

## 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 (E-mail).

May 14, 15, 16 & 17: UW Opera: *Oklahoma!* 8 PM, Meany Theater.

May 17: John Cerminaro, horn master class. 2 PM, Brechemin Auditorium. Free.

May 18: UW Opera: *Oklahoma!* 2 PM, Meany Theater.

May 27: Voice Division Recital. 7 PM, Brechemin Auditorium. Free.

May 27: Percussion Ensemble. 8 PM, Meany Studio.

May 28: Faculty/Guest recital: Soni Ventorum Wind Quintet & guests. 8 PM, Brechemin Auditorium.

May 29: University Wind Ensemble & Symphonic Band with Helen Callus, viola. 8 PM, Meany Theater.

May 30: Vocal Jazz Ensemble. 8 PM, Brechemin Auditorium. Free.

June 1: Student Chamber Music. 2 PM, Brechemin Auditorium. Free.

June 2: Contemporary Group. 8 PM, Meany Theater.

June 3: Jazz Combos. 8 PM, Brechemin Auditorium.

June 3: Madrigal Singers. 8 PM, Meany Theater.

June 4: Studio Jazz Ensemble. 8 PM, Meany Theater.

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

June 5: University Chorale. 8 PM, Meany Theater.

June 6: Baroque Ensemble & Collegium Musicum. 8 PM, Brechemin Auditorium.

June 10: Opera Workshop. 8 PM, Meany Studio.



School  
of  
Music  
University  
of  
Washington

University of Washington  
THE SCHOOL OF MUSIC

567  
1997  
5-28

DAT 13,070

CASS 13,071

presents a faculty recital:

# THE SONI VENTORUM

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

8:00 PM, May 28, 1997      Brechemin Auditorium

## PROGRAM

- DAT  
CD Wind Quintet in C Major, 21:47.....August Klughardt  
2 Op. 79 (1901) (1847-1902)  
*Allegro non troppo*  
*Allegro vivace*  
*Andante grazioso*  
*Adagio - Allegro molto vivace*
- D  
3 Trio for oboe, clarinet, 21:00.....Heitor Villa-Lobos  
and bassoon (1921) (1887-1959)  
*Animé*  
*Languissement*  
*Vif*

## INTERMISSION

cass side A  
side B

- D  
4 Quintet in F minor; Op. 99, No. 2, 29:22.....Anton Reicha  
*Larghetto - Allegro* (1770-1836)  
*Andante*  
*Menuetto: Allegro*  
*Allegro poco vivo*

The German composer and conductor AUGUST KLUGHARDT was born in Cothen, studying there and later in Dessau and Dresden. His early career saw him in a number of conducting positions with his most important post arriving in 1869 with his appointment as court music director at Weimar, where he formed a friendship with Liszt and later met Wagner to whom he dedicated his symphonic poem *Leonore*. In 1882 he was appointed as court director at Dessau, where his efforts raised the performance level of the Hofkapelle to new heights, presenting performances of Wagner's *Ring* cycle in 1892 and 1893. His own compositions included four operas as well as orchestral, choral, and chamber music. His two string quartets and a string quintet were in the repertoire of the Joachim Quartet, and the *Wind Quintet*, one of his last works, shows both classical and romantic influences in a well-crafted and balanced work employing the winds to good effect.

The chamber music of the great Brazilian composer HEITOR VILLA-LOBOS has been a regular feature of Soni Ventorum's programs. This unique selection of his woodwind music displays in the fullest measure his rhythmic audacity, eloquent melodic invention, and striking individuality of tone color. Largely self-taught both as a cellist and composer, Villa-Lobos absorbed an abundance of stylistic elements found in both Brazilian popular and native music and worked these into a classical European format that nonetheless stamped his works with a strong personal character. One of the major works of his "early" period is the *Trio for oboe, clarinet, and bassoon* dating from 1921, before he made his first extended trip to Paris for further "study". His attitude however is reflected in a statement he made shortly after arriving there, "Did you think I came here to absorb your ideas? I came here to show you what I had done!" Strong words indeed but no idle boast considering the magnitude of the *Trio*, one of the great challenges in the wind chamber repertoire. The work is heard infrequently due to its difficulty, and for years, editions of it were replete with misprints. The effect of the work on listeners, even those who have heard it a number of times, is always one of astonishment and awe at the tremendous amount of effective and visceral material poured into such a small vessel. Many have likened it to a pocket version of Stravinsky's *Le sacre du printemps*, a comparison not without some parallel.

The wind quintets of ANTON REICHA have always held a special attraction for the Soni Ventorum, and over the years the ensemble has presented approximately half of the set of twenty four written by this remarkable composer. Early on, the group obtained microfilms of the entire set at a time when few of the individual quintets were in print, and even today, all have not been reissued in their entirety. Soni Ventorum undertook a special recording and editing project several years ago through the auspices of a Summer Salary Grant awarded while the members were still junior faculty. It can be safely said that while the Reicha quintets are the *de facto* basis of the genre's repertoire, few groups have attempted to arrive at a definitive performance style of them, even though the complete set has been recorded by several ensembles. The subject remains something of an uncharted body of sometimes eccentric and asymmetrical works, many daunting in their prolixity and/or inventiveness, and all a challenge because of their instrumental requirements well beyond what had been written up to that time. The present in F minor is an unusual example of the set in that it seems to have a definite "programmatic" cast throughout. Unusual thematic ideas abound, not the least of which is the principal melody of the first movement, a kind of "proto-tango" it would seem. Indeed, the first movement is literally one theme after another, each with its own operatic character. The slow movement *Andante* is an extended three-part form of a pastoral nature, while the *Menuett* (in actual fact a dazzling Scherzo) is cleverly cast as a puzzle-box, a trio within the trio given over to a fleet display of flutistic virtuosity. The Finale opens with the somber intonation of a darkly sinuous theme followed by ample technical display and eventual dramatic modulations leading to a climactic finish with a surprising wrinkle at the very conclusion.

[Notes by Felix Skowronek]