

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.



School
of
Music
University
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Washington

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

PROGRAM

- CD
- 1 Suite for Wind Quintet (1952) (11:46) Ruth Crawford-Seeger (1901-1953) DAF 1D1
Allegretto
Lento rubato
Allegro possibile
- 2 Quintet No. 1 for Woodwind Instruments (1955) Alvin Etler (1913-1973) 1D2
Andante (17:00)
Allegro
Lento
Vivace

INTERMISSION

- 3 Three Pieces for Flute, Clarinet, and Bassoon (1925) ... (9:39) ... Walter Piston ^{DAT} 1D3
 (1894-1976)
Allegro scherzando
Lento
Allegro
- 4 - mTro - 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

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.