



AD NOVEM

un ensemble : neuf musiciens

Programme 1 - Concert at the Imperial Court of Vienna Mozart - Clementi - Haydn

Vienna was the musical capital of Europe at the end of the 18th century. The most famous musicians of Germany and Italy wanted to have their works played in the capital of Austria and perform at the Imperial Court. W.A. Mozart and Muzio Clementi contended there against each other in a famous competition between virtuosos of the keyboard organized by the Emperor Joseph II on December 24, 1781. Mozart was to introduce later the principal theme of a Clementi's sonata in the Overture of his opera *the Magic Flute*. In the ten years which followed the concert of the Emperor, Mozart met in Vienna Joseph Haydn, 24 years older than him. The two geniuses of the music often met, mutually enriching their works.

You can feel the atmosphere of a concert at the Imperial Court, with the following programme:

Wolfgang Amadeus Mozart (1756-1791)	Concerto for piano n°23 KV 488 <i>orchestrated for nonet by Manuel Doutréla</i>
Muzio Clementi (1752-1832)	Nonet
Joseph Haydn (1732-1809)	Nocturnes for the King of Naples

Programme 2 - Beethoven and his musical heritage Beethoven : Septet op.20 / Spohr : Nonet op.31

From chamber music to the symphony

Ludwig van Beethoven was hardly 30 years old when he composed his septet opus 20, dedicated to Empress Maria Theresia; at the same time, he was working on his first symphony. This work had a great success immediately. Before revealing his genius in his great symphonies, Beethoven showed imagination by writing a composition for a large chamber ensemble which sounds like a small symphonic orchestra.

Louis Spohr, a great admirer of Beethoven, was also about 30 in 1813, when he composed a nonet, at the request of a cloth merchant who was very fond of music; this nonet was to become a standard reference work in classical music.

Louis Spohr (1784-1859)	Grand Nonetto in F major , op.31, for flute, oboe, clarinet, horn, bassoon, violin, viola, cello and double bass
Ludwig van Beethoven (1770-1827)	Septet in E flat major , op.20, for clarinet, horn, bassoon, violin, viola, violoncello, double-bass



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Programme 3 - Birth and triumph of romanticism Louis Spohr and Frederic Chopin

Our time rediscovers Louis Spohr, violin virtuoso, conductor and composer who won a high status in the German musical life in the second half of the 19th century. Chamber music holds a significant part in his repertoire. His compositions carry the mark of the Viennese classicism but his richness of harmony and command of modulation announce the romantic period.

As for Frederic Chopin, an exceptional pianist, he had received a classical education and admired the German classics but had a deeply romantic heart. His compositions translate his melody inventiveness.

Here is a programme gathering two contrasting pieces:

Louis Spohr (1784-1859)
Frédéric Chopin (1810-1849)

Grand Nonetto in F major, op.31
Piano concerto N°1 in E minor, op.11,
orchestrated for nonet by Patrice Sciortino

Programme 4 - Ravel and the French classic composers Farrenc - Roussel - Ravel – Poulenc

For nonet and harp

This programme begins with the bright and vivid scherzo of Louise Farrenc's Nonetto, which illustrates the romantic period. By contrast, it will continue with a series of XXth century pieces by Ravel and other French composers who have displayed their creative imagination in more mysterious orchestral works. With three pieces by Ravel, particularly *Ma Mère l'Oye* ("Mother Goose"), we enter an feerie world and the serenade by Albert Roussel evokes an unreal universe. There is more fun and amusement in Francis Poulenc's nonet.

Louise Farrenc (1804-1875)

Nonetto in E flat major, op.38 – Third movement, Scherzo

Albert Roussel (1869-1937)

Serenade, op.30 for flute, harp, violin, viola and violoncello

Maurice Ravel (1875-1937)

Sonata for violin and violoncello
The tomb of Couperin, for orchestra
transcription by Masson Jones

Francis Poulenc (1899-1963)

Ma Mère l'Oye ("Mother Goose")
orchestrated for nonet by Manuel Doutrelant
Perpetual Motions for nonet, *original version of 1946*



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Programme 5 - Dances in the Heart of Europe Brahms - Bartok - Martinu

The folk musics of Central European Countries have been a source of inspiration for great composers in the 19th and 20th Centuries. Johannes Brahms has been familiarized with the gypsy music by the Hungarian violonist Remenyi, Bela Bartok and his friend Zoltan Kodaly have collected a great number of folk songs and dances in the Hungarian countryside and Bohuslav Martinu has made good use of the Bohemian musical heritage in his works. The rhythms of popular dances can be found in famous pieces by the three composers.

Here is our programme "Dances in the Heart of Europe", which includes:

Johannes Brahms (1833-1897)

Hungarian dances

orchestrated for nonet by Manuel Doutrelant

Bela Bartok (1881-1945)

Romanian dances

Bohuslav Martinu (1890-1959)

Nonet H 374

orchestrated for nonet by Ludovic Marchioro

Programme 6 - Ballet music in the turning of the XXth century Ravel - Prokofiev - Tchaikovsky

The romantic ballet has reached its apogee at the end of the XIXth century with the works written by Tchaikovsky for the Russian Ballet of Kirov in St.Petersburg at the request of the French "Maître de ballet" Marius Petipa. In the early XXth century, a revolutionary revival was brought by the Russian Ballet of Sergei Diaghilev. This famous choreographer and impresario staged Stravinsky's controversial The Rite of Spring as well as Ravel's Ma Mère l'Oye ("Mother Goose"). Later, Prokofiev was to give a new impulse to "the extraordinary efflorescence of the Russian Ballet" so admired by the French novelist Marcel Proust.

Maurice Ravel (1875-1937)

Ma Mère L'Oye ("Mother Goose")

orchestrated for nonet by Manuel Doutrelant

Serge Prokofiev (1891-1953)

Quintet in G minor, op. 39, for oboe, clarinet, violin, viola and double bass

Piotr Ilitch Tchaikovsky (1840-1893)

The Nutcracker, Suite from the Ballet, op. 71
version for nonet and piano