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THE STORY OF THE SONI VENTORUM WIND QUINTET

by

Megan C. Lyden

**A dissertation submitted in partial fulfillment of
the requirements for the degree of**

Doctor of Musical Arts

University of Washington

2000

School of Music

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Doctoral Dissertation

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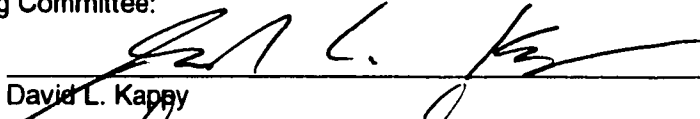
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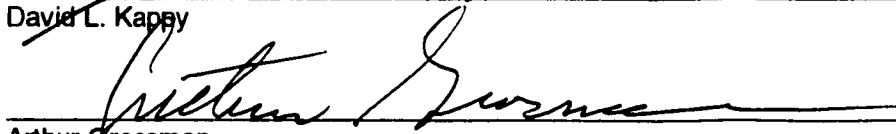


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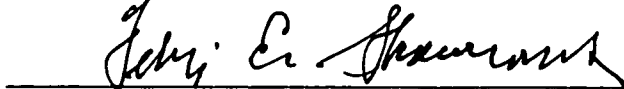
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Abstract

The Story of the Soni Ventorum Wind Quintet

by Megan C. Lyden

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The Soni Ventorum Wind Quintet has been the wind quintet-in-residence at the University of Washington School of Music since 1968. Officially founded in 1962, when its members were on the faculty of the Conservatory of Music of Puerto Rico, the group has had a long and stable history. Through their concerts, tours, and recordings, the Soni Ventorum Wind Quintet has established an international reputation. Over the years, many distinguished composers have written works especially for the Soni Ventorum, thus expanding the repertoire of the wind quintet.

This study traces the history of the Soni Ventorum Wind Quintet mainly through interviews with the quintet members themselves. This history includes antecedent quintets in which members of the Soni Ventorum Wind Quintet participated (namely, a student quintet at the Curtis Institute, The American Wind Ensemble of Vienna, and the U.S. Seventh Army Symphony Wind Quintet). It covers the founding of the Soni Ventorum Wind Quintet in 1962 at the Conservatory of Music in Puerto Rico through their tenure from 1968 through the present as the wind quintet-in-residence at the University of Washington in Seattle. It gives an account of the establishment of the Soni Ventorum's recording career, their approach to sound and ensemble, their many tours, participation in festivals and competitions, and personnel. The study details the Soni Ventorum's collaborations with colleagues at the University of Washington School of Music,

especially the many composers who wrote pieces for the group. One chapter covers ensemble pieces that have been written for the members of the Soni Ventorum Wind Quintet, while another presents wind quintet and quartet arrangements that were prepared by the quintet members themselves. The final chapter provides biographies of the members of the Soni Ventorum Wind Quintet.

The Introduction to the study is a brief history of wind quintets. The study concludes with detailed appendices cataloguing the Soni Ventorum Wind Quintet's repertoire, concerts, residencies, tours and a complete discography.

At the time of this writing, the author is aware of no other work detailing the history of an established wind quintet.

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The idea of writing a study of the Soni Ventorum Wind Quintet occurred to me in the summer of 1993. While attending a series of master-classes in Wenatchee, Washington, Kathleen Goll-Wilson, the editor of *Flute Talk*, suggested that an interview with flutist Felix Skowronek would be of interest to her publication. Skowronek was agreeable and we met for a couple of hours in his studio at the University of Washington and discussed wooden flute playing, his experimental wooden flute head joints and the Soni Ventorum, the wind quintet he has performed with for nearly forty years. At the time the interview took place, Skowronek had been my flute teacher for several years but I knew very little about why he preferred playing a wooden flute or his decision to leave the orchestral world in order to play chamber music. That interview appeared in the October 1993 issue of *Flute Talk*. In that short interview with Skowronek I realized that there was a substantial history behind the Soni Ventorum and the idea of writing a chronicle of the quintet as my dissertation came to mind as a worthwhile endeavor. I broached the subject with Skowronek. He was initially surprised but then agreeable.

The research and writing of this document required the assistance of many friends, colleagues and mentors. I would like to publicly thank each person who granted me his or her assistance during the many months I worked on this project and apologize if I have forgotten to acknowledge anyone.

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Introduction

BRIEF HISTORY OF WIND QUINTETS

The Soni Ventorum Wind Quintet has been the quintet-in-residence at the University of Washington since 1968. The ensemble is one of the longest-lived wind quintets still in existence today. Although it was officially founded in 1962, its history goes back further (to the mid 1950s) with antecedents in three other wind quintets: a student quintet formed at the Curtis Institute of Music in Philadelphia, the American Wind Ensemble of Vienna and the United States Seventh Army Symphony Wind Quintet. Flutist Felix Skowronek, bassoonist Arthur Grossman and horn player Robert Bonnevie formed a wind quintet with other students while they attended Curtis in the mid-1950s. At around the same time, clarinetist William McColl was a member of a European wind quintet, the American Wind Ensemble of Vienna. By 1957 Skowronek, Grossman and McColl were all serving in the U.S. Seventh Army Symphony and with colleagues formed the U.S. Seventh Army Symphony Wind Quintet. A few years after their discharge from the army, Skowronek, McColl and Grossman were reunited in Puerto Rico, each having been hired as wind faculty at the newly formed Conservatory of Music of Puerto Rico. It was in Puerto Rico that the Soni Ventorum Wind Quintet was founded. In addition to Skowronek, McColl and Grossman, the Soni Ventorum's original members included oboist James Caldwell and horn player Christopher Leuba. Leuba stayed with the group for just one year until Robert Bonnevie rejoined his colleagues from Curtis and became the horn player of the Soni Ventorum in 1963. In 1965 Caldwell left Puerto Rico and one of McColl's associates from the American Wind Ensemble, Laila Storch, joined as the group's oboist. Despite a few personnel changes since then, the group's membership has remained remarkably steady over the years (Storch remained the group's oboist until her retirement from the University of Washington in 1991; David Kappy has been the horn player since 1979). It is probable that the Soni Ventorum is the only wind quintet to have three of its founding members (Felix Skowronek, William McColl and Arthur Grossman) performing together in the same quintet after nearly forty years.

Through their concerts, tours and recordings, the Soni Ventorum Wind Quintet has established an international reputation. Their repertoire includes the very earliest pieces scored for wind quintet as well as some of the most recent. Because of the many pieces written for them, the Soni Ventorum can be credited with expanding the repertoire of the wind quintet as well as the various ensembles created from its instrumentation.

The history of the wind quintet¹ is a venerable one, its origins lying in the *Harmonien* of the 18th century. In a general sense, *Harmonie* refers to both a musical composition for wind instruments and the ensembles that performed this music. Specifically, it refers to the music from the middle of the 18th century through the 1830s written for the wind bands of the European aristocracy and later to the street bands that sprang up in imitation. The principal use of *Harmonien* was musical entertainment such as background music at dinners and social events, but *Harmonien* were also featured in concerts, both public and private.² *Harmonien* were most prevalent among the Czech and Austrian nobility.³

The size of a *Harmonie* was variable: it could range from a pair of instruments, usually horns or clarinets, to thirteen instruments—twelve wind instruments and double bass.⁴ However, it was most usual for a *Harmonie* to consist of three or four groups of instruments, usually in pairs: two oboes, two clarinets, two horns and two bassoons.⁵ The flute was seldom employed, perhaps because it didn't project well outdoors, for *Harmonie* often provided background music for outdoor events. The performers of *Harmoniemusik* were adequately, although perhaps not professionally, trained. They were often royal servants, town criers, military musicians and street musicians.⁶ The music for *Harmonie* was written in simple keys, with simple harmonic progressions, the number of movements in a piece varying from two to twelve. Song form (ABA) and the rondo (ABACA) were most frequently employed.⁷

Despite the simplicity of much *Harmoniemusik*, Hošek, in *Das Bläserquintett* [The Woodwind Quintet], describes works for *Harmonie* by Telemann, Dittersdorf, Druzecky, Stamitz, Rosetti, Haydn and Mozart as being of very high quality. In addition to original works for *Harmonie*, arrangements of operatic music were exceedingly popular. The Bohemian oboist and

composer Johann Nepomuk Wendt (also seen as Vent, Wend, and Went) transcribed over forty ballet and opera scores for *Harmonie*, including many works by Mozart.⁸

Hošek writes that *Harmonien*, with their emphasis on popular music, diminished due to social changes in Europe: "...the structure of musical life was changed by the striving of the populace for emancipation and by the decline of the aristocratic forms of government. Popular music for wind instruments became completely unimportant, whereas more emphasis was placed on music of a more serious nature, which was often presented in civic concert halls."⁹ As aristocratic patronage diminished, *Harmonien* disbanded. Few existed in Vienna past 1800.¹⁰

The earliest known work for five different wind instruments is a quintet for flute, oboe, clarinet, English horn and bassoon by Franz Anton Rossetti (also seen as Rösler and Roessler) (1750?-1792). A musician, conductor, and composer at the Öttingen-Wallerstein'schen Royal Court (Bavaria), Rossetti's composition for five wind instruments belongs to the repertoire of entertaining *Harmoniemusik*.¹¹

There is some dispute as to who actually composed the first music for the ensemble of flute, oboe, clarinet, French horn and bassoon (the standard instrumentation of the wind quintet). Three early quintets were composed by Nikolaus Schmitt (died ca. 1802) but these, unfortunately, have been lost; they are only known because they were listed by the Belgian musicologist, composer and critic François-Joseph Fétis and were apparently printed by the publisher Ignaz Pleyel (Paris).¹²

Giovanni Maria Cambini¹³ was one of the earliest composers to write compositions for the wind quintet, based upon the dating of his *Trois Quintetti Concertans*. An Italian composer and violinist, Cambini is believed to have been active as a composer of operas in Naples in the middle 1760s. Biographical accounts of Cambini's life are colorful and probably greatly exaggerated. Supposedly, after the unsuccessful production of one of his operas, Cambini and his fiancée were captured by Barbary pirates, their freedom eventually bought by a wealthy Venetian. What is certain is that Cambini was situated in Paris in the early 1770s, where he wrote an enormous number of instrumental works—nearly 600 by the year 1800. Unlike other foreign musicians,

Cambini fared well during the French revolution and is credited with the composition of many revolutionary hymns and odes. A prolific composer in many media, Cambini wrote over one hundred string quintets, numerous string quartets, symphonies, concerti and works for solo instruments. Despite his diligence as a composer, Cambini's career went into decline; little is known of him after 1810.¹⁴

Cambini's three quintets were believed to have been originally published between 1797 and 1799. This was subsequently challenged and the dating of Cambini's quintets changed to somewhere between 1809 and 1811.¹⁵ However, in 1970, while involved in the preparation of scores and parts to Cambini's out-of-print quintets, the Soni Ventorum Wind Quintet felt that the dating of the quintets warranted re-examination. Any evidence dating Cambini's quintets prior to 1810 would confirm that he was one of the first composers to write for the wind quintet and that his quintets pre-dated those of Reicha. Research conducted by the Soni Ventorum placed the date of publication of Cambini's quintets to around 1802. To date, they are the earliest extant works for wind quintet. (A more complete discussion of the Soni Ventorum's research on Cambini's quintets is presented in Chapter V, Arrangements and Editions of Chamber Music by Members of the Soni Ventorum Wind Quintet).

Cambini's wind quintets are in a concertante style. In each of the quintets, the instruments are featured in turn playing either soloistic melodies or virtuosic scales and arpeggios. All of the quintets are in three movements. The first movements open with fanfare-like motifs, the slow movements are lyrical and the third movements are either minuet-like in character or are energetic rondos. Other characteristics of Cambini's quintets include the equal treatment of instruments, delayed cadences often approached by trills, and independent (frequently virtuosic) bass lines (particularly the first movement of the second quintet). All of the quintets are in flat keys. The beginning movement of the B-flat Major quintet is especially moody and dramatic; first the horn, then the clarinet, open with a melody marked by duple subdivisions which the accompanying instruments support with triplets.

