

flute and oboe instead of the paired oboes of the classical wind octet, provides a remarkably rich orchestral texture used to great effect throughout.

Jean Françaix graduated in 1932 from the Paris Conservatoire with the first prize in piano. He distinguished himself immediately as a composer and continued composition studies with Nadia Boulanger. His music has always delighted audiences with its charm and sparkle. He combines woodwind sonorities in particular with uncanny skill. Indeed, even when Françaix is being very serious, striking wind orchestrations come naturally to him. In his oratorio *L'apocalypse de St. Jean*, a pious and greatly respected work, Hell is depicted by an orchestra of saxophones and accordions. Apart from the present *Wind Quintet* (1948,) he has written other notable woodwind ensemble works: the *Wind Quartet* (1933), a *Divertimento* for oboe, clarinet, and bassoon (1947), and *Sept Impromptus* for flute and bassoon (1974,) written for and premiered by Profs. Skowronek and Grossman. Forty years after composing his *Wind Quintet*, he responded, almost on a dare it would seem, by writing another with equal success to the first. The 1948 quintet begins with a comically saccharine horn solo which soon drops its mask and becomes a madcap moto perpetuo ending in a frantic scream. The second movement, a scherzo, seems determined to avoid the hazards of a moto perpetuo lifestyle; it pulls up to abrupt halts, about-faces, and very funny dead ends. The third movement, a theme with five variations, is marked by sincerity, beauty of tone, and only the most well-mannered wit. The finale, a French march, returns to the riotous behavior of the earlier movements until a final insistent horn-call, actually a brief quote from the first-movement theme, gradually dissolves into a collapsing fadeout. When this Quintet was premiered in New York in 1951, Jay Harrison wrote in the *Herald Tribune*, "A master work, full of stunning sounds, inventive ideas, and striking tunes. This music is no less perfect for being amusing. It romps, frolics, laughs at itself, makes pointed jokes with elegance, grace, and an ear for woodwind sonorities that is amazing." (from notes by William McColl)

Emile Bernard, French organist and composer, studied at the Paris Conservatoire, initially as a pianist, and was organist of the Paris church of Notre-Dame des Champs from 1887 to 1895. In 1877, his *Fantasy and Fugue for Organ* won a prize offered by the Société des Compositeurs de Paris. His *Violin Concerto* was performed by its dedicatee, famed virtuoso Pablo de Sarasate, at the Conservatoire concert of February 25, 1895, and Bernard's *Suite for Violin and Piano* was part of Sarasate's repertoire. Other works include a *Suite for Orchestra* and *Conzerstuck for Piano and Orchestra*, and a number of chamber works including two which received particular attention: the *Sonata for Cello and Piano, Op. 48*, and the *Piano Quartet, Op. 50*. His *Divertissement, Op. 36* for winds was written at the behest of Paul Taffanel as one of a series of works written for and premiered by the above-mentioned Société des instruments a vent. Despite the title, a throwback to the generic name for classical wind-band compositions, the work is more appropriately considered a small symphony and is a beautiful example of French Romantic sonority and style.

[Program Notes by Felix Skowronek.]

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1996 5-29

University of Washington
THE SCHOOL OF MUSIC

MR

presents

THE SONI VENTORUM WIND QUINTET

Felix Skowronek, *flute* Dan Williams, *oboe*
William McColl, *clarinet* David Kappy, *horn*
Arthur Grossman, *bassoon*

with guest performers

KyoungJoo Min, *flute*
Jennifer Baullinger, *oboe*
Deborah Smith, *clarinet*
Anthony Miller, *horn*
Ryan Hare, *bassoon*

School

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Music

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8:00 PM, May 29, 1996

Brechemin Auditorium

CD 14.550

PROGRAM

- DAF
 D1 Fantasy in F Minor, K. 594 (1790).....^{7'55} Wolfgang Amadeus Mozart
 ("Ein Stück für ein Orgelwerk in ein Uhr") (1756 - 1791)
 arr. Wolfgang Sebastian Meyer

*Performed here in observance of the 1000th Anniversary
 of the founding of the Austrian State*

- D2 Octet in B Flat Major, Op. 216 (c. 1892).....^{21'38} Carl Reinecke
 for Flute, Oboe, 2 Clarinets, 2 Horns, 2 Bassoons (1824 - 1910)
Allegro moderato
Scherzo: Vivace
Adagio ma non troppo
Finale: Allegro molto e grazioso

INTERMISSION

cass side A
B

- D3 Wind Quintet (1948).....^{21'05} Jean Françaix
Andante tranquillo -- Allegro assai (b. 1912)
Presto
Tema con variazioni
Tempo di marcia francese

- DA Divertissement in F Major, Op. 36 (1884).....^{23'04} Emile Bernard
 for 2 Flutes, 2 Oboes, 2 Clarinets, 2 Horns, (1843 - 1902)
 2 Bassoons
Andante sostenuto - Allegro molto moderato
Allegro vivace
Andante, Allegro non troppo

The classical wind band of the 18th century, usually consisting of paired oboes, clarinets, horns, and bassoons, enjoyed a rich and satisfying history in both princely palace and public park as a medium of entertainment and "diversion" (hence the music's general indication of "divertimento" or "cassation," meaning much the same), particularly as a precursor to the "song pluggers" of latter-day Tin-Pan-Alley in its previews of arias and themes from popular operas of the moment. Mozart, Haydn, and Beethoven all wrote wind octets, as did countless other composers of the time. The medium fell into disuse with the demise of the nobility, however, later to be revived by the more bourgeois ethic of Third Republic France via an enterprising Paris-based organization known as the Société des instruments à vent. This group, spearheaded by the famed French flutist/conductor Paul Taffanel, commissioned works by notable composers of the day (including Reinecke and Bernard), enlarging the ensemble to include flutes, and arriving in effect at a double wind-quintet in the process. Soni Ventorum is pleased to conclude each season, as it has for some two decades, with a concert featuring works for extended wind ensemble, inviting selected students and guests to participate.

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 mechanical 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 the tableau in memory of the recently-fallen Austrian Fieldmarshal 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 recapitulation of the opening Adagio brings the work to a somber conclusion.

Carl Reinecke was born in Hamburg-Altona, Germany, making his debut as a pianist at the age of 12 and touring the Scandinavian countries at 18. He was a pupil of Mendelssohn in Leipzig, and after occupying a post at the Cologne Conservatory, returned in 1861 as professor of composition and piano and conductor of the Gewandhaus concerts. Reinecke was a very prolific composer, and his works include several operas, three symphonies, four concerti for piano, and one each for violin, cello, harp, and flute. The Mozart revival of the late 19th century attracted his attention, and he published cadenzas for all of that composer's piano concerti. The influence of Mendelssohn and Schumann are clear in his music, but it was felt that the eclectic nature of his writing detracted somewhat from his acknowledged mastery of the orchestra and the general breadth of his innate musicality. Such criticism notwithstanding, Reinecke composed energetically right up to his final years, and many of his innovative departures, including his writing for winds, date from his seventies. Currently, Reinecke's music is undergoing something of a revival, and a recent discography includes a *Sonata* and *Ballade*, both for flute and piano, two piano concerti, as well as concerto each for flute and harp. His *Octet, Op. 216*, here employing