SEASON OF PERFORMANCES
MARYLAND OPERA STUDIO
Nick Olcott Interim Director of Opera  Justina Lee Music Director
Ashley Pollard Opera Production Coordinator

DIE FLEDERMAUS
Johann Strauss II, composer
Karl Hoffner & Richard Genee, libretto
Nick Olcott, director
Ed Macary, conductor
Friday, April 11, 2014 . 7:30PM
Sunday, April 13, 2014 . 2PM
Wednesday, April 16, 2014 . 7:30PM
Saturday, April 19, 2014 . 7:30PM
Kay Theatre . $25/$20 subscribers . $10 students

Witty pranksters, straying spouses and lilting melodies — it’s the ultimate Viennese confection. In Strauss’ beloved 1874 operetta, revenge for a cruel trick leads to a woman sending her lover to jail under her husband’s name, a man attempting to seduce his own wife (disguised as a Hungarian countess) and a chambermaid masquerading as a lady of quality.

The complications get straightened out in a prison run by a drunken jailer, all to the sparkling music of the great Viennese master.

A NIGHT IN OLD VIENNA
Saturday, April 12, 2014 . 7PM
Sunday, April 13, 2014 . 7PM
Kay Theatre . FREE

As if our production of Die Fledermaus weren’t sparkling enough, we’ve added two bubbly evenings of cabaret! Faculty, alumni and special guests will join members of the Maryland Opera Studio and the Maryland Opera Workshop in performing songs and scenes from Vienna’s rich musical treasure trove.

Operetta, lieder and arias — and it’s free! Join us for a taste of Vienna!

OPERA SCENE STUDY
Thursday, April 24, 2014 . 12:30PM
Opera of Faversham
Grand Pavilion . FREE

Thursday, May 1, 2014 . 7:30PM
Friday, May 2, 2014 . 7:30PM
Gildenhorn Recital Hall . FREE

After a year of taking apart their craft and sculpting it from the ground up, the final class project for our first-year students pairs them in operatic scenes from a wide variety of repertory and featuring all aspects of their training. Accompanied only by piano and minimal props, these performances give our young artists a chance to shine in the purest of forms.

Clarice Smith Performing Arts Center presents

BERLIN PHILHARMONIC WIND QUINTET
Saturday, February 15, 2014 . 8PM
Joseph & Alma Gildenhorn Recital Hall
Berliner Philharmoniker Wind Quintet | 26

Berliner Philharmoniker Wind Quintet

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

Program

Wolfgang Amadeus Mozart (1756–1791)
arr. Michael Hasel
Fantasie in F Minor, KV 608 for “Eine Orgelwalze”
I. Andante
II. Allegro
III. Allegro

Josef Bohuslav Foerster (1859–1951)
Quintet in D Major, op. 95
I. Allegro moderato
II. Andante sostenuto
III. Allegro scherzando
IV. Moderato e tranquillo – Allegro moderato

Charles Gounod (1818–1893)
Petite Symphonie (1885)
I. Adagio et Allegretto
II. Andante cantabile
III. Scherzo. Allegro moderato
IV. Finale. Allegretto

Michael Hasel, conductor


This performance is dedicated in memory of our father and grandfather, Henry Abplanalp, by Richard and Sarah Bourne, Michael and Louise Wall, and Steven Wall.

About the Artists

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 succeed 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 their range of expression, their tonal spectrum and their conceptual unity. Indeed many listeners and critics agree that the ensemble has succeeded in virtually redefining the sound of the classic wind quintet. Their 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 Lilya Zilberstein have intensified in recent years.

The ensemble’s commitment to the wind quintet repertoire is passionate and in 1991 they 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 their concert appearances throughout Europe, North and South America, Israel, Australia and the Far East, the Berlin Philharmonic Wind Quintet are also popular guests 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.

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 Prof. Francis Travis and flute with Aurèle Nicolet at the Freiburg Musikhochschule. He completed his conducting studies with Prof. Michael Gielen. Hasel’s first orchestral appointment as fluteist 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,
ABOUT THE ARTISTS

Pierre Boulez and James Levine. In 1994 he was appointed Professor of Wind Ensemble and Chamber Music at the Heidelberg-Manheim 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 Orchestra, Orchestra Simón Bolívar and the Berliner Philharmoniker.