The Cambini quintets are charming works of this genre. However, it is the twenty-four wind quintets of Anton Reicha (1770-1836) that provided the ensemble with works of substance that also laid the foundation for its modern repertoire. While Cambini's quintets call for a certain amount of instrumental skill, Reicha's demanded the utmost mastery available from wind instrumentalists of the era. For their time, Reicha's quintets were experimental and exciting. He made full use of the differences between individual instruments and combined them in novel ways. Reicha hoped his quintets would be on a level equal to the sophisticated and virtuosic music that was being written for string ensembles.¹⁶

Reicha's principal instrument was the flute and before writing the wind quintets he had written numerous duets, trios and quartets for flutes as well as a stunning set of trios for horns. Although originally from Prague, during his early years Reicha lived in Bonn, where he played flute and violin alongside Beethoven under the directorship of his uncle, Joseph Reicha, who was also a composer. Most of Reicha's later life was spent in Paris, where he went hoping to gain success as an opera composer. This, however, never happened. Reicha moved to Vienna, where he renewed his friendship with Beethoven and also became friends with Haydn. In 1808 he returned to Paris and in 1818 was appointed professor of counterpoint and fugue at the Paris Conservatory.¹⁷ His students at the conservatory included Berlioz, Liszt, Gounod and Franck.¹⁸

Reicha's wind quintets are dated from 1810 to 1820 and are the largest collection of works written by a single composer for wind quintet. They are arranged in sets of six, as opus numbers 88, 91, 99, and 100.¹⁹ Each quintet is in four movements. The first movements, which are generally lengthy, are in sonata-allegro form, usually with slow introductions. The second movements, generally andantes, are either arias, themes with variations or in sonata-allegro form. The third movements are scherzo-minuets. In these dance-like movements, Reicha often makes use of two or three trio sections and some of these scherzos have the unusual employment of ostinato figures. The fourth movements, which are always designated "finale," are generally equal in length to the first movements; they tend to be in either rondo or sonata-allegro form.²⁰

Early performances of the quintets drew much attention and praise for Reicha. Critics noted their quality, inventiveness and originality. They were equally impressed with the unusually clean wind technique of the performers.²¹ The initial success of Reicha's quintets was certainly tied to the fine performances given them by the Reicha Quintet (Josef Guillou, flute [1787-1835], Gustave Vogt, oboe [1781-1870], Jaques-Jules Boufil, clarinet [1783- ?], Louis-François Dauprat, horn [1781-1868] and Antoine-Nicolas Henry, bassoon [1777-1842]). The members of the Reicha Quintet were professional musicians, each one of them having been trained at the Paris Conservatory. Four of the members went on to become professors at the conservatory and they all played in prominent orchestras in Paris.²²

Despite their successful premieres, public interest in Reicha's quintets rapidly waned and the performers were hard pressed to find subscribers for their concerts; eventually the quintets were heard only occasionally in Parisian concerts.²³ However, the wind quintet as a musical medium became well-known as a result of Reicha's efforts. Another ensemble, the Harmonie Quintet, which was situated in Vienna, modeled itself after the Reicha Quintet and performed Reicha's quintets with success. Works for wind quintet were written by several of Reicha's composition students, including Georges Onslow (1784-1853), Wilhelm Mangold (1796-1875), Martin Joseph Mengal (1784-1851) and Henry Brod (1799-1839). The Sextet in C-Minor, op. 40 (1851-52) by another of Reicha's students, Louise Farrenc (1804-1875), is one of the earliest works for the combination of piano and wind quintet. By the first half of the nineteenth century, nearly seventy works for wind quintet had been written. Among these are quintets by Alexandr A. Alijabjew (1787-1851), two by Prosper-Dider Deshayes (ca. 1750-1815), two by Franz Paul Lachner (1803-1890), three by François René Gébauer (1773-1845) and nine by Franz Danzi (1763-1826). Some of these composers, like Mengal, Brod, Gébauer and Lachner played one or more wind instruments.²⁴

Franz Danzi's nine wind quintets are dated between 1820 and 1824. His wind quintets, opus 56, are dedicated to Reicha. A composer of vocal works, symphonies, concerti and chamber music, Danzi was also knowledgeable about wind instruments. His quintets are

regarded as less progressive than those of Reicha; however, he was skilled at devising themes that were particularly appropriate for each of the wind instruments.²⁵

Despite the rapid accumulation of works for wind quintet in the first half of the century, there was little interest in the ensemble during the century's second half. However, the establishment of the *Société de musique de chambre pour instruments à vent*, founded in Paris in 1879 by the distinguished flutist Paul Taffanel, provided a stimulus for the commissioning of many new works for wind instruments along with a renewed interest in wind quintets.²⁶

The *Société* gave six performances each year in Paris. Its repertoire included works by Handel, Mozart, Beethoven, and Schubert as well as many newly composed works for wind quintet, including *Aubade* by Adrien Barthe, *Cavatine et Intermezzo* by Georges Alary, *Scherzo* by Adolphe Deslandres and *Serenade* by Théodore Gouvy. Two other works written for the *Société*, the *Suite*, opus 57 by Charles Lefèbvre and Taffanel's *Wind Quintet in G Minor*, are mainstays of the modern wind quintet repertoire.²⁷

The wind quintet has never achieved the sort of esteem or acquired as large an audience as have the various string ensembles. Nevertheless, many modern composers' finest works include compositions for wind quintet. Among the most substantial works for the medium are Paul Hindemith's *Kleine Kammermusik*, opus 24 no. 2 (1922), Carl Nielsen's *Quintet*, opus 43 (1921), Samuel Barber's *Summer Music*, opus 31 (1956) and Arnold Schoenberg's *Wind Quintet*, opus 26. Notable wind quintets in an avant-garde style include the *Ten Pieces* (1968) by György Ligeti, *Improvisations and Symphonies* (1960) by Peter Schat, *Five Distances* (1992) by Harrison Birtwistle and *Illuminated Manuscripts* (1987) by William O. Smith, the Soni Ventorum's colleague at the University of Washington. Without a doubt, the wind quintet is the most popular chamber ensemble for wind instruments. Over 2500 works for wind quintet are listed in Miroslav Hošek's bibliography of wind quintet literature, *Das Bläserquintett* (1979), including original compositions, transcriptions, collections, published works and unpublished manuscripts. Many music schools and conservatories boast a faculty wind quintet while student quintets flourish as well. Many wind players in symphony orchestras have formed quintets, sometimes to read wind quintet literature

for pleasure and sometimes for public performances. Professional wind quintets include, among others, the Danzi Quintett, the Dorian Woodwind Quintet, the Philadelphia Woodwind Quintet, the New York Woodwind Quintet, the Clarion Wind Quintet and the Soni Ventorum Wind Quintet.

The following pages document the history of the Soni Ventorum Wind Quintet. The careers of the members of the Soni Ventorum are typical of professional American musicians in the latter half of the twentieth century. Each member of the Soni Ventorum was trained at a prestigious music institution with an education that concentrated on instrumental performance. Upon graduation, their careers took the expected direction of either orchestral playing or freelance performing. However, referring to himself and the other founding members of the quintet, Arthur Grossman said, "We agreed that we enjoyed playing chamber music, wind quintets, so much, that if the unlikely opportunity ever arose to make a living doing that, we would each quit whatever we were doing, whatever it was, and join together as a quintet." This opportunity arose in 1962 when McColl, Skowronek and Grossman joined the faculty of the Conservatory of Music of Puerto Rico and continued with their relocation to Seattle in 1968 when the group was invited to become the quintet-in-residence of the University of Washington School of Music.

The relocation of the quintet to Seattle was fortuitous. Because of their unique position as the quintet-in-residence at a major teaching institution, the Soni Ventorum members formed long and lasting relationships with many faculty composers. Collaborations with fellow faculty member and composer William O. Smith led to the composition of several highly original works for winds. Over twenty-five original chamber works for winds have been written for the members of the Soni Ventorum, including compositions by Claude Arrieu, William Bergsma, Jean Françaix, Joseph Goodman, Gerald Kechley and John Verrall. Works written for the Soni Ventorum are presented in Chapter IV. Chapter V presents works arranged by members of the quintet. Biographies of the quintet members since the group's establishment through the present are presented in Chapter VI. Appendices catalog the group's repertoire, recordings, concerts, residencies and tours.

The Soni Ventorum Wind Quintet has had a long and stable history. The three original members of the quintet, Felix Skowronek, William McColl and Arthur Grossman will be retiring from the University of Washington in the next several years. Therefore, it seems timely to chronicle the history of the group as well as document their various accomplishments.

Notes to Introduction

- ¹ "Wind quintet" is synonymous with woodwind quintet and refers to the ensemble of flute, oboe, clarinet, French horn and bassoon. Besides referring to musical groups with this instrumentation, it also refers to music written for this ensemble.
- ² *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Harmoniemusik."
- ³ Miroslav Hošek, *Das Bläserquintett* [The Woodwind Quintet], trans. Colleen Gruban (Grünwald: Bernhard Brüche, 1979), 20.
- ⁴ *Grove*, s.v. "Harmoniemusik."
- ⁵ Hošek, 20.
- ⁶ Udo Sirker, *Die Entwicklung des Bläserquintetts in der ersten Hälfte des 19. Jahrhunderts* (Regensburg: Gustave Bosse, 1968), 8.
- ⁷ Hošek, 20.
- ⁸ *Grove*, s.v. "Harmoniemusik" and "Wendt."
- ⁹ Hošek, 20.
- ¹⁰ *Grove*, s.v. "Harmoniemusik."
- ¹¹ Sirker, 24.
- ¹² Sirker, 24-25.
- ¹³ *Grove*, s.v. "Cambini." Cambini's name was mistakenly given by Fétis as Giuseppe Gioacchino Cambini.
- ¹⁴ *Grove*, s.v. "Cambini."
- ¹⁵ Felix Skowronek, liner notes to *Giovanni Giuseppe Cambini "Trois Quintetti Concertans,"* recorded by the Soni Ventorum Wind Quintet, Ravenna RAVE 701.
- ¹⁶ Millard M Laing, "Anton Reicha's Quintets for Flute, Oboe, Clarinet, Horn and Bassoon" (Ph.D. Diss., University of Michigan, 1952), 2, 47-48.
- ¹⁷ *Grove*, s.v. "Reicha."
- ¹⁸ Laing, 1.
- ¹⁹ Laing, 63.
- ²⁰ Laing, 73-79
- ²¹ Sirker, 27.
- ²² Laing, 48, 50; Hošek, 22.

- ²³ Sirker, 27-28.
- ²⁴ Hošek, 22; Sirker, 159; Laing, 47.
- ²⁵ Klaus Burmeister, concluding remarks to *Neun Bläserquintette: Opus 56, 67, 68*, by Franz Danzi, (Leipzig: Peters, 1982), 148-152.
- ²⁶ Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers*, 2nd ed. (Oxford: Oxford University Press, 1996), 253.
- ²⁷ Claude Dorgeuille, *The French Flute School: 1860-1950*, translated and edited by Edward Blakeman (London: Tony Bingham, 1986), 13, 17-21.

Chapter I

ANTECEDENTS OF THE SONI VENTORUM WIND QUINTET

Wind Quintet at the Curtis Institute

In 1952, when Arthur Grossman entered the Curtis Institute of Music in Philadelphia, he was already an accomplished bassoonist. Grossman was from a musical family; his mother, Anna Shapiro Grossman, had been the concertmaster of the WPA Orchestra in Oklahoma.¹ Every summer she taught at the Juilliard School of Music in New York City. Eventually she married and settled in New York, where Arthur was born. After her husband's death she returned to Oklahoma, playing violin with the Oklahoma City Symphony. Grossman was seven when he and his mother moved to Oklahoma. He did not originally choose to play the bassoon:

I played the piano, but my mother was insistent that I join the band. I resisted but she thought being in the school band would increase my social life. Eventually I gave in to her. I went to the band director to see about getting an instrument. He said the only instrument left was a bassoon that I could rent from the school for one dollar a year. The local music store was offering an oboe for five dollars a year. My mother said the dollar-a-year bassoon was good enough for me because I wasn't going to be a musician anyway.

