All-Access Chamber Music Series

**CHICAGO PRO MUSICA**

Jennifer Gunn  Flute and Piccolo
Michael Henoch  Oboe and English Horn
John Bruce Yeh  Clarinet
William Buchman  Bassoon
Oto Carrillo  Horn

**HINDEMITH**

*Kleine Kammermusik, Op. 24, No. 2*
- Merry. Moderately fast quarter note
- Waltz: very quiet throughout
- Peaceful and simple
- Fast quarter note—
- Very lively

**SCHOENBERG**

-Wind Quintet, Op. 26
  - Energetic
  - Graceful and cheerful, scherzando

**INTERMISSION**

**SCHOENBERG**

-Wind Quintet, Op. 26
  - A bit slow
  - Rondo

**NIELSEN**

-Wind Quintet, Op. 43
  - Allegro ben moderato
  - Menuet
  - Praeludium: Adagio

The All-Access Chamber Music series is generously underwritten by an anonymous donor, who attended similar concerts forty-five years ago.

The Beverly Arts Center is a community partner for this program.
The three compositions on today’s program were written over a short time span during the 1920s (1922–24). Each piece represents the unique voice of its respective composer, and each work is a true cornerstone of the woodwind quintet literature. The woodwind quintet, as a genre, was popular in the late eighteenth century and into the time of Beethoven. However, it fell out of favor during the romantic period that followed. These compositions had a significant impact on the revival of the genre that has sustained through the twentieth century and into the present day.

**Paul Hindemith**
Born November 16, 1895; Hanau, Germany
Died December 28, 1963; Frankfurt, Germany

*Kleine Kammermusik, Op. 24, No. 2*

**COMPOSED**
1923

When he was released from the armed forces early in 1919 after serving in France during the First World War (as violinist in a German officer’s private string quartet), Paul Hindemith, age twenty-four, was still little recognized as a composer. He had established a reputation as a fine violinist—he was appointed concertmaster of the Frankfurt Opera when he was just twenty, while still a conservatory student—but he had written only a small number of chamber pieces, published nothing, and had few performances. His level of public notoriety changed dramatically on June 2, 1919, when his ambitious debut concert in Frankfurt of the Piano Quintet (op. 7), the two sonatas for viola and piano (op. 11) and the String Quartet no. 1 (op. 10)—the composer participated in everything as violist—created a minor scandal. The first performance of his String Quartet no. 2, op. 16, at the contemporary music festival at Donaueschingen two months later, solidified his place as Germany’s leading young composer.

The full range of Hindemith’s remarkable genius was more fully revealed the following summer, when he prepared a pair of vastly contrasting pieces (though he gave both the same generic designation) for performance at two of Germany’s leading music festivals. For the Donaueschingen Festival, he wrote a cheeky four-movement piece for small orchestra—string quintet plus flute doubling piccolo, clarinet, bassoon, trumpet, accordion, piano, and percussion—that he called *Kammermusik* (Chamber music) no. 1. When the work was premiered there on July 31, 1922, under the direction of avant-garde champion Hermann Scherchen, its boisterous modernity, its instruction that the musicians be hidden from the audience’s view, its visceral jazz rhythms, its quotation of a well-known fox-trot by the popular Berlin cabaret composer Wilhelm Wieninger in the finale, and its shrieking fire siren made Hindemith the talk of that summer’s festival.

Only two weeks earlier, however, on July 12, Hindemith had shown the audience at the Second Rhine Chamber Music Festival in Cologne a very different aspect of his creative personality—a witty,
stylistically homogeneous, neoclassical revival of the serenade for winds that figures so prominently in Mozart’s legacy. This Kleine Kammermusik (Little chamber music), scored for flute (piccolo in movement two), oboe, clarinet, bassoon, and horn, was laid out in five movements following the classical model: a delightfully cocky opening march (eighteenth-century serenades traditionally began and ended with a march to accompany the arrival and departure of the musicians); a lightly ironic shadow waltz; a haunting slow movement of bittersweet emotion with a ghostly reminiscence of military music at its center (perhaps Hindemith’s memories of the war?); a sort-of accompanied cadenza movement with a solo phrase for each instrument; and a swaggering, muscular finale.

