

No. 111
Betty

THE UNIVERSITY OF WASHINGTON

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE SONI VENTORUM

Felix Skowronek, *flute*

Laila Storch, *oboe*

William McColl, *clarinet*

Christopher Leuba, *horn*

Sidney Rosenberg, *bassoon*

Friday, November 4, 1977

Meany Theater, 8:00 PM

Tape No. 8680

PROGRAM

All used for
CH 11-20-TA

GIOVANNI GIUSEPPE CAMBINI 15:25 Quintetto concertante No. 2 in D Minor (ca. 1802)
(1746-1825)

Allegro espressivo

Larghetto sostenuto, ma con moto

Presto, ma non tanto

IRVING FINE 16:00
(1914-1962)

Partita for wind quintet (1948)

Introduction and Theme: Allegro moderato

Variation: Poco vivace

Interlude: Adagio

Gigue: Allegro

Coda: Lento assai

Tape No. 8681

INTERMISSION

GIOVANNI SIMONE MAYR 16:32
(1763-1845)

Five Bagatelles for flute, clarinet, and bassoon

Allegretto non tanto

Andantino (Tema con variazioni)

Allegro

Tempo di marcia

Adagio - Allegro moderato

ANDRE JOLIVET 18:34
(1905-1974)

Serenade for wind quintet and solo oboe (1945)

Cantilène: Moderato

Caprice: Scherzando

13:21 *Intermède: Moderato*

Marche burlesque: Allegro

PROGRAM NOTES for SONI VENTORUM

The events surrounding and affecting the life of Giovanni Giuseppe Cambini have enough touch of the bizarre (capture at sea by Barbary pirates, success in both pre- and post-revolutionary Paris, and in his last years mysterious obscurity and death by poisoning) that one is tempted to wonder whether or not they deal with a fictional character rather than an active and functional composer of the late 18th century. Melodrama aside, he was from 1770 a notable figure in Parisian musical life for some 30 years both as a composer and violinist, and he played a particularly significant role in the development of the "sinfonie concertante" form. Works of this kind were a type of concerto with multiple rather than single soloists, and Cambini contributed over 80 works to this genre. This concept of soloistic equality among the instruments applied to the field of chamber music as well, and in a parallel activity, Cambini composed some 174 "concertante" string quartets. Around the turn of the century there appeared three similar works for winds, the "Trois Quintetti Concertans," which are now regarded as the first published works for the ensemble which was to become known as the wind quintet.

Boston-born and trained, Irving Fine was a student of Walter Piston and Nadia Boulanger. He occupied faculty positions at Harvard University and the Berkshire Music Center, and in 1950 became Professor of Music and Chairman of the School of Creative Arts at Brandeis University. Much of his earlier music shows influences of Hindemith and Stravinsky in such characteristics as contrapuntal elaboration and rhythmic energy, but his own evolution as a composer brought forth a well-developed sense of line as well as clarity of organization. Many of these elements are readily noticeable in his "Partita," in which hints of dance rhythms and melodic variations reflect the essentially neo-classic nature of the quintet.

Giovanni Simone Mayr was born in Bavaria but lived most of his life in northern Italy where he attained fame as one of the leading opera composers of the day. In the years following 1794, two or three of his operas were produced annually, enjoying great success in the major opera houses of Europe. He also wrote a great deal of church music, and at one time was offered the directorship of Napoleon's orchestra, which he refused. History might have granted him lasting recognition were it not for the arrival on the operatic scene of an even greater success--Gioacchino Rossini. Mayr's "Five bagatelles are apparently a good indication of the wind-instrument writing in his opera scores, and lest we are inclined to remark that it may "sound like Rossini," we ought perhaps to spend a moment's reflection on whether the situation might well be the reverse!

André Jolivet has been described as "next to Messiaen, the most creative mind in contemporary French music," and his music itself as "imbued with astonishing incantatory power, stressing its primitive and ritualistic associations... (his) language, carried by rhythms of uncommon strength and variety, makes use of various modal scales (either exotic or antique, or of his own invention) within a very free feeling of tonality." The Serenade was originally written for oboe and piano as a competition piece at the Paris Conservatoire, and was subsequently rescored for wind quintet, with the oboe retaining its protagonist role.