Eventually, Grossman began studying bassoon with Elizabeth Johnson, who was the principal bassoonist in the Oklahoma City Symphony at that time. At the age of thirteen Grossman joined the same symphony, playing professionally through his junior and senior high school years. After graduating from high school, Grossman played for a year in the San Antonio Symphony and then entered the Curtis Institute in order to study with Sol Schoenbach, who, in addition to teaching at Curtis, was the principal bassoonist with the Philadelphia Orchestra.

One of the foremost music conservatories in the United States, the Curtis Institute was founded in 1924 by Mary Louise Curtis Bok, the daughter of magazine and newspaper publisher Cyrus H.K. Curtis, who was himself a patron of music. An endowment of \$12,500,000 made it possible for Curtis to attract famous teachers as well as offer free tuition to students who were

accepted there to study.² Many of the instrumental faculty were members of the Philadelphia Orchestra.

Flutist Felix Skowronek and horn player Robert Bonnevie entered Curtis the same year as Grossman. Both from Seattle, Skowronek and Bonnevie had attended different high schools but knew each other from Seattle Youth Symphony and its summer session, the Pacific Northwest Music Camp, and had both won auditions to play with the U.S. Navy Band when it performed in Seattle. Skowronek and Bonnevie shared an apartment in Philadelphia and also worked as busboys in the restaurant on the ground floor. Skowronek had started flute lessons at the age of five. During his high school years he had studied with the eminent flutist Frank Horsfall, who was principal flutist of the Seattle Symphony. An association with flutist Donald Peck, who was just a few years older than Skowronek and also from Seattle, influenced Skowronek to attend Curtis to study with William Kincaid, a tall, imposing gentleman who influenced a generation of American flutists (Peck, who was already a student at Curtis at the time, completed his forty-second, final year as principal flutist with the Chicago Symphony in 1999). Bonnevie had initially been a trumpet player and was a member of the Seattle Youth Symphony; however, Bonnevie was persuaded to change his instrument to French horn by Francis Aranyi, the orchestra's conductor. After a couple of years of playing horn, Bonnevie decided he wanted to become a professional musician. During his last years of high school, he drove weekly to Vancouver, Canada (an eight hour round trip before Interstate 5 was built) to study with Douglas Kent, the principal horn player in the Vancouver Symphony; Kent eventually suggested to Bonnevie that he audition for Curtis, where he could study horn with Mason Jones, the first horn player in the Philadelphia Orchestra.

As part of their training at Curtis, the young instrumentalists played in a student orchestra. The orchestra, however, didn't give public performances. Grossman recalls:

The orchestra in my years there never performed once—we were a training orchestra but we never performed. I don't understand how you train an orchestra without performing, come to think of it, but we never performed. Some of us did have a lot of

performance under our belts...the orchestras around at that time (which we would now call community orchestras) never had bassoon players or oboe players or, if they did, they weren't good enough to play principal, so practically every night of my years at Curtis I would drive to some place within about a 100 mile radius: Atlantic City, Bethlehem, Easton, whatever, and play a rehearsal or a concert with one of those orchestras. I'm sure that the flute and clarinet players got almost no professional experience, simply because the Curtis Orchestra never played and nobody needed them because there were always flute and clarinet players around. It was not, in that sense, a very professional kind of training at Curtis in those years, but what we did learn was incredibly detailed.

The wind players also participated in a chamber music class that met once a week and was taught by the oboe professor Marcel Tabuteau, a French man with a strong personality and a deadly, yet colorful wit. During the thirty years he taught at the Curtis Institute, Tabuteau "exercised a decisive influence on the standards of oboe playing in the whole United States, as well as raising the level of woodwind achievements in general. Nor was the impact of his teaching confined to winds alone, as the many string players and pianists who attended his classes will testify."³ Laila Storch, who studied with Tabuteau at Curtis from 1943 through 1946, wrote: "As students, we were so often shattered by his explosions and withering glare, that it was not always possible to maintain a perspective."⁴ Some of Tabuteau's more colorful insults include, "Say, even a mummy couldn't play deader than that!" and "Your forte is like near beer during the prohibition—not the real thing!" He once said to a student, "Your tone...your tone...it is like you are walking along the beach and you see a clam—it looks perfectly good—you open it up and it is just full of mud."⁵ Grossman recalls Tabuteau's chamber music class:

I was going to say we played quintets, but mostly we did the first sixteen bars of the Beethoven *Sextet* as arranged for quintet—if you know the red books, the first thing in the red books is the Beethoven—and for two years we did the first sixteen bars of that and barely got into the *allegro*; maybe the first eight bars of the *allegro*; that's as far as we ever got. We could never do anything to satisfy him and we never got past that point. But it was a great learning experience; we learned a lot just playing those sixteen bars for two, three years. He used to start the class with this huge stack of music and he would

fan it and he would say, "Beethoven," and we'd start with Beethoven. No matter how big the stack it was always Beethoven. I think maybe one time we did the Barthe *Passacaille*. But mostly, it was the Beethoven, the first sixteen bars and a little bit of the *allegro*. The rest of the movements we never got to at all.

According to Grossman, the major issues Tabuteau was concerned with during the chamber music class were:

Attack, response, intonation, and relationship of one note to the next in terms of the structure of the music—how one note led to another note. He didn't use these words, but the real crux of the matter was tension and release—what note led to the next note in terms of connection. Which notes belonged together and were linked together. Looking back on it, I can't understand why it was so hard for us to grasp, but I mean it was two years of the same sixteen bars. I don't know what we did or didn't learn from it but we sure did the same thing for a long time.

Tabuteau retired from Curtis in 1954. At that time, Kincaid took over the chamber music class and, according to Skowronek, had a very different approach. Rather than drilling the students, he had them read and play works with each other "collegially."⁶

With two other students at Curtis, oboist Richard Kanter (who is now in the Chicago Symphony) and clarinetist Richard Porotsky (who is in the Cincinnati Orchestra), Bonnevie, Grossman and Skowronek formed a wind quintet. Bonnevie recalls that group called itself the *Soni Ventorum* (Sounds of the Winds), a name Skowronek thought up while daydreaming one afternoon in Latin class at Seattle's Franklin High School. Grossman recalls that the student quintet rehearsed for at least a year and then played a concert at Curtis Hall in the spring of 1955, the year Grossman graduated from Curtis. Grossman recalls that the quintet had no faculty sponsor or coach; the students did all the rehearsing on their own and he believes that they were the first student group to play an official concert in Curtis Hall without any sort of faculty direction.

Upon graduating from Curtis, Grossman entered the U.S. Army, performing for a short time with an army band before transferring into the U.S. Seventh Army Symphony Orchestra in Stuttgart, Germany. Skowronek returned to Seattle to serve as principal flutist with the Seattle

Symphony for the 1956-57 season. Bonnevie left Curtis in 1955 and played principal horn in the U.S. Army Band in Washington, D.C., until 1958. He returned to Curtis in 1958 and graduated from that institution in 1960.

The American Wind Ensemble of Vienna

William McColl grew up in the community of Port Huron, which is about fifty miles northeast of Detroit, Michigan. Several members of McColl's family were musical; his mother played the piano and sang. Also, one of his mother's two brothers played the piano fairly well and the other brother sang. Although McColl's father was not musical, his paternal grandmother had been a professional piano teacher who gave lessons in her home. McColl began clarinet lessons when he was in the seventh grade; a few years later, as a student at the National Music Camp at Interlochen, he considered preparing for a career in music. McColl enrolled as a music major at the Oberlin Conservatory of Music, the same college his mother had attended (she had not majored in music but had been required to study piano as part of the Kindergarten Teacher Training program). As a young college student, McColl listened to recordings of the Vienna Philharmonic and was especially impressed with the playing of Leopold Wlach, the principal clarinetist of that orchestra. McColl formulated the idea that he would like to go to Vienna in order to study with Wlach. However, after two years at Oberlin, McColl transferred instead to the Manhattan School of Music in New York, "which I found a little too distracting for my progress." McColl's desires were fulfilled in his fourth year in school; he traveled to Austria and attended the Academy of Music and Performing Arts in Vienna while studying clarinet with Wlach. Currently called the Upper School for Music and Performing Arts (*Hochschule fuer Musik und Darstellende Kunst*) the institution is the state music school of Austria. Upon graduation, McColl stayed in Vienna and was offered the opportunity to join a wind quintet that was being organized by another American musician, bassoonist Robert Cole.

All of the musicians in the newly founded wind quintet were Americans. Calling themselves the American Wind Ensemble of Vienna, the group also included flutist Margaret

Mee, horn player Fred Bradford and oboist Laila Storch. Recently graduated from the Paris Conservatory and still living in Paris, Mee made extended visits to Vienna in order to rehearse with the quintet. Fred Bradford served as the group's manager. Storch was invited to join the group by Cole, who had been a colleague of hers at the Curtis Institute.

Laila Storch had grown up in the country outside of Santa Rosa, California. As a young girl, she had learned to play a little on a borrowed violin. However, when the people who owned the violin moved away, Storch was left without an instrument. She had the idea in mind that she would like to play the flute but when she went to high school the music teacher handed her an oboe instead, with the explanation that one of the graduating seniors had played oboe, leaving a missing position that the teacher wanted Storch to fill. Storch began playing in the school orchestra, teaching herself oboe as best as she was able. She still had the idea that she might play flute until a year and a half later, when the music teacher took the class on a trip to hear the San Francisco Symphony. Storch recalls that when she heard the oboe solos in Brahms' Second Symphony she thought, "That's beautiful! If I can make the oboe sound like that, I'll stick with it." She never thought about the flute again after that.

Eventually Storch took lessons with the oboist she had heard in the San Francisco Symphony, Julien Shanis. Shanis had studied with Marcel Tabuteau and encouraged Storch to apply to the Curtis Institute in order to study with Tabuteau as well. Storch recalls:

It was extremely difficult to get into Curtis; they didn't want girls on oboe; Tabuteau didn't want girls. They [Shanis and Tabuteau] wrote back and forth to each other, but in the mean time I was getting older and older and the cut-off age to enter Curtis was twenty-one. It was a very difficult period for girls at that time, on any wind instrument. I remember the big breakthrough a few years later when Doriot Anthony Dywer got into the Boston Symphony; it was such an event. There was a little article about it in *Time* magazine; it was about 1952 and the orchestra members said, "she won't stay there!" And flute was never quite as discriminated against as the oboe!

There were still few female wind players at Curtis in the mid-1950s, when Grossman, Skowronek and Bonnevie attended the institution. Grossman recalls:

When I was in school there were no women oboe players and no women clarinet players. There was one women basson player, a few string students and piano students; there were always a few flute players, of course.

Storch believes that it was actually the advent of World War II that finally presented women the opportunity to study music in professional institutions like Curtis:

Just after the period that I did get into Curtis, all the boys were drafted and everyone went off in the war, so those teachers had very little choice. If they were going to have any classes left at all they had to take girls; they had either to take girls or really young boys. I don't think he [Tabuteau] took me because of that since I was accepted just before all of that happened. I finally got in and the following year they dropped the wind department because the school had lost money! I went to study with Tabuteau privately for a half year and during that time the wind department was reinstated, but by then the young men were off in the war.

Getting into Curtis was only half the battle:

After I graduated, I couldn't get a job...they just did not want women in orchestras. Tabuteau, if he did train someone, expected them to get work; all he had to say was, "I have a student..." and it was understood that the person was really prepared. But that didn't work with me when I started playing auditions. Who knows what they thought, that a woman wouldn't be dependable or whatever...it was like it was with other fields, you had to work harder, be better prepared, and not take any chances. You had to prove to them that you could hold up.

Once Storch got her foot in the door of the professional music world, she was to find that she was one of very few women indeed:

During the years I was in Curtis, which was from 1943 to 46 (although I graduated in 45—I had another year of post-graduate study while I was playing in Washington) I would write home and my mother saved all these letters in a footlocker. I would write about an occasional job I would get in Philadelphia and I always mentioned I was one of only three girls in the orchestra. In one letter, I played *Tosca*, I think, I was the only girl in the orchestra. You know, this hit me more recently than it did then. It didn't particularly bother me at the time; I never had any problems with the orchestra players or the men. I was always conscientious and studied the music ahead of time; I

never had any real problems on the basis of being a girl. However, I went back to Puerto Rico a few years ago and looked at the old videos that had been made of the Casals Festival; they have videos in the Casals Museum of the broadcasts we made. It was only then when I looked at those videos; I looked at that mass of players and thought, dear god, I seem to be the only girl, at least the only one in the wind section...and this was 1966!

