

Concerts at the Point
presents ...

DORIAN WIND QUINTET

DECEMBER 7, 2025, 3:00 PM

WESTPORT POINT UNITED METHODIST CHURCH

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS



HEIDI O'DONNELL EASTMAN

OUR COVER ARTWORK FOR THIS CONCERT is a painting titled “Red Sky” by Westport artist Heidi O’Donnell Eastman. A multi-talented artist and designer, Heidi specializes in oil painting, mixed media, and woodblock art.

Influenced by the vibrant art community of her hometown, Provincetown, she immersed herself in art and design during her studies and time living in Paris and the south of France. Heidi now teaches at the Rhode Island School of Design, consults for the University of Glasgow, and co-owns both Belle Maison and O’Donnell Eastman Design, where her creative passions intersect. She has developed an award-winning place-based curriculum, and she has taught across Europe and the United States. She now spends part of each year in Paris, coastal France, Ireland, and Scotland.

Heidi says her work: “I am an expressionist painter at heart, capturing movement in my art. Some of my paintings represent the moment when stillness and quietness emerge from movement. They reflect my interactions with nature, architecture, and interiors.” Heidi and her husband, Charles Eastman, live in Westport Point. Their residence, Belle Maison, is an art studio, home, and garden they created, and you can visit them in summer during South Coast Artists’ Open Studios and The Art Drive, or by appointment. Her website is odonnelleastmandesign.com, and her Instagram is @bellemaisonwestport.

Concerts at the Point

SUNDAY, DECEMBER 7, 2025

DORIAN WIND QUINTET

Anthony Trionfo, flute

Roni Gal-Ed, oboe

Benjamin Fingland, clarinet

Adrian Morejon, bassoon

Karl Kramer-Johansen, horn

DIVERSIONS FOR WIND QUINTET

LEE HOIBY

I. Greeting (allegro)

II. Waltz (allegro)

III. Promenade (brisk)

IV. Gambol (moderato)

PRELUDE AND FUGUE IN D MINOR, BWV 539, THE "FIDDLE FUGUE"

J.S. BACH (ARR. RECHTMAN)

SUITE FOR WIND QUINTET

AMANDA HARBERG

1. Cantus

2. Furlana

3. Fantasia

4. Cabaletta

INTERMISSION ...

ARRANGEMENTS

WAYNE ALPERN

Alpern/G.F. Handel: Allegro from Concerto Grosso, op. 6 No. 1

Alpern/Pyotr Ilyich Tchaikovsky: Nutcracker Suite

SERENADE NO. 12 IN C MINOR, K. 388

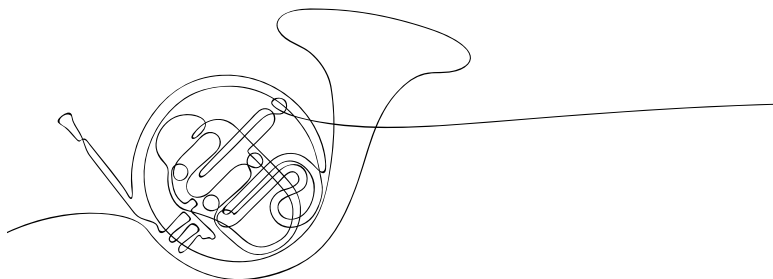
W.A. MOZART (ARR. RECHTMAN)

Allegro

Andante

Menuetto in canone

Allegro



THE PERFORMERS



Recognized by critics, audiences, and colleagues alike for their polished and passionate performances, the **DORIAN WIND QUINTET** is known worldwide as one of chamber music's pre-eminent and longest continuously active ensembles—close to 65 years. The Quintet has traveled around the world, concertizing in 48 of the 50 United States and Canada, touring Europe eighteen times, and playing throughout the Middle East, India, Africa, and Asia. The Dorian made history in 1981 as the first wind quintet to appear at Carnegie Hall.

