

little time for sustained compositional efforts, but he was nonetheless able to leave a respectable body of both orchestral and chamber works. Throughout his life, Enesco was to experience the pull of influences from his native Rumania as well as the cosmopolitan and sophisticated elements from his adopted Paris residence, not to mention the broadening effects of worldwide travel. An early example of these forces on his music can be found in the exotic *Dixtuor*, Op. 14 for double wind-quintet (the second oboe replaced here by English horn), a work long out of print and only recently reissued. Simple in form, the work is complex in the general thickness of its orchestration and density of counterpoint. The pastoral first movement and the animated last movement (which seems to recall thematic hints from "La Boheme") frame the Dacian exoticism of the middle movement with its haunting somber oboe-English horn melismatic duo in octaves accompanied by the bare low-register unison of two flutes. A lively Trio reminiscent of a peasant dance in the major mode provides relief, and the return of the principal section combines both themes in a compositional tour de force.

[Program notes by Felix Skowronek]

1997-98 UPCOMING EVENTS

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).

- June 1, University Chorale "Spring Fling." 8 PM, Meany Theater.
- June 2, Madrigal Singers, "Transfiguration!" 8 PM, Meany Theater.
- June 3, Studio Jazz Ensemble. 8 PM, Meany Theater.
- June 4, Contemporary Group. 8 PM, Meany Theater.
- June 5, Vocal Jazz Ensemble. Free. 8 PM, Brechemin Auditorium.
- June 7, Student Chamber Music Series. Free. 2 PM, Brechemin Auditorium.
- June 9, Opera Workshop. Free. 8 PM, Meany Studio Theater. REINSTATED.



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University of Washington
THE SCHOOL OF MUSIC

S67
1998
5-31

presents a faculty recital:

THE SONI VENTORUM

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

with guest performers

Amy Swanson, *flute*; Beth Antonopulos, *English horn*;
Terri Garrett, *clarinet*; Ryan Hare, *bassoon*

and special guest artist

Robert Bonneyje, *horn*

2:00 PM, May 31, 1998

Brechemin Auditorium

PROGRAM

1 Quintetto concertanteGiovanni Giuseppe Cambini
No. 3, in F Major (ca.1800) 14:33 (1746-1825?)
Allegro maestoso
Larghetto sostenuto
Rondo: Allegretto con brio

2 Four Impromptus for Flute.....Jean Francaix
& Bassoon (1977) 11:48 (b. 1912)
Allegretto con spirito
Vivace
Grazioso
Vivo

17
3

9.38

"Straws" for Flute & Bassoon (1974)..... William O. Smith (b. 1926)

INTERMISSION

class A
B

4 *Dixtuor*, Op.14 (1906) for 2 flutes, oboe,..... Georges Enesco
English horn, 2 clarinets, 2 horns, 2 bassoons (1881-1955)
Doucement mouvementé 23:40
Temps de Menuet lent
Allegrement

ABOUT THE MUSIC...

The life of violinist and composer Giovanni Giuseppe Cambini is shrouded with enough mystery and intrigue that it could easily qualify as material for a B-movie scenario. Biographical data from various sources are confusing and contradictory, but the general outline seems to be the following: born in Livorno, Italy in 1747; subsequent association and study with the violinists Manfredi and Nardini and counterpoint teacher Padre Martini; a fateful visit to Naples and capture by Barbary pirates on a sea-voyage home; escape from slavery via ransom paid by a rich Venetian merchant; arrival in Paris around the year 1770; a thirty-year reign as a leading musical figure of the city; a well-documented clash of egos with Mozart; a descent into obscurity after 1800; and finally, speculation of his whereabouts after 1812, with confusing accounts as to when, where, how (or even IF) he eventually expired. What is known with more certainty is his importance in the development of the *sinfonie concertante* form; essentially a classic-era concerto with multiple soloists, which flourished in Paris in the years before the Revolution. Cambini was the single largest contributor to this genre with over 80 some works, and a parallel effort with the string quartet, the *quatuor concertante*, numbered some 174 compositions. It is toward the end of this activity that we find the three *quintetti concertantes* for winds, the first published compositions for what would become known as the wind quintet. Here, in the chamber-music format, the term *concertante* means that all instruments share in solo passages rather than one predominating, accompanied by the others.

Soni Ventorum has always enjoyed performing the lively and challenging works of French composer Jean Françaix, and after being in residence at the UW School of Music for some 10 years contemplated the release of an all-Françaix recording, from quintet down to solo flute. The one item missing was an instrumental pairing, and the success of their duo recording *Winds From the Northwest*

prompted Professors Skowronek and Grossman into a project of commissioning new works for this unusual flute/bassoon combination. The original contact with this celebrated composer was made by Grossman during the Spring of 1976 while he was in Paris on a sabbatical leave. Nothing more was heard on the matter until over a year later, by which time he was on the verge of departing for a year's leave in Israel. Thus, delivery of the completed work entitled *Sept Impromptus* was held in abeyance until his return, with the first performance taking place on October 12, 1978 in Meany Theater, with commercial recording following shortly thereafter. Although the original duo contains seven linked and varied movements, we have chosen a suite of four for this afternoon's performance.

Jazz-clarinetist, composer, and professor of composition William O. Smith was born in Sacramento in 1926. He studied at Mills College, the University of California, The Juilliard School, and the Paris Conservatoire. Among his teachers were Roger Sessions and Darius Milhaud, and his awards include the Prix de Paris, Prix de Rome, and two Guggenheim Fellowships. Smith joined the faculty of the UW in 1966 and co-directed the Contemporary Group there until his recent retirement. Smith's genius has taken many forms, including effective use of "theater" pieces; i.e. works in which the performers are required to act, dance, speak, etc. in addition to playing their instruments. "*Straws*," based on short aphorisms from the pen of noted author and former UW faculty member Theodore Roethke, is presented by two "professors" commenting on the vagaries of academic life. The selected material is set in an evocative avant-garde texture utilizing extremes of both instruments in addition to technical devices such as multiphonics and hummed double-stops. The work was written for and premiered by Professors Skowronek and Grossman, who later recorded the piece. The first performance was given on November 13, 1974 and involved a fair amount of staging: podium, lectern, caps and gowns for the performers, and lighting effects throughout the course of the six short movements. The "concert version" on today's program presents the music and text in a direct manner allowing the listener to react to both on an abstract yet personal plane.

True "triple-threat" musicians (i.e. virtuoso instrumentalist, conductor, composer) are a vanishing lot as we near the end of the 20th century, and with the recent passing of Leonard Bernstein and Walter Susskind, their number is fewer still. This was less the case in the 19th century (such names as Weber, Mendelssohn, Spohr, and Reinecke come readily to mind) and one of the last examples of his honorable lineage was Georges Enesco. He was a reigning violin virtuoso of world standing, a conductor of exceptional talent (including prodigious score-reading ability at the piano), and a composer whose early *Roumanian Rhapsodies* for orchestra became (and remain) repertoire staples. This extraordinary individual was born in Rumania, received his early education in Vienna, and entered the Paris Conservatoire in the early 1890's where he studied composition with Massenet and Fauré. His eventual instrumental career left him