

No. 15
Betty

PROGRAM NOTES

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*

SIDNEY ROSENBERG, *bassoon*

with guest artist

Joseph Levine, *piano*

All used for
KUOW 3-5-78.

Friday, February 17, 1978

Meany Theater, 8:00 PM

Tape No. 1-8862

PROGRAM

FRANZ DANZI 21:48
(1763-1826)

Wind Quintet in F Major, Op. 56, No. 3

Andante sostenuto - Allegro

Andante

Menuetto: Allegretto

Allegretto

ROBERT GERSTER 13:35
(b. 1945)

Cantata for Woodwind Quartet (1977)

(eight brief movements played without pause)

(Première performance)

Tape No. 2-8863

INTERMISSION

LUDWIG THUILLE 30:07
(1861-1907)

Sextet in B^b Major for flute, oboe, clarinet,
horn, bassoon, and piano, Op. 6 (1887)

Allegro moderato

Larghetto

Gavotte: Andante, quasi allegretto

Finale: Vivace

PROGRAM NOTES

Franz Danzi, one of the "founders" of the wind quintet, was born in 1763 in Mannheim, Germany, the son of a cellist in the famous orchestra there. His early instruction included the study of piano, cello and composition. At age 15, he joined his father in the cello section of the orchestra, later moving to Munich. Here, he began the conducting career that took him to kapellmeister positions in Stuttgart and then Karlsruhe, where he died in 1826. Danzi's early operas were produced in Mannheim and Munich, but it was in Stuttgart and Karlsruhe that he became influential as a producer and composer in this genre. (Incidentally, one of his duties in Stuttgart was the supervision of wind-instrument instruction in the schools.). Through his esteem for Mozart and particularly the promotion of the young Carl Maria von Weber, Danzi was regarded as one of the leading exponents of the newly-emerging German opera.

Robert Gerster's Cantata, scored for flute, oboe, clarinet, and bassoon, was written at the request of Soni Ventorum and receives its world premiere performance at this evening's concert. The quartet consists of eight short movements, played with little or no pause, presenting a series of elements which reappear at intervals throughout. The work opens with a stately flute solo accompanied by a sustained unison, and is followed by a lively movement in the manner of an etude, written entirely in unisons and octaves. Bassoon and oboe solos with unisons are separated by a "chorale", with further combinations of both "solo" and "etude" material leading to a "tour de force" finale with its own brisk themes, but including hints and echoes of all previous movements. The composer was born in Chicago in 1945, grew up in Akron, Ohio, and studied at The Ohio State University and the University of Washington where his principal teachers were William Bergsma and William O. Smith. Numerous prizes and awards include a Charles Ives Scholarship from the National Institute of Arts and Letters. He is currently on the faculties of California State University and the Northwest School of Fine Arts in Fresno.

Ludwig Thuille, born in Bozen in the Austrian South Tirol, entered the Royal School of Music in Munich at the age of 18 where he studied piano with Karl Barmen (a pupil of Liszt), and composition with Joseph Rheinberger. Graduating three years later, giving a brilliant performance of his own Piano Concerto, he spent a year as a scholarship recipient of the Frankfurt Mozart Foundation before returning to Munich and his alma mater with an appointment as instructor of piano and harmony in 1883. Ten years later he succeeded Rheinberger as professor of composition, a position he held until his untimely death at the age of 46. His ability for developing talent was held in high esteem (one of his pupils was Ernest Bloch), and he was credited with contributing greatly to a "Munich School" of composition. Thuille's early success as a composer was aided by his friendship with the young Richard Strauss, who when appointed as director of the Meiningen Orchestra in 1885 programmed several works of his erstwhile fellow student. Thuille later turned his attention to vocal music, producing three successful operas at the turn of the century in addition to writing a number of works for men's and women's choral groups. One of his greatest and earliest successes was the Piano-wind Sextet, Op. 6, and it has probably remained his most-performed work.

Tonight's guest artist is Mr. Joseph Levine, noted pianist and conductor, currently a Seattle resident on the faculty of the Cornish Institute. Mr. Levine is a native Philadelphian and holds degrees from the Curtis Institute of Music where he was a faculty member for ten years. His musical mentors there were Josef Hofmann in piano, Wanda Landowska in harpsichord, and Fritz Reiner and Artur Rodzinski in conducting. He was the pianist of the Philadelphia Orchestra and pianist and recording artist with the great Hungarian violinist, Joseph Szigeti. Mr. Levine was musical director of the American Ballet Theater Orchestra of New York for eight years, conductor of the Omaha Symphony for eleven, and has also served as associate conductor of the Seattle Symphony, and most recently, the Honolulu Symphony.