The Quintet has appeared at numerous festivals, including the Stravinsky Festival at Lincoln Center, the International Festival in Warsaw, Caramoor International Music Festival, and Ontario's Stratford Festival. The Quintet has served as the resident ensemble for the Mannes College of Music, Brooklyn College, Hunter College,

and the State University of New York. The group was in residence at Dartington Hall and Newberry (both in England), the Tanglewood Music Festival, and for over ten years, at the Festival Institute at Round Top, Texas.

The Dorian Quintet partners with the Pro Musicis foundation, expanding and restructuring its outreach efforts in New York City, by bringing chamber music of the highest quality to residents of assisted living facilities, rehabilitation facilities, hospitals, schools, community centers, and retirement communities. Its goal is to provide access for audiences that are prevented from attending regular concert venues, to spread joy and inspiration to people in difficult situations, and to enable the Quintet to continue enriching its beloved New York City community.

The members of the Dorian Wind Quintet are each highly regarded performers who are associated with other prominent performing ensembles, venues, and musical institutions and who have united out of a mutual passionate commitment to the advocacy and performance of the wind chamber music repertoire.



Known for his “soaring flute ... where dance and song become possible again” (*Boston Musical Intelligencer*), **ANTHONY TRIONFO** is a “breezily virtuosic” (*New York Times*) musician actively building one of today’s most exciting musical careers.

Mr. Trionfo currently serves as second flutist of ProMusica Chamber Orchestra in Columbus, Ohio, and has been on multiple tours with the Orpheus Chamber Orchestra. He plays with a variety of ensembles and often collaborates with the Jupiter Chamber Players and Kaleidoscope Chamber Orchestra in addition

to performing with the Columbus, Knoxville, Princeton, and Seattle symphonies. He currently maintains a private studio of unique and inspiring students.

Described as “One of the finest oboe players in the country” (*Jerusalem Post*); “Expressive, wonderful player” (*SZ Magazine*); “Virtuoso and Elegant” (*Double Reed Magazine*); and “Outstanding... the star soloist of the evening” (*New York Times*), **RONI GAL-ED** is a first prize winner at the International Lausmann Oboe Competition in Mannheim, Germany, and a recipient of scholarships from the America-Israel Cultural Foundation, and from the Munich Philharmonic Orchestra.



Ms. Gal-Ed has worked with leading conductors such as Zubin Mehta, Kent Nagano, Valery Gergiev, and Rafael Frühbeck de Burgos. As a chamber musician she has collaborated with many distinguished musicians such as Daniel Barenboim, the Jerusalem String Quartet, and the Carmel String Quartet. A recording of a concert with the Carmel String Quartet was broadcast live on The Voice of Music in Israel, and twice on WQXR. Ms. Gal-Ed has also recorded the Hindemith Oboe Sonata and Serenade for the German radio station Hessischer Rundfunk in Frankfurt, as part of Hindemith’s 100th birthday celebrations in Germany.

With performances conveying “spiritedness and humor,” “unflagging precision and energy,” “eloquence and passion,” “dazzling technique” (*New York Times*) and playing described as “something magical” (*Boston Globe*), “compellingly musical” (*New York Times*) and “thoroughly lyrical ...expert” (*Philadelphia Inquirer*), **BENJAMIN FINGLAND** interprets a diverse range of clarinet literature.



A proponent of the music of our time, he works closely with living composers. In addition to being a founding member of the critically-acclaimed new music collective counter)induction, he plays with many of the leading contemporary performance ensembles on the East Coast. He is also an artist faculty member of the annual Composers Conference, and a guest faculty member of the Bennington Chamber Music Conference.

Mr. Fingland is the principal clarinetist of the New Jersey Festival Orchestra. He has held principal clarinet positions with the Prometheus Chamber Orchestra and the New Haven Symphony, and he has also played with the Orpheus Chamber Orchestra. He has Bachelor and Master of Music degrees from the Juilliard School, and is on the faculty of the Third Street Music School Settlement in New York City.

