

Much of the present stature of the University of Washington's School of Music is due in large measure to the enlightened and inspired Directorship of William Bergsma from 1963-1971. Bergsma (born in 1921 in Oakland, California), long one of the nation's respected composers, had enjoyed a distinguished position as an instructor of composition and then Associate Dean of The Juilliard School in New York City prior to coming to Seattle. His *Concerto for Wind Quintet* dates from 1958 and owes its inception to a commission from the Elizabeth Sprague Coolidge Foundation of the Library of Congress. The work was written for the New York Woodwind Quintet, said ensemble presenting its first performances, including the Library of Congress premiere. The *Concerto* was published two years later, subsequently recorded, and soon counted among the major American contributions to the repertoire. The overall active character of the quintet is immediately established by an agitated syncopated announcement with lively angular lines briefly separated by quasi-chorale quotes moving through the course of the first movement. The Andante second movement opens and closes with sections of quietly intense melody flanking a restless middle ground. The finale, with the decided flavor of a tarantella, propels the movement and the quintet to an energetic conclusion.

*Notes by Felix Skowronek*

#### 1994-95 UPCOMING EVENTS

- November 9 and 11, UW Opera: ALBERT HERRING. 8 PM, Meany Theater.
- November 13, UW Opera: ALBERT HERRING. 3 PM, Meany Theater.
- November 15, Student Concerto Competition. 7 PM, Meany Theater.
- November 21, Contemporary Group. 8 PM, Meany Theater.
- November 22, Collegium Musicum. 8 PM, Brechemin Auditorium.
- November 28, University Singers. 8 PM, Meany Theater.
- November 28, Percussion Ensemble. 8 PM, Meany Studio Theater.
- November 30, Wind Ensemble. 8 PM, Meany Theater.
- November 30, Jazz Combos. 8 PM, Brechemin Auditorium.
- December 1, Jazz Combos. 8 PM, Brechemin Auditorium.
- December 2, ProConArt. 8 PM, Brechemin Auditorium.
- December 3, Madrigal Singers. 8 PM, Brechemin Auditorium.
- December 4, Madrigal Singers. 3 PM, Brechemin Auditorium.
- December 5, Voice Division Recital. 7 PM, Brechemin Auditorium.
- December 5, Studio Jazz Ensemble. 8 PM, Meany Theater.
- December 6, University Chorale. 8 PM, Meany Theater.
- December 6, Student Chamber Music Concert. 8 PM, Brechemin Auditorium.
- December 7, University Symphony. 8 PM, Meany Theater.
- December 8, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- December 12, Opera Workshop. 8 PM, Meany Studio Theater.

University of Washington  
THE SCHOOL OF MUSIC

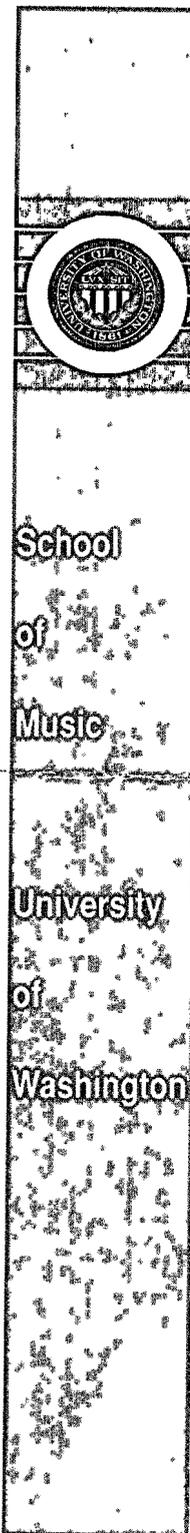
presents

567  
1994  
11-6

# THE SONI VENTORUM

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. The quintet was formed in 1961 when Pablo Casals invited its members to become the woodwind faculty of his newly founded Conservatory of Music, Puerto Rico. The Soni Ventorum has been at the University of Washington since 1968. The Quintet has recorded works by Mozart, Villa-Lobos, Morris, Hamerik, Goodman, Reicha, Danzi, Cambini, Poulenc, Taffanel, Martinson, Arrieu, Bozza, Aitken, Smith, Gerster, Gabaye, Bernstein, Ketting, and Francaix on the following labels: Lyrichord, Desto, Ravenna, Musical Heritage Society, Crystal, and Laurel.

3:00 PM  
November 6, 1994  
Brechemin Auditorium



DAT  
12,464

CASS  
12,465

PROGRAM

DAT  
102 QUINTET in D Major, Op. 91, No. 3 (20'20) Anton Reicha  
Lento- Allegro assai (1770-1836)  
Adagio  
Menuetto: Allegro vivo  
Finale: Allegretto

D3 QUINTETTE en formé de Chorus (1928) (10'24) Heitor Villa-Lobos  
(1887-1959)

INTERMISSION

CASS SIDE A  
SIDE B

D4 THREE PIECES for Solo Clarinet (1919) (4'50) Igor Stravinsky  
(1882-1971)

D5 SONATINE for Flute and Bassoon (10'24) Pierre Gabaye  
Modéré sans lenteur (1930)  
Andante  
Rapide et brillant

D6 CONCERTO for Wind Quintet (1958) (14'48) William Bergsma  
Allegro (1921-1994)  
Andante  
Allegro assai

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 César 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 thirty 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 writing for the medium, marked with a rather Italianate 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 ratcheted up a half-step into E-flat Major, is a solid anthem, the restatements of which are separated first by a 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 motive 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 activity 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.

The idiosyncratic Heitor Villa-Lobos, Brazil's gift to the world of 20th century music, continues to astound us both through the sheer immensity of his compositional output as well as the striking originality of his best efforts. He claimed to have invented the "choros," a structure suggested to him by the improvisations of itinerant musicians in their instrumental serenades on the streets of Rio de Janeiro. He retained their practice of the frequent change from major to minor keys and their rhythmic, sentimental quality, but he enlarged the form and adapted it to include any typical melody of a popular character. The *Quintette en formé de Chorus*, one of a number of wind chamber music pieces by the composer, is a continuous work whose separate sections are strung together in a "choros" with liberal extremes of dynamics and pitch in all the instrumental lines. The complexity of the score does not negate the popular character of the music: lengthy themes flowing together produce shifting textures in the slower material and hyper-kinetic energy in the faster sections. From the mysterious jungle-like beginning to the shrieking concluding chord, the *Quintette*, with its quasi-improvisation and sheer fascinating sound, seldom fails to capture and hold the attention of the listener.

Stravinsky's *Three Pieces* for clarinet alone were written in 1919. According to legend, he was inspired by a clarinetist from a New Orleans jazz band whom he heard warming up in a backstage alleyway in Paris. The result is a short, funny melange of Russian folksong, tarantella, hurdy-gurdy and some very square or, better said, cubistic jazz. [Notes for Stravinsky by William McColl]

French composer Pierre Gabaye was born in Paris in 1930, attended the Conservatoire, obtained Prix de Rome in 1956, and later became an assistant director of O.R.T.F., the national radio and television broadcast service. His *Sonatine for Flute and Bassoon* is a good representative of the duo-instrumental genre popular with many French composers, as its contents display the engaging lyricism, jaunty humor, and fleet technique often associated with Gallic wind-writing. The present performers recorded the work some years ago and were subsequently amused in hearing the opening measures of the first movement used as introductory music for many months on a local NPR radio station.