

of Washington, who helped solve many puzzling problems in machining.

In an antique basset horn of this type, the bore turns an abrupt corner in the middle of its length and at the end turns two more abrupt corners. The resulting sound is ethereal, haunting and, some say, unearthly. (The Mozart *REQUIEM* exploits this sonority.) The modern reinventions of the basset horn, however, are built in a nearly straight design which, at its best, results in a 'gutsy,' frank and open tone. Thus, it can be truly said that none of Mozart's favorite instruments has changed more since his death. The authentic, bent-in-the-middle basset horn has never been heard in America, but revivals are underway in Europe.

William McColl

UPCOMING CONCERTS:

April 23, University Symphony.
April 29, Wind Sinfonietta.
April 30, Faculty Recital: Strauss chamber music.
May 7, The Contemporary Group, 210 Kane Hall.
May 12, Percussion Ensemble, Roethke Auditorium.
May 20, Jazz Combo, Music Auditorium.
May 21, 23, 24, University Opera: Rossini's *Italian Girl in Algiers*.
May 29, Concert Band.
June 2, Studio Jazz Ensemble.
June 4, Young Composers, Music Auditorium.
June 6, Combined Choruses and Symphony.

S67
1986
Y-21
DUB

University of Washington
SCHOOL OF MUSIC

presents

THE SONI VENTORUM

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

with guest artist

Anita Cummings, *piano*

April 21, 1986

8:00 PM, Meany Theater

PROGRAM

tape 4,032

LUDWIG VAN BEETHOVEN Solo Della Signora Cassentini,
(1770-1827) for oboe, basset horn and piano
4:51 (1801) from *CREATURES OF
PROMETHEUS*, Op. 43/14,
No. 14

ANTON REICHA Quintet in Eb Major, Op. 88, #2
(1770-1836) *Lento - Allegro Moderato*
27:46 *Menuetto: Allegretto*
Poco andante, grazioso
Finale: Allegretto

tape 11,033

LUDWIG THUILLE Sextet in Bb Major for flute,
(1861-1907) oboe, clarinet, horn, bassoon,
29:50 Op. 6 (1889)
Grave - Allegro, ma non troppo
Andante cantabile
Rondo: Allegro, ma non troppo

INTERMISSION

PROGRAM NOTES

In contrast to the many hours' worth of Mozart's music for the basset horn, the short piece being performed at this concert represents Beethoven's entire output for this instrument! It is a wonderful piece, very well conceived for the oboe and the basset horn and the contrast between the instruments is delightful. This piece, number 14 in the ballet *CREATURES OF PROMETHEUS*, is almost always omitted due to the lack of a basset horn. The piano reduction of the orchestra accompaniment is by Beethoven himself. The ballet was premiered in Vienna in March, 1801, and was very successful, being repeated more than twenty times. Unfortunately, the scenario does not survive and we can only imagine what was danced to this oboe and basset horn interlude, or how this music may have helped recount the Prometheus legend.

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, Cesar 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 *Eb 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.

Ludwig Thuille, born in Bozen in the Austrian South Tirol, entered the Royal School of Music in Munich at the age of 18, where he studied piano with Karl Barmen (a pupil of Liszt), and composition with Joseph Rheinberger. Graduating three years later, giving a brilliant performance of his own Piano Concerto, he spent a year as a scholarship recipient of the Frankfurt Mozart Foundation before returning to Munich and his alma mater with an appointment as instructor of piano and harmony in 1883. Ten years later he succeeded Rheinberger as professor of composition, a position he held until his untimely death at the age of 46. His ability for developing

talent was held in high esteem (one of his pupils was Ernest Bloch), and he was credited with contributing greatly to a 'Munich School' of composition. Thuille's early success as a composer was aided by his friendship with the young Richard Strauss, who when appointed as Director of the Meiningen Orchestra in 1885, programmed several works of his erstwhile fellow student. Thuille later turned his attention to vocal music, producing three successful operas at the turn of the century in addition to writing a number of works for men's and women's choral groups. One of his greatest and earliest successes was the *Piano-Wind Sextet*, Op. 6, and it has probably remained his most-performed work.

ABOUT THE BASSET HORN

This basset horn is a copy of the ca. 1810 instrument by Griessling and Schlott (Berlin) in a collection of the Smithsonian and on display there. A basset horn is a deep, 'alto' clarinet in F, which has extra keys operated by the right thumb enabling it to go down to the lowest-F of the bass voice. Its highest note is the high C of the soprano voice.

I built this copy myself over a span of two years. I had formerly built an extended-range clarinet in A to perform other Mozart pieces. I first saw the original Smithsonian-owned instrument on display in Vancouver, B.C., at Phillip Young's *Look of Music* exhibit in 1981. There were three well-known, early, bent-in-the-middle basset horns on display in the same glass case. When I inspected them closely, I realized that only this one was so well preserved that it could be put into brand-new playing condition with a few days' work. In August 1983, I was able to spend four days at the Smithsonian, and with the encouragement of curator Robert Sheldon, I was able to restore the instrument to playing condition, make reeds for it and, struck by its beautiful playing qualities, make detailed drawings.

I could not have built this instrument without the help of Alexander Eppler in toolmaking, and the expert advice of George Mahler, Malcom Saynor, and Dennis Peterson of the Aerospace Research Laboratory machine shop at the University

ANITA CUMMINGS

Anita Cummings, piano, received her BM degree at the University of Washington School of Music where she was a student of Madam Berthe Poncy Jacobsen. In addition to her extensive schedule as a professional accompanist, Ms. Cummings is a co-owner, director and senior teacher of the Yamaha Music School in Bellevue and is a teacher consultant for Yamaha International. She is a member of the faculty of Marrowstone Festival as Chamber Music Pianist and theory instructor and has served six years on the faculty of the Cornish Institute of Allied Arts in Seattle.

The final work on this evening's program
should be listed as follows:

LUDWIG THUILLE
(1861-1907)

Sextet in Bb Major, Op.6 (1889)
for flute, oboe, clarinet,
horn, bassoon, and piano

Allegro moderato
Larghetto
Gavotte: Andante, quasi allegretto
Finale: Vivace

567
1986
4-21