

ensemble. In so doing, Reicha established the basis of the early quintet repertoire and by extension, that of the instrumental grouping itself. In spite of various vicissitudes of taste, fashion, and economics, the wind quintet has survived to the point where all respectable university and college music departments have faculty ensembles of this kind on hand, willingly or not, and quintet music continues to be written to an extent that would astonish Reicha himself! In his own day, his substantial credentials brought him great renown. As a professor of theory and composition at the Paris Conservatoire, Reicha counted among his students Adolphe Adam, Charles Gounod, Ambrose Thomas, Cesar Franck, and most notably from the standpoint of direct influence, Hector Berlioz. Beyond that, however, Reicha was something of an eccentric: he foresaw a type of electronic music, he was a strong advocate of adding quarter tones to the musical language, and his views on the dullness of only binary and ternary rhythms were exacting. While he didn't subject the winds to these particular elements, he did understand their character and ability to a remarkable degree for the time, endowing his quintets with unprecedented virtuoso demands and expanded formal and compositional techniques. His early quintets tended to be less experimental, however, and follow classical guidelines for the most part: a first movement (usually with introduction) in sonata form, a slow movement frequently involving variations, a dazzling Scherzo (despite the Menuett indication), and rapid last movements, usually again in sonata form. The "little" G Major Quintet on today's program (there's a much larger one 15 quintets later) has been described in its ebullience as coming "straight out of the land of *pasta, pane, e pomodoro*."

#### 1997 UPCOMING EVENTS

*Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.*

*Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.*

*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](mailto:access@u.washington.edu) (E-mail).*

March 2: Student Chamber Music Series. 2 PM, Brechemin Auditorium.

March 3: Studio Jazz Ensemble. 8 PM, Meany Theater.

March 3: Voice Division Recital. 7 PM, Brechemin Auditorium. Free.

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

March 5: Jazz Combos. 8 PM, Brechemin Auditorium.

March 6: Gershwin Gala. 7:30 PM, Roethke Auditorium, Kane Hall.

March 7: ProConArt. 8 PM, Brechemin Auditorium. Free.

University of Washington  
THE SCHOOL OF MUSIC

*presents a faculty recital:*

S67  
1997  
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## The Soni Ventorum

Felix Skowronek, *flute*  
Rebecca Henderson, *oboe*  
William McColl, *clarinet*  
David Kappy, *horn*  
Arthur Grossman, *bassoon*

*with faculty guest artist*  
Holly Herrmann, *piano*

2:00 PM  
February 23, 1997  
Brechemin Auditorium

DAT 12, 961

CASS 12, 962

PROGRAM

DAT  
 101 Quartet No. 2, in G Major (ca. 1807-09).....Giacchino Rossini  
 for flute, clarinet, horn and bassoon 13'25 (1792-1868)  
 Moderato  
 Andante  
 Allegro

102 Wind Chimes (1985).....David Kechley  
 for flute, oboe, clarinet, and piano 22'09 (b. 1947)  
 All in Good Time: Funky  
 Tears Remembered: Magical  
 A Moment of Madness  
 Forgotten Song: Expressive (but steady)  
 Eight-Legged Dance: Very Fast

INTERMISSION

CASS SIDE A  
SIDE B

103 ~~Variationes Ventorum for Woodwind.....Bern Herbolsheimer~~  
~~Quintet (1983) 18'15 (b. 1948)~~

104 Wind Quintet in G Major; Op. 88, No. 3 (ca. 1810).....Anton Reicha  
 Lento - Allegro assai 23'20 (1770-1836)  
 Andante  
 Menuetto: Allegro vivace  
 Finale: Allegro vivace

Among Rossini's works is a curious set of six wind quartets or string quintets, depending on the version heard, since the music is near-identical except for changed keys. It is generally accepted that all but the last of the set were written originally for strings, with these later transcribed for a wind quartet composed of flute, clarinet, horn, and bassoon to match the instrumentation of the sixth quartet. Interestingly, this combination actually antedated the formation of the wind quintet, and works for it were frequently cast in a concertante spirit; i.e. each of the instruments receiving solo passages. The transcriber of these Rossini string works must surely have been familiar with this concept for the winds, as indeed, each of the instruments is given solo turns of virtuoso intent, especially in the

first movements. As it happens, this treatment is perhaps more successful with the winds than with strings, for each wind instrument imparts its own character to the concertante solos, whereas in the string version, these differences are not as noticeable nor effective within the string consort. No matter what the version, the works purportedly date from 1807-09 during Rossini's student days at the Liceo Communale in Bologna where he earned the sobriquet "il tedesco" ("the little German") for his immersion in the chamber music scores of Haydn and Mozart.

David Kechley was born in Seattle to a musical family, his father Gerald being a distinguished member of the composition faculty of the UW School of Music for many years. David received a BM in Composition from this institution in 1970, completing a Doctorate of Composition at the Cleveland Institute of Music in 1979. The recipient of numerous awards and commissions, David Kechley is presently on the music faculty at Williams College in Massachusetts. *Wind Chimes* was commissioned in 1985 by the Minnesota Composers Forum with support from the Jerome Foundation. The work explores various ways in which the four instruments can combine and interact with each other. The wind players are also called upon to double on one or more instruments, thus, providing even greater timbral possibilities. The character and mood of each movement is inspired by a specific combination of instruments and a concept of how each instrument will be used within that context. Virtuoso playing is required both individually and by the ensemble as a whole.

*Variationes Ventorum* was written for the *Soni Ventorum* in 1983 and was made possible by the Seattle Arts Commission's Original Works Program. The work contains nine variations on the Appalachian spiritual, "Changing Seasons." Each of the five odd-numbered variations (quartets) features a different instrument in a solo role. In the four even-numbered variations (trios), the previously featured instrument passes the primary material onto the next. Thus, all nine variations have different instrumental combinations as well as different characters. (Speaking of which, we leave it to the imagination of the audience as to whether or not the variations reflect at all on the performers!). The finale consists of a passacaglia and canon before the last statement of the theme. Herbolsheimer, who grew up in Kirkland, received his MM in Composition from the University of Washington and currently is a faculty member and vocal coach at both the Cornish College and the UW School of Music. Among his recent works are the opera *Mark Me Twain*, commissioned by the Nevada Opera Association, the *Symphony No. 1*, commissioned and premiered by the Florida Symphony Orchestra, and *In Mysterium Tremendum* written for and performed by the Seattle Symphony Orchestra, Gerard Schwarz conducting.

"For a long time, only stringed instruments have had the privilege of commanding attention at musical gatherings. Should one not regret that the wind instruments, which by their nature are much closer to the human voice, are so to speak, kept out?" So begins the introduction to the first edition of Anton Reicha's first six wind quintets, signed by the five players for whom they were written. This manifesto was to have something of a messianic effect on Reicha, as he wrote no fewer than 24 wind quintets in four sets of six each for this