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BERLIN
PHILHARMONIC
WIND QUINTET
AND
STEPHEN HOUGH
PIANO

FEBRUARY 6, 2018

STEPHEN HOUGH
(b. 1961)

**“Was mit den Tränen geschieht,” Trio for piccolo,
contrabassoon, and piano**

Lento giusto

Allegro brillante

Andante

W.A. MOZART
(1756-1791)

Quintet in E-flat major for winds and piano, K. 452

Largo - Allegro moderato

Larghetto

Allegretto

INTERMISSION

PAUL HINDEMITH
(1895-1963)

Kleine Kammermusik Op. 24, no. 2

Lustig. Mäßig schnelle Viertel

Walzer. Durchweg sehr leise

Ruhig und einfach

Schnelle Viertel

Sehr lebhaft

FRANCIS POULENC
(1899-1963)

Sextet for wind quintet and piano in C major, FP 100

Allegro vivace

Divertissement: Andantino

Finale: Prestissimo



MICHAEL HASEL

flute

**ANDREAS
WITTMANN**

oboe

WALTER SEYFARTH

clarinet

FERGUS MCWILLIAM

horn

MARION REINHARD

bassoon

BERLIN PHILHARMONIC WIND QUINTET

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 its 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. As members of the Berlin Philharmonic, they have also enjoyed important collaborations with other major conductors, including Leonard Bernstein, Carlos Kleiber, Sir John Barbiroli, Günter Wand, Carlo Maria Giulini, Bernard Haitink, Riccardo Muti, James Levine, and 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. 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 larger ensembles such as the sextets of Janáček and Reinicke and the septets of

Hindemith and Koechlin. In recent years, the quintet has also collaborated with a number of pianists including Lars Vogt, Jon Nakamatsu, Lilya Zilberstein, and Stephen Hough, who performs with the quintet this evening.

The ensemble's commitment to the wind quintet repertoire is passionate, and in 1991 they partnered with the Swedish company BIS Records. The recordings produced from this long collaboration have received critical accolades worldwide.

In addition to their concert appearances throughout Europe, North and South America, Australia, and Asia, the Berlin Philharmonic Wind Quintet also performs 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, including the youth orchestra program of Venezuela.

The Berlin Philharmonic Wind Quintet appears by arrangement with David Rowe Artists, www.davidroweartists.com. They record exclusively for BIS Records (www.bis.se).

STEPHEN HOUGH, PIANO

Mr. Hough was the first classical performing artist to receive a MacArthur Foundation Fellowship (2001), and in 2013 was named a Commander of the British Empire. He regularly contributes articles for *The Guardian*, *The Times*, *Gramophone*, and *BBC Music Magazine*, and from 2009 to 2016, wrote more than six hundred articles for his *The Telegraph* blog. He has appeared with most of the major European and American orchestras and plays recitals regularly in major halls and concert series around the world.

During the 2017-18 season, Mr. Hough celebrates the centenary of Claude Debussy with the release of his first



STEPHEN HOUGH
piano

all-Debussy recording (*Children's Corner*, *Estampes*, and *Images*, Books I and II) on Hyperion Records, and recitals featuring Debussy's "Claire de lune" from *Suite bergamasque*, "La terrasse des audiences du clair de lune" from *Préludes* (Book II), and *Images* (Books I and II) at Carnegie Hall in New York, as well as in Miami, San Francisco, Santa Monica, and Toronto, among other cities. This recital program also includes Beethoven's Piano Sonata No. 23 in F minor ("Appassionata") and Schumann's Fantasy in C major.

As an orchestral soloist this season, Mr. Hough performs in North America with the Baltimore, Dallas, Detroit, New Jersey, and Vancouver Symphonies, as well as with the National Arts Centre Orchestra. In Europe, he performs with the BBC National Orchestra of Wales, Filarmonica Arturo Toscanini, Kammerorchester Basel, Orchestra Sinfonica Nazionale della Rai, Slovak Philharmonic Orchestra, and the Royal Liverpool Philharmonic, with which he is the 2017-18 Artist-in-Residence. As a composer, he has written works for orchestra, choir, chamber ensemble, and solo piano, and, this season, performs his own composition *Was mit den Tränen geschieht* (2009) with the Berlin Philharmonic Wind Quintet on tour in California and Colorado.

