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DUB

presents

THE SONI VENTORUM

Felix Skowronek, *flute*
Laila Storch, *oboe, English horn*
William McColl, *clarinet*
David Kappy, *horn*
Arthur Grossman, *bassoon*

February 12, 1985

8:00 PM, Meany Theater

Tape 10,773

PROGRAM

FRANZ DANZI
(1763-1826)

Quintet in e minor; Op. 67, No. 2 (1824)
Allegro vivo
Larghetto
Minuetto: Allegretto 15:13
Allegretto

DARIUS MILHAUD
(1892-1974)

La Cheminée du Roi René, Op. 205 (1939)
Cortège
Aubade
Jongleurs 13:40
La Maousinglade
Joutes sur L'Arc
Chasse à Valabre
Madrigal-Nocturne

PAUL HINDEMITH
(1895-1963)

Kleine Kammermusik; Op. 24, No. 2 (1922)
Playful, moderately fast
Waltz, very soft throughout
Placid and simple 13:17
Rapid
Very lively

Tape 10,774
CARL NIELSEN
(1865-1931)

INTERMISSION

Quintet, Op. 43 (1922) 26:16
Allegro ben moderato
Menuett
Praeludium: Adagio
Tema con variazioni

Encore (3:30)

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PROGRAM NOTES

The serious revival of **Franz Danzi's** music began in 1954 with the publication of the parts to the present *E Minor Quintet* by the Swiss musicologist and conductor Fritz Kneusslin. Prior to this time, Danzi's name was largely unknown to wind players, and his nine wind quintets, the second-largest body of such works by a single composer, had long fallen out of print and public performance. Since Kneusslin's door-opening venture, numerous other works of Danzi have come out to face the light, and while a current discography includes concerti for flute, horn and cello with orchestra, it is the wind quintets which have seen the most prominent presence on the concert scene. A cellist and conductor as well as a composer, Danzi was familiar with good wind instrument performing from his younger years in Mannheim and Munich, and his affinity for and stylistic treatment of woodwinds was to have an undeniable effect on his protégé, Carl Maria von Weber.

The foreword to the score of **Darius Milhaud's** *La Cheminée du Roi René* describes the background of the suite as follows:

"From the eleventh to the fifteenth centuries when the troubadours flourished in Southern France, one of the most famous *cours d'amour* was that of King René of Provence (1409-1480). Living in Aix en Provence, he was so beloved by his subjects that even today, many centuries after his death, his name remains so popular and the memory of his art so existent that the people of the town feel as if he would simply step down from the pedestal of the statue erected in his memory and speak to them. There was a place, very sunny and windless in winter, where he was accustomed to going every day. This place, now a sort of main boulevard, is still called the *Chimney of King René.*"

The early years of the 1920s saw the composition of three of the high-points of 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.

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."

UPCOMING CONCERTS

- February 13, University Chorale
- February 14, University Symphony Bach and Handel Tricentenary Celebration
- February 19, Studio Jazz Ensemble
- February 26, University Wind Ensemble
- February 28, University Singers