

13, 1974 at the hands of Professors Skowronek and Grossman, and tonight's recreation of that historic event will be appropriately staged to the fullest extent possible.

Rossini's six quartets for wind instruments (they are also widely known in a version for strings) date from his student days at the Liceo Communale in Bologna. At the time, his devotion to the chamber works of Haydn and Mozart earned him the nickname *Il tedesco* (the little German) among his classmates, but the Italianate operatic melodies with which the quartets abound give a clearer indication of the direction Rossini would follow. The quartets, though uncomplicated musically, are a virtuosic assignment to wind players and a delight to audiences.

Of the many students of Cesar Franck (who himself had been a young pupil of Anton Reicha), Vincent d'Indy was the one most decisively attracted to the music of Wagner during the 1880s. As that decade ended, however, d'Indy changed course and began a systematic study of French musical tradition. He may not have realized that he was contributing to one himself: his *Chanson et Danses* for seven winds was part of a *fin de siècle* movement among both French and German composers to recreate the "divertimento" or "serenade" genre enjoyed by wind instruments in noble courts across the continent a century earlier. Such composers as Richard Strauss, Carl Reinecke, Charles Gounod, and Georges Enesco contributed works of this nature and these are again finding an audience as we near our century-end. d'Indy's Op. 50 opens with a lovely melody in a sonorous setting in what seems to be a nod to Wagner's "Siegfried Idyll," with the following dances casting a bacchanalian solo line over a chortling accompaniment. The ending, this time a cyclic nod to Franck, brings the work to a tranquil close with its reprise of the *chanson* melody.

Notes by Felix Skowronek

Clarinetist MARY KANTOR received her Bachelor of Music degree from the University of Washington and graduated from the Academy of Music in Vienna with highest honors in clarinet performance. She has studied with David Atkins, William McColl and Rudolf Jettl. Kantor is a founding member of the Johann Strauss Trio and the Mazeltones, both of which have toured widely and have appeared on television and radio. As a soloist, she has performed the Mozart concerto with the Philharmonia Northwest. She has also performed with the Seattle Symphony, Seattle Opera, Pacific Northwest Ballet, and the Northwest Chamber Orchestra.

PAUL RAFANELLI, Seattle Symphony bassoonist, is a native of Seattle. In 1986 he moved to New York City where he performed with the Satori Wind Quintet, a group which had its New York debut at Carnegie Hall in March 1990. during this time he was also principal bassoonist with the Binghamton Symphony in New York. Prior to his appointment to the Seattle Symphony Orchestra in 1992 he was the second bassoonist with the Charleston Symphony Orchestra. in South Carolina. He has performed with the Spoleto Festival in Charleston, the Festival Dei Due Mondi in Italy, the Waterloo Festival in New Jersey, and the Grand Teton Music Festival. Rafanelli received his education at the University of Washington (where he twice won the School of Music's Brechemin Scholarship), the Manhattan School of Music, and The Juilliard School.



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25TH ANNIVERSARY CONCERT

THE SONI VENTORUM

Felix Skowronek, *flute* Alex Klein, *oboe*
William McColl, *clarinet* David Kappy, *horn*
Arthur Grossman, *bassoon*

with guest artists
Mary Kantor, *clarinet*
Paul Rafanelli, *bassoon*

DAT#12,318 CASS#12,319
March 2, 1994 8:00 PM, Meany Theater

CD14.702

PROGRAM

DAT 12 2
MASQUERADE for Wind Quintet (1744) William Bergsma (b. 1921)
Intrada: Giusto
Aria: Andante con moto
March: Allegro pesante

ID 3
QUINTET IN D MINOR, Op. 88, (2613) Anton Reicha (1770-1836)
Larghetto - Allegro assai
Andante
Menuetto: Allegro
Finale: Allegro

INTERMISSION

ID 5 CD14.703
STRAWS for Flute and Bassoon (1836) William O. Smith (b. 1926)

ID 6
QUARTET NO. 5 IN D MAJOR (1245) Gioacchino Rossini (1792-1868)
for Flute, Clarinet,
Horn and Bassoon
Allegro spiritoso
Andante assai
Rondo

ID 7
CHANSON ET DANSES, Op. 50 (1518) Vincent d'Indy (1851-1931)
for Flute, Oboe,
2 Clarinets, Horn, 2 Bassoons

CASS 12 319 SIDE A
CASS 12 319 SIDE B