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1979
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DUB

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

CD# 14,684

THE SONI VENTORUM

Felix Skowronek, *flute*
William McColl, *clarinet*
Arthur Grossman, *bassoon*

Laila Storch, *oboe*
David Kappy, *french horn*

Friday, November 2, 1979

Meany Theater, 8:00PM

TAPE 1 - 9572

Giovanni Giuseppe Cambini
(1746-1825)

PROGRAM

Quintetto concertante No. 3, in F Major
(ca. 1802) 14:18

Allegro maestoso
Larghetto sostenuto
Rondo: Allegro con brio

Eugène Bozza
(b. 1905)

Sonatine pour flûte et basson (1938) 7:00

Allegro
~~*Andantino*~~
Vif

Samuel Barber
(b. 1910)

Summer Music, Op. 31 (1955)
for woodwind quintet 11:34

TAPE 2 - 9573

X Anton Reicha
(1770-1836)

INTERMISSION

Quintet in C Minor, Op. 91, no. 6

Marcia: Poco adagio - Allegro vivace 29:38

Larghetto

Menuetto: Vivace

Finale: Capriccio, Allegro assai

Program Notes--

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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 functioning 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 in 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.

Eugene Bozza, born in Nice, France, has enjoyed an active career as a violinist, conductor, and composer. He is best known in the United States through his numerous study and ensemble works, mostly for woodwinds and brass, written in a bravura-virtuoso style. The present *Sonatine* for flute and bassoon is one of his earlier works and shows many of his stylistic earmarks; a strong usage of scale and arpeggio writing in a melodic manner, a witty preoccupation with ~~motivic energy and construction, and above all, a particularly deft handling of the instruments themselves.~~ This catchy duo was dedicated to fellow-composer Jacques Ibert, and flutists will derive a wry smile from Bozza's first movement mutant quote of the opening solo entrance of Ibert's celebrated Flute Concerto.

Samuel Barber attended the famed Curtis Institute of Music in Philadelphia, and first gained recognition for his *Adagio for Strings* (1936) and his *First Essay for Orchestra*; both among the first works by an American composer programmed by Toscanini. The *Summer Music*, commissioned by the Chamber Music Society of Detroit was first performed on March 20, 1956 at the Detroit Institute of Arts. The mood of the single-movement work is immediately established by the hazily=languid introduction, marked "slow and indolent" in the score. Contrasting staccato sections alternate with nostalgic sonorities, culminating in an expansively expressive passage marked "slightly broader, exultant." A brief reprise of the opening motives leads to a final flurry, with the piece ending as in an upward wisp of smoke.

Anton Reicha's fame in music history rests largely on his successful tenure as a teacher of composition and theory at the Paris Conservatory (pupils include: Adolphe Adam, Cesar Franck, Charles Gounod, Franz Liszt and Hector Berlioz), 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. The *Quintet in C Minor*, Op. 91, No. 6 is one of the major examples of the entire set. A somber "funeral march" sets the character of the first movement, while the second features extended lyric solos in the horn and oboe. The Minuet -more accurately a Scherzo- makes inventive use of ostinato figures throughout while the Finale concludes the work in an amazing display of instrumental virtuosity.