Despite the hardship of being one of few women in a male-dominated profession, Storch played in American symphony orchestras for about ten years, including the principal position in the Houston Symphony and participated in several festivals, including performing as a soloist in the 1949 Carmel Bach Festival and performing for several years in the Bach Festival in Bethlehem, Pennsylvania. From 1950 through 1953, Storch participated in the first four Casals Festivals in Prades and Perpignan, France, as both a soloist and an orchestra member. Strongly influenced by the Casals Festivals, Storch wanted to return to Europe. In order to do so, she set about applying for a Fulbright grant. Storch noted that it was difficult to get Fulbright grants to study in France and Italy, "places where the singers wanted to go." Storch had relatives in Vienna she could live with, so she applied for a Fulbright grant with a proposal to learn more about the Viennese oboe and how it differed from the French system.

Storch arrived in Vienna in the fall of 1955 and she first met McColl, Mee and Bradford when she became a member of the American Wind Ensemble. She recalls:

It was a wonderfully exciting year because Vienna had become independent; it had just come out from under the four-power occupation. Life was really hard; it was cold, but the opera was going to reopen and the Spanish Riding School horses were coming back. We started to rehearse and I remember very clearly; I was staying with these relatives and I had a tiny little room. They didn't put in the little coal stove until the end of October because up until then it is supposed to be nice enough. It was so cold and we [the quintet] were doing our first concert at the end of October and I had to practice and make reeds in this icy cold room; it was awful.

The quintet rehearsed at Cole's landlady's home and Storch remembers that everyone in the group chipped in for coal so they could keep the room warm enough to play in.

Still in his early twenties, McColl felt fortunate to play in a quintet with more experienced musicians like Storch and Cole. He remembers:

It was in the mid-50's; Laila was already a very esteemed, routined professional and I was just a kid. So getting to play in the quintet was a nice break for me.

The group's flutist, Margaret Mee was not able to travel to Vienna for the quintet's first concert, so instead of a flutist the group was joined by pianist Alicia Schechter and performed works of Beethoven and Mozart. The ensemble's first concert was October 28, 1955, in the *Kammermusiksaal* of the *Musikverein* in Vienna. Not long after their first concert, the American Wind Ensemble of Vienna began touring extensively to cities in Germany and Austria, often performing in the local America Houses. Sponsored by the United States Information Agency, the America Houses were established in every major German and Austrian community and functioned as a resource in the dissemination of American culture to German and Austrian citizens as well as providing a service for Americans living in Europe. The America Houses had reading rooms and libraries of books both by American authors and about the United States.⁷ They also offered English language classes as well as sponsoring events that showcased American culture. Storch remembers that:

...the United States sponsored lots of music groups to play at these America Houses; they were a big source of musicians' tours for years and years. We went all over Germany, we played in lots of places in Vienna and they even sent us to France once. We had to play American music. We did a lot of the same repertoire [as the Soni Ventorum plays]: Ibert, Hindemith, Danzi and Verrall. But because they wanted American things we always did the Piston and the Fine. Let's say they weren't exactly the most appealing programs to the public.

According to McColl, the presence of two women in the quintet caused a sensation:

Interestingly enough, there had been no girls in the wind instrument classes in Vienna. It was considered then that women were not able to play wind instruments. They were actually advised against it. When we went on tour, the newspapers reported that it was a miracle that a woman could play the flute because it's so well known that it

takes a lot of air. Laila had that amazing effect also! All over Germany and Austria they were surprised that women could play wind instruments. The group was quite popular and received rave reviews in Germany! However, the orchestra in Vienna still doesn't accept women today whereas in Germany women are now very welcome.

Despite the group's success, McColl was only able to play with the quintet for short time. In late 1956, at the end of the first year of the quintet, McColl was ordered by his draft board to leave Vienna and return to the United States to be drafted into the Army. Storch recalls that:

We already had dates and we wanted to go on, so we engaged a Viennese clarinetist to play with us but he played so much sharper than we did. It was a terrible problem. The quintet never sounded as good after Bill left, unfortunately. We couldn't keep the pitch down but we played the next year with this Viennese clarinetist. It was really sad when Bill left. He was so funny...the things he used to do to the German language were hilarious.

Storch remained in the quintet for another year after McColl left. After that year, she was expected to return to the United States but instead she accepted a position as first oboe with the Mozarteum Orchestra in Salzburg and remained in Europe for the 1957-58 season. Regarding her Fulbright grant, Storch notes:

Bob Cole gave me information on how to get into some of the old princely museums and libraries and I started photocopying 18th century oboe concerti.

According to McColl, the quintet's horn player, Fred Bradford, eventually returned to the United States and became a member of the horn section of the Buffalo Philharmonic. The flutist, Margaret Mee, took the unusual turn of joining a cult called the Navigators:

I think the cult headquarters is near Colorado Springs. I don't know if the members can even be looked up; I think it's a communal life style and since it's a well-established cult and probably a prosperous commune as well, she disappeared completely in spite of those rave reviews in Germany that expressed amazement that a woman could have the strength to play the flute!

As for the bassoonist, Robert Cole, who had organized the American Wind Ensemble of Vienna:

He was a brilliant guy. Unfortunately, he was playing in the New York City Ballet, or something, after his Vienna experience, and he was murdered in New York City sometime in the 1960s. He was actually mugged, as they say in New York, and killed.

The United States Seventh Army Symphony Wind Quintet

In late 1956 McColl returned to the Detroit area, where he was drafted, and then sent to Fort Leonard Wood, Missouri, for basic training. Like many musicians who were drafted into the Army at that time, McColl hoped to receive a Bandsmen's MOS (Military Occupation Specialty) which would enable him to play in a military band or possibly the Seventh Army Symphony, an orchestra made up of American GI musicians which served as a cultural liaison between the American military and the European civilian community. For recruited musicians, assignment to the Seventh Army Symphony was a godsend, allowing them to complete their two years of military service by playing in a professional orchestra. However, playing an instrument was no guarantee of being assigned to the Seventh Army Symphony or even receiving a Bandsmen's MOS. McColl, with characteristic humor, recalled:

You were just drafted and then there were probabilities that you would be in a band. But, still, mistakes were made. For example, people with weak vision were sent to the combat engineers...I had known about the Seventh Army Symphony and wanted of course to be in it and I knew people who understood how you got in it and I was going to try my best. I had some fairly exact instructions as to how the Bandsmen's MOS could be achieved and it happened exactly as predicted. In the fourth week of basic training, the magic moment arrived when we were all summoned for a pep talk trying to encourage us to volunteer for the airborne. An obnoxious lieutenant dressed in the paraphernalia of the paratroopers was explaining how wonderful it was in the airborne and when he was finished the sergeant made the announcement in the microphone that I remember hearing with such pleasure, that "anybody that plays a musical instrument fall out in the lobby cause if you want to be in a band, this is your chance, but if you play a fiddle or a guitar, just forget about it, we don't want ya."

McColl was then excused from the rest of the days' "discomforts" and was sent to the Band Training Unit where he was administered a Seashore test:

An absurd psychological test for musical talent that any sort of musician at all passes with flying colors. And then we were given a march to play and I had my own mouthpiece and reed that I then plugged into a clarinet they gave me. The audition was a shoo-in; everybody passed. There were eight weeks of Band Training to train you to be a bandsman, so you do retreats and reveilles and things that were especially important at a military base; the downing of the flag at sundown—you march and you stand there and play stuff, very ceremoniously. In my band training unit was Joe Longo, the fine clarinetist from Chicago who was already a member of the Chicago Opera Orchestra (and now principal in the Minnesota Orchestra) and as it turns out we were both destined to join the Seventh Army Symphony in 1957.

The U.S. Seventh Army Symphony and Soldiers' Shows Company was stationed near Stuttgart, Germany, and was basically an entertainment unit. There was a Seventh Army Band, touring jazz shows and a repertory theater group. Most of the people assigned to the company were there on temporary duty, meaning they were actually assigned to some other military unit but were participating on a temporary basis in a soldier's show.

The orchestra was conceived as a public relations gesture in order to alleviate the negative feeling Europeans, especially Germans, felt towards Americans. Relations in the post World War II years between American GIs and German civilians were particularly volatile. The hard feelings borne by the Germans were due in part by the defeat of their country by the Allies, the resulting occupation of Germany and the German perception that American GIs:

...listened to hillbilly music, got drunk on Saturday night, and molested the local *fräuleins*...The orchestra, then, would show the Germans that American soldiers were made of finer stuff, that they were young men of culture capable of appreciating and performing with sympathy and understanding the music of Beethoven, Brahms, and other great composers.⁸

In his book, *Uncle Sam's Orchestra: Memories of the Seventh Army Symphony*, author and one-time conductor of the Seventh Army Symphony, John Canarina, notes that a touring orchestra that played mostly for civilian audiences:

...helped fill a cultural gap for the Germans, whose own symphony orchestras had been severely crippled by the war and were then in a rebuilding period. Even the great Berlin Philharmonic was but a shadow of its former self, certainly far from the magnificent instrument it is today. At its best, the Seventh Army Symphony surpassed all but the very top German orchestras of the time, which it came close to equaling.⁹

The Seventh Army Symphony's official debut was on July 5, 1952.¹⁰ By October of the same year, the Seventh Army Symphony, dubbed "America's Musical Ambassadors," had presented fifty-six concerts in forty-three German cities.¹¹ Despite the Symphony's tremendous success in Europe, the general public in the United States "was given very little opportunity to become aware of the orchestra's existence, for publicity on this side of the Atlantic was extremely scant."¹² American musicians of draft age knew of the Seventh Army Symphony mainly by word of mouth; they either knew someone who was in it or learned of it from returning members.¹³ Isabel Gallagher, who attended the Manhattan School of Music in the late 1950s, remembers that "the orchestra was very famous among musicians in New York City. Everyone knew of it. All the musicians who were going to be drafted wanted to get in it, either the Seventh Army Symphony or the Eighth Army Band."

During the ten years (1952-62) of its existence, over 600 American musicians performed in the Seventh Army Symphony. Many former members of the Symphony are still active in major orchestras in the U.S. and Europe or as faculty members at conservatories and universities.¹⁴ Canarina writes:

Most of the orchestra's members were graduates of music schools and universities, and some already had professional experience. With an average age of 23, and an IQ higher than that of most of the military people with whom they came in contact, almost all had been drafted. None wanted to be in the Army, but once in, the Symphony was certainly the place to be. Nevertheless, they made very little effort to conceal their

contempt for military rules and regulations. After all, they were artists, and thus above that sort of thing. The Army, of course, failed to appreciate this viewpoint, which only caused the musicians to be more creative in expressing their frustration. It was not that each member marched to a different drummer; some danced to an entire other percussion section.¹⁵

Canarina notes that the average GI rose at 6:30 am and put in a strenuous day engaging in military exercises. To the average GI, the orchestra members “had a pretty soft life—they got up late, played music all day, either in rehearsals or concerts, didn’t take part in alerts, didn’t do KP or guard duty and traveled all over Europe.”¹⁶

Skowronek was drafted in 1957. He left his position with the Seattle Symphony and served as principal flute with the Seventh Army Symphony from 1957 through 1959. He recalls:

They looked at us with a lot of envy; they called us names. We had a lot of free time; we learned German. And then we did do a lot of traveling; the orchestra played for the Brussels World Fair, I was a soloist there, in fact.

Skowronek's colleague from Curtis, Arthur Grossman, had enlisted in the Army directly upon graduation rather than waiting to be drafted, because enlisting ensured him a Bandsman's MOS.¹⁷ Grossman recounts:

Actually, I did it (enlisted) because I was terrified that I might, if I got drafted, not be able to get into a band and if I didn't get into a band or the Seventh Army Symphony, I'd be sent to Korea and there was a war going on at that time. So, being basically conservative, not wanting to go to war, I enlisted for the Fifth Army Band, which was in Fort Sheridan, on the north side of Chicago. That way I was guaranteed of being a bandsman; if I didn't get in the Symphony at least I'd be in the band the whole time.

