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University of Washington
Public Performing Arts
and
School of Music

present

THE SONI VENIORUM

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

with special guest artist

Katherine Collier, piano

4
Saturday, February 5, 1983

Meany Theater, 8:00 P.M.

PROGRAM

Quintet in E Minor, Op. 67, No. 2 (1824)
Allegro vivo ✓
Larghetto ✓
Minuetto: Allegretto / 15'
Allegretto /

Sextet for Pianoforte, Flute, Oboe,
Clarinet, Horn and Bassoon (1957)
Elegiac Prelude
Scherzo: Allegro vivace 22:52
Cortège
Minuet and Trio
Rondo with Epilogue

INTERMISSION

tape 10,507

FRANZ DANZI
(1763-1826)

GORDON JACOB
(b. 1895) - 1984)

Tape 10,508

BEETHOVEN
(1770-1827)

Duo No. 3 in B-flat Major for Clarinet
and Bassoon (ca. 1800)

Allegro sostenuto

Aria con variazioni: Andantino con moto

JOHN HARRISON
(b. 1938)

Wind Quintet (1978)

Intrada: Moderato

Intermezzo: Allegretto lusingando

Romanza: Andante

Scherzo: Prestissimo

Finale: Adagio - Alla marcia

Program notes

Franz Danzi was one of the most respected composers and conductors of early 19th-century Germany. The current revival of interest in his music began with the republication in Germany in the 1930s of the first two of his wind quintets, and this interest has grown to include much of his other instrumental music, including sonatas and concerti and most recently, some of his vocal music. The Quintet in E Minor, Op. 67, No. 2, is the pivotal work in his series of nine, combining the melodic stamp of his Mannheim origins and his subsequent opera writing as well as his sensitivity and appreciation of the inherent virtuosity and lyricism of the woodwind instruments.

The English composer, teacher, and writer Gordon Jacob was a member of the Royal College of Music faculty in London for forty years until his retirement in 1966. The recipient of many honors and awards, he also authored several textbooks and was the editor of the Penguin pocket score series. Despite these duties, he found time for a great deal of composition, mainly of orchestral and chamber music, being particularly drawn to the wind instruments. Of his music he has written, "I dislike an 'academic' outlook, but my style is deeply rooted in the traditions in which I was trained and which, by inclination, I followed."

Beethoven's works for wind ensemble were mostly written before 1800, in either the last of his years in Bonn or the first in Vienna. His knowledge of the instruments may have been due largely to the fact that the Elector Maximilian Franz had a wind-band octet at his court in Bonn, and Beethoven's famous Octet for paired oboes, clarinets, horns, and bassoons although later assigned the opus number 103 was written in 1792, one of the last of his large-scale works written in his native city. The engaging set of three duos for clarinet and bassoon is generally thought to have been written for the Viennese instrumentalists Joseph Beer and Wenzel Mattuschek, although some evidence indicates a date of completion as early as 1792.

John Harbison, currently an associate professor of music at M.I.T., attended Harvard, Princeton, and the Hochschule für Musik in Berlin. As a performer he has been a chamber music violist and jazz pianist and for a number of years he conducted Boston's Cantata Singers, specializing in baroque and recent music. He was Composer-in-Residence for the 1981 season of the Santa Fe Chamber Music Festival which appeared in Meany Theater that summer. His Quintet was commissioned by the Naumberg Foundation and written for the Aulos Quintet. The event, as he wrote, "was a welcome opportunity, because I admired the Aulos' playing... and because I regarded the writing of a quintet for woodwinds as challenging... I determined to deal in mixtures rather than counterpoints, and to strive for a classical simplicity of surface—to maximize what I felt to be the great strength of the combination, the ability to present things clearly."

Upcoming School of Music Events

- February 5 The Soni Ventorum Wind Quintet, 8P.M. Meany Theater
- February 14 (note change of date) University Chorale, Joan Conlon, director, 8P.M. Meany Theater
- February 16 Contemporary Group, 8P.M., Meany Theater
- February 13, 15, 17, 20, Two One-Act Operas: Donizetti's The Night Bell and Monteverdi's The Ballet of the Ungrateful Ladies. Sundays at 3P.M., Weekdays at 8P.M. Studio Theater
- February 18 The Madrigal Singers, Gerald Kechley, director, 8P.M. Meany Theater
- March 9 University Symphony and Oratorio Chorus, Abraham Kaplan, conductor, Mozart's Requiem, 8P.M. Kane Hall (130)
- March 9-12 Flights into the Future (Dance), 8P.M. Weekdays, 3P.M. Saturday, Studio Theater
- March 15 Studio Jazz Ensemble, Roy Cummings, director, 8P.M. Meany Theater
- March 14/15 Opera Scenes/Opera Directors Workshop, Ivan Janer, director, 8P.M. Studio Theater (admission complimentary)