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Upcoming Concerts

Keyboard Debut Series; May 9, Brechemin Auditorium

Collegium Musicum; May 17, 8:00 PM, Brechemin Auditorium

The Abduction from the Seraglio; May 15 & 17 at 8:00 PM; May 19 at 3:00 PM,
Meany Theater

University Singers; May 20, 8:00 PM, Meany Theater

Jazz Combos I & II; May 20 & 21, 8:00 PM, Brechemin Auditorium

Collegium Musicum & Madrigal Singers; May 21, 8:00 PM, Meany Theater

Tom Collier, Michael Brockman, Marc Seales, Dan Dean, & William O. Smith
May 28, 8:00 PM, Meany Theater

Wind Ensemble and Symphonic Band; May 29, 8:00 PM, Meany Theater

The School of Music
presents the 108th program of the 1990-91 season.

The Soni Ventorum

Felix Skowronek, flute
William McColl, clarinet

Laila Storch, oboe
David Kappy, horn

Arthur Grossman, bassoon

567
1991
5-3

Special Guest

Aloisia Friedmann
Violinist

Premiering a new composition by
William O. Smith

Friday, May 3, 1991
8:00 PM, Brechemin Auditorium

School
of
Music
University
of
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DAI # 11,801
CASS # 11,810

CD 14,697

Program

DAT (13:30)
ID 2 Suite for Wind Quintet, (13:40") DARIUS MILHAUD (1892 - 1974)
"La cheminée du roi René", Op. 205 (1939)

- Cortège
- Aubade
- Jongleurs
- La Maousinglade
- Joutes sur l'Arc
- Chasse à Valabre
- Madrigal — Nocturne

ID 3 Jazz Set for Violin and Wind Quintet (1990) (6:0") WILLIAM O. SMITH
(Premiere performance) (b. 1926)

- Swing (3'12") } 5'0"
- Bluesy
- ~~Variants~~
- Closer → last 10' only

Recording is interrupted
@ 1' into the "Bluesy"
movement & resumed
in the middle of
"closer".

CASS. SIDE A
CASS. SIDE B

Intermission

ID 4 Quintet in C minor; Op. 91, No. 6 (ca. 1819) (31'00") ANTON REICHA
(1770 - 1836)

- Marcia, poco adagio — Allegro vivace
- Larghetto
- Menuetto vivace
- Finale, Capriccio: Allegro assai

Program Notes

Little needs to be recounted here concerning Darius Milhaud, one of France's and indeed the world's best known composers of the 20th century. However, a couple of points relative to this evening's concert bear mention. Milhaud was born in Aix-en-Provence in southern France, and his affinity for the region remained with him all his life. Closer to home, Milhaud spent most of the 1940s as professor of composition at Mills College in Oakland, California where his benign influence was felt by many including our own William O. Smith. After 1947, Milhaud divided his time between France and the U. S. and in this country became actively associated with the Aspen Music Festival in Colorado.

The Suite for Wind Quintet, "La cheminée du roi René", Op. 205 is one of Milhaud's most amiable and unpretentious creations, a series of atmospheric miniatures in which occasional modal touches discreetly suggest medieval times. In early 1939, Milhaud and two other composers were asked to provide music for a three-part film by Raymond Bernard, *Cavalcade d'Amour*. Milhaud chose the film's first part, set in the middle ages, and wrote his music in June 1939. That summer he composed *La cheminée du roi René*, using themes from his *Cavalcade d'Amour* score (Op. 204). The *roi* of the peculiar title is the legendary René d'Anjou, Comte de Provence (1409 - 80); the *cheminée* is a sheltered meadow not far from Aix-en-Provence, where the royal court sometimes adjourned to relax in the open air. Milhaud's suite relates imaginary episodes during the King's journey to his favorite picnic spot.
(From notes by Phillip Ramey)

