



# THE CHAMBER MUSIC SOCIETY OF UTICA

in collaboration with

THE ROBERT H. WOOD TRUST OF  
THE HERKIMER COUNTY COMMUNITY COLLEGE FOUNDATION

present

## RENAISSANCE CITY WINDS with guest NUIKO WADDEN, harp

Barbara O'Brien, flute  
Jack Howell, clarinet

Renate Sakins, oboe  
David Lintz, horn

R. James Whipple, bassoon

12 February 2012

2:30 PM

Museum of Art Auditorium

Munson-Williams-Proctor Arts Institute

### Program: "Heavenly Music for Harp and Winds"

#### An Evening in Georgia, Op. 71

Mikhail Ippolitov-Ivanov  
(1859-1935)

#### Quintet in C Major, Opus 79

August Klughardt  
(1847-1902)

*Allegro non troppo*  
*Allegro vivace*  
*Andante grazioso*  
*Adagio - Allegro molto vivace*

#### Harp Concerto, Op. 4 No. 6

George Frideric Handel  
(1685-1759)  
arr. by K. David Van Hoesen

*Andante allegro*  
*Larghetto*  
*Allegro moderato*

### Intermission

#### "Viennese Sonatina No. 1," K.439b

Wolfgang Amadeus Mozart  
(1756-1791)

*Allegro* (from Divertimento No.4)  
*Menuetto* (from Divertimento No. 2)  
*Adagio* (from Divertimento No. 5)  
*Rondo: Allegretto* - (from Divertimento No. 4)

anonymous 18th C. Keyboard transcription  
adapted for reed trio by R. James Whipple

#### Suite for Harp and Woodwind Quintet (1951)

Chou Wen-Chung  
(b. 1923)

*Moderato tranquillo*  
*Adagio molto espressivo*  
*Grazioso con moto*  
*Lento quasi lamento*  
*Poco allegro festivo*

#### Le Tombeau de Couperin (1917)

Maurice Ravel  
(1875-1937)  
arr. by Mason Jones

*Prelude*  
*Fugue*  
*Menuet*  
*Rigaudon*



This concert is made possible with funds from the New York State Council on the Arts, The Robert H. Wood Trust of The Herkimer County Community College Foundation, and by the generous contributions of supporters listed on the back page.



The Renaissance City Winds is co-sponsored by Carlow University and the Renaissance City Wind Music Society, a community-based arts organization.

## THE ARTISTS

Harpist NUIKO WADDEN is the principal harpist of Pittsburgh Opera and Ballet Orchestras as well as the Des Moines Metro Opera. She is a member of both the Janus Trio, and the International Contemporary Ensemble. Ms. Wadden has been a prizewinner in numerous competitions sponsored by the Minnesota Orchestra, Ann Adams, ASTA, and American Harp Society. As a soloist she has appeared with the Minnesota Orchestra, the Skokie Valley Symphony, the Chicago Metropolitan Symphony, and the Northwest Symphony. She serves as a substitute harpist for the Minnesota, Pittsburgh, Houston, and Milwaukee Symphonies.

Varying in size from 3-15 musicians, the RENAISSANCE CITY WINDS is named after Pittsburgh's nickname. It has become one of

Pennsylvania's foremost chamber ensembles since its founding in 1975, and has been in residence at Carlow University since 1978. Hailed by the New York Times as "expert wind players," the ensemble's tours throughout the East and Midwest have included two New York concerts at Carnegie Recital Hall, and performances at the Kennedy Center, the Pennsylvania Governor's Home, and Blossom Music Festival. The ensemble has captured nationally competitive awards from Chamber Music America, Meet The Composer, the National Endowment for the Arts, and the Aaron Copland Fund for Music. The group has made CD recordings on the Élan and Centaur labels, and is heard frequently on public radio.

