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presents a

S67
 1993
 1-31

Faculty Artist Recital THE SONI VENTORUM

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

3:00 PM, JANUARY 31, 1993 BRECHEMIN AUDITORIUM

PROGRAM

QUINETTO CONCERTANTE..... Giovanni Giuseppe Cambini
 NO. 2, in D minor (ca. 1802) 15'05 (1746-1825)
Allegro espressivo
Larghetto sostenuto ma con moto
Presto ma non tanto

WIND QUINTET NO. 4 (1984).....George Perle
 Invention 20'42 (b. 1915)
 Scherzo
 Pastorale
 Finale

INTERMISSION

CASS SIDE A ↑
 SIDE B ↓

WIND QUINTET NO. 1, in F Major,.....Franz Lachner
 Op. 27 (1823) 21'15 (1803-1890)
Andante - Allegro assai
Scherzo: Allegro assai
Andante
Allegro vivace

SÉRÉNADE POUR QUINZIÈME À VENT.....André Jolivet
 ET HAUTOIS PRINCIPAL (1945) 18'13 (1905-1974)
Cantilène: Moderato
Caprice: Scherzando
Intermede: Moderato
Marche burlesque: Allegro

Giovanni Giuseppe Cambini led nothing if not a colorful life: capture by Barbary pirates and subsequent ransom by a wealthy Venetian merchant; fashionable fame and fortune as a composer in pre-Revolutionary Paris; ardent supporter of the French Republic; gradual descent into misery and obscurity; uncertain location (or occurrence) of death—surely the stuff from which movie scripts are made. Arriving in Paris in 1770, from his native Italy, Cambini was a successful violinist and composer with a keen understanding of prevailing tastes. His facility allowed him to become a leader in the development of the “sinfonia concertante”, a kind of concerto for multi- and equally-important solo instruments. This form flourished in Paris as nowhere else, and Cambini’s output of some 80 works of this kind established him as the foremost contributor to the genre. A parallel activity resulted in the composition of no less than 174 concertante string quartets, and toward the end of this series there appeared a set of *Trois quintetti concertans* for winds. Printed in 1802, they have come to be regarded as the first published works for the ensemble that would come to be known as the wind quintet.

Contemporary American composer George Perle has come to be recognized for his “specialty niche” in the field of twelve-tone composition as it has evolved through the 20th century. Over the course of time, through teaching positions at the University of California at Davis, and then Queens College in New York City, Perle developed and refined his approach to arrive at a smooth and transparent application of his system. The “elusive” quality of his music is a particularly expressive characteristic, and in his Fourth Wind Quintet (for which he received the 1986 Pulitzer Prize) we find a wonderful example in the wistful “Pastorale” movement. Kyle Gann’s liner notes to the recording by the Dorian Wind Quintet (the ensemble which commissioned and premiered the work) state the following:

“For the record, the FOURTH QUINTET (1984) is the only one written strictly in Perle’s system, though the system informs all of his writing, and the ear is hard put to tell the difference. The piece abandons the strictures of metric modulation for a freer conception of tempo, with frequent retards and accelerandos. Like so many late works of important composers, this quintet possesses a greater smoothness and cohesiveness of language than the earlier ones, for which some of the style’s more picturesque idiosyncracies have been sacrificed...The work’s most fascinating feature is, possibly, the arrhythmically contrapuntal texture of the Scherzo (forever interrupted by the rattle-rousing horn), unique in the genre’s literature. Symmetry on every level is an increasingly important aspect of Perle’s late music, and the Finale quotes heavily from the opening movement.”

The influential 19th-century German composer-conductor Franz Lachner was born into a musical Bavarian family. His father was his first teacher, and the young Franz eventually acquired proficiency on the organ, violin, cello, double-bass, and horn. Following early conductorial posts, Lachner began a 30-year span of musical prominence in Munich when he was appointed conductor for 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. (An engraving of him

at the height of his fame shows him to be an imposing figure indeed, with a firm visage not unlike that of modern-day Kirk Douglas!) 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 latter’s arrival in Munich in 1864 effectively spelled the abrupt end of Lachner’s conducting career in the city. He retired four years later, and his accomplishments were officially recognized in 1883 when the city of Munich conferred honorary-citizen status upon him.

A prolific composer in many forms well into his late years, Lachner early on adopted Beethoven and Schubert as his models, becoming in fact a member of the latter’s close circle of friends. During a 4-year stint from 1823 as organist at Vienna’s Protestant church, Lachner was reported to have become acquainted with the wind quintet through hearing performances of Anton Reicha’s works by the Vienna “Harmonie-Quintett” ensemble. If this was the case, his own first essay was an enthusiastic but cautious response, eschewing any overt instrumental virtuosity so characteristic of Reicha’s quintets. (He was to overcome this reticence in his second quintet four years later). Perhaps because of his training as an organist, Lachner seemed more comfortable with sonorities and “registrations” with the winds, as is clearly evident throughout the F Major Quintet. The noble chorale-introduction of the first movement gives away to decidedly lighter fare, while in the calm trio of the agitated Scherzo, we note a faint Schubertian hint. The squarish theme of the Andante is treated to four variations effectively alternating tonic minor and major, with overall modality left in doubt right up to the codetta. It is in the Finale that the young Lachner hits a masterful stride: a boisterous theme and surprising modulatory twists enliven our interest, and a subsidiary melody heard first in flute/oboe octaves and later in a gloriously extended clarinet/horn-reprise is a true expression of early Romantic beauty.

André Jolivet (the only single-quintet contributor to today’s program—most modern composers confine their enthusiasm for the medium to a solitary effort) has been described as “next to Messiaen, the most creative mind in contemporary French music,” and his music itself as “imbued with astonishing incantatory power, stressing its primitive and ritualistic associations... (his) language, carried by rhythms of uncommon strength and variety, makes use of various modal scales (either exotic or antique, or of his own invention) within a very free feeling of tonality.” The Serenade was originally written for oboe and piano as a competition piece at the Paris Conservatoire, and was subsequently rescored for wind quintet, with the oboe retaining its protagonist role.

Program notes by Felix Skowronek

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).

February 2, Choral Invitational, Meany Theater, 7:30 PM.

February 5, Littlefield Organ Series: Robert Clark. Walker-Ames Room, 3:00 PM.

February 6, Littlefield Organ Series: Robert Clark. Walker-Ames Room, 8:00 PM.