

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

No. 92
George

The Soni Ventorum

Felix Skowronek, *Flute*
William McColl, *Clarinet*

Laila Storch, *Oboe*
Christopher Leuba, *Horn*
Arthur Grossman, *Bassoon*

Friday, November 30, 1973

210 Kane Hall, 8:00 P.M.

PROGRAM

Tape No. 1 - 7141 (36)

CAMBINI 15:49 (36)
(1746-1825) 16-00

Quintetto Concertante No. 3, in F Major (1802)

Allegro maestoso

Larghetto sostenuto

Rondo: *Allegretto con brio*

Long pause

VILLA-LOBOS 16:08
(1887-1959) 16-15 0.1

Quarteto para instrumentos de sôpro (1928)

Allegro non troppo

Lento

Allegro molto vivace

RH 1-5-74

INTERMISSION

Tape No. 2 - 7142 (37)

FRANCAIX 10:21 (37)
(b. 1912) 6.1

Quatuor pour flûte, hautbois, clarinette,
et basson (1933)

Allegro

Andante

Allegro molto

Allegro vivo

Long pause

RH 1-5-74

REICHA 21:02
(1770-1836)

21-10

Quintet in E Minor, Op. 88, No. 1 (1810)

Andante - Allegro ma non troppo

Andante poco Allegretto

Menuetto: *Allegro vivo*

Finale: *Allegro*

PROGRAM NOTES

GIOVANNI GIUSEPPE CAMBINI, Italian violinist and composer, settled in Paris around 1770 and became highly active in the musical life of the pre-Revolutionary French capital. His major contribution was the propagation of the symphonie concertante form, as he became the largest single contributor to this genre. His concertante wind quintets date from the end of this activity, and are apparently the first works composed for this particular combination of wind instruments.

The Brazilian HEITOR VILLA-LOBOS wrote an impressive series of chamber works for winds, many of these dating from the years he spent in Paris in the 1920's. Some make use of the forms that Villa-Lobos considered his own, i.e. the "choros" and "Bachianas Brasileiras", but in the Quartet for Winds, his inventiveness and unique usage of the instruments are channeled into a more conventional neo-classic cast.

JEAN FRANCAIX appears to be a spiritual heir of the French "Les Six" group of composers who felt among other things that light-heartedness, mock seriousness, and perhaps even outright frivolity had their place as a basis for compositional expression.

ANTON REICHA, professor of composition and theory at the Paris Conservatoire and onetime teacher of Berlioz, Liszt, Gounod and Franck among others, seemed in his younger years to have taken on the task single-handedly of establishing a new chamber-music ensemble -- one composed of single representatives of the four principal winds plus horn. His first compositions for it were enthusiastically received by professionals and students, and he eventually completed a total of twenty-four such quintets. Reicha believed himself the creator of this combination, and it is intriguing to note that music history apparently provides no explanation for the fact that Cambini and Reicha, living in the same city at the same time, were seemingly unaware of each other's existence.