Praised by the *New York Times* for his “teeming energy” and “precise control,” bassoonist **ADRIAN MOREJON** has established himself as a solo, chamber, and orchestral musician. As a soloist, Morejon has appeared throughout the US and Europe. An active chamber musician, he has appeared with the Chamber Music Society of Lincoln Center, the Boston Chamber Music Society, Chamber Music Northwest, the Portland Chamber Music Festival, and others.



Mr. Morejon is co-principal bassoonist of IRIS Orchestra. He was a recipient of the Theodore Presser Foundation Grant, 2nd prize of the Fox-Gillet International Competition, and a shared top prize at the Moscow Conservatory International Competition. An alum of the Curtis Institute and Yale School of Music, he is currently on faculty at the Boston Conservatory, the Longy School of Music, and Purchase College. He joined DWQ in 2013.

Norwegian horn player, **KARL KRAMER-JOHANSEN** is a member of the Jupiter Symphony Chamber Players. He is a winner of many prizes and awards in the American Horn Competition (1997 and 1999), and in 2001 he won the American Scandinavian Society Cultural Award.

Mr. Kramer is also active as a recitalist, lecturer, conductor and composer. He has recorded for the Philips and Aurora labels. The *New York Times* wrote of his performance of Milton Babbitt's *Around the Horn*, "This is essentially a stand-up routine for a virtuoso soloist, excellently communicated by Karl Kramer." He joined DWQ in 2005.



PROGRAM NOTES



LEE HENRY HOIBY

(1926 - 2011)

DIVERSIONS FOR WIND QUINTET (1958; REVISED 1983)

I. *Greeting (allegro)*

I. *Waltz (allegro)*

III. *Promenade (brisk)*

IV. *Gambol (moderato)*

Lee Hoiby was an American composer and classical pianist. Born in Madison, Wisconsin, he studied at the University of Wisconsin under notable pianists Gunnar Johansen and Egon Petri. He then became a pupil of Darius Milhaud at Mills College. Following his studies there, he entered the Curtis Institute of Music where he was mentored in music composition by Gian Carlo Menotti.

Hoiby was best known as a composer of operas and songs. Like Menotti, his works championed lyricism at a time when this style was deemed old fashioned. His most well-known work is his setting of Tennessee Williams's *Summer and Smoke*, which premiered at the St

Paul Opera in 1971. Hoiby's contribution to the art song repertoire (over 100 songs) is recognized by singers worldwide. The great American soprano Leontyne Price introduced many of his best-known songs and arias to the public. The Dorian Wind Quintet commissioned a piece by Hoiby, the "Sextet for Winds and Piano," which premiered with the composer at the piano in the late 1970s.

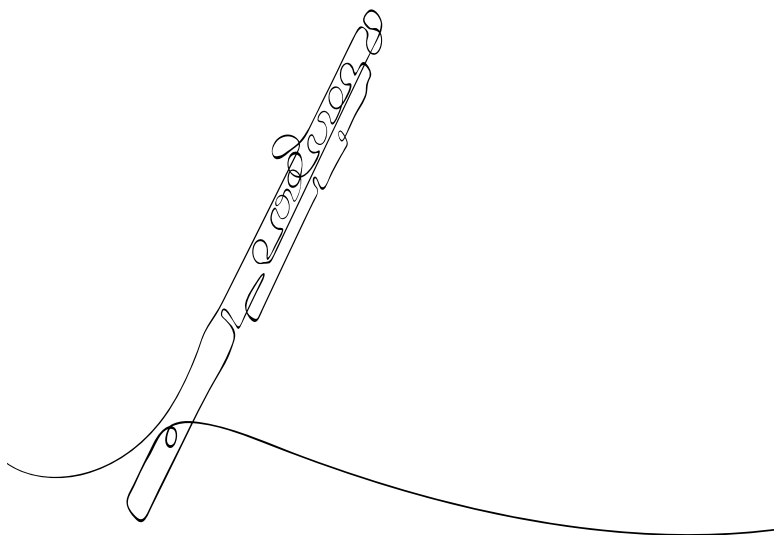
Diversions for Wind Quintet, Op. 10 was composed in 1958 and later revised (in 1983). A *divertimento* (from the Italian *divertire*, "to amuse" or "to entertain") is a musical genre that originated in the 18th century, primarily associated with light, entertaining chamber music meant for social occasions rather than the concert hall, often with dance forms as movements. Although not explicitly a "divertimento" in the classical sense, the title *Diversions* evokes this light-hearted series of movements.

