



Arizona State University
School of Music
STUDENT CHAMBER MUSIC SERIES

SHOWCASE IV

featuring

**STUDENT CHAMBER
MUSIC ENSEMBLES**

KATZIN CONCERT HALL
Tuesday, March 7, 2000 • 7:30 p.m.

PROGRAM

Trio No. 3 in c minor, opus 101

Presto non assai

Johannes Brahms

1833-1897

*Philip Mann, violin
Ajay Patel, violoncello
Tatiana Roitman, piano*

Quintet in Eb

Anton Reicha

1770-1836

- I. Lento; Allegro moderato
- II. Scherzo
- III. Andante grazioso
- IV. Finale: Allegro molto

*Amy Tatum, flute
Ryan Zwahlen, oboe
Jessie Coyle, clarinet
Nat Parker, bassoon
Matt Smith, horn*

There will be a 10-minute intermission

Quintet No. 2 (1957)

Alvin Etler

b. 1913

- I. Andante con moto
- II. Allegro comodo
- III. Adagio
- IV. Vivace

*Amy Tatum, flute
Ryan Zwahlen, oboe
Jesse Coyle, clarinet
Nat Parker, bassoon
Matt Smith, horn*

Quatuor pour Saxophones

Alfred Desenclos

1912-1971

- I. Allegro non troppo
- II. Andante
- III. Poco largo, ma risoluto: Allegro energico

*David Jenkins, soprano saxophone
Julian Peterson, alto saxophone
Simon Hutchings, tenor saxophone
Kevin Gorman, baritone saxophone*

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Welcome to the twenty-second of our continuing series of Tuesday evening "Showcase" Concerts featuring student chamber music ensembles coached by faculty of the School of Music.

Ralph Lockwood
Coordinator of Student Chamber Music

Please note the following date and venue for our next "Showcase:"

Showcase 23 – Tuesday, April 11, 2000 – Organ Hall at 7:30pm.



ARIZONA STATE UNIVERSITY

COLLEGE OF FINE ARTS
School of Music

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EVENTS INFORMATION
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PROGRAM NOTES

Quintet II for Woodwind Instruments: Alvin Etler

Alvin Etler (1913-1973) began composing pieces before he had graduated high school. One such piece, a suite for wind quartet, was performed by the Georges Barrere Wind Ensemble though the influence of another great composer, Percy Grainger. Also an oboist, Etler continued to study composition throughout his collegiate career at the University of Illinois and at Case Western Reserve (Cleveland, OH) with Arthur Shepherd. He won a position as oboist with the Indianapolis Symphony Orchestra for 2 years in 1938 and after that spent some time traveling throughout Latin America as oboist in the North American Wind Quintet. During this time he was the recipient of two Guggenheim Fellowships (1940 and 1941) and composed two Sinfoniettas for the Pittsburgh Symphony Orchestra at the request of Fritz Reiner. These occurrences persuaded him to give up the oboe and pursue a career as a composer and educator. He was an instructor at Yale University from 1942-1946 where he also studied composition with one of the great 20th century composers, Paul Hindemith (1942-1944). He also held positions at Cornell University (1946-1947), the University of Illinois (1947-1949) and accepted a position at Smith College (Northampton, Massachusetts) in 1949, where Etler lived for the rest of his life.

Of Etler's compositions, Kurt Stone writes:

His compositions, which cover practically all media except opera, exhibit uncommon craftsmanship and professionalism. His stylistic development began with works employing an extended harmonic vocabulary and instrumental treatment resembling that of Bartok and Copland, combined with a certain earthiness and naivety native to the American plains, as well as an occasional flight into jazz. After his remarkable *Quintet for Brass Instruments* (1963) he developed serial procedures and began to give greater prominence to timbral and textural elements, though never at the expense of his pronounced musical drive and sensuous vitality.

Quintet II for Woodwind Instruments, written in 1957 and dedicated to Virginia Stroh, is one of many works he composed for the genre of the woodwind quintet. Other works include: *Quintet* (1955), *Concerto for Violin and Woodwind Quintet* (1958) and *Concerto for Woodwind Quintet and Orchestra* (1960). *Quintet II* is a four-movement work, with the third and fourth movements performed without pause. The movements are marked *Andante con moto*, *Allegro commodo*, *Adagio* and *Vivace*, respectively.

Anton Reicha

Born in 1770 in Prague, Reicha was the son of the town piper, who died only a year after his son's birth. Reicha, being a young flutist followed his uncle, Joseph Reicha, to Bonn, Germany. Joseph had accepted a position of conductor of the court orchestra in Bonn. Anton Reicha played in this orchestra as a teenager along with his friend in the viola section, Ludwig van Beethoven.

Reicha, after much traveling, took a position teaching composition at the Paris Conservatoire. Here, practically every composer studying in Paris studied with him, including: Liszt, Gounod, Thomas, Berlioz, and Franck.

Known as the father of the wind quintet, such as Haydn is to the string quartet, Reicha composed many quintets for wind instruments from 1811 through 1836. Reicha's compositions for wind quintet were played throughout Europe during his lifetime and continue to be at the very base of the literature today.

Alfred Desenclos: *Quatuor de saxophones* (1964)

The French composer Alfred Desenclos was born in Le Portel, France (Pas-de-Calais) in 1912 and died in Paris in 1971. He studied music at the Roubaix and Paris Conservatories, and won the Grand Prix de Rome in 1942. From 1943 to 1950 he served as director of the Roubaix Conservatory. Not adhering to any one compositional approach, Desenclos endeavored to express himself sincerely in his music, and to address emotion over intellect. His musical language places him in the more elegant French tradition, and his discursive inflections demonstrate much suppleness and expressive variety. Remaining in a strictly tonal domain, he has been able to suggest emotive states through logical coordination of materials. Devoid of any anxious posturing, pretension, or ambition, he composed according to procedures that, without rebelling against the musical conventions that won him the Prix de Rome and other official distinctions, exhibit neither a timidity nor an inclination toward a servile exploitation of academic training.

Although he was not a prolific composer, Desenclos did contribute two pieces for saxophone that rank among the finest examples in the literature. Both works combine lush impressionistic harmonies with incisive rhythms and extraordinary lyricism. In the words of one reviewer, Desenclos' *Prélude, Cadence et Final* for alto saxophone and piano (1956) "confirmed my opinion of this sincere and true musician. In this work, the composer bravely and splendidly exploits the resources of the saxophone. The piano part dialogs with and supports the saxophone, but never once treads upon it." Another reviewer praised the composer's saxophone quartet (1964) in these words: "The *Quatuor de saxophones* of Alfred Desenclos, written in a rich, yet occasionally relaxed, counterpoint, seduces by sheer poetry as much as mastery of style. His inspiration and his discretion in this one work alone merits respect and attention."