

was an orchestral score to a full-length classical ballet, *Ruebezahl*, the first large-scale ballet written by an American composer. His *Serenade for Wind Instruments*, Op. 40 was undoubtedly inspired by similar works of Gounod, Reinecke, and Richard Strauss which were in effect a revival of the harmonie genre with the addition of flutes to the instrumentation. Bird's *Serenade* won the Paderewski Prize in 1901 for the best chamber work by an American composer. It was premiered in Boston and later repeated in New York the following year, and received its European premiere in Berlin in 1908, receiving favorable reviews for "melodic freshness, piquant harmonies, and artistic, thoroughly rounded form."

**UPCOMING CONCERTS:**

May 20, THE CONTEMPORARY GROUP, 8:00 PM, Studio Theater.

May 21, THE UNIVERSITY CHORALE, 8:00 PM, Meany Theater.

May 25, UNIVERSITY JAZZ COMBO, 8:00 PM, Music Building Auditorium.

May 26, UNIVERSITY SINGERS, 8:00 PM, Meany Theater.

May 27, UNIVERSITY MADRIGAL SINGERS, 8:00 PM, Meany Theater.

June 1, UNIVERSITY JAZZ ENSEMBLE, 8:00 PM, Meany Theater.

June 3, YOUNG COMPOSERS, 8:00 PM, Music Building Auditorium.

June 5, UNIVERSITY SYMPHONY ORATORIO, 8:00 PM, Meany Theater.

S67  
1987  
5-19

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*

CD 14,780

with guest performers

Kathleen Woodard, *flute*; Tad Margelli, *oboe* and *English horn*;  
Karlin Love (Rossini and Bird) and Bev Setzer (Krommer),  
*clarinets*; Jennie Knezovich, *horn*;  
Jeff Eldridge (Rossini and Bird) and Krista Lake (Krommer)  
*bassoons*; and Michel Jolivet, *contrabassoon*

May 19, 1987

8:00 PM, Meany Theater

Tape 11,198

**PROGRAM**

GIOACCHINO ROSSINI  
(1792-1868)  
(arr. W. Sedlak)

Overture to **The Barber of Seville** for two oboes, two clarinets, two horns, and two bassoons T, 00

FRANZ KROMMER  
(1759-1831)

**Octet in F Major, Op. 57**  
for two oboes, two clarinets,  
two horns, two bassoons,  
(and contrabassoon)  
*Allegro vivace* 20:34  
*Menuetto: Presto*  
*Adagio - Andante cantabile*  
*Alla Polacca*

INTERMISSION

COMPACT  
DISC  
S67  
1987  
5-19  
DUB

Tape 11,199

RONALD ROSEMAN  
(b. 1933)

Woodwind Quintet (1986)  
*Poco Adagio - Romanza - 15:48*  
*Scherzo - Chorale Prelude*

ARTHUR BIRD  
(1856-1923)

Serenade for Wind  
Instruments, Op. 40 (1898)  
(two flutes, two oboes, two  
clarinets, two horns, two  
bassoons) 23:09  
*Allegro moderato*  
*Adagio*  
*Scherzo: Allegro assai*  
*Allegro energico*

*Harmoniemusik* (music for small wind band) enjoyed a great vogue in Europe in the decades immediately before and after the year 1800. The little band of paired oboes, clarinets, horns, and bassoons held a firm place in musical life at this time as an entertainment medium in both princely palace and public park. Many composers of the day (including Haydn, Mozart, and Beethoven) wrote for this combination, and every nobleman worth his title kept such a band as part of his establishment for evening concerts, dinner music, and even hunting expeditions. In Vienna, the nobility vied with one another in maintaining ensembles of the finest available wind musicians. In the cities, groups of this kind could be heard in the streets playing arrangements from popular operas, and a number of instrumentalists enjoyed widespread reputations for their *harmonie* adaptations. One of these was the Viennese clarinetist Wenzel Sedlak (1776-1851) whose over 55 transcriptions of opera and ballet music by Rossini, Bellini, Donizetti, Weber, and Auber were well-known and oft-performed.

Franz Krommer (born František Kramář in Bohemia) was one of the most successful of the many influential Czech composers in Vienna at the turn of the 18th century. His creative output comprised over 300 works, and he was regarded (with Haydn) as the leading composer of string quartets, and a serious rival of Beethoven. Today, he is remembered mostly for his works for winds, including a number of original wind octets, some with the addition of optional contrabassoon.

One of America's best-known oboists, Ronald Roseman, is a member of the Bach Aria Group and the New York Woodwind Quintet. He also served as acting co-principal oboist of the New York Philharmonic, and currently teaches at Juilliard, SUNY-Stony Brook, and Yale. As a composer, he studied with Henry Cowell, Karol Rathaus, Elliott Carter, and Ben Weber. He has written several chamber works, and the present Wind Quintet was composed for the Aspen Quintet under an N.E.A. Consortium Commissioning Grant. It is in four movements which go right into each other without interruption. The piece begins with a long phrase in the flute marked "questioning and tentative", answered by a strong, almost brutal response from the rest of the quintet. The working out and juxtaposing of these contrasting elements culminates in a long flute cadenza. The second movement, marked *Andante cantabile*, is a simple lyrical movement in ABA form. An abrupt horn call leads into the *Scherzo*, which in turn is interrupted by another horn call introducing the last movement, a chorale prelude on Bach's "Ich habe genug".

Arthur Bird, born in Belmont, Massachusetts, was one of a handful of American composers to make a name for himself in Europe in the latter part of the 19th century. Following high school graduation, Bird spent a number of years in Berlin studying organ and composition, and of his numerous works in diverse forms, his magnum opus