

DAF 13,353  
CD 13,354 - (ed+9dB)

University of Washington  
THE SCHOOL OF MUSIC

S67  
1998  
12-6

presents a Faculty and Guest Artist recital:



# THE SONI VENTORUM

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

with

Aloysia Friedmann, *violin*

in a program of

## MUSIC BY AMERICAN COMPOSERS

December 6, 1998      2:00 PM      Brechemin Auditorium

School  
of  
Music  
University  
of  
Washington

### PROGRAM

- CD
- 1 Suite for Wind Quintet (1952) *(11:46)* ..Ruth Crawford-Seeger *DAF 1071*  
*Allegretto* (1901-1953)  
*Lento rubato*  
*Allegro possibile*
- 2 Quintet No. 1 for Woodwind Instruments (1955).... Alvin Etler *1072*  
*Andante* *(17:00)* (1913-1973)  
*Allegro*  
*Lento*  
*Vivace*

INTERMISSION

- 3 Three Pieces for Flute, Clarinet, and Bassoon (1925) ... (9:39) ... Walter Piston <sup>DAT</sup> 1D3  
 (1894-1976)  
*Allegro scherzando*  
*Lento*  
*Allegro*
- 4 - Intro-Aloysia
- 5 Jazz Set for Violin and Wind Quintet (1990) ... (17:15) ... William O. Smith 1D4  
 (b. 1926)  
*Swing*  
*Bluesy*  
*Variants*  
*Closer*

### PROGRAM NOTES

Ruth Crawford, the daughter of a Methodist Episcopal minister, was born in Ohio but spent many of her early years in Jacksonville, FL where her father had accepted a call. In her relatively brief career she gained recognition both as a 20th-century American modernist composer, and later as a specialist in American traditional music. Following her early training in Jacksonville, she went to Chicago for further study at the American Conservatory of Music from 1921-24, studying piano and composition and coming in contact with the composer Henry Cowell and the poet Carl Sandburg, both of whom were to be strong supporters of her talent. Her years in Chicago were particularly productive, and performances of her works received notable attention. In 1929, she spent the summer at the McDowell Colony in New Hampshire, and later that year moved to New York to study dissonant counterpoint with the composer and musicologist Charles Seeger, working with him as well on a treatise dealing with new music. In 1930, she was awarded a Guggenheim Fellowship in composition, the first woman to be so honored, and spent the year in Europe completing several works and meeting with many composers including Bela Bartok and Alban Berg. Among her works finished during this period was the 1931 *String Quartet*, later described by critic Virgil Thomson as "in every way a distinguished, a noble piece of work". Upon her return to the United States, she married Charles Seeger, and for a time both were on the faculty of the New School for Social Research in New York. In 1936, the Seegers moved to Washington, DC where Charles occupied government positions in the music division of the Resettlement Agency and later the Pan American Union. The Seegers became heavily involved with the subject of American folk song and folk music, working on several anthologies (she was also heavily involved with

the raising of four children), and Ruth's compositional efforts were effectively set aside during these years. In 1952, the *Suite for Wind Quintet* marked a return to composition, leaving the folk-music arena and returning as well to her earlier more abstract, linear, dissonant style of the thirties. The *Suite* incorporates many favorite techniques of long standing—use of dissonant intervals, ostinati, interval inversion, and examples of "indigenous dodecaphonism" (e.g. the opening material of the third movement). This was to be her last work before her untimely death from cancer the following year. Ruth Crawford Seeger is now considered one of the important American members of the generation of composers who formed the advance guard of the 1920s, including the aforementioned Cowell, Edgard Varese, Wallingford Riegger, Carl Ruggles, George Antheil, Adolph Weiss, and Aaron Copland

