

FRIENDS OF MUSIC

LIFETIME FRIENDS

Chester and Marion Beals
The Boeing Company
Brechemin Family
Foundation
Nancy A. Cleminshaw
Edward J. Conlon
David and Jane Davis
Meade and Deborah
Emory
Richard and Judith Evans
William and Ruth
Gerberding
Charles and Janet Griffes
L.P. and Barbara
Himmelman
Demar Irvine
Luther and Carol Jones
Hans and Thelma
Lehmann
Ed and Charissa Littlefield
Barry Charles McCord
Donald and Linda Miller
Atra Bonell Morrison

~~Arthur and Helen Ness~~
Mrs. John F. Newland
Donald and Carolyn
Rowland
Dale and Alicia Thompson
Ruth F. Waters

SPONSORS (\$1,000- \$9,999)

Karen Koon and Brad
Edwards
Melville and Mary Price
Mrs. V.R. Scheumann
Leroy Searle

SUPPORTERS (\$250- \$999)

Kenneth Benshoof
Niranjan and Shantha
Benegal
Bill and JoAnne Deacon

Theodore and Goodwin
Deacon
Ramesh and Shanta
Gangolli
Jennifer and Thomas
Goolsby
Abraham Kaplan
Robin L. McCabe
Charles and Alice
McGregor
Toby Saks and Martin
Green
Gordon and Jillian
Somerville
Donald and Gloria Swisher

CONTRIBUTORS (\$50- \$249)

George and Lorna Aagaard
Charles and Susan
Andonian
Anonymous
Lisa Bergman and David
Fluharty
Kelly and Margaret
Bonham
Amy Carlson and Kalman
Brauner
Marshall and Jane Brown
Roberta Brockman
Daniel and Leigh Bruck
Norman N. Calvo
Laura Jun-Ling Chang
Mrs. Spencer D. Clawson
John and Eleanor Cowell
Carl and Katherine Crosier
Mary V. Curtis-Verna
Dale and Penny DeGraff
Eastside Federated Music
Club
John and Dorothy Givens
Neal D. Gordon
Karen Gottlieb
Edward and Florence
Gross

Mrs. Clarence Howell
Vincent M. Jolivet
Robert and Jerri Jones
Michael and Beret
Kischner
Mack and Dorothy Koon
Ladies Musical Club
Thomas and Susan Lind
Edward F. McCabe
Donald and Renate
McVittie
John and Gail Mensher
Elaine and Joseph Monsen
Martin and Bernice
Mossafer Rind
Anthony and Jean Novotny
Susan Patterson and Paul
Ehlenbach
Otis Pease and Donna
McCampbell
Andrew and Marianna
Price
Elizabeth A. Raleigh
Mrs. John Robinson
Randall and Willa-Jane
Rockhill
Cornelius and Penny Rosse
Walter and Lida Roubik
Timothy Salzman
Irwin and Barbara Sarason
Carol R. Scott-Kassner
Craig Sheppard
Felix Skowronek
Victor Smiley
David and Margaret
Thouless
Felicia Wibowo
Naomi S. Wilson
Loren and Muriel
Winterscheid
Josephine Wittek
David A. Wood
Steven and Mary Jo
Wright

University of Washington
THE SCHOOL OF MUSIC

presents the

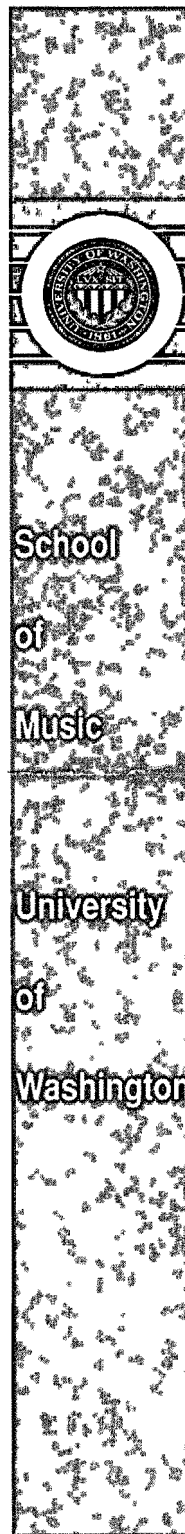
S67
1995
5-31

SONI VENTORUM WIND QUINTET

Felix Skowronek, *flute* Alex Klein, *oboe*
William McColl, *clarinet* David Kappy, *horn*
Arthur Grossman, *bassoon*

with special Guest Artist
Holly Herrmann, *piano*

and guest performers
Ashley Carter, *flute*
Debbie Smith, *clarinet*
Anthony Miller, *horn*
Jason Schilling, *bassoon*



Our "Friends of Music" listing is from 5/01/94 to 4/26/95 and is updated regularly to reflect cumulative donations. While we appreciate all our Friends, due to space limitations we are only able to list donors who have reached the level of Contributor or above. Please mark contributions intended for scholarships on your check. Pursuant to RCW 19.09, the University of Washington is registered as a charitable organization with the Secretary of State, State of Washington.

