

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.~~

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 11: Faculty recital: *In Memoriam, Leon Lishner (1913-1995)*. 8 PM, Meany Theater.

February 13: Keyboard Debut Series. 8 PM, Brechemin Auditorium. Free.

February 18: Faculty debut recital: Helen Callus, viola. 8 PM, Meany Theater.

February 20: University Symphony & Winners of the Concerto Competition (held November 18, 1996). 8 PM, Meany Theater. Free.

February 21: Jazz Artists Series. 8 PM, Brechemin Auditorium.

February 23: Faculty recital: Soni Ventorum Wind Quintet. 2 PM, Brechemin Auditorium.

University of Washington
THE SCHOOL OF MUSIC

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presents a faculty recital:

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1996
12-8

The Soni Ventorum

Felix Skowronek, *flute* Rebecca Henderson, *oboe*
William McColl, *clarinet* David Kappy, *horn*
Arthur Grossman, *bassoon*

with faculty guest artist
Craig Sheppard, *piano*

December 8, 1996 2:00 PM Brechemin Auditorium

PROGRAM

Five Pieces for Mechanical Organ 17'15"
(1799) (arr. Skowronek).....Ludwig van Beethoven
Allegro (1770-1827)

Menuett: Allegretto

Adagio assai

Scherzo: Allegro

Allegro non più molto

Sextet for Piano and Winds (1995) ...Joseph Goodman 16'20"
Moderato, tempo giusto (b.1918)

Allegro

Andante

Moderato

INTERMISSION CASS SIDE A



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103 Canon: Sonata in D Major; Op. 5, No. 3 5'34
 (1738) for Flute and Oboe.....Georg Philipp Telemann
 Spirituoso (1681-1767)

Larghetto

Allegro assai

104 Quintet for Winds (1978).....22'14.....John Harbison
 Intrada: Moderato (b. 1938)

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 tableaux 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 Jiménez (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

A native of El Paso, Texas, REBECCA HENDERSON began studying the oboe at age eleven with her father and continued her education at the Oberlin Conservatory and the Eastman School of Music. Prior to her appointment as Artist-in-Residence at the University of Washington and oboist with the Soni Ventorum Wind Quintet, Ms. Henderson performed as assistant principal oboist with the Colorado Symphony Orchestra and oboist/English hornist with the Santa Fe Opera Orchestra. She has performed as principal oboist with the Alabama Chamber Orchestra, the Chicago Civic Orchestra, the Lake Placid Sinfonietta, and served on the faculty at the University of Alabama and the University of Montana.

Active as both a soloist and chamber musician, Ms. Henderson was a prize winner in the 1995 New York International Competition for Solo Oboists and in the 1988 Lucarelli International Solo Oboe Competition. She has toured throughout Asia and South America on several occasions, presenting solo recitals, concertos and master classes. She has been a featured soloist throughout the United States as well, including performances at both Weill Recital Hall and Lincoln Center in New York, and as a concerto soloist with the Colorado Symphony Orchestra.

Henderson is a champion of new music for the oboe and has been involved in the commission of several works by American composers, including four duets for flute and oboe, a song cycle for oboe, mezzo soprano and string quartet, and a concerto for oboe and orchestra by Frederic Goossen which she premiered in 1991. In 1992 she was a featured soloist at the Society of Composers (SCI) National Conference, performing Harold Schiffman's "Concerto for Oboe d'Amore."

work ends is taken from the Genevan Psalter of 1542 with words by Josua Stegman (1630). Text and translation are as follows:

<i>Die Sonn' hat sich mit ihrem Glanz gewendet</i>	<i>The sun has set with all its splendor</i>
<i>und was sie soll, auf diesen Tag vollendet:</i>	<i>and as it should, has brought this day to an end.</i>
<i>die dunkle Nacht dringt allenthalben zu, bringt Menschen, Vieh and alle Welt zu Ruh.</i>	<i>Night's darkness presses all around, and brings humans, cattle, and all the world to rest.</i>

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 oeuvre 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 appropriate 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 conducted Boston's Cantata Singers, specializing in baroque and recent music. His *QUINTET FOR WINDS* was commissioned by the Naumberg Foundation and written 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 counterpoints, 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