



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Bonn Woodwind Quintet

ANDREAS BOSSLER, *Flutist* MICHAEL NEUHALFEN, *Clarinetist*
KLAUS REIET, *Oboist* WOLFGANG SORGE, *Bassoonist*
GUSTAV KEDVES, *French Hornist*

with

STEVEN MASI, *Pianist*

FRIDAY EVENING, APRIL 8, 1988, AT 8:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Quintet in B-flat major J. C. BACH
Allegro
Larghetto
Rondo
- Quintet No. 2 in E-flat major, Op. 88 REICHA
Lento, allegro moderato
Scherzo: allegro
Andante grazioso
Finale: allegro molto
- Piano Sonata No. 31 in A-flat major, Op. 110 BEETHOVEN
Moderato cantabile, molto espressivo
Molto allegro
Adagio, ma non troppo — arioso dolente
Fuga: allegro, ma non troppo

INTERMISSION

- Quintet in C minor, K. 406 MOZART
Allegro
Andante
Menuetto in canone
Allegro
- Sextour for Piano and Woodwind Quintet POULENC
Allegro vivace
Divertissement: andantino
Finale: prestissimo

Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.

PROGRAM NOTES

Quintet in B-flat major JOHANN CHRISTIAN BACH
(1735-1782)

This son of Johann Sebastian Bach was one of the most versatile composers of the second half of the eighteenth century. His style, which was largely derived from Italian opera, was the most important single influence on Mozart, and rested on a foundation of excellent craftsmanship, graceful melody, a fine sense of form, texture, and color. With C. F. Abel, he played an important part in the establishment of regular concerts in London. Throughout his life, J. C. Bach was a player and teacher of keyboard instruments, and that is reflected in his output of instrumental music. His chamber music compositions also include a number of trio sonatas, quartets, and quintets.

Quintet No. 2 in E-flat major, Op. 88 ANTON REICHA
(1770-1836)

Anton Reicha is especially important to woodwind instrumentalists, both from the standpoint of the large number of works he wrote for them as well as the intentions which directed some of these efforts. Born in Prague in 1770, he left home at age eleven to be educated by his uncle Joseph, a cellist and conductor. The two moved to Bonn where Anton continued his education and joined the court orchestra there as a flutist. It was in Bonn that he began a lifelong friendship with a young violist in the orchestra his own age — Ludwig van Beethoven.

Reicha settled permanently in Paris in 1808, becoming professor of composition at the Conservatoire. He was highly regarded as a teacher, and his theoretical works were widely known. Among his pupils were such illustrious names as Berlioz, Liszt, Gounod, and Franck.

Piano Sonata No. 31 in A-flat major, Op. 110 LUDWIG VAN BEETHOVEN
(1770-1827)

Although the autograph of this A-flat major Sonata is dated December 25, 1821, Beethoven revised it after that, and finished it in 1822. In published form, it first appeared in Paris in 1822, with Op. 111; the two were the last piano sonatas he was to write. Deaf by that time, Beethoven was just completing his *Missa Solemnis* and quickly thereafter began work on his Ninth Symphony.

The first movement of this sonata is lyrical, friendly, and informal in construction. Beethoven incorporates a theme from Haydn in the first theme, and marks it *con amabilità* (amiably, graciously). What follows is a sequence of themes instead of the usual pattern of fast, slow, development — the customary repeat is not taken.

After this gliding movement, the short, percussive Scherzo makes a striking contrast, with its ambiguous rhythms. The following Adagio is a recitative which leads to a deeply moving arioso. This powerfully expressive A-flat-minor passage dissolves quickly into the A-flat-major fugue, whose subject is derived from the first movement's calm theme. Building a rampart against the preceding mood, piling stone upon stone, the fugue continues, liberating and elevating. Once again in its middle portion the beautiful arioso raises its plaintive voice. Hesitatingly, the fugue resumes its progress with an inner unrest, from which only the final sections bring release in an exclamation of *joie de vivre*.

Quintet in C minor, K. 406 WOLFGANG AMADEUS MOZART
(1756-1791)

Mozart's C-minor Quintet, K. 406, is known to be a reworking of his Serenade for Winds, K. 388, in the same key. The first movement's stark and forbidding opening motif is played in unison. Once it is stated, though, Mozart immediately introduces four other distinct motifs. The *Andante*, calm in mood and in a major key, serves to release the tensions built up by the first movement. There are two main themes — the first is an extended lyrical line, the second containing a four-note descending figure reminiscent of the first movement. The Menuetto is a stunning display of contrapuntal brilliance that is used to serve purely musical and expressive ends. It includes a *Trio al Rovescio* (Trio in Reverse), which takes the counterpoint even further by having the melody appear both in its original form and upside down! The last movement starts with a rather sober, introspective theme, which Mozart then subjects to seven variations plus a substantial coda. The concluding coda is a beam of sunlight that bathes the final bars in a joyful radiance.

Sextour for Piano and Woodwind Quintet FRANCIS POULENC
(1899-1963)

Francis Poulenc was a member of the French group of composers called "Les Six." Standing in opposition against romanticism and impressionism, this group had as its guides and mentors Erik Satie, the composer, and Jean Cocteau, the poet. They established simplicity of thought and expression as their program.

Written between 1930 and 1932, the *Sextour* is part of Poulenc's more lighthearted period. In the works for woodwinds, Poulenc was able to utilize a variety of tone-coloration devices such as "flutter-tonguing" in the flute and muting in the horn.

