

firewood stacked behind his farmhouse. The child carefully marked the pieces he liked, arranged them xylophone-fashion, and hit them with a hammer. After this "low-tech" beginning he went on to study the violin and a number of brass instruments. He had a distinguished career as a conductor and educator, but he is remembered as a composer, particularly as a great symphonist. The Wind Quintet was written in 1921 as he was finishing the monumental Fifth Symphony. He was inspired by hearing a rehearsal of the Copenhagen Wind Quintet. The players became his friends, and he painted their portraits, in a sense, in this Quintet. The first movement is pastoral, serene; many have heard forest sounds in it. The second movement, a Mahler-type Minuet, features much two-part writing (clarinet and bassoon, flute and oboe) and adheres to a strictly classical form. The last movement is a tour de force of resourceful instrumentation, by any standard a masterpiece of the variation form. The Praeludium displays the English horn in a dark, bog-like atmosphere reminiscent of the Fifth Symphony. Then a seriously optimistic chorale (which Nielsen had composed some ten years earlier) serves as the admirable theme for eleven striking variations. The chorale theme, in an even statelier guise, closes the work.

[William McColl]

2000-2001 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384).

Tickets for events listed in Brechemin Auditorium (Music Building) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

- February 15, Guitar Ensemble. 7:30 PM, Brechemin Auditorium.
- February 16, Mallet Head Series. 8:00 PM, Brechemin Auditorium.
- February 17, Faculty Artist Recital: David Kopp, piano. 8:00 PM, Brechemin Auditorium.
- February 20, Symphonic Band/Concert Band/Wind Ensemble. 7:30 PM, Meany Theater.
- February 22, University Symphony. 7:30 PM, Meany Theater.
- February 26, Voice Division Recital. 7:30 PM, Brechemin Auditorium. *Free.*
- February 26, Studio Jazz Ensemble. 7:30 PM, Meany Theater.
- February 28, Jazz Combos. 7:30 PM, Brechemin Auditorium.
- March 1, Composers Workshop. 7:30 PM, Brechemin Auditorium. *Free.*
- March 1, 'Grand and Glorious: A Night of Great Opera Choruses.' Collaboration of the Northwest Chamber Chorus, the UW Chamber Singers, and UW voice students. 7:30 PM, Meany Theater.
- March 2, Vocal Jazz Concert. 8:00 PM, Brechemin Auditorium.
- March 3, Computer Music Concert: 'Computer Music Across Generations.' 8:00 PM, Brechemin Auditorium.

School of Music

University of Washington
THE SCHOOL OF MUSIC

S67
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Presents a Faculty Artist Recital:

THE SONI VENTORUM

DA 13,872
CD 13,873

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

8:00 PM, February 9, 2001

Brechemin Auditorium

PROGRAM

CD 13,873

[1] QUINTET IN D MINOR: OP. 68, #3 (13:15) FRANZ DANZI
Andante sostenuto – Allegretto (1763-1826)
Andante
Menuetto: Allegro
Finale: Allegro assai

[2] SUITE FOR WOODWIND QUINTET (13:11) DARIUS MILHAUD
"La cheminée du roi René" (1892-1974)
Op. 205 (1939)
Cortège
Aubade
Jongleurs
La Maosinglade
Joutes sur l'Arc
Chasse à Valabre
Madrigal – Nocturne

- 3 "KLEINE KAMMERMUSIK"; OP. 24, #2 (1922) (13:00).....PAUL HINDEMITH
 Playful, moderately fast (1895-1963)
 Waltz, very soft throughout
 Placid and simple
 Rapid
 Very lively

INTERMISSION

- 4 QUINTET, OP. 43 (1921) (26:05).....CARL NIELSEN
 Allegro ben moderato (1865-1931)
 Menuet
 Praeludium: Adagio
 Tema con variazioni: Un poco Andantino