8:00 PM
May 31, 1995
Brechemin Auditorium

DAT-12,620
CASS-12,621

PROGRAM

DAT
FD2 SIX SONATAS for 2 flutes, 2 clarinets, Carl Phillip Emmanuel Bach
2 horns, and bassoon (ca. 1755) 17'06 (1714-1788)

Allegretto

Andante

Allegro

Allegretto grazioso

Allegro ma non troppo

Allegro assai

1D3 SEXTET IN Eb MAJOR, OP. 71 (1796)..... Ludwig van Beethoven
for 2 clarinets, 2 horns, and 2 bassoons 20'56 (1770-1827)

Adagio - Allegro

Adagio

Menuetto: Quasi Allegretto

Rondo: Allegro

INTERMISSION

Cass A

Cass B

DS QUINTET IN Bb MAJOR (1876)..... Nicolai Rimsky-Korsakoff
for piano, flute, clarinet, horn, and bassoon 30'40 (1844-1908)

Allegro con brio

Andante

Rondo: Allegretto

Carl Phillip Emanuel Bach, the second of the surviving sons of Johann Sebastian Bach, was born on March 8, 1714 at Weimar and died on December 14, 1788 in Hamburg. He is remembered today as one of the last and greatest masters of virtuoso playing and improvisation on the clavichord. As a composer, he occupies a key position in the development of the early classical forms of keyboard and instrumental music, exactly midway between the Baroque, which culminated in J. S. Bach, and the Viennese classical school, represented by Ludwig van Beethoven. C. P. E. Bach wrote the *VI Sonate a II corni, II flauti, II clarinetti e fagotto* about 1755 while director of the five main churches of the Hanseatic town of Hamburg. The musical character of these works, generally in one movement and with considerable doubling of the instrumental parts, makes it quite clear that they were intended for performance in the open air.

[Kurt Janetzky]

Beethoven's *Sextet for two clarinets, horns, and bassoons* was finished in Vienna in 1796, although the first two movements may have been completed earlier. Years later, Beethoven wrote to his publisher: "By the next postcoach, you will receive a sextet for wind instruments...It is one of my earlier things, and moreover was written in a single night. There is really no more to add, except that it was written by an author who has produced at least a few better works....." It seems very unlikely that the *Sextet* was in fact composed in one night, because fairly extensive sketches of the third and fourth movements have come to light among manuscripts which included preliminary sketches for "Ah Perfido" and the simple Piano Sonata Op. 49, No. 2. [Interestingly, both the *Sextet* and the string Quintet have caught the attention of arrangers who have devised wind-quintet versions of both]: Beethoven's subsequent disparagement of the work seems to have been unjustified, considering how favorably the often severely critical "Allgemeine Musikalische Zeitung" reported the first performance in Vienna in 1805. The notice states that of all the works played at the concert, "the most especially pleasing was the beautiful Sextet in E flat of Beethoven, a composition distinguished by fine melodies, a natural harmonic flow and a wealth of new and surprising ideas."

[Rudolf Wolfensberger]

Rimsky-Korsakoff's deeply sonorous and oft-times boisterous *Quintet for winds and piano* is described by the composer as follows from his autobiography "My Musical Life":

"In 1876, the Russian Musical Society announced a prize contest for a work in chamber-music. The desire to write something for this contest seized me...I took it into my head to write for the same contest a quintet for the piano and wind-instruments...I composed the quintet in three movements. The First Movement was in the classic style of Beethoven; the Second (Andante) contained a fairly good fugato for the wind-instruments, with a free voice accompaniment in the piano. Movement Three (Allegretto vivace), in rondo form, contained an interesting passage; an approach to the first subject after the middle part. The French horn, flute and the clarinet, by turns, play virtuoso cadenzas, according to the character of each instrument, and each is interrupted by the bassoon entering by octave leaps; after the piano's cadenza the first subject finally enters in similar leaps of the bassoon".