

percussion elements. The present arrangement for solo flute and eight winds retains the original horn-writing and covers the other harmonic and coloristic requirements reasonably well. My thanks to my colleagues for their patience, support, and cooperation in this endeavor. *[Felix Skowronek]*

Unlike other romantic composers of his time, Carl Maria von Weber wrote many works for winds, including two concertos for clarinet and a work for bassoon. The story behind the Concertino for Oboe and Winds, however, is not as clear and persuasive as with Weber's other works. There is a rumor out that perhaps it wasn't even Weber who wrote the piece - although Weber's name appears in the manuscript - but Prince Carl von Lowenstein-Freundenberg, himself an accomplished oboist and composer who wrote many works for oboe and other instruments. It is true that many important musicians in the court of Munich asked Weber to write them concertos, with clarinetist Barmann, cellist Legrand, and bassoonist Brandt having their wishes met. The oboist from that orchestra, Flad, also pleaded with Weber for a concerto, and if his request was granted, it was probably one of the first woodwind outputs by that composer (1809), even before the tremendously successful clarinet concerto of 1811. Weber once wrote in his diary that he had orchestrated an Adagio for Flad. Whether or not that "Adagio" was the same as the initial movement of the "Concertino" remains to be proven by discerning musicologists. Whatever the outcome of that research, the beautifully shaped lines and operatic melodies of this work leave little doubt that this work was written by an inspired composer with great care and appreciation for style and a then-innovative use for the oboe.

[Alex Klein]

University of Washington
THE SCHOOL OF MUSIC

567
1994
6-5

presents

THE SONI VENTORUM

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

as

SONI SOLOISTS

with guest performers

Megan Lyden, *flute and piccolo* (Schmitt, van Praag, Griffes, von Weber)

Scott Perry, *oboe and English horn* (Schmitt, van Praag, Griffes)

Joel Barbosa, *clarinet* (van Praag, Griffes)

Jodi Orton, *clarinet* (Schmitt, von Weber)

Ryan Stewart, *horn* (Schmitt, van Praag, Griffes, von Weber)

Jeff Eldridge, *bassoon* (van Praag, Griffes)

Jason Schilling, *bassoon* (Schmitt, von Weber)

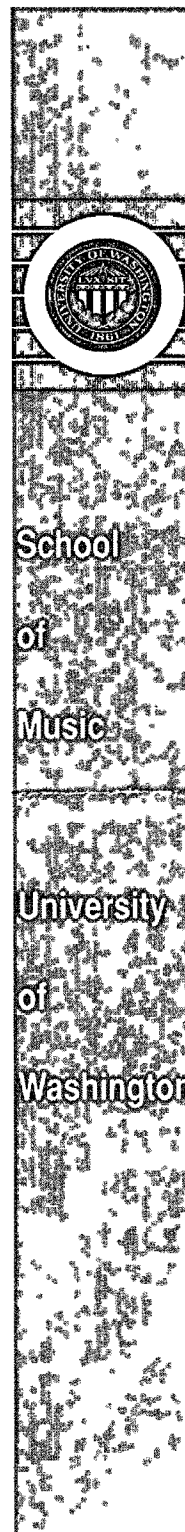
Colby Hubler, *trumpet* (von Weber)

Stuart Dempster, *trombone* (von Weber)

3:00 PM

June 5, 1994

Brechemin Auditorium



DAT
12,414

CASS
12,415

PROGRAM

- 102 LIED ET SCHERZO, Op. 54 (1910)..... Florent Schmitt
pour Double-Quintette à vent, avec Cor Principal (1870-1958) (10'25)
- 104 FANTASIE (1962) for Solo Bassoon,..... Henri C. Van Praag
2 flutes, 2 oboes, 2 clarinets, 2 horns, and bassoon (1894-1968) (9'17)
- 106 CARNIVAL OF VENICE - VARIATIONS..... Paul Jeanjean
for Solo Basset Horn, with flute, oboe, (1874-1928)
horn, bassoon accompaniment (adapted by William McColl) (8'03)

INTERMISSION CASS-SIDE A
SIDE B

- 108 POEM FOR FLUTE AND ORCHESTRA (1919)..... Charles T. Griffes
(transcribed by Felix Skowronek for Solo Flute; with (1884-1920)
flute, oboe/English horn, 2 clarinets, 2 horns, 2 bassoons) (9'25)
- 1010 CONCERTINO FOR OBOE AND..... Carl Maria von Weber
HARMONIEMUSIK (c. 1809) (flute, 2 clarinets, (1786-1826)
2 horns, 2 bassoons, trumpet, trombone, double bass) (7'15)

