

567

1983

4-22

DUB

The University of Washington

School of Music
and Public Performing Arts

present

THE SONI VENTORUM

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

assisted by

Anne Hedstrom, flute
Marian Hesse, horn
Clyde Jussila and Paul Rafanelli, bassoons
Jere Knudtsen, clarinet
Tad Margelli, oboe. & english horn

presents an

EVENING OF MUSIC FOR DIVERSE WIND ENSEMBLES

Friday, April 22, 1983

Meany Theater, 8:00 P.M.

tape 10,518

P R O G R A M

W.A. MOZART
(1756-1791)
arr. Johann Nepomuk Wendt
(1745-1810)

"The Marriage of Figaro" arranged for 2
oboes, 2 clarinets, 2 horns, 2 bassoons
Overture: Allegro assai
L'Introduzione: Allegro
Se a caso madama. Duetto: Allegretto
Se vuol ballare Signor Contino:
Allegretto non troppo
Non più andrai farfallone amoroso.
Aria: Allegro
Porgi amor. Aria: Larghetto
Voi che sapete che cosa è amor:
Andante con moto
Dove sono I bei momenti. Aria:
Andante
Ecco la marcia

29.49

~~28.10~~

Kim

level lowered during rec.

VINCENT D'INDY
(1851-1931)

16 ~~10~~ 15:59

Chanson et danses, Op. 50 (1898) for
flute, oboe, 2 clarinets, horn, 2 bassoons

INTERMISSION

tape 10.519

GIOVANNI SIMONE MAYR
(1763-1845)

18 min 13:18

Four Bagatelles for flute, clarinet, and
bassoon

Allegretto non tanto
Andantino (Tema con variazioni)
Allegro
Adagio - Allegro moderato

GEORGES ENESCO
(1881-1955)

18 20:33

Dixtuor, Op. 14 (1906) for 2 flutes, oboe,
english horn, 2 clarinets, 2 horns, 2 bas-
soons

Doucement mouvementé
Temps de Menuet Lent
Allegrement

Program notes

Harmoniemusik (music for small wind band) enjoyed a great vogue in Europe in the last quarter of the 18th and first quarter of the 19th century. J.C. Bach, Haydn, Cambini, Mozart, Rosetti, Beethoven, Krommer, Druschetzky, and numerous other composers of varying stature composed for the medium. In Vienna, in particular, the nobility vied with one another in maintaining ensembles (usually 2 oboes, 2 clarinets, 2 horns, 2 bassoons) of the finest available wind musicians. Transcriptions of popular operas of the day were especially in demand as repertoire. One source lists a very large number of arrangements of operas by Boieldieu, Cherubini, Cimarosa, Mehul, Mozart, Paisiello, Salieri, Spontini, and others well-known in their lifetimes. The Bohemian Johann Nepomuk Wendt was engaged as oboist in the Vienna opera orchestra in 1777 and was also a founding member and

director of the imperial-royal Harmonie in 1782. His transcription of The Marriage of Figaro dates from 1791.

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 his time. 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 a more lasting recognition were it not for the arrival on the operatic scene of an even greater success; Gioacchino Rossini. Mayr's Four Bagatelles (selected from a set of 12) 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!

Notable by its absence from the traditional "Harmonie," the flute had to wait until the end of the 19th century for regular membership in this noble assemblage. In the 1880's, the French flutist and composer Paul Taffanel (1844-1908) founded the "Société des instruments à vent" in Paris, with one of its goals the creation of a new repertoire for large wind ensembles. Composers of the time such as Charles Gounod, Carl Reinecke, Richard Strauss, and Vincent d'Indy responded with works in the genre. Georges Enesco's exotic Dixtour (a rarely-performed work long out of print), though written after the others is a continuation of this tradition, but one of the last works of its kind. Stravinsky's Symphonies of Wind Instruments (1920) and his Octet (1923), although inspired by the "harmoniemusik" concept are clearly works of the 20th century and depart from the standard instrumentations of the classic-romantic wind groupings. Curiously, the last word (?) on the subject may have been written in 1945 by Richard Strauss with his Symphony for Sixteen Wind Instruments; his final work of four written in the overall genre. Composed some 60 years after his first essay in the medium and dedicated to the spirit of Mozart, it gives a nostalgic nod to the time-honored tradition of Harmoniemusik.

School of Music Events

May 4, Choral Invitational, 8:00 P.M., Meany Theater. Hear the best choral groups from Washington high schools and colleges at this annual event.

May 4, Contemporary Group, 8:00 P.M., Studio Theater. Music by today's composers.

May 18, 20, 21, 22, The Elixir of Love by Donizetti, 8:00 P.M. Meany Theater; 3:00 P.M. Sunday performance.

May 31, Madrigal Singers, Joan Conlon, Director, 8:00 P.M. Meany Theater. The sometimes frivolous, sometimes clever songs of 14th century Italy and Elizabethan England.

June 1-4, Dance, dance, dance, Meany Studio Theater, weekdays at 8:00 P.M., Saturday at 3:00 P.M. Creations by Faculty and Student Choreographers.

June 3, University Symphony and Chorale, Abraham Kaplan, Conductor 8:00 P.M. Meany Theater. Haydn's Creation will be performed.

June 5, University Wind Ensemble, Richard Byrnes, Director, 3:00 P.M. Meany Theater. Traditional and Contemporary Wind Ensemble literature with special guest Joel Salsman, piano.

June 7, Studio Jazz Ensemble, Roy Cummings, Director, 8:00 P.M. Meany Theater. The Big Band sound of Woody Herman and Buddy Rich as well as traditional and small combo jazz.