

UPCOMING CONCERTS:

October 6, UNIVERSITY MASTERS SERIES: Steven Saryk, *violin*, performs works of Leclair, Beethoven, Debussy, Hindemith, and Stravinsky, 8:00 PM, Meany Theater.

October 21, UNIVERSITY SYMPHONY, with guest artist Montserrat Alavedra, *soprano*, performs works by Chausson, Gluck, and Villa-Lobos, 8:00 PM, Meany Theater.

October 23, FACULTY RECITAL: Carole Terry, *organ*, performs works of Mendelssohn, Vierne, Widor, and late 19th-century English organ music, 8:00 PM, St. Joseph's Parrish.

November 12-15, UNIVERSITY OPERA: Mozart's *La Clemenza di Tito* (Northwest premiere), 8:00/8:00/8:00/3:00 PM, Meany Theater.

November 16, UW CONTEMPORARY GROUP, A 50th Anniversary Celebration Concert of American Composers, 8:00 PM, Meany Theater.

November 24, UNIVERSITY CHORALE, 8:00 PM, Meany Theater.

November 30, UNIVERSITY SINGERS, 8:00 PM, Meany Theater.

December 1, UNIVERSITY MASTERS SERIES: Montserrat Alavedra, *soprano*, 8:00 PM, Meany Theater.

December 2, UNIVERSITY WIND ENSEMBLE, 8:00 PM, Meany Theater.

December 3, UNIVERSITY JAZZ COMBO, 8:00 PM, Music Building Auditorium.

December 7, UW STUDIO JAZZ ENSEMBLE, 8:00 PM, Meany Theater.

December 7-8: MADRIGAL SINGERS, 8:00 PM, Music Building Auditorium.

December 9, UNIVERSITY SYMPHONY & ORATORIO CHORUS, works of Ernest Bloch and Robert Starer, 8:00 PM, Meany Theater.

December 14, PERCUSSION ENSEMBLE, 8:00 PM, Meany Studio Theater.

December 15, OPERA SCENES, 8:00 PM, Meany Studio Theater.

567
1987
10-3

Reel I

THE SCHOOL OF MUSIC
at the
University of Washington

in conjunction with

Classic
KING FM 98.1

presents its first concert of the 1987-88 season:

A live studio broadcast recital by

THE SONI VENTORUM
WIND QUINTET

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

with

Peter Newman, *Announcer*

October 3, 1987

8:00 PM, HUB Auditorium

01-073
box 143
567
1987
10-3
DUB

Quartet No. 6 was definitely written with winds in mind. The works purportedly date from 1807-09 during Rossini's student days at the Liceo Communale in Bologna, a time in which he was an avid student of the chamber works of Haydn and Mozart.

The French composer Joseph Bodin de Boismortier was one of the most successful composers of his day in Paris, with a facility of composition which brought him widespread fame and financial gain. His fecundity and the popular reception of his works enabled him to become a rich man without recourse to wealthy patrons; few of his works carry dedications and those are written in a friendly rather than a servile tone. As an innovator, he wrote for many unusual combinations, and he was the first French composer to use the Italian term "Concerto", in his *VI Concertos for Five Flutes*, Op. 15. Much of his music was written for the flute, and his *VI Suites*, Op. 35 for solo flute are an important addition to the treasury of unaccompanied flute works from the Baroque era.

The great Brazilian composer Heitor Villa-Lobos composed a magnificent set of chamber works for winds, and in the jacket notes for the album *Soni Ventorum Plays Villa-Lobos*, William McColl has written the following on the Quartet for flute, oboe, clarinet and bassoon:

"I am a sentimentalist by nature' said Villa-Lobos, 'and at times my music is downright sugary, but I never work by intuition. My processes of composition are determined by cool reasoning. Everything is calculated, constructed'. This work presents Villa-Lobos the abstract musician, the classicist. Folk song and folk dance are banished...yet one suspects that intuition, not calculation, is dominant even in this quartet; perhaps Villa-Lobos the sentimentalist is enlisting the aid of Villa-Lobos the classicist, not vice versa."

Reel I
1 1244

HAYDN (arr. Skowronek)
(1732-1809)

11:47

GERALD KECHLEY
(b. 1919)

17:33

1 1245

ROSSINI
(1792-1868)

7:54

INTERMISSION

Quartet No. 6 in F Major
(ca. 1807-09) for flute,
clarinet, English horn and
bassoon
Andante
Allegretto (Tema e
variazioni)

7 1/2 ips, 2-track

PROGRAM

CD14687

Eight Pieces for Mechanical
Organ 1772, 1792 transcribed
for flute, oboe, clarinet and
bassoon
Allegretto
Andantino
Vivace
Allegretto, quasi Andante
Presto
Menuett
Andante
Vivace, "Der Kaffeeklatsch"

Variants for Woodwind
Quartet (1978)*
Theme: Proem
Variant I: Recitative
Variant II: Interlude
Variant III: Aria
Variant IV: Finale

JOSEPH BODIN DE
BOISMORTIER
(1689-1755)

9:03

Deuxieme Suite, en Sol
Majeur, Op. XXXV, No. 2
pour flute traversiere seule
(ca. 1731)
Prelude: Lentement
Bourée
Musette en Rondeau:
Gracieusement
Gigue
Rigaudon I et II

VILLA LOBOS
(1887-1959)

15:17

Quatuor (1928)
Allegro non troppo
Lento
Allegro molto vivace

The unusual set of Haydn pieces on this evening's program is drawn from a number originally written for the first two of three ingenious mechanical contrivances built by Pater Primitivus Niemecz, court chaplain and librarian to the Esterhazy family. These mechanical instruments, of a type known widely as "Flotenuhren" (flute-clocks) were in fact small clockwork-powered organs, frequently part of or attached to an ornate time-piece. The title of the finale, "Der Kaffeeklatsch" is not original with Haydn but rather the fanciful nickname given the piece by members of the family owning the clock-organ of 1772.

Gerald Kechley, a native of Seattle, attended high school in Wenatchee and later graduated from the University of Washington where he studied composition with 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 at the University of Washington.

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."

Variants was given its premiere performance at the Soni Ventorum concert of February 9, 1979 in the University's Meany Theater.

Among Rossini's works is a curious set of six wind quartets or string quintets depending on the version in which they are heard, since the music is identical in either case. Although it is not known with certainty which form is the original, evidence suggests that the two-movement