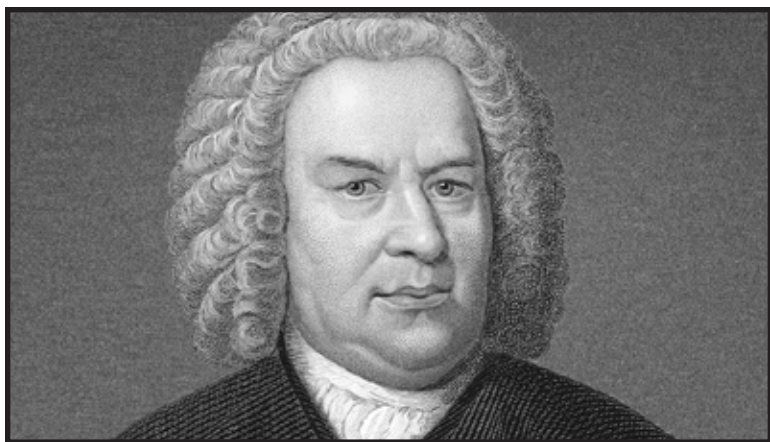
The piece starts with "Greeting." As the title suggests, this movement serves as an opening hello — lively, somewhat poised, introducing the group's personalities and giving each instrument chances to shine. The "Waltz" follows, in 3/4 time as you would expect. It's buoyant and graceful, and with some individual character from each instrument. "Promenade" is the longest movement and the core of the piece. As the name suggests, the musicians are taking a walk together — the bassoon leads the way, and the other instruments join in sequence. While the movement is noted "brisk", the pace is more of a stroll, walking through nature. The sound is reminiscent of Aaron Copland. Although Hoiby did not study with Copland, his work evokes the same kind of open harmonies and accessible melodies of this truly American sound. The piece ends with the "Gambol," which means to skip or frolic. There is playful spirit, some witty exchanges among the winds, and a joyous conclusion.

Though Hoiby is not among the most frequently programmed 20th-century composers, his music offers a valuable alternative to the extremes of avant-garde or the overly nostalgic. "Diversions for Wind

Quintet” brings together craftsmanship, clarity, color, and chamber intimacy. For wind players and audiences alike, it is a piece that says: here is music that is fresh, well-constructed, full of character, and accessible. We hope you are diverted!

Sources: Wikipedia, Earsense; Schott MusicGroup; research assistance from Chat GPT





J.S. BACH (1658 - 1750)

PRELUDE AND FUGUE IN D MINOR, BWV 538, THE "FIDDLE FUGUE"
(ARR. RECHTMAN)

As with many of J. S. Bach's pieces, the PRELUDE AND FUGUE IN D MINOR has had multiple lives. It is called the "Fiddle Fugue" from its first life as part of a violin sonata. Bach then adapted it for organ, adding a Prelude; this is the piece designated BWV 539. Over the centuries, there have been countless arrangements for other instruments. The version being played today was transcribed first for woodwind orchestra and then woodwind quintet by Mordechai Rechtman (1926-2023), the longtime principal bassoonist of the Israel Philharmonic Orchestra.

