

Carl Reinecke was born in Hamburg-Altona, Germany, making his debut as a pianist at the age of 12 and touring the Scandinavian countries at 18. He was a pupil of Mendelssohn in Leipzig, and after occupying a post at the Cologne Conservatory, returned there in 1861 as professor of composition and piano, and conductor of the Gewandhaus concerts. Reinecke was a prolific composer and his several operas, three symphonies, four concerti for piano and one each for violin, cello, harp, and flute are a bare sampling of his output. The Mozart revival of the late 19th century attracted his attention, and he published cadenzas for all of that composer's piano concerti. Although the influence of Mendelssohn and Schuman are clear in his music, Reinecke was widely admired as a worthy successor through the general breadth of his innate musicality and acknowledged mastery of orchestration. He composed energetically right up to his final years, and many of his innovative departures including his writing for winds, date from his seventies. His *Sextet for Winds*, Op. 121 is another of the "curious anomalies" referred to above; the addition of a second horn to the regular wind quintet is the sole example of this instrumentation in the repertoire.

Upcoming Concerts

Contemporary Group; February 26, 8:00 PM, Meany Theater
University Jazz Combos; February 27, 8:00 PM, Brechemin Auditorium
Madriral Singers and Collegium Musicum, February 27, 8:00 PM, Meany Theater
Baroque Chamber Ensemble and Collegium Musicum; March 1, 8:00 PM, Brechemin Auditorium
Fortepiano Recital; A Musical Poetical Club Concert; March 4, 8:00 PM, Brechemin Auditorium
Percussion Ensemble; March 5, 8:00 PM, Meany Studio Theater
University Wind Ensemble and Symphonic Band; March 6, 8:00 PM, Meany Theater
New Music by Young Composers; March 7, 8:00 PM, Brechemin Auditorium
Keyboard Debut Series; March 8, 8:00 PM, Brechemin Auditorium
University Symphony and Combined Choruses; March 9, 8:00 PM, Meany Theater
Concert Band Festival; March 10, 8:00 PM, Meany Theater
~~**Opera Scenes Workshop**; March 12, 8:00 PM, Meany Studio Theater~~ cancelled
Studio Jazz Ensemble; March 13, 8:00 PM, Meany Theater
Jean-Paul Sevilla, Pianist; April 2, 8:00 PM, Brechemin Auditorium
Steven Staryk, violin and **Eric Shumsky**, viola; April 3, 8:00 PM, Meany Theater
Brechemin Scholarship Winners Recital; April 9, 8:00 PM, Meany Theater
Harp Ensemble; April 10, 8:00 PM, Meany Theater



The School of Music
 present the 55th program of the 1989-90 season.

567
 1990
 2-23

The Soni Ventorum

Felix Skowronek, flute *Leslie Smith* Tad Margelli, oboe
 William McColl, clarinet David Kappy, horn
 Arthur Grossman, bassoon

Works By

Peter Müller

Ronald Roseman

Piet Ketting

Carl Reinecke

Guest Artist

Scott Wilson, horn

February 23, 1990
 8:00 PM, Brechemin Auditorium

DATE #11,595

CD 14,693

CASS # 11,596

Program

CASS 11,596A

Quintet No. 2, in c minor (ca. 1874) PETER MÜLLER (1791-1877)

Allegro con brio
Andante con moto
Menuetto: Allegro
Allegro ma non troppo

15'14"

Woodwind Quintet (1986) RONALD ROSEMAN (b. 1933)

Poco adagio—Allegro agitato
Romanza: Andante cantabile
Scherzo: Allegro
Chorale Prelude: Allegro energico—Tempo di Chorale

17'00"

Intermission

CASS 11,596B

Trio for Flute, Clarinet, and Bassoon (1929) PIET KETTING (b. 1905)

Allegro—Doppio movimento—Allegro

5'46"

Sextet in Bb Major, Op. 271 (ca. 1905) CARL REINECKE (1824-1910)
for Flute, Oboe, Clarinet, 2 Horns, and Bassoon

Allegro moderato
Adagio molto—Vivace ma non troppo
Finale: Allegro moderato ma con spirito

25' 20'45"

Program Notes

The history of the wind quintet repertoire is readily divisible into three identifiable periods: the first 30 years of the 19th century, the decade following the First World War, and the years from ca. 1945 to the present (and presumably beyond). Indeed, the vast majority of works for the ensemble, significant and otherwise, fall into these three blocks of time, and the few examples found in the yawning intervening lacunae are regarded as curiosities or anomalies and are objects of occasional revival. An example is the **Quintet in c minor**, one of a set of three by the obscure mid-19th century German composer Peter Müller. Educated at Heidelberg, Müller was a teacher then pastor in the Darmstadt area, and his compositions include two operas, seven string quintets, and many works for male chorus. His second wind quintet bears striking stylistic similarities to the shorter quintets of Franz Danzi, one of the founders of the repertoire, written some 50 years earlier: repetition of short thematic motives, slow-movement operatic-aria melody, a gracious minuet followed by a rollicking 6/8 finale; and overall, an appreciation of and affinity for the sonorous and expressive nature of the medium.

One of America's best-known oboists, Ronald Roseman, is a member of the Bach Aria Group and the New York Woodwind Quintet. He also served as acting co-principal oboist of the New York Philharmonic, and currently teaches at Juilliard, SUNY - Stony Brook, and Yale. As a composer, he studied with Henry Cowell, Karol Rathaus, Elliot Carter, and Ben Weber. He has written several chamber works, and the present **Wind Quintet** was composed for the Aspen Quintet under an N.E.A. Consortium Commissioning Grant. It is in four movements which go right into each other without interruption. The piece begins with a long phrase in the flute marked "questioning and tentative", answered by a strong, almost brutal response from the rest of the quintet. The working out and juxtaposing of these contrasting elements culminates in a long flute cadenza. The second movement, marked *Andante cantabile*, is a simple lyrical movement in ABA form. An abrupt horn call leads into the scherzo, which in turn is interrupted by another horn call introducing the last movement, a chorale prelude on Bach's *Ich habe genug*.

The Dutch composer Piet Ketting was for a number of years a student of Willem Pijper, whose influence over a generation of composers is still felt in Holland today. Ketting adopted elements of his mentor's so-called "germ-cell theory" in his own compositions, mastering this kind of serialism in which a short motif of selected notes serves as a basis for an entire work, be it large or small. His **Trio for Flute, Clarinet, and Bassoon**, composed during the Christmas Holidays of 1929, was regarded as one of the most "advanced" works in Holland at the time, and remains today a miniature monument of free expression within rigid discipline.