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THE SCHOOL OF MUSIC  
at the  
University of Washington

in conjunction with

Classic  
KING FM 98.1

*presents its 26th concert of the 1987-88 season:*

A live studio broadcast recital by

# THE SONI VENTORUM WIND QUINTET

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

*with*

Peter Newman, *Announcer*

*with guest performers*

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

January 23, 1988

8:00 PM, HUB Auditorium

## PROGRAM

11306

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

Overture to *The Barber of Seville* for two oboes, two clarinets, two horns, and two bassoons 7:21

FRANZ KROMMER  
(1759-1831)

Octet in F Major, Op. 57 20:12  
for two oboes, two clarinets,  
two horns, two bassoons  
(and contrabassoon)  
*Allegro vivace*  
*Menuetto: Presto*  
*Adagio - Andante cantabile*  
*Alla Polacca*

## INTERMISSION

11307

HENRI C. VAN PRAAG  
(1894-1968)

Fantasia for Solo Bassoon  
and Winds (1962) 8:04  
for two flutes, two oboes, two  
clarinets, two horns,  
and bassoon

ARTHUR BIRD  
(1856-1923)

Serenade for Wind 22:20  
Instruments, Op. 40 (1898)  
(two flutes, two oboes, two  
clarinets, two horns, two  
bassoons)  
*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 Frantisek Kramar 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.

Henri C. van Praag was born in Amsterdam, the son of a musician. He studied cello as a youth, and later took up flute and clarinet to learn more about the woodwinds. His favorites were the bassoon and clarinet, and music for winds was his preferred medium. In addition to his professional activities as a cellist over a period of ten years, he was music critic for the newspaper HET PAROOL. His *Fantasia* was written in 1962 for the noted Dutch bassoonist Thom de Klerk, and continues a tradition of wind writing in the Netherlands which is among the most prolific and substantial in the world today.

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 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 harmonic 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."

Felix Skowronek

#### UPCOMING CONCERTS:

- January 27, UNIVERSITY SYMPHONY, 8:00 PM, Meany Theater.
- February 1, STUDIO JAZZ ENSEMBLE, 8:00 PM, Meany Theater.
- February 9, UNIVERSITY WIND ENSEMBLE, 8:00 PM, Meany Theater.
- February 17, UNIVERSITY SYMPHONY, 8:00 PM, Meany Theater.
- February 23, UNIVERSITY MASTERS SERIES: Toby Saks, *cello*, and Patricia Michaelian, *piano*, 8:00 PM, Meany Theater.
- February 24, UNIVERSITY CHORALE INVITATIONAL, 7:30 PM, Meany Theater.
- February 27, SONI VENTORUM WIND QUINTET, 8:00 PM, HUB Auditorium.
- February 29, UNIVERSITY MADRIGAL SINGERS, 8:00 PM, Meany Theater.
- March 3, UNIVERSITY JAZZ COMBOS, 8:00 PM, Brechemin Auditorium, Music Building.
- March 5, JAZZ FESTIVAL, 8:00 PM, Meany Theater.
- March 7, THE CONTEMPORARY GROUP, 8:00 PM, Meany Theater.
- March 9, YOUNG COMPOSERS, 8:00 PM, Brechemin Auditorium, Music Building.
- March 10-13, UW Opera: Monteverdi's *L'Incoronazione di Poppea*, 8:00 PM Thursday/Friday/Saturday, 3:00 PM Sunday, Glenn Hughes Playhouse.
- March 11, UNIVERSITY SYMPHONY & COMBINED CHORUSES, 8:00 PM, Meany Theater.