Iowa-born Alvin Etler began composing as a youngster and had already written several works by the time he finished high school. He later studied composition with Arthur Shepherd and Paul Hindemith and also performed professionally as an oboist, eventually devoting his full energies to composition following the success of two *Sinfoniettas* written for Fritz Reiner and the Pittsburgh Symphony Orchestra. He was a two-time Guggenheim Fellowship recipient before taking his BM degree at Yale, where he later taught before moving to appointments at Cornell University and the University of Illinois. In 1949 he became Professor of Music at Smith College where he remained for 24 years. Etler's interest in the wind quintet probably originated from his membership in the so-called Pan American Wind Quintet, an ensemble of composer-performers formed during the "Good Neighbor Policy" days early during WWII when the quintet undertook a tour of Latin America under US government auspices. (Story has it that audiences became uncomfortably silent when the members of the group were introduced, "Etler" sounding suspiciously like the Spanish pronunciation of "Hitler"). He was eventually to write two wind quintets, a *Concerto for Wind Quintet and Orchestra*, and a *Concerto for Violin and Wind Quintet*—all these closely connected with the New York Woodwind Quintet whose hornist at the time (and later teacher of David Kappy) John Barrows had been a member of that earlier Pan American ensemble. The *Wind Quintet No. 1*, heard on this afternoon's program, alternates slow and fast movements, with an emphasis on short-motivic and intervallic development throughout: a sinuous pattern of seconds in the first movement is followed by short legato bursts punctuated by terse staccato accompaniment. In the third movement, the spotlight is on the horn, whose tartly melancholy solo prevails almost throughout, except for a mid-section episode that masses the other instruments. A glissando droop by the horn closes the movement on a quizzical note. The finale, an unlabeled *tarantella*, brings the work to a spirited ending.

Walter Piston's prestigious career as composer and Professor of Composition at Harvard University has ranked him as one of the major American figures in the classical music field in this century. His work as a symphonist is

significant, with numerous performances at the hands of the Boston Symphony giving him a public presence attained by only a few of his contemporaries, and his writings on theory and harmony continue to serve as texts throughout the country. His chamber music is less well-known, but in this genre the *Three Pieces for Flute, Clarinet, and Bassoon* is both his earliest and perhaps most-performed example. Written during the time of his study with Nadia Boulanger in Paris, the work is a clear indication of the neo-classic style that would mark his subsequent works. The first and third of the pieces display vigorous activity reined by ostinato rhythmic figures and giving way to slower lyric sections, while the second displays a nostalgic intensity maintained by both closely-and-widely spaced sonorities.

Little need be said by way of introduction about William O. Smith, whose arrival on the UW campus in 1966 as Professor of Composition and Co-Founder of the Contemporary Group began a most distinguished tenure of some 30 years on the faculty of the School of Music. Born in Sacramento, CA, Smith has always divided his life between the worlds of jazz and non-jazz, and between composition and playing the clarinet. He was an early pioneer in the exploration of new sonorities on the clarinet, including multiple tones, muted tones, theatrical elements, the imaginative use of partial instruments, etc., and many of his more than 100 compositions have put them to effective use. (Indeed, his performances of his own music are little short of media events as this lively talent in our midst approaches "legend-in-his-own-time" status. This past March he premiered his *Explorations for Clarinet and Chamber Orchestra* with the Seattle Symphony, and in August performed a concert of his music in Beijing, China, at the International Clarinet Festival; currently, he is preparing a CD of his compositions at Jack Straw Productions.) While still in grade school, Smith formed a dance band and began playing professionally at age 15. In 1945 he began studies at The Juilliard School while playing in jazz clubs downtown. He later studied at Mills College, The University of California, and the Paris Conservatory. While at Mills he played and recorded with the original Dave Brubeck Octet and has toured with its present-day counterpart. Here at the UW, Smith and Soni Ventorum have enjoyed a fruitful friendship as fellow faculty members, and this afternoon's *Jazz Set for Violin and Wind Quintet*, written for and dedicated to Aloysia Friedmann, is the latest in a series of works premiered by the Soni Ventorum and its members: *Straws for Flute and Bassoon* (1976), *Eternal Truths for Woodwind Quartet* (1979)—both replete with theatrical elements—the more conventional *Diversion for Wind Quintet* (1986), and the astounding and hair-raising hi-tech-adventure wind quintet *Illuminated Manuscripts* (1987). The *Jazz Set* was premiered in Brechemin Auditorium on May 6, 1991 and subsequently recorded for the Musical Heritage Society. Of the work, the composer wrote:

