

Taffanel's time, and Gounod added it to the classic octet combination, honoring both the instrument and its illustrious protagonist with a gorgeous solo in the second movement. Further, Gounod departed from the classical "divertimento" style with its series of several and often unrelated movements by writing a truly balanced miniature symphony. The bucolic nature of the first movement is complemented smoothly by the operatic ambience of the second, while the vigorous "hunting" Scherzo sets the stage for the lightly-theatrical "stop-tempo" and "patter-song" character of the Finale.

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 the day. In the years following 1794, two or three of his operas were produced annually, enjoying great success in the major opera houses of Europe. 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 more lasting recognition were it not for the arrival on the operatic scene of an even greater success—Gioacchino Rossini. Mayr's *FIVE BAGATELLES* are from a set of 12 *Bagatelle a tre*, written for flute, clarinet, and either basset horn or bassoon, and are, apparently, a good indication of the wind-instrument writing in his opera scores. If we are inclined to say that they "sound like Rossini", we ought perhaps to spend a moment's reflection on whether or not the situation might well be the reverse!

CLAUDE PAUL TAFFANEL, born in Bordeaux, enjoyed a distinguished career as flutist, teacher, conductor, and composer for flute. He graduated from the Paris Conservatoire in 1865 with first prizes in flute, harmony, counterpoint, and fugue. The following year saw his appointment as flute professor at the same institution, and over the next century his artist-pupils were to spread and establish the virtues of the "French School" of flute playing to the world of Western music. His rich and darkly sonorous *WIND QUINTET* was first performed by the "Société des instruments à vent" in May 13, 1882, in a two-movement version entitled *Romance et Saltarelle*, with the first movement *Allegro con brio* apparently added later. The work is an excellent example of French Romanticism and displays throughout an impressive understanding of the range and depth of tonal coloration of which the winds are capable.



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THE SCHOOL OF MUSIC

Presents a Faculty Recital:

## THE SONI VENTORUM

Felix Skowronek, *flute*    Rebecca Henderson, *oboe*  
William McColl, *clarinet*    David Kappy, *horn*  
Arthur Grossman, *bassoon*

and guest performers

Sarah Bahauddin, *oboe* (Mozart)  
Norie Ishij, *oboe* (Gounod)  
Edwin Rodriguez, *clarinet* (Mozart)  
Rudyard Dennis, *clarinet* (Gounod)  
Aaron Beck, *horn*  
Tracy Bergemann, *bassoon*

8:00 PM  
May 19, 2000  
Brechemin Auditorium

567  
2000  
5-19

DAT 13,720  
CDS. 13,721  
13,722

PROGRAM

CD 13,721

- 1 SERENADE NO. 12, IN ~~E-FLAT MAJOR~~ C MINOR  
K.388 (1782)..... WOLFGANG AMADEUS MOZART  
Allegro (23:17) (1756-1791)  
Andante  
Menuetto In Canone  
Allegro

- 2 PETITE SYMPHONIE (1885)..... (20:03)..... CHARLES GOUNOD  
for flute, 2 oboes, 2 clarinets, 2 horns, 2 bassoons (1818-1893)  
Adagio - Allegretto  
Andante cantabile: Andante (quasi Adagio)  
Scherzo: Allegro moderato  
Finale: Allegretto

INTERMISSION

CD 13,722

- 1 FIVE BAGATELLES FOR FLUTE, CLARINET,  
AND BASSOON ..... GIOVANNI SIMONE MAYR  
Allegretto non tanto (15:21) (1763-1845)  
Andantino (Tema con variazioni)  
Allegro  
Tempo de marcia  
Adagio - Allegro moderato

- 2 QUINTET IN G MINOR (1882)..... (25:15)..... PAUL TAFFANEL  
Allegro con moto (1844-1908)  
Andante  
Vivace

In March 1781, MOZART traveled to Vienna, leaving the employ of Count Hieronymus Colloredo, the archbishop of Salzburg. Free from the oppressive authority that had governed much of his life, Mozart was now able to make his name as a freelance composer and performer and to marry his beloved Constanze Weber, which he did in August 1782. The gaiety and sparkle of Vienna and of Mozart's newfound happiness was to be reflected in much of his music.

It was during these Vienna years that Mozart composed a considerable amount of literature for small ensemble, whether to be performed as *Haus Musik*, or to enrich the repertoire of the traveling and/or amateur musician. *Nacht Musik* (night music) had gained a certain popularity in this time: compositions which were entitled either Nocturne, Serenade, or simply, Night Music, and were most often performed out-of-doors.

In one of Mozart's letters to his father he writes of having attended several parties on his name-day, October 21, 1781. "At 11 o'clock at night I was serenaded by 2 clarinets, 2 horns and 2 bassoons who played a *Nacht Musik* of my own composition... The players had the street doors opened and, when they had arranged themselves in the courtyard, surprised me in the most delightful way in the world, just as I was about to get undressed, with the first E-flat chord". This was the *SERENADE IN E-FLAT MAJOR*, K.375, a cheerful and expansive work that seems to reflect Mozart's new-found freedom and happiness. Mozart revised the work the following year, adding two oboes to complete the instrumentation of the Viennese *Harmonie* wind octet, so popular at the time.

With the passage of time and the changing of custom, the wind octet faded from the scene, and few examples of its earlier form are found after the Napoleonic years. Toward the end of the 18<sup>th</sup> century however, a resurgence of interest in larger wind-ensemble works was brought about in Paris by the "Société des instruments à vent". Founded in 1879 by the famous French flutist Paul Taffanel, this organization presented a regular series of concerts for many years, with its programs devoted to the performance of wind repertoire from the past as well as contemporary works written for it. One of the latter was the *PETITE SYMPHONIE* of CHARLES GOUNOD, as the celebrated composer of "Faust" responded readily to the request of his friend Taffanel for a work of its kind. Written in the composer's 70<sup>th</sup> year, the nonet received its first performance at the Salle Pleyel in Paris on April 30, 1885, and was an instantaneous success.

The flute had been an infrequent part of wind bands of the past, no doubt due to the limited dynamic capability of the pre-Boehm instrument. The "modern" flute as we know it today was already developed by