

## 2013—2014 season

Sept. 9, 2013

**Andrew Pelletier, horn**

Sept. 23, 2013

**Stefon Harris and the Blackout Band,  
composer, vibraphonist, marimbist**

Oct. 29, 2013

**Boston Camerata, early music**

Feb. 17, 2014

**Berlin Philharmonic Wind Quintet with Andrey Kasparov,  
woodwind quintet with piano**

March 24, 2014

**Lambert Orkis**

(In conjunction with the Annual  
Harold Protsman Classical Period Piano Competition)

April 14, 2014

**Nicki Parrott, with the John Toomey Trio**

(In conjunction with a five day residency, April 10 – 14)

# Diehn Concert Series

Old Dominion University's F. Ludwig Diehn Concert Series  
in collaboration with the Norfolk Chamber Consort  
presents



## Berlin Philharmonic Wind Quintet with Andrey Kasparov, piano

**Michael Hasel, flute  
Andreas Wittmann, oboe  
Walter Seyfarth, clarinet  
Fergus McWilliam, horn  
Marion Reinhard, bassoon**

**Monday, February 17, 2014**

**8:00 p.m.**

**Wilson G. Chandler Recital Hall,  
F. Ludwig Diehn Center for the Performing Arts**

An endowment established at the Hampton Roads Community Foundation, made possible by a generous gift from Mr. and Mrs. F. Ludwig Diehn, funds this program.



# Program

Fantasie in F minor, KV 594  
for "ein Orgelwerk in einer Uhr" (1790)  
Adagio - Allegro - Adagio

Andante in F major, KV 616  
for "eine Orgelwalze" (1791)

Fantasie in F minor, KV 608  
for "eine Orgelwalze" (1791)  
Allegro - Andante - Allegro

Quintet for Winds, Op.10 (1929)  
Preludio  
Preghiera  
Ballo eccentrico  
Epilogo

## Intermission

Trois pièces brèves (1930)  
Allegro  
Andante  
Assez lent - Allegro scherzando

La Cheminée du Roi René, Op. 205 (1939)  
Cortège  
Aubade  
Jongleurs  
La maousinglade  
Joutes sur l'Arc  
Chasse à Valabre  
Madrigal nocturne

Sextet for Piano and Wind Quintet, Op. 100 (1932-1939)  
Allegro vivace  
Divertissement  
Finale

Andrey Kasparov, piano



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# Program Notes

guttersnipe," but really he was more multifaceted. Like most French composers of his generation, he fell under the influences of Igor Stravinsky and Eric Satie. Yet he doesn't imitate either. You can identify a Poulenc composition immediately with its bright colors, strong, clear rhythms, and gorgeous and novel diatonic harmonies. He is warmer and less intellectual than Stravinsky, more passionate and musically more refined than Satie.

In the Twenties, Poulenc was part of Les Six, an informal confederation of French composers who wanted to divorce both Impressionism and Germanicism from French music and create an amalgam from Stravinsky, Satie, and popular forms (Poulenc loved French vaudeville, especially Maurice Chevalier; Darius Milhaud, another member, liked American jazz and Brazilian dances). Artistically, they allied themselves with Cubism; in literature, with the French surrealists Cocteau, Eluard and Apollinaire. Poulenc's works around this time include the brilliant "Rapsodie negre," in which a baritone chants the Madagascan word "Ho-no-lu-lu" over and over; the surrealist opera "Les Mamelles de Tirésias"; a classic ballet for Diaghilev, "Les Biches," about flirtatious girls; and the "Concert champêtre" for harpsichord. In the last two works, the neoclassic influence stands out clearly, but it's Poulenc's own brand of classicism, recalling 18th-century France rather than Mozart's realm.

The composer called his "Sextuor for piano and wind quintet of 1932-39" a homage to the wind instruments which I have loved from the moment I began composing." If Poulenc deliberately sets out to write music which is entertaining, that does not preclude moments that touch the heart as well: apparently light-weight in style initially, Poulenc's work in general acquired a new depth after the death of a close friend in 1935.

Poulenc, like Haydn and Schubert, is one of the few great composers not only content with, but modestly amazed, at being human. The music doesn't strive for the extraordinary, not even the religious music. Humanity is extraordinary enough. It possesses a sincere simplicity of effect.

—by Fergus McWilliam



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# Program Notes

quired from extremely assiduous studies with Paul Dukas, Charles-Marie Widor and André Gédalge. The last-named may be less familiar today, but he was one of the most outstanding composition teachers during his time in France.

