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1979
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THE UNIVERSITY OF WASHINGTON

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

present

THE SONI VENTORUM

FELIX SKOWRONEK, *flute*
WILLIAM McCOLL, *clarinet*

CHRISTOPHER LEUBA, *horn*
LAILA STORCH, *oboe*

ARTHUR GROSSMAN, *bassoon*

assisted by

Mary Lowney, *flute*; Penny Armstrong, *clarinet*

Ove Hanson, *oboe and English horn* (Mozart, Beethoven, Enesco)
Benith Richardson, *oboe* (Andriessen)

Richard Sebring, *horn* (Mozart, Andriessen, Beethoven)
Diana Eaton, *horn* (Enesco)

Gary Claunch, *bassoon* (Mozart, Andriessen)
Terry Ewell, *bassoon* (Beethoven, Enesco)

Friday, April 20, 1979

Meany Theater, 8 p.m.

Tape No. 1-9402

MOZART
(1756-1791)
Arr. J. N. Wendt

PROGRAM

"Abduction from the Seraglio" for 2 oboes,
2 clarinets, 2 horns, and 2 bassoons

Overture

23:21

"Hier soll ich dich denn sehen"

"Ich gehe doch rate ich dir"

"Durch Zärtlichkeit und Schmeicheln"

"Wenn Freude Tränen fließen"

"Ha, wie will ich triumphieren"

"Welche Wonne, welche Lust"

"Vivat Bacchus, Bacchus lebe"

JURRIAN ANDRIESSEN
(b. 1925)

Concertino for bassoon and wind ensemble (1962)

Adagio-Allegro-Adagio-Allegro

10:46

Arthur Grossman, *soloist*

Tape No. 2-9403

BEETHOVEN
(1770-1827)
Arr. W. Hess

INTERMISSION

Adagio in F Major for mechanical organ (1799)

original tape damaged
(stretched) at 3:25

6:11

GEORGES ENESCO
(1881-1955)

Dixtuor for 2 flutes, oboe, English horn,
2 clarinets, 2 horns, and 2 bassoons,
Op. 14 (1906)
Doucement mouvemente
Temps de Minuet lent
Allegrement

2136

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NOTE: The final Soni Ventorum concert of the season, "Soni Ventorum and Friends," will take place Friday, May 25, 1979, at 8 p.m. in Meany Theater. Guest artists will be Montserrat Alavedra, soprano, and Dr. Stanley Chapple, piano. The program will include works of Glinka, Haydn, Apostel and Villa-Lobos.

PROGRAM NOTES

For the past several years, Soni Ventorum has invited outstanding students to collaborate in presenting a Spring concert devoted to classic and unusual works written for groups of from eight to ten wind instruments. Such ensembles, notably the wind octet of paired oboes, clarinets, horns, and bassoons, were immensely popular in Europe in the late 18th century and enjoyed a revival in France, with the addition of the flute, about a hundred years later. Although modern composers have written for this medium, the overall body of these works is seen today as an historical bridge between chamber music and symphonic works, combining elements of both to effectively present the soloistic and sonorous characteristics long associated with the winds.

Mozart's octet on themes from his opera "The Abduction from the Seraglio" was an arrangement of its most popular arias made to be played in the streets or in public areas as a means of promoting the opera itself. In the days long before radio and the "top 40", this was direct high-fidelity musical advertising at its best, presumably unencumbered or otherwise diluted by commercials.

Dutch composers in the last fifty years have contributed greatly to the repertoire of wind ensembles large and small. Jurriaan Andriessen, the descendant of a wide-spread family of composers and musicians, began studies with his father and later spent two years in the United States associated with the Berkshire Music Center. A symphony written during this stay was later choreographed by George Balanchine as the ballet "Jones Beach", and Andriessen has also written extensively for radio and films. His engaging "Concertino" presents the solo bassoon as a lyric and lively protagonist accompanied by the combined presence of two wind quintets.

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 or solemn tableau 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. These particular instruments have not survived, and their music must therefore be heard in transcriptions, most appropriately for organ or wind ensemble.

The renowned composer-violinist George Enesco is undoubtedly best remembered for his perennially-popular "Roumanian Rhapsody No. 2" for orchestra. His expansive Op. 14 for ten winds reveals a different facet of his style, as here, Enesco writes a full textured romantic sonority throughout, with only an occasional touch of folk-inspired elements. The appearance of the "Dixtuor" on this program provides the audience with a rare opportunity to experience this long-out-of-print and seldom performed work.