ARNOLD SCHOENBERG
Born September 13, 1874; Vienna, Austria
Died July 13, 1951; Brentwood, California

Wind Quintet, Op. 26

Arnold Schoenberg did not complete any new works for nearly a decade after the infamous Pierrot lunaire of 1912 and the Four Songs with Orchestra of 1913–16. This was in part due to World War I and the demands of his involvement in the Society for Private Musical Performances, which operated courageously from December 1918 until the end of 1921, presenting mostly new compositions (critics were expressly prohibited from attending performances), but also due to a crisis of stylistic direction. Schoenberg had not been inactive creatively during that time. He was deeply involved in devising a new system that would supersede traditional harmony and tonality, which, he and his disciples believed, had nearly reached a point of anarchy with the flamboyantly chromatic works of Mahler, Strauss, and Zemlinsky. Schoenberg tried out his gestating ideas in an oratorio named Jacob’s Ladder, begun perhaps as early as 1917, by using a technique, rooted in some of his earlier works (Quartet no. 2, Five Orchestral Pieces, and Pierrot lunaire), that allowed the permutation of small groups of pitches in a systematic way. By the summer of 1921, according to his friend and the eventual cataloger of his compositions, Josef Rufer, he had attained his quest. “Today,” Schoenberg told Rufer during a stroll in Traunkirchen in July, “I have discovered something which will assure the supremacy of German music for the next hundred years.”

The discovery was the “Twelve-Tone Theory,” in which a “series” (also called a “tone row”) containing the twelve available pitches of the chromatic scale ordered according to the composer’s fiat served to generate all of the composition’s melodies, harmonies, and accompanying voices. Inherent in the system was the negation of conventional harmony and tonality. Having developed this revolutionary dogma, Schoenberg abandoned Jacob’s Ladder and started to apply his new system in a series of works—Five Piano Pieces (op. 23), Serenade for Baritone and Chamber Ensemble (op. 24), Suite for Piano (op. 25), Quintet for Winds (op. 26)—whose creation proceeded over the next three years. The Suite for Piano was the first work in which all of the movements were based on the same tone row. Having abandoned the structural logic provided by traditional tonality, Schoenberg turned to the model of the old baroque keyboard suite to bring formal logic to the Suite for Piano, his first fully serial, multi-movement piece. In the Wind Quintet that followed, he molded a traditional nineteenth-century four-movement sonata form from his revolutionary technique.
The Quintet for Winds was composed between April 1923 and August 1924 and premiered by musicians from the Vienna Philharmonic on September 13, 1924, Schoenberg’s fiftieth birthday. Given the complexity of the music and the unfamiliarity of the style, it had to be conducted by Felix Greissle, husband of the composer’s daughter Gertrud; the score was dedicated to their son, “Bubi Arnold.” Schoenberg gave a synopsis of the movements’ forms as a preface to the score. The sonata-allegro of the first movement uses a flute motive of wide range and deliberate motion as its main subject and an arching oboe phrase as its second. (The principal voice in many passages is indicated in the score by a capital “H” with a short horizontal stroke extending from the upper right: “Hauptstimme,” or “leading voice.”) The exposition is repeated. The development is built, in the nineteenth-century manner, from permutations of the earlier materials before the movement closes with a full recapitulation and a coda. The second movement (Graceful and cheerful, scherzando) is the quintet’s scherzo, with a trio at its center of complementary character. The third movement (which opens the second half of this afternoon’s program), a three-part form, uses a somber melody for its outer sections (horn first, oboe for the varied repeat) and a more animated one for its central episode. The finale is a rondo built around the returns of the jaunty, leaping theme presented by the clarinet at the outset.

CARL NIELSEN
Born June 9, 1865; Sortelung, Denmark
Died October 3, 1931; Copenhagen, Denmark

Wind Quintet, Op. 43

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PIERRE BOULEZ ON SCHOENBERG AND THE WIND QUINTET

In February 1945 at the home of Claude Halphen, Pierre Boulez first heard Schoenberg’s Wind Quintet conducted by René Leibowitz, a faithful devotee of Schoenberg’s music who introduced the composer to Paris. Of that evening Boulez wrote, “It was a revelation; the work obeys no tonal laws, and in it I found a harmonic and contrapuntal richness and a capacity for development and extension of a kind I have never heard anywhere else. I wanted, above all, to know how it was written.”

