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University of Washington
THE SCHOOL OF MUSIC

presents a

S 67 1992 10-25

Faculty Artist Recital

THE SONI VENTORUM

Felix Skowronek, *flute* Alex Klein, *oboe*
William McColl, *clarinet* David Kappy, *horn*
Arthur Grossman, *bassoon*

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COMPACT
DISC
S67
1992
10-25

3:00 PM
OCTOBER 25, 1992
BRECHEMIN AUDITORIUM

PROGRAM

CD 14,627

DAT
D2 QUINTET IN E^b MAJOR; OP. 88, No. 2 26'56" Anton Reicha
(ca. 1810) (1770-1836)

Lento - Allegro moderato
Menuetto: Allegretto
Poco andante, grazioso
Finale: Allegretto

INTERMISSION

DAT
D3 QUARTET (1928); for flute, oboe, 15'50" Heitor Villa-Lobos
clarinet and bassoon (1887-1959)

Allegro non troppo
Lento
Allegro molto vivace

DAT
D4 QUINTETTE (1948) 20'56" Jean Françaix
Andante tranquillo - Allegro assai (b. 1912)

Presto
Tema con variazioni
Tempo di marcia francese

Not only did Anton Reicha share Beethoven's birth year, but he played flute in the Bonn orchestra during the years when the young Ludwig played viola there. Eventually, Reicha moved to Paris where he spent the remainder of his life, enjoying high respect as both a composer and a teacher. Liszt and Gounod were among his pupils.

Undoubtedly Reicha's sojourn fostered a typically French predilection for woodwinds, and today his reputation is sustained principally by his four sets for woodwind quintets—twenty-four in all. It may be said that these quintets occupy the same fundamental position among ensembles for woodwinds that is universally assigned to Beethoven's sixteen string quartets in music for strings. It has been observed that while Reicha's quintets might lack the transcendent quality of

Beethoven's later quartets, they nonetheless offer a more typical sample of the great body of music composed and enjoyed in the day of the great Viennese Classical composers. The E-flat Quintet, Op. 88, No. 2 is perhaps the best-known of the lot, having survived in print but in a substantially cut version. This afternoon's performance presents the complete original, restoring a number of passages throughout as well as an extended fugal development in the slow movement.

The great Brazilian composer Heitor Villa-Lobos composed a magnificent set of chamber works for winds, and in the jacket notes for the album *SONI VENTORUM PLAYS VILLA-LOBOS*, William McColl has written the following on the Quartet for flute, oboe, clarinet, and bassoon:

"I am a sentimentalist by nature" said Villa-Lobos, "and at times my music is downright sugary, but I never work by intuition. My processes of composition are determined by cool reasoning. Everything is calculated, constructed."

This work presents Villa-Lobos the abstract musician, the classicist. Folk song and folk dance are banished. This is, after all, the man who later, in 1940, was to compose another piece by tracing a photograph of the New York skyline on graph paper! Yet one suspects that intuition, not calculation, is dominant even in this quartet; perhaps Villa-Lobos the sentimentalist is enlisting the aid of Villa-Lobos the classicist, not vice versa."

During the 1930s and 1940s, when so much serious new music was either boldly cacophonous (Stravinsky, John Cage, et al.) or openly cerebral (especially the serialist followers of Schoenberg), several excellent French composers stood out as resisting those pervasive trends. Maurice Ravel who departed the scene in 1937 was the senior of the group, but François Poulenc, Jean Françaix, and Olivier Messiaen kept the flame of the French musical ideal bright during some bleak years. All these men venerated their great eighteenth century compatriots, Couperin and Rameau; and they continued to produce music faithful to the ideals held by those gifted "true Frenchmen": music which has elegance, simplicity, directness, and often, touches of humor or irony. These last words certainly fit Françaix's Wind Quintette (1948), the first of his two works in the genre, if not all his delightful compositions for wind ensembles.

UPCOMING 1992-93 CONCERTS:

October 30, Littlefield Organ Halloween Concerts. Walker-Ames Room, Kane Hall, 3:00 PM and 8:00 PM.

November 4, UW Opera: Julius Caesar. Meany Theater, 8:00 PM.

November 6, UW Opera: Julius Caesar. Meany Theater, 8:00 PM.

November 8, UW Opera: Julius Caesar. Meany Theater, 3:00 PM.

November 12, Keyboard Debut Series. Brechemin Auditorium, 8:00 PM.