ences. With his operas, especially Russian and Ludmilla (of which the overture is no doubt the most familiar), he became known throughout the Western world. Earlier, he spent three years in Italy from 1830, ostensibly to learn more about Italian opera, dividing his time between Milan (where he was acquainted with Bellini and Donizetti) and Naples. He otherwise seemed to have been rather aimless in his pursuits, writing very little in the way of vocal music, and the instrumental compositions he did turn out have been described as "either confections for the Italian public or else trivia inspired by young ladies who had aroused his passions." Whether the Trio Pathétique falls into these categories is doubtful, but it certainly is an unabashedly romantic piece, with its slow movement one of the most operatic moments in the chamber music literature. Glinka demonstrates a sure knowledge of the instruments and uses them to best advantage in this ingratiating trio, which, despite its near perfect use of the clarinet and bassoon, is most often heard in a transcription for violin, cello, and piano, neatly reversing the usual pattern of transcribing works for strings to wind versions.

1994-95 UPCOMING EVENTS
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).

March 13, Opera workshop. 8 PM, Meany Studio Theater. *(To be confirmed)*
March 13, Faculty Recital - Joel Durand, composer. 8 PM, Brechemin Auditorium. CANCELLED
April 3, Pinchas Zukerman, violin and viola master class (in collaboration with the Seattle Symphony). 10 AM, Meany Studio Theater.
April 4, Brechemin Scholarship Winners Recital. 7 PM, Meany Theater.
April 10, Harp Ensemble. 8 PM, Meany Theater.
April 13, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
April 17, Voice Division Recital. 7 PM, Brechemin Auditorium.
April 18, University Symphony with guest faculty artist, Julian Patrick, baritone. 8 PM, Meany Theater.
April 24, Contemporary Group. 8 PM, Meany Theater.
April 28, Jazz Artists Series. 8 PM, Brechemin Auditorium.
May 1, University-Symphony, featuring student conductors. 8 PM, Meany Theater. CANCELLED
May 2, Electro-Acoustic Music Festival. 8 PM, Meany Theater.
May 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
May 12, Littlefield Organ Series: The Baroque Concerto with Carole Terry and Friends. 12:30 PM, Walker-Ames Room, Kane Hall.
May 13, Littlefield Organ Series: The Baroque Concerto with Carole Terry and Friends. 8 PM, Walker-Ames Room, Kane Hall.
May 16, 17, 19, and 20, UW Opera: WEST SIDE STORY. 8 PM, Meany Theater.
May 21, UW Opera: WEST SIDE STORY. 3 PM, Meany Theater.
May 21, Oboe Extravaganza with faculty artist Alex Klein and his students. 7 PM, Meany Theater.

SONI VENTORUM
WIND QUINTET
Felix Skowronek, flute
William McColl, clarinet
David Kappy, horn
Arthur Grossman, bassoon

with special guest artist
Patricia Michaelian, piano
PROGRAM

DUO NO. 1 IN E MINOR, \((10'4'4)\)........... Wilhelm Friedemann Bach for flute & oboe (ca. 1733) 
(1710-1784) 
Allegro 
Larghetto 
Vivace

DUO NO. 2, IN F MAJOR (WoO 27) \((8'5'2)\)........... Ludwig van Beethoven for clarinet and bassoon (ca. 1800) 
(1770-1827) 
Allegro molto vivace

QUA1UOR for flute, oboe, clarinet, and bassoon (1928) (1887-1959) 
Allegro moderato

INTERMISSION

FIVE BAGATELLES for flute, clarinet, \((10'4'4)\)...... Joseph Goodman and bassoon (1966) 
(b. 1918) 
Allegro 
Adagio 
Andante 
Allegro

TRIO PATHETIQUE (1833) for clarinet, \((10'4'6)\)........... Mikhail Glinka 
(1804-1857) 
bassoon, and piano 
Allegro moderato 
Scherzo 
Largo 
Allegro con spirito

Wilhelm Friedemann, the first of J. S. Bach's many progeny, was reputed to have been his father's favorite, and recipient of a thorough education in both music and academics. His abilities at the keyboard were manifested at an early age, and throughout his life and highly-checkered career his reputation as an organist was impressive. His compositional style adhered closely to his father's, but his ability to assimilate newer developments and incorporate them into a coherent mixture gives his music a unique quality often quite arresting and certainly "different" than most of the Baroque music commonly heard today. In 1733, Friedemann won a post as organist at the Sophienkirche in Dresden, and during his 13-year tenure there composed most of the instrumental works in his output, among these a set of 6 superb flute duets. The first of these, readily adaptable for flute and oboe, provides a good introduction to the set with its blend of lyricism and virtuoso contrapuntal treatment, here combined beautifully in the perfect canon at the unison of the second movement.

Most of Beethoven's music for wind instruments dates from his early years in Bonn before he departed for Vienna and subsequent fame and some fortune. Many of these pieces are identified in the cataloguing of his compositions with the German designation "Werke ohne Opuszahl" (WoO), or "works without an opus number". Beethoven's familiarity with wind-instruments came easily, as the Elector of Bonn, Beethoven's early employer, had a wind octet in his retinue—a very popular generic band found in Central European courts at the time. A set of three duos for clarinet and bassoon was written for two of his friends and colleagues and presents a charming example of the kind of occasional music associated with wind-writing at the time.

Of the great Brazilian composer Heitor Villa-Lobos composed a stunning group of chamber works for wind instruments, and in the jacket notes for the recording Soni Ventorum Plays Villa-Lobos, William McColl has written the following on the Quartet for flute, oboe, clarinet, and bassoon:

"I am a sentimentalist by nature,' said Villa-Lobos, 'and at times my music is downright sugary, but I never work by intuition. My processes of composition are determined by cool reasoning. Everything is calculated, constructed.'

This work [the Quartet] presents Villa-Lobos the abstract musician, the classicist. Folk song and folk dance are banished. This is, after all, the man who later, in 1940, was to compose another piece by tracing a photograph of the New York skyline on graph paper! Yet one suspects that intuition, not calculation, is dominant even in this quartet; perhaps Villa-Lobos the sentimentalist is enlistng the aid of Villa-Lobos the classicist, not vice versa."

Joseph Goodman, a native New Yorker, studied composition with Paul Hindemith, Walter Piston, and later in Italy with Gian Francesco Malipiero. A member of the music faculty of Queens College of the City of New York for many years, he has written numerous works for chorus, organ, and for various chamber-music combinations. His long-term friendship with Soni Ventorum has brought about many compositions written for the ensemble or parts thereof, the Five Bagatelles being but one. These are an excellent example of his instrumental style wherein energetic motivic development and calmly suspended lyric lines blend in an atonal texture of astringent yet thoroughly expressive writing. Particularly noteworthy is his use of pointillistic melody in the third bagatelle, alternating but blending the three diverse woodwind notes by note.

Glinka is generally credited with being the first to give Russian music a national character and with bringing that character to the attention of international audi-