FRANZ DANZI'S status in music history has, until recently, been that of numerous similar composers of the late 18th and early 19th century: Recognition as a solid and well-schooled musician, reasonably well-known and performed in his day, but bypassed with the march of time. Even so, Danzi's position would seem to be more secure than many as he was widely respected throughout Europe, particularly in Germany. His name appeared frequently in the noted periodical *Allgemeine Musikalische Zeitung* from 1802 until his death in 1826. His necrology occupied several pages, giving credit to his accomplishments and fame as a conductor and composer of opera as well as vocal and instrumental music. Today, he is most remembered as being the mentor of Carl Maria von Weber, and thereby influential in the development of German opera, and as a major contributor to the repertoire of the wind quintet, with 9 works written for the medium. Although he himself was a cellist, Danzi was well-acquainted with wind-instruments from both his early years in Mannheim with its tradition of outstanding wind players, and from one of his last positions as composer in Stuttgart, where he also supervised the instruction of wind instruments at the Music Institute there. Further, he was aware of and inspired by the pioneering wind-quintet activity of Anton Reicha in Paris, dedicating his first set of three quintets Op. 56 to Reicha. The *QUINTET IN D MINOR, OP. 68, #3*, presumably his last venture in this form expands somewhat the format laid down in his earlier quintets: a sonata-form first movement with a slow introduction and truncated development section, a second movement in three-part song form, a Minuet (here, a broader canvas of richly-interwoven wind writing rather than a stylized dance), and a lively finale; in this instance alternating minor-mode material with

a boisterous major theme, and at the end, bidding a wistful farewell to his favorite ensemble with the tranquil descent of a D-Major scale. [Felix Skowronek]

DARIUS MILHAUD, one of France's and indeed the world's best-known composers of the 20th century, was born in Aix-en-Provence in southern France, and his affinity for the region remained with him all his life. He spent most of the 1940s as professor of composition at Mills College in Oakland, California, where his benign influence was felt by many. After 1947, he divided his time between France and the USA and in this country became actively associated with the Aspen Music Festival in Colorado. The *SUITE FOR WIND QUINTET*, "La cheminée du roi René" is one of Milhaud's most amiable and unpretentious creations, a series of atmospheric miniatures in which occasional modal touches discreetly suggest medieval times. In early 1939, Milhaud and two other composers were asked to provide music for a three-part film by Raymond Bernard, called "Cavalcade d'Amour." Milhaud chose the film's first part, set in the Middle Ages, and wrote his music in June 1939. That summer he composed "La cheminée du roi René", using themes from this aforementioned film score. The *roi* of the peculiar title is the legendary king René d'Anjou, Comte de Provence (1409-1480); the *cheminée* is a sheltered meadow not far from Aix-en-Provence, where the royal court sometimes adjourned to relax in the open air. Milhaud's suite relates imaginary episodes during the King's journey to his favorite picnic spot. Among these are the curiously-titled "La Maosinglade" (an area near Aix-en-Provence where Milhaud had his house), "Joutes sur l'Arc" (nautical tourneys on a small river nearby), and "Chasse à Valabre" (the latter being a little old castle where King René was accustomed to go for his hunting parties).

[From notes by Phillip Ramey]

The decade of the 1920s saw the composition of several of the high points of the wind quintet literature, including such examples as Carl Nielsen's Quintet, Op.43 and Arnold Schoenberg's monumental Quintet, Op. 26. To these must be added HINDEMITH'S *KLEINE KAMMERMUSIK*, and of the three, it has been perhaps the most accessible and most frequently performed, showing no signs of wearing thin after over 70 years of continuous use. Composed during the disastrous German multi-digit inflation crisis following World War I, the quintet nonetheless opens with an energetic and optimistic movement based on an insistent rhythmic motive (story has it that Hindemith composed it while writing 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. [Felix Skowronek]

The Danish composer CARL NIELSEN was born to a rural family of village musicians, first manifesting his talent at the age of four by playing tunes upon the