



# Advance Program Notes

Berlin Philharmonic Wind Quintet  
Friday, February 15, 2019, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

## Berlin Philharmonic Wind Quintet

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

Quintet in Eb-Major, op. 88, no. 2

Anton Reicha  
(1770-1836)

*Lento, Allegro moderato*  
*Menuetto. Allegro*  
*Poco andante grazioso*  
*Finale, Allegretto*

Kleine Kammermusik, op. 24, no. 2

Paul Hindemith  
(1895-1963)

*Lustig. Mässig schnelle Viertel*  
*Walzer. Durchweg sehr leise*  
*Ruhig und einfach*  
*Schnelle Viertel*  
*Sehr Lebhaft*

### INTERMISSION

*Five Sacred and Profane Dances for Wind Quintet*  
(1948)

Henri Tomasi  
(1901-1971)

*Danse agreste. Allegretto*  
*Danse profane. Scherzando*  
*Danse sacrée. Lent*  
*Danse nuptiale. Scherzando*  
*Danse guerrière. Sauvagement frénétique*

Quintet for Winds in G-minor

Paul Taffanel  
(1844-1908)

*Allegro con Moto*  
*Andante*  
*Vivace*

**This performance is sponsored in part by a gift from Intimate Voices.**

*The Berlin Philharmonic Wind Quintet appears by arrangement with David Rowe Artists. For more information, please visit [davidroweartists.com](http://davidroweartists.com). The Berlin Philharmonic Wind Quintet, [windquintet.com](http://windquintet.com), records exclusively for BIS Records, [bis.se](http://bis.se).*

# *Program Notes*

## QUINTET IN E♭-MAJOR, OP. 88, NO. 2 ANTON REICHA

In the preface, which is signed by the five members of the original group that played these quintets, it is made clear that these wind players sought, through performing Reicha's works, to remedy the overwhelming interest awarded to string instruments in chamber music of the day, at the expense of wind ensembles.

### **First Movement**

This quintet is the most famous of all of the Reicha 24 Wind Quintets. Syncopation abounds throughout the first movement, as do military motives, and the ensemble roudes that serve as closing themes are remarkable; these are the concepts that might have something to do with this quintet's universal appeal. Reicha must have thought highly of this quintet, for in his Romantic 24<sup>th</sup> and final quintet in B♭ major (op. 100, no. 6) he begins with an unaccompanied bassoon solo, which is later harmonized in a manner similar to the work at hand, perhaps as a reminiscence of the success earlier work in the classical style.

Seemingly set in sonata form with a very short introduction, one immediately notices that repeat marks are lacking from the exposition. The development, which starts in the tonic, introduces a distinctly military theme [Theme 5]; it has the feel of a trio with a capital T. Indeed, two trios stand at the head of this section, the second being Theme 6. Both of the trios are played low—clarinet, horn, and bassoon—and then repeated high—flute, oboe, and clarinet. The only other major thematic material heard in this section is Theme 2, and there is no actual development here. The recapitulation is fairly straight forward, but Theme 2 is deleted since it had figured in the central section of the work. The latter, lacking development, causes this movement to be demoted into the classification of ternary form, unusual in chamber music of the day. Perhaps Reicha actually composed this quintet before Quintet no. 1, since that work contains a first-class sonata form as its first movement.

In comparison to the first movements in the quintets of op. 91, 99, and 100, this is a short initial movement indeed. After the introduction, the bassoonist should consider playing a cadenza, which would lead smoothly into Theme 1.

### **Second Movement**

The Menuetto is found here in the second position, rather than as the standard third movement. It is not a scherzo like the majority of Reicha's movements in this style. Perhaps it dates from an earlier period than the first movement; indeed, perhaps it predates the entire series of 24 quintets by several years. The overall layout consists of two Trios (the first in the dominant) surrounded by the Menuetto proper. Both Trios and the Menuetto are set in rounded binary form. The final appearance of the Menuetto is modified and a short coda is appended.

