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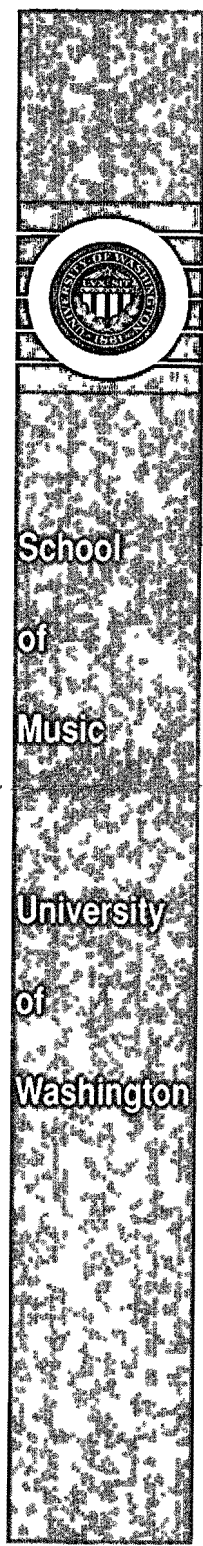
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1991
5-31

The School of Music
presents the 130th program of the 1990-91 season.

The Soni Ventorum

Felix Skowronek, flute
William McColl, clarinet

Laila Storch, oboe
David Kappy, horn

Arthur Grossman, bassoon

The Soni & Friends

present

Mozart

Friday, May 31, 1991
8:00 PM, Brechemin Auditorium

Program

Fantasy in F minor, K. 608 for Mechanical Organ (1790)
(arr. Wolfgang Sebastian Meyer / Soni Ventorum)

Divertimento in E-flat Major, K. 166 (1773)
for 2 oboes, 2 English horns, 2 clarinets, 2 French horns, and 2 bassoons

Allegro
Menuetto
Andante grazioso
Adagio – Allegro

Guests

Chiun Mei Huang, oboe Joel Barbosa, clarinet
Laurel Uhlig and Molly Sandvick, English horns
Timothy Stewart, French horn Jeff Eldridge, bassoon

Intermission

The Abduction from the Seraglio “Harmonie” (1782)
for 2 oboes, 2 clarinets, 2 horns, and 2 bassoons

Overtura
O, wie ängstlich
Doch wie schnell schwand meine Freude
Durch Zärtlichkeit und Schmeicheln
Ich gehe, doch rathe ich dir
Welche Wonne, welche Lust
Wenn der Freude Tränen fließen
Ich baue ganz auf deine Stärke
Ha! wie will ich triumphieren

Guests

Molly Sandvick, oboe Tony Miller, horn
Joel Barbosa, clarinet Jeff Eldridge, bassoon

Program notes

Tonight's concert of wind music by Mozart presents something of an anomaly; only the **Divertimento in E-flat**, K. 166 appears in its original form. The mechanical organ for which the **Fantasy in F minor**, K. 608 was written no longer exists and thus the music is heard today only through transcriptions, usually for organ or wind-instrument ensembles. The music of **The Abduction from the Seraglio** is certainly Mozart's, but it is not certain whether the adaption for wind octet to be heard this evening is from his or another's hand.

The Fantasy in F minor, K. 608 ("Ein Orgelstück für eine Uhr") is the most substantial of three works commissioned in 1790 by one Count Josef Deym, a Viennese entrepreneur and proprietor of a wax museum for whose various historic and allegorical tableaux Mozart's pieces served as "mood" or "background" music — as performed by a bellows-and-spring driven "automatic" pinned-cylinder organ. The composer's view of the situation was not enthusiastic. While attending the coronation of Leopold II in Frankfurt, Mozart wrote to his wife in a letter dated October 3, 1790: "I planned so definitely to write the Adagio right away for the clockmaker so that my dear wife might have some ducats in hand, and I did it — however as this is a very hateful job for me, I was so unhappy not having completed it — I keep writing every day — but I always stop because it tires me — indeed, if it were not for such an important reason I should like to drop it altogether — but now I hope to force it after all, bit by bit — well if it were for a big clock and the thing should sound like an organ I should like it, but the work is for small pipes which sound rather high and childish to me . . ."

