

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 Three (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 virtuoso 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."

Remaining FACULTY MUSIC SERIES concerts:

- October 26 Neal and Nancy O'Doan, duo-pianists  
November 30 Randolph Hokanson, pianist  
December 2 Sinfonietta and Chorale, conducted by Abraham Kaplan with Donald McInnes, viola, and Bela Siki, pianist.

University of Washington  
School of Music and  
Office of Lectures and Concerts  
Present

## SONI VENTORUM

Felix Skowronek, flute  
William Mc Coll, clarinet  
Laila Storch, oboe  
Christopher Leuba, horn  
Arthur Grossman, bassoon  
  
Alberto Rafols, guest pianist

Meany Theater  
October 12, 1978 8 PM

World Premiere  
"Sept Impromptus" by Jean Françaix

95-298  
box 111  
Compact  
Disc/  
Phonotape  
S67  
1978  
10-12  
DUB

[2 Reels]

Faculty concert to benefit the Scholarship  
Fund of the School of Music

CD 14,679

## PROGRAM

Tape No. 1-9135

ROSSINI  
(1792-1868)

Quartet No. 4 in B<sup>b</sup> Major for flute,  
clarinet, horn and bassoon  
(ca. 1807-1809)

*Allegro vivace*

*Andante*

Rondo: *Allegretto*

JEAN FRANÇAIX  
(b. 1912)-1997

Seven Impromptus for flute and bassoon  
(1977)\*

## INTERMISSION

Tape No. 2-9136

PIET KETTING  
(b. 1905)-1984

Trio for flute, clarinet and bassoon  
(1929)

*Adagio; Doppio movimento; Allegro*

RIMSKY-KORSAKOFF  
(1844-1908)

Quintet in B<sup>b</sup> Major for flute, clarinet,  
horn, bassoon and piano; Op. posth.

*Allegro con brio*

*Andante*

Rondo: *Allegretto*

\*World premiere of a work written for Felix Skowronek  
and Arthur Grossman.

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, where he pored over the scores of Haydn and Mozart chamber works. Any influence of these on the wind quartets would seem faint, however, compared to the Italianate operatic melodies in which they abound. Nor, lest we forget, does Rossini overlook the virtuoso element; each instrument is duly assigned its characteristic share of florid display.

The success of their duo recording "Winds from the Northwest" led Messrs. Skowronek and Grossman into the project of commissioning new works for this instrumental pairing. Tonight's world premiere of the Jean Françaix "Sept Impromptus" is the first result of this effort. The original contact with this outstanding French composer was a telephone call made by Arthur Grossman during the Spring of 1976 while he was on a sabbatical in Paris. Nothing more was heard on the matter until over a year later, however, by which time he was on the verge of departing for a year's leave in Israel! Thus, delivery of the completed work was held in abeyance until his return, with the first performance scheduled for the earliest opportunity afterwards.

The Dutch composer Piet Ketting was for a number of years a student of Willem Pijper, whose influence over a generation of composers is still felt in Holland today. Ketting adopted elements of his mentor's so-called "germ-cell theory" in his own compositions, mastering this kind of serialism in which a short motif of selected notes serves as a basis for an entire work, be it large or small. His Trio for flute, clarinet, and bassoon, composed during the Christmas Holidays of 1929, was regarded as one of the most "advanced" works in Holland at the time, and remains today a miniature monument of free expression within rigid discipline.