

tunity to meet with Ms. Arrieu, whose quintet we had already recorded by that time. During a few days break between concerts, Laila Storch had offered to contact Ms. Arrieu and deliver a copy of her quintet recording personally. As a result of that meeting the two formed a friendship and initiated a correspondence which continues to this day, and the *Suite en quatre* was written for the Soni Ventorum, receiving its premiere performance in Meany Theater on January 19, 1980.

John Harbison enjoys a reputation as one of the nation's most outstanding younger composers. He attended Harvard, Princeton, and the Hochschule für Musik in Berlin and has served as a faculty member at M.I.T. He was composer in residence for the 1981 season of the Santa Fe Chamber Music Festival which appeared in Meany Theater that summer, and more recently he occupied a similar position with the Los Angeles Philharmonic Orchestra. As a performer, he has been a chamber music violist and jazz pianist and for a number of years he conducted Boston's Cantata Singers, specializing in baroque and recent music. His *Quintet for Winds* was commissioned by the Naumber Foundation and written for the Aulos Quintet. The event, as he wrote, "was a welcome opportunity, because I admired the Aulos' playing . . . and because I regard the writing of a quintet for woodwinds as challenging . . . I determined to deal in mixtures rather than counterpoints, and to strive for a classical simplicity of surface — to maximize what I felt to be the great strength of the combination, the ability to present things clearly." In so doing, Mr. Harbison provided what many regard as a new classic of American quintets. — *Felix Skowronek*

Upcoming Concerts

Andrea Ridilla, oboe; April 22, 3:00 PM, Brechemin Auditorium
Wind Ensemble and Symphonic Band; April 24, 8:00 PM, Meany Theater
Collegium Musicum; April 26 & 27, 8:00 PM, Brechemin Auditorium
Contemporary Group; April 30, 8:00 PM, Meany Theater
~~**Baroque Ensemble**; May 2, 8:00 PM, Brechemin Auditorium cancelled~~
Faculty Recital; Arthur Grossman, bassoon; Toby Saks, cello; Carole Terry, harpsichord; May 8, 8 PM, Brechemin Auditorium
Keyboard Debut Series; May 10, 8:00 PM, Brechemin Auditorium
Vanessa; May 16 & 18, 8:00 PM; May 20, 3 PM, Meany Theater
University Singers; May 21, 8:00 PM, Meany Theater
Percussion Ensemble; May 22, 8:00 PM, Meany Studio Theater
Madrigal Singers; May 22, 8:00 PM, Meany Theater
Wind Ensemble and Symphonic Band; May 23, 8:00 PM, Meany Theater
Jazz Combos; May 24, 8:00 PM, Brechemin Auditorium
Soni Ventorum Wind Quintet; May 25, 8:00 PM, Brechemin Auditorium



The School of Music
 present the 80th program of the 1989-90 season.

S 67
 1990
 4-20

The Soni Ventorum

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



Works By

Roupen Shakarian
 Franz Lachner
 Claude Arrieu
 John Harbison

April 20, 1990
 8:00 PM, Brechemin Auditorium

DATE # 11,634

CD 14,694

CASSETTE # 11,635

Program

11635 A

Five Bagatelles for Wind Quintet (1983) ROUPEN SHAKARIAN (b. 1950)

Prelude: Allegro
Alpine Moon: Andante
Frolic: Allegro
Idyll: Andante
Fughetta: Presto

10' 9:47

Quintet No. 2, in E-flat Major (1827) FRANZ LACHNER (1803 - 1890)

Allegro
Andante con moto
Menuetto: Allegro assai
Allegretto

30' 30:14

Intermission

11635 B

Suite en quatre (1979) CLAUDE ARRIEU (b. 1903)
for Flute, Oboe, Clarinet, and Bassoon

Andante cantabile
Scherzando
Adagio
Presto

9' 8:32

Quintet for Winds (1978) JOHN HARBISON (b. 1938)

Intrada: Moderato
Intermezzo: Allegretto lusingando
Romanza: Andante
Scherzo: Prestissimo
Finale: Adagio — Alla marcia

24' 23:01

Program Notes

Composer-conductor Roupén Shakarian graduated from the University of Washington in 1976 with a Master's degree in Composition and currently serves as Musical Director of the Philharmonia Northwest in Seattle. From 1983-85 he was Acting Assistant Conductor of the Northwest Chamber Orchestra, and has appeared as Guest Conductor with the Seattle Symphony, the Britt Festival, Belle Arte Concerts, the Broadway Symphony, and the Seattle Philharmonic Orchestra. In addition, he spent a year at the University of Warwick in Coventry, England, as Conductor of Opera, Orchestra, and Choir. The **Five Bagatelles for Wind Quintet** was written with young audiences in mind, yet in a style that would be appropriate for chamber music audiences as well. The work has enjoyed numerous performances at the hands of the Northwoods Quintet, for whom it was written, and the Camas Wind Quintet. This evening, Soni Ventorum joins them in adding the work to its repertoire.

Our second composer-conductor on tonight's program, Franz Lachner, began a 30-year span of musical prominence in Munich when he was appointed conductor of the court opera in 1836. He was credited with improving both the standard of orchestral performance and public musical taste, and his performances of opera and the works of Beethoven were considered outstanding. It was said that his preparation of the orchestra made it possible to meet the technical demands of Wagner's operas — ironic, in that the arrival of the latter in Munich in 1864 effectively spelled the abrupt end of Lachner's conducting career in the city. Retired four years later, his accomplishments were officially recognized in 1883 when the city of Munich conferred upon him the status honorary citizen. A prolific composer into his late years, Lachner early on adopted Beethoven and Schubert as his models. From 1823-27, he was organist at the Lutheran church in Vienna, and it is assumed he became acquainted with the wind quintet at that time through hearing performances of Anton Reicha's works by the Vienna "Harmonie-Quintett". Although this second of Lachner's two wind quintets is Schubertian in feeling, an assumption of Reicha's influence seems justified: lengthy melodic development, sudden febrile bursts of instrumental virtuosity, and daring harmonic thrusts were all elements found in the quintets of the Parisian originator of the genre. The present revision of Lachner's **E-flat Quintet**, from the rather confused manuscript in the possession of the Bayerische Staatsbibliothek in Munich, is due to the valiant efforts of the late eminent Dutch flutist and editor, Frans Vester.

The musical idiom of Claude Arrieu has been described as "carefully finished, filled with charm and taste", and as "neoclassical, her style both easy and serious." Following a classical education, Arrieu attended the Paris Conservatoire and in 1932 obtained the first prize in composition as a student of Paul Dukas. She has written for films and was associated for many years with the Radiodiffusion Francaise. Our European tour in late 1978 gave us the oppor-