The genre of the small wind-band, or "harmonie" as it was known in Europe, seems to have enjoyed its development at the close of each of the past two centuries. The octet of paired oboes, clarinets, horns, and bassoons was a fixture in many courts, major and minor, of Central Europe during the classical period, and in the late 1800's with the addition of flutes, the ensemble enjoyed the attention of both French and German composers. Now, as we near our own century's end, an excellent sense of timing finds us in a renewed activity. More than a wind quintet yet something less than a concert band, the new "harmonie" combines the best of flexibility and sonic resources of both. The Soni Ventorum has traditionally closed each season with a concert of music of this type, inviting guests and selected students to participate in this annual ritual. This year we're trying something a little different at the end of our 25th Anniversary Season: "Soni Soloists" -- each of the quintet's members taking his turn in fronting the band in true professional/virtuoso fashion.

Florent Schmitt, the distinguished French composer, was educated at the Paris Conservatory where he was a composition student of Fauré and Massenet. He won the Second Prix de Rome in 1897, and the First Prix de Rome in 1900, the latter enabling him to spend four years at the Villa de Medici. He returned to France in 1904 and eventually became an influential music critic (Les Temps), and the director of the Lyons Conservatory.

Henri C. Van Praag, born and died in Amsterdam, was the son of a musician and studied the cello as a youth. Later he studied flute and clarinet in order to familiarize himself with the possibilities of the wind instruments. His favorites were the clarinet and bassoon, and music for winds was his preferred medium. In addition to being a cellist in various orchestras over a period of ten years, he was music critic for Het Parool, and appeared occasionally as a jazz saxophonist. Van Praag's Fantasie was written in 1962 for the noted Dutch bassoonist Thom de Klerk.

The familiar "Carnival of Venice" theme is considered to be an Italian folk tune called variously, "O Mamma, Mamma Cara," "Mamma Mia Cara," or, most succinctly, "Mamma Mia!" It is perhaps not exactly the mother of all variations, but it is indeed the mother of many. It is believed that the first variations on this theme were Paganini's, composed for the violin in 1829 and published posthumously in 1851. The title, "Carnival of Venice," was chosen by Paganini or his publisher to raise levels of excitement through association with Europe's most famous pre-Lenten blowout. The publication of Paganini's variations was followed (1857) by Ambrose Thomas' opéra, "Le Carnaval de Venise," wherein this theme opens the overture, scored for the basses, *maestoso*. This opening was copied by Paul Jeanjean, clarinet professor of the Paris Conservatoire, in his charming variations for the clarinet (here adapted for the basset horn, a type of alto clarinet.) This work is one of a turn-of-the-century flood of Carnivals of Venice by many composers and for every conceivable instrument [William McColl]

Charles Tomlinson Griffes was born in Elmira, NY, studying piano there with one Mary S. Broughton, a transplanted Englishwoman who was to provide him with encouragement and even financial assistance in his formative years. In 1903 he went to Berlin where he studied piano and composition, supporting himself precariously by giving private lessons and presenting recitals of his own compositions. He returned to the US in 1907, taking a music teacher's position at the Hackley School for Boys in Tarrytown, NY. This post, while offering a measure of security, was a tremendous strain on his compositional efforts, and he looked forward to his summers in New York City where he devoted his time to writing. He became fascinated with French Impressionism and the exotic nature of "oriental" scales and developed a refined sense of orchestration. His Poem for Flute and Orchestra was commissioned and premiered by the eminent flutist Georges Barrere, and was one of Griffes' last works in his brief career. Unable to afford a copyist for his large orchestral tone poem, The Pleasure Dome of Kubla Khan, Griffes undertook the daunting task himself, to the severe detriment of his health as he succumbed to an influenza epidemic a few months later. The musicologist Nicolas Slonimsky wrote: "A combination of natural talent and determination to acquire a high degree of craftsmanship elevated Griffes to the position of a foremost American composer in the impressionist genre; despite changes of taste, his works retain an enduring place in American music."

The Poem is a staple of the American flutist's repertoire and has been widely recorded. The original orchestration called for strings, two horns, harp, and trace