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Box 143

THE SCHOOL OF MUSIC
at the
University of Washington

in conjunction with

_____ Classic _____
KING FM 98.1

presents its sixth concert of the 1987-88 season:

A live studio broadcast recital by

THE SONI VENTORUM
WIND QUINTET

Felix Skowronek, *flute*

Laila Storch, *oboe*

William McColl, *clarinet*

David Kappy, *horn*

Arthur Grossman, *bassoon*

with

Peter Newman, *Announcer*

November 14, 1987

8:00 PM, HUB Auditorium

Rec
KING FM
01-073
567-1987 11-14
DUB

CD 14.689

PROGRAM

11246

FRANZ DANZI
(1763-1826)

20:00

**Quintet in F major, Op. 56,
No. 3 (1821)**
Andante sostenuto - Allegro
Andante
Menuetto: *Allegretto*
Allegretto

PAUL HINDEMITH
(1835-1963)

13:08

**Kleine Kammermusik,
Op. 24, No. 2 (1922)**
Playful, moderately fast
Waltz, very soft throughout
Placid and simple
Rapid
Very lively

11247

JACQUES IBERT
(1890-1962)

6:46

Trois pièces brèves (1930)
Allegro
Andante
Assez lent - Allegro
scherzando

INTERMISSION

CD 14.696

HEITOR VILLA-LOBOS
(1887-1959)

8:22

**Bachianas Brasileiras No. 6
for Flute and Bassoon (1938)**
Aria (Choro): Largo
Fantasia: Allegro

11248

ANTON REICHA
(1770-1836)

27:17

**Quintet in Eb major, Op. 88,
No. 2 (ca 1810)**
Lento - Allegro moderato
Menuetto: *Allegretto*
Poco andante, grazioso
Finale: Allegretto

Franz Danzi was born in Mannheim, the son of a cellist in the famous orchestra there. His early instruction included the study of piano, cello, and composition. He joined the Mannheim orchestra at age 15, later moving to Munich. Here, he began the conducting career that took him to *kapellmeister* positions in Stuttgart and then Karlsruhe, where he died in 1826. Danzi's early operas were presented in both Mannheim and Munich, but it was in Stuttgart and Karlsruhe that he became influential as an opera producer and director. Through his esteem for Mozart and the promotion of Carl Maria von Weber, Danzi was regarded as one of the leading figures of the newly emerging German opera. All nine of Danzi's wind quintets date from his Karlsruhe years, and of his first set of three, Op 56, the F major Quintet is the lengthiest and most substantial. The outer movements are Italianate in character, while the slow movement is a rich example of the composer's chromaticism and lyric style. Particularly noteworthy also is the hauntingly wistful Schubertian melody in the Trio of the Minuet.

The early years of the 1920s saw the composition, within a relatively short space of time, of three of the high points of the wind quintet literature: Hindemith's Op. 24 and Carl Nielsen's Op. 43, both written in 1922, and Schoenberg's monumental Op. 26 which appeared two years later. All are unique works bearing the stamp of highly individualistic composers, and of the three, Hindemith's *Kleine Kammermusik No. 2* has perhaps been the most accessible and most frequently performed, showing no signs of wearing thin after 60 years of continuous use. Composed during the disastrous postwar multi-digit inflation crisis, the quintet nonetheless opens with an energetic and optimistic movement based on an insistent rhythmic motive (story has it that Hindemith composed it while riding on a commuter train), and then passes into more contemplative material; a faded waltz

and an introspective movement marked "placid and simple." A brief flurry of cadenzas, one per instrument, leads directly into the gigue-like finale, the concluding frenzy of which is brought back to "reality" by the somber intoning of three closing E minor chords.

Jacques Ibert, one of France's most popular 20th century composers, was the son of a comfortable bourgeois and musical Parisian family: his father was an amateur violinist and his mother, a distant relative of Manuel da Falla, was an accomplished pianist. Despite early exposure to both instruments, the young Ibert showed little interest in pursuing them beyond a certain point, but instead began to explore the world of composition, eventually abandoning brief careers as a businessman and naval officer to devote himself to his chosen field. After winning the *Prix de Rome* in 1919, his activity and fame as a composer gradually increased, resulting in a steady stream of commissions.

In his doctoral thesis on the flute works of Ibert, Francis Timlin describes the composer's wind quintet in the following manner:

"The 'Three Short Pieces' is Ibert's only work for the standard woodwind quintet—flute, oboe, clarinet, bassoon, and horn—and was composed at the height of one of Ibert's busiest and most prolific compositional periods. The work is a staple of the woodwind quintet repertoire and for ample reason; it is the perfect concert opener, the perfect 'finale' piece and an excellent 'encore' piece. The three movements are often performed singly or in reverse order with little apparent damage to the integrity of the work, so adaptable and flexible is the style."

The great series of nine Brazilian Bachianas was composed in homage to J. S. Bach between 1930 and 1945, when Villa-Lobos had returned to Brazil (from Paris) to

live. Number 6 is the only one of the series which can be considered true chamber music. The scope and vigor of the ideas entrusted to this small combination justify our calling this the most important piece ever composed for two wind instruments.

The first movement, entitled *Aria (Choro)*, begins with a haunting cantilena line for the flute, in which a flavor of the Baroque is perceptible. Of the bassoon's first entrance a few bars later, Villa Lobos' biographer Vasco Mariz writes, "The bassoon takes a Brazilian theme in an admirable fusion of the choro with Bach's style." The movement is very tightly constructed out of these two elements alone.

The second movement, entitled *Fantasia*, presents a great contrast: following the unity of the first movement, the second exhibits an extremely segmented structure; the optimism of the first movement has given way to an impatient nervous excitability. Brazilian influence is heard promptly and fleetingly in the form of a shadowy *embolada* in the flute, but Villa-Lobos hurries his players on toward the vaulting of one hurdle of virtuosity and endurance after another until, before we know it, the coda, a whirlwind of double-tongued flute notes, slows and deposits us safely at the end.

The 24 wind quintets of Anton Reicha (four sets of six each) form the basis for the early quintet repertoire and were in fact responsible for the very establishment of this instrumental grouping of flute, oboe, clarinet, horn, and bassoon. Reicha was widely respected as a professor of composition and theory at the Paris Conservatoire and his pupils included such names as Adolphe Adam, César Franck, Charles Gounod, Franz Liszt, and Hector Berlioz. His wind quintets were considered novel in many ways (several are quite sizeable in scope and development), with all showing a remarkable knowledge of wind-writing

in advance of anything else at the time. The E flat Major Quintet, Op. 88, No. 2 is perhaps the best-known of the lot, having survived in print but in a substantially cut version. Tonight's performance presents the complete original, restoring a number of passages throughout as well as an extended fugal development in the slow movement.

The next Soni Ventorum concert in this series will be Saturday, January 23, 1988 at 8:00 PM in the Hub Auditorium. The program will present the Soni and friends in works for large wind ensembles.

UPCOMING CONCERTS:

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.