As a principal representative (alongside Arthur Honneger) of the group Les Six, Milhaud soon became a focal point of attention. As a diplomat engaged by Paul Claudel he had already spent two years in Brazil, and he was later to live for a long time in the United States. He soon became famous internationally, although he remains almost unknown in Germany even today – a state of affairs attributable partly to the theory set out above and partly to the way in which music by Jews was frowned upon in the Third Reich.

Like Hindemith, Milhaud liked to write playful music in which, with the superiority of a master, he could often perpetrate polytonal witticisms. Another sign of his mastery was not only that he wrote music with breathtaking speed but that this velocity never led to a mechanical aridity, simply because his fantasy was so abundant.

The title *La Cheminée du Roi René* (King René's Chimney) indicates this wind suite's origin as program music. It derives from the score for the film "Calvacade d'Amour," which Milhaud wrote together with Roger Désormière (known principally as a conductor) and Arthur Honneger. The calvacade of love mentioned in the title ran through three different periods – the Middle Ages, 1830 and 1930 – each composer depicting one of these periods in music. Milhaud chose the Middle Ages and conjured up its atmosphere with especial success. In 1939 he combined seven movements to form the suite performed here; despite the individual titles, the suite can be regarded as absolute music.

## **Francis Poulenc (1899 – 1963)** **Sextet for Piano and Wind Quintet**

Poulenc had his first major successes as an 18-year-old composer without a single composition lesson. Despite some study, he remained largely self-taught. In fact, his music is so individual; it's remained largely self-taught and it is difficult to imagine what anyone could have taught him. The music is eminently tuneful – his major strength — and he can be regarded as a melodist fit to keep company with Franz Schubert and Wolfgang Mozart. As a French songwriter, he is the great successor to Fauré.

Poulenc behaved like a sophisticated eccentric (He once chatted up a stupefied Cannes bartender about an ingenious harmonic progression he managed to pull off that morning), and the eccentricity, not surprisingly, showed up in his music. Many have called attention to his split artistic personality, "part monk, part

# Biographies

## **BERLIN PHILHARMONIC WIND QUINTET**

**Michael Hasel, flute**

**Andreas Wittmann, oboe**

**Walter Seyfarth, clarinet**

**Fergus McWilliam, horn**

**Marion Reinhard, bassoon**

The Berlin Philharmonic Wind Quintet (Philharmonisches Bläserquintett Berlin) was founded in 1988, during the era of Herbert von Karajan, the first permanently established wind quintet in the famous orchestra's rich tradition of chamber music.

With four original members since inception (Marion Reinhard succeeded founding bassoonist Henning Trog in 2009), they are living musical witnesses to the hugely productive and influential musical partnerships of the Berlin Philharmonic not only with Karajan, but also with its two most recent musical directors: Claudio Abbado and Sir Simon Rattle. Naturally, as members of the Berlin Philharmonic, they have also enjoyed important collaborations with every other major conductor of their times, whether Leonard Bernstein, Carlos Kleiber, Sir John Barbirolli, Günter Wand, Carlo Maria Giulini, Bernard Haitink, Riccardo Muti, James Levine or Daniel Barenboim, to name only a few.

The Berlin Philharmonic Wind Quintet continues to astonish audiences worldwide with its range of expression, its tonal spectrum and conceptual unity. Indeed, many listeners and critics agree that the ensemble has succeeded in virtually redefining the sound of the classic wind quintet. The group's repertoire covers not only the entire spectrum of the wind quintet literature but also includes works for enlarged ensemble, i.e., the sextets of Janáček and Reinicke or the septets of Hindemith and Koechlin. In addition, collaboration with pianists such as Lars Vogt, Stephen Hough, Jon Nakamatsu and Liliya Zilberstein have intensified in recent years.

The ensemble's commitment to the wind quintet repertoire is passionate and in 1991, the musicians found the perfect partner for their recording plans, the Swedish company BIS Records, already well known in its own right for its uncompromising standards. The results of this long and exclusive collaboration have received critical accolades worldwide – indeed, many of these recordings are already widely held to be "definitive" or "reference" performances.

In addition to concert appearances throughout Europe, North and South America, Israel, Australia and the Far East, the Berlin Philharmonic Wind Quintet is also a popular guest at international festivals such as the Berliner Festwochen, the Edinburgh

# Biographies

Festival, the London Proms, the Quintette-Biennale Marseille, the Rheingau Festival and the Salzburg Festival. The ensemble's television productions and radio broadcasts are seen and heard throughout Europe, Asia and North America.

In recent years the members of the Berlin Philharmonic Wind Quintet have intensified their teaching and coaching roles with youth; they give chamber music workshops and instrumental instruction in many countries, with a particular commitment, for example, to the youth orchestra program of Venezuela.

