

THE SCHOOL OF MUSIC
at the
University of Washington

in conjunction with

Classic
KING FM 98.1

presents its 37th concert of the 1987-88 season:

A live studio broadcast recital by

THE SONI VENTORUM
WIND QUINTET

Felix Skowronek, *piccolo, flute, alto flute*

Laila Storch, *oboe and English horn*

William McColl, *Eb and Bb clarinets, bass clarinet*

David Kappy, *horn*

Arthur Grossman, *bassoon*

with

Peter Newman, *Announcer*

and Special Guest Artist

Alexander Illitch Eppler, *kaval*

February 27, 1988

8:00 PM, HUB Auditorium

1 1331

ALL AMERICAN PROGRAM

LUIGI ZANINELLI
(b. 1932)

Burla and Variations* for 9:23
Woodwind Quartet

WALTER PISTON
(1894-1976)

**Three Pieces for Flute, 9:30
Clarinet, and Bassoon** (1925)
Allegro scherzando
Lento
Allegro

WILLIAM O. SMITH
(b. 1926)

Eternal Truths* for 10:52
Woodwind Quartet (1979)
(Text: S. Kopp)

45'

INTERMISSION

1 1332

SCOTT JOPLIN
(1868-1917)

Joplinrags (arr. Soni 10:48
Ventorum) for Woodwind
Quartet
Maple Leaf Rag (1899)
The Entertainer (1902)
Wall Street Rag (1909)
Scott Joplin's New Rag (1912)

ALEXANDER I. EPPLER
(b. 1955)

**Bulgarian Suite on Thracian
Themes*** (1978) for Kaval 9:02
and Woodwind Quartet
Rutchenitsa
Neranza
Triteh Puti
Cadenza
Rutchenitsa

*Works written for Soni Ventorum

Luigi Zaninelli, born in Raritan, New Jersey, attended the Curtis Institute of Music in Philadelphia, studying composition with Gian-Carlo Menotti, Bohuslav Martinu, and Vittorio Giannini, and counterpoint with Domenico Scalero in Italy. A versatile pianist as well as composer, Mr. Zaninelli spent a number of years after his graduation in performing and arranging, and in 1964 joined the staff of RCA Victor Italiana in Rome as conductor/composer of music for films. During this time he also acted as music director of the Anna Moffo Television Series. From 1968 to 1973 he was professor of composition at the University of Calgary, and since 1973 has been a member of the composition and theory faculty at the University of Southern Mississippi. His published works for chorus, orchestra, chamber ensembles and solo piano total over 150 and are performed throughout the world.

The Burla and Variations, a continuous, one-movement work, was written for the Soni Ventorum at the request of two former Curtis classmates, Felix Skowronek and Arthur Grossman. It received its premiere performance at the PONCHO Theater in Seattle on July 21, 1974, and has been featured subsequently on Soni Ventorum tour programs in the Caribbean, Central America, and Europe.

Walter Piston's prestigious career as a composer and Professor of Composition at Harvard University has ranked him as one of the major American influences in the classic-music field in this century. His work as a symphonist is notable, and his writings on theory and harmony continue to serve as texts throughout the country. His chamber music is less well known, but in this genre the *Three Pieces for Flute, Clarinet, and Bassoon* is both his earliest and most-performed example. Written during his time of study with Nadia Boulanger in Paris, the work is a clear indication of the neo-classic style that would mark his subsequent works. The first and third of the pieces display vigorous activity reined by ostinato rhythmic figures and giving way to slower lyric sections, while the second has a nostalgic quality maintained by both closely and widely spaced sonorities.

William O. Smith studied composition with Darius Milhaud and Roger Sessions and joined the faculty of the University of Washington School of Music in 1966 where he has been co-director of the Contemporary Group since that time. He has written over 100 works for various combinations of instruments and voice, and has received such awards as the *Prix de Paris*, *Prix de Rome*, and two Guggenheims. In addition to his work as a composer, he is a legendary clarinetist in his own time both for his contributions to extended instrumental techniques as well as his jazz work with Dave Brubeck.

The music for *Eternal Truths* was composed for Soni Ventorum in the Spring of 1979. The words were extracted from Sheldon B. Kopp's *An*

Eschatological Laundry List: A Partial Register of the 927 (or was it 928?) Eternal Truths. Each of the thirteen short movements takes one of the "Truths" as a point of reference. Each movement presents the instruments in a new format and frequently in a highly virtuosic manner. In addition to the usual woodwind quartet combination of flute, oboe, clarinet, and bassoon, the work employs additional forces such as piccolo and alto flutes, English horn, Eb and bass clarinets, and antique cymbals.

Scott Joplin needs little introduction, as this "King of Ragtime" gained fame and fortune through his multitude of catchy and melodic piano ragtime compositions. Many were arranged for instrumental combinations and the recent Joplin rags craze brought many of these works to the attention of a new generation. Soni Ventorum selected two of his best-known pieces, *Maple Leaf Rag* and *The Entertainer*, as well as two lesser-known gems, *Wall Street Rag* and *Scott Joplin's New Rag* and arranged the set into a suite for woodwind quartet.

Balkan folk music has long exerted a fascination of its own throughout the world, and of the various types and styles comprising its general nature, that of the Thracian region of Bulgaria is held in particular esteem for its wealth of vibrant, imaginative and sophisticated material. The wind instrument known as the "kaval" takes a particularly active role in the performance of this music, and although found in one form or another in the Balkans, it is again in Thrace that its development both as an instrument and performance medium has found its highest expression. Essentially, the kaval is an end-blown vertical flute with a completely hollow cylindrical bore. It is held somewhat obliquely, with the performer's embouchure directing an airstream at the sharpened edge of the tube-end itself. Tonguing of the airstream is never employed; articulation and vibrato are accomplished by subtle refinement of the finger technique.

Eppler's *Bulgarian Suite on Thracian Themes* contains five sections: an instrumental introduction on the Bulgarian national dance known as the *Rutchenitsa*, with the kaval entering as soloist in a traditional Thracian melody, *Neranza*. A lively *Triteh Puti*, a dance found only in Thrace, is followed by a haunting kaval cadenza based on shepherds' melodies of the Thracian plain. The finale is yet another *Rutchenitsa*, in its customary 7/16 meter, bringing the work to a whirlwind conclusion.

Notes by Felix Skowronek

About tonight's Special Guest Artist...

Alexander Illitch Eppler, a native of Seattle, was the first kaval player to be admitted into the Bulgarian State Conservatory. He appeared as a soloist throughout Bulgaria and Eastern Europe with the Plovdiv Ensemble as well as his own group. He has been the foremost kaval-maker worldwide since 1974, and his development of the instrument has led to the successful introduction of the Eppler System fully-chromatic kaval this year. Further, he is widely-recognized as an innovator and emerging presence in the design and manufacture of wooden Boehm-System concert flutes. In addition to his instrument-making activities, he appears as a recitalist and soloist with symphony orchestras in the United States and abroad.

UPCOMING CONCERTS:

- 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.
- March 14, UNIVERSITY PERCUSSION ENSEMBLE, 8:00 PM, Meany Studio Theater.
- March 15, OPERA WORKSHOP, 8:00 PM, Meany Studio Theater.
- March 30, BRECHEMIN SCHOLARSHIP WINNERS RECITAL, 8:00 PM, Meany Theater.

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