tunity to meet with Ms. Arrieu, whose quintet we had already recorded by that
time. During a few days break between concerts, Laila Storch had offered to
call Ms. Arrieu and deliver a copy of her quintet recording personally. As a
result of that meeting the two formed a friendship and initiated a correspondence
which continues to this day, and the Suite en quarte was written for the Soni
Ventorum, receiving its premiere performance in Meany Theater on January 19,
1980.

John Harbison enjoys a reputation as one of the nation's most outstanding
younger composers. He attended Harvard, Princeton, and the Hochschule für
Musik in Berlin and has served as a faculty member at M.I.T. He was composer
in residence for the 1981 season of the Santa Fe Chamber Music Festival which
appeared in Meany Theater that summer, and more recently he occupied a similar
position with the Los Angeles Philharmonic Orchestra. As a performer, he has
been a chamber music violist and jazz pianist and for a number of years he
conducted Boston's Cantata Singers, specializing in baroque and recent music.
His Quintet for Winds was commissioned by the Naumber Foundation and
written for the Aulos Quintet. The event, as he wrote, "was a welcome oppor-
tunity, because I admired the Aulos' playing ... and because I regard the writing
of a quintet for woodwinds as challenging ... I determined to deal in mixtures
rather than counterpoints, and to strive for a classical simplicity of surface — to
maximize what I felt to be the great strength of the combination, the ability to
present things clearly." In so doing, Mr. Harbison provided what many regard
as a new classic of American quintets.

— Felix Skowronek

### Upcoming Concerts

**Andrea Ridilla**, oboe; April 22, 3:00 PM, Brechemin Auditorium  
**Wind Ensemble and Symphonic Band**; April 24, 8:00 PM, Meany Theater  
**Collegium Musicum**; April 26 & 27, 8:00 PM, Brechemin Auditorium  
**Contemporary Group**; April 30, 8:00 PM, Meany Theater  
**Baroque Ensemble**; May 2, 8:00 PM, Brechemin Auditorium cancelled  
**Faculty Recital**; Arthur Grossman, bassoon; Toby Saks, cello; Carole Terry,
harpichord; May 8, 8 PM, Brechemin Auditorium  
**Keyboard Debut Series**; May 10, 8:00 PM, Brechemin Auditorium  
**Vanessa**; May 16 & 18, 8:00 PM; May 20, 3 PM, Meany theater  
**University Singers**; May 21, 8:00 PM, Meany Theater  
**Percussion Ensemble**; May 22, 8:00 PM, Meany Studio Theater  
**Madrigal Singers**; May 22, 8:00 PM, Meany Theater  
**Wind Ensemble and Symphonic Band**; May 23, 8:00 PM, Meany Theater  
**Jazz Combos**; May 24, 8:00 PM, Brechemin Auditorium  
**Soni Ventorum Wind Quintet**; May 25, 8:00 PM, Brechemin Auditorium
Program

Five Bagatelles for Wind Quintet (1983) ........ ROUPEN SHAKARIAN (b. 1950)

- Prelude: Allegro
- Alpine Moon: Andante
- Frolic: Allegro
- Idyll: Andante
- Fughetta: Presto

Quintet No. 2, in E-flat Major (1827) ........ FRANZ LACHNER (1803 - 1890)

- Allegro
- Andante con moto
- Menuetto: Allegro assai
- Allegretto

Intermission

Suite en quatre (1979) ........ CLAUDE ARRIEU (b. 1903)

- for Flute, Oboe, Clarinet, and Bassoon
- Andante cantabile
- Scherzando
- Adagio
- Presto

Quintet for Winds (1978) ........ JOHN HARBISON (b. 1938)

- Intrada: Moderato
- Intermezzo: Allegretto lusingando
- Romanza: Andante
- Scherzo: Prestissimo
- Finale: Adagio — Alla marcia

Program Notes

Composer-conductor Roupen Shakarian graduated from the University of Washington in 1976 with a Master's degree in Composition and currently serves as Musical Director of the Philharmonia Northwest in Seattle. From 1983-85 he was Acting Assistant Conductor of the Northwest Chamber Orchestra, and has appeared as Guest Conductor with the Seattle Symphony, the Brit Festival, Belle Arte Concerts, the Broadway Symphony, and the Seattle Philharmonic Orchestra. In addition, he spent a year at the University of Warwick in Coventry, England, as Conductor of Opera, Orchestra, and Choir. The Five Bagatelles for Wind Quintet was written with young audiences in mind, yet in a style that would be appropriate for chamber music audiences as well. The work has enjoyed numerous performances at the hands of the Northwoods Quintet, for whom it was written, and the Camas Wind Quintet. This evening, Soni Ven­torum joins them in adding the work to its repertoire.

Our second composer-conductor on tonight's program, Franz Lachner, began a 30-year span of musical prominence in Munich when he was appointed conductor of the court opera in 1836. He was credited with improving both the standard of orchestral performance and public musical taste, and his performances of opera and the works of Beethoven were considered outstanding. It was said that his preparation of the orchestra made it possible to meet the technical demands of Wagner's operas — ironic, in that the arrival of the latter in Munich in 1864 effectively spelled the abrupt end of Lachner's conducting career in the city. Retired four years later, his accomplishments were officially recognized in 1883 when the city of Munich conferred upon him the status honorary citizen. A prolific composer into his late years, Lachner early on adopted Beethoven and Schubert as his models. From 1823-27, he was organist at the Lutheran church in Vienna, and it is assumed he became acquainted with the wind quintet at that time through hearing performances of Anton Reicha's works by the Vienna "Harmonie-Quintett". Although this second of Lachner's two wind quintets is Schubertian in feeling, an assumption of Reicha's influence seems justified: lengthy melodic development, sudden febrile bursts of instrumental virtuosity, and daring harmonic thrusts were all elements found in the quintets of the Parisian originator of the genre. The present revision of Lachner's E-flat Quintet, from the rather confused manuscript in the possession of the Bayerische Staatsbibliothek in Munich, is due to the valiant efforts of the late eminent Dutch flutist and editor, Frans Vester.

The musical idiom of Claude Arrieu has been described as "carefully finished, filled with charm and taste", and as "neoclassical, her style both easy and serious." Following a classical education, Arrieu attended the Paris Conservatoire and in 1932 obtained the first prize in composition as a student of Paul Dukas. She has written for films and was associated for many years with the Radiodiffusion Francaise. Our European tour in late 1978 gave us the oppor-