Many of Mr. Hough's over 50 albums have garnered international prizes including the Deutscher Schallplattenpreis, Diapason d'Or, Monde de la Musique, several Grammy nominations, and eight *Gramophone* Magazine Awards including the 1996 and 2003 "Record of the Year" Awards and the 2008 "Gold Disc" Award, which named his complete Saint-Saëns piano concertos the best recording of the past 30 years. He has recorded extensively for Hyperion, and his most recent release features Schumann and Dvořák piano concertos with the City of Birmingham Symphony Orchestra.

To learn more about Stephen Hough, visit his website, stephenhough.com, and follow his Twitter (@houghhough) and Facebook fan page (facebook.com/houghhough).

Stephen Hough appears by arrangement with CM Artists. His recordings are available on the Hyperion, BIS, Chandos, and Warner Classics labels.

NOTES

Program Notes © Elizabeth Bergman

IN BRIEF

BORN: November 22, 1961, Heswall, United Kingdom

FIRST PERFORMED: January 2009 at the Berlin Philharmonie

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Tonight marks the first performance of this work on our series.

ESTIMATED DURATION: 14 minutes

HOUGH: "WAS
MIT DEN TRÄNEN
GESCHIEHT," TRIO
FOR PICCOLO,
CONTRABASSOON,
AND PIANO (2009)

Composer, pianist, and writer Stephen Hough (b. 1961) was the first performing artist ever to win the MacArthur Foundation Fellowship, commonly known as the "genius grant." Equally lauded as a concert artist with the world's leading orchestras and a recitalist at prestigious international venues, Hough has also made a name for himself as a cultural critic writing for *The Guardian* and *The Telegraph*, among other outlets.

Mr. Hough provided the following introduction for this work:

When Michael Hasel first suggested I write a trio for piccolo, contrabassoon, and piano, I had the same reaction as everyone to whom I have mentioned this piece – a smile or chuckle at the thought of such a Laurel and Hardy combination. But as I gave the idea some thought I began to see, behind the slapstick clichés, a potential ensemble of great poignancy: two instruments with the rare impossibility of meeting on the same pitch; both discovering a sort of self-sufficiency in their tessitural isolation; both finding their truest lyrical possibilities outside of the piano's dominant middle register. I had recently set some poems by Rilke (that expert explorer of the terrains of loneliness), and I decided to take a line from one of them as an inspirational starting point, and to deflect any expectation of a humorous piece.

"Was mit den Tränen geschieht," commissioned by members of the Berlin Philharmonic, received its world premiere at the Berlin Philharmonie in 2009. Its title, which translates as "What happens to tears," is taken from one of the poems by Rainer Maria Rilke that Hough set in his song cycle, *Herbstlieder*.

What happens to tears? – They made me heavy,
Made me more blind and made my curves shimmer,
And finally made me crack and left me empty.

According to Hough, “Was mit den Tränen geschieht” explores chamber music not as a forum for conversation and collaboration among musicians and musical ideas, but instead as a study in alienation. The unusual combination of instruments means that two of the musicians (those playing the piccolo and the contrabassoon) cannot play exactly the same pitch. How, then, can these two disparate players come together in one piece?

The work is constructed from three short motifs of three notes each, heard at the opening: the first is a large jump and step down; the second a kind of circular gesture; and the third a dissonant ascent and equally sized descent. The mismatch in instrumental ranges creates a tension between moods that is never fully resolved. After a brief silence in the first slow section of the trio, for example, the piccolo toots merrily while the piano intones more somber chords.

That tension rises to a climax, Hough explains. “After the contrabassoon joins in, this uneasy juxtaposition of moods increases in intensity to a high point of crisis where the piano suddenly tumbles into the central section with cascading arpeggios.” The third section begins “in shock,” and as motifs from the opening return, the range of the instruments is explored until “the piece ends at rest but not at peace.”

**MOZART: QUINTET
IN E-FLAT MAJOR
FOR WINDS AND
PIANO, K. 452**

IN BRIEF

BORN: January 27, 1756, Getreidegasse, Salzburg, Austria

DIED: December 5, 1791, Vienna, Austria

FIRST PERFORMED: March 30, 1784 in Vienna, Burg Theatre

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: March 5, 2008, Chamber Music Society of Lincoln Center

ESTIMATED DURATION: 24 minutes

“I consider it the best work I have ever written,” Mozart (1756-1791) wrote to his father of his new Quintet K. 452,

composed in 1784. It features a novel instrumentation: piano, clarinet, oboe, bassoon, and horn. Perhaps Mozart chose the new combination seeking a fresh challenge. The five instruments do not so easily blend together, so their individual timbres must be carefully balanced, with the piano serving as the backing of an instrumental patchwork quilt. But the piano is not mere accompaniment. Quite the contrary, the quintet unfolds in *concertante* style akin to a piano concerto; there are even three movements, as is typical of a concerto, rather than four. (Consider that at the time he composed the quintet, Mozart was busy writing concertos, completing six in 1784 and three more in 1785.) Moreover, the quintet also introduced Mozart to a new genre of chamber music: piano-based composition. Before 1784, he had not composed any mature chamber music featuring the piano. But after K. 452, he produced six piano trios and two piano quartets. Listening to K. 452, then, we hear a composer consolidating his mastery over one genre (the concerto) while exploring another (keyboard-chamber music).

