

~~ENGOLF-DAHL~~
(1912-1970)

Allegro and Arioso for five wind instruments
(1942)

BEETHOVEN
(1770-1827)

Quintet in E^b Major for piano, oboe, clarinet,
horn, and bassoon, Op. 16, (1797)
Grave - Allegro, ma non troppo
Andante cantabile
Rondo: Allegro, ma non troppo

Program notes--

The attempt to perform music by mechanical means has not been confined to recent experiments with electronic music. The end of the 18th century witnessed an activity of considerable proportions in the field of mechanical organs known as Flute-Clocks (Flötenuhren, Spieluhren). Though the titles implied the use of a timepiece in connection with the machine, they rather amounted to a generic term for what in effect was a small mechanical organ. With or without an attached clock, it housed a set of pipes and small bellows, actuated by a rotating pinned cylinder, and powered by a weight or spring-driven clockworks. Joseph Haydn's interest in such instruments was a result of his association with Pater Primitivus Niemecz, chaplain and court librarian to the Esterhazy family. Niemecz possessed an astounding mechanical genius manifested in the manufacture of numerous examples of ingenious musical machinery. Among these were three Flute-Clocks dating from the years 1772, 1792, and 1793 containing in total 30 original short pieces by Haydn.

The early years of the 1920's saw the composition of three of the high-points of the wind quintet literature within a relatively short space of time: Hindemith's Op. 24 and Carl Nielsen's Op. 43, both written in 1922, and Schoenberg's monumental Op. 26, which appeared two years later. All are unique works, bearing the stamp of highly individualistic composers, and of the three, Hindemith's Kleine Kammermusik No. 2 has perhaps been the most accessible and most frequently performed, showing no signs of wearing thin after almost sixty years of continuous use. Composed during the disastrous postwar German multi-digit inflation crisis, the quintet nonetheless opens with an energetic and optimistic movement based on an insistent rhythmic motive (story has it that Hindemith composed while riding a commuter train), and then passes into more contemplative material; a faded waltz and an introspective movement marked "placid and simple." A brief flurry of cadenzas, one per instrument, leads directly into the gigue-like finale, the concluding frenzy of which is brought back to "reality" by the somber intoning of three closing e-minor chords.

The Soni Ventorum concert originally scheduled for April 26, 1980 will be presented with one change in the program. In place of the Ingolf Dahl *Allegro and Arioso*, student performers Tad Margelli, oboe; Laurel Uhlig and Catherine Ledbetter, English Horns; Libby Sandusky, clarinet; Wayne Plumer, horn and Francine Floyd, bassoon, will join the Soni Ventorum members in the following work for large wind ensemble.

MOZART
(1756-1791)

Divertimento No. 3 in E^b Major, K. 166 (1773)
for two oboes, two clarinets, two English
Horns, two horns, and two bassoons

Allegro

Menuetto

Andante grazioso

Adagio - Allegro

A very popular music form in late 18th Century Vienna, was the Serenade or Divertimento for various numbers of wind instruments. Mozart's engaging Divertimento K. 166 for ten winds, with its prominent use of two English Horns, is less frequently heard than the E^b Major and C Minor for eight winds. This work is being performed tonight for the first time on a Soni Ventorum concert.

Program Order

Haydn
Hindemith
Mozart

INTERMISSION

Roussel
Beethoven

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Albert Roussel began his professional career as a naval officer (two other composer with similar training were Rimsky-Korsakoff and Jacques Ibert), although he had shown considerable musical aptitude through earlier studies. Several of his voyages took him to India and Indo-China, and musical impressions experienced in these lands were to have an influence on his eventual musical expression. Encouraged to develop his musical talents, Roussel resigned from the navy and in 1896 became one of the first pupils of d'Indy at the newly-founded Schola Cantorum. Following military service in the First World War, Roussel settled down to a quietly creative life and gradually acquired a reputation in his own country and beyond as a leading figure in modern music. His *Divertissement*, Op. 6 has been cited as an example of his early works' relationship to classical tradition while at the same time displaying a lively spirit and stylistic earmarks which were to dominate much of his later output.

Ingolf Dahl studied composition in Sweden and Switzerland, conducted oper in Zurich, and presented piano recitals throughout the Helvetian Confederation. He came to the United States in 1935, living in Los Angeles where he performed and conducted, wrote for radio and films, and became a Professor of Music at the University of Southern California. The Allegro and Arioso, written in New York in 1942, contrasts an initial dramatic texture of accented and irregular meters with a daring feat of wind-writing which opens the second section -- a quietly-moving line begun by the flute and joined successively by the clarinet, oboe, bassoon, and horn, always in complete unison. This passage, as well as the entire Arioso, contains within its lyricism the seed of the angular writing of the Allegro, but it is the lyric that finally prevails. At the last chord, the voices gradually peel away, from flute on down, leaving only the bassoon heard at the end.

The two great classical works for the combination of piano with oboe, clarinet, horn, and bassoon are the Quintets of Mozart and Beethoven. While it is generally acknowledged that Beethoven modeled his Op. 16 after Mozart's K. 452, and while many similarities can be found between the two (the same key of E^b Major for both, the similar age of both composers when the works were written, etc.), a notable difference lies in the concept of the piano's role in each. Beethoven, perhaps with his own dynamic pianism in mind, assigned a definitely assertive character to the keyboard, and Ferdinand Ries, one of his pupils, related the following anecdote concerning an early performance of the Quintet in which the composer took part:

"In the final *Allegro* there occur several holds before the resumption of the theme (actually there is only one such fermata). At one of these Beethoven suddenly began to improvise, took the Rondo as a theme and entertained himself and the others for a considerable space; but not his associates. They were displeased, and Ramm (a famous Munich oboist) enraged. It really was comical to see those gentlemen waiting expectantly to go on, continually lifting their instruments to their lips, then quietly putting them down again. At last Beethoven was satisfied and dropped again into the Rondo. The entire audience was delighted."

(N.B. Soni Ventorum's final concert of the season, the annual tradition of presenting works for large wind ensemble in conjunction with student performers, will take place on Friday evening, May 23, 1980, at 8:00 P.M. in Meany Theater. The program will include a Mozart Divertimento for 10 winds as well as the rarely-performed Divertissement Op. 36 of Emile Bernard.)