## PROGRAM NOTES

**Ippolitov-Ivanov**, a student of Rimsky-Korsakov, is remembered primarily for his two orchestral suites, the colorful *Caucasian Sketches*. Before joining the faculty of the Moscow Conservatory, he spent seven years in Georgia where he took great interest in the exotic folk music of central Asia. This genuine interest served him well as it meshed with the artistic climate of post-Revolutionary Russia; he was not bothered by the authorities despite his independent political views. *An Evening in Georgia* is virtually unknown in the United States; at the time we researched this piece the only known copy was in the Library of Congress.

**August Klughardt** was a German composer and conductor, and the director of music at the Dessau court from 1882 until his sudden death at the age of 54. Despite an impressive output of symphonies, operas, and string chamber music, his fine Romantic wind quintet, one of

his last works, is one of only three works that have remained in the repertoire. Although a friend of Liszt and an admirer of Wagner, he is now regarded as a generally conservative composer for his time. The *Quintet in C* is in the traditional four-movement sonata form, and never runs out of fresh melodic ideas, warm harmonies, and luminous scoring.

**Handel's *Concerto for Harp***, an unusual solo work for the mid-eighteenth century, was premiered in 1736 at the King's Theater. It was in the then-new three-movement concerto form, fast-slow-fast. The same work is also known as an organ concerto, as its first publication was in 1738 when it appeared as the sixth concerto of his Op. 4 for organ and orchestra. This reduction of the accompaniment was made especially for the Renaissance City Winds by K. David Van Hoesen, retired bassoon professor at the Eastman School of Music. The "Viennese

Sonatinas” of **Mozart**, well-known to piano teachers and students, were re-worked for keyboard by an anonymous eighteenth-century arranger. Although generally performed by two clarinets and bassoon for the past century, the original Five Divertimenti K. 439b appear to have been primarily notated in the key of C (all five of them!) for three basset horns in F (sounding five notes lower). The piano version kept them in C, which means the wind parts have to be played a whole-step higher than usual. But even more intriguing is the “tossed salad” the arranger created by mixing and matching the five divertimenti, each with five movements, into six piano sonatinas of four movements each! Some appear more than once, and others are left out entirely. Furthermore, to create some contrast of keys, the arranger transposed a few of the movements to avoid having sonatinas of four movements all in the key of C! This shift of range creates some challenges for the winds and prompted me, in preparing parallel wind versions, to use oboe in place of another clarinet which typically plays the second treble part. What I attempted to do in preparing this performing edition was to parallel the keyboard part, itself an historical work, with a graceful wind version that was true as possible to the original.

**Chou Wen-Chung** was born in China and originally trained as a civil engineer. In 1946 he moved to the United States and devoted himself to music, studying primarily with Edgard Varèse. Chou worked at Columbia University, and eventually served as chair of the music division. Still actively writing into his late 80s, he devoted himself to finding an artistic path that integrated modern Western techniques with Chinese aesthetics. This Suite, an important work in setting this direction, sets five traditional Chinese melodies into five continuous movements. He uses the melodic material to generate a tightly conceived structure using the rhythm, sonorities, and instrumentation suggested by that material.

**Maurice Ravel’s *Le Tombeau de Couperin*** is one of the classics of the twentieth century. The various movements were written in memory of friends of Ravel who were killed in World War I. Ravel himself orchestrated four of the piano suite’s six movements, and it is that version of the work which is probably best known. In this wind quintet version, Mason Jones (retired principal horn of the Philadelphia Orchestra) used three of the movements from the orchestral suite but replaced the *Forlaine* with the *Fugue*.

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Our next concert will be on Sunday, March 11, 2012 at 2:30 PM with the **Morgenstern Trio**, winners of the KLRITA award. Their program has been changed from that which was previously published. Program TBA.

[www.uticachambermusic.org](http://www.uticachambermusic.org)

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**Hamilton College** presents **Trio Hochelaga** on Saturday, February 18, 2012 at 8:00 PM in Wellin Hall.

[www.hamilton.edu/performingarts](http://www.hamilton.edu/performingarts). Phone 859-4331

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**Players of Utica** will present **God of Carnage** by Yasmina Reza directed by Marilee Ensign at the Players of Utica Theatre, on March 23-25, and 29-31, 2012. For times call 424-7624

[www.playersofutica.org](http://www.playersofutica.org)