## Individual biographies

**Michael Hasel** (flute) was born in Hofheim near Frankfurt and began conducting, piano and organ studies, intending to graduate as a church musician. His first flute teachers were Herbert Grimm and Willy Schmidt and he went on to study piano and conducting with Professor Francis Travis and flute with Aurèle Nicolet at the Freiburg Musikhochschule. He completed his conducting studies with Professor Michael Gielen. Michael Hasel's first orchestral appointment as flutist was from 1982 to 1984 with the Frankfurt Radio Symphony Orchestra, after which he became a member of the Berlin Philharmonic under Herbert von Karajan. For several years he performed as principal flute with the Bayreuth Festival Orchestra under conductors such as Daniel Barenboim, Pierre Boulez and James Levine. In 1994 he was appointed professor of wind ensemble and chamber music at the Heidelberg-Mannheim Musikhochschule. Both as conductor and soloist, Michael Hasel has appeared in Europe, Japan and South America with renowned ensembles such as Ensemble Modern, the Junge Deutsche Philharmonie, the Gustav Mahler Chamber Orchestra, Orchestra Simon Bolivar and the Berliner Philharmoniker.

**Andreas Wittmann** (oboe), a descendant of Franz Liszt, was born in Munich. He studied oboe at the Hochschule für Musik in Munich with Professor Manfred Clement and later at the Hochschule der Künste in Berlin with Hansjörg Schellenberger. In Munich he studied conducting with Professor Hermann Michael and participated in conducting master classes with Sergiu Celibidache. Wittmann spent only one year as a scholarship student at the Berlin Philharmonic Orchestra Academy before being appointed to the Berlin Philharmonic itself in 1986. He is an internationally active soloist, chamber musician and teacher, whose career has also included performing as principal oboe at the Bayreuth Festival Orchestra and the Berlin Philharmonic, as well as teaching at the Berlin Philharmonic Orchestra Academy. His first appearances as conductor took place at festivals in Spain and Venezuela. He regularly conducts the Sinfonie Orchester Berlin in the Berlin Philharmonie and is also a regular guest conductor of the Orquesta Sinfonica Salvador de Bahia in

# Program Notes

His wind quintet was composed in 1929 and published in 1934, but very few copies survived the war. The first movement, *Preludio*, is a lovely soulful melody. The second, *Pregiera*, is a dark and haunting prayer. The third, *Ballo Eccentrico*, leads the players through an increasingly frenzied folk dance. The final movement, *Epilogo*, is a powerful chorale bringing the work to a broad and expansive close.

The work is of high quality and ought to be considered among a seminal group of woodwind works written in Europe beginning in the 1920s -- including works by Paul Hindemith, Arnold Schoenberg, Carl Nielsen and Leoš Janáček.

## Jacques Ibert (1890 – 1962) – *Trois pièces brèves*

Jacques Ibert typifies the versatility of French composers in the early 20th century. Like Darius Milhaud, he too studied with André Gédalge as well as with Paul Vidal and Gabriel Fauré. The first-named may be less familiar today, but he was one of the most outstanding composition teachers in France at the time when there was an abundance of musical instructors.

Ibert fought in the front line for three years during the First World War; he was awarded the renowned Prix de Rome in 1919 and then lived for three years in Italy. He also chose to spend the period 1937-55 in Rome although his stay was interrupted by the Second World War; he was director of the French Academy in the Villa Medici.

Cynics have often held that a true genius could never win the Prix de Rome because it was reserved for mediocre composers. One may value Ibert's music in different ways but mediocrity was never among its characteristics. His work is not the reason why his name did not become better known; this is more likely due to his reserved, sometimes simply shy personality – a comparison with his teacher Fauré here being obvious.

A significant portion of Ibert's work was for wind instruments. It is piquant music in the best sense of the word, mostly from the 1930s and 1940s, flavored with a spark of Gallic humor. Ibert preferred unusual instrumental combinations and these three pieces, in the traditional fast-slow-fast order (the last one with a slow introduction) are among his rare pieces for normal wind quintet.

## Darius Milhaud – *La Cheminée du Roi René*

Darius Milhaud bore a strong similarity in one respect to his German colleague Paul Hindemith, who was three years his junior. Both had the ability to compose at any time and in any environment – resulting in each case in a massive catalog of works. Milhaud's compositional foundation was an eminent technical skill, ac-

# Program Notes

clocks, for which such composers as Joseph Haydn and Ludwig van Beethoven also composed a number of pieces, were then very popular instruments in high society art galleries and other curiosity chambers. They existed in a wide range of types and with differing ranges, as can well be seen from Mozart's scores. For the four-part texture of KV616, for example, a high-pitched instrument with small pipes was sufficient, whilst KV608 requires chords of up to 12 notes and a considerably larger range.

