

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

CONTACT
DISC
567
1980
10-25
DUB

THE SONI VENTORUM

Felix Skowronek, *flute*

Laila Storch, *oboe*

William McMoll, *clarinet*

David Kappy, *horn*

Arthur Grossman, *bassoon*

with guest artist

Neal O'Doan, *piano*

Saturday, October 25, 1980

Meany Theater, 8:00 P.M.

TAPE 9971

PROGRAM

FRANZ DANZI
(1763-1826)

14:56

Quintet in E Minor, Op 67, No.2 (1824)
Allegro vivo
Larghetto
Minuetto: Allegretto
Allegretto

IRVING FINE
(1914-1962)

15:07

Partita for Wind Quintet (1948)
Introduction and Theme:
Allegro moderato
Variation: Poco vivace
Interlude: Adagio
Gigue: Allegro
a Coda: Lento assai

INTERMISSION

TAPE 9972

Pick
ELLIOTT CARTER 7
(b. 1908)

MOZART 22
(1756-1791)

Woodwind Quintet (1948)
Allegretto
Allegro giocoso

Quintet in E^b Major, K. 452 (1752), for
piano, oboe, clarinet, horn, and bassoon
Largo - Allegro moderato
Larghetto
Rondo: Allegretto

Program notes--

The serious revival of Franz Danzi's music began in 1954 with the publication of the parts to the present E Minor Quintet by the Swiss musicologist and conductor Fritz Kneusslin. Prior to this time, Danzi's name was largely unknown to wind players, and his nine wind quintets, the second-largest body of such works by a single composer, had long fallen out of print and public performance. Since Kneusslin's door-opening venture, numerous other works of Danzi have come out to face the light, and while a current discography includes concerti for flute, horn, and cello with orchestra, it is the wind quintets which have seen the most prominent presence on the concert scene. A cellist and conductor as well as a composer, Danzi was familiar with good wind-instrument performing from his younger years in Mannheim and Munich, and his affinity for and stylistic treatment of the woodwinds was to have an undeniable effect on his protege, Carl Maria von Weber.

Boston-born and trained, Irving Fine was a student of Walter Piston and Nadia Boulanger. He occupied faculty positions at Harvard University and the Berkshire Music Center, and in 1950 became Professor of Music and Chairman of the School of Creative Arts at Brandeis University. Much of his earlier music shows influences of Hindemith and Stravinsky in such characteristics as contrapuntal elaboration and rhythmic energy, but his own evolution as a composer brought forth a well-developed sense of line as well as clarity of organization. Many of these elements are readily noticeable in his "Partita," in which hints of dance rhythms and melodic variations reflect the essentially neo-classic nature of the quintet.

It is difficult to realize that a composer whose music sounds so vigorous and youthful as Carter's does has now entered his eighth decade, but so many honors have been accorded him that we may well take pause to reflect that soon he may fall heir to the title of "the grand old man of American music." Following his receipt of an M.A. degree from Harvard in 1932, Carter spent three years on fellowship with Nadia Boulanger, then returned to his native country to become the musical director for the Ballet Caravan. In the years that have passed since then he has received two Guggenheim fellowships, a Prix de Rome, and many other awards in tribute to his prowess. His short idiomatic Woodwind Quintet reveals his special gift for the individual nuances of part writing for winds, a skill which was cultivated in France before World War II by such notable composers as Milhaud and Auric. Using a more contemporary idiom, Carter proves himself a worthy successor to this heritage.

Mozart's piano-wind quintet stands as a tranquil gem set into the diadem of chamber music; a refined work of classic beauty, unity, and proportion. Mozart (as Danzi) was well acquainted with the high quality of woodwind playing in Mannheim, and his sensitivity in combining the winds and piano in this quintet (note, for example, the group cadenza in the final movement) provided an artistic experience which performers and audiences have revered ever since. Mozart himself pronounced it the best work he had written up to that time, and its example and success served as an inspiration to his contemporaries (Beethoven and Danzi inter alia) as well as to composers of our own day who have essayed this medium.
