

**Wooster Chamber Music Series  
2009-10 Season Schedule**

October 25, 2009	Colorado Quartet
November 22, 2009	Borealis Wind Quintet
January 3, 2010	Tokyo String Quartet
February 28, 2010	Anderson String Quartet
March 21, 2010	Juilliard String Quartet
April 18, 2010	Pacifica String Quartet

Be Sure to visit our website!  
[www.woosterchambermusic.com](http://www.woosterchambermusic.com)

Wooster Chamber Music Series  
The College of Wooster  
P.O. Box C-3175  
Wooster, OH 44691

330-263-2115  
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*Presents the*

***Borealis Wind  
Quintet***

The College of Wooster  
Scheide Music Center  
Gault Recital Hall  
525 East University Street  
Wooster, Ohio 44691

Sunday, November 22, 2009  
3:00 PM

Beach made her professional debut in Boston in 1883, playing Chopin's Rondo in E-flat and Moscheles's G minor Concerto; shortly after she appeared as a soloist with the Boston Symphony Opera] Her first major success was the *Mass in E-flat major*, which was performed in 1892 by the Handel and Haydn Society. The well-received performance of the Mass moved Beach into the rank of America's foremost composers. Mrs. Beach composed works in many genres, including a Mass, a symphony, a piano concerto, and works for chamber ensembles, piano, mixed chorus, and solo voice.

**Quintet** **Endre Szérvanszky**

Endre Szervánszky was a Hungarian composer. He played clarinet as a child, and attended the Franz Liszt Academy of Music from 1922-1927. After spending several years performing professionally, he returned to study composition at the Academy in 1931 under Albert Siklós. Szervánszky orchestrated works for Hungarian Radio in the 1930s and taught at the National Conservatory from 1942 to 1948. Later he served as a member of the composition faculty at the Liszt Academy.

The Wind Quintet was one of the first of its kind and evokes a rustic musical landscape with melodies and harmonies inspired by Hungarian folk music. Szervánszky's melodic writing is characterized by an accented short note on the beat, mimicking the stressed initial syllable in spoken Hungarian; a device common in music based on traditional Hungarian sources. Though he quotes no actual folk tunes, Szervánszky uses distinctive melodies, characteristic metric formulations, and driving rhythms to reinvent the music of the countryside on the concert stage.

**Vergnugungszug, Op. 281** **Johann Strauss, Jr.**  
**Egyptian March, Op. 335**  
**Perpetual Motion, Op. 257**

Johann Strauss II was an Austrian composer of light music, particularly dance music and operettas. He composed over 500 waltzes, polkas, quadrilles, and other types of dance music, as well as several operettas and a ballet. In his lifetime, he was known as "The Waltz King", and was largely responsible for the popularity of the waltz in Vienna during the 19th century.

- Jarrod Hartzler

**Borealis Wind Quintet**

Katherine Fink, Flute  
Tamar Beach Wells, Oboe  
Kathryn Taylor, Clarinet  
Dan Culpepper, French Horn  
Wayne Hileman, Bassoon

**PROGRAM**

Quintet	George Onslow (1784-1853)
Allegro non troppo	
Scherzo, Energico	
Andante, Andante sostenuto	
Finale, Allegro spiritoso	
Variations sur un thème libre, Op. 42	Eugène Bozza (1905-1991)

**INTERMISSION**

Pastorale	Mrs. H.H.A. Beach. (1867-1944)
Quintet	Endre Szérvanszky (1911-1977)
Adagio. Allegro Moderato	
Allegro scherzoso	
Andante	
Allegro Vivace	
Vergnugungszug, Op. 281	Johann Strauss, Jr. (1825-1899)
Egyptian March, Op. 335	Arr. Friedrich Gabler
Perpetual Motion, Op. 257	

## A Message to Our Friends

Welcome to our 25<sup>th</sup> year! We are so pleased to have reached this milestone. The Wooster Chamber Music Series has been an amazing venture. We are excited by the year-long celebratory programs we have planned for you. We began the celebration with the extraordinary performance by the Emerson String Quartet in September at our first Benefit Concert. We are grateful to all of you for having made all of this possible and are happy to have you here celebrating with us.

We are very appreciative of our faithful audience members, patrons, benefactors and underwriters whose generosity makes this series possible. Our thanks to our collective donors whose continuing support allows us to bring you some of the world's greatest musicians and greatest music, and to maintain the Series at the least possible cost to you in terms of ticket prices. Now, more than ever, we need you to keep on providing that financial backing so that we can keep providing quality music programming for our community. It is our mission to continue presenting world-class musicians in this series.

