

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts
present

The Soni Ventorum

Laila Storch, *Oboe and English Horn*
Felix Skowronek, *Flute* Christopher Leuba, *French Horn*
William McColl, *Clarinet* Arthur Grossman, *Bassoon*

with guest artist
Stanley Chapple, *Piano*

Friday, April 27, 1973

Room 210, Kane Hall, 8:00 P.M.

Reel No. 1-6982 (13)

PROGRAM

FRANZ DANZI 19:50

Quintet No. 3 in D Minor, Opus 68 (1825)

21:13

Andante sostenuto - Allegretto CH 7-1-73.

Andante

Menuetto: Allegro

Finale: Allegro assai

JOHN VERRALL 13:51

Serenade No. 2 for Wind Quintet (1950)

(b. 1908)

Allegro

CH 5-13-73.

14:02

Adagio

Allegretto

INTERMISSION

Reel No. 2-6983 (13)

ANTON REICHA 12:17

Adagio and Andante (1819)

(1770-1836) 12:25

"pour le Cor Anglais"

CH 5-13-73.

GORDON JACOB 23:53

Sextet for Pianoforte, Flute, Oboe, Clarinet,

(b. 1895) 23:58

Horn and Bassoon (1957)

CH 5-13-73.

Elegiac Prelude

Scherzo: Allegro vivace

Cortège

Mimuet and Trio

Rondo with Epilogue

Franz Danzi pursued an active career as 'cellist, conductor, and composer, holding positions in his native Mannheim as well as Munich, Stuttgart, and finally Karlsruhe. As a conductor he did much to promote the cause of German opera through his espousal of Mozart and von Weber. As a composer, he left a number of operas and a quantity of instrumental music. His use of the wind instruments throughout was particularly noteworthy, and it is not surprising that he found the recently-formed instrumental ensemble of flute, oboe, clarinet, horn and bassoon to his liking. The quintet, Opus 68, #3 is the last of nine such works written for this combination of winds.

John Verrall's Serenade No. II, written in 1950 and premiered that year in a concert at the University of Washington by the New Art Wind Quintet of New York, explores many of the darker timbres and serious meanings not too often touched in this medium, and in this respect differs from the composer's companion pieces, Serenade No. I (1944) and the Divertimento for Three Winds (1971) which were presented on earlier concerts here. The three movements, the first highly contrapuntal, the second with its serious long line melody, and the brighter, whimsical rondo, contrast each other markedly.

Anton Reicha's interest in instrumental and compositional experimentation led him between the years 1816-1819 to consider the possibilities of the English horn in connection with his development of the wind quintet. The instrument was at that time still curved in shape and little evolved technically from prior usage, yet widely noted for its unique tone quality and melodious nature. Reicha composed three short movements, two of which are performed here, substituting the English horn for the oboe in the usual quintet format. The instrument is given a soloistic role reminiscent of operatic aria, complete with cadenzas, and with every expressive opportunity afforded its timbre and range.

The British composer Gordon Jacob writes concerning his Sextet: "This work was written in memory of Aubrey Brain, the great horn-player and father of the equally distinguished Dennis Brain. Very shortly after its first performance by the Dennis Brain Ensemble, Dennis Brain himself was killed in a motor accident. The work can therefore be regarded as a double tribute to the memory of father and son. The musical notes, A, B, E, B, A, taken from the name Aubrey Brain, are used as a thematic basis for all the movements except the Cortège.