

Divertimento in 3 movements

Composed for Wind Quintet (2 oboes, 2 horns, and bassoon) by Johann Baptist Vanhal (born 1739 in Bohemia - died 1813 in Vienna)

Arranged for flute quintet or ensemble (SSAAB) by Klaus Bjerre (2003).

Cantabile

Menuetto

Allegro

This Divertimento, originally in C, was found while hunting for another work by Vanhal. Extremely well suited for its original instrumentation it presented itself as a great choice for flute quintet, if the key was transposed up to G. Hereby offering the flute quintet/ensemble medium some material from the gallant period around the lifetime of Wolfgang Gottlieb Mozart. With its playing time of around 7 minutes this work no way comes close to Eine kleine Nachtmusik neither in quality nor in extension, but it beautifully expresses its era.

This arrangement strives to emulate the pairs of oboes and horns by using pairs of soprano and alto flutes. The bassoon line is given to the bass flute. The alto parts are prepared, so that both alto players can be presented as soloists in the Trio of the Menuetto by swapping parts at the repeats. If strength of sound is an imperative, the sopranos can play the cue notes for the Alto flute 1, whereas both altos play the Alto Flute 2 part.

The light character of the flute sound allows for more players on each part. However the realities of the flute choir community are not, that altos are as common as sopranos. And basses are not always available. This arrangement strives to accommodate these realities:

A part for Flute 3 has been added as a substitute for Alto Flute 1. That makes it possible to concentrate the available alto flutes on the Alto Flute 2 part. The importance of this part for the total musical output should not be underestimated.

If an ensemble does not have access to bass flutes or only to a relatively few of them, then the Bass Flute part with great results can be played on guitar either as a substitution for or as an addition to the bass flute(-s).

In the **Allegro** the first ending reflects the original setting. The second ending gives an option for a variation in sound.

A version for recorder ensemble, also in G major, is in the planning. The flute and recorder communities have some overlap in memberships. If the overall balance between the 5 parts is taken into consideration, then there should be no problems in performances mixing flutes, recorders, and guitars.

This edition can be used free of charge, but reports on readings and performances would be nice.