

# UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

## The Soni Ventorum

Felix Skowronek, *Flute*  
William McColl, *Clarinet*  
Arthur Grossman, *Bassoon*

Laila Storch, *Oboe*  
Christopher Leuba, *Horn*

Friday, October 27, 1972

Room 210, Kane Hall, 8:00 P.M.

Reel No. 1-6737<sub>5</sub> PROGRAM

HAYDN 9:29 Five Pieces for the Mechanical Organ of 1793  
(1732-1809) *Allegretto* RH 11-23-72.  
arr. Skowronek *Allegro ma non troppo*  
*Allegro*  
*Menuett*  
*Presto*

O. L. FERNANDEZ 7:16 Três Invenções Seresteiras (1944)  
(1897-1948) for Clarinet and Bassoon RH 11-23-72.  
*Allegretto*  
*Lentamente*  
*Allegro scherzoso*

HEITOR VILLA-LOBOS Trio for Oboe, Clarinet, and Bassoon (1921)  
(1887-1959) 18:52 *Animé* RH 2-1-73.  
*Languissamment*  
*Vif*

Reel No. 2-6738<sub>6</sub> INTERMISSION

HEITOR VILLA-LOBOS Bachianas Brasileiras No. 6 (1938) RH 11-9-72.  
8:26 for Flute and Bassoon  
*Aria (Choro)*  
*Fantasia*

BEETHOVEN 19:22 Quintet in E<sup>b</sup>, Opus 71 (1796) RH 11-9-72.  
(1770-1827) *Adagio - Allegro*  
arr. Keetbaas *Adagio*  
*Menuetto: Quasi allegretto*  
*Rondo: Allegro*

The Haydn and Beethoven compositions on this evening's program are examples of works which, although not originally written for wind quintet, have proven themselves adaptable to its instrumentation and have been readily absorbed into its repertoire. The Haydn pieces are drawn from a set of fourteen short movements written for the last of three small self-propelled mechanical instruments built by the Esterhazy court chaplain and librarian, Pater Primitivus Niemecz. The Beethoven work--originally the Sextet, Opus 71 for paired clarinets, horns, and bassoons--is occasionally heard in this format, but various arrangements for wind quintet have given it a wider audience. The present version is by Dirk Keetbaas, Canadian flutist and currently a program director with the CBC Radio in Toronto.

The Brazilian, Heitor Villa-Lobos, was recognized in his own lifetime as one of the most unique composers to appear in the New World. His compositional style was personal and colorful, and his total output was enormous. Among his chamber music works, the compositions for various wind-instrument combinations are of particular interest. The Trio is a highly individual and energetic work, while the sixth in the series of "Bachianas Brasileiras" combines a sense of neo-baroque construction and counterpoint with an affinity for the melodic character of Brazilian popular music. The spirit of this combination may well have been the inspiration for the "Three Invention-Serenades" of fellow Brazilian and associate, Oscar Lorenzo Fernández. Here again, a baroque form, the "two-part invention" provides the basic structure while the body of subject material clearly derives from native and lyric elements.