

THE UNIVERSITY OF WASHINGTON

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE SONI VENTORUM

Felix Skowronek, *flute*
William McColl, *clarinet*

Laila Storch, *oboe*
Christopher Leuba, *horn*

Arthur Grossman, *bassoon*

Friday, February 9, 1979

Meany Theater, 8:00 PM

P R O G R A M

DARIUS MILHAUD
(1892-1974)

La Cheminée du Roi Rene, Op. 205 (1939)

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

MOZART
(1756-1791)

Quintet in C Minor, K. 406

Allegro
Andante
Menuetto in Canone
Allegro

INTERMISSION

GERALD KECHLEY
(b. 1919)

Variants* (1978)

Theme: Proem
Variant I: Recitative
Variant II: Interlude
Variant III: Aria
Variant IV: Finale

ANTON REICHA
(1770-1836)

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

Andante - Allegro ma non troppo
Andante poco allegretto
Menuetto: Allegro vivo
Finale: Allegro

*First Performance

SONI VENTORUM'S next concert here in Meany Theater will take place on Friday, April 20, 1979 and will present works for large wind ensembles by Andriessen, Enesco, and Mozart.

PROGRAM NOTES

The forward to the score of Darius Milhaud's "La Cheminée du roi René" describes the background of the suite as follows:

"From the eleventh to the fifteenth centuries when the Troubadours flourished in Southern France, one of the most famous 'cours d'armour' was that of King René of Provence (1409-1480). Living in Aix en Provence, he was so beloved by his subjects that even today, many centuries after his death, his name remains so popular and the memory of his art so existent that the people of the town feel as if he would simply step down from the pedestal of the statue erected in his memory and speak to them. There was a place, very sunny and windless in winter, where he was accustomed to go every day. This place, now a sort of main boulevard, is still called the "Chimney of King René".

Although Mozart composed a goodly number of serenades, cassations, and divertimenti for various wind-instrument ensembles, he never wrote a wind quintet as such, and in fact did not live to experience the "invention" of the grouping. Of his serenades, one of the most striking is the Wind Octet in C Minor, KV. 388, and he apparently thought enough of it to employ its material later in a different form. During the last four years of his life, he wrote four string quintets (2 violins, 2 violas, cello), probably with the idea of completing a set of six and presenting them to the King of Prussia. In order to speed up the process, he included a reworking of the above mentioned octet as one of these, known in this new version as the String Quintet in C Minor, KV. 406. The version performed on tonight's program, a lateral shifting of the work into the wind quintet instrumentation, is an edition by the German arranger Werner Rottler.

Gerald Kechley, a native of Seattle and graduate of the University of Washington, studied composition with the late George Frederick McKay, and subsequently with Aaron Copland during the first of two Guggenheim Fellowships spent in New York City and Tanglewood, Massachusetts. He is currently Professor of Music in the University of Washington School of Music. In recent years, Mr. Kechley has written mostly in the choral and orchestral media, and Variants represents a return to composition for wind instruments after some time.

The composer states that "Variants was written during the spring of 1978 especially for the Soni Ventorum. The four contrasting variants derive from the 'Proem' (introductory song) in a free variation process transforming the character and sound of each variant. My first hand knowledge of the unique individual and ensemble capabilities of the Soni Ventorum was an important element influencing the composition of this work."

Variant III utilizes the special color of the alto flute, English horn, and bass clarinet combined with the bassoon. In Variant IV, the flute alternates with piccolo in the concluding section. The five movements of the work are separated by a brief pause between each.

Anton Reicha was born in Prague, grew up in Bonn, and eventually settled in Paris as an influential professor of theory and harmony at the Conservatoire. The early Op. 88 Quintet in E Minor is a relatively conservative paradigm of the format Reicha would use for the 23 of these works to follow: i.e. a majestic introduction followed by a dramatic first movement; an Andante frequently cast in the form of a theme and variations, a lively Minuetto or Scherzo; and a driving Finale propelled by motivic development and instrumental agility.