

About the Performers—

From the Andes to Ankara, from Ipanema to Iceland, through its many recordings and tours, SONI VENTORUM has established a brilliant reputation for outstanding chamber music that has captivated audiences throughout the world. Soni Ventorum has more than 25 recordings, made over a period of thirty years, of music ranging from Mozart to Schoenberg, Villa-Lobos and Roseman.

Formed in 1961 when Pablo Casals invited its members to become the woodwind faculty of his newly founded Conservatory of Music, Puerto Rico, the quintet has been at the University of Washington since 1968.

Senior Artist-in-Residence in Piano at the University of Washington School of Music, CRAIG SHEPPARD was born and raised in Philadelphia. His teachers included Rudolf Serkin and Sir Clifford Curzon, and he graduated from both the Curtis Institute in Philadelphia, and The Juilliard School in New York City. Following a highly successful New York debut at the Metropolitan Museum of Art in 1972, he won the silver medal that year at the Leeds International Piano-forte Competition in England (the same year Murray Perahia won the gold.) Moving to England the following year, he quickly established himself through recording and frequent appearances on BBC radio and television as one of the preeminent pianists of his generation, giving cycles of Bach's *Klavierübung* and the complete solo works of Brahms in London and other centers. While in England, he also taught at both the Yehudi Menuhin School and the Guildhall School of Music and Drama. He has performed with all the major orchestras in Great Britain as well as those of Philadelphia, Boston, Chicago, San Francisco, Atlanta and Dallas amongst others, and with such conductors as Sir Georg Solti, James Levine, Leonard Slatkin, Michael Tilson Thomas, Lord Yehudi Menuhin, and Erich Leinsdorf. His work with singers (amongst whom are Victoria de los Angeles, José Carreras, and Irina Arkhipova), musicians such as trumpeter Wynton Marsalis, and such ensembles as the Cleveland and Bartok string quartets has also played a significant role in his musical development. Sheppard is also known for his broad academic interests, particularly foreign languages. He has had a high profile in recent summers with the Seattle Chamber Music Festival. In addition to recent performances in London and Malta, he was the featured soloist in the opening concerts of The Seattle Symphony's 1996-97 season. His recordings can be heard on the EMI, Polygram (Philips), Sony, Chandos, and Cirrus labels.



School
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DAF 13,137
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University of Washington
THE SCHOOL OF MUSIC

S67
1997
12-7

presents a faculty recital:

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 7, 1997 2:00 PM Brechemin Auditorium

PROGRAM

- 1 *Trois pièces brèves* 7:11 Jacques Ibert
for woodwind quintet (1930) (1890-1962)
Allegro
Andante
Assez lent - Allegro scherzando
- 2 Quintet for Wind Instruments 26:51 Joseph Goodman
(1954) (b. 1918)
Moderato
Allegretto gioviale
Tema con variazioni: Molto Adagio

INTERMISSION

Cass A
13

- 3 Sextet in B^b Major, Op. 6 28:48 Ludwig Thuille
for Piano and Winds (1887) (1861-1907)
Allegro moderato
Larghetto
Gavotte: Andante, quasi Allegretto
Vivace

About the Music

JACQUES IBERT, one of France's most popular 20th century composers, was the son of a comfortable bourgeois and musical Parisian family: his father was an amateur violinist and his mother, a distant relative of Manuel da Falla, was an accomplished pianist. Despite early exposure to both instruments, the young Ibert showed little interest in pursuing them beyond a certain point, but instead began to explore the world of composition, eventually abandoning brief careers as a businessman and naval officer to devote himself to his chosen field. After winning the *Prix de Rome* in 1919, his activity and fame as a composer gradually increased, resulting in a steady stream of commissions.

In his DMA thesis on the flute works of Ibert, Francis Timlin describes the composer's wind quintet in the following manner:

"The *Three Short Pieces* is Ibert's only work for the standard woodwind quintet -- flute, oboe, clarinet, bassoon, and horn -- and was composed at the height of one of Ibert's busiest and most prolific compositional periods. The work is a staple of the woodwind quintet repertoire and for ample reason; it is the perfect concert opener, the perfect *finale* piece and an excellent *encore* piece. The three movements are often performed singly or in reverse order with little apparent damage to the integrity of the work, so adaptable and flexible is the style."

JOSEPH GOODMAN, a native New Yorker, studied composition with Paul Hindemith, Walter Piston, and later in Italy with Gian Francesco Malipiero. He was a faculty member for many years at both the Union Theological Seminary and Queens College of the City of New York. His compositions include numerous anthems and motets for chorus, some organ works, a concerto for organ and orchestra, and a number of chamber works which have received performances in Europe, South America, and the United States. The *Quintet for Wind Instruments* was completed in 1954 and is a formidable work of challenging proportions. It received its premiere in November 1962 at Queens College on the occasion of the 25th anniversary of the school. Soni Ventorum was the performing ensemble, and the success of this presentation led indirectly to the engagement of the quintet six years later by the University of Washington as its wind faculty and de-facto quintet-in-residence. Since that time as well, a fruitful collaboration with Joseph Goodman and Soni Ventorum has resulted in many other works composed for the ensemble, the most recent being the *Sextet for Winds and Piano* premiered at these concerts just a year ago, with Craig Sheppard as guest artist.

Each of the three movements of the *Quintet* is based on a tonal center; however, tonality as such is used only in a broad sense. The relationship of the tonal centers, when taken as a motive (B-C-B flat) provides a unifying element throughout the entire work, appearing in one form or another in every movement.

The first is constructed in sonata form with implications of traditional key relationships, while the other two involve rhythmic considerations of differing character. The second movement's 8/8 time is grouped in 3-3-2 or 3-2-3 patterns, while the mid-section is firmly marked in a binary tempo. In the last movement, the theme and variations are based on a concept of shrinking measure lengths, 5-4-3-2-1. As the variations unfold, one gradually perceives an effect of sustained melody and rhythm fused into an almost continuous shifting line.

LUDWIG THUILLE, born in Bozen in the Austrian South Tirol, entered the Royal School of Music in Munich at the age of 18 where he studied piano with Karl Barmen (a pupil of Liszt), and composition with Joseph Rheinberger. Graduating three years later, giving a brilliant performance of his own *Piano Concerto*, he spent a year as a scholarship recipient of the Frankfurt Mozart Foundation before returning to Munich and his alma mater in 1883 with an appointment as instructor of piano and harmony. Ten years later he succeeded Rheinberger as professor of composition, a position he held until his untimely death at the age of 46. His ability for developing talent was held in high esteem (one of his pupils was Ernest Bloch), and he was credited with contributing greatly to a "Munich School" of composition. Thuille's early success as a composer was aided by his friendship with the young Richard Strauss, who when appointed as director of the Meiningen Orchestra in 1885 programmed several works of his erstwhile fellow student. Thuille later turned his attention to vocal music, producing three successful operas at the turn of the century in addition to writing a number of works for mens' and womens' choral groups. One of his first triumphs was the *Piano-Wind Sextet, Op. 6*, and it has probably remained his most-performed chamber work.

Notes by Felix Skowronek