The Divertimenti, K. 166 and K. 186 for 10 winds were the first works Mozart wrote for wind band and were apparently the result of a commission during his stay in Milan in 1773. The instrumentation is unusual, with two English horns added to the paired oboes. The presence of clarinets is also an item of interest in that neither these nor English horns were available to Mozart back home in Salzburg. Musically, these early wind works are lighter fare than his later Octets and Gran Partita, but the charm of the unusual sonorities gives them a haunting identity. The E-flat Divertimento begins with a movement in binary form without development, followed by a sturdy Minuet with a literal 3-part Trio of the two English horns and a bassoon. The *Andante grazioso* is a Rondo featuring oboe and English horn, while the *Adagio* makes use of high horn notes. The concluding *Allegro* is a spirited contredanse in rondo form. (As an

item of human interest, it should be noted that three generations of UW oboists perform tonight in this work. Laurel Uhlig was a student of Professor Storch for several years, and her student in turn, Molly Sandvick, came to the UW as a scholarship student in 1989 — a worthy example of both local tradition and your tax dollars in action!

The typical wind-band or *Harmonie* of mid-19th century Central Europe consisted of paired oboes or clarinets as treble instruments above horns and bassoons also in pairs, with occasional additions or substitutions of other instruments depending on local conditions. These ensembles functioned primarily as entertainment media for social affairs both indoors and in the open air ranging from such venues as taverns, princely courts, and military encampments. Eventually, a full octet of paired oboes, clarinets, horns, and bassoons became the preferred instrumentation, with this combination receiving imperial imprimatur in 1782 when the Austrian Emperor Joseph II founded his own *Harmonie* of eight virtuosi from the Court Theater orchestra. With this elevation in status, the wind-octet *Harmonie* soon became established at courts large and small throughout the general region, with a sizeable repertoire written for it. Interestingly, the Viennese *Harmonie* was concerned principally with operatic arrangements rather than original works, and the second oboist of the ensemble, Johan Nepomuk Wendt (one of the several spellings of his surname) produced a great number of these. This new ensemble and its high performance standard is credited with influencing Mozart's subsequent writing for winds. His attempts to gain favor with the group, however, were met with frustration: his two octet Serenades, K. 375 and K. 388 were written before the Emperor's policy of preferring operatic arrangements became clear. In addition, Mozart appears to have been beaten to the punch by the above-mentioned Wendt in making a *Harmonie* arrangement of melodies from his opera *The Abduction from the Seraglio*. In a famous letter to his father dated July 20, 1782 after the success of the second performance of the opera, he wrote: "Well, I am up to my eyes in work. By Sunday week I have to arrange my opera for wind instruments, otherwise someone else will beat me to it and get the profits instead of me. And now I'm supposed to write a symphony [the Haffner, K. 385] as well! How on earth can I do it? You have no idea how difficult it is to arrange a work of this kind for wind instruments, so that it suits them and at the same time loses none of its effect." While the Wendt arrangement has survived, there is some question as to whether Mozart's presumed arrangement is still extant. A manuscript set of parts in the Fürstenburg Library in Donaueschingen, Germany (an active 18th century *Harmonie* court), originally thought to be the work of a local musician,

was given more careful scrutiny by the Dutch musicologist Bastiaan Blomhert in 1982. In making a score from these parts, a sizable task comprising over 60 minutes of music, it became clear to him that a "real master had been at work, someone who was able to filter the original music through his imagination and re-mould it superbly for the new medium . . . the style of this *Harmoniemusik*, which corresponds perfectly to Mozart's description in his letter, cannot be demonstrated in the work of any known contemporary arranger."

(From notes by Felix Skowronek)

The Soni Ventorum Wind Quintet

Through its many recordings and international tours, Soni Ventorum has established a brilliant reputation for outstanding wind playing. The ensemble was formed in 1961 when Pablo Casals invited its members to become the woodwind faculty of his newly founded Conservatory of Music of Puerto Rico. Drawing upon rich and varied backgrounds in symphonic and chamber music both in the United States and Europe, the group soon became recognized for its sensitive performances and high standards. While living in Puerto Rico, the Soni Ventorum Quintet participated in the Casals Festival, toured often in the United States and the Caribbean and began their impressive recording career.

In 1968, the University of Washington brought the group to Seattle through a Rockefeller Grant arranged by William Bergsma, then director of the School of Music. After winning the silver medal in the 1972 Villa-Lobos Competition and Festival in Rio de Janeiro, Soni Ventorum was sent on three tours of South and Central America by the United States Department of State. Subsequently, the group toured in eleven countries of Europe, again under the auspices of the State Department. Highlights included concerts in such important cultural centers as the Gulbenkian Foundation in Lisbon, La Scala in Milan, Teatro la Fenice in Venice and the first broadcast performance on Hungarian National Radio by American musicians since 1940.

The Quintet continues its tradition of many years by concluding each season with a concert of works for large ensemble joined by student and guest performers.