Grossman was in the Seventh Army Symphony for about six months before Skowronek entered the orchestra. Although they had not kept in touch since their graduation from Curtis, Grossman and Skowronek were pleased to be performing together again. They set about forming another wind quintet, this time with the other principal players in the orchestra. It was in the Seventh Army Symphony that Grossman and Skowronek first met McColl, who had become the orchestra's principal clarinetist. McColl remembers:

We were the first chair people, we had sort of won auditions within that orchestra and so we kind of gravitated together, as sort of snobby people, wishing to have an elite group. The horn player was Howard Hillyer, who went on to become the first horn in the Pittsburgh Symphony, and the oboe player was Henry Schuman; Henry is now on the faculty of the Manhattan School of Music and freelances in New York and around the world.

Calling themselves the Seventh Army Symphony Wind Quintet, the ensemble:

...played a number of concerts all over Europe at that time, not exactly in conjunction with the Seventh Army Symphony, but under the same umbrella. We didn't really play in the same cities; sometimes we would take a tour on our own and perform at some of the major halls of Europe.

Many of the quintet's concerts were presented by the local America Houses. Skowronek remembers:

It was a very political time, during the cold war. Every large German city had an *Amerika Haus*, so we hit that circuit for a time. We played in one in Stuttgart; we were once even taken to one in a small plane. We really had a separate existence for a time as the Seventh Army Symphony Wind Quintet. I remember we were looked on as kind of a rarity; the German people didn't know who Reicha and Danzi were. Either their own quintets had simply been disbanded or people weren't concerned with that thing yet; there was still a lot of war damage around. It was really quite nice for us; we got a staff car and drove off to give concerts; sometimes we got a staff driver. And for the Army it was great; they were getting a lot of free publicity out of us.

A review of one of the quintet's *Amerika Haus* concerts attests to the warm reception the group received:

The members of the Seventh Army Symphony Wind Quintet have every reason to be happy with their achievements. These five virtuosos of their respective instruments play together in the military service: Felix Skowronek (Flute), Henry Schuman (Oboe), William McColl (Clarinet), Howard Hillyer (Horn) and Arthur Grossman (Bassoon). Together they make up an ensemble of well-balanced sound and technical ability with a high level of musicality. Unfortunately, there are so few mainstream wind quintet pieces of quality the musicians find themselves playing music on the periphery. Still, the concert

presented an opportunity to hear a work like Hindemith's "Kleine Kammermusik," op. 24, no. 2, whose genial finale concluded the performance.

The concert began with the Quintet, opus 56, no. 1 in B-flat Major by Franz Danzi, a contemporary of Beethoven...Above all the musicians' familiarity with the Partita for Wind Quintet by the American-born Irving Fine was very beneficial...It appeared to the listeners as if the interpreters of this piece felt strongly drawn to this work by their fellow countryman.

A special feeling for the serenade-like character of wind music has been developed by the recent French composers...Out of this genre comes the Suite for Winds, "La Cheminée du Roi René" by Darius Milhaud and the work by Jacques Ibert which provided an encore to the evening's program. The performers led serenade music back to what it was in its time; entertainment music, unproblematic, however artful and graceful. The five young players solved technical difficulties with skill and musicality. The rich and abundant applause was indicative of the strong response that even infrequently heard wind music could achieve.¹⁸

On leave from the U.S. Army Band in Washington, Bonnevie traveled to Europe to visit his former colleagues from Curtis. He even heard the Seventh Army Symphony Wind Quintet perform in the *Amerika Haus* in Munich.

While in Europe, Skowronek began searching for unpublished literature for the wind quintet. As a student at Curtis, he had performed Danzi's *Quintet in E Minor*, op. 67 no 2; however, that quintet and the *Quintet in G Minor*, op. 67 no.1 (which had been published by Leuckart in the 1930s and was no longer available) were the only two Danzi quintets that were in print. From references he had read while a student at Curtis, Skowronek was aware that Danzi had actually written nine quintets. A visit to the publisher of the E Minor quintet, Fritz Kneusslin (who lived in Basel), coupled with his earlier research led Skowronek and McColl to visit Schloss Harburg in 1958. An imposing castle located atop a massive boulder outcropping located north of Augsburg in Bavaria, Schloss Harburg's archives contained music by resident composers Anton Rosetti and Joseph Reicha along with other early wind-band composers. Skowronek and McColl were led into the archives, "where bundles of music manuscripts gathered dust, seemingly undisturbed since Reicha's time."¹⁹ Appearances were misleading; Skowronek and McColl were

to learn that Laila Storch, whom Skowronek was not to meet for another two years, had already been at Schloss Harburg, in search of material on the composer Joseph Fiala. Leafing through the 200 year-old card catalogue, Skowronek and McColl were made aware of dozens of pieces of music for wind band. Skowronek microfilmed many works, including all nine Danzi quintets, the *Partita in F Major* (ca. 1780) by Joseph Reicha and the early quintet for flute, oboe, clarinet, English horn and bassoon by Rosetti. Skowronek notes that since his visit to the castle, researchers have discovered Schloss Harburg for the rich source of early wind-band music that it is and many of the works in the archives have subsequently been edited and printed. In all likelihood, due to Skowronek and McColl's visit to Schloss Harburg, the Seventh Army Symphony Wind Quintet and later, the Soni Ventorum, gave these works their first performances in many years. Also, until these works were published, other groups wishing to perform them had to obtain copies from the Soni Ventorum.

During the years Grossman, McColl and Skowronek performed with the Seventh Army Symphony, the orchestra's provisional status changed to that of a full-fledged company:

It was now an established cultural force in Europe, its concerts well attended and enthusiastically acclaimed. More importantly, more and more qualified musicians were receiving assignments to it, at a pace far exceeding the rate of departure of those finishing their service, thereby insuring the ensemble's continuity.²⁰

Although the position of conductor changed as people finished their service and others were drafted, Ling Tung was the main conductor during the years Grossman, McColl and Skowronek played together in the orchestra. During Ling Tung's tenure, the symphony:

...was notable not only for the caliber of the orchestra but also for its size, close to one hundred musicians, the largest group in its history, enabling the programming of brilliant and difficult scores. Besides touring in Germany, the orchestra toured in France, a tour which encompassed 20 cities.²¹

It was on one of these tours in 1957 when a bus carrying thirty symphony members (including Grossman, McColl and Skowronek) crashed. Going down a typically narrow German

country road, a truck approached from the opposite direction. According to Canarina's book, Grossman yelled to the driver, "Dudley, watch out!"²² Unfortunately, it was too late; the bus careened down an embankment, turning over several times. Twenty-two of the passengers were injured, mostly with minor cuts and bruises. However, one orchestra member suffered a broken shoulder and another a broken back and many of the instruments were destroyed.²³

The members of the Seventh Army Symphony Wind Quintet were all discharged from the Army around the same time. Grossman went on to serve as principal bassoonist with the Indianapolis Symphony for two seasons (1958-60) and then the Cincinnati Symphony for one season (1960-61). Skowronek returned to Seattle and rejoined the Seattle Symphony as principal flutist for the 1959-60 season. McColl returned to Vienna and played clarinet with the orchestra, the Philharmonia Hungarica. Both Hillyer and Schuman returned to New York City.

Despite its success, membership in the Seventh Army Symphony began to decrease gradually beginning around 1960. One of the reasons for the dwindling membership was that the U.S. began an alternative form of the draft that allowed GIs to serve for six months (instead of two years) in addition to attending weekly reserve meetings and summer sessions for several years, a more desirable option for professional musicians.²⁴ By 1962 the Army had developed good relations with most of the European community and didn't feel the need to support a cultural organization like the Symphony.²⁵ However, during the ten years of its existence, the Seventh Army Symphony made an undisputed contribution to relations between the United States and the European community.

Notes to Chapter 1

- ¹ *The Random House College Dictionary*, revised edition, s.v. "WPA." The WPA (Works Projects Administration) was the federal agency operating from 1935 until 1943 that instituted and administered public works in order to alleviate unemployment.
- ² *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Philadelphia."
- ³ Laila Storch, "Marcel Tabuteau," *To the World's Oboists* 2, no. 1 (1974): 1.
- ⁴ *Ibid.*, 2.
- ⁵ *Ibid.*, 2.
- ⁶ Megan Lyden, "Switching to Wood: An Interview with Felix Skowronek," *Flute Talk* 13, no. 2 (1993): 14.
- ⁷ John Canarina, *Uncle Sam's Orchestra: Memories of the Seventh Army Symphony* (Rochester: University of Rochester Press, 1998), 8.
- ⁸ John Canarina, preface to *Uncle Sam's Orchestra: Memories of the Seventh Army Symphony* (Rochester: University of Rochester Press, 1998), xii.
- ⁹ *Ibid.*, xii.
- ¹⁰ Canarina, 7.
- ¹¹ *Ibid.*, 12; also preface, xii.
- ¹² *Ibid.*, 42.
- ¹³ *Ibid.*, 42.
- ¹⁴ Canarina, preface, xi.
- ¹⁵ Canarina, preface, xii.
- ¹⁶ Canarina, 124.
- ¹⁷ Recruits served for two years; enlistees served for three.
- ¹⁸ The review was cut out of a German newspaper by one of the members of the Seventh Army Symphony Wind Quintet shortly after the concert took place. Neither the date of the review, nor the author and newspaper's names were retained. Originally in German, Jennifer Bukowski translated the article into English at the request of the author.
- ¹⁹ Felix Skowronek, program notes, Soni Ventorum Wind Quintet concert, University of Washington, 25 May 1990.
- ²⁰ Canarina, 64.

²¹ *Ibid.*, 64.

²² *Ibid.*, 82.

²³ *Ibid.*, 84.

²⁴ *Ibid.*, 165

²⁵ *Ibid.*, 178-79.

Chapter II

EARLY YEARS: THE SONI VENTORUM WIND QUINTET IN PUERTO RICO

William McColl and the Philharmonia Hungarica

In 1958 McColl returned to Vienna and joined an orchestra, the Philharmonia Hungarica. He had "made his escape" from the U.S. Army by receiving what was called an "early out." GIs were permitted to accept employment three months before their term of enlistment expired if the employment was seasonal. Even though McColl's position with the orchestra was a year-round job, he made the case to the Army that performing with symphony orchestras was seasonal:

That was the scam, or the idea, and they bought it. I signed a document that said I gave up all rights to transportation back to the United States. Transportation back and forth from Europe in the late '50s was vastly more expensive than it is today, but I gladly signed to get the hell out of the Army.

The Philharmonia Hungarica was established in the late 1950s in Vienna and was comprised primarily of Hungarian refugees who had escaped from behind the Iron Curtain. McColl remembers:

The Hungarians rebelled against the Soviet oppressors and they were crushed mercilessly. That caused a huge migration; people managed to poke holes in the Iron Curtain and swim to safety. There were enough Hungarian refugee musicians in Vienna, professional and semi-professional, to form an orchestra. They liked Vienna because it was familiar to them; it has familiar architecture and it's an ex-Empire capital. So the Philharmonia Hungarica was established as an orchestra of Hungarian refugees. It must have been supported by the U.S. government as a propaganda, cold-war sort of thing. The Austrians would not have paid a groschen towards the orchestra's support. However, it was a good orchestra and there were some great players in it.

Although the orchestra personnel were mainly Hungarian, there were several Americans (including McColl and his good friend, clarinetist Chester Milosovich) and people of other nationalities in the orchestra:

Mostly they were Hungarians, but it was an interesting mixture of Hungarians. One wouldn't have known that there were so many ethnic groups in Hungary. There were also some Gypsies in the orchestra. The assistant concertmaster was a very dark-skinned gypsy who was a great violinist, and he had been bought from a caravan by a professor at the Budapest Conservatory—I guess that's how they upgraded! The rehearsals were almost always in Hungarian, so one had to learn enough Hungarian—as much Hungarian as your dog might know English. When they would say (in Hungarian), “winds, not nice,” you would pick up your ears the way a dog does. Whenever the foreigners needed to be addressed directly, they were addressed in a strange and broken German. It was fun. I was with them for a year and went back to New York in 1959.

