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Upcoming Concerts

Rachelle McCabe, piano; December 10, 8:00 PM, Brechemin Auditorium

Keyboard Debut Series; December 14, 8:00 PM, Brechemin Auditorium

Béla Siki, piano; January 5, 8:00 PM, Meany Theater

Music by Women Composers; January 16, 8:00 PM, Meany Theater

Dames at Sea; January 16-20, 8:00 PM; January 21, 3:00 PM; Meany Studio Theater

Tim Smith, piano; January 19, 8:00 PM, Brechemin Auditorium

David Breitman, fortepiano & Elizabeth Field, violin; a Musical Poetical Club concert; January 21, 3:00 PM, Brechemin Auditorium

University Symphony; January 24, 8:00 PM, Meany Theater

Jazz Festival; February 3, 8:00 PM, Meany Theater

University Wind Ensemble and Symphonic Band; February 6, 8:00 PM, Meany Theater

Keyboard Debut Series, February 8, 8:00 PM, Brechemin Auditorium

University Chorale Invitational, February 9, 8:00 PM, Meany Theater

The School of Music
present the 28th program of the 1989-90 season.

The Soni Ventorum

Felix Skowronek, flute
William McColl, clarinet

Tad Margelli, oboe
David Kappy, horn

Arthur Grossman, bassoon

567
1989
12-8

School
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Washington

Maytas Seiber
Permutazioni a Cinque

Carl Nielsen
Quintet, Op. 43

Ludwig van Beethoven
Quintet in E-Flat, Op. 4

December 8, 1989
8:00 PM, Brechemin Auditorium

Program*

- 11,565 A
- MATYAS SEIBER (1905-1960) 7' **Permutazioni a Cinque** (1958)
 for wind quintet (7:11)
- CARL NIELSEN (1865-1931) 27' **Quintet, Op. 43** (1922)
Allegro ben moderato (26:31)
Menuett
Praeludium – Tema con variazioni

Intermission

- 11,565 B
- LUDWIG VAN BEETHOVEN (1770-1827) 31' **Quintet in Eb, Op. 4** (1797)
 arr. Dirk Keetbaas (30:44)
- Allegro con brio*
Andante con moto
Scherzo
Finale: Presto

*Tad Margelli replaces Laila Storch who is on leave Autumn Quarter.

Program Notes

Hungarian-born Matyas Seiber began cello study at an early age, later attending the Budapest Academy of Music where he was a composition student of Kodaly. Following his studies, he accepted a position in Frankfurt, attracting much attention with his class in jazz theory and performance, a first in the field. He moved to England in 1935, supporting himself as a free-lance performer, editor, and composer of music for animated films. Always maintaining an active interest in compositional trends and developments, he came to be regarded after 1945 as the most widely-known and respected teacher of composition in Britain. While on a lecture tour in 1960, he met an untimely death in a car crash in Kruger National Park.

His music is marked by a range of expression and craftsmanship from popular styles to orchestral works. Among his chamber pieces, the *Permutazioni a Cinque* for wind quintet displays a deft application of a pointillist serial technique in vogue at the time; the passing of single notes from one instrument to another to form a "melody" of like or disparate sounds or colors as the case may be — a technique particularly effective with wind instruments.

Denmark's Carl Nielsen, world-famous as a symphonist, was also the composer of numerous chamber music works. Of these, one of the best known and most frequently performed is his *Wind Quintet, Op. 43*. The work owed its inspiration to the Copenhagen Wind Quintet, which Nielsen heard in performance at a friend's house in 1922. Impressed with the group, he promised them a quintet which he duly delivered. Apparently, the work itself provided the impetus for a further project — a concerto for each of the instrumentalists of the quintet — which was only partially realized with the writing of those for flute and clarinet. Nielsen's *Quintet* is both a romantic throwback as well as a "modern" work displaying his own idiosyncratic twists. The opening movement is rather pastoral in nature, while the *Minuet* with its Mahler-like theme is strictly classical in form. With the *Praeludium to the Finale*, however, we begin to view "through a glass darkly" as it were, as the somber voice of the English horn (replacing the oboe) intones an anguished melody interrupted first by a calming flute cadenza and then by agitated convolutions in the clarinet. The disturbance passes with an arrival of a simple choral theme upon which are based eleven variations. It is said that Nielsen had the individual temperaments of the original quintet members in mind when he conceived his concerto project, and those of the flutist (fastidious) and the clarinetist (mercurial) — already noted in the *Praeludium* — are again encountered in the variations and later in the two concerti. With all said and done, the *Quintet* ends with the forgivingly reassertive reprise of the chorale, Nielsen's own melody to the Nordic hymn, "My Jesus, make my heart to love Thee."

One of the last works Beethoven wrote before his departure from Bonn in 1792 was a wind octet for paired oboes, clarinets, horns, and bassoons. Five years later, in Vienna, a "Grand Quintet" for 2 violins, 2 violas, and cello appeared in print as Op. 4 and was based largely on the earlier Octet. The work was not simply a rewrite however, since although retaining much of the Octet's thematic material it was substantially revised and expanded and was in effect a new composition. The Octet was later published as a posthumous work and assigned the Opus number 103. To confuse matters even further, yet another arrangement (not by Beethoven) — a Trio for piano, violin, and cello taken from Op.4 — had appeared earlier as Op. 63.

Although Beethoven never wrote a wind quintet as such, his Op. 4 has been seen as an excellent vehicle for bodily lateral transfer into the medium, thereby "returning" it somewhat to its antecedent sonorities. The version presented on this evening's program is the work of Dirk Keetbaas, Canadian flutist, composer, and producer with the CBC in Toronto.

— Felix Skowronek