

FRIENDS OF CHAMBER MUSIC

The Arioso Wind Quintet

Linda Lukas, flute
Peggy Michel, oboe
Marian Liebowitz, clarinet
John Lorge, horn
Dennis Michel, bassoon

Sunday, October 4, 1992, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

Program

International Windfest

Fantasia K.V. 608
for Mechanical Clock Organ

W. A. Mozart
(1756-1791)

arr. Wolfgang Sebastian Meyer

Quintet (1984)
Prelude
Andante-Vivace-Andante Chanted-Grazioso-Presto
Intermezzo
Adagio
Canon

John Steinmetz
(b. 1951)

-Intermission-

Quintette (en forme de Choros)

Heitor Villa-Lobos
(1887-1959)

Antiche Danze Ungheresi
(17th c. Hungarian Dances)
Intrada
Lassu
Lapockas tanc
Chorea
Ugros

Ferenc Farkas
(b. 1905)

La Nouvelle Orleans (1987)

Lalo Schifrin
(b. 1932)

This concert is funded in part by funds from the California
Arts Council, a state agency, and the National Endowment
for the Arts, a federal agency.

The Arioso Wind Quintet appears by arrangement with
CLASSICAL PERFORMING ARTISTS MANAGEMENT, La Jolla, CA.

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Friends of Chamber Music opens its 37th annual season today with a concert of classical and contemporary music by the acclaimed Arioso Wind Quintet.

The ensemble will spend Monday, October 5, giving student outreach concerts in three Stockton schools and conducting preliminary auditions for music scholarships at San Diego State University, where the quintet is in residence.

The Arioso Wind Quintet caught the critics' attention right after it organized in San Diego in 1986. The Los Angeles Times called it "the area's finest chamber ensemble, combining superb musicianship with a sophisticated ear for choosing repertory."

The ensemble is heard frequently on National Public Radio broadcasts from San Diego, Los Angeles and Salt Lake City. It is on the California and Idaho Touring Artists Rosters and will give numerous California concerts this season from San Diego to Yreka.

The quintet also is the recipient of grants from the NEA, the California and Idaho arts councils, and the City of San Diego to promote performances of new repertoire and to offer educational outreach programs in public schools.

In 1990, the musicians won the 1990 chamber music competition of the National Flute Association.

The five musicians, all soloists and principal players in their own right, are Linda Lukas, flute; Peggy Michel, oboe; Marian Liebowitz, clarinet; John Lorge, horn; and Dennis Michel, bassoon.

Lorge and Dennis Michel are principals in the San Diego Symphony. Lukas is a flutist in the San Francisco Symphony. Peggy Michel is principal oboist of the San Diego Chamber Orchestra. Liebowitz has soloed with the symphony and chamber orchestra in San Diego, and she coordinates the woodwind program at San Diego State University.

Program Notes

In late 18th century Austria, where music boxes and ornate clocks had long fascinated the populace, it was natural that a new invention, the mechanical clock organ, or Flotenuhr, should become all the rage. Essentially a small player organ, coupled with a clock, the device played short, pre-set pieces at specific times of day. Given the extraordinary flowering of culture that was being supported by the Austrian nobility, it is not surprising that even major composers such as Haydn, Mozart, and Beethoven all obliged their patrons with little pieces for their clock organs. The *Fantasia in f Minor*, K. 608, by W. A. MOZART was composed in 1791, during the last year of the composer's life. It is typical of Mozart, in that its high and serious beauty transcends the seemingly trivial purpose for which it was composed. The present setting for wind quintet by Wolfgang Sebastian Meyer is one of many modern arrangements that prevent this classical gem from falling into obscurity with the passing of the Flotenuhr.

Bassoonist, composer and educational researcher JOHN STEINMETZ was born in California and educated at Cal Arts. As a bassoonist, he has performed with many ensembles, including the Los Angeles Chamber Orchestra and the Mladi Wind Quintet. He is currently an active freelance and studio musician in Los Angeles and serves on the faculty at UCLA.

As a composer he is primarily self-taught. Steinmetz has said of his *Quintet*, "I wrote the *Quintet* with two goals in mind: to find some wonderful ways of blending the sounds of these five wildly different instruments, and to connect these sounds somehow with human feelings. Because I like many different kinds of music, each section is in a different style, but I tried to make all the sections easy to enjoy without specialized knowledge. No experience necessary."

