

UNIVERSITY OF WASHINGTON

The Office of Lectures and Concerts
and the Scholarship Concerts Committee

present

No. 58
Greg.

The Soni Ventorum

Felix Skowronek, *Flute*
William McColl, *Clarinet*

Laila Storch, *Oboe*
Christopher Leuba, *Horn*
Arthur Grossman, *Bassoon*

Friday, May 3, 1974

Roethke Auditorium, 8:00 P.M.

Tape No. 1-7330

PROGRAM

FRANZ DANZI
(1763-1826)
No! 15:00

Quintet in g minor, Op.56, No.2
Allegretto
Andante
Menuett: *Allegro*
Allegro

PAUL TUFTS **20:05**
(b.1924)
20:00

Cassation for Wind Quintet (1954) **CH 1-26-75.**
Prelude: Vivace
Fugue: Allegro moderato, molto leggiero
Chaconne: Andante con moto
Burlesque: Allegro
Adagio
Rondo: Allegro moderato

Tape No. 2-7331

JEAN FRANCAIX
(b.1912)
No! 9:53

INTERMISSION

Divertissement, for oboe, clarinet,
and bassoon (1947)
Prelude: Moderato
Allegretto assai
Elégie
Scherzo

PAUL HINDEMITH
(1895-1963)
No! 13:11

Quintet for Winds ("Kleine Kammermusik"),
Op.24, No.2 (1922)
Playful, moderately fast
Waltz, very soft throughout
Placid and simple
Rapid,
Very lively

Franz Danzi's presence on today's concert programs is due almost entirely to his set of 9 wind quintets, written during the final decade of his life. While Danzi wrote in all forms, and indeed was of great importance in establishing the early romantic German Opera, his affinity for the wind instruments is of more than passing interest. The wind quintet ensemble was only of recent origin in his time, and his compositions for it were a substantial contribution to its early repertoire.

Paul Tufts, Northwest composer and faculty member of the University of Washington School of Music, wrote his Wind Quintet in response to a commission from the First Annual 42nd Street Arts Festival (since expanded and now known as the University District Street Fair). In keeping with the spirit of the event, he cast the work into the form of a "cassation": i.e. an occasional work of lively yet sonorous character intended for outdoor performance. (History records however that the first performance actually took place in the basement of stately Wesley House, which formerly occupied the site at 42nd and 15th N.E.--today a parking lot). The performing group was composed of members from the Seattle Symphony Orchestra.

French composer-pianist Jean Françaix has written a number of engaging chamber works for winds. All are characterized by a certain breeziness and relaxed approach that usually belie the fact that they are very deftly written for the instruments and provide a challenging experience for the performers. Françaix's sense of musical wit and humor has not gone without its just deserts--but even the composer was somewhat surprised in 1971 to find himself elected by the Mark Twain Journal as "A Grand Knight of Mark Twain, in recognition of his artistic contribution to modern world music".

Paul Hindemith's "Kleine Kammermusik" is undoubtedly his best known and most frequently performed work for small ensemble. The piece became an almost instant classic, and Stravinsky once referred to it as one of his favorite compositions. Story has it that Hindemith, at that time a freelance violist in Frankfurt/Main, wrote much of the work during time spent on commuter trains--true enough perhaps, considering the insistent rhythmic vitality of the quintet's opening movement.