

rigidly-aligned motifs alternate with sections of random verticality. A descending, whirling statement opens the work, recurring several times as a fixed idea but separated by cadential "tempo libero" sections whose ensemble is governed by occasional meeting-points, frequently on unisons. This material can be developed only so far, and a coda marked "tempo giusto, il piu presto possibile" condenses previous fragments into a mini-maelstrom in its dash to a final unison fade.

Felix Skowronek

Carl Nielsen's 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) 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 serenely optimistic chorale (which Nielsen had composed some ten years earlier to the hymn text "My Jesus, make my heart love thee") serves as the admirable theme for eleven striking variations. In the fifth, the funniest, Nielsen portrays another side of his clarinetist's, Aage Oxenvad's character: irascibility in contrast with the tenderness of the Minuet. The chorale theme, in an even statelier guise, closes the work.

William McColl

UPCOMING 1993 CONCERTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

January 23, **Nusrat Fateh Ali Khan, Qawwal**, (Visiting Artist in Ethnomusicology from Pakistan). Meany Theater, 8:00 PM.

January 24, **Mark Weiger, oboe**. Brechemin Auditorium, 8:00 PM.

January 26, **University Symphony**, Meany Theater, 8:00 PM.

January 29, Concert: **Pacific Northwest Concert Band Festival**, featuring Steve Houghton, percussion, Meany Theater, 5:00 PM.

January 30, Concert: **Pacific Northwest Concert Band Festival**, featuring Steve Houghton, percussion, Meany Theater, 5:00 PM.

January 31, **Soni Ventorum Wind Quintet**, (Faculty Artist Recital), Brechemin Auditorium, 3:00 PM.

University of Washington
THE SCHOOL OF MUSIC

presents a

S67
1993
1-14

Faculty Artist Recital

THE SONI VENTORUM

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

8:00 PM

JANUARY 14, 1993

MEANY THEATER



DAT 12,073

CASS 12,074

CD 14085

PROGRAM

DAT 122 SEVEN PIECES FOR THE MECHANICAL CLOCK-ORGAN OF 1793 ^{13'52} Franz Joseph Haydn (1732-1809) arr. Skowronek

Vivace

Andante

Menuett

Fuga: Allegro

Allegretto

Andante

Allegro

D3 TRIO FOR OBOE, CLARINET, AND BASSOON (1921) ^{18'28} Heiter Villa-Lobos (1887-1959)

Anime

Languissament

Vif

CASS SIDE A ↑
SIDE B ↓

INTERMISSION

D4 IMPROMPTU, FOR FLUTE AND OBOE (1967) ^{4'04} Thea Musgrave (b. 1928)

D5 QUINTET, Op. 43 (1921) ^{25'25} Carl Nielsen (1865-1931)

Allegro ben moderato

Menuet

Praeludium: Adagio

Tema con variazioni: Un poco Andantino

Soni Ventorum will present its next concert on Sunday, January 31, 1993 at 3:00 PM in the Brechemin Auditorium. The program will include works of Cambini, Perle, Lachner, and Jolivet.

To attempt to perform music by mechanical means has not been confined to recent experiments with electronic music. The end of the 18th century witnessed an activity of considerable proportions in the field of mechanical organs known as Flute-Clocks (Flötenuhren, Spieluhren). Though the titles implied the use of a timepiece in connection with the machine, they rather amounted to a generic term for what in effect was a small mechanical organ. With or without an attached clock, it housed a set of pipes and small bellows, actuated by a rotating pinned cylinder, and powered by a weight or spring-drive clockworks. Joseph Haydn's interest in such instruments was a result of his association with Pater Primitivus Niemecz, chaplain and court librarian to the Esterhazy family. Niemecz possessed an astounding mechanical genius manifested in the manufacture of numerous examples of ingenious musical machinery. Among these were the three Flute-Clocks dating from the years 1772, 1792, and 1793 containing in total 30 original short pieces by Haydn.

Felix Skowronek

Soon after Villa-Lobos had arrived in Paris he said, "Did you think I came here to absorb your ideas? I came here to show you what I had done!" His *Trio* for oboe, clarinet, and bassoon is prominent among the major works he had completed before he went to Paris, and in its own right it is significant enough to make his boast seem reasonable, indeed. Why does one hear this work so rarely? Villa-Lobos' well-known penchant for pouring large draughts of inspiration into small, fragile vessels has here resulted in a large work which demands the greatest virtuosity (and physical endurance!) from its performers. In addition, the extreme rhythmic difficulty, often arising from some miraculous elaboration of four against three, and seeming at first hearing to serve no loftier purpose than to express Villa-Lobos' Rabelaisian wit, conspires with some cruel misprints in the published parts to derail many an attempted rehearsal. Villa-Lobos once said, "As soon as I feel someone's influence on me, I shake myself and jump out of it." Some have claimed to hear Igor Stravinsky's influence in the powerful repeated eight-notes that begin the last movement and dominate most of it. Whether or not this is possible, or likely, considering that in 1921 Villa-Lobos had not yet left Brazil for Paris, we can hear him shake himself and eventually jump out of this clonic seizure, whatever its origin.

William McColl

Thea Musgrave was born in Scotland and currently resides in the United States. A composer of international recognition, she studied with Nadia Boulanger in Paris and won the Lili Boulanger Memorial Prize and later the Donald Francis Tovey Prize. Subsequently she received a Koussevitzky Award and a Guggenheim Fellowship. Her early compositional style was melodic and diatonic, evolving into serialism and chromaticism, and more recently uses an experimental "dramatic-abstract" style which employs elements of theater, electronic music, pre-recorded tape, and elements of independence between performers and conductors. An indication of the latter is found in the brief *Impromptu* for flute and oboe wherein