

UNIVERSITY OF WASHINGTON

The Office of Lectures and Concerts
and the Scholarship Concerts Committee

present

No. 20
Betty

The Soni Ventorum

Felix Skowronek, *Flute* Laila Storch, *Oboe*
William McColl, *Clarinet* Christopher Leuba, *Horn*
Arthur Grossman, *Bassoon*

With Guest Artist
Else Geissmar, *Piano*

and

Robyn Phillips, *Oboe* Joe A. Kirtley, *Horn*
Irene Sheetz, *Clarinet* Beatrice Kaufman, *Bassoon*

Friday, March 1, 1974

Roethke Auditorium, 8:00 P.M.

ALL BEETHOVEN PROGRAM

Tape No. 1-7230

18:05

Five Pieces for Mechanical Organ, WoO 33 (1799)
(trans. for wind quintet by F. Skowronek)

18:05

Allegro
Menuett: Allegretto
Adagio assai
Scherzo: Allegro
Allegro non più molto

22:45

Trio in G Major, WoO 37 (1787-90) RH 3-16-74.
for Piano, Flute, and Bassoon

22:40

Allegro
Adagio
Tema andante con variazioni

Tape No. 2-7231

INTERMISSION

Duo in Bb Major, WoO 27 (ca. 1800) CH 3-17-74.
for Clarinet and Bassoon

8:56

Allegro sostenuto
Aria con Variazioni: Andantino con moto

6:20 6:20

Rondino in Eb Major, WoO 25 (1792) CH 3-17-74.
for 2 Oboes, 2 Clarinets, 2 Horns, 2 Bassoons

Octet in Eb Major, Op.103 (1792)
for 2 Oboes, 2 Clarinets, 2 Horns, 2 Bassoons

24:31

Allegro
Andante
Menuetto
Finale: Presto

All the works on this evening's program were written by the time Beethoven had reached the age of 31 years. They present an unusual gathering of pieces representative of the end of the classic era yet giving indication of nascent stylistic earmarks later identified with Beethoven's developing romanticism. The compositions are for the most part included in a category known as "works without opus number" -- a large body of Beethoven's oeuvre interspersed throughout his regularly numbered series -- though in point of reference to this program, Beethoven had reached his Op.26 by the year 1800.

Else Geissmar performs this evening on a replica of a Johann Andreas Stein piano, dated 1773. This instrument, one of the first "Hammerklavier" pianos, was of the type used by Beethoven into the first decade of the 19th century. Mrs. Geissmar's replica is the work of American craftsman Phillip Belt and is believed to be the only such instrument on the West Coast. Since acquiring the piano three years ago, Mrs. Geissmar has introduced it to Northwest audiences in solo and duo recitals. This appearance with Soni Ventorum marks her debut with the Stein-Belt piano in an instrumental ensemble.