was guided by a basic simplicity of expression seemingly unaffected by
the development of various "isms." In 1909, he along with Ravel and
Florent Schmitt formed a "Société Musicale Indépendant" to express their
viewpoints, but it was as a theorist and writer on music that he became
best known. While his own music was generally disregarded, he himself
was active as a promoter of young composers and contemporary music of
the time. The recognition he did receive was for larger orchestral works
(he was a rear-guardist for the merits of the symphonic tone poem), but his
performances today are drawn mostly from his sizeable output of chamber
music, often for unusual combinations.

True "triple-threat" musicians (i.e., virtuoso instrumentalist, conduc-
tor, composer) are a vanishing lot as we near the end of the 20th cen-
tury, and with the recent passing of Leonard Bernstein, their number is fewer
yet. Such was not 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 this honorable lineage was Georges Enesco. He was
a reigning violin virtuoso of world standing, a conductor of exceptional tal-
et (including prodigious score-reading ability at the piano), and a com-
poser 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
Conservatory in the early 1890's where he studied composition with
Massenet and Fauré (perhaps comparing notes in class with Charles
Koechlin?). His eventual instrumental career left him little time for sus-
tained 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 effects of worldwide travel.
An early example of these forces on his music can be found in his 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 relatively traditional outer movements
(the last of which seems to recall thematic hints from "La Boheme") frame
the Dacian exoticism of the middle movement with its hair-raising somber
oboe-English horn melismatic duo in octaves accompanied by the bare
low-register unison of two flutes. A lively Trio in the major mode pro-
vides relief, and the return of the principal section combines both themes in
a compositional tour de force.

Felix Skowronek

UNIVERSITY OF WASHINGTON
SCHOOL OF MUSIC
presents its 136th program of the 1991-92 season:

THE SONI VENTORUM

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

with faculty guest artist
Michael Brockman, alto saxophone

and guest performers
Sabra Weber (Raff) and Twi McDonell (Enesco); flutes
Molly Sandvick (Mendelssohn, Raff); oboe
Ove Hanson (Koechlin, Enesco); English horn
Richard Spece (Mendelssohn, Raff); clarinet
Marvin Western (Enesco); clarinet
Tony Miller, horn
Jeff Eldridge (Mendelssohn, Raff); bassoon
Francine Peterson (Enesco); bassoon
Michel Jolivet (Mendelssohn); contrabassoon
Ron Cole (Mendelssohn); trumpet

3:00 PM
MAY 31, 1992
BRECHEMIN AUDITORIUM
The Swiss-born Joachim Raff knew fame and success in his own day and was regarded along with Wagner and Brahms as one of the pillars of German classical music. His connections were excellent: an acquaintance with Mendelssohn with plans for study with him, the friendship of Hans von Bülow, and the encouragement of Franz Liszt for whom he orchestrated a number of works. In 1877 he became the director and composition teacher at the Hoch Conservatory in Frankfurt, a position of influence he held until his death. His works, particularly his symphonies, were widely performed, but his renown did not extend past his lifetime. Included in his output of over 200 published works was a Sinfonietta for Ten Winds (double wind quintet), antedating by some 12 years and rather larger in scope than the better-known similar work by Charles Gounod. As a fusion of both classical form and romantic sensitivity, the Sinfonietta is quite clear in its organization. The work opens with a march-like movement in sonata form, complete with a taste of fugal entry before the coda. The second movement is a lively Tarantella, the third an extended song-form with rich harmonies, and the finale an energetic Rondo.

Charles Koechlin occupied a position both in the middle yet on the fringes of French music in the 20th century. He entered the Paris Conservatory in 1890, studying composition with Massenet and Fauré, this latter serving as a model he held in deep respect throughout his life. Koechlin developed an early interest in Bach, counterpoint, and modal harmony and