

5-01-1982-1-14



University of Washington  
Public Performing Arts  
and  
School of Music

COMPACT  
DISC  
S67  
1982  
1-14  
DUB

present

CD 14,778

THE SONI VENTORUM

Felix Skowronek, *flute*                      Laila Storch, *oboe*  
William McColl, *clarinet*                  David Kappy, *horn*  
Arthur Grossman, *bassoon*

Thursday, January 14, 1982

Meany Theatre, 8:00 P.M.

P R O G R A M

10,359

FRANZ DANZI  
(1763-1826)

Quintet in G Major, Op. 67, No. 1 (1824)

*Allegretto*  
*Andante con moto*                      13:51  
*Minuetto: Allegretto*  
*Allegretto moderato*

ALVIN ETLER  
(1913-1973)

Quintet No. 2 for Woodwind Instruments (1957)

*Andante con moto* 3' 20"                      15:36  
*Allegro comodo* 3' 46"  
*Adagio* 2' 34"  
*Vivace* 4' 13"

INTERMISSION

10,360

FRANCIS POULÉNC  
(1899-1963)

Sonata pour clarinette et basson (1922)

*Allegro (Très rythmé)*                      8:11  
*Romance (Andante très doux)*  
*Final (Très animé)*

JOSEF B. FOERSTER  
(1859-1951)

Quintet for Wind Instruments, Op. 95 (1909)

*Allegro moderato*                              21:15  
*Andante sostenuto*  
*Allegro scherzando*  
*Moderato e tranquillo - Allegro moderato*

School of Music Upcoming Events

- University Harp Ensemble, January 20, 8:00 P.M. Kane Hall 130 (free)
- University Symphony, January 26, 8:00 P.M. Meany Theatre
- Organ Fund Raising Concert, February 5, 8:00 P.M. St. Mark's Cathedral  
(call 543-1200 for further information)
- Contemporary Group, February 10, 8:00 P.M. Studio Theatre
- Jazz Ensemble, February 11, 8:00 P.M. Meany Theatre
- The Soni Ventorum, February 26, 8:00 P.M. Meany Theatre

11-1-67-120  
Program notes

Franz Danzi was widely respected in his time as an influential cellist, composer, and conductor. His place in music history was secured by his association with the early development of German opera, both by his own works in the medium and by his promotion of the works of Mozart and Carl Maria von Weber. Today, he is known primarily for his instrumental music for winds; various concerti and especially his wind quintets. His knowledge of these instruments was to have a special effect on von Weber, to whom Danzi acted as a stabilizing influence during the former's somewhat irresolute and irresponsible years in Stuttgart (Weber was imprisoned for alleged embezzlement of royal funds, and Danzi in effect bailed him out). For all his involvement with early Romanticism, Danzi in his quintets evokes much of his Mannheim roots with clarity of form, charming style, and deftness of instrumental treatment.

Iowa-born Alvin Etler was an oboist, educator, conductor, and composer, graduating from studies at Case Western Reserve in Cleveland and later touring in Latin America with the all-composer North American Wind Quintet. Following successful premieres of two of his orchestral works by Fritz Reiner and the Pittsburgh Symphony Orchestra, Etler chose to pursue a career of composing and teaching. After four years at Yale University, he spent brief terms at Cornell and the University of Illinois before joining the faculty of Smith College in 1949. His compositions include all media except opera, and are noted for their special craftsmanship, sonority, and vitality.

Francis Poulenc was a man of inimitable wit and long thoughts. As in the case of Mark Twain the wit is well recognized, the long thoughts not recognized enough. Poulenc said of himself, "I am a melancholy person, who loves to laugh like all melancholy persons." As a disciple of Satie and as one of the French Group of Six he cultivated his distaste for bombast and his love of the musical bon mot. His delightful duo for clarinet and bassoon opens with an Allegro written in the "baroque with wrong notes" style of the neoclassical 1920's. The second movement, with its modal touches, has the pastoral nostalgia appropriate to the banks of the Loire, upon which it was written. The last movement, despite its Stravinskyan shifts of downbeat, shows that music in the shape of a hornpipe can be as bouyant in France as in England. --from notes by Henry Leland Clarke.

The name of Josef Bohuslav Foerster is little known outside his native Czechoslovakia, but his importance within his own country was monumental as his life spanned friendships with Smetana and Dvorak, a generation of his own pupils in the 1920's, and even younger composers after 1945. In that year, he was declared a National Artist, and upon his death six years later was granted a state funeral starting at the National Theater in Prague. Foerster began his career as an organist and pianist, becoming active both as a composer and critic as well as a prodigious writer on musical subjects. Married to the soprano Berta Lautererova, he moved with her first to Hamburg and thence Vienna in 1903 where she was engaged at the Hofoper by Mahler. In 1918 they moved to Prague where he occupied the several important teaching appointments that were to establish his national renown. His artistic output was sizeable (over 190 works with opus numbers), and his Wind Quintet was written during the two decades which produced his most significant works. The work was written for a group of Czech wind-players in the Vienna Imperial Opera in 1909, and its stylistic links to Czech folk music and the legacy of Smetana and Dvorak are clear.