The first movement begins with a slow introduction that features the wind instruments in equal exchanges with the piano. Musical ideas are traded among the players with the kind of graceful equanimity that typifies the late 18th-century Classical style. Even in the ensuing Allegro moderato, the piano lingers mostly in the background. Again in the second movement Larghetto, the dialogue continues as a conversation among equals, now with operatic flourishes. The concerto-like quality emerges in the rondo third movement, which the solo piano dominates, taking over the main theme that recurs repeatedly until a merry, quick cadenza for the entire ensemble brings the Quintet to a satisfying, happy end.

IN BRIEF

BORN: November 16, 1895, Hanau, Germany

DIED: December 28, 1963, Frankfurt, Germany

FIRST PERFORMED: June 13, 1922 in Köln, Germany

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Tonight marks the first performance of this work on our series.

ESTIMATED DURATION: 13 minutes

HINDEMITH: KLEINE
KAMMERMUSIK,
OP. 24, NO. 2
(1922)

Paul Hindemith (1895–1963) was born and raised near Frankfurt and learned the violin as a child. After his father was killed in World War I, Hindemith took a job as first violinist in the orchestra of the Frankfurt Opera to help support the family. Hindemith himself was called up for military service at the end of 1917 and was assigned to the regimental band, in which he played the bass drum. In the army he also formed a string quartet and managed to continue composing. During the last months of the war, he was posted to the trenches as a sentry, surviving grenade attacks only by good luck, as his diary reveals.

After the war, Hindemith acquired the reputation of an *enfant terrible* with the *Suite 1922*, especially its ragtime finale, and a trio of one-act operas on contemporary subjects, known as *Zeitopern*. The two suites titled *Kleine Kammermusik* (“little chamber pieces”) Op. 24 were also composed in 1922 and reveal the influence of the modernist master, Igor Stravinsky, as well as the broader artistic trends of the time. The musical mood at the moment—in Germany as well as France—found composers turning toward wind instruments (away from strings, associated with musical Romanticism) and embracing more dispassionate styles that moved away from the excessive expressionism of the arts just before World War I. The *avant-garde* idiom was neo-classicism – an embrace of chic, cool timbres and clean, clear forms. Filigree was out, streamlining in.

In Germany, Hindemith’s style was known as *Neue Sachlichkeit*, a term difficult to translate but often rendered as the “New Objectivity.” (*Sache* in German means “thing,” so *Sachlichkeit* is literally “new thingness.”) The term, coined in reference to the visual arts, refers to social, political, and artistic trends that emphasized the democratization of the arts. In music, the *Neue Sachlichkeit* suggested that the style of a particular work should depend on the character and function chosen for it. Function should determine form, utility the style. Accordingly, Hindemith’s instrumental music of the period is somewhat eclectic, drawing on a wide variety of styles, including neo-Baroque forms and dance genres, but also military marches and popular dances.

Thus, listening to *Kleine Kammermusik* is less an emotional experience than an intellectual one. Each of the five movements is genial in turn. Perhaps most memorable are the second movement waltz, which feels a bit like the last turn around the dance floor late at night, and the miniscule fourth movement, comprising but two dozen measures of quick cadenzas for each instrument. The finale is a happy, earnest march that is engaging without being too rousing.

IN BRIEF

BORN: January 7, 1899, Paris, France

DIED: January 30, 1963, Paris, France

FIRST PERFORMED: 1933, with Poulenc himself performing the piano part (original composition)

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Tonight marks the first performance of this work on our series.