### **Third Movement**

The slow movement is located after the Menuetto; Reicha's reasoning for this placement is not clear. Its body is a charming rondeau set in the dominant; there are two couplets. The composer indicates that the fascinating fugal couplet may be cut at the performers' discretion. Perhaps Vogt's quintet thought it to be a bit too much in the context of this movement, even though it came from a master of counterpoint.

### **Fourth Movement**

Reicha provides a sonata form in 6/8 for the finale of this famous quintet. There are three primary themes in the exposition. The closing theme attached to Theme 2 adds a fascinating descant in diminution during its repeat. There is no development section and there is not any significant development during the recapitulation. On the other hand, Reicha's clever use of double counterpoint for Closing Theme 2, which we get to hear twice during the recapitulation, more than makes up for the lack of this time-honored procedure.

# *Program Notes, continued*

## **KLEINE KAMMERMUSIK, OP. 24, NO. 2 PAUL HINDEMITH**

The *Kleine Kammermusik*, op. 24, no. 2 (1922), dates from Paul Hindemith's early period as a "*musical enfant terrible*." In contrast to its big sister from the same period, the *Kammermusik*, op. 24, no. 1, which shocks us with its dissonant trumpet calls, wild xylophone runs, and howling sirens, or indeed the Sonata for Solo Viola, op. 25, in which one movement is tellingly labelled: "*rasendes Zeitmaß—wild—Tonschönheit ist Nebensache*" ("lunatic tempo—wild—beauty of tone is incidental"), the *Kleine Kammermusik* is quite a relaxed work. With its humorous and parodist nature and its exploitation of the virtuoso and tonal possibilities of the five instruments, it remains a highlight of the 20<sup>th</sup>-century wind quintet repertoire.

Hindemith, who was at that time leader of the Frankfurt Opera Orchestra, wrote the piece for his colleagues in the Frankfurt Wind Chamber Music Society (Frankfurter-Bläser-Kammermusikvereinigung), an ensemble made up of the solo wind players of the opera orchestra who gave the first performance of the work at the second Rhine Chamber Music Festival in Cologne on June 12, 1922.

## **FIVE SACRED AND PROFANE DANCES FOR WIND QUINTET HENRI TOMASI**

Henri Tomasi (b. Marseille, August 17, 1901; d. Paris, January 13, 1971) received his first composition prize, the Prix Halphen, in 1925 for a work for wind quintet, the *Variations sur un thème corse*. Overall we can observe a predilection for wind instruments in his instrumental oeuvre; among his solo concertos are pieces for flute, oboe, clarinet, saxophone, bassoon, horn, trumpet, and trombone. As well as the *Cinq Danses*, he composed a further wind quintet in 1952.

Both Tomasi's mother and his father, a simple postal clerk but also a great music-lover and amateur flautist, came from La Casinca on Corsica. Tomasi received tuition in music theory from an early age; he won first prize in this subject at the age of 10, followed by a first prize for piano playing when he was 13. The First World War initially prevented Tomasi from undertaking proper studies in Paris, and he had to earn a living in Marseille as a pianist in hotels, restaurants, brothels, and cinemas. In 1921 a scholarship enabled him to commence studies at the Paris Conservatoire, where his teachers included Gaubert (the star pupil of Paul Taffanel), d'Indy, Caussade, and Vidal. In 1927 he won second prize in the Prix de Rome with his cantata *Coriolan* and was awarded a first prize for conducting. This prize marked the beginning of Tomasi's career as a conductor; he later became chief conductor of the French National Orchestra and of the Monte Carlo Opera, as well as being in great demand as a guest conductor all over Europe. In 1957, however, health considerations—including deafness in one ear—put an end to his conducting career, and he devoted himself entirely to composition.

His production includes numerous operas and ballets, solo concertos, orchestral works, chamber music, and a few sacred works. His music betrays various influences, not only from West European art music—Gregorian chants, neo-classicism, and dodecaphony—but also from the folk music of Corsica and Provence, as well as exotic sonorities from Cambodia, Laos, Tahiti, and the Sahara. "Although I have not shied away from the most modern modes of expression, I remain at heart a melodist. I cannot stand systems and secretarianism. I compose for the public at large. Music that does not come from the heart is not music."

