

Movements:

I: Sinfonia

II: Canzon per Sonar ("Looking back to Giovanni Gabrieli")

III: Motu proprio

Performance time:

I: 3½ min.

II: 4 min.

III: 1 min.

Instrumentation (in parentheses, the abbreviations used in the score):

2 flutes (Fl I and II)

1 oboe (Ob)

1 English horn in F (EH)

1 clarinet in B-flat (Cl)

1 bass clarinet in B-flat (BCl)

2 horns in F (Hr I and II)

2 bassoons (BsI and II)

1 double bass (Cb), contrafagot (Cfg) or bass tuba (Tb)

Notation:

In the score, the notes are given as they sound ("in C"), with the exception of those for the double bass and the contrafagot, which sound one octave lower than written.

In the parts, the notes for the clarinet and bass clarinet have been transposed into B-flat, those for the English horn and the horns into F.

This version 02 (2013) supersedes the previous version 01 (2010).

Parts:

Parts can be obtained through the composer-editor at conditions to be discussed separately.

Please send a message to: info@petergreve.nl

Version for brass ensemble:

The work also exists in a version for 11 brass instruments. Details can be found on the website: www.petergreve.nl, or contact the composer through the e-mail address given above.

Explanation:

The "double wind quintet" (basic instrumentation: 22222) offers a diversity of sounds which is attractive for, i.a., wind players in (amateur) symphonic orchestras who want, next to playing orchestral parts, profile themselves in a more solistic context. When necessary, it is usually easy under these circumstances to find a double bass-, contrabassoon- or bass tuba-player who can give possibly desired extra volume and colour to the bass lines of the piece concerned.

When writing the piece, I had good amateurs in mind, who are prepared to work for some time under an experienced conductor on a contemporary work with some rhythmic challenges, but which is further very well accessible as regards content, melody and harmony.

The first movement "*Sinfonia*" is primarily a piece "to be played", in which a strictly dodecaphonic thema is mixed with liberty with expressive and motoric elements. The contrasting entities tonal/atonal, harmonious/conflicting, order/chaos are expressed in musical terms and finally united in the title "*Sinfonia*", by which term here not only "sounds coming together", but also "co-operation" is understood. Towards the end of the movement, all dissonants are dissolved in a comforting, peaceful F-major chord.

The second movement, "*Looking back to Giovanni Gabrieli*", is based on a "what if"-question: suppose Gabrieli had known the modern wind instruments in Equal Temperament and the rhythmic freedom of today, what could his music, - keeping upright his specific Renaissance harmonies, use of space, changes of time and final cadences - , have sounded like? This movement also wants to show that "archaic" and "contemporary" music can be combined very well in one musical piece, just as antique and modern furniture can form a harmonious combination in one room.

The third movement "*Motu proprio*" does not refer to the infamous encyclical "*Motu Proprio*" from 1903 by Pope Pius X, which pinned the Roman-Catholic church music down for a long time to the use of organ, brass players and male voices, but to more rebellious translations as: "by own forces", "from own motivation" or "according to own insights"; or, in summary, by the well-known text: "I did it my way". Also this movement ends with a harmony-confirming chord of F-major.

The composer