

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

The Soni Ventorum

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

With Guest Artist
William O. Smith, *Clarinet*

Friday, April 28, 1972

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

21 Reel No. 1 - 6593

PROGRAM

CHARLES LEFEBVRE Suite, Opus 57 (1910)
(1843-1917)

12:50

Canon: Moderato

Allegretto scherzando

Allegro leggiero

Not for KUOW

ANTON REICHA ~~26:10~~ Quintet in D Minor, Opus 88, No. 4 (1814) CH 9-10-72
(1770-1836)

29:07

Larghetto - Allegro assai

Andante

Menuetto: Allegretto

Finale: Allegro

~~Not for KUOW~~

22 Reel No. 2 - 6594

INTERMISSION

EUGÈNE BOZZA 7:46 Sonatine pour flûte et basson (1938) RH 9-7-72
(b. 1905)

8:46

Allegro

Andantino

Vif

LEOŠ JANÁČEK 19:12 "Mládí" ("Youth"), Suite for Wind Instruments (1924) RH 9-7-72
(1854-1928)

19:09

Allegro

Andante sostenuto

Vivace

Allegro animato

The wind quintet of Charles Edouard Lefebvre occupies a curious place in the history of the ensemble's music. It is one of the last works in the French Romantic style, though written well after the advent of Impressionism. It is a lineal descendent of activity begun almost a century previous, yet was composed at a time when the future of this instrumental combination was uncertain. It may well have represented the end of an era, yet only 12 years separate it from the arrival of Hindemith's "Kleine Kammermusik Nr. 2" and the beginning of "modern" quintet history as we know it.

Soni Ventorum audiences have become familiar with the name of Anton Reicha through performances of a number of his wind quintets at these concerts, but what they may not realize is that many of these could well be U.S. premieres of works written over 150 years ago! Reicha, professor of composition and theory at the Paris Conservatoire (1818-1836) was, in effect, the "father" of the wind quintet, and his 24 works for this ensemble formed the basis of its classical repertoire. Though enthusiastically received in their day, these quintets gradually fell out of print and, save for a few examples, have so remained. Soni Ventorum has reprinted the entire set from its microfilm collection, and, along with the Danzi Quintet of Holland, has become a leading exponent in their revival.

The French conductor and composer Eugène Bozza is well known to wind players in this country through his series of etudes, solos, and ensemble works written in a generally bravura and virtuoso style. The Sonatine for flute and bassoon, an early example, is an engagingly two-dimensional work that casts many a sidelong glance, surreptitious and otherwise, the musical style of its dedicatee, Jacques Ibert.

Had Leoš Janáček died at the age of 50, he would most likely have been remembered as a relatively obscure choirmaster and organist, or as an ethnically-oriented minor composer with a good knowledge of folk music and a rather unusual approach to vocal writing based on melodies derived from speech-inflection patterns of his native Czech tongue. Such indeed was Janáček's lot until the 1916 Prague presentation of his opera "Jenufa" (1903) produced the equivalent of a national sensation and accorded him the recognition granted Smetana and Dvořák. Further vocal and stage works spread his reputation abroad, notably "The Diary of One Who Vanished" (1921), the "Slavonic Mass" (1927), and his last opera "The House of the Dead" (1928). The sextet "Youth" for wind instruments (wind quintet plus bass clarinet) was written in the month of Janáček's 70th birthday. The composer delighted in its unusual sound combinations and in the realization that the winds were particularly suited to catching the unique nature of his "speech-melodies".