The title of the *Cinq Danses Profanes et Sacrées* alludes to the dances for chromatic harp and strings written in 1904 by Claude Debussy with the title *Danse sacrée et Danse profane*. Tomasi expands this contrasted pair by adding a pastoral dance, a wedding dance, and a war dance. The movements are very concise and sharply characterized, and they demonstrate many of the above-mentioned influences. The ensemble is required to produce an enormous palette of tone colors, and each instrument is given virtuosic passages that are a pleasure to play. The war dance, with its frenetic bassoon solo, is a perfect ending.

# *Program Notes, continued*

## QUINTET IN G-MINOR FOR WINDS PAUL TAFFANEL

Paul Taffanel (b. Bordeaux, September 16, 1844; d. Paris, November 22, 1908) is regarded as the founder of the modern French flute school. The *Méthode complète de flute* that he wrote in collaboration with his pupil Philippe Gaubert remains to this day one of the major tutors for every flautist.

Taffanel received his musical education from his father and appeared as a flautist from an early age. During his studies at the Paris Conservatoire he was engaged first at the Opéra-Comique (1862-64) and later at the Grand Opéra where—as also in the Conservatoire orchestra—he was the solo flautist. In 1879, to promote wind playing, he founded the Société des Instruments à Vent, for which he commissioned many new compositions (such as Charles Gounod's *Petite Symphonie*). In 1893 Taffanel became the conductor of the Paris Opera, and at the same time he was appointed professor of flute at the Paris Conservatoire.

In Taffanel's catalogue of works, as one might expect, we find principally positions for flute and piano, written for use at his own and his pupils' concerts. His one and only Wind Quintet (1878) is a typical example of his late-Romantic style of composition: themes that are melodically and rhythmically concise, plus the opportunity for every player to display virtuosity as well as cantabile qualities, have made it one of the best-loved works in the Romantic quintet repertoire.

The first movement is in classical sonata form: a gloomy, mysterious first theme is contrasted with a swinging, waltz-like second idea. After both themes have been worked out in a large-scale, dramatic development section, followed by the recapitulation and coda, the movement vanishes with an arabesque from the flute.

The second movement grows entirely from a songful horn theme and offers all of the instruments the chance to display cantabile playing.

The finale is a tarantella that places the utmost demands on the musicians—and, with only brief interruptions from a chorale-like theme—chases towards the witty, unexpected conclusion. Barely 10 years after Taffanel wrote this piece, Paul Dukas copied this ending exactly (intentionally or not?) in his brilliant orchestral scherzo *The Sorcerer's Apprentice*, based on Goethe.

© Michael Hasel 2008

# *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), the quintet is a living musical witness 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 Simon Rattle. Naturally, as members of the Berlin Philharmonic, the members of the quintet have also enjoyed important collaborations with every other major conductor of their times, whether Leonard Bernstein, Carlos Kleiber, 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 has astonished audiences worldwide with its range of expression, its tonal spectrum, and its conceptual unity. Indeed, many listeners and critics agree that the ensemble has succeeded in virtually redefining the sound of the classic wind quintet. The quintet's repertoire covers not only the entire spectrum of the wind quintet literature, but also includes works for enlarged ensemble, such as the sextets of Janáček and Reinicke or the septets of Hindemith and Koechlin. In addition, collaborations with pianists such as Lars Vogt, Stephen Hough, Jon Nakamatsu, and Lilya Zilberstein have intensified in recent years.

The ensemble's commitment to the wind quintet repertoire is passionate, and in 1991 it found the perfect partner for its 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 its 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 Festival, the London Proms, the Quintette-Biennale Marseille, the Rheingau Festival, and the Salzburg Festival. Their 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. 2019 will mark their final tour of North America, as several members of the ensemble will soon be retiring from the orchestra. The quintet will continue to give occasional performances in Europe.

