

researchers have discovered Schloss Harburg for the source that it is, and many of its musical holdings have been edited and printed for the first time. There's still plenty more. . .

Emile Bernard, French organist and composer, studied at the Paris Conservatoire, initially as a pianist, and was organist of the Paris church of Notre-Dame des Champs from 1887 to 1895. In 1877, his *Fantasy and Fugue for Organ* won a prize offered by the Société des Compositeurs de Paris. His *Violin Concerto* was performed by its dedicatee, Sarasate, at the Conservatoire concert of February 25, 1895, and Bernard's *Suite for Violin and Piano* was part of Sarasate's repertoire. Other works include a *Suite for Orchestra*, a *Conzertstück for Piano and Orchestra*, and a number of chamber works including two which received particular attention: the *Sonata for Cello and Piano*, Opus 48 and the *Piano Quartet*, Opus 50. His *Divertissement*, Opus 36 for winds was written at the behest of Paul Taffanel, the famed flutist and conductor, as one of a series of works written for and premiered by the above mentioned "Société des instruments à vent". Despite the title, a throwback to the generic name for "Harmonie" compositions, the work is more appropriately considered a small symphony.

With the presence of Beethoven's *Seventh Symphony "Harmonie"* on the program, we come to a large symphonic work made smaller only by the forces at hand, a traditional wind octet with additional ballast provided by a contrabassoon. Beethoven came to wind writing early on, as the music loving Elector Maximilian Franz in Bonn (the very same who had engaged Josef Reicha) kept a traditional "Harmonie" ensemble in his employ, and the young Beethoven wrote his *Octet*, Opus 103 (1791-92) for it. As we have read, arrangements for octet of popular opera arias were widespread, and perhaps Beethoven had this in mind when he supervised adaptations of his Seventh and Eighth Symphonies for "Harmonie" to appear simultaneously with the publication of the full orchestral score and parts. Loath to miss an opportunity, he also authorized parallel arrangements for string quintet, piano trio, and two piano versions. Interestingly, the wind arrangement was transposed down a whole-tone to G major, no doubt to keep the high notes within the oboe range (maybe he should have used flutes?), but it doesn't make life much easier for the performers. The Seventh is one of Beethoven's longer symphonies, and boiled down for 9 winds without any cuts, it's quite a blow. (Maybe next time they'll try the Eighth — either way I get to sit out in the audience and relax!).  
— Felix Skowronek

#### Upcoming Concerts

**French and German Baroque Concert;** May 29, 8:00 PM, Meany Theater

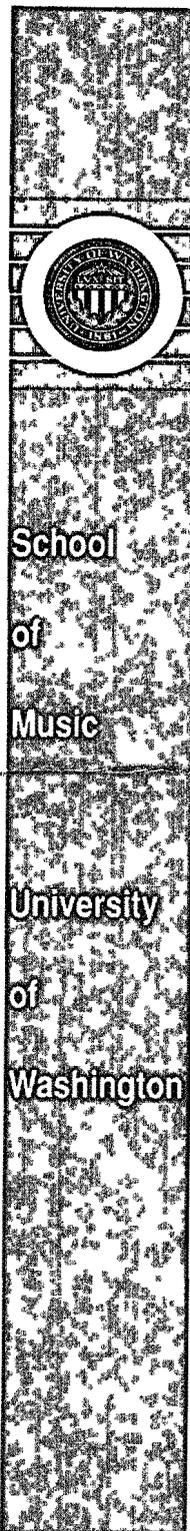
**Studio Jazz Ensemble;** May 30, 8:00 PM, Meany Theater

**Young Composers;** May 31, 8:00 PM, Brechemin Auditorium

**University Chorale with Fathers and Friends;** June 1, 8:00 PM, Meany Theater

**Opera Scenes Workshop;** June 5, 8:00 PM, Meany Studio Theater

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



The School of Music  
presents the 100th program of the 1989-90 season.

## The Soni Ventorum

Felix Skowronek, flute  
William McColl, clarinet  
Arthur Grossman, bassoon

Laila Storch, oboe  
David Kappy, horn

And  
Friends

S67  
1990  
S-25

Joseph Reicha  
Partita in F Major for Ten Winds

Emile Bernard  
Divertissement in F Major for Ten Winds

Ludwig van Beethoven  
Seventh Symphony "Harmonie"

May 25, 1990  
8:00 PM, Brechemin Auditorium

DAT # 11.6.65

CASS # 11.6.66

**Program**

DAT  
15

Cass 11.6.66A

② **Partita in F Major** (ca. 1780) ... <sup>(17.01)</sup> ~~(10.55)~~ JOSEPH REICHA (1746 - 1795)  
for 2 flutes, 2 oboes, 2 clarinets,  
2 horns, and 2 bassoons