About the Artists

Members of the **Bonn Woodwind Quintet**, which is known as Bonner Bläser-Kammermusikvereinigung in all German-speaking countries, include Klaus Reiet, oboist; Gustav Kedves, French hornist; and Wolfgang Sorge, bassoonist, who are also principal players of the Orchestra of the Beethovenhalle in Bonn; Andreas Bossler, flutist, also vice-director and lecturer; and Michael Neuhalfen, clarinetist, lecturer at the Music School of the city of Bonn. The members of the quintet perform frequently as concert soloists, on radio, and in recording studios. The Bonn Woodwind Quintet has been giving concerts regularly in its native country, West Germany, and abroad since its formation in 1974.

The Bonn Woodwind Quintet has made recordings in the studios of West German Radio (WDR), Radio Bremen, "Deutschlandfunk," "Deutsche Welle," South German Radio (SDR), Radio Free Berlin, RIAS Berlin, First and Second German Television Stations, Belgian Radio Brussels, Radio and TV Luxembourg, Radio Peking, Radio of the Indonesian Republic, and Thailand Television.

In 1975, the quintet's first recording was produced as a commission for the Aulos Publishing House with works for woodwind quintet by Franz Danzi, August Klughardt, and Durt Bossler. In 1978, the quintet produced its second record with works for woodwind quintet by Johann Christian Bach, Joseph Haydn, Anton Reicha, and Giovanni Cambini. A third record containing Beethoven's Piano Quintet, Op. 16, and Ludwig Thuille's Piano Sextet, Op. 6, was produced with the pianist Steven Masi.

Upon invitation from the president of the Federal Republic of Germany, the quintet has given numerous concerts in honor of visiting heads of state during their visits at the Resoute in Bad Godesberg and at the Augustusburg Castle in Brühl.

In October 1982, the Bonn Woodwind Quintet accompanied the president of the Federal Republic of Germany on his state visit to China. In addition to playing at the official receptions given by the president in Peking and Shanghai, the quintet took part in a recording project arranged by Radio Peking. In February and March 1984, the quintet was again invited to accompany the president of the Federal Republic of Germany during his state visit to Indonesia and Thailand. In addition to performing at official functions in Jakarta and Bangkok, the Bonn Woodwind Quintet played at the Royal Palace in Bangkok in honor of the King and Queen of Thailand. The ensemble has also given several concerts in Jakarta, with live transmission by Radio Republic Indonesia and in Bangkok.

American pianist **Steven Masi** has been permanent guest pianist with the Bonn Woodwind Quintet since 1980, appearing with the ensemble in numerous concerts as well as on broadcasts and in recordings. He is acclaimed for his solo performances in the United States and abroad and is the recipient of numerous prizes, including the Busoni. Mr. Masi has been engaged by the Atlanta Symphony, Casals Festival, Aspen Music Festival, and Atlanta's Mozart Festival. He received his bachelor's and master's degrees from The Juilliard School of Music, where he studied with Sascha Gorodnitzki. He presently serves as Professor of Piano Studies at New York's Manhattan School of Music.

The Bonn Woodwind Quintet and Steven Masi first appeared in Ann Arbor in April of 1986.

Remaining Concerts

MONTE CARLO PHILHARMONIC/LAWRENCE FOSTER Fri. Apr. 22

KATIA & MARIELLE LABÈQUE, *Duo-pianists*

Berlioz: Overture to "Benvenuto Cellini"; Bruch: Concerto for Two

Pianos, Op. 88; Paul Cooper: Double Concerto (violin and viola);

Roussel: Bacchus et Ariane, Suite No. 2

Single tickets now on sale for 1988 Ann Arbor May Festival — April 27-30

The Pittsburgh Symphony Orchestra

MICHAEL TILSON THOMAS and ZDENĚK MÁCAL, *Conductors*

The Festival Chorus and The Boychoir of Ann Arbor

VALDIMIR FELTSMAN, *Pianist* JANICE TAYLOR, *Mezzo-soprano*

NADJA SALERNO-SONNENBERG, *Violinist*

LINDA KELM, *Soprano* JON FREDERIC WEST, *Tenor*

MYRNA PARIS, *Mezzo-soprano* JOHN OSTENDORF, *Bass-baritone*

DAVID HART, *Organist*

Wednesday, Tilson Thomas — Beethoven: Symphony No. 6, "Pastoral"; Rachmaninoff: Third Piano Concerto (Feltsman)

Thursday, Tilson Thomas — Mahler: Symphony No. 3 (Taylor, Women's Chorus and The Boychoir of Ann Arbor)

Friday, Mácal — Wagner: Prelude to "Die Meistersinger"; Mendelssohn: Violin Concerto in E minor (Salerno-Sonnenberg); Ravel: Suites I and II, "Daphnis and Chloe"

Saturday, Tilson Thomas — Dvořák: Symphony No. 8; Janáček: Glagolitic Mass (Festival Chorus, Kelm, Paris, West, Ostendorf, and Hart)

University Musical Society Board of Directors

JOHN W. REED, *President* JOHN D. PAUL, *Treasurer*

DAVID B. KENNEDY, *Vice President* NORMAN G. HERBERT, *Secretary*

*ROBERT G. ALDRICH RICHARD L. KENNEDY ANN S. SCHRIBER

ROBBEN W. FLEMING PATRICK B. LONG HERBERT E. SLOAN

*THOMAS E. KAUPER *JUDYTHE R. MAUGH JERRY A. WEISBACH

KENNETH C. FISCHER, *Executive Director*

*First term began January 1, 1988.

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109-1270

Telephone: (313) 764-2538