Likewise, little need be said by way of introduction about William O. Smith, since 1966 a professor of composition and co-founder of the Contemporary Group here at the University of Washington. Born in Sacramento, California, Smith has always divided his life between the worlds of jazz and non-jazz, and between composition and playing the clarinet. He was an early pioneer in the exploration of new sonorities on the clarinet, including multiple tones, muted notes, etc., and many of his more than 100 compositions put them to effective use. (Indeed, his performances of his own music are little short of media events as this lively talent in our midst approaches "legend-in-his-own-time" status). While still in grade school, Smith formed a dance band and began playing professionally at age 15. In 1945 he began studies at the

Juilliard School while playing in jazz clubs downtown. He later studied at Mills College, the University of California, and the Paris Conservatory. While at Mills he played and recorded with the original Dave Brubeck Octet and currently tours occasionally with its present-day counterpart. Here at the UW, Smith and Soni Ventorum have enjoyed a fruitful friendship as fellow faculty members, and tonight's **Jazz Set for Violin and Wind Quintet**, written for and dedicated to Aloysia Friedmann, is the latest in a series of works premiered by the Soni Ventorum and its members: **Straws for Flute and Bassoon** (1976), **Eternal Truths for Woodwind Quartet** (1979) — both replete with theatrical elements — the more conventional **Diversion for Wind Quintet** (1986), and the astounding "S. V. Meets High Tech" wind quintet, **Illuminated Manuscripts** (1987).

Of tonight's premiere, the composer writes: "Jazz Set was written in the winter of 1990 for Aloysia Friedmann. I had long thought of writing a work for violin and wind quintet and was pleased to be invited to compose this Jazz Set. It is in 4 short movements. The first harks back to big band swing. The second takes the blues as a point of departure. The third presents a four-note figure in the guise of a "tango", a "fughetta", and a "chorale" with some violent interruptions. The closer is a lively rondo."

Anton Reicha's place in music history rests largely on his successful tenure as a teacher of composition and theory at the Paris Conservatory (pupils included Adolphe Adam, Hector Berlioz, Cesar Frank, Charles Gounod, and Franz Liszt), and his 24 wind quintets. Reicha's compositions are related to Viennese classicism by style, yet in their harmony, form, and instrumentation they forecast many stylistic elements of romanticism and even contemporary musical concepts. Reicha was an experimenter by nature, and his wind quintets were a novel creation attracting much attention at the time of their writing. With their abundance of invention, melodic and harmonic variety, and a treatment of the instruments that was truly astonishing, they provided much to chew upon — but it has remained for our own time to begin to digest these meaty viands. The quintets were out of print for many decades and it is only now, especially with the advent of the compact disc, that ensembles are obtaining the complete set and vying for the goal of recording the entire corpus. The **Quintet in C minor, Op. 91, No. 6** is one of the major examples of the collection. A somber "funeral march" introduction sets the character of the first movement, while the second is a three-part form featuring a noble horn solo in the trio and a haunting

oboe peroration in the extended coda. The Menuett presents us with a puzzle-box: a Scherzo whose trio is the "true" minuet, with its own trio, a heavier "ländler" section. Notable is the clever use of ostinato figures. The Finale "Capriccio" concludes the work in a dazzling display of instrumental virtuosity.

Tonight's soloist, violinist Aloysia Friedmann, is no stranger to the Soni Ventorum: at age 6 she moved with her parents Martin Friedmann and Laila Storch to Puerto Rico when her mother joined the quintet, then in residency at the Conservatory of Music. She began violin lessons with her father, moving to Seattle in 1968 when Soni Ventorum became the wind-instrument faculty at the UW School of Music. Ms. Friedmann continued violin with Emanuel Zetlin at the UW, and later graduated from the Juilliard School where she was a student of Ivan Galamian and Margaret Pardee. She performed her Carnegie Recital Hall debut in 1986 as a winner of the Artist's International Competition. In addition, she has participated in the Blossom, Kapalua, San Diego, Vancouver, Caramoor, and Seattle Chamber Music Festivals. During this current season, Ms. Friedmann has toured with the Orpheus Chamber Orchestra in Argentina and with other ensembles to Japan, Mexico, and throughout the U. S. She has also performed at the New England Bach Festival as a baroque violinist with the Bremner Quartet. Recently, she made her Broadway stage debut as a violinist in Shakespeare's "The Merchant of Venice" starring Dustin Hoffman.

(From notes by Felix Skowronek)

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