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Catalonian cultural development came from the north rather than the south, and the region was widely known from its lively trade activities throughout the Mediterranean. The sardana is the "national dance" of Catalonia and a symbol of Catalan identity. In both town and country, there are few who do not know the steps of this circle-dance of alternating men and women holding hands. The modern form of the dance seems to have been developed in the 19th century, but ancient historians refer to "circle dances" of the eastern Iberian coast, and other traces of the form exist in Crete and Cyprus. Today, the dance is performed to the music of the "cobla" (pronounced "copla"), an 11-piece ensemble of wind and brass instruments featuring the "flaviol" (one-handed small flute) and the strident sounds of two oboe-like instruments, the "tible" and "tenora." A number of the most popular sardanas have been provided with words and are known as "sardanes cantades" (i.e. "sung sardanas"). Montserrat Alavedra, a native of Barcelona, Catalonia's principal city, recorded several "sardanes cantades" there some 10 years ago with "La Principal de la Bisbal," the outstanding "cobla" of the area. These, together with sheet music piano reductions are the source of the present arrangements for double wind quintet.

The University of Washington

School of Music

presents

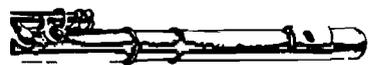
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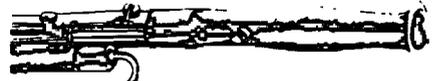
Soni



Ventorum



Wind

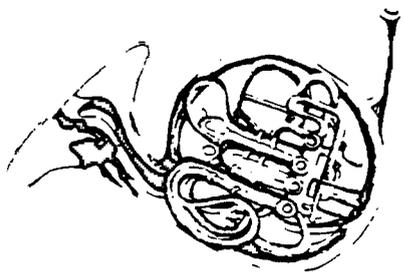


Quintet

February 14, 1984

Meany Theater

8 p.m.



Soni Ventorum

February 14, 1984

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

GUEST ARTIST Montserrat Alavedra, soprano

ASSISTED BY Anne Hedstrom, flute; Libby Sandusky, clarinet;
Tad Margelli, oboe and English horn; Margaret
Berry, horn; Paul Rafanelli, bassoon

PROGRAM

- ① GIOACCHINO ROSSINI (1792-1868) Quartet No. 2, in G Major (ca. 1807-09) for
flute, clarinet, horn, and bassoon 12:50
Moderato
Andante
Allegro
- ② PAUL TAFFANEL (1844-1908) Quintet in G Minor (1882) 23:50
Allegro con moto Andante Vivace
- ③ JOSEPH GOODMAN (b. 1918) Three Songs for Soprano and Bassoon (1983) 11:11
Canta en silencio la luna (M. de Unamuno)
El mar en el viento (Jorge Guillén)
Rocio de la mañana (M. de Unamuno)
(Premiere performance; work written for Stra.
Alavedra & Mr. Grossman)
- ④ ALBERT ROUSSEL (1869-1937) Deux poemes de Ronsard pour chant et flute,
Op. 26 (1924) 7:30
Rossignol, mon mignon ...
Ciel, aer et vens ...
- ⑤ ARR. SKOWRONEK "Sardanes Cantades," for Soprano and Wind
Ensemble 16:25
Per tu ploro (P. Ventura, J. Maragall)
Bell Penedes (J. Saderra)
Somni (M.P. Puigferrer, M. Pont)
El cavaller enamorat (J. Manen)

very high levels on orig tapes

PROGRAM NOTES

ROSSINI'S six quartets for wind instruments (they are also widely known in a version for strings) date from his student days at the Liceo Communale in Bologna. At the time, his devotion to the chamber works of Haydn and Mozart earned him the nickname, "il tedesco" ("the little German"), but the Italianate operatic melodies with which the quartets abound give a clearer indication of the directions Rossini would follow. The quartets, though uncomplicated musically, are a virtuosic delight and challenge to wind players.

CLAUDE PAUL TAFFANEL, born in Bordeaux, enjoyed a distinguished career as flutist, teacher, conductor, and composer for flute. He graduated from the Paris Conservatoire in 1865 with first prizes in flute, harmony, counterpoint, and fugue. The following year saw his appointment as flute professor at the same institution, and over the next century his artist-pupils were to spread and establish the virtues of the "French School" of flute playing to the world of western music. His rich and darkly sonorous Wind Quintet was first performed by the "Société des instruments à vent" on May 13, 1982, in a two-movement version entitled *Romance et Saltarelle*, with the first movement *Allegro con moto* apparently added later. The work is an excellent example of French Romanticism and displays throughout an impressive understanding of the range and depth of tonal coloration of which the winds are capable.

JOSEPH GOODMAN, a native New Yorker, studied composition with Walter Piston, Paul Hindemith, and Gian-Francesco Malipiero. He was a faculty member for many years at Queens College of the City of New York, and taught for a time also at the Union Theological Seminary. His long association with Soni Ventorum dates from 1962 when the ensemble gave the premiere performance of his *Wind Quintet* (1954) at Queens during festivities marking the 25th anniversary of the school. He has written many works for Soni Ventorum since, with tonight's songs for soprano and bassoon being the second to include Montserrat Alavedra. Goodman's interest in Spanish poetry derives in part from residencies in both Mexico and Spain. His present settings reflect the evocative nature of the Unamuno and Guillén verses: "The moon sings in silence, her song must be heard with the eyes ..."; "... get me drunk, wind, deep into the sea ..."; "The morning dew is pure tears of the stars ...".

ROUSSEL evolved a style which was a happy synthesis of many different influences: impressionism, neoclassicism, the Franck School, and oriental music. The results are unlike any other French composer's music. His songs cover his entire composing career and tend to be written in pairs--the present pair is from his middle period. They were composed in 1924 for the publication of the *Tombeau de Ronsard*, to mark the fourth century of the poet's birth. The first song is a dialogue of voice and flute and is conducted with grace and precision. The second setting translates the great emotion of the poem into a gently flowing pastorale, rhythmic with supple melodic lines. (J.E.).

CATALONIA, in the northeast corner of Spain, has long maintained a character distinctive from that of the rest of the country. Its language, Catalan, has a rich literature in both original works and translations, and is closer to the Provençal of southern France than to Castilian. For many centuries,