*Allegro*  
*Andante moderato*  
*Menuetto: Un poco Allegretto*  
*Rondeau: Allegro*

Guest Performers

Kathleen Woodard, flute      Molly Sandvick, oboe  
Susan Kohler, clarinet      Jacqueline Faissal, horn  
Katie Jackson, bassoon

③ **Divertissement in F Major, Opus 36** (1884) ... <sup>24'</sup> ~~(24.07)~~ EMILE BERNARD  
for 2 flutes, 2 oboes, 2 clarinets,  
2 horns, and 2 bassoons

*Andante sostenuto — Allegro molto moderato*  
*Allegro vivace*  
*Andante, Allegro non troppo*

Guest Performers

Kathleen Woodard, flute      Molly Sandvick, oboe  
Susan Kohler, clarinet      Jacqueline Faissal, horn  
Krista Lake, bassoon

**Intermission**

Cass 11.6.66B

④ **Seventh Symphony "Harmonie"** ... <sup>35'</sup> LUDWIG VAN BEETHOVEN  
Opus 92 (1812)      (1770 - 1827)

*Poco sostenuto — Vivace*  
*Allegretto*  
*Presto*  
*Allegro con brio*

Guest Performers

Tad Margelli, oboe      Susan Kohler, clarinet  
Jacqueline Faissal, horn      Jaroslav Botamanenko, bassoon  
Jeff Eldridge, contrabassoon

**Program Notes**

The history of the small wind-band or "Harmonie" as it was termed, is an honorable one. More diminutive than a full orchestra and more impervious to the elements than the stringed instruments, wind sextets and then octets of paired oboes, clarinets, horns, and bassoons (flutes were seldom employed) were portable and flexible, providing ready entertainment and soothing sonorities for both 18th-century princely palaces and public parks. They were a favorite medium for street performances of music from hit operas of the day, and later in the hands of Mozart, Haydn, Beethoven and others were provided a repertoire of substance. Their popularity waned in the mid 19th century, but due to the efforts of the Parisian "Société des instruments à vent" in the 1880's, the concept was revived, the instrumentation expanded to include flutes, and composers such as Reinecke, Gounod, Strauss, and Enesco encouraged to write for it. Another decline came with the 20th century, but in recent years new interest has been focused on the medium. Soni Ventorum is pleased to continue its two decade tradition of presenting one of its concerts each season in this larger format, joined by selected students and guest artists.

Joseph Reicha, cellist and conductor, was one of a veritable legion of Czech-born musicians found in orchestras throughout Europe and especially in Germany in the 18th century. As a young chorister in Prague, he studied cello and piano, and at age 22 became the leading cellist in the famed musical establishment of the Oettingen-Wallerstein counts (later princes) at Harburg in Swabia. The orchestra there, directed by another Czech emigré, Anton Roessler (Rosetti), possessed a wind-section of some attainment. (The virtuoso oboist Josef Fiala — yet another Bohemian — was a member for a time) Given the number of partitas, divertimenti, and other such works found in the Schloss Harburg archives, this wind-band must have been kept busy. Resident composers Rosetti, Reicha, and others wrote extensively for it, including flutes in the complement, an unusual touch as noted above. Relatively modest in scope, these pieces undoubtedly served as pleasant background accompaniment to many a dinner or entertainment, special occasion, or perhaps even in concert. In 1785, Reicha moved to Bonn as cellist and conductor at the Electoral Court there and four years later assumed the directorship of the new theater orchestra. Two teenage chums in his charge were his nephew Anton Reicha, flutist, and the violist Ludwig van Beethoven — both to acquire future fame as composers in their own right, apparently picking up a few pointers from the elder Reicha along the way.

It was with a certain sense of anticipation and excitement that Bill McColl and I sought out Schloss Harburg in 1958, while we were members of the U. S. Seventh Army Orchestra in Germany. Located north of Augsburg in Bavaria, the castle was an imposing sight fixed atop a massive boulder outcropping through which the roadway tunneled below. After parking in the courtyard in the complex above, we were shown into the archives, where bundles of music manuscripts gathered dust, seemingly undisturbed since Reicha's time. (We were to learn however that the intrepid Laila Storch, whom I was not to meet for another two years, had already preceded us in her search for material about Fiala). Slowly leafing through a 200 year old "card catalogue", we were made aware of literally dozens and dozens of wind-band compositions. I was permitted to microfilm at will, including the present Partita in F. Subsequently,