# *Biographies, continued*

## **MICHAEL HASEL, *flute***

Michael Hasel was born in Hofheim near Frankfurt and began conducting and piano and organ studies, intending to graduate as a church musician. Hasel's first flute teachers were Herbert Grimm and Willy Schmidt, and he went on to study piano and conducting with Francis Travis and flute with Aurèle Nicolet at the Freiburg Musikhochschule. He completed his conducting studies with Michael Gielen. 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, Hasel has appeared in Europe, Japan, and South America with renowned ensembles such as Ensemble Modern, the Junge Deutsche Philharmonie, the Gustav Mahler Chamber Orchester, Orchestra Simon Bolivar, and the Berliner Philharmoniker.

## **ANDREAS WITTMANN, *oboe***

Andreas Wittmann was born in Munich. Wittmann studied oboe at the Hochschule für Musik in Munich with Manfred Clement and later at the Hochschule der Künste in Berlin with Hansjörg Schellenberger. In Munich he studied conducting with 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 with the Bayreuth Festival Orchestra and the Berlin Philharmonic. He taught at the Berlin Philharmonic Orchestra Academy for several years before becoming its general manager in 2013. Wittmann is currently permanent guest conductor of Brazil's Orquestra Sinfônica Salvador de Bahia. He regularly conducts the Sinfonie-Orchester Berlin, as well as the Sibelius-Orchester of Berlin.

## **WALTER SEYFARTH, *clarinet***

Walter Seyfarth 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, Seyfarth was appointed to the Saarbrücken Radio Symphony Orchestra. In 1985 he joined the Berlin Philharmonic as solo Eb-clarinetist. 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 various 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***

Fergus McWilliam 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, including the Berlin Philharmonic Orchestra Academy. He has worked with 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!*

# ***Biographies, continued***

**MARION REINHARD**, *bassoon*

Marion Reinhard 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, Reinhard 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 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.

# *Engagement Events*

Friday, February 15, 2019

## **MASTER CLASS: BERLIN PHILHARMONIC WIND QUINTET**

Members of the Berlin Philharmonic Wind Quintet conducted a master class with Virginia Tech music students.

*Special thanks to Jonathan Caldwell, Elizabeth Crone, and Alan Weinstein*

## *Go Beyond*

The Berlin Philharmonic Wind Quintet's program this evening includes works by Reicha, Hindemith, Tomasi, and Taffanel. In keeping with the ensemble's reputation for fostering conceptual unity in their programs, what connects these pieces, for you (i.e. thematically, stylistically, etc.)? How would you characterize the ensemble's performance of this eclectic set of pieces?



# ***In the Galleries***

## **ARBOREAL**

Thursday, January 24-Saturday, March 23, 2019

*All galleries*

Majestic, sustaining, enduring, but increasingly vulnerable—these words only begin to describe one of Earth's most critical life forms: trees. This stunning selection of works by artists from Australia, Spain, Israel, Japan, and the United States explores the imagery of trees and their symbolic resonance. *Arboreal* features photography, video, painting, works on paper, and ceramic, wood, and stainless steel sculpture.

## **JOIN US!**

### **GALLERY TALKS**

#### ***Micro to Macro—All About Trees***

Join us for a series of gallery talks presented by Virginia Tech faculty that explores a broad variety of topics relating to the world of trees, from sustainability and conservation to dendrochronology and invasive species. Each talk is approximately 30 minutes each and is free and open to the public. Talks will be held in the Ruth C. Horton Gallery.

#### **Saturday, February 16, 2019, 5:30 PM**

*Art Through the Eyes of an Arborist*: Eric Wiseman, Ph.D.

#### **Wednesday, March 6, 2019, 6:30 PM**

*Charismatic Trees*: Lynn Resler

#### **Tuesday, March 19, 2019, 6:30 PM**

*Invasive Species—Trees as Victim and Victor*: Jacob Barney, Ph.D.

### **GALLERY HOURS**

Monday-Friday, 10 AM-5:30 PM

Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at [megh79@vt.edu](mailto:megh79@vt.edu).