In New York City, McColl worked as a freelance clarinetist. He made some recordings with Gunther Schuller and he also appeared on a recording with the Modern Jazz Quartet, *Third Stream Music*. However, life in New York was not easy. Sometime in 1959 McColl heard through the musicians' grapevine that the contractor of the Casals Festival Orchestra, a bassoonist named Loren Glickman, was looking for a clarinetist to fill a position in Puerto Rico. The position entailed performing with the Casals Festival Orchestra and teaching clarinet at the newly founded Conservatory of Music of Puerto Rico (Conservatorio de Música de Puerto Rico). The position had been offered to most of the established clarinetists in New York City but they all turned it down. One of the clarinetists that had been offered the position, Bob Listokin, knew McColl from the Army and recommended him to Glickman. After an interview with Glickman, who asked McColl about his playing experience (there was no audition), he was offered the position. He accepted, against the advice of many of his colleagues:

People said you're crazy to leave New York. Puerto Rico is a fly-by-night, South American job. Sure, they pay a lot of money but it's not going to last. South American jobs never last. None of the established clarinet players in New York trusted it because there had been some recent examples of fly-by-night musical employment in Bogotá, Quito and Caracas where fabulous salaries were offered and the orchestra went bust a couple of years later, leaving people stranded. People said, “Don't abort your career, which is starting to go so well in New York.” I looked at the money and said, “Oh hell, New York has been stressful. I'm going to Puerto Rico.”

The salary offered in Puerto Rico was enticing. According to McColl:

In 1959 the first clarinet position in an orchestra like the Cincinnati Symphony would have paid about \$7,000 a year. The Puerto Rico job paid \$10,000 a year, for teaching and playing. So the Puerto Rico job was very good in terms of salary and it was perfectly feasible that somebody who was dissatisfied with the Chicago Symphony would want to give it a try, just as it would be fairly impossible to imagine anybody trying to do that today, or coming to any university job, for that matter.

French horn player Robert Bonnevie, who left his position as principal horn with the New Orleans Symphony and became professor of horn at the Conservatory of Music of Puerto Rico in 1963, remembers the large salaries:

They were terrific. I was leaving a job where I made a little less than \$4000 a year for a twenty-five week season in New Orleans and I went to a job where I was making \$10,000 a year and in 1963, \$10,000 was a good salary. During my first season there, they started the Puerto Rico Symphony; I played with them and that added another eight weeks of work. I was also playing in the hotels, so by my fourth year in Puerto Rico, I was making around \$15,000 a year.

Airfare from New York to San Juan was inexpensive in 1960, \$45 for a one-way ticket.

McColl booked a seat:

I thought it was cool, a jet from New York. After a three-hour flight I landed in what seemed to be a steam bath and then met the students.

Pablo Casals, the Casals Festival and the Conservatory of Music of Puerto Rico

Puerto Rico is comprised of one large island and several small islands. A Spanish possession since 1509, it was ceded to the United States in 1898 as a result of the Spanish-American War. By 1900 the U.S. had established a civil government in Puerto Rico and in 1917 Puerto Ricans were granted U.S. citizenship. Puerto Rico became a U.S. commonwealth in 1952.¹

A mountainous, tropical island, Puerto Rico lies directly in the path of the trade winds. As a result, the air is always warm, except at night in the areas of highest elevation. There is very little difference in temperature from season to season or in the lengths of days throughout the year. The capital and largest city is San Juan, whose numerous hotels and beaches today support a thriving tourism industry.²

Originally, the Americanization of Puerto Rico had a deleterious effect on the island's economy and culture. Besides its strategic location in the Caribbean, the U.S. viewed Puerto Rico mainly as a source of cheap labor, sugar and tobacco for the mainland. Although the population was primarily Hispanic, English, instead of Spanish, was declared the official language. Under Luis Muñoz Marín, head of the Popular Democratic Party, a development program known as Operation Bootstrap was implemented in 1942. The goal of Operation Bootstrap was the industrialization of Puerto Rico.³ The program was successful; the island's income was quadrupled and Puerto Rico was seen as a "shining exhibit of democracy and free enterprise in action."⁴ Arthur Grossman recalls:

A ten-year moratorium on taxes was offered to induce corporations to move to Puerto Rico and they had ads in the U.S. media, especially in the *New Yorker* magazine, about how wonderful Puerto Rico was.

Muñoz was aided in his efforts by Abe Fortas, who was the head of the U.S. Division of Territories.⁵ Fortas believed that the industrial regeneration of Puerto Rico should be accompanied by a cultural renaissance. Thus, Operation Serenity was established to promote Puerto Rico's artistic heritage.⁶ As a result, the Institute of Puerto Rican Culture was founded in 1955, influenced in part by artists and intellectuals who had come to Puerto Rico in the early 1940s as exiles from Franco's Spain.⁷ With regards to music, Operation Serenity was directly tied to Pablo Casals, the internationally renowned cellist, conductor and composer.⁸ Casals had made Puerto Rico his home in 1956.⁹

It is not as though Puerto Rico had never had classical music before Operation Serenity was implemented. Prior to the 19th century, secular music in Puerto Rico was tied to the military

garrison. Spanish military musicians performed for balls, played in orchestras and were among the first to teach wind instruments in Puerto Rico. Some military musicians chose to stay in Puerto Rico after finishing their service, working as performers and teachers. Some founded musical families. During most of the 19th century, Puerto Rico had an active musical life. The island's first theater was completed in 1832 and a philharmonic society established. Visiting artists included Louis Moreau Gottschalk, Adelina Patti, and an Italian opera company. Musical patronage, however, declined as a result of economic depression and complications that arose when the U.S. gained sovereignty of the island. It was not until the 1940s and 1950s, when the Puerto Rican government established new educational and cultural agencies, that the musical arts again flourished.¹⁰

The founding of the Puerto Rico Symphony Orchestra and the Puerto Rico Conservatory of Music was directly linked to Pablo Casals. Originally from Vendrell, in the Catalan region of Spain, Casals began studying cello at the age of eleven and enrolled in the Barcelona Municipal School of Music when he was twelve. An introduction to the Count de Morphy, who was the secretary to the Queen Regent (Queen María Christina), led Casals to becoming a favorite of the queen and it was under her patronage that he studied music in Madrid. At the age of nineteen he left Spain, living first in Brussels and then in Paris, where he secured a position as second cellist in the pit orchestra of the Folies-Marigny. Upon returning to Barcelona he served as principal cellist of the Barcelona Opera as well as performing in a piano trio and a string quartet. Two years later, he returned to Paris. A letter of introduction from Count de Morphy to the conductor Charles Lamoureux resulted in Casals's engagement to perform the Lalo *Cello Concerto* with the Lamoureux Orchestra. By 1914 Casals had achieved an international reputation.¹¹

After the establishment of the Spanish Republic in 1931, Casals was appointed president of the Catalan government's music council, which organized music education programs, promoted singing societies and founded a music conservatory.¹² After the fall of the Spanish Republic in 1939, Casals relocated to Prades in the Catalan region of France across the border from Spain.¹³ In Prades Casals became deeply involved in the effort to help refugees of

the Spanish Civil War, spending hours each day writing letters urgently seeking relief. He also visited refugee camps and distributed supplies.¹⁴ Casals refused to perform in Franco's Spain; likewise he would not perform in Nazi Germany.¹⁵

Although the Allied victory ended the Nazi regime, Hitler's ally, Franco, was not overthrown. In protest of the Franco regime, Casals vowed that he would not perform again in public until the democratic nations withdrew their conciliatory gestures towards the Spanish dictator.¹⁶ Casals remained in Prades, "an artist in isolation," in his own words.¹⁷

In the summer of 1947 Casals was visited by the American violinist, Alexander (Sasha) Schneider and there was "an immediate rapport" between the two men. Casals said, "Our meeting was to prove the beginning of a precious friendship and one of the most fruitful working relationships of my whole career...he is...a remarkable organizer and initiator of musical projects of all sorts."¹⁸ After Schneider left Prades, the two men continued to correspond. In one of his letters to Casals, Schneider wrote that he had been talking with Casals' friend, pianist Mieczyslaw Horszowski. Horszowski had suggested having a Bach festival in Prades under the direction of Casals. The proceeds of the festival would be donated to a hospital that cared for Spanish refugees in nearby Perpignan. In a letter to Schneider Casals communicated that he was hesitant about the idea. However, Schneider replied, "You cannot continue to condemn your art to complete silence. If you won't play in public in other countries, then why not let your fellow musicians come from other parts of the world and play with you in Prades? Your protest will remain no less clear."¹⁹ Casals' yielded and the first Bach Festival in Prades took place in June, 1950, on the bicentennial of Bach's death. The response to the festival, which took place over a three-week period, was so great that a decision was made to establish it as an annual event. The second festival was held in Perpignan; after that, all the festivals were held in Prades.²⁰

In 1951 Casals met Marta (nicknamed Martita) Montañez, a young cellist from Puerto Rico who had come with her uncle to Prades to attend the second festival. She returned several years later to study with Casals.²¹ In 1957 they married, despite the astonishing sixty-year age difference between them and the difficulty her family had in accepting the marriage.²² Everyone,

including Casals himself, noticed that Montañez bore an uncanny resemblance to his mother.²³ It was Casals' second marriage (his first had been to an American singer, Susan Metcalfe, and had ended in divorce).²⁴

In 1955 Casals and Montañez visited Puerto Rico. Casals was enchanted by the island. He said, "For me, Puerto Rico was love at first sight!"²⁵ Not only was Puerto Rico Montañez's home; it had been the birthplace of Casals' mother, who had left the island to go to Spain when she was eighteen years old, and she had spoken to him of its beauty.²⁶ During Casals' visit to Puerto Rico, Governor Luis Muñoz Marín asked him if he would direct an annual music festival in Puerto Rico.²⁷ Casals agreed and decided to make Puerto Rico his home.²⁸ The first Casals Festival in Puerto Rico took place in San Juan during April, 1957. Casals was 80 years old.²⁹

The soloists and orchestral players for the first Casals Festival in Puerto Rico were drawn from musicians who had performed at Prades (Rudolph Serkin, Mieczyslaw Horszowski, Eugene Istomin, Isaac Stern, Milton Katims,³⁰ Joseph Szigeti) and instrumentalists from the U.S. (mainly New York), including bass player Julius Levine, flutist Julius Baker, clarinetist David Oppenheim and horn player John Barrows. A few Puerto Ricans participated in the festival, including Jesús María Sanromá, who had been the pianist of the Boston Symphony Orchestra, soprano Olga Iglesias and members of the Figueroa family, which had produced a dynasty of great string players.³¹

The Casals Festival became a major attraction to Puerto Rico and was used in ads promoting the island. In Arthur Grossman's words:

The Casals Festival helped improve the image of Puerto Rico as a place not only of tax write-offs but also as a place of culture. Muñoz thanked Casals for the wonderful thing he had done and Casals responded by saying that's all well and good, but what you should have here is a conservatory of music and train your own musicians instead of merely bringing people in. That would be a really important thing to do. And Muñoz said, "We'll start one!" There was a building in Hato Rey [a suburb of San Juan] that was intended to be a brassiere factory and they converted that to a conservatory of music. It could very easily have been converted to a brassiere factory overnight. We used to joke that when the latex trucks pulled up we knew that we were out of a job.

Nearly forty years after teaching oboe in Puerto Rico, James Caldwell remembers the Conservatory of Music as:

...just a flat, one-story building, it couldn't have been more ordinary. There were little cubbyholes made for studios. Right across the street from the conservatory was the Lovable Bra Factory—they had built these two structures at the same time. There were millions of cockroaches, you just can't imagine. I'd go in at night and flip the light on and 500 cockroaches would scamper—it was unbelievable. They used to chew on my reeds on the desk and they would chew the edges of my leather cases. And there were spiders, ten inches across. You could imagine trying to play in the concert hall with one of those sitting on a wall, two inches away from you!

Wind Faculty for the Conservatory of Music of Puerto Rico

The conservatory opened in January 1960. Casals was the conservatory's president and the director was Juan José Castro, the Argentinean conductor and composer. Initially, the conservatory offered courses in piano, stringed instruments, voice, composition and theory. Jesús María Sanromá and Elias Lopez Sobá served as the piano faculty. Members of the Figueroa family formed the nucleus of the string department. The theory and composition faculty included the well-known composer Hector Campos Parsi and voice was taught by Mariá Esther Robles, a Spanish singer with Puerto Rican antecedents. At the time, there were no Puerto Rican wind players of any renown, so the conservatory turned to Loren Glickman in New York. Glickman, who had contracted the performers of the Casals Festival Orchestra, was entrusted with finding wind faculty for the conservatory. There were more students waiting to start clarinet than the other wind instruments, so the first person hired was William McColl.

