

The major works for piano and winds up to this point were the two quintets of Mozart (K.452), and Beethoven (Op. 16), written for the combination of oboe, clarinet, horn, bassoon, and piano. Spohr was surely acquainted with these well-known and oft-performed pieces, but in his case his sense of experimentation brought about the exchange of flute for oboe and a definite soloistic slant for the pianist, with the winds relegated to a more accompanying role than in either the Mozart or Beethoven antecedents. Nonetheless, the work as a whole is gratifying for all concerned with its bright and firm thematic material and arresting sonorities (particularly in the slow movement). The wistful Menuetto sheds the winds in the Trio, presenting a brilliant piano solo in the parallel major key. The *sturm und drang* of the Finale's opening gives way to a cheerful second theme in the relative major which in the recapitulation falls readily into the tonic C Major, the winds providing a chortling accompaniment through the coda to the final vigorous chords.

Program notes written by Felix Skowronek

#### 1996 UPCOMING EVENTS:

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).

February 26, University Studio Jazz Ensemble. 8 PM, Meany Theater.

February 27, Guest Artist Recital: Jean-Paul Sevilla, piano. 8 PM, Brechemin Auditorium.

February 28, UW Opera: Hildegard von Bingen's *ORDO VIRTUTUM (THE PLAY OF THE VIRTUES)*. 8 PM, St. Mark's Cathedral.

February 29, Jazz Artist Series. 8 PM, Brechemin Auditorium.

March 1, UW Opera: Hildegard von Bingen's *ORDO VIRTUTUM (THE PLAY OF THE VIRTUES)*. 8 PM, St. Mark's Cathedral.

March 1, ProConArt. 8 PM, Brechemin Auditorium.

March 3, Student Chamber Music Ensembles. 8 PM, Brechemin Auditorium.

March 4, Voice Division Recital. 7 PM, Brechemin Auditorium.

March 4, Percussion Ensemble. 8 PM, Meany Theater.

March 5, University Wind Ensemble. 8 PM, Meany Theater.

March 6, Jazz Combos. 8 PM, Brechemin Auditorium.

March 7, Jazz Combos. 8 PM, Brechemin Auditorium.

March 8, University Symphony & Combined Choruses. 8 PM, Meany Theater.

March 12, Opera Directors Production Workshop. 8 PM, Studio Theater.

March 13, Vocal Jazz Ensemble. 7:30 PM, Brechemin Auditorium.

March 14, Keyboard Debut Series. 8 PM, Brechemin Auditorium.



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University of Washington  
THE SCHOOL OF MUSIC

presents a Faculty Recital

## THE SONI VENTORUM

Felix Skowronek, *flute*

Dañ Williams, *oboe*

William McColl, *clarinet*

David Kappy, *horn*

Arthur Grossman, *bassoon*

with faculty guest artist

Holly Herrmann, *piano*

3:00 PM, February 25, 1996

Brechemin Auditorium

#### PROGRAM

1 Allegro and Arioso for Five for Five Wind Instruments (1942) 8'55 Ingolf Dahl (1912-1970) [1] CD

2 Quintet in C Major, Op. 91, No. 1 (ca. 1815) 26'55 Anton Reicha (1770-1836) [2]  
Allegro moderato  
Andante  
Menuetto: Allegro  
Finale, Rondo: Allegro

#### INTERMISSION

3 Quintet in C minor, Op. 52 (1820) 28'30 Louis Spohr (1784-1859)  
for Piano, Flute, Clarinet, Horn and Bassoon  
Allegro moderato  
Larghetto con moto  
Menuetto: Allegretto  
Finale: Allegro molto

