

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) and Walker-Ames Room (Kane Hall) 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).

- March 7, Vocal Jazz Ensemble. 8 PM, Brechemin Auditorium.
- March 8, Contemporary Group. 8 PM, Meany Theater.
- March 9, University Wind Ensemble. 8 PM, Meany Theater.
- March 10, Opera Workshop. 7:30 PM, Meany Studio Theater.
- March 10, Faculty Recital: Holly Herrmann, piano. 8 PM, Brechemin Auditorium.
- March 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- March 12, University Symphony and Combined Choruses. 8 PM, Meany Theater.
- March 14, Student Chamber Music Series. 2 PM, Brechemin Auditorium.
- April 4, Faculty and Guest Artist Recital: "The Next Generation," with Barry Lieberman, bass, and friends. 2 PM, Brechemin Auditorium.
- April 7, Saxophone Night. 8 PM, Brechemin Auditorium.
- April 8, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- April 9, Brechemin Scholarship Winners Concert. 7 PM, Brechemin Auditorium.
- April 11, Faculty Recital: Robert Davidovici, violin, and Craig Sheppard, piano. 8 PM, Brechemin Auditorium.
- April 12, Voice Division Recital. 7 PM, Brechemin Auditorium.
- April 13, Studio Jazz Ensemble. 8 PM, Meany Theater.
- April 15, Guest Pianist Series: Jeffrey Gilliam. 8 PM, Brechemin Auditorium.
- April 18, Duke Ellington's 100th Birthday Celebration. 7 PM, Meany Theater.
- April 21, Ensemble Intercontemporain. 8 PM, Meany Theater.
- April 22, Billy Taylor Trio. 8 PM, Meany Theater.
- April 23, Guest Artist Recital: Littlefield Organ Series with David Rothe. 12:30 PM and 8 PM, Walker-Ames Room.
- April 26, University Symphonic Band and Concert Band. 8 PM, Meany Theater.
- April 27, Faculty Recital: Music of Ghana and Trinidad with Visiting Artists in Ethnomusicology Daniel Amponsah and Ray Holman. 8 PM, Meany Theater.
- April 30, Seattle Opera Preview: DIE FLEDERMAUS. 1:30 PM, Brechemin Auditorium.

DAF 13,417
CD 13,418

University of Washington
THE SCHOOL OF MUSIC

S67
1999
3-7

presents a Faculty Recital:

THE SONI VENTORUM

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

"ALL-ARRANGEMENTS"

2 (X) PM, March 7, 1999

Brechemin Auditorium

PROGRAM

CD

1

SEVEN PIECES FOR THE MECHANICAL
CLOCK-ORGAN OF 1793 Joseph Haydn (1732-1809)

Fuga: Allegro (14:09)
Andante
Allegretto
Menuett
Presto
Allegretto
Allegro

University

of

Washington

2

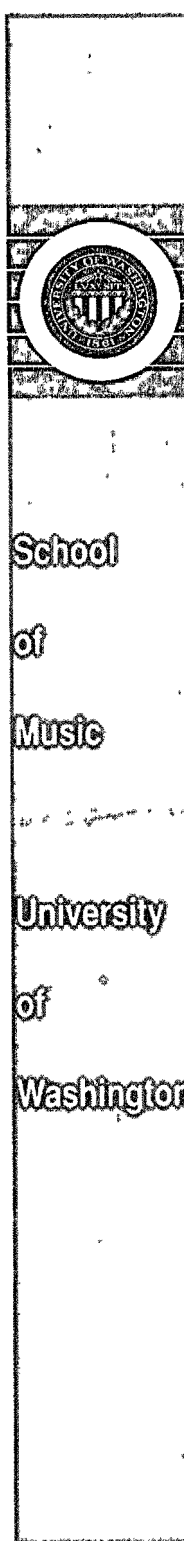
QUINTET IN E^b MAJOR, Op. 71 (1796)...Ludwig van Beethoven
Adagio—Allegro (18:42) (1770-1827)
Adagio
Menuetto
Rondo: Allegro

INTERMISSION

3

VARIATIONS AND FUGUE ON A THEME OF HANDEL,
Op. 24 (1861) Johannes Brahms (1822-1897)

(26:49)



