

Nielsen's *Quintet*, Opus 43 was written in 1922 and was the result of an accidental overhearing of a rehearsal by the Copenhagen Wind Quintet during a rehearsal of the *Sinfonia Concertante* by Mozart. Nielsen was chatting with their pianist over the phone while the winds rehearsed in the background. Nielsen envisioned a work for five friends where each part suited the individuality of each of the players. Nielsen's notes for the quintet stated that, "The quintet ... has attempted to render the characters of the various instruments. At one moment they are all talking at once, at another they are quite alone."

In the final movement, *Praeludium*, the English horn is used. The theme upon which the following 11 variations are written is Nielsen's own composition, a hymn titled *My Jesus, let my heart receive*. This beautiful hymn tune returns at the end of the work, climaxing in a richly voiced A-major chord with the bassoon scored on an A lower than the range of the instrument. An extension is used for this effect.

The work received its public premiere in Copenhagen in 1922, performed by the ensemble for which it was written. It is arguably his best-known work and has become a staple of the wind quintet repertoire. The work was performed at Nielsen's funeral in 1931.

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Upcoming Performances – Please join us!

"Magic Forest Scenes" – Jackie Glazier, clarinet
Faculty Artist Series Recital
with Galen Dean Peiskee, Jr., piano & Ivan Ugorich, viola
Saturday, March 31, 7:00 p.m., Holsclaw Hall, \$Free

UA Chamber Winds

Chad R. Nicholson, conductor – Martin I. Gaines, graduate conductor
Friday, April 13, 7:00 p.m., Holsclaw Hall, \$Free

Fred Fox Graduate Wind Quintet

Ivo Shin, flute; Monserrat García Campos, oboe; Baiyu Li, clarinet
Anne Cotin, horn; Jacob Fernandez, bassoon
Monday, April 23, 7:00 p.m., Holsclaw Hall, \$Free

Arizona Wind Quintet

Brian Luce, flute

Sara Fraker, oboe

Jackie Glazier, clarinet

Daniel Katzen, horn

William Dietz, bassoon

Wednesday, March 21, 2018

Holsclaw Hall

7:00 p.m.



THE UNIVERSITY
OF ARIZONA

COLLEGE OF FINE ARTS
Fred Fox School of Music



Arizona Wind Quintet

Brian Luce, flute; Sara Fraker, oboe; Jackie Glazier, clarinet;
William Dietz, bassoon; Daniel Katzen, horn

Wednesday, March 21, 2018
Holsclaw Hall
7:00 p.m.

PROGRAM

Suite Gunther Schuller
(1925-2015)
Prelude
Blues
Toccata

Quintet..... Paul Taffanel
(1844-1908)
Allegro con moto
Andante
Vivace

INTERMISSION

Quintet..... Carl Nielsen
(1865-1931)
Allegro ben moderato
Menuet
Praeludium. Tema con variazioni

Please join us for a reception in the Green Room
hosted by the Fred Fox School of Music
with the assistance of students
from the wind studios.



About the Music

Gunther Schuller was born in 1925 in New York City. A horn prodigy, he was playing professionally with the American Ballet Theatre while still in his early teens followed soon afterwards with an appointment as principal horn in the Cincinnati Symphony and the Metropolitan Opera Orchestra. His musical horizons changed considerably when he began playing with American jazz legend Miles Davis. Inspired by the possibilities of combining jazz and Western art music techniques, Schuller created the term “third stream” to describe this synthesis and joined his colleague John Lewis in forming the Jazz and Classical Music Society in 1955.

Schuller won many awards including the Pulitzer Prize, and had a distinguished academic career, including serving as president of the New England Conservatory. *Suite* was composed in 1957 and is an excellent example of a “third stream” composition.

Paul Taffanel is today perhaps best known for his influence as a major founder of the modern French school of flute playing. However, he also pursued avid careers as a chamber musician, composer and conductor. Seeking to find an outlet for wind players to collaborate through chamber music, Taffanel established the *Société de Musique de Chambre pour Instruments à Vent* in 1879, a group which advocated the commissioning, reviving, and performance of chamber works for winds. Taffanel went on to conduct the Paris Opera in 1893, the same year that was appointed professor of flute at the Paris Conservatoire. He held this professorship until his death in 1908

Taffanel’s 1876 wind quintet was originally written for a competition held by the *Société des compositeurs de musique*. This competition was open exclusively to works by French composers that had not been published or performed. The work is dedicated to Taffanel’s own composition teacher, Henri Reber, who in turn had studied with the lauded “Father of the Wind Quintet” Anton Reicha.

Carl Nielsen was born in Denmark to parents of modest means. However, they were talented musicians and nurtured his obvious musical gifts from a young age. After attending the Royal Danish Academy of Music, he performed as a violinist in the Royal Danish Orchestra. Eventually he accepted a teaching post at the Royal Academy where he worked until his death in 1931. As is often the case among composers, his works were not well-known during his lifetime and only entered the international repertoire later when championed by individual conductors. Leonard Bernstein, in particular, brought Nielsen’s symphonic works to the public.

