



Arizona State University

School of Music

GRADUATE RECITAL SERIES

GRADUATE WOODWIND QUINTET AND GUESTS

Sarah Andrew, flute
Michele Murray, oboe
Rebecca Tour, clarinet
Rebecca Cain, bassoon
Jennifer Kangas, horn

with

Scott Miller, trumpet

and

Claudia Lin, piano

RECITAL HALL

Sunday, November 14, 1999 • 5:00 p.m.



PROGRAM

Divertimento for Five Winds

Mel Powell

- I. Allegro cantabile
- II. Presto
- III. Largo
- IV. Vivo

Opus Number Zoo

Luciana Berio

b. 1925

Text by Rhoda Levine

- I. Barn dance
- II. The fawn
- III. The grey mouse
- IV. Tom cats

There will be a 10-minute intermission

Wind Set

George Walker

b. 1922

- I.
- II.

Quintet in E flat KV 452

Wolfgang Amadeus Mozart

- I. Largo; Allegro moderato
- II. Larghetto
- III. Allegretto

1756-1791

* * * * *

Performance Events Staff Manager
Paul W. Estes

Assistant Performance Events Staff Manager
Gary Quamme

Performance Events Staff
Steve Aubuchon, Dom Baker
Chris Contreras, Jennifer Cook
Elizabeth Maben, Jessica Wood



ARIZONA STATE UNIVERSITY

College of Fine Arts

School of Music

Main Campus, P.O. Box 870405, Tempe, AZ 85287-0405

EVENTS HOTLINE
CALL 965-TUNE (965-8863)

Graduate Woodwind Quintet Recital
Sunday, November 14, 1999

Mel Powell *Divertimento for Five Winds*

Mel Powell started his musical career at the age of 14 as a pianist in the Benny Goodman Band. He worked as a performer and arranger for both Benny Goodman and the Glenn Miller Band for a number of years, touring with the Glenn Miller Band as his military duty during World War II. He also played on a number of recordings with both bands. After the war was over, Powell developed muscular dystrophy and found that he could no longer tour with jazz bands. He then began studying composition at Yale University with Paul Hindemith. After receiving his degrees, he worked as a composer and teacher of composition at several universities. Many of Powell's compositions incorporate elements of the jazz music with which he first started his career. One of his stylistic traits was what he called a "pocket," a group of intervals upon which the entire piece might be based. In his *Divertimento for Five Winds*, a second, fourth, and a minor third make up the "pocket" that is used throughout the piece.

Luciano Berio *Opus Number Zoo*

BARN DANCE

The fox took a chicken out on the floor.
Poor silly chick didn't know the score.
And as they whirled in their joyous dance, oh, she admired how the fox could prance.
She never noticed when the light went out...
She skipped to the beat with head held high, she bowed to the fox as he circled by.
He winked at her with a high-dee-hoe
And they then engaged in a doe-see-doe.
She never noticed when the lights went out.
He swung her to the left, he swung her to the right, he swung her around with all his might.
The air grew heavy, the lights grew dim, but she felt no fear as she smiled at him;
He turned her again and she held him tight as she smiled and whirled in the fading light,
She felt no fear, she knew no doubt, and she never noticed when the light went out.
That's all, folks.

THE FAWN

Listening to a cry of bombs, listening, to the scream of a distant field.
Listening, this is what the fawn thought, standing by a stream:
What madness, what madness of men... to diminish the earth, to blast all that is lively, lively proud and gentle.
What can be the reason? What can be the reason? What can be the reason? The reason?
The fawn thought, listening to a cry of bombs, standing by a stream.
What can be the reason?

THE GREY MOUSE

By herself, by herself, watching the party, this small mouse upon a shelf.
Very old, very old, she felt no cheer at the dawn of the New Year, New Year, New Year.
Friends, friends, friends, she said. *Young friends*, she said,
Dance, dance, my young friends. Dance! But do beware, beware.
I warn you, I warn you, I warn you.
For I too have danced and sung like you;
I too have been young, so young
But alas, alas, wst wst
Time came to join in the dancing, time came to join in the fun.

Berio continued

TOM CATS

In the jungle of the city, two tom cats chanced to meet.
Omar and Bartholomew, tip-toeing round their beat.
Their chests swelled up with envy (oh, and envy most intense)
As each spotted his new rival beside a backyard fence.
Bartholomew's great tail (a tail of wide renown) made Omar stare intensely - that tail he'd love to own.
Bartholomew stared also; he envied what he saw.
He yearned to own the whiskers that Omar proudly wore.
A howl soon broke the silence of that mid-summer night.
Like David and Goliath, both cast aside all fright as cat met cat in battle, in battle, in battle.
Oh.
It was a beastly fight.
Oh.
Both limped home forlorn. All tails, all whiskers gone.
Oh.

George Walker *Wind Set for woodwind quintet*

George Walker began his musical career at the age of five with piano lessons. Thirteen years later, Walker graduated from Oberlin College, and continued his musical studies at the Curtis Institute of Music and at the Eastman School of Music. Throughout his career, he has been an active pianist and composer, producing literature for piano, voice, chamber ensembles, solo instruments, and orchestra. In 1996, he was the first African-American composer to receive the Pulitzer Prize for his piece *Lilacs* for voice and orchestra. Walker wrote his first woodwind quintet, *Wind Set*, in March of 1999. This quintet features frequent meter changes and unique textures. The listener may notice several rhythmic unison sections. Other sections include one or two lyrical *dolce* lines contrasting with a rhythmic, accented texture.

W.A. Mozart *Quintet in E flat, KV 452 for piano, oboe, clarinet, horn and bassoon*

In a letter dated April 10, 1784, Mozart wrote to his father Leopold: "I have written two great concertos and then a quintet, which received extraordinary applause; I myself consider it the best I have written in my life till now." The New Grove Dictionary of Music and Musicians theorizes that the high degree of inventiveness in this work was due in part to Mozart's handling of the limitations of the wind instruments of the time. For example, as 18th Century woodwinds could not sustain or blend as easily as those of the 20th Century, the phrases in this work tend to be rather short by today's standards. The abbreviated phrases and the timbre changes resulting from the passing of lines from one instrument to the next generate a great deal of variety within the work.