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Performances

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Netherlands Wind Ensemble

WERNER HERBERS, *Oboe*
CARLO RAVELLI, *Oboe*
RIEN DE REEDE, *Flute*
AART ROZEBOOM, *Clarinet*
HENS OTTER, *Clarinet*
JOEP TERWEY, *Bassoon*
KEES OLTHUIS, *Bassoon*
IMAN SOETEMAN, *French horn*
JOOP MEIJER, *French horn*

WILLEM VAN DE VLIET, *Trumpet*
AD KLINK, *Trumpet*
HENK VAN BERGEN, *Trombone*
DONALD BLAKESLEE, *Tuba*
MARTIN VAN DUYNHOVEN, *Drums*
BENJO WOLFENSBERGER, *Double bass*
KEES VAN KOOTEN, *Speaker*
WIN DE BIE, *Speaker*

SUNDAY EVENING, APRIL 1, 1979, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Overture to *Il Barbiere di Siviglia* ROSSINI
(arr. SEDLAK/SOETEMAN)

Partita in E-flat major, Op. 79 KROMMER
Allegro
Menuetto
Andante; allegretto
Allegro assai

INTERMISSION

Octandre VARÈSE

Serenade No. 11 in E-flat major, K. 375 MOZART
Allegro maestoso
Menuetto
Adagio
Menuetto
Allegro

Music from "de Knop" (the Button) and "Kain en Abel" BREUKER

Philips Records

PROGRAM NOTES

Overture to *Il Barbiere di Siviglia* GIOACCHINO ROSSINI
(1792–1868)

During the 18th century and also in the beginning of the 19th century, overtures and arias of favorite operas were usually transcribed for a pure instrumental cast, mostly wind ensembles. As a matter of fact, the more popular the opera, the more frequently it was transcribed. Rossini's operas found their master arranger in the Viennese composer and clarinetist Wenzel Sedlak (1770–1851). According to this earlier custom, an arrangement was made for The Netherlands Wind Ensemble by horn player Iman Soeteman.

Partita in E-flat major, Op. 79 FRANZ KROMMER
(1759–1831)

Frantisek Vincenc Kramár is known under his German names—Franz Krommer. Born in Bohemia, Krommer was a prolific writer of “harmoniemusik” and, though much of it still remains in manuscript, his most important works of this kind, the thirteen nonets, were published complete or in part. Little is known about the circumstances of their composition, although they must have been composed before 1791 while Krommer was employed as Kapellmeister by Count Styrum-Limburg at Simontornya in Hungary. All thirteen were published as a collected edition by Dufaut et Dubois in Paris in the mid-1820s, complete with a flute part as an alternate to the first oboe part. If desired, both oboes could be replaced by clarinets in C. Different editions have variously ascribed the ninth part to double bass, contrabassoon, serpent, or even trombone. Krommer knew the “secret” to handle nine instruments as individuals.

Octandre EDGAR VARÈSE
(1883–1965)

Edgar Varèse, born in Paris, showed an early aptitude for music and, at the age of twelve, wrote an opera, *Martin Paz*, after Jules Verne. Against his father's wishes, Varèse gave up preparing for the Ecole Polytechnique and left home in 1904 to enter the Schola Cantorum in Paris. There he studied with Vincent d'Indy and Albert Roussel, and with Charles-Marie Widor at the Paris Conservatory. Varèse subsequently became one of the boldest innovators in 20th-century music and organized many groups to perform his own compositions and those of his contemporaries. First working in Paris and Berlin, he came to the United States in 1915 and founded the New Symphony Orchestra in New York for performances of modern music. In 1921, Varèse, with Carlos Salzedo, founded the International Composers' Guild, and in 1926 he organized the Pan American Society for promoting music of the Americas.

Varèse's early works were of a romantic and impressionistic nature. Then, in the 1920s, he proceeded to work out an entirely new concept of musical composition, governed by the power of aural impact and dispensing with thematic development and consonant harmony. *Octandre*, heard on tonight's program, was composed in 1924.

Serenade No. 11 in E-flat major, K. 375 WOLFGANG AMADEUS MOZART
(1756–1791)

Mozart's large scale wind works come to an end with the three Vienna Serenades: K. 361 in B-flat, K. 375 in E-flat, and K. 388 in C minor. Each of these works reveals a marked individuality. Each rises above the divertimento mood of most of the Salzburg sextets; each is constructed with mature technique. The E-flat Serenade, K. 375, is the one to which Mozart referred in a letter to his father, telling him that he was given a serenade, one of his own compositions, for his “nameday.”

He mentioned in the same letter that he hoped to impress an influential Viennese courtier with the Serenade for two clarinets, two horns, and two bassoons, and had therefore written it “rather sensibly.” A year later he added an oboe pair to the original sextet, and the work is performed here in this enriched version. The *Allegro maestoso* in sonata form has a ceremonious march character and is full of vitality, apart from showing extremely fine part writing. The *Adagio* is almost romantic in the richness of its melody and the finale offers a happy synthesis of high spirits and artistic skill. The two minuets are robust, earthy pieces.

Music from “de Knop” and “Kain en Abel” WILLEM BREUKER
(b. 1944)

Born in Amsterdam, Breuker is a saxophonist whose style is one of improvisation. He is a composer of “Dutch post-free-jazz, with elements of European theater, street and contemporary music.”

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