Boulez had been studying with Olivier Messiaen at the time, and then gravitated to Leibowitz. He absorbed everything he could from the study of Schoenberg’s twelve-tone system and then turned to Webern, a composer Boulez thought had extended the serial technique to its extremes with no hint of the Schoenberg’s neoclassicism. Although he would later accuse Schoenberg of not developing the serial system to its full potential in his infamous 1951 article, “Schoenberg est mort” (Schoenberg is dead), Boulez was profoundly influenced by him as a composer and conductor.

—Adapted from an article by Michael Henoch

to challenge the technique of the individual instruments, but also
tried to capture something of their unique characteristics in his music.
His interest in composing specifically for the winds was spurred in
the fall of 1921, when he heard a rehearsal of Mozart’s Sinfonia
concertante in E-flat major (K. 297b) by the Copenhagen
Wind Quintet. He promised to compose a large chamber work
for the ensemble, and also vowed to write a concerto for each of its
members tailored to the technique and personality of the individual
musicians. Nielsen completed his Wind Quintet (op. 43) by the following May, when
his doctor diagnosed angina pectoris and ordered a prolonged rest cure. He was able to finish only
the concertos for flute and clarinet (there is a third concerto for violin). Those pieces are among the
most important for their instruments written during the twentieth century.

The lighthearted character and melodic effulgence of Nielsen’s Wind Quintet are established
immediately at the outset by a sunny bassoon theme that tours smoothly about the tonic scale
before pausing on a coy chromatic note that signals the entry of the other instruments, who
present a complementary chuckling motive. There is some reserved discussion of these matters
before a bit of developmental transition leads to the second theme, which consists of two components: a repeated-note figure followed by a
flashing upward leap and a lyrical phrase (flute and oboe), and a tiny darting gesture leading to
a long note. The darting gesture and the lyrical phrase are superimposed to round out the exposition. Fragments from the second-theme materials
provide the main topic of the development, which is suddenly ended by some rude noises from the
bassoon and a raucous response by its partners. The flute and oboe return the playful main theme
to begin the recapitulation. Bits of the second subject begin to infiltrate the music’s progress, how-
ever, and soon the entire company agrees once again to discuss these thematic ideas one final time.

The bassoon proposes to make a pastoral ending to the movement from the main theme and finds no dissent.

The two closing movements of the quintet are grown from the musical soil of Nielsen’s homeland,
the Danish farming island of Fyn. The Menuet is based on a delightful tune reminiscent of those the
composer loved to improvise on the violin as a boy. The last movement begins
with a rather modern-sounding Adagio, whose somber effect is heightened by the throaty tones of the english horn. This Praeludium serves as
an introduction to the set of variations that caps the work. “The composer has here attempted to present the characteristics of the various instru-
ments,” wrote Nielsen in the third person. “Now they seem to interrupt one another and now they sound alone. The theme for the third movement
is one of Carl Nielsen’s spiritual songs, which is here made the basis of a number of variations, now gay and grotesque, now elegiac and solemn,
ending with the theme itself, simply and gently expressed.” The theme is a smoothly flowing and chpardly harmonized melody entitled “My Jesus, Make My Heart To Love Thee” from Nielsen’s Hymns and Sacred Songs of 1912–16. The eleven
variations range widely in style and sonority, from unaccompanied soliloquies for bassoon (vari-
ation 8) and horn (variation 9) to fully scored virtuosic displays (variation 4), creating a superb
showcase of wind tone colors.

Richard E. Rodda, a former faculty member at Case Western Reserve University and the Cleveland Institute
of Music, provides program notes for many American orchestras, concert series, and festivals.