ESTIMATED DURATION: 18 minutes

**POULENC: SEXTET
FOR WIND QUINTET
AND PIANO IN
C MAJOR, FP 100
(1932, 1939)**

Francis Poulenc (1899–1963) lost both his parents young (his mother died in 1915, his father in 1917), but not before they had shaped his musical future in significant ways. At only five years old, Francis sat with his mother at the keyboard, learning to play Mozart and Chopin along with such “lovable bad music” as French popular songs. By her side, the young pianist and aspiring composer learned to love classical forms as well as languorous melodies. His father objected to his studying music exclusively, so Poulenc did not enter the conservatoire; instead, he studied piano with the legendary Ricardo Viñes. As a composer, Poulenc remained largely self-taught.

In Paris, he immersed himself in an intellectual and literary milieu that featured the likes of poets Breton and Apollinaire, artist Jean Cocteau, choreographer Diaghilev, and composers Stravinsky, Satie, and Milhaud. Poulenc eventually found himself at the center of the *avant garde* as one of a group of composers (including Auric, Durey, Honegger, Milhaud, and Tailleferre) known as *Les Six*.

The Sextet for wind quintet and piano was composed in 1932, then revised in 1939. Poulenc himself was at the

piano for the premiere of this revised work in December 1940, six months after France and Germany signed an armistice. He described the three-movement sextet as an “homage to the wind instruments which I have loved from the moment I began composing.” Yet the piano (Poulenc’s own instrument) rarely pauses. The entire work moves easily between the composer’s two characteristic moods – a kind of jazzy caprice and a wistful melancholy. The second movement is especially melodious, the finale a portrait of 1920’s Paris complete with evocations of traffic and street life, ending with a sonorous, yet elegant and refined climax.



MUSIC WITH FRIENDS

Featuring the Altius Quartet

Thursday, March 22, 2018

6:30 – 7:30 PM

Syntax Physic Opera

554 S. Broadway, Denver

Join Friends of Chamber Music and the Altius Quartet for our next “Music with Friends” concert at Syntax Physic Opera on Thursday, March 22, 2018, 6:30 – 7:30 PM. The Altius will present a “Shuffle” concert – an interactive experience where audience participation is a must. Choosing from a wide-ranging “menu” of pieces— from Haydn and Beethoven to Led Zeppelin and A-Ha — audience members will select what they want the quartet to play. Release your inner DJ as you create a set list with your friends!

The Boulder-based Altius Quartet has performed in recitals and festivals throughout the world and strives to communicate the art of chamber music to a more diverse audience through community engagement and innovative repertoire. Join us for a night of great music!

Concert is free to the public. Seating is limited – come early to grab a seat and enjoy some great happy hour food and drink specials. Questions? Call 303-388-9839 or email tickets@friendsofchambermusic.com.

FCM IN THE COMMUNITY

MUSIC CREATION RESIDENCY

Friends of Chamber Music sponsored a Music Creation Residency for 114 2nd graders at Park Hill Elementary, December 18 – 21. Taught by members of The Playground Ensemble, these students learned to Soundpaint, a hand gesture-based composition language. Students used percussion instruments to perform as an ensemble, with other class members leading the group in spontaneous compositions. Soundpainting will be incorporated into the school's spring concert.



MASTER CLASS WITH IGOR LEVIT

On Tuesday evening, January 9, Igor Levit conducted a Master Class at the University of Denver with two students from the Lamont School of Music. Levit accompanied the first student, who performed the first movement of Beethoven's Fifth Piano Concerto, then coached the second student in a performance of Debussy's *Images*. Generously sharing insight on technique and performance with a warm dose of humor, Mr. Levit offered advice that the students clearly appreciated.



CORPORATE OUTREACH

The Altius Quartet performed at Four Winds Interactive on January 12, part of an FCM effort to reach new audiences at local high-tech companies. Playing Mendelssohn's String Quartet No. 6, the Altius demonstrated how an ensemble works on communication, conflict resolution, and leadership, issues that clearly resonated with the listeners in this business setting.



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MUSIC IN THE GALLERIES

For a third year, the Clyfford Still Museum is partnering with Friends of Chamber Music and Swallow Hill Music to offer a new way to encounter the work of Clyfford Still, the great American abstractionist. Music is free with admission to the galleries. FCM patrons can purchase \$5 half price tickets (if purchased in advance) to enter the museum on performance days. Link (with discount code) is available on our website. Note: Seating is limited and available on a first-come, first-served basis.

All concerts will be held on Sundays at the Clyfford Still Museum, 1250 Bannock Street, Denver

MARCH 11, 2018, 2:00 - 3:00 PM

Ensemble Faucheux

Featuring Robyn Julian (violin), Ben Tomkins (violin), Catherine Beeson (viola), and Heidi Mausbach (cello). Program will include an eclectic mix of highly personal works for string quartet, including works by Ben Tomkins, John Corigliano, Sahba Aminikia and others.

