

# UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

## *The Soni Ventorum*

Felix Skowronek, *Flute*  
William McColl, *Clarinet*

Laila Storch, *Oboe*  
Christopher Leuba, *Horn*

Arthur Grossman, *Bassoon*

Friday, March 2, 1973

Room 210, Kane Hall, 8:00 P.M.

Reel No.1-6902

### PROGRAM

FRANZ DANZI  
(1763-1826)

Quintet in B<sup>b</sup> Major, Opus 56, No. 1

*Allegretto*

*Andante con moto*

Menuett: *Allegretto*

*Allegro*

ELLIOTT CARTER  
(b. 1908)

Eight Etudes and a Fantasy for Woodwind Quartet  
(1950)

*Maestoso*

*Quietly*

*Adagio possibile*

*Vivace*

*Andante*

*Allegretto leggiero*

*Intensely*

*Presto*

*Fantasy: Tempo giusto*

Reel No.2-6903

### INTERMISSION

JOSEPH GOODMAN  
(b. 1918)

Jadis III (Hommage à "La sérénade interrompue")  
for Flute and Bassoon (1972)

PAUL TAFFANEL  
(1844-1908)

Quintet in G Minor (1880)

*Allegro con moto*

*Andante*

*Vivace*

Franz Danzi was born in Mannheim, the son of a 'cellist in the famous orchestra there. He obtained the benefits of an early musical and general education and at the age of 15 became himself a member of the orchestra's 'cello section. His interest in opera began during these years, and many of his early Singspiele were produced in Mannheim. He subsequently occupied positions in Munich and Stuttgart, active both as composer and conductor. As kapellmeister in the latter city, Danzi took an interest in the talented but at that time somewhat undisciplined young composer Carl Maria von Weber and proved to be a positive factor in his ensuing development. Many of Danzi's numerous instrumental compositions have been revived in recent years through increased public performance and recordings, notably the nine gracious quintets for flute, oboe, clarinet, horn, and bassoon.

The intriguing "Eight Etudes and a Fantasy" of Elliott Carter has come to be regarded as something of a landmark in the composer's output. Many compositional techniques employed later made an early appearance here, among them the principle of "metric modulation". The "etudes" concern themselves with a variety of contrasting and sometimes experimental materials--textural studies, rhythmic diversities, considerations of ensemble writing, part-inversion, etc.--which, not incidentally, provides many a workout for the four wind players. The arrival of the Fantasy brings the composition to its culmination; an amalgam of all these varied elements within a vigorous setting--a veritable contrapuntal compendium of all that has gone before.

Joseph Goodman is a faculty member of both Queens College and the Union Theological Seminary in New York, his native city. His study of composition included work with Paul Hindemith, Walter Piston, and Gian Francesco Malipiero. He has written works for organ, chorus, and various chamber music combinations. A number of his pieces for winds have been associated with Soni Ventorum, and his most recent work, Jadis III for flute and bassoon receives its premiere performance at this evening's concert. Its inspiration derives from the inherently humorous nature of the famous Debussy piano prelude, The Interrupted Serenade.

The French flutist, composer, and conductor Claude Paul Taffanel is probably best remembered as co-founder, in collaboration with his pupil Phillipe Gaubert, of the modern French school of flute-playing as we know it today. His interest in the winds was general however, and led in 1879 to the establishment of the Société des Instruments à Vent, an ensemble that toured Europe several times over the course of more than 30 years and did much to influence wind performance standards on the Continent. The Quintet for Winds, written for the Société around 1880, became a staple of its repertoire and enjoyed numerous performances throughout this period.