Mozart's works for organ cylinder were soon arranged for other instruments in order to make them accessible to a wider audience. The adaptations range from piano transcriptions to versions for orchestra. Several arrangements exist for wind quintet; the older ones (Meyer, Pillney) often take considerable liberties with the text, whilst the newer ones (Schottstädt, Schäfer) reproduce Mozart's music with much greater precision. In particular KV608, an outstanding piece with fine contrapuntal passages, a fugue and a double fugue (a late flowering of Mozart's preoccupation with the music of Bach), rapidly became well known. Beethoven made a copy of it for study purposes (he also possessed a copy of KV594). Schubert's F minor Fantasy for piano four hands clearly shows its influence, and the Adagio from Franz Lachner's Wind Octet has obvious links with the Andante from Mozart's piece.

Finally, we can only marvel at the way Mozart's inspiration attained such elevated heights when tackling a task of which, as we know from his letters, he was not especially fond. As W. Hildesheimer points out in his biography of Mozart, "Music of Significance for a Musical Box," an almost tragic-comical combination, is at any rate a triumph of the spirit over the material.

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## **Pavel Haas – Quintet Op. 10**

Pavel Haas was born in Czechoslovakia in 1899 and died in Auschwitz in 1944 after a two-year incarceration at Terezin or Theresienstadt concentration camp. At Terezin, Haas joined a number of other doomed composers, musicians, playwrights, actors and other artists, many of whom were eventually transferred to Auschwitz.

Haas's style resembles that of both his teachers (Janáček and Stravinsky) and is informed by a strong and colorful palette of Moravian folk songs and synagogue music along with the more modern European compositional technique of poly-rhythms.

# Biographies

Brazil and the Sibelius Orchestra Berlin. He has also been invited to conduct several orchestras in South Korea and China.

**Walter Seyfarth** (clarinet) is a native of Düsseldorf and was a first prize winner at the age of 16 in the Deutscher Tonkünstlerverband competition. Following his studies at the Freiburg Musikhochschule with Peter Rieckhoff and with Karl Leister at the Berlin Philharmonic Orchestra Academy, he was appointed to the Saarbrücken Radio Symphony Orchestra. In 1985, he joined the Berlin Philharmonic as solo Eb-clarinet. It was Seyfarth who was the driving force behind the founding of the Berlin Philharmonic Wind Quintet in 1988. He is also a member of the larger ensemble, The Winds of the Berlin Philharmonic. Among his teaching and mentoring responsibilities are the Berlin Philharmonic Orchestra Academy, the Jeunesses Musicales World Orchestra and the Venezuelan Youth Orchestras Program, El Sistema.

**Fergus McWilliam** (horn) was born on the shores of Scotland's Loch Ness and studied initially in Canada (John Simonelli, Frederick Rizner, and at the University of Toronto with Eugene Rittich), having made his début as a soloist with the Toronto Symphony under Seiji Ozawa at the age of 15. Further studies were undertaken in Amsterdam (Adriaan van Woudenberg) and Stockholm (Wilhelm Lanzky-Otto). From 1972 through 1979 McWilliam was a member of several Canadian orchestras and chamber music ensembles before joining the Detroit Symphony Orchestra. From 1982 to 1985 he was a member of the Bavarian Radio Symphony and in 1985, he was appointed to the Berlin Philharmonic under Herbert von Karajan. He is not only active internationally as a soloist and chamber musician but teaches at a number of internationally renowned music schools. He has worked with the Venezuelan youth music program El Sistema for a decade and now is a board director of Sistema Scotland. McWilliam served on Berliner Philharmoniker committees for 23 years and is the author of the acclaimed book "Blow Your OWN Horn."

**Marion Reinhard** (bassoon) was born in Nuremberg and from 1991 to 1995 studied at the Meistersinger Conservatory with Walter Urbach and Karsten Nagel. While still only a student, she began performing with the Nuremberg Philharmonic Orchestra as contra bassoonist. In 1995 she won a scholarship to study at the Berlin Philharmonic Orchestra Academy with Stefan Schweigert and Daniele Damiano. Further studies with Georg Kluetsch in Weimar rounded out her musical training and in 1999 Marion Reinhard was appointed to the Berlin Philharmonic, where she became a direct colleague of Henning Trog. From 1996 until her appointment to the Berlin Philharmonic Wind Quintet, she was a founding member of the Orsolino Wind Quintet, an ensemble which was mentored by Michael Hasel. They won many international prizes, including the Munich A.R.D. Competition and also made numerous recordings.



