

placed in *E^b* Major, is a solid anthem, the restatements of which are separated first by lyric clarinet solo and later by a noble reprise in the horn. Reicha's minuets are in reality scherzi for the most part, and always motivically inventive. Here, a rapid rising-fourth motif is passed from one instrument to the next, and after due elaboration is inverted canonically in the trio section. The Finale is marked by a rapid-fire stuttering motive from the very beginning, with this too subject to fugal-entry treatment with only momentary sections of relaxation. The movement builds to a heated climax with a headlong flute cadenza threatening to get out of control before being brought to heel by a brusque horn commentary, with the following coda bringing the work to a happy ending.

UPCOMING 1993-94 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).

- December 6, Studio Jazz Ensemble. 8 PM, Meany Theater.
- December 6, Voice Division Recital. 8 PM, Brechemin Auditorium.
- December 7, University Chorale. 8 PM, Meany Theater.
- December 7, ProConArt. 8 PM, Brechemin Auditorium.
- December 8, University Symphony with guests Carmen Pelton, *soprano* and Patricia Michaelian, *piano*. 8 PM, Meany Theater.
- December 9, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- January 6, *FACULTY RECITAL*: Bassoon Bash! 8 PM, Meany Theater.
- January 10, Orchestra Festival Concert, featuring the University Symphony and outstanding high school orchestras from Washington state. 6 PM, Meany Theater.
- January 11, Choral Festival Concert featuring The Trenchcoats. 7 PM, Meany Theater.
- January 13, Jazz Band Festival Concert featuring Eddie Daniels, *clarinet*. 7 PM, Meany Theater.
- January 14 and 15, Concert Band Festival Concert featuring Eddie Daniels, *clarinet*. 7 PM, Meany Theater.
- January 18, Brechemin Scholarship Winners Recital. 7 PM, Meany Theater.
- January 25, Concerto Competition Winners & the University Symphony. 8 PM, Meany Theater.
- January 31, Voice Division Recital. 7 PM, Brechemin Auditorium.

University of Washington
THE SCHOOL OF MUSIC

presents

S67
1993
12-5

THE SONI VENTORUM

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

DAT
12,262

CD
14,701

CASS
12,263

3:00 PM, December 5, 1993
Brechemin Auditorium

School

of

Music

University

of

Washington

PROGRAM

DAT
D2 ADAGIO AND ALLEGRO IN... (7'55) W. A. Mozart
F MINOR, K.V. 594 (1790) ("Ein Stück für ein Orgelwerk in eine Uhr") (1756-1791)
arr. Wolfgang Sebastian Meyer

D3 CHOROS NO. 2, FOR FLUTE (2'50) Heitor Villa-Lobos
AND CLARINET (1924) (1887-1959)

D4 PARTITA FOR WIND QUINTET (14'50) Irving Fine
(1948) (1914-1962)

Introduction and Theme
Variation
Interlude
Gigue
Coda

CASS SIDE A
INTERMISSION

DAF
106
THREE PIECES FOR FLUTE, CLARINET AND BASSOON (1925) (9'43)..... Walter Piston
(1894-1976)
Allegro scherzando
Lento
Allegro

177
QUINTET IN D MAJOR; Op. 91, No. 3..... (20'30)..... Anton Reicha
(1770-1836)
Lento-Allegro assai
Adagio
Menuetto: Allegro vivo
Finale: Allegretto

During the last year of his life, Mozart received a curious commission from one Count Joseph Deym of Vienna: the composition of three works for mechanical clock-organ. These contrivances, sometimes referred to as "flute clocks," were popular at the end of the 18th century, and with or without an attached timepiece were marvels of miniaturization at the time. Each contained a small set of pipes and bellows, with a rotating pinned cylinder powered by a spring-driven clockworks providing the self-propelled music. Count Deym operated a wax museum in Vienna, and Mozart's K. 594 was written as "background music" for a tableau in memory of the recently-fallen Austrian Fieldmarshall Loudon. The solemnity of the situation is portrayed poignantly in the opening Adagio, while a majestic but lively march-like mid-section provides an appropriate martial acknowledgment. Following a spirited development, a reproduction of the opening Adagio brings the work to a somber conclusion.

The great Brazilian composer Heitor Villa-Lobos credited himself with the invention of two new "forms": the "Bachianas Brasileiras" and the "Choros", and he wrote a number of each ranging from small ensembles to large orchestral forces. The latter form was drawn from a type of improvised instrumental music played by wandering street bands in Rio de Janeiro at the turn of the century. The Choros No. 2, a modest work of a mere 2-1/2-minute duration, is nonetheless an example, albeit brief, of the kind of folk-flavor Villa-Lobos was wont to impart to his creations. Soni Ventorum has its own special way of presenting the work, and keen ears will detect the "resultant tone" at the end of the duo.

Boston-born Irving Fine studied composition at Harvard University with Edward Burlingame Hill and Walter Piston, and he later worked with Nadia Boulanger in Paris. He held teaching positions at Harvard and later at Brandeis University, where he was professor of music and chairman of the Brandeis School of Creative Arts at the time of his death. Fine's music was influenced by Stravinsky and Hindemith, and his writing was described as a "...cosmopolitan style of composition in which contrapuntal elaboration and energetic rhythm were his main concerns; later on, however, he developed a distinctive style of his own with a lyrical flow of cohesive melody supported by lucid polyphony."

Walter Piston's prestigious career as a composer and Professor of Composition at Harvard University ranked him as one of the major American influences in the classical music field in this century. His work as a symphonist is notable, and his writings on theory and harmony continue to serve as texts throughout the country. His chamber music is less well known, but in this genre the Three Pieces for Flute, Clarinet and Bassoon is both his earliest and most performed example. Written during his time of study with Nadia Boulanger in Paris the work is a clear indication of the neo-classic style that would mark his subsequent works. The first and third of the pieces display vigorous activity reined by ostinato rhythmic figures and giving way to slower lyric sections, while the second has a nostalgic quality maintained by both closely- and widely-spaced sonorities.

Anton Reicha's wind quintets created a sensation in Paris and throughout Europe in the second and third decades of the 19th century. He wrote no fewer than 24 such works during these years for a bold new chamber ensemble composed of one each of the principal woodwind instruments plus French horn. The quintets were premiered in the foyer of the Paris Opera, and these occasions bore a social and musical significance widely noted at the time. Reicha himself was highly regarded as a professor of composition and theory at the Paris Conservatoire, and his pupils included such names as Hector Berlioz, Adolphe Adam, Charles Gounod, and the young Cesar Franck. His stature was duly recognized by the French Academy, which elected him to membership a year before his death. Such recognition was less than lasting, however, as it has only been in the last 30 years or so that he and his music have undergone a revival, with the wind quintets leading the way.

The D Major Quintet, Op. 91, No. 3, is one of the lighter and more concise examples of his quintet-writing, marked with a rather Italiannate touch noticeable in the outer movements. The optimistic chorale which opens the quintet leads to an extended flute cadenza, leading in its turn to the spirited 6/8 main body of the movement. The slow movement, curiously