

No. 62
Betty

THE UNIVERSITY OF WASHINGTON
THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE SONI VENTORUM

Felix Skowronek, *flute*
William McColl, *clarinet*
Laila Storch, *oboe*
Christopher Leuba, *horn*
Arthur Grossman, *bassoon*

Friday, May 6, 1977

Meany Theater, 8:00 PM

PROGRAM

Tape No. 1-8482

CHARLES LEFEBVRE 11:03
(1843-1917)

Suite, Op. 57 CH 6-12-77.

Canon: Moderato
Allegretto scherzando
Finale: Allegro leggiero

JOSEPH GOODMAN 19:06
(b. 1918)

Quartet for Winds (1976) CH 6-12-77.

Sostenuto
Andante
Allegro molto

(Premiere performance)

INTERMISSION

Tape No. 2-8483

BEETHOVEN
(1770-1826)

Not for KUOW

Quintet in E^b Major, Op. 4 (1797)

Allegro con brio
Andante
Menuetto; Più allegretto
Finale: Presto

SONI VENTORUM Program Notes

The French composer, Charles Edouard Lefebvre, was a pupil at the time. In 1870, he won the Prix de Rome, and after further foreign travels settled in Paris. In 1884 and 1891 he was the recipient of the Prix Chartier, and in 1895 succeeded Benjamin Godard as professor of the instrumental ensemble class at the Conservatoire. He wrote in many forms, with a clear and delicate sense of style. The Suite, Op. 57 for wind quintet is a pleasant example of (fin de siècle) French wind writing, and has been a popular repertoire item since its first appearance.

Speaking of first appearances, tonight's audience will be presented with the world premiere of a Quartet for flute, oboe, clarinet, and bassoon by the New York-born composer Joseph Goodman. His association with Soni Ventorum has been a long one, dating in fact from November 2, 1962 when the newly-formed ensemble then in residence at the Conservatorio de Musica de Puerto Rico gave the premiere performance of his Quintet for Wind Instruments (1954). The event took place at Queens College in New York, where Goodman was and is a faculty member, and also marked the first concert appearance of Soni Ventorum in the United States.

Goodman studied composition with Paul Hindemith, Walter Piston, and in Italy with Gian Francesco Malipiero. Among his works are numerous anthems and motets for chorus, pieces for organ, and various chamber works. Tonight's Quartet joins an impressive set of works written for the premiered by Soni Ventorum: a Concertante for Wind Quintet and Orchestra (1965), Five Bagatelles for flute, clarinet, and bassoon (1966), and the Jadis III (1972), for flute and bassoon.

One of the last works Beethoven wrote before his departure from Bonn in 1792 was a Wind Octet for paired oboes, clarinets, horns, and bassoons. Five years later, in Vienna, a "Grand Quintet" for 2 violins, 2 violas, and cello appeared in print as Op. 4 and was largely based on the earlier Octet. The work was not simply a rewrite however, since although retaining much of the Octet's thematic material it was substantially revised and expanded and was in effect a new composition. The Octet was later published as a posthumous work and assigned the Opus number 103. To further confuse matters, yet another arrangement (not by Beethoven)--a Trio for piano, violin, and cello taken from Op. 4--appeared subsequently as Op. 63.

In our day, wind instrument enthusiasts, seeing Beethoven's own convenient Op. 4 quintet format, took the fairly obvious step of "returning" the work to antecedent sonorities by opportunely transferring it bodily and effectively to the wind quintet. The version presented on this program is the work of Dirk Keetbaas, Canadian flutist and composer, and presently a producer with the CBC in Toronto.