While the exact dating is uncertain, both the violin and organ pieces are from the early period of Bach's career (1703-17), when he was appointed as a church organist and then court musician for the Duke of Weimar. Bach's music of this period is characterized by its High Baroque style, with intricate counterpoint and a focus on a strong bass line. His mastery of established forms and a synthesis of French and Italian musical styles laid the foundation for his later, more famous compositions.

For the organ piece, Bach followed the standard form of the Prelude and Fugue. In this pairing, the prelude is typically shorter and simpler than the fugue, letting the musician and the audience alike “warm up” for what is to come. In contrast, the Fugue is musical complexity in action. It is built on imitation: a single theme, or subject, is passed from one voice to another until a complete musical conversation unfolds. Each part keeps its independence while weaving around the others, creating a texture of intertwined lines rather than melody-plus-accompaniment.

Following this format, in Bach’s organ piece the Prelude is short and simple and is scored for the organ keys only (no pedal). The Fugue is magnificent. It opens with a clear, dramatic and memorable theme, which is then stated in sequence by the four voices. Layers of the subject and its countersubject are built with increasing complexity but then come back together, stating the theme in unison; this pattern repeats several times.

The five-part texture of a wind quintet mirrors the independence of the multiple voices and the tone qualities of the organ remarkably well. Each instrument has a distinct color and expressive character: the flute’s brightness, the oboe’s rich “reediness,” the clarinet’s warmth, the horn’s resonance, and the bassoon’s depth. As each instrument takes up the subject, you can easily follow the entries by timbre as much as by pitch.

Rechtman made a project of adapting Bach organ works for winds, and the D Minor Prelude and Fugue is one of six such pieces. The four voices of the original organ score are not strictly assigned to individual instruments. Rechtman weaves the instruments together, and each gets a turn in the lead. The piece is clearly fun for the musicians while also demonstrating the structure and complexity of Bach’s original composition. One can imagine how much the young Bach would have loved it!

Sources: Wikipedia, Earsense, Bach.org (website), Music Theory for the 21st Century Classroom (website); research assistance Chat GPT





AMANDA HARBERG (B. 1973)

SUITE FOR WIND QUINTET (2017)

1. *Cantus*
2. *Furlana*
3. *Fantasia*
4. *Cabaletta*

Composer/pianist/educator Amanda Harberg's music has been presented at major venues, including Carnegie Hall, Lincoln Center, Verizon Hall, and Symphony Center. Her writing for a wide range of instruments weaves classical Western tradition with contemporary influences to create a distinctively personal style which "conveys a thoroughly original sense of happiness in music," according to *Cleveland Classical*. She earned a BM and Masters in Music from the Juilliard School as the only undergraduate in her class, and later received a PhD from Rutgers University.

Dr. Harberg is an active concert pianist and dedicated educator, with more than two decades of experience teaching composition, piano, music

theory, aural skills, and 20th/21st century music history. She is an Associate Professor at Berklee College of Music in the Contemporary Writing and Production Department, and in the summers she is on the composition faculty at the Interlochen Arts Camp. She formerly served on the faculty of Rutgers University's Mason Gross School of the Arts and the Juilliard School's Music Advancement Program, which is dedicated to educating students from diverse and underrepresented backgrounds. She is a frequent guest at schools and universities, where she enjoys working with young composers and performers.

A widely commissioned composer, her music has been recognized by a Fulbright Hays Fellowship, Juilliard's Peter Mennin Prize, two New Jersey Council on the Arts Fellowships, a New York State Council on the Arts fellowship, a MacDowell Colony summer residency, and nine National Foundation for the Arts Newly Published Music awards.

