglia, former bass clarinetist of the Boston Symphony and a Master of Music degree from the University of Southern California in 1986 where he studied with world-renowned clarinetist David Shifrin.

Scott is a former member of the 15th Air Force Band of the Golden West from 1990-1994 and the USAF Academy Band from 1994-2014. He has performed in orchestras and bands in Nevada, Southern California and Colorado.

Since relocating to Prescott in 2014, Scott performs as principal clarinet in the Verde Valley Sinfonietta, the Arizona Philharmonic, the Prescott Pops Symphony, and the Prescott Chorale Orchestra. He also performs with the Flagstaff Symphony Orchestra as a substitute clarinetist and regularly performs with the Yavapai College Pit Orchestra for musical productions on clarinet, saxophone and flute. He is happily married to his lovely wife Julie and they both enjoy fine dining, taking care of their feline daughters, and traveling.



Chip King, founder of the Pinnacle and Catalina Bassoon Quartets was the Assistant Principal / Second Bassoonist of the Grand Rapids Symphony from 1973 to 2008. During that time he was involved with many chamber ensembles, teaching venues and university music departments in West Michigan. After moving to Phoenix with his wife in 2009 to be near their daughter he has performed with many of the valleys' orchestras including the Phoenix Symphony, the West Valley Symphony, Symphony of the Southwest, Arizona Opera Orchestra, Phoenix Opera Orchestra and Arizona Philharmonic.



A native of Virginia, **Karen Teplik** received her Bachelors in Music Performance from the Cincinnati College-Conservatory of Music where she studied with Michael Hatfield. She completed her Masters of Music Performance from Arizona State University where she studied with Ralph Lockwood, and was the winner of the concerto competition. In addition to being a free-lance player and private teacher, she is the principal horn of the Tempe Symphony and Tempe Winds, as well as the former principal horn of the Symphony of the Southwest and the Scottsdale Philharmonic. She has played with Southwest Brass, West Valley Symphony, Phoenix Symphony, Cincinnati Symphony and other groups. Karen is principal horn and a founding member of Arizona Philharmonic