

last sizeable works written in Bonn prior to his departure for Vienna. Four years later, Beethoven drew thematic material from each movement for his String Quintet Op. 4, which was published immediately, whereas the 'original' wind octet remained unedited during his lifetime and was later issued by the publisher Artaria and arbitrarily assigned as Op. 103, a hitherto unoccupied number. Beethoven's Octet and the two illustrious examples of Mozart are regarded as the high point of a genre that was extremely popular during the latter part of 18th century Europe, when aristocrats and nobility of all shades maintained small musical establishments. The wind-band instrumentation of paired oboes, clarinet, horns, and bassoons (no flutes need apply!) was both a practical and economic unit for those who couldn't afford an orchestra, and these ensembles were to be employed in court as serenaders at dinners and festive events, in the field as accompaniment to the hunt, and in urban centers in the street or park as 'song-pluggers' for the latest operas.

[Notes by Felix Skowronek]

#### 1998-99 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

May 24, University Chorale. 8 PM, Meany Theater.

May 24, Percussion Ensemble. 8 PM, Meany Studio.

May 25, Opera Workshop. 7:30 PM, Meany Studio Theater.

May 25 and 26, Jazz Combos. 8 PM, Brechemin Auditorium.

May 26, University Singers. 8 PM, Meany Theater.

May 27, University Wind Ensemble. 8 PM, Meany Theater.

June 1, University Chamber Singers. 8 PM, Meany Theater.

June 2, Studio Jazz Ensemble. 8 PM, Meany Theater.

June 3, Contemporary Group. 8 PM, Meany Theater.

June 4, Vocal Jazz Ensemble. 8 PM, Brechemin Auditorium.

June 6, Student Chamber Music Series. 2 PM, Brechemin Auditorium.

University of Washington  
THE SCHOOL OF MUSIC

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1999

presents a Faculty Recital:

5-23

## THE SONI VENTORUM

Felix Skowronek, *flute* – Rebecca Henderson, *oboe*

William McColl, *clarinet* – David Kappy, *horn*

Arthur Grossman, *bassoon*

School

of

Music

University

of

Washington

# CENTRAL EUROPE REVISITED

with guest performers

Jennifer Gookin, *oboe* – Jennifer Ziefel, *clarinet*;  
Deane Matthewson, *horn* – Chang Ho Lee, *bassoon*

2:00 PM  
May 23, 1999  
Brechemin Auditorium

DAF 13,483  
CD 13,484

PROGRAM

1 Wind Quintet, Op. 95 (1909).....(21:20).....Josef Bohuslav Foerster  
(1859-1951)

*Allegro moderato*  
*Andante sostenuto*  
*Allegro scherzando*  
*Moderato e tranquillo - Allegro moderato*

2 Ten Pieces for Wind Quintet (1968).....(16:38).....György Ligeti  
(b. 1923)

*Molto sostenuto e calmo*  
*Prestissimo minaccioso e burlesco*  
*Lento*  
*Prestissimo leggiero e virtuoso*  
*Presto staccatissimo e leggiero*  
*Lo stesso tempo*  
*Vivo, energico*  
*Allegro con delicatezza*  
*Sostenuto, stridente*  
*Presto bizzarro*

INTERMISSION

3 Octet for Winds, Op. 103 (1792).....(23:23).....Ludwig van Beethoven  
(2 oboes, 2 clarinets, 2 horns, 2 bassoons) (1770-1827)

*Allegro*  
*Andante*  
*Menuetto*  
*Finale: Presto*

The name of Josef Bohuslav Foerster is little known outside his native Czechoslovakia, but his importance within his own country was monumental as his life spanned friendships with Smetana and Dvorak, a generation of his own pupils in the 1920s, and even younger composers after 1945. In that year, he was declared a National Artist, and upon his death six years later was given a state funeral starting with a procession at the National Theater in Prague. Foerster began his career as an organist and pianist, becoming active both as a composer and critic as well as a prodigious writer on musical subjects. Married to the soprano Berta Lautererova, he moved with her first to Hamburg and thence Vienna in 1903 where she had been engaged at the Hofoper by Gustav Mahler. In 1918, the Foerstes moved to Prague where he occupied the several important teaching appointments that were to establish his national renown. His artistic output was sizeable (over 190 works with opus numbers), and his Wind Quintet was written for a group of Czech wind-players in the Vienna Imperial Opera in 1909. Cast in the Romantic language of the day, its stylistic links to Czech folk music and the legacy of Smetana and Dvorak are clear.

György Ligeti was born in the Hungarian Transylvanian region now a part of Rumania. He began his studies there in the city of Cluj, later moving to Budapest and following his studies at the Franz Liszt Academy there was appointed to a faculty position. His early works were largely based on folkloric themes in a compositional style officially promoted at the time, and his acquaintance with Western modern trends did not develop until after 1956 when he left Hungary and settled in Vienna, becoming an Austrian citizen. His activity since has been heavily identified with the avant-garde in Europe and elsewhere and his works are heard frequently. (His Second Piano Concerto received a stunning performance at the hands of the Ensemble Intercontemporain, the Parisian avant-garde ensemble that appeared in Meany Theater just one month ago). A readily identifiable feature of his music is a deep interest in sonorities and combinations of sounds, including unisons and close intervals, (note the intensity for example of the high-register treatment in the 'Sostenuto, stridente' piece) creating a texture of shifting and gently-undulating pulsations alternating with sudden outbursts of frenetic activity. In his Ten Pieces for Wind Quintet, Ligeti alternates brief concertante movements featuring each performer in turn, with ensemble pieces concerning themselves with some of the textural elements mentioned above. Further timbral resources are available though the use of alternate instruments in the quintet: piccolo/flute/alto flute, and oboe/oboe d'amore/English horn. The work was commissioned and premiered by and dedicated to the Stockholm Philharmonic Wind Quintet.

Beethoven's Octet for winds was written in 1792 for the resident wind-band of the Elector Maximilian Franz, and was one of the composer's