clearly.” In so doing, Mr. Harbison provided what many regard as a new classic of American quintets.  

[Program notes by Felix Skowronek]

1996-97 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).

December 9: Studio Jazz Ensemble. 8 PM, Meany Theater.
December 10: University Chorale. 8 PM, Meany Theater.
December 10: Jazz Combos. 8 PM, Brechemin Auditorium.
December 11: University Symphony. 8 PM, Meany Theater. Free.
December 12: Keyboard Debut Series. 8 PM, Brechemin Auditorium. Free.
December 13: Jazz Combos, 8 PM, Brechemin Auditorium.
December 15: Student Chamber Music Series. 2 PM, Brechemin Auditorium. Free.
January 18: Ralph Kirschbaum, cello master class. 2 PM, Brechemin Auditorium. Free.
January 21: Faculty recital: David Kappy, horn. 8 PM, Meany Theater.
January 25: Byron Janis, piano master class. 2 PM, Brechemin Auditorium. Free.
January 27: Voice Division Recital. 7 PM, Brechemin Auditorium.
January 28: University Symphony & Byron Janis, piano. 8 PM, Meany Theater.
January 29: Byron Janis, piano master class. 4 PM, Brechemin Auditorium. Free.
February 13: Keyboard Debut Series. 8 PM, Brechemin Auditorium. Free.
February 18: Faculty debut recital: Helen Callus, viola. 8 PM, Meany Theater.
February 21: Jazz Artists Series. 8 PM, Brechemin Auditorium.
February 23: Faculty recital: Soni Ventorum Wind Quintet. 2 PM, Brechemin Auditorium.

The Soni Ventorum

with faculty guest artist
Craig Sheppard, piano

December 8, 1996 - 2:00 PM - Brechemin Auditorium

PROGRAM

1. Five Pieces for Mechanical Organ (1799) (arr. Skowronek)........Ludwig van Beethoven
   Allegro
   Menuett: Allegretto
   Adagio assai
   Scherzo: Allegro
   Allegro non più molto

   Moderato, tempo giusto
   Allegro
   Andante
   Moderato

INTERMISSION
Canonic Sonata in D Major, Op. 5, No. 3
(1738) for Flute and Oboe

Georg Philipp Telemann

Spiritoos
Largo
Allegro assai

Quintet for Winds (1978)

(b. 1938)

Intrada: Moderato
Intermezzo: Allegretto lusingando
Romanza: Andante
Scherzo: Prestissimo
Finale: Adagio - Alla marcia

PROGRAM NOTES

Count Josef Deym, the enterprising proprietor of a wax museum in late 18th-century Vienna, commissioned both Mozart and Beethoven to compose "background music" for various of his historic tableau displays. The pieces were performed on a unique contrivance of the time: a mechanical organ housing a set of pipes and small bellows actuated by a rotating pinned cylinder, and powered by a weight or spring-driven clockworks. The particular instruments have not survived, and their music must therefore be heard in transcriptions, most appropriately for organ or wind ensemble. Beethoven was well aware of Mozart's contributions to the genre as copies of the Fantasies K. 594 and K. 608 were found in his estate. The most substantial in concept of Beethoven's five pieces, the beautiful Adagio assai, is perhaps a reflection of the stately character of the two Mozart examples cited and may also have been an inspiration for the Adagio cantabile theme of his celebrated Septet, Op. 20 composed in the same year.

Joseph Goodman, born in 1918 in New York City, was for many years a faculty member of the music department of Queen's College of the City of New York. Among his teachers were Hindemith, Piston, and Malipiero. His compositions include numerous anthems and motets for chorus, organ pieces, and many chamber works which have been performed in Europe and South America as well as in the United States. Several of these have been closely associated with or written for the Soni Ventorum Quintet, including the Wind Quintet (1954), Concertante for Wind Quintet and Orchestra (1965), Five Bagatelles for Flute, Clarinet, and Bassoon (1966), Jadis III for Flute and Bassoon (1972), Wind Quartet (1976), Scherzo for Wind Quintet (1979), Four Songs on Poems of Juan Ramón Jimenez (1980), and the Three Songs for Soprano and Bassoon (1981). To this distinguished repertoire is now added the Sextet for Piano and Winds (1995) which receives its premiere performance this afternoon. The work owes its inception to a suggestion made some years ago that such a sextet would be a logical and welcome extension of the repertoire. The chorale with which the
The sun has set with all its splendor
classified, has brought this
day to an end.
Night’s darkness presses all around,
and brings humans, cattle, and all
the world to rest.

The first part of the 18th century saw the development of a new element in the
field of chamber music: the unaccompanied instrumental duo; i.e. paired like-
instruments, usually treble, without a figured bass or continuo (keyboard)
accompaniment. Origins date from the Renaissance, where melodic material
often bore the direction “to be sung or played,” or further in the latter case “with
any kind of instrument.” Solo instrumental pieces evolved based on Fantasias,
Ricercare, and various dance forms, later suggesting similar works for two flutes
or violins without bass. Among the first such duos to appear were those of the
French composer Joseph Bodin de Boismortier in 1721. Interest soon spread
elsewhere in Europe, and in Germany Georg Philipp Telemann in characteristic
and systematic fashion contributed some four sets of six duos each to this genre.
Mixed in style, these contain contrapuntal and melodic characteristics colored
with Italian forms and French ornamentation. Of particular interest in this
euvre is his set of SIX SONATAS IN CANON, OP. 5 FOR TWO FLUTES OR TWO
VIOLINS. These remarkable miniatures of fluency and invention are written in
strict canonic imitation at the unison and consist of three movements each in
fast-slow-fast format. Not one to stint, Telemann throws in gratis, almost as an
afterthought, a “Circular Canon” (i.e. “perpetual” canon) at the end of the set. It
is thought that these and similar instrumental duets might have been intended for
amateurs or perhaps as teaching pieces, and so instrumental substitutions or
transpositions were not unknown, with flute and oboe a comfortable and appro-
priate pairing.

John Harbison enjoys a reputation as one of the nation’s most outstanding
younger composers. He attended Harvard, Princeton, and the Hochschule für
Musik in Berlin and has served as a faculty member at M.I.T. He was composer
in residence for the 1981 season of the Santa Fe Chamber Music Festival which
appeared in Meany Theater that summer, and more recently he occupied a similar
position with the Los Angeles Philharmonic Orchestra. As a performer, he has
been a chamber music violist and jazz pianist and for a number of years he con-
ducted Boston’s Cantata Singers, specializing in baroque and recent music. His
QUINTET FOR WINDS was commissioned by the Naumberg Foundation and writ-
ten for the Aulos Quintet. The event, as he wrote, “was a welcome opportunity,
because I heard the Aulos’ playing...and because I regard the writing of a quintet
for woodwinds as challenging...I determined to deal in mixtures rather than coun-
terpoints, and to strive for a classical simplicity of surface—to maximize what I
felt to be the great strength of the combination, the ability to present things