

# UPCOMING CONCERTS:

November 13-16: A MIDSUMMER NIGHT'S DREAM, by Benjamin Britten and Peter Pears, 8:00 PM\*, Meany Theater (\*Sunday performance at 3:00 PM).

November 17: CONTEMPORARY GROUP, a Three Score Concert to celebrate the 60th birthday of William O. Smith (also known as Bill Smith in jazz circles), 8:00 PM, Meany Theater.

November 24: PERCUSSION ENSEMBLE, 8:00 PM, Kane 210 (*complimentary*).

November 25: UNIVERSITY CHORALE, joined by the Emerald City Brass Quintet, 8:00 PM, Meany Theater.

December 1: UNIVERSITY SINGERS, 8:00 PM, Meany Theater.

December 2: UNIVERSITY JAZZ COMBO, 8:00 PM, Music Auditorium (*complimentary*).

December 3: YOUNG COMPOSERS, 8:00 PM, Music Auditorium (*complimentary*).

December 3: WIND ENSEMBLE, 8:00 PM, Meany Theater.

December 8: JAZZ ENSEMBLE, 8:00 PM, Meany Theater.

December 9: MADRIGAL SINGERS, seasonal madrigals, carols and holiday fare, 8:00 PM, Music Auditorium (*complimentary*).

December 10: UNIVERSITY SYMPHONY & ORATORIO, Beethoven's Symphony No. 7, Bach's Cantata No. 4 (*Christ lag in Todesbanden*), and Verdi's *Ave Maria* and *Stabat Mater*, 8:00 PM, Meany Theater.

December 16: OPERA WORKSHOP, opera students present a sampler of scenes, arias and duets from favorite operas, 8:00 PM, Meany Studio Theater (*complimentary*).

University of Washington  
SCHOOL OF MUSIC

presents

## THE SONI VENTORUM

Felix Skowronek, *flute*

Laila Storch, *oboe\**

William McColl, *clarinet*

David Kappy, *horn*

Arthur Grossman, *bassoon*

October 27, 1986

8:00 PM, Meany Theater

### PROGRAM

11.088  
✓ FRANZ DANZI  
(1763-1826)

20:10 Quintet in F Major;  
Op. 56, No. 3 (1821)  
*Andante sostenuto - Allegro*  
*Andante*  
*Menuetto: Allegretto*  
*Allegretto*

WILLIAM BERGSMA  
(b. 1921)

14:53 Masquerade for Wind Quintet  
(1986)\*\*  
*Intrada: Guisto*  
*Aria: Andante con moto*  
*March: Allegro pesante*

### INTERMISSION

11.089  
HEITOR VILLA LOBOS  
(1887-1959)

8:12 Bachianas Brasileiras No. 6  
for Flute and Bassoon (1938)  
*Aria (Choro): Largo*  
*Fantasia: Allegro*

✓ PAUL TAFFANEL  
(1844-1908)

24:18 Quintet in G minor (1882)  
*Allegro con moto*  
*Andante*  
*Vivace*

\*Tad Margelli is the oboist for tonight's concert.

\*\*World premiere performance

COMPACT  
DISC  
SG7  
1986  
10-27  
DuB

Franz Danzi was born in Mannheim, the son of a cellist in the famous orchestra there. His early instruction included the study of piano, cello, and composition. He joined the Mannheim orchestra at age 15, 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 presented in both Mannheim and Munich, but it was in Stuttgart and Karlsruhe that he became influential as an opera producer and director. Through his esteem for Mozart and the promotion of Carl Maria von Weber, Danzi was regarded as one of the leading figures of the newly-emerging German opera. All nine of Danzi's wind quintets date from his Karlsruhe years, and of his first set of three, Op. 56, the **F Major Quintet** is the lengthiest and most substantial. The outer movements are Italianate in character, while the slow movement is a rich example of the composer's chromaticism and lyric style. Particularly noteworthy also is the hauntingly wistful Schubertian melody in the Trio of the Minuet.

The title, **Masquerade for Woodwind Quintet**, came after I finished the composition, and noticed the amount of playing my wind quintet did on alternate instruments: piccolo; alto flute; english horn; bass clarinet; (optional) contrabassoon.

I spared myself, the performers, and the audience bass flute, eb clarinet, bassett horn, and waldhorn. Next time, perhaps.

Like my **Concerto for Woodwind Quintet** (written in 1959 for the New York Wind Quintet, commissioned by The Coolidge Foundation in the Library of Congress), **Masquerade** calls for virtuoso solo and ensemble players. In this case, fifteen of them: under a consortium grant from the National Endowment for the Arts, three wind quintets: The Aspen, Clarion and Soni Ventorum, will each give me a premiere, the Soni getting first whack. **Masquerade** is in three movements, lasting about fifteen minutes.

[Notes by William Bergsma]

The great series of nine **Brazilian Bachianas** was composed in homage to J. S. Bach between 1930 and 1945, when Villa-Lobos had returned to Brazil (from Paris) to live. Number 6 is the only one of the series which can be considered true chamber music. The scope and vigor of the ideas entrusted to this small combination justify our calling this the most important piece ever composed for two wind instruments.

The first movement, entitled *Aria (Choro)*, begins with a haunting cantilena line for the flute, in which a flavor of the Baroque is perceptible. Of the bassoon's first entrance a few bars later, Villa-Lobos' biographer Vasco Mariz writes, 'The bassoon takes up a

Brazilian theme in an admirable fusion of the *choro* with Bach's style.' The movement is very tightly constructed out of these two elements alone.

The second movement, entitled *Fantasia*, presents a great contrast: following the unity of the first movement, the second exhibits an extremely segmented structure; the optimism of the first movement has given way to an impatient nervous excitability. Brazilian influence is heard promptly and fleetingly in the form of a shadowy *embolada* in the flute, but Villa-Lobos hurries his players on toward the vaulting of one hurdle of virtuosity and endurance after another until, before we know it, the coda, a whirlwind of double-tongued flute notes, slows and deposits us safely at the end.

[Notes by William McColl]

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, 1882, in a two-movement version entitled *Romance et Saltarelle*, with the first movement *Allegro con moto* apparently added later. The work is an excellent representation of French Romanticism and displays through-out an impressive understanding of the range and depth of tonal coloration of which the winds are capable.