

W663
1994
4-28

DAT
12,371

CASS
12,372

University of Washington
School of Music
1993-1994 Season - Brechemin Auditorium

PENTAVENTO

UW GRADUATE WOODWIND QUINTET

Andrea Mogil, flute; Taina Karr, oboe; Joel Barbosa, clarinet;
Lorraine Fader, horn; Jason Schilling, bassoon

Thursday, April 28th, 8:00 p.m.

DAT

102 Quintet Op. 91, No. 3 22' Anton Reicha (1770-1836)

Lento-Allegro Assai

Adagio

Menuetto

Finale

103 Quintet for Piano, Oboe, Clarinet, 20' W. A. Mozart
Horn and Bassoon - K. 452 (1956-1791)

Adagio-Allegro moderato

Larghetto

Rondo

Daniel Wassé, Piano

CASS SIDE A
SIDE B

104 Quintet No. 1 for Woodwind Instruments 18' Alvin Etler (1913-1973)

Andante

Allegro

Lento

Vivace

This woodwind quintet has been rehearsing and performing since 1992. We would like to express our appreciation to Mr. Kappy for his coaching this year.

This recital is given in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in horn performance for Lorraine Fader who is a student of David Kappy.

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event.

543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access @u.washington.edu (E-mail).

Anton Reicha, born in Prague in 1770, was a prolific composer of wind quintets around the time when Beethoven was writing string quartets. Reicha was also known as a pedagogue. In 1818 he was appointed to teach composition and theory at the Paris Conservatory. His notable pupils include Berlioz, Liszt, and for a brief period, Franck. He wrote a total of 24 quintets divided into four groups of six representing opus numbers 88, 91, 99, and 100. Reicha composed many of his quintets upon returning to Paris in 1808. The opus 91 series was written between 1814 and 1817.

A flutist himself, Reicha had an affinity for writing for winds. His quintets are known to be "experimental". At the time of composition the chamber ensemble consisting of flute, oboe, clarinet, horn, and bassoon was relatively new. The D major quintet, Opus 91 No. 3, has been described as conventional in comparison to his other quintets. In general, these works are known for their technical demands on the performer. The outer movements, and especially the flute part, of Opus 91 No. 3 demonstrate this virtuoso style. The first and last movements are balanced by a stately Adagio and a traditional

Mozart's quintet, K. 452, in E flat and Beethoven's Opus 16 quintet, also in E flat which was written over a decade later, represent two of the most significant compositions in wind chamber repertoire. In particular, Mozart's K. 452 demonstrates a mature style. Documentation suggests that Mozart himself was pleased, writing to his father, "... I think myself it is the best I have so far written in my life. ... I wish you could have heard it - and how beautifully it was played." Unlike Beethoven's opus 16 Piano Quintet, which is dominated by the keyboard, Mozart gives equal weight to all parts. The Rondo features a wind cadenza which opens the coda and serves as the culmination of the final movement. The cadenza can be characterized as a playful competition among the winds. The larger outer movements are balanced by an exquisitely beautiful Larghetto which implements unexpected sonorities.

Etler showed his musical talent early and began a career as oboist in Indianapolis Symphony Orchestra. However, his compositional awards and opportunities encouraged him to become a full-time composer and teacher. He has composed in all media except opera, and his works exhibit uncommon craftsmanship, using extended harmonic vocabulary resembling Bartok and Copland.

The Quintet No. 1 was the first composition Etler accepted as the beginning of his collected works. He disowned all the works composed before 1955. This Quintet is in four movements. The Andante opens with a mood of stillness and apathy, and builds to an almost unbearable tension before dissolving again into ennui. Movement two develops its main motive from a staccato two note cell and has a frenetic character. The Lento gives the horn the solo voice in a long chromatic line where a half-step creates a dramatic mood. The fourth movement is Vivace, rushing in a frantic canon from one instrument to another.