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 also teaches at a number of internationally renowned music schools. He has worked with the Venezuelan youth music programme 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 (Nürnberg) 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 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 that was mentored by Michael Hasel. They won many international prizes, including the Munich A.R.D. Competition, and also made numerous recordings.

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 Riechhoff 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-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 teaching and mentoring responsibilities are the Berlin Philharmonic Orchestra Academy, the Jeunesse Musicales World Orchestra and the Venezuelan Youth Orchestras Programme, El Sistema.

ANDREAS WITTMANN (oboe), a descendent of Franz Liszt, was born in Munich. He studied oboe at the Hochschule für Musik in Munich with Prof. Manfred Clement and later at the Hochschule der Künste in Berlin with Hansjörg Schellenberger. In Munich he studied conducting with Prof. 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 Philharmonic and is also a regular guest conductor of the Orquesta Sinfónica Salvador de Bahia in Brazil and the Sibelius Orchester Berlin. He has also been invited to conduct several orchestras in South Korea and China.

DISTRICT5 is a dynamic wind quintet with members hailing from the Eastman School of Music and Northwestern University. As the University of Maryland School of Music’s newly appointed Graduate Fellowship Woodwind Quintet, they had their debut performance The Evolution of the Woodwind Quintet at the Clarice Smith Performing Arts Center. With a contagious enthusiasm for their art, the quintet connects with audiences by sharing their stories as both an ensemble and as individuals. District5 is committed to performing a wind quintet repertoire rarely heard in the United States, and they strive to bring creativity and authenticity to their programs.
ABOUT THE PROGRAM

WOLFGANG AMADEUS MOZART (1756–1791)
arr. Michael Hasel
Fantasia in F Minor, KV 608 for “eine Orgelwalze”
I. Allegro
II. Andante
III. Allegro

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 KV 608, 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 KV 452). To have restricted myself to the valve-less horn would have resulted in very sparing use of the instrument, especially in KV 594 and KV 608 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 KV 594 (the last entry in his catalogue of works for December 1790) and KV 608 (dated March 3, 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 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 KV 616, for example, a high-pitched instrument with small pipes was sufficient, whilst KV 608 requires chords of up to 12 notes and a considerably larger range.

Mozart’s music 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 KV 608, 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 KV 594). 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, at any rate a triumph of the spirit over the material.”

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KALEVI AHO (b. 1949)
Kvinette
I. Agitato
II. Vivoce, leggiero
III. Marziale, pesante
IV. Andante, con tristezza

Kalevi Aho, one of Finland’s leading composers, studied at the Sibelius Academy in Helsinki under Einojuhani Rautavaara and in West Berlin in Boris Blacher’s composition class. He has been a lecturer in musicology at Helsinki University and professor of composition at the Sibelius Academy. Known principally as a composer of large-scale works, Aho has to date composed 15 symphonies, 19 concertos, four operas and several vocal works. His chamber music includes several quintets, quartets, sonatas and solo works. He initially came to fame with his first symphony (1969) and second string quartet (1970). His works of that time showed such neo-classical traits as a preoccupation with counterpoint (particulariy fugues), and stylized renderings of older forms, such as the waltz. In the following decade he wrote in modernist and post-modernist styles. His use of irony and juxtaposition of contrasting moods and musical styles and genres has been compared to Gustav Mahler and Alfred Schnittke. His work also shows the influence of Einojuhani Rautavaara, especially when evoking mysterious textures, and Dmitri Shostakovich. His music has been extensively recorded by BIS Records.

Aho’s wind quintet was commissioned by the Turku Philharmonic Orchestra (Finland) in 2006. It has four movements, the first three of which are each divided into two opposing halves. The first movement begins with a powerful Agitato but later gives way to a lyrical and singing Cantando. The beginning of the second movement is playful and virtuosic but ends in a rhythmically accentuated and capricious Allegro marcato. The stylised march that begins the third movement (Marziale) is followed by a wild, virtuosic Furioso before the march returns. The final movement is a melancholy Andante.
ABOUT THE PROGRAM

con tristezza, which begins with the oboe and clarinet playing off-stage and ends with the horn and bassoon leaving and playing off-stage.

