

of Europe. He also wrote a great deal of church music, and at one time was offered the directorship of Napoleon's orchestra, which he refused. History might have granted him lasting recognition were it not for the arrival on the operatic scene of an even greater success - Gioacchino Rossini. Mayr's *Five Bagatelles* are apparently a good indication of the wind-instrument writing in his opera scores, and lest we are inclined to remark that it may "sound like Rossini," we ought perhaps to spend a moment's reflection on whether or not the situation might well be the reverse!

The decade of the 1920's saw the composition of several of the high points of the wind quintet literature, including such examples as Carl Nielsen's Quintet, Op. 43 and Arnold Schoenberg's monumental Quintet, Op. 26. To these must be added Hindemith's *Kleine Kammermusik*, and of the three, it has been perhaps the most accessible and most frequently performed, showing no signs of wearing thin after 70 years of continuous use. Composed during the disastrous German multi-digit inflation crisis following World War I, the quintet nonetheless opens with an energetic and optimistic movement based on an insistent rhythmic motive (story has it that Hindemith composed it while writing on a commuter train) and then passes into more contemplative material: a faded waltz and an introspective movement marked "placid and simple." A brief flurry of cadenzas, one per instrument, leads directly into the gigue-like finale, the concluding frenzy of which is brought back to "reality" by the somber intoning of three closing E minor chords.

(Program notes by Felix Skowronek.)

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).

May 2-13, *SCHOOL OF MUSIC RESIDENCY*: Distinguished Hans and Thelma Lehmann Professor: William Bolcom, *pianist/composer*. (Information: 685-8384).

May 4, Joan Morris, soprano: Master Class. 1:30 PM, Brechemin Auditorium.

May 4, Voice Division Recital. 3:45 PM, Brechemin Auditorium.

May 4, Mina Miller, pianist. 8 PM, Brechemin Auditorium.

May 5, William Bolcom Celebrated: A Musical Homecoming. 8 PM, Meany Theater.

May 6, Jazz Studies Concert Series. 8 PM, Brechemin Auditorium.

University of Washington
THE SCHOOL OF MUSIC

presents

THE SONI VENTORUM

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

3:00 PM
May 1, 1994
Brechemin Auditorium

SG7
1994
5-1



School
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DAT
12,373

CASS
12,374

PROGRAM

102 FANTASY in F minor, K. 608.....(9'43).....Mozart
for Mechanical Organ (1791) (1756-1791)
(arr. Wolfgang Sebastian Meyer/Soni Ventorum)

103 QUATUOR pour flûte, hautbois, clarinette.....(10'19).....Jean Françaix
et basson (1933) (b. 1912)
Allegro
Andante
Allegro molto
Allegro vivo

104 "Summer Music," Op. 31 for Woodwind Quintet.....(11'50).....Samuel Barber
(1956) (1910-1981)

INTERMISSION

CASS SIDE A
SIDE B

106 FIVE BAGATELLES for flute, clarinet.....(13'19).....Giovanni Simone-Mayr
and basson (1763-1845)
Allegretto non tanto
Andantino (Tema con variazioni)
Allegro
Tempo de marcia
Adagio - Allegro moderato

107 "Kleine Kammermusik," Op. 24, No. 2 (1922).....(13'25).....Paul Hindemith
Playful, moderately fast
Waltz, very soft throughout
Placid and simple
Rapid,
Very Lively

Mozart's Fantasy in F Minor, K. 608 ("Ein Orgelstück für eine Uhr"), is the most substantial of three works commissioned in 1790 by one Count Josef Deym, a Viennese entrepreneur and proprietor of a wax museum for whose various historic and allegorical tableaux Mozart's pieces served as "mood" or "background" music -- as performed by a bellows-and-spring driven "automatic" pinned-cylinder organ. The composer's view of the situation was not enthusiastic. While attending the coronation of Leopold II in Frankfurt, Mozart wrote to his wife in a letter dated October 3, 1790:

"I planned so definitely to write the Adagio right away for the clock maker so that my dear wife might have some ducats in hand, and I did it - however as this is a very hateful job for me, I was so unhappy not having completed it - I keep writing every day - but I always stop because it tires me - indeed, if it were not for such an important reason I should like to drop it altogether - but now I hope to force it after all, bit by bit - well if it were for a big clock and the thing should sound like an organ I should like it, but the work is for small pipes which sound rather high and childish to me..."

French composer Jean Françaix, born of musical parents, began his career as a piano prodigy, first making an international name for himself as soloist in his own "Concertino" for Piano and Orchestra. His *Quartet* for flute, oboe, clarinet, and bassoon dates from those early years and is a good indication of the light and breezy writing for the winds which would characterize his subsequent works for them; and they are many. His two Wind Quintets are solid repertoire items, his *Divertissement* for oboe, clarinet and bassoon is heard occasionally, and his *Sept Impromptus* for flute and bassoon was commissioned by the Soni Ventorum. All of these (with the exception of the *Divertissement*) have been recorded by the Soni.

Samuel Barber "...was, in his life as in his art, conservative and aristocratic. At heart a romantic, Barber produced music with convincing melodic flow (melody, in fact, was his high suit) and a finely-honed sense of contrast and drama." (Phillip Ramsey). Speaking of *Summer Music*, Barber noted that "...it's supposed to be evocative of summer - summer meaning languid, not killing mosquitoes." Similar to his *Knoxville, Summer of 1915*, it is mildly impressionistic, delightfully warm and lazy. The work was commissioned by the Chamber Music Society of Detroit; Karl Haas, President, and soon became a standard repertoire piece both in the U.S. and abroad. It has been recorded by several ensembles, including Soni Ventorum.

Giovanni Simone Mayr was born in Bavaria but lived most of his life in northern Italy where he attained fame as one of the leading opera composers of the day. In the years following 1794, two or three of his operas were produced annually, enjoying great success in the major opera houses