Transcriptions, or "arrangements" of music; i.e., adaptations or transfers of music written for one medium or combination to another, have been a feature of Western music from early in its history to the present. At one time, they were a quite common and acceptable means of propagating new material in the classical era, and continue as such in the popular field today. Wind-instrumental groups in the late 18th and early 19th centuries were often used as vehicles for promoting popular operas of the day via arrangements of favorite arias and pieces therefrom, generally for outdoor playing, and the tradition continued into our own time with the development of the larger symphonic or concert bands. In all cases, the astute arranger is faced with a number of considerations, not the least of which is the suitability of the material for the transfer from one instrumental grouping or genre to another. This afternoon's "all-arrangement" program presents three different works by three different arrangers, each addressing the essential question: "does this arrangement sound as if it could originally have been written for wind quintet?" Before answering with a resounding "yes", further data bear mentioning: the Haydn work must be arranged in some form to be heard at all, since its "original instrument" no longer exists; the Beethoven quintet was arranged from another wind-instrument combination; and the Brahms work is originally one of the monuments of the piano repertoire.

The attempt to perform music by mechanical means has not been confined to recent experiments with electronic music. The end of the 18th century witnessed an activity of considerable proportions in the development of mechanical instruments known as Flute-Clocks (Flötenuhren, Spieluhren). Though the titles implied the use of a timepiece in connection with the machine, they rather amounted to a generic term for what in effect was a small mechanical organ. With or without an attached clock, it housed a set of pipes and small bellows, actuated by a rotating pinned cylinder, and powered by a weight or spring-driven clockworks. Joseph Haydn's interest in such instruments was a result of his association with Pater Primitivus Niemecz, chaplain and court librarian to the Esterhazy family. Niemecz possessed an astounding mechanical genius manifested in the manufacture of numerous examples of ingenious musical contrivances. Among these were three Flute-Clocks dating from the years 1772, 1792, and 1793 for which Haydn wrote a total of 30 short original pieces. The set of 14 composed for the 1793 instrument includes material found elsewhere in Haydn's works: the Minuet from the "Clock" Symphony, and the final Allegro from the 10th "London" Symphony. Felix Skowronek arranged this set for wind quintet in 1965 and it was subsequently recorded by Soni Ventorum. Today's performance presents a suite of seven of these charming curiosities.

Most of Beethoven's works for wind ensembles were written before and during his early years in Vienna, or largely before the year 1800, and his interest in these may well have been inspired by the small wind band in residence in Bonn as an element of the Elector's musical establishment there, of which Beethoven himself was a part. His Op. 71 was originally a Sextet for paired clarinets,

horns, and bassoons, the work being brought out for later publication and assigned the lofty opus number. Beethoven himself tended to dismiss the work as an early venture, "written in a single night" as he put it, but this didn't prevent its "arrangement" into other forms for dissemination, inter alia a Trio for clarinet, bassoon, and piano and a piano four-hand arrangement. In our own time, there are at least three viable arrangements for wind quintet, the present example at the hands of Canadian flutist and composer Dirk Keetbaas.

Brahms' *Variations and Fugue on a Theme of Händel*, Op. 24 is considered by pianists to be one of the great sets of variations in the solo keyboard literature. (A recent Schwann catalogue lists ten records of the Brahms in comparison with eighteen for the Bach "Goldberg" variations, and eight of the Beethoven "Diabelli" variations). There is evidence that Brahms himself regarded the work with special favor: during a festive "Brahms Week" celebration in Leipzig in 1874, the composer selected these Op. 24 variations for his own solo performance. Much has been written about the work with regard to the structure and analysis, but suffice it to say here that Brahms chose the theme from the first keyboard suite of Händel. While each of the 25 variations displays its own working-out, each has its own character, with distinctions noted such as the canon of No. 6, the "Hungarian Rhapsody" of No. 13, the "Pastorale" of No. 19, the "chromatic fantasy" of No. 20, and the "Musette" of No. 22. The culminating fugue, based on the ascending 5-note diatonic outline of the theme (and the only fugue Brahms published for the piano) builds to a towering conclusion for the entire structure. Despite the orchestral implications of much of the writing, it is not known if Brahms considered such treatment. The idiomatic and effective arrangement for wind quintet presented this afternoon is the work of Mark Popkin, bassoonist with the Clarion Wind Quintet of the faculty of the North Carolina School of the Arts.