# Biographies

## Andrey Kasparov

**Andrey Kasparov** (pianist and composer) has gained recognition for his versatility and creative collaborations. Born to a family of Armenian descent in the former Soviet Union, he was educated at the Moscow State Conservatory and the Indiana University School of Music in Bloomington. Currently, he is on the music faculty at Old Dominion University in Norfolk, and serves as artistic co-director of the Norfolk Chamber Consort and is organist at Freemason Street Baptist Church.

Kasparov has appeared in concerts as a recitalist, soloist with orchestras, and chamber musician throughout the former Soviet Union, Europe and the Americas. In 1994 he was a soloist with the Columbus Indiana Philharmonic under David Bowden in the world premiere of the newly discovered revised edition of Béla Bartók's Third Piano Concerto.

Together with Oksana Lutsyshyn, Kasparov founded the award-winning Invenia Piano Duo. They recently released a four-CD set of the entire works by Florent Schmitt for piano duo and duet that has gathered more than 30 international reviews in four languages. The first CD of the series was chosen Critics' Choice by Naxos Records and Recording of the Month by Musicweb International. Among the couple's other significant and critically acclaimed releases are "Hommages musicaux with Tombeau de Claude Debussy" and "Hommage à Gabriel Fauré and Ignis Fatuus" with piano music by Adolphus Hailstork, both released by Albany Records.

In addition to performing, Kasparov is an active composer. His compositions have been performed at various festivals and other venues in Moscow, New York, Paris, Buenos Aires, Darmstadt, Yerevan, Ottawa, Chicago, Cleveland, San Francisco, Salt Lake City, and many other cities in the former Soviet Union, Europe and the Americas. He has won prizes at numerous composition and piano competitions such as Orléans (France) International Piano Competition for 20th-Century Music and the Sergei Prokofiev International Composition Competition in Moscow. His compositions and articles have been published by the Kompozitor Publishing House in Moscow and Hungarian Music Quarterly in Budapest, Hungary, among others.

# Program Notes

## W.A. Mozart – K.V. 594, 608, 616

**Recorded by the Berlin Philharmonic Wind Quintet: BIS CD 1132**

As neither I (as the page-turning flautist of our ensemble) nor our audiences wished to deny ourselves further contact with Mozart's music, the use of transcriptions was an obvious step to take. Although, since we formed the ensemble in 1988, we have steadfastly refused to play arrangements (with the exception of a few display pieces and encores), we make an exception for Mozart, because his oeuvre includes certain works that cry out for a quintet arrangement if the transcription is carried out with due stylistic sensitivity. Moreover, as the mechanical organ and glass harmonica are not readily available for concert performances, I hope that my arrangements will make some of Mozart's masterpieces more easily accessible for a larger audience.

The starting point for my arrangements was the text of the Neue Mozart Ausgabe (published by Bärenreiter), which has been carried over unaltered except for certain octave and chord doublings that had to be changed for technical reasons, especially in KV608, where chords of up to 12 notes occur. The instruments (except for the horn) are used in accordance with the customs and technical capabilities of Mozart's era. I have used the horn according to modern performance technique, not least in order to achieve a greater range of color in the instrumentation, a point that Mozart evidently also considered important (see KV452). To have restricted myself to the valve-less horn would have resulted in very sparing use of the instrument, especially in KV594 and KV608 with their wide harmonic range.

Mozart's three surviving works for mechanical organ all come from the last year of his life. They were written in response to a commission from Count Josef von Deym's Müllersche Kunstgalerie in Vienna. This art gallery contained a curious mixture of exhibits: plaster replicas of ancient statues, wax reliefs, paintings, copper engravings and mechanical musical instruments. In March 1791 the Count mounted a memorial exhibition for Field Marshal Baron Gideon von Laudon, an Austrian national hero, at which funeral music was to be played hourly. For this purpose Mozart wrote KV594 (the last entry in his catalog of works for December 1790) and KV608 (dated March 3, 1791). KV616, dated May 4, 1791, was intended for performance elsewhere in the collection; furthermore, we can conclude from Mozart's letters and fragments that he wrote additional pieces for mechanical organ, works which have regrettably not survived.

Clockwork organ or organ cylinder are terms referring to a flute-playing musical clock, in other words, a mechanical organ that is coupled to a clock mechanism in order to reproduce music at a given point in time. These flute-playing musical