

ten on April 10, ten days after the work's premiere, he acknowledged it to be "the best thing he had so far written." *Harris Goldsmith*

Jean Francaix, while not a bona fide card-carrying member of the famous French "Les Six" group of composers, adopted and shared much of their attitudes of irreverence, parody, humor, and anti-pompous response to the musical establishment of the time. A virtuoso pianist, Francaix is also a composer in the French tradition of clever and deft writing for wind instruments, and he has written many works in various combinations from solo to quintet. His Wind Quintet (1948) was an instant success and quickly became a staple of the repertoire worldwide, and now his second essay in the medium receives its Northwest premiere in tonight's concert. Somewhat more mellow in concept than its boisterous predecessor, the work requires the performers nonetheless to sit and deliver in full measure the famous woodwind "3 T's"—tone, tongue, and technique. *Felix Skowronek*

UPCOMING CONCERTS:

~~November 18, Faculty Artist Series: Steven Staryk, violin, 8:00 PM, Brechemin Auditorium~~

November 20, Faculty Artist Series: Michael Brockman, saxophone, 8:00 PM, Brechemin Auditorium

November 28, University Singers, 8:00 PM, Meany Theater

November 29, University Masters Series: Soni Ventorum Wind Quintet, 8:00 PM, Meany Theater

November 30, the University Wind Ensemble, 8:00 PM, Meany Theater

December 1, University Jazz Combos, 8:00 PM, Brechemin Auditorium

December 2, School of Music Piano Series: John Picket, 8:00 PM, Brechemin Auditorium

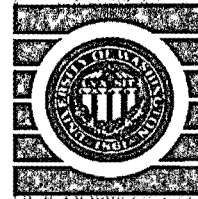
December 5, Studio Jazz Ensemble, 8:00 PM, Meany Theater

December 5 & 6, University Madrigal Singers and Collegium Musicum, 8:00 PM, Meany Theater

December 6, University Percussion Ensemble, 8:00 PM, Studio Theater

December 7, University Chorale, 8:00 PM, Meany Theater

December 8, Keyboard Debut Series, 8:00 PM, Brechemin Auditorium



School

of

Music

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Washington

SG7
1988
11-29

presents its seventh production of the
1988-89 season:

THE UNIVERSITY MASTERS
SERIES PRESENTS:

SONI VENTORUM
WIND QUINTET

Felix Skowronek, *flute*
William McColl, *clarinet*
Laila Storch, *oboe &*
English horn
David Kappy, *horn*
Arthur Grossman, *bassoon*

with guest artist

Robin McCabe, *piano*

November 29, 1988
8:00 PM, Meany Theater

CD of Cass = 14362

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PROGRAM

A
 [1] BEETHOVEN (1770-1827) arr. Skowronek 14'
Five Pieces for Mechanical Organ (1799) for Flute, Oboe, Clarinet, Horn, and Bassoon
Allegro
 Menuett: *Allegretto*
 Adagio assai
 Scherzo: *Allegro*
 Allegro non piu molto

[2] VILLA-LOBOS (1887-1959) 16'
Fantaisie Concertante (1953) for Clarinet, Bassoon, and Piano
Allegro non troppo
 Lento
 Allegro impetuoso

INTERMISSION

B
 [3] MOZART (1756-1791) 20'
Quintet in E-flat Major, K. 452 (1784) for Oboe, Clarinet, Horn, Bassoon, and Piano
Largo - Allegro moderato
 Larghetto
 Rondo: *Allegretto*

[4] FRANCAIX (b. 1912) 20'
Wind Quintet No. 2 (1987)
 Preludio
 Toccata: *Allegro*
 Scherzando
 Andante
 Allegrissimo

Count Josef Deym, the enterprising proprietor of a wax museum in late 18th-century Vienna, commissioned both Mozart and Beethoven to compose "background music" for various of his historic tableaux displays. The pieces were performed on a unique contrivance of the time: a mechanical organ housing a set of pipes and small bellows actuated by a rotating pinned cylinder and powered by a weight or spring-driven clockworks. The particular instruments have not survived, and their music must therefore be heard in transcriptions, most appropriately for organ or wind ensemble. Beethoven was well aware of Mozart's contributions to the genre as copies of the Fantasies K. 594 and K.608 were found in his estate. The most substantial in concept of Beethoven's five pieces, the *Adagio assai*, is perhaps a reflection of the stately character of the two Mozart examples cited and may also have been an inspiration for the *Adagio cantabile* theme of his celebrated Septet, Op. 20 composed in the same year. Felix Skowronek

Dedicated to the pianist Eugene List, the Villa-Lobos *Fantaisie Concertante* clearly calls for artists of his calibre on all three instruments. The clarinet and bassoon must be an almost inseparable team, and the piano has only five measures rest in the entire work. The first movement is closest to popular feeling with its Brazilian counterparts of cakewalk syncopations. Toward the middle of it the piano has a brilliant opportunity to wrestle with counter-rhythms all by itself. The second movement opens with a striking series of tone clusters each expanded by the addition of widely spaced sonorities on the weak beat of the measure. The last movement is indeed impetuous, as the composer has indicated. The intricate passage-work and, above all, the counter-rhythms, bring it to a whirlwind finish. Henry Leland Clarke

Mozart's Quintet, K.452, his only work for piano, oboe, clarinet, bassoon, and French horn, shares its vintage date—1784—with four of his piano concerti: the E-flat, K.449; the B-flat, K.450; the D major, K.451; and the sublime G major, K.453. In many ways, K.452 is, if not a concerto in its own right, at least intimately related to Mozart's escapades in the *concertante* style. First, its masterful intertwining and manipulation of the wind instruments obviously served as a proving ground, grooming the composer for even greater use of the wind band in subsequent concerto essays such as the Larghetto of K.491 and the Andante of K.482. Second, Mozart's seasoned hand keeps the temptation to let the keyboard part become a bravura solo well in check: aside from stating certain crucial thematic material, the piano shares the limelight with the other protagonists. Even the cadenza near the end of the finale is a socialistic endeavor for all five players! Mozart thought very highly of this composition; in a letter to his father writ-