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## PROGRAM NOTES

Ingolf Dahl studied composition in Sweden and Switzerland, performed in both as a piano recitalist, and served as conductor in the Municipal Opera House in Zurich. After moving to the U.S. in 1935, he wrote for radio and motion pictures, and was active as a performer and conductor, particularly in the Los Angeles area where he was a Professor of Music at the University of Southern California. The *Allegro and Arioso* was written in 1942 for the so-called Pan-American Quintet, an ensemble of composer/performers including the bassoonist and Schoenberg disciple Adolph Weiss, to whom the work was dedicated. (This group toured in Latin America during the "Good Neighbor Policy" early years of World War II. It was soon noticed that audiences seemed to react coldly to the work of oboist Alvin Etlar, whose surname when pronounced in Spanish sounded uncomfortably similar to "Hitler!" Ironically, Dahl's work was not part of the repertoire as it had not been completed in time for the quintet's departure.) The first movement, frenetic and hard-driving from the beginning, masses the instruments in hammering rhythmic unison, one or more instruments pulling away for momentary free flights. It is divided into three sections by passages of boiling tremolo, against which the horn stands out in bold call. After each of these "breathers," the staccato onslaught begins anew. A final blare of trill, with the staccato writing silhouetted against it gives way to a quiet arabesque up through the register of the ensemble to end the movement. After a brief breath, a daring feat of wind-writing opens the *Arioso*—a complex and moving line is begun by the flute; clarinet, oboe, bassoon, and horn join in turn, always in complete unison with those already playing. This effect of gradual thickening and broadening of the line is matched by its reverse, with the instruments dropping out one by one, leaving the bassoon alone. The ensuing intense and lyric section illustrative of the movement's name culminates in a quiet restatement of the theme, and within the serenity of the final atonal chord the instruments again melt away one by one to leave the horn with the final sigh of expression.

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The first music written for wind quintet dates from around the year 1800 in Paris, and while Reicha (despite his autobiographical assertion) was not the "inventor" of this ensemble, he was assuredly the first to popularize and promote it, composing no less than 24 quintets over the space of some 10 years. The time seemed ripe: with Napoleon rearranging the map of Europe and generally removing the "old order" in the process (including its gracious and charming court windband sextets and octets), there was a nascent demand for some new kind of ensemble. A group of Parisian wind-players, in a fervent

manifesto printed in both French and German, called for the creation of a chamber entity akin to the string quartet and approached Reicha, a professor of composition at the Paris Conservatoire, to champion their cause. Reicha, something of an innovator himself, rose to the challenge, experimenting liberally with the new quintet medium. The public was ready for something new as well, and with Republican fervor in vogue, Reicha was not loath to insert marches, certainly a natural province of wind instruments, into his thematic material. Neither did he flinch at writing fiendishly virtuoso passages for the instruments, excerpts well beyond anything written then or in the near future orchestrally. While some of his quintets are admittedly prolix, his best efforts are tightly constructed, often mercurial, and usually abounding in development. A fine example is the C Major Quintet which opens with a particularly effervescent movement, followed by a soulful Andante and a puckish Scherzo (despite the Menuetto indication) with its curious add-on instrumental opening. The Finale opens with one of Reicha's marches in quick-step tempo, giving way to flights of virtuosity, a mock fugal-entry, and a final pedal-point stretto bubbling headlong to a short, firm, and to-the-point ending.

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Louis Spohr was one of the great "triple threat" figures of European classical music in the early 19th century. He was perhaps best known as the reigning violin virtuoso of his day, but he also achieved success as a conductor (he is supposed to have been the first to use a "stick" baton as we know it today), and his many compositions included symphonies, an opera, violin concerti, clarinet concerti, and a great deal of chamber music. Included in the latter we find the delightful *Piano Quintet*, Op. 52. The work originated in London during the summer of 1820 whither Spohr and his wife had gone on a concert tour. His wife, Dorette, a virtuoso concert harp soloist who was forced to give up the instrument due to the strain on the nerves supposedly characteristic of the instrument, had resumed her career on the piano, which she had studied since childhood. Spohr wished to write soloistic material for her and completed the first movement of the Op. 52 before departing from London. The couple visited Spohr's parents in the town of Gandersheim in Germany, where there were no windplayers available, and the completed work was performed in a houseconcert with strings instead. The official premiere performance, in the original version with winds, took place in Frankfurt-am-Main in the winter of 1820 while the Spohrs were en route to Paris for concert appearances. According to Spohr, the event was a big success. Dorette again performed the quintet several times in Paris, and the famous virtuoso Ignaz Moscheles also took up the work. (It's worth noting in passing that the wind-players for most of these performances were those same abovementioned manifesto-issuing enthusiasts for whom Reicha had written his first quintets). Other noted pianists performed the work over the years, including Liszt in 1841.