*"Jazz Set was written in the winter of 1990 for Aloysia Friedmann. I had long thought of writing a work for violin and wind quintet and was pleased to be invited to compose this Jazz Set. It is in 4 short*

*movements. The first harks back to big band swing. The second takes the blues as a point of departure. The third presents a four-note figure in the guise of a tango, a fughetta, and a chorale with some violent interruptions. The closer is a lively rondo."*

Today's soloist, Aloysia Friedmann, is no stranger to the Soni Ventorum: at age 6 she moved with her parents violinist Martin Friedmann and oboist Laila Storch to Puerto Rico when her mother joined the quintet, then in residency at the Conservatory of Music. She began violin lessons with her father, moving to Seattle in 1968 when Soni Ventorum became the wind-instrument faculty at the UW School of Music. Ms. Friedmann continued violin with Emanuel Zetlin at the UW, and later graduated from The Juilliard School where she was a student of Ivan Galamian and Margaret Pardee. She presented her Carnegie Recital Hall debut in 1986 as a winner of the Artists' International Competition. Currently, she performs with the Orchestra of St. Luke's and the American Symphony Orchestra in New York, and is concertmaster of the Fairfield Orchestra in Connecticut. She has participated as violinist and violist in the Bard, Blossom, Mostly Mozart, and the Seattle Chamber Music Festival among others. Most recently, she became Founder and Artistic Director of the Orcas Island Chamber Music Festival, which presented its inaugural season this past September.

## 1998-99 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 6, Faculty Recital: Soni Ventorum Wind Quintet. 2 PM, Brechemin Auditorium.

December 6, Vocal Jazz Ensemble. 8 PM, Brechemin Auditorium.

December 7, University Chorale and Chamber Singers. 8 PM, Meany Theater.

December 7, Percussion Ensemble. 8 PM, Meany Studio.

December 8, University Symphony Centennial Concert. 8 PM, Meany Theater.

December 9, Studio Jazz Ensemble. 8 PM, Meany Theater.

December 13, Student Chamber Music Series. 2 PM, Brechemin Auditorium.

January 8, Guest Master Class: Nathaniel Rosen, cello. 1 PM, Meany 268.

January 8, Seattle Opera Preview: DON GIOVANNI. 1:30 PM, Brechemin Auditorium.

January 14, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

January 24, Faculty and Guest Artist Recital: "The Next Generation," with Barry Lieberman, bass, and friends. 2 PM, Brechemin Auditorium.

January 25, Voice Division Recital. 7 PM, Brechemin Auditorium.

January 31, Faculty Recital: Robert Davidovici, violin, and Craig Sheppard, piano. 8 PM, Brechemin Auditorium.

February 3, Guest Artist Recital: Thom Bergeron, saxophone. 8 PM, Brechemin Auditorium.

February 4, University Symphony with winners of the November 23 Concerto Competition. 8 PM, Meany Theater.

February 8, Guitar Ensemble. 8 PM, Brechemin Auditorium.

February 9, Choral Conductors Showcase. 8 PM, Kane 130.

February 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

February 12, Jazz Artist Series. 8 PM, Brechemin Auditorium.

February 16, Opera Workshop. 7:30 PM, Meany Studio.

February 16, University Symphonic Band and Concert Band. 8 PM, Meany Theater.

February 18, University Symphony. 8 PM, Meany Theater.

February 19, University Symphony Shared Concert, with Pacific Lutheran University Orchestra. 8 PM, Lagerquist Hall, Pacific Lutheran University, Tacoma.