



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Bonn Woodwind Quintet

ANDREAS BOSSLER, *Flutist* KLAUS REIET, *Oboist*
ERWIN KLEIN, *Clarinetist* GUSTAV KEDVES, *French Horn*
WOLFGANG SORGES, *Bassoonist*
STEVEN MASI, *Guest Pianist*

SUNDAY AFTERNOON, APRIL 6, 1986, AT 4:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

- Divertimento No. 1 in B-flat major HAYDN
 Allegro con spirito
 Chorale St. Antoni
 Menuet and Trio
 Rondo: allegretto
- Kleine Kammermusik, Op. 24, No. 2 HINDEMITH
 Lustig; Massig schnelle Viertel
 Walzer; Durchweg sehr leise
 Ruhig und einfach
 Schnelle Viertel
 Sehr lebhaft
- Quintet in E-flat major, Op. 16 BEETHOVEN
 (for piano, oboe, clarinet, horn, and bassoon)
 Grave, allegro ma non troppo
 Andante cantabile
 Rondo: allegro ma non troppo

I N T E R M I S S I O N

- Quintet in E-flat major, K. 452 MOZART
 (for piano, oboe, clarinet, horn, and bassoon)
 Largo, allegretto moderato
 Larghetto
 Rondo: allegretto
- Trois pièces brèves IBERT
 Assez lent, allegro scherzando
 Andante
 Allegro
 Aulos Records

Program Notes

Haydn: Divertimento No. 1 in B-flat major. Haydn wrote six *feldpartiten* ("field partitas" — suites to be performed outdoors by wind instruments), the first of which is in B-flat, composed about 1780. The work represents a revival by Haydn of the seventeenth-century German variation suite in which the several dances of a suite are treated as variations of the same material. In this case, the basic material appears in the second movement (the Chorale St. Antoni); the first, third, and fourth movements present variants of it. This Chorale St. Antoni is the theme used by Brahms for his Variations, Op. 56.

Hindemith: Kleine Kammermusik, Op. 24, No. 2. This work was written in 1922 for the Frankfurt Wind Chamber Music Ensemble and ranks as one of the best, and best-known, woodwind quintets ever written. Its "lean, athletic style" (Sir Donald Francis Tovey) is in the neo-classical style in which Hindemith so excelled. But the Quintet's charms include many echoes of the Twenties — the quasi-"military" music in the third movement, some early jazz effects, and a certain flavor of Kurt Weill and popular German songs of the time. The Quintet makes extraordinarily effective use of the colors possible among these diverse wind instruments.

Beethoven: Quintet in E-flat major, Op. 16. Beethoven left his native Bonn for Vienna in November 1792 and found a city which stood high above all others by the splendor of its professional musicians and the prodigality of its princely patrons. To this early period belong the Trio in C major for two oboes and cor anglais; a set of variations for two oboes and cor anglais on Mozart's *La ci darem*, and a Sextet in E-flat for two clarinets, two bassoons, and two horns, which also appeared as a wind quintet. The present Quintet (before 1797), now for piano, oboe, clarinet, horn, and bassoon, went through two incarnations, first as a piano quartet and then as a string quartet.

Mozart: Quintet in E-flat major, K. 452. The E-flat Quintet was finished in Vienna in March 1784 and thus belongs to the great piano concerto period. The concertante style prevails in works in which the piano, with its power of playing many parts at once, is opposed to the rest of the instruments and forces them to form a separate mass. Mozart, with his incomparable feeling for timbre, creates still other concertante effects by setting the wind instruments off against each other. The virtuosity of the piano part is a major contributor to this superlatively joyous music.

Ibert: Trois pièces brèves. Jacques Ibert shares with his contemporaries Dukas and Ravel a highly developed and colorful mastery of the orchestra, exemplified in his orchestral suite *Escapes* (Ports of Call). In *Trois pièces brèves*, however, he has captured the light airiness of French Impressionism with none of its moody shadows. Written in 1930 with rapier-like deftness, it is a carefree work of pure entertainment.

The work opens with a fanfare which melts into a bird call reminiscent of the "Cocks Crowing" in the *Danse Macabre*. A bright march commences which loses momentum and is transformed into a sarcastic waltz. A battle ensues between the march and its antagonist, with the waltz emerging triumphant. The *Andante* is an idyllic duet between flute and clarinet, undisturbed and tranquil. Ibert announces the final movement in thick, brilliant sonorities, leading to a slightly inebriated jig featuring trills, cascading roulades, and an interpolation of the Guy Lombardo style.

About the Artists

Established in 1974, the **Bonn Woodwind Quintet** is distinguished throughout Germany and Europe for its balanced ensemble and masterly performances. The Quintet has made several recordings and is heard regularly on German radio and television broadcasts, in addition to its extensive concert tours. Upon invitation of the President of the Federal Republic of Germany, the Quintet has given numerous concerts in honor of visiting heads of state on the occasion of their state visits. In October 1982, the Quintet accompanied the President on his state visit to China, where the ensemble performed in Shanghai and Peking and also made a broadcasting production with Peking Radio. All five players have, on several occasions, been featured as soloists in concert, radio broadcasts, and on records.

American pianist **Steven Masi** has been permanent guest with the Bonn Woodwind Quintet since 1980. Born in New York City in 1953, Mr. Masi studied at the Manhattan School of Music and The Juilliard School. He is a prize winner of several competitions such as the Busoni and has appeared on radio and television broadcasts in New York and Germany. Mr. Masi has been engaged by the Atlanta Symphony, the Casals and Aspen Festivals, and Atlanta's Mozart Festival, among others. With the Bonn Woodwind Quintet, he has recorded Beethoven's Op. 16 Piano Quintet (heard this afternoon) and Ludwig Thuille's Piano Sextet Op. 6, on the Aulos label.

All six performers are making their debut Ann Arbor appearance this afternoon.

PHILIP JONES BRASS ENSEMBLE Sun. Apr. 13
JOHN WILLIAMS, *Guitarist* Wed. Apr. 16
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Burton Memorial Tower, Ann Arbor, Michigan 48109-1270 Phones: (313) 665-3717, 764-2538