ABOVE
Carl Nielsen in 1879, when he played for a military band in Odense, Denmark. Photograph by Edvard Schiellerup
### Profiles

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Jennifer M. Gunn was appointed piccolo/flute of the Chicago Symphony Orchestra by Daniel Barenboim in 2005. Since joining, she has been active in the life of the Orchestra in many ways, including performances on its contemporary music series MusicNOW, the CSO Chamber Music series, and the Once Upon a Symphony series designed for families with young children. Gunn also has served as a piccolo and flute coach for the Civic Orchestra of Chicago, participated in the Dream Out Loud Music Education Advocacy Campaign, and joined Zell Music Director Riccardo Muti for several of the programs for at-risk and incarcerated youth at Chicago Area juvenile justice centers.

Equally at home on flute or piccolo, Gunn has been featured as a soloist with the Orchestra on many occasions. She made her flute solo debut under the direction of Ludovic Morlot on the MusicNOW series playing Shirish Korde's *Nesting Cranes* in 2007. A year later, she made her piccolo debut as soloist under the direction of Harry Bicket performing Vivaldi's Concerto in C Major (RV 443) on the CSO's subscription series. Gunn also has been featured as a flutist in Bach's Brandenburg Concertos with her CSO colleagues under the direction of both Nicholas Kraemer and Pinchas Zukerman.

Jennifer Gunn has held previous positions including assistant principal flute of the Louisville Orchestra, principal flute of the Fort Wayne Philharmonic, and second flute of the Wheeling Symphony Orchestra. She holds a bachelor of music degree from the Mary Pappert School of Music at Duquesne University (Pennsylvania), where she studied with Robert Langevin and Rhian Kenny. She had additional studies at the University of Akron (Ohio) with George Pope and Mary Kay Robinson.

She is married to Jonathan Gunn, professor of clarinet at University of Texas Butler School of Music.

Michael Henoch was appointed assistant principal oboe of the Chicago Symphony Orchestra by Sir Georg Solti in 1972 while a student at Northwestern University. Henoch has performed as principal oboe on more than fifty of the Orchestra’s recordings, many of them Grammy Award winners. Henoch earned his bachelor’s and master’s degrees in music from Northwestern University, both awarded with highest honors. His teacher was Ray Still, former principal oboe of the CSO. While a college student, Henoch was a member of the Lyric Opera of Chicago Orchestra for three years. His solo debut at Carnegie Hall with the New York String Orchestra in 1970 led to an invitation from Rudolf Serkin to participate in the Marlboro Music Festival in Vermont, where he was principal oboe in the orchestra under the baton of Pablo Casals. Henoch has performed at many other prestigious summer festivals, including Lincoln Center’s Mostly Mozart Festival and the Carmel Bach Festival in California. In 1996, Henoch was named the artistic codirector of the Chicago Chamber Musicians (CCM), an ensemble with which he performed since its inception in 1986. Henoch is credited with the idea for CCM’s highly successful Music at the Millennium series, which celebrated twentieth-century music in concerts at Chicago’s Museum of Contemporary Art presented each May from 1998 through 2002. In the development of this festival, he worked closely with Pierre Boulez, who served as music advisor.

In 2008, Henoch founded Dempster St. Pro Musica, a chamber music ensemble that performs at SPACE in Evanston. As a soloist, recitalist, and chamber player, Henoch has toured extensively throughout North America and Europe. Henoch is currently professor of oboe and coordinator of the oboe studies program at the Bienen School of Music at Northwestern University.
John Bruce Yeh Clarinet

John Bruce Yeh joined the Chicago Symphony Orchestra in 1977, the first Asian musician ever appointed to the CSO, as well as the longest-serving clarinetist in CSO history. He currently serves as assistant principal clarinet and solo E-flat clarinet of the CSO and has performed as guest principal of the Philadelphia Orchestra, the Seoul Philharmonic in Korea, and the Guangzhou Symphony in China. A prizewinner at both the 1982 Munich International Music Competition and the 1985 Naumburg Clarinet Competition in New York, Yeh continues to solo with orchestras around the globe. An enthusiastic champion of new music, John Bruce Yeh is the dedicatee of new works for clarinet by numerous composers, ranging from Ralph Shapey to John Williams. His more than a dozen solo and chamber music recordings have earned worldwide critical acclaim. Recently released by Naxos is a disc entitled Synergy, of single and double concertos with clarinet featuring Yeh, his wife Teresa, and his daughter Molly. Yeh is director of Chicago Pro Musica, which received the Grammy Award in 1986 as Best New Classical Artist. With clarinetist Teresa Reilly, erhu virtuoso Wang Guowei, and pipa virtuoso Yang Wei, Yeh recently formed Birds and Phoenix, an innovative quartet dedicated to musical exploration by bridging Eastern and Western musical cultures. John is on the artist-faculties of Roosevelt University’s Chicago College for the Performing Arts and Midwest Young Artists in Fort Sheridan, Illinois. He is the proud father of Jenna Yeh, culinary artist and wine specialist in Chicago; Molly Yeh, percussionist and Food Network TV personality in Minnesota; and multitalented teenager Mia Reilly-Yeh.

