

DATA #12,557 | CASS #12,558
PROGRAM

ID2 DUO NO. 1 IN E MINOR, (10'44) Wilhelm Friedemann Bach
for flute & oboe (ca. 1733) (1710-1784)
Allegro
Larghetto
Vivace

ID3 DUO NO. 2, IN F MAJOR (WoO 27) (8'52) Ludwig van Beethoven
for clarinet and bassoon (ca. 1800) (1770-1827)
Allegro affettuoso
Aria: Larghetto
Rondo: Allegretto moderato

ID4 QUATUOR for flute, oboe, clarinet, (15'15) Heitor Villa-Lobos
and bassoon (1928) (1887-1959)
Allegro non troppo
Lento
Allegro molto vivace

INTER MISSION

CASS SIDE A
SIDE B

ID6 FIVE BAGATELLES for flute, clarinet, (10'44) Joseph Goodman
and bassoon (1966) (b. 1918)
Allegro
Adagio
Andante
Allegro
Allegro

ID7 TRIO PATHETIQUE (1833) for clarinet, (15'46) Mikhail Glinka
bassoon, and piano (1804-1857)
Allegro moderato
Scherzo
Largo
Allegro con spirito

Wilhelm Friedemann, the first of J. S. Bach's many progeny, was reputed to have been his father's favorite, and recipient of a thorough education in both music and academics. His abilities at the keyboard were manifested at an early age, and throughout his life and highly-checked career his reputation as an organist was impressive. His compositional style adhered closely to his father's, but his ability to assimilate newer developments and incorporate them into a coherent mixture gives his music a unique quality often quite arresting and certainly "different" than most of the Baroque music commonly heard today. In 1733, Friedemann won a post as organist at the Sophienkirche in Dresden, and during his 13-year tenure there composed most of the instrumental works in his output, among these a set of 6 superb flute duets. The first of these, readily adaptable for flute and oboe, provides a good introduction to the set with its blend of lyricism and virtuoso contrapuntal treatment, here combined beautifully in the perfect canon at the unison of the second movement.

Most of Beethoven's music for wind instruments dates from his early years in Bonn before he departed for Vienna and subsequent fame and some fortune. Many of these pieces are identified in the cataloguing of his compositions with the German designation "Werke ohne Opuszahl" (WoO), or "works without an opus number". Beethoven's familiarity with wind-instruments came easily, as the Elector of Bonn, Beethoven's early employer, had a wind octet in his retinue—a very popular generic band found in Central European courts at the time. A set of three duos for clarinet and bassoon was written for two of his friends and colleagues and presents a charming example of the kind of occasional music associated with wind-writing at the time.

The great Brazilian composer Heitor Villa-Lobos composed a stunning group of chamber works for wind instruments, and in the jacket notes for the recording *Soni Ventorum Plays Villa-Lobos*, William McColl has written the following on the Quartet for flute, oboe, clarinet, and bassoon:

"I am a sentimentalist by nature" said Villa-Lobos, "and at times my music is downright sugary, but I never work by intuition. My processes of composition are determined by cool reasoning. Everything is calculated, constructed."
This work [the Quartet] presents Villa-Lobos the abstract musician, the classicist. Folk song and folk dance are banished. This is, after all, the man who later, in 1940, was to compose another piece by tracing a photograph of the New York skyline on graph paper! Yet one suspects that intuition, not calculation is dominant even in this quartet; perhaps Villa-Lobos the sentimentalist is enlisting the aid of Villa-Lobos the classicist, not vice versa."

Joseph Goodman, a native New Yorker, studied composition with Paul Hindemith, Walter Piston, and later in Italy with Gian Francesco Malipiero. A member of the music faculty of Queens College of the City of New York for many years, he has written numerous works for chorus, organ, and for various chamber-music combinations. His long-term friendship with Soni Ventorum has brought about many compositions written for the ensemble or parts thereof, the Five Bagatelles being but one. These are an excellent example of his instrumental style wherein energetic motivic development and calmly suspended lyric lines blend in an atonal texture of astringent yet thoroughly expressive writing. Particularly noteworthy is his use of pointillistic melody in the third bagatelle, alternating but blending the three diverse woodwinds note by note.

Glinka is generally credited with being the first to give Russian music a national character and with bringing that character to the attention of international audi-