Don't forget that you are invited after each concert to meet and mingle with the musicians at a reception in the lobby. We know that you will be pleased with this year's roster and that you will enjoy the music.

Yvonne Williams  
Director

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Bill & Carolyn Sheron  
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## Thank You

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## Biography

Founded in 1976, the Borealis Wind Quintet is a renowned chamber ensemble, acclaimed for its sensitivity, finesse, and technical mastery. The group's performances are infused with a deep rapport and familiarity that has evolved over long years of musical collaboration.

The Borealis has received glowing reviews from publications such as the *New York Times*, the *Washington Post*, and the *Philadelphia Inquirer*. They have won numerous awards and prizes, and in 2006, were nominated for a Grammy Award in the Chamber Music Category. They have toured the United States extensively, appearing at well-known venues such as Carnegie Hall, Pittsburgh's Frick Museum, and Wolf Trap in Virginia, and schools such as Princeton, Yale, Notre Dame, and Brown. Dedicated to musical education, they have reached students from preschool through university. They have offered workshops and master classes at many colleges, and have been in residence at the Newport Music Festival.

Katherine Fink, on flute, regularly appears in orchestral, chamber music, and solo performances. She is principal flute with the Brooklyn Philharmonic, the New York Pops, and the EOS Orchestra.

Oboist Tamar Beach Wells is principal oboist with the Greater Bridgeport Symphony and with the Battell Chamber Orchestra. She performs regularly with the Hartford Symphony Orchestra.

Clarinetist Kathryn Taylor is a member of the Connecticut Grand Opera, Stamford Chamber Orchestra, and Greater Bridgeport Symphony Orchestra. She also performs regularly with the New Haven, Hartford and Stamford Symphonies.

Wayne Hileman, on bassoon, has appeared with orchestras that include the New Haven, Stamford, American and Westchester Symphonies, as well as performing as both chamber player and soloist.

Horn player Dan Culpepper is a busy freelancer who performs with the New York City Ballet, New York Pops, Little Orchestra Society, and at Radio City Music Hall. An eclectic performer, he has worked with such diverse talents as Frank Sinatra, Elton John, James Taylor, Pavarotti, Sting, and Yo-Yo Ma.

The Borealis Quintet has recorded four CDs. "Discoveries" contains three new tonal works, including a piece by Eric Ewazen, which the Borealis commissioned. "Borealis: Live," is an unedited concert performance at the University of Missouri in Kansas City. "Arias for Winds," is an instrumental adaptation of operatic vocal arias, and was called "the stuff dreams are made of," by the Musical Heritage Review. The Quintet's most recent CD, the Grammy-nominated "A la Carte," consists of audience favorites and less familiar yet exciting repertoire.

- Sarah J. Buck

## Program Notes

### Quintet

### George Onslow

George Onslow was born and lived his entire life in France. His chamber music, during his own lifetime and up to the end of the 19th century, was held in the highest regard, particularly in Germany, Austria and England where he was regularly placed in the front rank of composers. His work was admired by both Beethoven and Schubert, while Schumann, perhaps the foremost music critic during the first part of the 19th century, regarded Onslow's chamber music on a par with that of Mozart. Haydn and Beethoven. Mendelssohn was also of this opinion.

The Quintet, written in 1850 at a time when Onslow was 66, shows a youthful playfulness. The opening *Allegro non troppo* begins with a formal introduction. The second movement is a light and playful *Scherzo*. The melody is cleverly passed from voice to voice. The lazy trio section provides good contrast. The Oboe solo which begins the following *Larghetto* strikes a somber note. The finale, *Allegro spiritoso*. is a lively rondo.

### Variations sur un thème libre, Op. 42

### Eugène Bozza

Bozza, who studied composition, conducting, and violin at the Paris Conservatoire, was known primarily for his chamber music. Bozza's work includes five symphonies, operas, ballets, and many pieces for brass ensemble.

He is particularly noted for his wind writing, having composed pieces for nearly all of the winds and strings during his academic career. His chamber music for winds shows great familiarity with the capabilities of the instruments, often demanding a great deal of technical skill, without losing the expressive, melodic style typical of 20th century French chamber music.

### Pastorale

### Mrs. H.H.A. Beach

Beach was born in Henniker, New Hampshire into a distinguished New England family. A child prodigy, she was able to sing forty tunes accurately by age one; by age two she could improvise a countermelody to any melody her mother sang, she taught herself to read at age three, and began composing simple waltzes at the age of four. She began formal piano lessons with her mother at the age of six, and a year later started giving public recitals, playing works by Handel, Beethoven, Chopin, and her own pieces.