By Mark Fishman

While waiting in Burton Dining Hall Friday night for the BSO Wind Quintet to begin their program, George said to me, "I question the wisdom of preparing a concert entirely of twentieth century works." As it happens, for woodwind quintets there is very little choice.

The standard woodwind quintet comprises flute, oboe, clarinet, bassoon, and French horn (if you wonder why a brass instrument is part of a woodwind group, remember, too, that flutes are usually silver). Although the clarinet was last to be invented, in 1690, there is no record of any music being written specifically for that instrumentation be- cause the clarinet was still too new to have been written for. The first and third movements are strongly accented and marked by vigorous rhythmic figures reminiscent of Kurt Weill. To quote Donald W. Francis in Donor Dwyer, a treat which turned out to plague most of the rhythmic load in this set. Unfortunately marred slightly by some flat, one of 24 which he composed), an allegretto, was placed as a very rousing encore; and thus the evening showed a very neat progression from the past and into a more classical idiom.

Hindemith’s Kleine Kammermusik for Woodwind Quintet, Opus 2, was written when he was 27 and written mostly for chamber ensembles of varying size. It is lean in texture and, overall, kept in motion by a marching rhythmic figure reminiscent of Kurt Weill. To quote Donald W. Francis in Donor Dwyer, a treat which turned out to plague most of the rhythmic load in this set. Unfortunately marred slightly by some

The performance by Dwyer, Harold Wright, and Wall showed some excellent fast aukon passages of the last movement, but the flute tone was generally weak, as though Miss Dwyer were unprepared.

By far the most accessible work presented was the Nielsen Wind Quintet, Opus 33, written while he was still at work on his fifth symphony, this chamber-piece is in a totally different character; its inspiration was Mozart. Perhaps the more obviously tonal and melodic idiom exhibited by this work as compared to the Hindemith, composed the same year (1925), is related to the earlier roots of Nielsens. He was born in 1865, 50 years before Hindemith or Piston, and his first great enthusiasm in music was Brahms.

The level of instrumental perfor- mance was marginally better in this last work than previously during the evening, almost up to the standard to which one becomes accustomed when hearing these players in first-chair parts at Symphony. It is often hard to tell whether some modern music is being played badly or was written badly; but the difficulties this evening were of the nature of performance problems, e.g., Charles Kullak’s methodically muted tone. Given the virtuosity to which these musicians can attain, it is hoped that they will be a little more noted at their next appearances.

Three Pieces for Flute, Clarinet and Bassoon is an early work, written in Paris in 1915 when the composer was 31 years old. The instru- ments are set in such a way that it substitutes flute for oboe in the more common wood-wind trios drawn from the wind quintet. The first and third movements are strongly accented and marked by vigorous idiom exhibited by this work was as

Workshop

Teaching and Research Abroad for Holders of Advanced Degrees

Date: Monday, May 7th
Time: 4:00 PM
Place: Bush Room, 10-250

Agenda

Advantages and Disadvantages of Work in Another Country
Survey of Opportunities
Deadlines

Panel

Prof. Martin Abkowitz, Ocean Engineering, France
Univ. of Nantes, Prof. Martin Abkowitz, Ocean Engineering, France

Prof. Hory Hottel, Chemical Engineering, Australia
Univ. of Newcastle, Bull, February-May 1972.

Prof. Daniel Klemperer, Physics, England

Univ. of Perp., Spring 1968.