MAY 13, 2018, 2:00 - 3:00 PM

Patterson/Sutton Duo

Featuring Kim Patterson on cello and Patrick Sutton on guitar. The program will feature Hector Villa-Lobos's Aria from *Bachianas Brasileiras No. 5*, Ricardo Iznaola's *Musique de Salon*, and a new work by Welsh composer, Stephen Goss.

2017-18

PIANO SERIES



GARRICK OHLSSON

TUES, FEB 20, 2018 | 7:30 PM

Garrick Ohlsson ranks among the towering figures on the American keyboard scene. The first American to win the prestigious International Chopin Piano Competition in 1970, he has gone on to enjoy a brilliant international career.

PROGRAM:

Program includes works by Beethoven, Schubert, and Scriabin.



MARC-ANDRÉ HAMELIN

WED, MAR 14, 2018 | 7:30 PM

Marc-André Hamelin is known for his unrivaled blend of musicianship and virtuosity, whether he is performing masterworks from the past or the present, including overlooked gems from the 19th and 20th centuries.

PROGRAM:

Program includes works by Debussy, Feinberg, and Liszt.

TO ORDER PIANO SERIES TICKETS:

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Visit www.friendsofchambermusic.com or

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Join us prior to each concert for tacos, margaritas, and conversation at the Pioneer Bar, 2401 S. University Blvd., just around the corner from the Newman Center. We will have an area reserved for Friends of Chamber Music to gather for food and drinks beginning at 5:30 p.m. Whether you are a new subscriber or a longtime supporter, we hope you will stop by for a chance to get to know your fellow concert-goers.

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 Paul & Carol Lingenfelter

In memory of Sarah Stern Fox
 Alix & John Corboy
 Rosemarie & Bill Murane
 Kathy Newman &
 Rudi Hartmann
 Michele Price
 Myra & Robert Rich

In memory of George Gibson
 Leslie Baldwin
 Sue Lubeck
 Rosemarie & Bill Murane

In memory of Rogers Hauck
 Sandra Ahlquist
 Anonymous
 Bruce & Julene Campbell
 Alix & John Corboy
 Richard Foster & Tanis Bula
 Yanita Rowan
 Florence Seccombe
 Melissa & Paul Steen
 Ronald Swenson
 Russell & Betsy Welty

In memory of Frances Jean Norris
 Judy & Ed Butterfield
 Barbara Mattes
 Abe Minzer & Carol Schreuder
 David & Mary Tidwell

In memory of Allan Rosenbaum
 Andrew & Laurie Brock
 Alix & John Corboy
 Barbara Hamilton & Paul Primus
 Larry Harvey

In memory of Sam Wagonfeld
 Sheila Cleworth
 Alix & John Corboy
 Sue Damour
 Elderlink Home Care
 Thomas Fitzgerald
 Celeste & Jack Grynberg
 Mary Hoagland
 Cynthia Kahn
 Charles & Gretchen Lobitz
 Dr. and Mrs. Fred Mimmack
 Kathy Newman &
 Rudi Hartmann
 Pat Pascoe
 Myra & Robert Rich
 Philip Stahl
 Zaidy's Deli

* Gift made to FCM Endowment

UPCOMING CONCERTS

CHAMBER SERIES

Eighth Blackbird

Monday, April 23, 2018

Jordi Savall

Hespèrion XXI

Monday, May 7, 2018

PIANO SERIES

Garrick Ohlsson, piano

Tuesday, February 20, 2018

Marc-André Hamelin, piano

Wednesday, March 14, 2018

SPECIAL EVENTS

"Music in the Galleries"

Clyfford Still Museum

1250 Bannock St., Denver

Ensemble Fauchaux

March 11, 2018, 2:00 PM

Patterson/Sutton Duo

May 13, 2018, 2:00 PM

"Music with Friends"

Syntax Physic Opera

544 S. Broadway, Denver

Altius Quartet

March 22, 2018, 6:30 PM

SPECIAL THANKS

SCIENTIFIC AND CULTURAL FACILITIES DISTRICT (TIER III)

for supporting FCM's outreach efforts
through school residencies and master
classes

COLORADO PUBLIC RADIO (KVOD 88.1 FM)

for broadcasting FCM concerts on its
"Colorado Spotlight" programs

BONFILS-STANTON FOUNDATION

for sponsorship of FCM's Piano Series
and audience development programs in
memory of Lewis Story

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