McColl remembers his first clarinet student at the conservatory:

It was Nicolito (Lito) Peña, who seemed remarkably gifted. In fact, he was a big shot, he was the head of the famous band, Banda Americana, and he is now, in his older years, the conductor of a government concert band in Puerto Rico.

The next member of the wind faculty to be hired was McColl's colleague from the Seventh Army Symphony, flutist Felix Skowronek. McColl had brought with him to Puerto Rico some recordings of the Seventh Army Symphony Wind Quintet. When it was evident that the conservatory was going to hire a full wind faculty, he played the recordings for the director, Castro:

He loved the recordings. They were awfully good; it was a really good group. I said that these people might be available to come to Puerto Rico and teach at the conservatory. There was an obvious demand for flute, so Castro said, "I want your flutist." So Felix immediately packed up and came here.

At the time, Skowronek was in Seattle, performing as the principal flutist with the Seattle Symphony Orchestra. For Skowronek, the decision to move to Puerto Rico came easily. The position in Puerto Rico paid much more than the Seattle Symphony. It offered the possibility of re-forming the Seventh Army Symphony Wind Quintet. Also, there would be the opportunity to perform in the Casals Festival and also in the Puerto Rico Symphony (Orquesta Sinfonica de Puerto Rico), which, like the conservatory, was being organized under the aegis of the Casals Festival. Skowronek resigned from the Seattle Symphony in the spring of 1960. At the completion of the symphony's season, Skowronek, his wife and their newborn daughter moved to Puerto Rico. Skowronek liked the island immediately:

It's a tropical island, very similar to Hawaii, I suppose. It's not very big, just 100 miles long and 35 miles wide and very densely populated. It's a very noisy place. But I was 25 at the time and ready for a change. I'd never been in a Spanish speaking country before but we were young and adventurous and it was an exotic place to go. It was civilized but economically depressed. We were there in the days when Puerto Rico was still working its way up and the government was establishing various cultural institutions.

Skowronek and McColl were established in Puerto Rico for a full year before the conservatory added the next member of the wind faculty. Arthur Grossman, their colleague from the Seventh Army Symphony, was hired for the position of professor of bassoon. Since his discharge from the Army, Grossman had served as the principal bassoonist of the Indianapolis

Symphony for two seasons and then as principal bassoonist of the Cincinnati Symphony for one season. He drove a cab in the off-season to make more money. However, a bassoon student had enrolled in the conservatory a year before Grossman was hired, so the student was assigned to Skowronek. Skowronek was assisted by correspondence with Grossman about how to fix reeds and other matters related to the bassoon:

Arthur was going to be coming but we had to do something with the bassoonist in the meantime. So he came to me [Skowronek] for lessons and we mainly discussed musical matters. He already had an embouchure and Arthur would send me down fingerings and advice about bassoon technique. He even sent reeds. I coached this student for a year. I must say he made progress with Arthur's "correspondence course" and later became quite successful.

The conservatory hired an oboe professor the same year that Grossman was engaged. Henry Schuman, who had been the oboist of the Seventh Army Symphony Wind Quintet, was invited but declined. The conservatory next turned to oboist Harry Shulman, who had performed in the Casals Festival Orchestra. He accepted the position. The wind faculty of the conservatory, McColl, Skowronek, Grossman and Shulman, started a wind quartet and named the group the *Soni Ventorum*. Skowronek had come up with the name when he was a student at Seattle's Franklin High School:

At the time, quintets named their group after the orchestra or town they were in, like the Philadelphia Wind Quintet, or the Chicago Wind Quintet. That always struck me as being a little unimaginative. Also, Latin names were starting to come into fashion; everything sounded slightly esoteric if it had a Latin name. Being in Latin class, I came up with *Soni Ventorum*, the "Sounds of the Winds." When I was in high school I had organized a quintet concert and we used that name, *Soni Ventorum*, then. Over the years, the name has caused some confusion. Once, we had to go through a procedure to get union approval to play in New York and we received a letter addressed to a "Dear Miss Venturi." They thought "Soni Venturi" was the professional name of a person. Another time, the syllables became mixed up and someone thought it was "Soni Vento Rum." Then, for awhile, people thought we were representing Sony equipment.

The quartet began rehearsing regularly, but oboist Shulman had no particular interest in woodwind chamber music. He never relocated to Puerto Rico; he lived in New York and flew there once every two weeks to teach and rehearse with the quartet. The conservatory decided to hire someone who would be more available to the students, so the Soni Ventorum contacted James Caldwell, who had recently graduated from the Curtis Institute. None of the Soni Ventorum knew Caldwell personally but they knew of his wonderful reputation as an oboist. While still a student at Curtis, Caldwell had toured with the Philadelphia Orchestra when his teacher, John de Lancie, had suffered a heart attack. Caldwell agreed to come to Puerto Rico, teach at the conservatory and join the quartet. He recalls:

I was in Philadelphia getting ready to take some tours with Thor Johnson and the Chicago Little Symphony. They called me and invited me to come to Puerto Rico. The next thing I knew I said "yes," and was on my way. I had to sell what I could and get rid of my apartment. I put everything I had left on a boat and then I went on tour with Thor Johnson, performing a concerto every night. I arrived in Puerto Rico sometime in December and the first thing I did was get dengue; that's the breakbone fever. It's awful. You get a hideous fever and then you hurt all over and there is nothing you can do about it.³²

In 1962 the conservatory was prepared to hire a professor of horn. The position was offered to Howard Hillyer, who had been the horn player of the Seventh Army Symphony Wind Quintet. Hillyer flew from New York City to Puerto Rico. He took an instant dislike to the island. Skowronek remembers:

Howard came down and literally turned around and went back. He barely got off the plane! He didn't spend more than two hours in Puerto Rico; he cancelled his plans to do anything there. Something about it obviously didn't agree with him. It's not everybody's cup of tea, after all. I'll never forget how absolutely astonished we were that he never gave it a fighting chance.

The next person to consider the position was horn player Robert Bonnevie. He had played in a student wind quintet with Skowronek and Grossman and a few years later, played in

another student ensemble, the Artemus Woodwind Quintet, with Caldwell. Since graduating from Curtis in 1960, Bonnevie had been the principal horn player in the New Orleans Symphony.

According to Bonnevie:

They asked me if I wanted to come and be the horn player in their quintet. Felix and Art knew me from my first years in school and Jimmy [Caldwell] knew me from my later years in school. So all of those four guys except Bill [McColl] knew me, although I had met Bill when I went to visit them when they were in the Seventh Army Symphony. I went down and spent a week with them at Christmas time, but I didn't want to give up my principal job in New Orleans to play in a wind quintet, so Chris Leuba joined them instead.

Originally from Pittsburgh, Pennsylvania, Christopher Leuba had an impressive career as an orchestral performer. He had played with the Pittsburgh Symphony Orchestra, the Kansas City Symphony, the Minneapolis Symphony and was currently principal horn of the Chicago Symphony Orchestra. McColl had met Leuba some years earlier, in Vienna when Leuba had been engaged to do some recording work with the Philharmonia Hungarica. McColl said:

I was visiting the stomping grounds of the Philharmonia Hungarica. I was on leave from the Army, visiting my friend Chester Milosovich, who was a member of that orchestra. I thought it would be interesting to check it out—it later turned out to be a job for me. Chris was the first horn player in the Minneapolis Symphony at the time and Dorati, the conductor, was recording some Haydn Symphonies with the Philharmonia Hungarica. He wanted the difficult high horn parts to be played by the great player he had in Minneapolis, Chris Leuba. So I met him in Vienna. A few years later, in Puerto Rico, we heard a rumor that Chris was quitting the Chicago Symphony and was looking for a job that paid very well.

Although he had never played in a wind quintet before, Leuba considered the position in Puerto Rico. He said:

I had always been a great admirer of Casals' performances of the Bach cello suites. I had grown up listening to them over and over again. "This is the way music should sound," I thought. I didn't know who he was but when I found out that he was at

the conservatory down there, I figured, "It pays more than the Chicago Symphony and should be a good deal."

Unhappy with the various stresses of his situation in Chicago, Leuba accepted the position at the Conservatory of Music of Puerto Rico and became the horn player of the Soni Ventorum Wind Quintet.

The Soni Ventorum Wind Quintet

The members of the Soni Ventorum Wind Quintet settled into life in Puerto Rico. They taught lessons on their respective instruments at the conservatory. They each performed in the newly-formed Puerto Rico Symphony and participated in the annual Casals Festivals. In its early years, the Puerto Rico Symphony was a fledgling group, performing a short six-week season each year. Since the Soni Ventorum members were the wind faculty at the conservatory, they were entrusted with the training of the students who would eventually become their replacements in the Puerto Rico Symphony. Some of the conservatory students were already professional musicians who played in bands in the hotels. Skowronek remembers that he had many students in that category, usually clarinet and saxophone players who wanted to learn to play flute.

There were practical matters that they had to attend to, such as learning Spanish. Skowronek recalls that:

Our students were all Puerto Rican and although many did speak English, we took two years of night classes at the university to learn Spanish. English had been imposed as the official language after the U.S. took over, but that didn't make sense because everyone spoke Spanish. In our days there, the older people spoke English because they had to learn it in school. However, when Muñoz took over as governor, Spanish was reinstated as the main language.

Although there were obvious cultural differences between the Soni Ventorum members and the students at the conservatory, Skowronek never recalls feeling any animosity directed towards himself. There was a sizable American community in San Juan and English language

newspapers and radio were readily accessible. Integration, however, was difficult. The faculty at the conservatory was from other parts of the world, but mainly the Spanish-speaking world. People from the mainland were referred to as either *Americanos* or *continentales*. However, despite cultural differences, the Soni Ventorum members developed warm relationships with many of their students and fellow faculty members. They became particularly close to pianist Jesús María Sanromá and collaborated with him on many performances. Skowronek remembers Sanromá as:

...an iron man pianist. He'd been a symphony pianist for the Boston Symphony Orchestra and was Koussevitsky's right-hand man for reading scores. He played anything; he'd play three or four big works on a program. He had a tremendous, prodigious technique and he always kept his studio door open. You couldn't walk by without him saying, "Let's do the Chaminade" or "Let's do the Bach E-Minor." It was a luxury to have a pianist of his caliber and enthusiasm but we had to run away from him because he always loved to play, his repertoire was massive and he was extremely friendly. He was a dear friend and we were grieved when he passed away a few years ago.

The quintet began rehearsing intensively, three-hour sessions, five days a week. Caldwell recollects that the group performed four or five concerts a year at the conservatory. Their earliest quintet repertoire included Barber's *Summer Music*, Fine's *Partita*, Villa-Lobos' *Quintette en forme de Chôros*, Krenek's *Pentagram* and three arrangements of works by Mozart originally for mechanical organ, the *Adagio and Allegro (Fantasy) in F Minor*, K. 594, the *Fantasy in F Minor*, K. 608, and the *Andante in F Major*, K. 616.³³ They collaborated with Sanromá on numerous performances of the *Quintet in D Minor*, op. 41, for piano and winds by Danzi, as well as sextets by Poulenc and Thuille.

Caldwell recollects a typical day in Puerto Rico:

I lived upcountry on top of a mountain. I could see San Juan from my house. To get to the conservatory I took a beautiful drive on a gorgeous country road. I loved it; it was 30 minutes of real quiet before I had to confront everything. The quintet would rehearse for three hours and then we'd eat lunch at this wonderful German restaurant

across the street from the conservatory, Ziperles, not expensive but really good food. Then I would come back to the conservatory and teach two or three students. I was usually free in the evenings and I would spend my time building harpsichords and that sort of thing. And then we did socialize together quite a bit; we were extremely good friends.

