

was guided by a basic simplicity of expression seemingly unaffected by the development of various "isms." In 1909, he along with Ravel and Florent Schmitt formed a "Société Musicale Indépendant" to express their viewpoints, but it was as a theorist and writer on music that he became best known. While his own music was generally disregarded, he himself was active as a promoter of young composers and contemporary music of the time. The recognition he did receive was for larger orchestral works (he was a rear-guardist for the merits of the symphonic tone poem), but his performances today are drawn mostly from his sizeable output of chamber music, often for unusual combinations.

True "triple-threat" musicians (i.e., virtuoso instrumentalist, conductor, composer) are a vanishing lot as we near the end of the 20th century, and with the recent passing of Leonard Bernstein, their number is fewer yet. Such was not the case in the 19th century (such names as Weber, Mendelssohn, Spohr, and Reinecke come readily to mind) and one of the last examples of this honorable lineage was Georges Enesco. He was a reigning violin virtuoso of world standing, a conductor of exceptional talent (including prodigious score-reading ability at the piano), and a composer whose early *Roumanian Rhapsodies* for orchestra became (and remain) repertoire staples. This extraordinary individual was born in Rumania, received his early education in Vienna, and entered the Paris Conservatory in the early 1890's where he studied composition with Massenet and Fauré (perhaps comparing notes in class with Charles Koechlin?). His eventual instrumental career left him little time for sustained compositional efforts, but he was nonetheless able to leave a respectable body of both orchestral and chamber works. Throughout his life, Enesco was to experience the pull of influences from his native Rumania as well as the cosmopolitan and sophisticated elements from his adopted Paris residence, not to mention the effects of worldwide travel. An early example of these forces on his music can be found in his exotic *Dixtuor*, Op. 14 for double wind quintet (the second oboe replaced here by English horn), a work long out of print and only recently reissued. Simple in form, the work is complex in the general thickness of its orchestration and density of counterpoint. The relatively traditional outer movements (the last of which seems to recall thematic hints from "La Boheme") frame the Dacian exoticism of the middle movement with its hair-raising somber oboe-English horn melismatic duo in octaves accompanied by the bare low-register unison of two flutes. A lively Trio in the major mode provides relief, and the return of the principal section combines both themes in a compositional tour de force.

Felix Skowronek



School
of
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Washington

UNIVERSITY OF WASHINGTON
SCHOOL OF MUSIC

presents its 136th program of the 1991-92 season:

THE SONI VENTORUM

Felix Skowronek, *flute*
Alex Klein, *oboe*
William McColl, *clarinet*
David Kappy, *horn*
Arthur Grossman, *bassoon*

S67
1992
5-31

with faculty guest artist
Michael Brockman, *alto saxophone*

and guest performers

Sabra Weber (Raff) and Twi McDonell (Enesco); *flutes*
Molly Sandvick (Mendelssohn, Raff); *oboe*
Ove Hanson (Koechlin, Enesco); *English horn*
Richard Spece (Mendelssohn, Raff); *clarinet*
Marvin Western (Enesco), *clarinet*
Tony Miller, *horn*
Jeff Eldridge (Mendelssohn, Raff); *bassoon*
Francine Peterson (Enesco); *bassoon*
Michel Jolivet (Mendelssohn); *contrabassoon*
Ron Cole (Mendelssohn); *trumpet*

3:00 PM

MAY 31, 1992

BRECHEMIN AUDITORIUM

DAT # 12,008

CASS # 12,009

PROGRAM

CD # 14,718

DAT
DZ NOTTURNO FOR WIND INSTRUMENTS, Op. 24 Felix Mendelssohn
(1824) 9/34 (1809-1847)

Andante—Allegro vivace

ID3 SINFONIETTA FOR TEN WINDS, Op. 188 (1873) Joachim Raff
(1822-1882) 26'54"

Allegro
Allegro molto
Larghetto
Vivace

CASS SIDE A
SIDE B

INTERMISSION

ID4 SEPTOUR D'INSTRUMENTS À VENT, Op. 165 Charles Koechlin
(1937) pour Flûte, Hautbois, Cor Anglais, 14'18"
Clarinettes en La, Saxophone Alto en Mi^b,
Cor chromatique en Fa, Basson (1867-1951)

Monodie: Tranquille mais sans trairer
Pastorale: Tranquille et clair
Intermezzo: Allegretto con moto
Fugue: Allegretto dolce
Sérénité: Calme, tres doux
Fugue: Allegro, animé

ID5 DIXTUOR, Op 14 (1906) Georges Enesco
(1881-1955) 22'35"

Doucement mouvementé
Temps de Menuet lent
Allegrement

"Harmonie" music, works for small wind band, has enjoyed an honorable if somewhat intermittent history since the end of the 18th century. At that time, various combinations, notably the octet of paired oboes, clarinets, horns and bassoons, were found in many Central European courts providing music for entertainment as well as serious listening. A revival of the medium occurred toward the end of the 19th century, mainly in France, when flutes were added to the instrumentation. Now, as we close out the 20th century, yet another revival seems to be taking place as modern works for double wind quintet (with occasional modifications) are being written—overall, a sort of "Brigadoon" approach to the development of the medium one might observe. Be this as it may, we of Soni Ventorum, joined by invited guests and students, have been pleased to conclude each season for many years now with an annual concert of works from the "Harmonie" repertoire.

In his notes on the critical edition of Mendelssohn's "Notturmo" for wind instruments, the Dutch musicologist Jan Joris Nieuwenhuis writes:

"During a visit to Bad Dobberan (in the north of Germany) in the summer of 1824, Mendelssohn was so impressed by the local 'Harmonie' (wind ensemble) that he immediately wrote a composition for a similar group. This 'Notturmo' is better known in the arrangement for large windband called 'Overture für Harmoniemusik' Op. 24. The slow introduction clearly shows the influence of Mozart, but in the *Allegro vivace* we hear the typical lightfooted Mendelssohn, as we do in the *Scherzo* of his famous octet and in the overture 'Midsummer Night's Dream'."

The Swiss-born Joachim Raff knew fame and success in his own day and was regarded along with Wagner and Brahms as one of the pillars of German classical music. His connections were excellent: an acquaintance with Mendelssohn with plans for study with him, the friendship of Hans von Bülow, and the encouragement of Franz Liszt for whom he orchestrated a number of works. In 1877 he became the director and composition teacher at the Hoch Conservatory in Frankfurt, a position of influence he held until his death. His works, particularly his symphonies, were widely performed, but his renown did not extend past his lifetime. Included in his output of over 200 published works was a *Sinfonietta for Ten Winds* (double wind quintet), antedating by some 12 years and rather larger in scope than the better-known similar work by Charles Gounod. As a fusion of both classical form and romantic sensitivity, the *Sinfonietta* is quite clear in its organization. The work opens with a march-like movement in sonata form, complete with a taste of fugal entry before the coda. The second movement is a lively Tarantella, the third an extended song-form with rich harmonies, and the finale an energetic Rondo.

Charles Koechlin occupied a position both in the middle yet on the fringes of French music in the 20th century. He entered the Paris Conservatory in 1890, studying composition with Massenet and Fauré, this latter serving as a model he held in deep respect throughout his life. Koechlin developed an early interest in Bach, counterpoint, and modal harmony and