Amanda Harberg's SUITE FOR WIND QUINTET was commissioned by the Dorian Wind Quintet in 2017. The piece was the result of a conversation in a bar between Harberg, Dorian's former flutist Gretchen Pusch and Pusch's husband Richard Bayles, on the occasion of Dorian's clarinetist Ben Fingland's 40th birthday party. A year and a half later, the Dorian Wind Quintet gave the world premiere of Harberg's quintet at Bargemusic, and has incorporated it into their repertoire ever since. Suite for Wind Quintet is in four movements: 1. *Cantus*, 2. *Furlana*, 3. *Fantasia* and 4. *Cabaletta*. The melodic material heard in the very opening of the piece can be heard recurring and transforming throughout the four movements, until it unites triumphantly in the final coda with the theme of the concluding movement. The piece was inspired by the concept of placing Renaissance- and Baroque-inspired dance suites into Harberg's idiom as a 21st century composer.

Sources: amandaharberg.com, Wikipedia





WAYNE ALPERN (B. 1948)

ARRANGEMENTS

Alpern/G.F. Handel: Allegro from Concerto Grosso, op. 6 No. 1

Alpern/Pyotr Ilyich Tchaikovsky: Nutcracker Suite

Wayne Alpern is a New York City composer, arranger, and scholar who integrates popular and jazz idioms with classical techniques and repertoire to create a sophisticated contemporary style of cross-genre, or even post-genre music. After years of composing complex new music, he embraced his personal history and indigenous musical culture and fused them with his classical background and training. His work includes numerous jazz arrangements, string quartets, woodwind and brass quintets, mixed ensembles, pieces for string orchestra, and several piano works. Alpern has created arrangements of everyone's favorite tunes, classical and pop, standards and surprises. "The goal of their arrangement, rearrangement or recomposition, is to let the tune evolve in its own right. They drift along the way between popular and classical music,

with touches of blues, gospel, folk, country, baroque, ... rock, and romanticism.” Alpern’s innovative compositions have been performed and recorded by distinguished artists from diverse musical traditions.

A native of Detroit immersed in the Motown sound, Alpern studied at Oberlin College, University of Michigan, Yale University, and City University of New York, with additional work at Harvard, Juilliard, Wesleyan, and University of Pennsylvania. His musical scholarship and theoretical expertise focus on music analysis and 20th-century music. He also holds a law degree from Yale Law School and practiced civil litigation for nearly twenty years. In his capacity as Founder and Director of the internationally acclaimed Mannes Institute for Advanced Studies in Music Theory, Alpern received the highly coveted Society for Music Theory Honorary Lifetime Membership Award, to recognize his “substantial and longstanding accomplishments distinguishing the recipient and our discipline through his many good works on behalf of his fellow scholars and students of music theory for our collective benefit.”

Arrangements of Handel’s *Allegro* and Tchaikovsky’s *Nutcracker Suite* are among the eclectic variety of offerings on Alpern’s 2021 album “Jukebox,” recorded by the Dorian Wind Quintet. Delivered with dynamics and personality, the arrangements give each instrument opportunities in the limelight as musical notes move buoyantly and effortlessly from one to the next.

Handel began composing the twelve Concerti Grossi of Opus 6 in the fall of 1739 at the urging of his publisher, completing the entire set within the space of one month. They include some themes borrowed from Handel’s earlier works, as well as from other Baroque composers such as Muffat and Scarlatti. The first Concerto in G Major is one of the brightest and most outgoing of the set. Three of the five movements are labeled *Allegro*, but Alpern’s arrangement is from the familiar fourth movement.

Tchaikovsky's *Nutcracker Suite* is an 1892 two-act classical ballet from which the Suite is drawn. One of the composer's most famous works, it follows a young girl, Clara, who receives a nutcracker for Christmas and is transported to a magical world where her new toy fights the Mouse King. The iconic music and ballet are now a worldwide holiday tradition.

Sources: waynealpern.com; allaboutjazz.com; review of "Jukebox" by Grady Harp; Boston Baroque program notes by Martin Pearlman; Wikipedia





WOLFGANG AMADEUS MOZART (1756 - 1791)

SERENADE NO. 12 IN C MINOR, K. 388 (c. 1782)

(ARR. RECHTMAN)

Allegro

Andante

Menuetto in canone

Allegro

Wolfgang Amadeus Mozart was a prolific and influential composer of the Classical era. Despite his short life, his rapid pace of composition resulted in more than six hundred works of virtually every genre of his time. Many of these compositions are acknowledged as pinnacles of the symphonic, concertante, chamber, operatic, and choral repertoire. Franz Joseph Haydn, his older colleague, wrote that “posterity will not see such a talent again in 100 years.”

Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At seventeen, he was engaged as a

court musician in Salzburg, but grew restless and traveled in search of a better position, always composing abundantly. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, as well as portions of the Requiem, which was largely unfinished at the time of his death.

SERENADE NO. 12 IN C MINOR was originally scored for eight instruments — four pairs of oboes, clarinets, bassoons and horns. This was based on the Imperial-Royal Harmonie ensemble established by Austrian Emperor Joseph II, who delighted in the timbre of woodwinds. Mozart regarded this composition highly, as he later transcribed it for string quintet in K. 406 and borrowed the principal melody of the second movement for his opera *Così fan tutte*. The version being played today was transcribed for woodwind quintet by Mordechai Rechtman (1926-2023), longtime principal bassoonist of the Israel Philharmonic Orchestra.

The Serenade was composed during a period when daytime entertainment music was often called a “divertimento,” while nighttime entertainment bore the label “serenade.” Regardless of label, this is hardly light entertainment. In substance it has been called austere, puzzling, mysterious, problematic and defiantly dark. Structurally, it closely follows the four-movement symphonic form, while most serenades of the day consisted of five or more loosely-connected movements in dance meters. It is his only serenade or divertimento set in a minor key, and employs somber conflicts and dramatic juxtapositions of emotion found in his most serious and mature works.

From the first C minor chord, Mozart launches the opening movement with dramatic flair. It engages in a game of push-and-pull with contrasting legato and staccato dynamics, and features a continuo throughout. The second movement has a gracious and delicate affect. It changes the character of the piece to a much slower waltz-like dynamic.

The third movement, a minuet and trio, masterfully displays Mozart's skill with counterpoint by using the canon, inverted canon and mirror canon. The finale is in theme and variations form. The brooding sensibility of the beginning movement is recaptured in the first four variations. The remaining variations express a lighter mood, ending with an ebullient final variation in the key of C major.

Sources: Jane Loos 2022 Mozart essay; sociosound.wordpress.com; the Wind Repertory Project program notes by Brian Doyle for Temple University and Illinois State University Wind Symphony concert program.



SUPPORT FOR CONCERTS at the Point comes from our generous individual donors as well as from foundation and corporate grants. To continue the excellence of these programs, we ask you to consider Concerts at the Point in your charitable giving. Many thanks.

CONCERTS AT THE POINT IS GRATEFUL FOR
THE SUPPORT OF FOUNDATIONS, TRUSTS,
BUSINESSES, AND OUR MANY INDIVIDUAL
SUPPORTERS.

FOUNDATIONS AND TRUSTS

THE CARTER FAMILY CHARITABLE TRUST

THE GRIMSHAW- GUDEWICZ CHARITABLE
FOUNDATION

THE HAROLD A. WINSTEAD CHARITABLE TRUST

THE JOHN CLARKE TRUST

THE WESTPORT CULTURAL COUNCIL AND THE
HELEN ELLIS TRUST

THE ESTATE OF ROSAMOND WADSWORTH

CORPORATE AND BUSINESS DONORS

JEFFREY OF WESTPORT

BAYCOAST BANK

J E F F R E Y

WESTPORT

1



Concerts at the Point

29TH SEASON 2025-2026

RUCKUS EARLY MUSIC BAND

FEB. 22, 2026

CANTUS VOCAL ENSEMBLE

MARCH 29, 2026

HANDEL & HAYDN SOCIETY

APRIL 26, 2026

Tickets now on sale.

concertsatthepoint.org pointconcerts@gmail.com
PO Box 3, Westport Point, MA 02791 617-512-5549