

Poulenc conceived and brought forth a large number of works, and it seems reasonable to conclude from this that the Sextet had for him a special importance, was the object of his special pains. It is cast in three movements -- an extended *Allegro vivace* (whose brisk worldliness is relieved by a lyrical intermezzo), a Divertissement of poetic cast, and a Finale, *prestissimo*, of great vivacity and humor, yet distinguished at all times by extreme subtlety of line and texture. The facade of the Sextet may be unpretentious, but in its elegance of proportion and refinement of detail it is quite clearly the creation of a masterly hand.

From the Andes to Ankara, from Ipanema to Iceland, through its many recordings and tours, SONI VENTORUM has established a brilliant reputation for outstanding chamber music that has captivated audiences throughout the world. Soni Ventorum has more than 25 recordings, made over a period of thirty years, of music ranging from Mozart to Schoenberg, Villa-Lobos and Roseman.

Formed in 1961 when Pablo Casals invited its members to become the woodwind faculty of his newly founded Conservatory of Music in Puerto Rico, the quintet has been at the University of Washington since 1968.

Pianist Patricia Michaelian has been electrifying audiences worldwide with her power and lyricism since the age of ten and has established herself as one of the Northwest's most sought-after and versatile artists. She has been heard in recital, as orchestral soloist and chamber player throughout North America, Europe, Australia and the Orient in such cities as New York, Philadelphia, Washington D.C., Chicago, Minneapolis San Francisco, Los Angeles, Montreal, London, Lisbon, Manila, Bangkok and Sydney.

Michaelian has appeared with many of the country's leading orchestras including the New York Philharmonic, Philadelphia Orchestra, Baltimore Symphony, Seattle Symphony, New Orleans Philharmonic, Los Angeles Chamber Symphony, Boston Pops, St. Paul Chamber Orchestra, San Diego Symphony and the Northwest Chamber Orchestra. She has collaborated with conductors such as Leonard Bernstein, Edo de Waart, Gerard Schwarz, Sergiu Comissiona, John Williams, Milton Katims, Josef Krips and Arthur Fiedler.

A recipient of numerous awards and prizes, Professor Michaelian was highlighted by *Musical America* magazine as "Outstanding Young Artist." She has appeared on national television with Leonard Bernstein and the New York Philharmonic and on the "Bell Telephone Hour" as soloist with the San Francisco Symphony. Her first New York recital in 1979 was one of the season's most critically acclaimed debuts and was followed by performances in Carnegie Hall, the Metropolitan Museum of Art, and on the 92nd Street "Y" Series.

In addition, Patricia Michaelian has been a frequent participant at the Seattle Chamber Music Festival and will be a featured guest artist at the inaugural season of the Seattle International Festival this summer. She will be heard next season as soloist with the Northwest Chamber Orchestra and will return to the Orient for her third tour. Michaelian has recorded with Gerard Schwarz and the Seattle Symphony Orchestra for Delos Records.

University of Washington
THE SCHOOL OF MUSIC

presents

THE SONI VENTORUM

Felix Skowronek, *flute*
William McColl, *clarinet*
Arthur Grossman, *bassoon*

Alex Klein, *oboe*
David Kappy, *horn*

with faculty guest artist

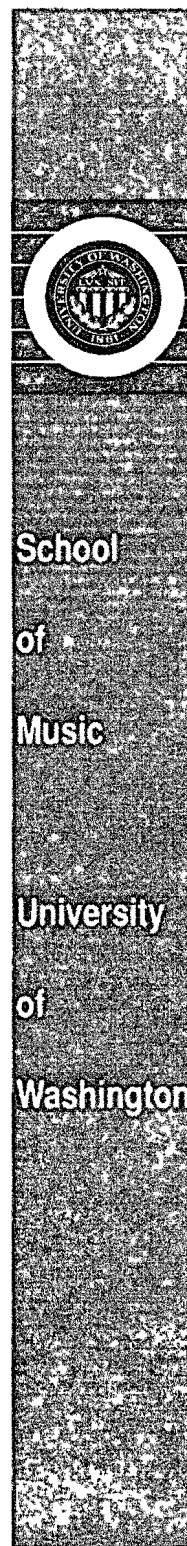
Patricia Michaelian, *piano*

and assisted by

Stacie Pengra, *oboe*
Joel Barbosa, *clarinet*

Lorraine Fader, *horn*
Jeff Eldridge, *bassoon*

3:00 PM
March 7, 1993
Brechemin Auditorium



S67
1993
3-7

DAT # 12, 120

CAS # 12, 121

CD 14, 700 PROGRAM

DAT
ID 2 SERENADE NO. 11 IN E^b MAJOR, K. 375 (1781) MOZART
for 2 oboes, 2 clarinets, 2 horns, 2 bassoons (24'54) (1756-1792)