William Buchman Bassoon

William Buchman joined the Chicago Symphony Orchestra in 1992 after two seasons with the Dallas Symphony. He was appointed assistant principal bassoon in 1996 and has served as acting principal on multiple occasions, including all overseas tours between 2007 and 2014. In 2008, he performed and toured as guest principal bassoon with the Los Angeles Philharmonic. Buchman has played chamber music with pianists Daniel Barenboim, Christoph Eschenbach, Yefim Bronfman, and Emanuel Ax; performed and toured with the Chicago Chamber Musicians, Chicago Pro Musica, and the Chicago Symphony Winds; and plays regularly with Music of the Baroque. He was a soloist at the 1998 Mostly Mozart Festival at Lincoln Center and first appeared as soloist with the CSO in 2002; he also has performed as a soloist on multiple occasions with Music of the Baroque and DePaul University ensembles. He was awarded first prize in the 1990 Gillet Competition of the International Double Reed Society and has performed at several IDRS conferences since then. A native of Canton, Ohio, Buchman earned a bachelor of science degree in physics magna cum laude from Brown University in 1987. With the support of a DAAD fellowship, he continued his physics studies the following year at the Karlsruhe Institute of Technology in Germany. On returning to the United States, Buchman studied bassoon performance at the Yale University School of Music with Arthur Weisberg and at the University of Southern California Thornton School of Music with Norman Herzberg. A member of the DePaul University School of Music faculty since 1998, Buchman also coaches the bassoon section of the Civic Orchestra of Chicago and has presented master classes throughout the United States and in Brazil, China, Canada, and Germany. He resides with his husband Lee Lichamer in Chicago’s Ravenswood neighborhood.
Oto Carrillo was appointed to the Chicago Symphony Orchestra in 2000 by Daniel Barenboim. A native of Guatemala, Carrillo grew up in Chicago and earned a bachelor’s degree in music performance from DePaul University and master’s degrees in music performance and musicology from Northwestern University. After graduating, he won positions with the Memphis and Cedar Rapids (now Orchestra Iowa) symphony orchestras, and continued playing in Chicago for two seasons as a member of the Civic Orchestra of Chicago, coached by Dale Clevenger. He also has performed with the Boston Symphony Orchestra, Metropolitana Orchestra of Lisbon, Chicago Sinfonietta, Music of the Baroque, Chicago Philharmonic, and Lyric Opera of Chicago Orchestra. Summer festival credits include the National Repertory Orchestra, National Orchestral Institute, Tanglewood Music Festival, Grant Park Symphony Orchestra, Mostly Mozart Festival (Woodstock, Illinois), and Grand Teton Music Festival Orchestra.

Prior to his appointment to the CSO, Carrillo held positions in the South Bend and Southwest Michigan symphony orchestras. He has collaborated with numerous chamber groups, including Chicago Chamber Musicians, the Millar Brass Ensemble, and as a chamber musician in the CSO’s MusicNOW series. He performed in the Chicago premiere of Augusta Read Thomas’s Silver Chants the Litanies and has collaborated with the CSO horn section to perform Schumann’s Konzertstück for Four Horns with the Chicago Youth Symphony, the Civic Orchestra, and the CSO.

As an instructor, Carrillo has given many master classes at various institutions and served on the faculty of the Symphony Orchestra Academy of the Pacific in British Columbia. He is currently on the faculty at DePaul University.