In Aho's words: "The wind quintet is difficult to write for. The character and tone production of the instruments are very different, making balance and intonation critical; the instrumentation tends to emphasize higher pitches, hence very quiet pianissimo nuances are difficult to achieve. Therefore I have often written unisono passages in which the instruments double each other. Sometimes I reduce the music to just one or two voices. On occasion the horn is often the bass voice, playing lower than the bassoon, whereas the oboe is sometimes the highest and most dominant voice. The softer flute and clarinet might then take over the middle voices. By having some instruments play off-stage in the last movement, not only are extremely quiet dynamics achievable, the work acquires new spatial dimensions."

Fergus McWilliam

JOSEF BOHUSLAV FOERSTER (1859–1951)
Quintet in D Major, op. 95
I. Allegro moderato
II. Andante sostenuto
III. Allegro scherzando
IV. Moderato e tranquillo – Allegro moderato

Recorded by the Berlin Philharmonic Wind Quintet: BIS CD 612

The life and work of Josef Bohuslav Foerster, a member of an old Czech family of cantors and organists, are closely linked with his home city of Prague, where among other things, he was a professor and director of the National Conservatory. He died, however, live in Hamburg from 1893 until 1903 and in Vienna from 1903 until 1918, where his wife (the then famous dramatic singer Bertha Lauterer) was a member of Gustav Mahler’s circle of friends and Foerster’s music, particularly his Fourth Symphony, evidences signs of Mahler’s influence.

The Wind Quintet, op. 95 (1909) is, however, entirely cast in the Czech national idiom coined by Fíbich, Smetana and Dvořák. The formal construction corresponds to the classical four-movement model even though there are wide differences of tempo and beat within individual movements. The harmonies, especially in the Andante sostenuto and in the slow introduction to the finale, have a clear Wagnerian quality. The work was composed for members of the Vienna Philharmonic Orchestra, although it was eventually premiered by the renowned Czech Wind Quintet. In his autobiography Foerster wrote about the quintet: "I was drawn by the unusual quality of the different instrumental colours, the possibilities of new combinations, the exploitation of the low and high registers of the flute, the exultant sound of the oboe, the lizard-like suppleness and the dramatic accents of the clarinet, the dreamy cantilena of the horn, the humorous depths and lamenting highlights of the bassoon."

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CHARLES GOUNOD (1818–1893)
Petite Symphonie (1885), Michael Hasel, conductor
I. Adagio et Allegretto
II. Andante cantabile
III. Scherzo. Allegro moderato
IV. Finale. Allegretto

Charles Gounod, a well-known opera composer during his lifetime, was probably best known for his opera Faust. Today, Gounod’s list of well-known works is topped by “Ave Maria” (based on the first Prelude in C Major from Johann Sebastian Bach’s Well-Tempered Clavier) and the Funeral March of a Marionette (made popular by television’s Alfred Hitchcock series). Born in Paris to a pianist mother and an artist father, Gounod attended the Paris Conservatory and was awarded the coveted Prix de Rome for composition — his father having won the same award in painting some 46 years earlier.

As a composer, it was Gounod’s success with opera that brought the greatest recognition from his contemporaries; however, he was a devoted Catholic and his heart was in sacred music. Around 40 years before he composed the Petite Symphonie, Gounod nearly committed himself to the priesthood. And just four years before completing the Petite Symphonie, he finished his last opera and turned mostly to sacred music. The Petite Symphonie is one of Gounod’s few secular works from the time of its composition, having been composed in-between works like 60 Sacred Songs, “Hymne à la nuit” and Les drames sacrés. Gounod’s willingness to create such a work relates, in part, to his connection with the Paris Conservatory.

The Petite Symphonie was commissioned by Paul Taffanel, a professor of flute at the Paris Conservatory, a champion of wind music and a friend of Gounod. Taffanel founded the Chamber Music Society for Wind Instruments in 1879 with the purpose of reviving music for wind ensemble, and new works for wind ensemble were sought from a number of composers. One can imagine that Gounod must have been pleased when he was asked to help support the development of musical programs at his alma mater. He set out to create a work worthy of such a cause and he based it on the instrumentation of Mozart’s wind serenades, but with an additional flute in honor of Taffanel (featured in the second movement). The four-movement work is delightful in its use of melody and interchange of wind sonorities.

Jarl Halbert