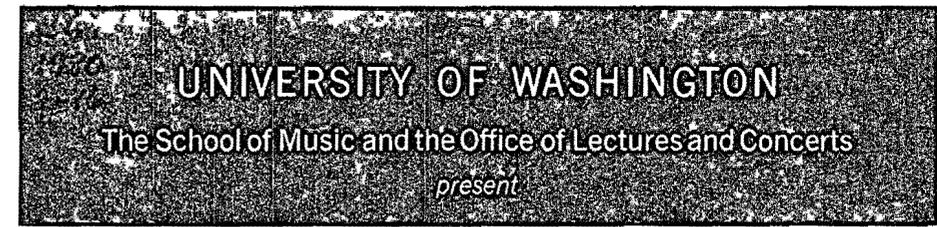


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ness of Reinecke's music is the simple fact that many if not most of his works are no longer available in print. His Octet for Winds, Op. 216, performed two years ago by the Soni Ventorum and students, as well as tonight's Sextet, Op. 271, are two such examples. Both were located in library archives in Philadelphia, microfilmed, and then processed into performance parts for these concerts. --F.S.

THE SONI VENTORUM'S next concert in Meany Theater will be on Saturday, April 28, 1980 at 8:00 PM. Guest artist will be Alberto Rafols, pianist, and the program will include works of Haydn, Hindemith, Roussel, Dahl, and Beethoven.



THE SONI VENTORUM

Felix Skowronek, *flute* Laila Storch, *oboe*
William McColl, *clarinet* David Kappy, *horn*
Arthur Grossman, *bassoon*

with guest artist

Scott Wilson, *horn*

PROGRAM

Saturday, February 16, 1980

Meany Theater, 8:00 PM

Reel 1 - # 9726

FRANZ DANZI
(1763-1826)

Quintet in E^b Major, Op. 67, No. 3
Larghetto - Allegro moderato
Andante moderato (17)
Menuetto: Allegro
Allegretto

HEITOR VILLA LOBOS
(1887-1959)

Choros No. 2, for flute and clarinet (1924) 3'

Quintette en forme de Choros (1928) (10')

Reel 2 - # 9727

JOSEPH GOODMAN
(b. 1918)

INTERMISSION

Scherzo for Wind Quintet (1979)* (11')

CARL REINECKE
(1824-1910)

Sextet in B^b Major, Op. 271
for flute, oboe, clarinet, 2 horns, and
bassoon (15')

Allegro moderato
Adagio molto - Vivace ma non troppo
Finale: Allegro moderato ma con spirit

*Work written for the Soni Ventorum

Program notes--

The German 'cellist, composer, and conductor Franz Danzi was born in Mannheim and held positions in Munich, Stuttgart, and Karlsruhe. His status in music history has, until recently, been that of numerous similar composers of the late 18th and early 19th century: recognition as a solid and well-schooled musician, reasonably well-known and performed regionally and continentally in his day, but bypassed with the march of time. Even so, Danzi's position would seem to be more secure than many, since his reputation as a composer and conductor was widespread throughout Germany. His name appeared frequently in the noted periodical "Allgemeine Musikalische Zeitung" from 1802 until his death in 1826. His necrology occupied several pages, giving credit to his accomplishments and fame as a conductor and composer of opera as well as vocal and instrumental music. Curiously, the two attributes responsible for Danzi's reputation today found no mention in the above documentation--his significant influence on the development of Carl Maria von Weber as a composer, and his set of nine quintets for flute, oboe, clarinet, horn, and bassoon. The revival of interest today in early Romantic music has brought about an awareness of Danzi's oeuvre, but at present, his wind quintets are by far the most frequently performed of his works, and are the basis upon which his name as a composer largely rests. --F.S.

Among the vast number of works in the compositional output of the great Brazilian composer Heitor Villa-Lobos, there occur two types of "forms" which he claimed to have "invented" himself: the "Bachianas Brasileiras" and the "Choros." The latter, a term with several meanings, was first used in Rio de Janeiro sometime in the last century to indicate a type of instrumental serenade, frequently modulating from major to minor, sometimes rhythmical, again sentimental (the word derives from the verb "chorar" meaning "to cry"), played by wandering street musicians. Villa Lobos employs the word much more freely: in his fourteen such works (ranging from piano and guitar solo to large orchestra with chorus) he expanded the term to include Indian, neo-African and "any typical melody of popular character." (Villa-Lobos' biographer, Vasco Mariz cites the tune "Tico-Tico" as "a good example of choros music."). Choros No. 2, although representative of Villa-Lobos' most frankly Brazilian folk style, is nevertheless far from a pot-pourri of folk melody. This modest but charming duet, composed during the first year of Villa-Lobos' stay in Paris (1923-1930), is thought to express his nostalgia for Brazil. The first half of the work is a poignant flute soliloquy set to a fitful, tentative clarinet accompaniment; the second half is a country dance, characterized by a delightful ostinato figure which provides full employment for the clarinet and gives a solid underpinning to the free, soaring song of the flute. The "Quintette

en forme de Choros" is a continuous work whose separate sections are strung together with liberal extremes of dynamics and pitch in all the instrumental lines. From the mysterious jungle-like beginning to the shrill chord that closes the work, the "Quintette" with its quasi-improvisations and sheer fascinating sound seldom fails to capture and hold the attention of the listener. Originally scored for flute, oboe, clarinet, English horn, and bassoon, it is said that Villa-Lobos "revised" the work for the standard wind quintet instrumentation with a single stroke of the pen; crossing out the "English" and writing in the word "French"; --W.M. and F.S.

Soni Ventorum has enjoyed a long and fruitful relationship with the New York composer Joseph Goodman. A student of Hindemith, Piston, Gian Francesco Malipiero, Goodman has for many years been on the music faculty of Queens College of the City of New York. His compositions include numerous anthems and motets for chorus, organ works including a concerto with orchestra, and an array of chamber music including the following works for winds: a Wind Quintet, Quartet, Trio, a duo for flute and bassoon, and a Concertante for Wind Quintet and Orchestra. The "Scherzo", the most recent in his series of works written for Soni Ventorum, received its premiere performance at the PONCHO Theater in Seattle on February 3, 1980. --F.S.

Carl Reinecke was born in Hamburg-Altona, Germany, making his debut as a pianist at the age of 12 and touring the Scandinavian countries at 18. He was a pupil of Mendelssohn in Leipzig, and after occupying a post at the Cologne Conservatory, returned there in 1861 as professor of composition and piano and conductor of the Gewandhaus concerts. Reinecke was a very active composer, and his works include several operas, three symphonies, four concerti for piano, and one each for violin, cello, harp, and flute. The Mozart revival of the late 19th century attracted his attention, and he published cadenzas for all of that composer's piano concerti. The influence of Mendelssohn and Schumann are clear in his music, and it was felt that the eclectic nature of his writing detracted somewhat from his acknowledged mastery of the orchestra and the general breadth of his innate musicality. Such criticism notwithstanding, Reinecke composed energetically right up to his final years, and many of his innovative de-
tures, including his writing for winds, date from his seventies. Currently, Reinecke's music is making something of a reappearance, and a recent discography includes a Sonata and Ballade, both for flute and piano, two piano concerti, and one concerto each for flute and harp. A factor which undoubtedly contributes to a lack of wider-spread aware-