

oboist) enraged. It really was comical to see those gentlemen waiting expectantly to go on, continually lifting their instruments to their lips, then quietly putting them down again. At last Beethoven was satisfied and dropped again into the Rondo. The entire audience was delighted."

ABOUT TONIGHT'S PERFORMERS

Fred Ormand is Professor of Clarinet at the University of Michigan and prior to this appointment served on the faculties of Florida State University, Michigan State University, and Northwestern University. In addition to numerous solo and chamber music recitals, he has performed with the Chicago Symphony, the Honolulu Symphony, and the Princeton Chamber Orchestra, and has participated in the Alaska and Grand Teton Music Festivals.

Béla Siki needs little introduction to Seattle audiences. The world-renowned Hungarian-born pianist has appeared as soloist with major symphony orchestras in Europe, Asia, Australia, South America, and the United States, and was Professor of Piano at the University of Washington from 1965 to 1980. He has resumed his post at the University of Washington following five years as Professor of Piano and Artist-in-Residence at the College-Conservatory of Music at the University of Cincinnati. Tonight's performance marks his first ensemble appearance since his return.

The next performance by the Soni Ventorum in its Meany Theater series will take place on February 10, 1986 and will feature quintets by Jean-Michel Damase, Richard Rodney Bennett, and Anton Reicha.

Upcoming Concerts:

- October 31, Collegium Musicum
- November 13, Contemporary Group (Roethke Auditorium, Kane Hall)
- November 14-17, U.W. Opera: Mozart's *The Magic Flute*
- November 19, Jazz Combo (Auditorium, Music Building)
- November 21, Faculty Recital: Carole Terry, *harpsichord* (Hub Auditorium)
- November 25, Percussion Ensemble (Roethke Auditorium, Kane Hall)
- November 26, University Chorale

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The University of Washington
SCHOOL OF MUSIC

S67
1985
10-29
DUB

presents

THE SONI VENTORUM

Felix Skowronek, *flute*

Laila Storch, *oboe*

William McColl, *clarinet, bass clarinet*

David Kappy, *horn*

Arthur Grossman, *bassoon*

with guest artists

FRED ORMAND, *clarinet*

and

BÉLA SIKI, *piano*

October 29, 1985

8:00 PM, Meany Theater

PROGRAM

Tape 10,903

GIOVANNI GIUSEPPE CAMBINI
(1746-1825)

Quintetto concertante No. 1

in Bb Major (ca. 1802)

Allegro maestoso

Larghetto cantabile

Rondo: Allegretto grazioso

13:12

LEOŠ JANÁČEK
(1854-1928)

"Mládi" (Youth)

Suite for Wind Instruments (1924)

Allegro

Andante sostenuto

Vivace

Allegro animato

18:19

INTERMISSION

Tape 10,904

WALLINGFORD RIEGGER
(1885-1961)

Wind Quintet, Op. 51 7:01

LUDWIG VAN BEETHOVEN
(1770-1827)

Quintet in Eb Major, Op. 16 (1797)
for piano, oboe, clarinet, horn,
and bassoon
Grave - Allegro, ma non troppo
Andante cantabile
Rondo: Allegro, ma non troppo

29:02

PROGRAM NOTES

The events surrounding and affecting the life of Giovanni Guisepp 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.

Had Leoš Janáček died at the age of 62, he would most likely have been remembered as a somewhat eccentric and irascible obscure choirmaster and organist, or as an ethnically-oriented minor composer with a good knowledge of folk music and a rather unusual approach to vocal writing based on melodies derived from speech-inflection patterns of his native Czech tongue. Such indeed was Janáček's lot until the 1916 Prague presentation of his opera *Jenufa* (1903) produced the equivalent of a national sensation and accorded him the recognition granted Smetana and Dvořák. This success was confirmed by the Vienna premiere two years later, and during the ensuing final decade of his life, further vocal and stage works spread his

reputation abroad, notably *The Diary of One Who Vanished* (1921), *The Cunning Little Vixen* (1924), the *Slavonic Mass* (1927), and his last opera, *The House of the Dead* (1928). The sextet *Youth* for wind instruments (wind quintet plus bass clarinet), partly inspired by reminiscences of his own student years, was written in the month of his 70th birthday. Janáček delighted in its unusual sound combinations and in the realization that the winds were particularly suited to catching the unique nature of his "speech-melodies".

Wallingford Riegger is . . . difficult to get hold of stylistically. He wrote music in every manner there was in his time; he even published pop pieces under nine different pseudonyms. His career—as composer, cellist, conductor, theorist, and professor of composition at various universities—was as varied as his musical output. Riegger's short, vigorous, peppery one-movement *Quintet for Flute, Oboe, Clarinet, Horn and Bassoon* was published in 1952. Of all the major avant-garde Americans of his era, Riegger was the most interested in modern dance. He wrote much for Martha Graham, Erick Hawkins, Hanya Holm, Doris Humphrey and Charles Weidman, and others, and the generally spare, severe, athletic style preferred by these dancers is clearly reflected in his music. The *Quintet* is full of Riegger's beloved canonic devices and sharp, reiterative Stravinskyan rhythms as well.

(Riegger notes by Alfred Frankenstein)

Beethoven's *Piano-Wind Quintet*, Op. 16, is generally acknowledged to have been modeled after Mozart's *Quintet* K.452 written 14 years earlier. While many similarities can be found between the two (the same key of Eb Major for both, same instrumentation, and the similar age of both composers when the works were written, etc.), a notable difference lies in the concept of the piano's role in each. Beethoven, perhaps with his own dynamic pianism in mind, assigned a definitely assertive character to the keyboard, treating it in something of a concertante fashion with the winds. Also, Beethoven's penchant for formal expansion is apparent, notably in his usage of the first movement coda as a kind of second development section. Beethoven enjoyed performing the work himself, and Ferdinand Ries, one of his pupils, related the following anecdote concerning an early performance of the work in which the composer took part:

"In the final Allegro there occur several holds before the resumption of the theme [actually there is only one such fermata]. At one of these Beethoven suddenly began to improvise, took the Rondo as a theme and entertained himself and the others for a considerable space; but not his associates. They were displeased, and Ramm (a famous Munich