One of the most individualistic composers of this century, HEITOR VILLA-LOBOS was largely self-taught. After some early instruction from his father, an amateur musician, he briefly studied the cello in his native Rio de

Janeiro. When his interest in composition began to assert itself, however, he was unable to cope with the rigors of a traditional course of study at the National Musical Institute in Rio de Janeiro. Instead, he adopted the Bohemian life-style of the popular musicians in the city, and supported himself by performing in theatre orchestras and the like.

After a period of traveling around Brazil learning its folk and native music, he settled in Rio de Janeiro again and began to gain some recognition as a composer. His success gave him access to some wealthy patrons who helped support him in Paris from 1923-1930. It was during this very prolific period that the present *Quintette* dates. It is a piece of a rather improvisatory nature, written in the form of Choro, a Brazilian popular piece, very much in vogue at the time. It is filled with a rhythmic vitality and tunefulness which characterize the best of Villa-Lobos' work.

Unlike nearly every other Hungarian composer of his generation, FERENC FARKAS was little influenced by Bartok and Kodaly. Born in 1905, he began his musical career as a pianist, then briefly studied composition in Budapest. He later developed his mature compositional style under the tutelage of Ottorino Respighi in Rome.

Farkas worked successfully as a film composer in Vienna and Copenhagen, producing more than 70 film scores. Returning to Hungary in 1931, he began a long association with the Budapest Academy as Professor of Composition, and taught many young composers, including Gyorgy Ligeti.

His compositions include operas, symphonic works, and many vocal pieces, in addition to his prodigious outpouring of film music. In the present collection of *17th Century Hungarian Dances*, he follows the example of his mentor Respighi, by subtly updating the harmonies and textures of ancient music, while keeping its character and spirit intact. A close parallel can be drawn between this piece and Respighi's treatment of early music in his *Ancient Airs and Dances*.

Best known for his television scores,

including "Mission Impossible" and "Mannix," composer LALO SCHIFRIN is a musician at home in many different idioms. Classically trained in his native Buenos Aires, he pursued further studies in Paris during the early 1950s, where he also played jazz in many of the city's nightclubs.

Schifrin subsequently embarked on a career as a jazz pianist, first in Argentina and later in this country, where he gradually turned his attention to film and television scores. He has recently become more active as a symphonic conductor as music director of the Glendale Symphony, and guest conductor of many orchestras around the world.

His *La Nouvelle Orleans* is an episodic work which combines many disparate elements in a clever, witty manner. An underlying tango rhythm unifies the first part of the piece, which gives way to a slow "blues" section, followed by an up-tempo Dixieland finale.

Program notes by Dennis Michel

FRIENDS OF CHAMBER MUSIC 1992-93 SEASON

*Presented in Cooperation with University of the Pacific
and the UOP Conservatory of Music*

Arioso Wind Quintet
Sunday, October 4, 3 p.m.

Talich String Quartet
Sunday, November 15, 3 p.m.

The Mannes Trio
Saturday, January 23, 8 p.m.

The Endellion String Quartet
Sunday, February 28, 3 p.m.

The Fine Arts Brass Quintet
Saturday, May 15, 8 p.m.

All 1992-93 concerts are presented in the Faye Spanos Concert Hall on the University of the Pacific Campus.



TO OUR AUDIENCE

The use of cameras and recording devices of any kind is forbidden.

Smoking in the lobby and auditorium is prohibited.

Please disengage pagers and electronic watches.

UOP students are admitted free on a space availability basis.

Concert programs are subject to change without notice.

Seating is unreserved for the 1992-93 season.

FOCM welcomes children to its concerts. We do ask, however, that children 10 years of age & under (no babes in arms, please) be accompanied by an adult. At the request of artists, children are not to sit in the first 4 rows.

Contributions, including memorials, are tax deductible to the extent allowed by law.

For more information about Friends of Chamber Music, call 478-5106, or write P.O. Box 4874, Stockton, CA 95204.

Tickets: Single \$15 (\$4 for children), available at the door.

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