Allegro maestoso
Menuetto: Tempo moderato
Adagio
Menuetto: Allegro
Allegro

CAS SIDE A
SIDE B INTERMISSION

ID4 DUO IN B^b MAJOR, WoO 27/3 (ca. 1800) BEETHOVEN
for clarinet and bassoon (8'34) (1770-1827)

Allegro sostenuto
Aria con variazioni: Andantino con moto

ID5 SEXTOUR pour piano, flûte, hautbois, FRANCIS POULENC
clarinette, bassoon, et cor (1932-39) (1925) (1899-1963)

Allegro vivace: Très vite et emporté
Divertissement: Andantino
Finale: Prestissimo
Patricia Michaelian, piano

Under the title "Serenade," Mozart completed a considerable number of scores for varying casts; this is in keeping with classical nomenclature. A *Serenade* is a composition of several movements, and they may be of a predominantly serene character. Particularly in the eighteenth century, *Serenades* set for different media were performed at festive occasions, both in and out of doors. In general, the style of the classical *Serenade* is similar to that of the *Divertimento* or the *Cas-sation*. All these cyclic works are usually intended for an evening's entertain-ment.

Three of Mozart's *Serenades* are set for wind band, and in these some of the movements display sonata form while others are dance types (such as the *min-*

uet). Some themes in these *Serenades* and their harmonic substructure might appear simple, even folkloristic. But the so-called "simplicity" of Mozart is one of the most misunderstood aspects of his style. Numerous textures are far from simple -- as their analysis readily proves. Irregular and asymmetrical construction is frequent, and the sonata form, that standard form of classicism, is treated to innovative features. In certain movements contrapuntal complexities prevail. The seeming simplicity is Mozart's purity of expression.

The origins of the *Serenade in E-flat Major* are amply documented by Mozart in letters to his father. Originally written as a sextet for paired clarinets, horns, and bassoons, two oboes were eventually added to conform to the standard wind-octet instrumentation so popular at the time, and perhaps to attract the attention of a patron with such an octet in his employ. The work obviously pleased Mozart, and he described a couple of its early performances thusly: "...the six gentlemen who executed it are poor beggars who, however, play quite well together, particularly the first clarinet and the two horns...it has won great applause, too, and on St. Theresa's Night it was performed in three different places; for as soon as they finished playing it in one place, they were taken off somewhere else and paid to play it..." Three days later he writes: "At eleven o'clock at night I was treated to a serenade performed by two clarinets, two horns, and two bassoons ... The musicians asked that the street door be opened and, placing themselves in the center of the courtyard, surprised me, just as I was about to undress, in the most pleasant fashion imaginable with the first chord in E-flat."

Beethoven's early interest in wind instruments derived from his familiarity with the wind octet at the court of the Elector of Bonn, for which group he later wrote two works. A number of other occasional pieces for winds date from these years prior to his move to Vienna, and among them is a charming set of three duos for clarinet and bassoon, written for two of his personal friends. Whether intended as miniature "serenades" or as recreational *divertissement* isn't known, but their apparent ease of style belies the clever and effective handling of these two most-widely-ranging of the wind instruments. The popular two-movement third duo, in B-flat Major, opens with a smooth statement in octaves before undertaking a deft dialogue in sonata form. The finale presents a modest theme with a lively set of variations, the last of which brings the duo to a rollicking conclusion.

Music was an avocation rather than a serious pursuit for Poulenc in his early years, and he was largely self-taught. The great masters who had led the revolt against 19th century romanticism dominated the musical scene at that time and impressed and influenced him. but not for long; the taint of expressivity was in their work, and Poulenc and the young men and women with whom he soon associated himself preferred a cooler, drier, more astringent music. He was a member of the *Group Six*, but from the beginning, one idiosyncrasy distinguished him among his avant garde associates: he strove to please, he took his audience into account, he avoided eccentricity, and while he was willing, even anxious to surprise, had had no wish to mystify, and the novelty of his style was matched by its accessibility. The *Sextet* for piano, flute, oboe, clarinet, bas-soon, and horn was begun in 1932 and completed in 1939. During this period