

sincerity, beauty of tone, and only the most well-mannered wit. But, lest we imagine that the Quintet has attained respectability or that it will now behave itself, the last movement, an astonishing march, sets out on a military misadventure. The instruments march off with confidence, take cover at some threatening low horn notes, move forward by stealth; the clarinet takes fright; the march is determined to resume, interrupted by a scampering retreat and a bit of non-lethal combat until the horn, insisting on the theme from the first and second movements, returns everything to a pianissimo, and presumably civilian, retreat.

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".

William McColl

1999-2000 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) 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).

~~December 4 or 5, Saxophone Night, 7 PM, Brechemin Auditorium. CANCELLED.~~

December 4, Master Class with Janos Starker, cello. 2 PM, Brechemin Auditorium.

December 6, Percussion Ensemble. 8 PM, Meany Studio.

December 6, University Chorale and Chamber Singers: 'From Age to Age the Same.' 8 PM, Meany Theater.

December 7, University Symphony with Janos Starker, cello (1999-2000 Hans and Thelma Lehmann Distinguished Visiting Professor.) 8 PM, Meany Theater.

December 8, Master Class with Janos Starker, cello. 4 PM, Brechemin Auditorium.

December 8, Studio Jazz Ensemble. 8 PM, Meany Theater.

December 9, Keyboard Debut Series. 8 PM, Brechemin Auditorium.



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THE SCHOOL OF MUSIC

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presents

THE SONI VENTORUM

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

8:00 PM, December 3, 1999

Brechemin Auditorium

PROGRAM

1 Quintette en Ut (1952) (11:27)..... Claude Arrieu (1903-1990)
Allegro
Andante
Allegro scherzando
Adagio
Allegro vivace

2 Quintet in d minor; Op. 68, #3 (18:46)..... Franz Danzi (1763-1826)
Andante sostenuto-Allegretto
Andante
Menuetto: Allegro
Finale: Allego assai

INTERMISSION

3 Comments-Felix
4 Scherzo for Wind Quintet (1979)..... Joseph Goodman (b. 1918) (11:14)

5 Wind Quintet (1948) (21:07)..... Jean Françaix (1912-1997)
Andante tranquillo-Allegro assai
Presto
Tema con variazioni
Tempo de marcia francese

About the Music...

The musical idiom of CLAUDE ARRIEU has been described as carefully finished, filled with charm and taste, and as neo-classical, her style both easy and serious—both assessments quite applicable to her *Quintet in C* for winds. Its five short movements alternate fast and slow tempi ranging from a bustling “overture” through a casual *andante* stroll, a jaunty “scherzo”, nostalgic contemplation with a hint of the blues, and concluding with a toccata-like “finale”. Our European tour of 1978 gave us the opportunity to meet with Ms. Arrieu, whose quintet we had already recorded by that time. During a few days break between concerts, our oboist at the time, Laila Storch, who is fluent in French, had offered to contact Ms. Arrieu and deliver a copy of our quintet recording personally. In commenting on her own music, Ms. Arrieu pointed out that the keys of C and G Major “are like the sun” to her, and further, “my music is easy to listen to, but difficult to play. Once a composer has finished a work, it belongs to the performers”. Following a classical education, Arrieu attended the Paris Conservatoire and in 1932 obtained the first prize in composition as a student of Paul Dukas. She has written numerous works for wind instruments and in larger forms, including opera and ballet. An area of especial success has been in music for radio, television, and films. Her honors included knighthood in the prestigious French Legion of Honor.

Felix Skowronek

FRANZ DANZI's status in music history has, until recently been that of numerous similar composers of the late 18th and early 19th century: recognition as a solid and well-schooled musician, reasonably well-known and performed in his day, but bypassed with the march of time. Even so, Danzi's position would seem to be more secure than many, since his reputation as a composer and conductor was widespread throughout Germany. His name appeared frequently in the noted periodical *Allgemeine Musikalische Zeitung* from 1802 until his death in 1826. His necrology occupied several pages, giving credit to his accomplishments and fame as a conductor and composer of opera as well as vocal and instrumental music. Today, he is most remembered as being the mentor of Carl Maria von Weber, and thereby influential in the development of German opera, and as a major contributor to the repertoire of the wind quintet, with 9 works written for the medium. Although he himself was a cellist, Danzi was well-acquainted with wind instruments from both his early years in Mannheim with its tradition of outstanding wind players, and from one of his last positions as composer in Stuttgart, where he also supervised the instruction of wind instruments at the Music Institute there. Further, he was aware of and inspired by the pioneering wind-quintet activity of Anton Reicha in Paris, dedicating his first set of three quintets Op. 56 to Reicha. The Quintet in D minor, Op. 68, #3, presumably his last venture in this form, follows the format laid down in his earlier quintets: A sonata-form first movement with a slow introduction and truncated development section, a second movement in three-part song form, a

Minuet (here, a broader canvas of richly-interwoven wind writing rather than a stylized dance), and a lively finale; in this instance alternating minor-mode material with a boisterous major theme, and at the end, bidding a wistful farewell to his favorite ensemble with the tranquil descent of a D-Major scale.

F.S.

JOSEPH GOODMAN, born in New York City, was, for many years, on the faculty of Queens College of the City University of New York. He was also Head of the Composition Department of the School of Sacred Music of Union Theological Seminary from 1958 to 1973. His teachers included Paul Hindemith, Walter Piston, and Gian Francesco Malipiero. His compositions include works for chorus, both secular and sacred, a large body of chamber music, and works for organ solo and organ in chamber combinations. He describes his *Scherzo* thusly:

The Scherzo for wind quintet, composed especially for the Soni Ventorum, is a work in one movement, in which jocular, somewhat frenetic, and lyrical elements are juxtaposed in three clearly delineated sections. In the first, the motivic elements are cast from one instrument to another to create a kaleidoscopic effect. The second is divided principally between the piccolo as solo, and the other four instruments as accompaniment. The effect is one of rushed excitement. The third section is lyrical with the main melodic qualities given to the oboe. After this lyricism there is a return to the passages with the piccolo solo followed by the opening Allegro. The Scherzo closes with a short coda. The overall formal scheme is: A - Allegro (basically 6/8 meter); B - Più mosso (7/8 meter, piccolo solo); C - Andante (basically 3/4 meter); B; A; Coda. The title "Scherzo" has been adopted because of the formal similarity to Chopin's scherzos for the piano.

F.S.

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). His (first) Wind Quintet, dating from 1948, was written for the famed ensemble of the National Orchestra in Paris. The first two movements are based upon one theme, or thematic contour. This opens the first movement in the guise of a comically saccharine horn solo, which soon drops its mask and becomes a madcap moto perpetuo. The second movement, a scherzo, seems determined to avoid the hazards of the moto perpetuo lifestyle; it pulls up to abrupt halts, about-faces, and very funny dead ends. The third movement, a new theme with five variations, is marked by