

Spring 3-5-2018

Sonneries Quintet

Kim Risinger, Flute
Illinois State University

Judith Dicker, Oboe
Illinois State University

David Gresham, Clarinet
Illinois State University

Michael Dicker, Bassoon
Illinois State University

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Program Notes

In recent years I have developed an abiding interest in the Bach Chorales, singing and playing them daily as warm-up for my composing time, and making my own four-part settings in the old style. The chorales now regularly find their way into my music, and have become a significant “leaping off” point for me.

The first movement of *Quintet No. 3* opens with the chorale “Ihr Gestirn ihr hohlen Lufte” (“Your stars, your cavernous sky”). The movement is a “continuous play” kind of piece. After the chorale there is a sharply contrasting first theme, which works its way over time into a second theme, and this becomes the subject of a short and very pushy set of variations. There is a restatement of the first theme, and the movement ends with a blunt presentation of a new chorale: “Christe, der du bist Tag und Licht” (Christ, you are day and light”).

In the second movement, the chorale “Ermuntre dich, mein schwacher Geist” (“Take courage, my weak spirit”) serves as a backdrop for an impassioned flute soliloquy. This is an intimate and personal music. The movement closes with a simple and uninterrupted statement of the chorale.

The third movement is exceptionally demanding for the performers because of its speed and length. It is something of a sonata form. However, the second theme, which sounds like a chorale melody, becomes the subject of a set of variations. The movement finishes with a partial recapitulation and an extended coda.

Program Notes by David Maslanka

Illinois State University
College of Fine Arts
School of Music

Charles W. Bolen Faculty Recital Series

Sonneries Quintet

Kim Risinger, *Flute*
Judith Dicker, *Oboe*
David Gresham, *Clarinet*
Michael Dicker, *Bassoon*
Lauren Hunt, *Horn*

Kemp Recital Hall
March 5, 2018
Monday Evening
7:30 p.m.

This is the one hundred and tenth program of the 2017-2018 season.

Program

Please silence all electronics for the duration of the concert. Thank you.

Partita for Wind Quintet
Introduction and Theme
Variation
Interlude
Gigue
Coda

Irving Fine
(1914-1962)

~ Brief Pause ~

Quintet for Winds No. 3
I. Slow, Moderate
II. Moderate
III. Very Fast

David Maslanka
(1943-2017)

Partita for Wind Quintet

The Partita for Wind Quintet was written in Tanglewood, Mass. during the summer of 1948. It was first performed in New York City at a League of Composers concert [on] February 19, 1949. The score and parts are published by Boosey & Hawkes, Inc. The New Art Wind Quintet recorded the piece for Classic Editions. The Partita was cited by the New York Music Critics' Circle as one of the best chamber music works introduced in New York City in the 1948-1949 musical season.

The following excerpt appeared in the program notes of the concert that included the first performance of the Partita: Described in the most general terms, the Partita is a set of free variations, although only the second movement bears any marked resemblance to the formal and tonal scheme of the "theme." Actually, the technique employed throughout is closer to what is usually called thematic metamorphosis. The material for the entire work is evolved out of two melodic fragments.

The titles of the various movements or sections should indicate their character. Hence, the first has the character of a classical theme to be varied in the classical manner. The second movement is clearly a variation of its predecessor. The short meditative Interlude presents the basic material in its simplest form, but accompanied by warmer harmonies. The Gigue occupies the central position in the entire work and is, at the same time, the most extended movement. It is in sonata form, but has an abridged recapitulation, which ends abruptly in a foreign key. The movement entitled Coda has the character of an epilogue and solemn processional. [Fine removed the following paragraph from these notes, prior to their first printing in 1949]

In writing this piece, I have consciously avoided the rather stylized, playful, contrapuntal idiom that is commonly associated with the woodwind medium. What I hoped to achieve was something perhaps more reflective; certainly, more intimate in expression.

Irving Fine