

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

The Soni Ventorum

Felix Skowronek, *Flute*
William McColl, *Clarinet*

Laila Storch, *Oboe*
Christopher Leuba, *Horn*
Arthur Grossman, *Bassoon*

With Guest Artist
Stanley Chapple, *Piano*

Sunday, February 9, 1975

Meany Theater 3:30 PM

Tape No. 1 - 7572

PROGRAM

ROSSINI *12:52*
(1792-1868)

Quartet in G Major for flute, *CH 3-9-75.*
clarinet, horn, and bassoon (1807-09)

12:52

Moderato
Andante
Allegro

BEETHOVEN *8:47*
(1770-1827)

Duo in F Major, for clarinet *CH 3-9-75.*
and bassoon (ca. 1800)

8:47

Allegro affetuoso
Aria: Larghetto
Rapide et brilliant

PIERRE GABAYE *10:30*
(b.1930) *10:30*

Sonatine for flute and bassoon (1962) *CH 3-9-75*

Modéré sans lenteur
Andante
Rapide et brilliant

Tape No. 2 - 7573
RIMSKY-KORSAKOFF *30:06*
(1844-1908)

INTERMISSION

Quintet in Bb Major; for piano, flute,
clarinet, horn, and bassoon (1876)

30:00

Allegro con moto
Andante
Rondo: Allegretto

THE SONI VENTORUM

Program Notes

Among Rossini's works is a curious set of six wind quartets or string quintets depending on the version in which they are heard, since the music is identical in either case. It is not known with certainty which form is the original, and so the two continue to exist simultaneously and with no apparent conflict. The works purportedly date from 1807-09 during Rossini's student days at the Liceo Communale in Bologna, and during this time, Rossini was an avid student of the chamber works of Haydn and Mozart. Any influence of these on the wind quartets however would seem faint compared to the Italic operatic melodies in which they abound. Nor, let us forget, does Rossini overlook the operatic virtuoso element; each instrument is duly assigned its characteristic share of florid display.

Much of Beethoven's knowledge of and interest in woodwind instruments derived from his early years in Bonn, where he was accustomed to the high performance standard of the wind octet at the Elector's court; in fact, most of his works for wind ensemble date from this period. This output includes three duets for clarinet and bassoon, which in their classic demands on the combined musical and technical prowess of the performers, rank them as substantially more than occasional or recreational pieces.

French composer Pierre Gabaye was born in Paris in 1930, attended the Conservatoire, obtained a Prix de Rome in 1956, and later became an assistant director for O.R.T.F., the national radio and television broadcast service. His Sonatine for flute and bassoon is a good representative of the duo-instrumental genre popular to many French composers, as its contents display the engaging lyricism and jaunty humor often associated with the Gallic spirit.

Rimsky-Korsakoff's deeply sonorous and oft-times boisterous Quintet for winds and piano is described by the composer as follows from his autobiography "My Musical Life":

"In 1876, the Russian Musical Society announced a prize contest for a work in chamber-music. The desire to write something for this contest seized me . . . I took it into my head to write for the same contest a quintet for the piano and wind-instruments . . . I composed the quintet in three movements. The First Movement was in the classic style of Beethoven; the Second (Andante) contained a fairly good fugato for the wind-instruments, with a free voice accompaniment in the piano. Movement III (Allegretto vivace), in rondo form, contained an interesting passage: an approach to the first subject after the middle part. The French horn, flute and the clarinet, by turns, play virtuosic cadenzas, according to the character of each instrument, and each is interrupted by the bassoon entering by octave leaps; after the piano's cadenza the first subject finally enters in similar leaps of the bassoon."