



UNLV Graduate Woodwind Quintet

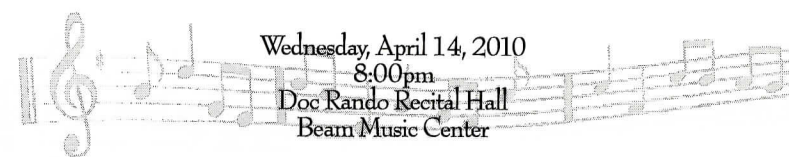
Carmella Cao, Flute

Matthew Guschl, Oboe

Aki Oshima, Clarinet

Chris Kase, Horn

Kim Chai, Bassoon



~ Program ~

Program Notes

Suite in G

Jean-Philippe Rameau
(1683-1764)

- I. L'Indifférente (The Indifferent Girl)
- II. Les Sauvages (The Brutes)
- III. Menuet I & II
- IV. La Poule (The Hen)
- V. Les Triolets (The Triplets)
- VI. L'Égyptienne (The Egyptian Girl)

Summer Music, Op. 31

Samuel Barber
(1910-1981)

pause

Kleine Kammermusik für fünf Bläser, Op. 24 Nr. 2

Paul Hindemith
(1895-1963)

- I. Lustig. Mäßig schnelle Viertel
- II. Walzer. Durchweg sehr leise
- III. Ruhig und einfach. Achtel
- IV. Schnelle Viertel
- V. Sehr lebhaft

Jean-Philippe Rameau was a prominent French composer of the Baroque era and is well known for his contributions to French opera. In addition to his operatic works, Rameau composed motets, cantatas, canons, and songs, as well as instrumental music. Using the dance suite form popular in the sixteenth and seventeenth centuries, *Suite in G*, completed in 1727, was originally composed for solo harpsichord. However, six of the eight movements were transcribed for woodwind quintet in 1978 by Ryohei Nakagawa, a bassoonist in the New York City Opera Orchestra and the San Francisco Symphony. Each of the six dance movements has a unique character. For instance, the fourth movement is entitled the *Hen* which provokes imagery through the use of short articulations and fast passages. The sixth movement, *L'égyptienne*, is based on the dance of a gypsy girl in which the descending arpeggios portray this character.

Samuel Barber, an American composer, was commissioned by the Chamber Music Society of Detroit in 1955 to compose a woodwind quintet. The product was *Summer Music*, Op. 31 which premiered at the Detroit Institute of Arts in 1956. While composing this piece, Barber sat in on many rehearsals of the New York Woodwind Quintet to better understand the ranges and difficulties of each instrument. Barber uses thematic material from *Horizon*, an unpublished orchestral work, throughout the piece. Also, a recurrent interval in the work is the descending minor second. Barber uses this interval expressively in the oboe solo as well as a transitional device between the different moods portrayed in the music. Barber said of the piece, "It's supposed to be evocative of summer – summer meaning languid, not killing mosquitoes."

German composer, Paul Hindemith, composed *Kleine Kammermusik for Wind Quintet*, Op. 24 No. 2 in 1922 for the Frankfurt Bläserkammermusikvereinigung in only five days. This piece leans toward the conventional, a departure at the time since many composers were experimenting with radical extremes. The first movement opens with a merry theme that is repeated throughout by the various instruments. The second movement is marked *Waltz*, however only the rhythm evokes the traditional feeling of a waltz. The third is a slow movement in which Hindemith uses traditional phrasing in ABA form with unique harmonies to create a serene mood. Hindemith shows his mastery of orchestration by showcasing each instrument uniquely in each movement. One prime example is the fourth movement in which fast tutti sections are placed between cadenzas played by each individual instrument. The last is a quick dance-like movement containing many homophonic passages that vary rhythmically to drive the music to the end of the work.

The UNLV Graduate Woodwind Quintet is coached by Marina Sturm.