In 1962 the Soni Ventorum was invited by composer Joseph Goodman to perform his formidable wind quintet in a concert of works by faculty members of Queens College of the City University of New York, where Goodman taught. Several years earlier, while still a student at Curtis, Skowronek had met Goodman at a composers' forum in Philadelphia. Skowronek had been impressed with a work of Goodman's which had been performed at the forum and had inquired about other works Goodman had written. Goodman told Skowronek that he had written a wind quintet that was extremely difficult.³⁴ The Soni Ventorum began rehearsing the quintet intensively for the New York concert, which was their first performance as a quintet on the U.S. mainland. Caldwell remembers:

Goodman's quintet was really, really difficult. From the standpoint of endurance, it was torture and there were very low parts on the oboe. We had some coaching with Goodman before the performance and it was a big surprise. There were a lot of time changes in the piece and we assumed that Goodman was thinking in a kind of Hungarian, Bartók style. Well, come to discover first of all, he wasn't thinking anything like that; he was thinking of a sort of Mexican style. He didn't like the accenting the way we were doing it so we changed that. About the same time, I found a recording of Bartók playing his own music and he performed his own music that way too, very subtly, with no strong accents. So that changed our whole way of thinking about it.

The performance of Goodman's quintet in New York City was an unmitigated success for the Soni Ventorum. However, despite their success, there was a personnel problem. Leuba had found that performing in a wind quintet was not "his cup of tea." He said:

I love woodwind chamber music but I don't like wind quintets. I detested the repertoire and I didn't like the sound. Also, there were musical disagreements, especially between Jim Caldwell and me. And these musical disagreements...they were vast. All

four of the other quintet members were a half a generation younger than I was at the time. I considered them wet behind the ears because I was a hardened criminal professional. I loved Puerto Rico, but I knew that I would never be assimilated. I knew that the Puerto Ricans had an ill-defined sense of their own destiny and it did not include Anglos. They did invite me back there a couple of years ago. I spent a weekend doing workshops and things. My former students were there; they loved it.

In November 1962 Leuba told the other Soni Ventorum members:

Look, I don't like it here. We have a long holiday. Be looking for someone else. So I went to Paris and when I came back, someone from Minneapolis management called me and said the conductor wanted to interview me in Miami when the orchestra was on tour there. So I went to Miami, was interviewed and they offered me the position on the spot.

Once again, the quintet asked Robert Bonnevie if he wanted to join them in Puerto Rico. It was Bonnevie's third year as principal horn in the New Orleans Symphony. He was at the time involved in a dispute with the orchestra's management. Bonnevie had spoken up in a union meeting against the symphony's move to fire another member of the orchestra and, in retaliation, the management cut Bonnevie's raise. Angered by how things were being handled, he decided to leave New Orleans. He accepted the position at the conservatory and became the horn player of the Soni Ventorum Wind Quintet.

Involvement with Casals and Various Music Festivals

Some of the biggest names in the musical world performed each year at the Casals Festivals in Puerto Rico. Yehudi Menuhin, John Barrows, Arthur Rubinstein, Leonard Bernstein, Jaime Laredo, Claudio Arrau, Rudolph and Peter Serkin, and Isaac Stern, among others, performed as soloists with the Casals Festival Orchestra, which was often conducted by Alexander Schneider or Pablo Casals himself. Most of the orchestra members were free-lance musicians from New York; however, there were always some local musicians as well, including the Soni Ventorum members. Skowronek remembers playing under Casals:

In the early years, he conducted many concerts. We played under him a number of times; he was in his 80s already and still very vigorous. He took the Casals Festival Orchestra to the United Nations and Carnegie Hall so we played under him as musicians in that respect.

In addition to their work with the Casals Festival Orchestra, members of the Soni Ventorum also performed as featured artists at the Festivals. In the Casals Festival of 1964, Caldwell, McColl, Grossman and Bonnevie were soloists in a performance of Mozart's *Sinfonia Concertante in E-flat Major* for four winds and orchestra, under the direction of Alexander Schneider. In the 1965 festival, McColl, Grossman and Bonnevie joined other artists in a performance of Beethoven's *Septet in E-flat Major*, op. 20. During the same year, Caldwell was a featured soloist in a performance of Cimarosa's *Concerto in C Minor* for oboe and orchestra, under the direction of Victor Tevah. During the 1966 festival, McColl was featured as soloist in a performance of Debussy's *Rhapsody* for clarinet and orchestra and Grossman gave a solo performance of Hummel's *Concerto* for bassoon and orchestra. Victor Tevah again directed both of these performances.

The Soni Ventorum was also engaged to play at various functions related to Casals' presence. Caldwell recounts:

Every time Casals had a birthday, which seemed like every other week—it was a permanent birthday celebration for Casals because he was already so old—every opportunity to have a party for him was taken. These would be big events in the Sheraton hotel, with telegrams that had come from all over the world being read aloud. The Soni Ventorum was always engaged to play at these celebrations. One of my favorite moments was at one of these. We were going to play some of Casals' arrangements of Catalonian folk music for his birthday, but we didn't have a second oboe and you really need a second oboe because the oboes functioned as the *tenora* and *tiple* of the Catalonian bands. But Benny Goodman was there and he got his clarinet out and played second oboe with me, which was really kind of fun!

Sometimes, rehearsals for Casals Festival events took place at Casals' home. Caldwell vividly remembers one of these rehearsals:

Casals had heard me play a little bit on the harpsichord and he thought I was really a very good harpsichordist. But, it wasn't true. There were two pieces that I could play, period. Well, during one of these rehearsals at his home, he said to me, "Caldwell, play the piano." I said, "Oh, no, I can't," but he insisted, saying, "Oh, don't be modest, go play." It was a Bach aria with Maureen Forrester singing and the pianist hadn't shown up for the rehearsal. So I sat down at the piano. I could get the bass line and occasionally a chord in the right hand. Another pianist walked in and it just happened to be someone I'd gone to school with. She saw me at the piano and wondered, "What is he doing at the piano?" and she saw that I was absolutely fumbling. So she came around and sat down on my right side and played the right hand part for me so that I could devote myself to the bass part. Casals didn't notice that I wasn't playing both parts at that point and he complimented my expressive piano playing later. It was very nerve-wracking.

During their years in Puerto Rico, the Soni Ventorum participated in other music festivals, primarily on the mainland. From June 14-21, 1964, the Soni Ventorum served a residency at the Seventh Early American Moravian Music Festival and Seminar in Bethlehem, Pennsylvania. This festival was held under the auspices of the Moravian Church and was directed by Thor Johnson, whom Caldwell knew from his work with the Chicago Little Symphony.³⁵ Moravian immigrants to the U.S. were generally members of a Christian denomination descended from the Bohemian Brethren. The first Moravian immigrants to the U.S. settled in Savannah, Georgia, in 1734 but moved to Pennsylvania six years later, settling primarily around Bethlehem and Nazareth.³⁶ The festival featured music by Moravian composers. Works by other composers (non-Moravians) were included in the festival if the composer had a connection with early Moravian settlers, such as national origin (Czechoslovakian), stylistic influence or if the composer's music was in music libraries of early American Moravian settlements and presumably performed by Moravians.³⁷ At the Moravian Music Festival, the Soni Ventorum members performed chamber music with other instrumentalists; as a quintet they performed the *Quintet in E Minor*, op. 88, no. 1, by Anton Reicha, who, although active primarily in Paris, had been born in Prague, Czechoslovakia.

Later that same summer the Soni Ventorum served a residency at the annual music festival held by the music department of Syracuse University in Syracuse, New York. They gave

a quintet recital, performing Mozart's *Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ*, K. 594, *Five Esoteric Pieces for Wind Quintet* by Franklin Morris and *Quintet* by Ebbe Hamerik. A commercial recording, *A Festival of Music* (Desto 6401) was released featuring contemporary wind music that was performed at the festival. One side of the recording features the New York Brass Quintet. The other side of the recording features the Soni Ventorum Wind Quintet exclusively, performing the above works by Morris and Hamerik.

For two consecutive summers (1964-65) the Soni Ventorum Wind Quintet participated in the annual Peninsula Music Festival in Fish Creek, Wisconsin. The Peninsula Music Festival was established in 1953, under the direction of Thor Johnson, the festival's founder and conductor of the orchestra, and it was through their association with him that the Soni Ventorum came each year. During the two-week long festivals the Soni Ventorum members performed as principals in the festival orchestra, performed as a quintet, collaborated in performances of chamber music with other instrumentalists and sometimes soloed with the orchestra. The Soni Ventorum gave several premiere performances of works for wind quintet and orchestra at the Peninsula Music Festivals. During the 1964 festival, they gave the U.S. premiere of Boris Blacher's *Concert Piece (Konzertstück)* for wind quintet and string orchestra. During the 1965 festival they premiered a work by Joseph Goodman, the *Concertante for Woodwind Quintet and Orchestra*, which was commissioned by the Peninsula Music Festival and dedicated to the Soni Ventorum.³⁸ The Soni Ventorum performed other works for winds and orchestra at the Peninsula Music Festival, including: *Concerto* for woodwinds, harp and orchestra by Paul Hindemith; *Concerto Grosso* for woodwind quartet and orchestra by Karl-Birger Blomdahl; and the *Sinfonia Concertante in E-flat Major* for four winds and orchestra by Mozart. At the 1965 festival Caldwell was a soloist in a performance of Bach's *Concerto in C Minor* for violin, oboe and orchestra.

The Soni Ventorum Wind Quintet's Approach to Sound and Ensemble

During their years together the Soni Ventorum has made every attempt to develop a sound that emphasizes a blend of instruments, rather than a collection of individual sounds.

Skowronek has noted that there are basically two schools of thought on the quintet sound; some like to hear each instrument maintain its own individual sound within the ensemble; others prefer an organ-like blend where it is difficult to tell which instrument is playing a given note in a chord. According to Skowronek, "From the beginning this mass of sound was the goal of the quintet and it determined the group's personnel."³⁹ Caldwell aptly observed:

There were four of us, anyway, who had come from exactly the same school. We had the same teachers, Kincaid, Tabuteau, de Lancie. We already had the same ideas of sound and phrasing.

Although McColl had not attended Curtis, he had studied in Vienna and had a sound that was different from the traditional French clarinet sound. The others felt it possessed a mellowness that was exactly right for the wind quintet.

Achieving a mellifluous, blended sound is no easy task for a wind quintet. Caldwell explained:

You have four instruments that couldn't possibly be more alien to each other. The bassoon possesses a mellowness, even though it has a lot of nice overtones, but they are mid-range. The oboe is way up there, screaming away. I felt that I had to make the darkest reeds possible to blend with this group, especially when Felix changed to playing the wooden flute. Felix' first wooden flute was pitched at 438, so it was on the low side. I was playing an oboe that was a wonderful instrument but a bit on the low side as well, so I said, "no problem for me to play 438." The lower pitch helped me achieve a rounder, darker sound. We experimented with this lower pitch and noticed the quality of sound that we were getting. We all thought it was superior. The wooden flute blended very well with the quintet; it didn't have that brilliant edge. Grossman had a gold crook made for his bassoon at a low pitch—he figured that if he had it made out of gold they would take it very, very seriously and it would be a good one. Bill didn't have any problems going low.

Skowronek obtained his first wooden flute from an artist in Puerto Rico. The artist, who worked in stained glass, was also an amateur flutist and had accepted the flute as a trade from a tourist in exchange for some artwork. The artist decided he didn't want the flute. It was a Haynes

flute, built sometime before 1920, and the artist brought it to Skowronek's house. Skowronek was immediately pleased with the depth of tone available on the wooden flute; he also noticed that it responded well in the humid, tropical climate. After approximately a half-hour of playing the wooden flute, he packed up his silver flute and literally never played it again. In the world of flute playing and classical music, this was a bold move; wooden flutes were seldom played professionally in the United States. According to Skowronek, the wooden flute had fallen out of popularity in this country due to problems with cracking, stiffness in response, adverse climatic conditions and the arrival of Georges Barrère, who brought to this country the French school of flute playing.⁴⁰ Barrère's:

...brilliance of tone and [the] refined style of performance he brought with his silver instrument, combined with his visibility as a touring soloist apparently contrasted sharply with the manner of flute performance, presumably German-influenced, which prevailed in those years.⁴¹

Due to a lack of demand, the William S. Haynes Company, one of the world's leading manufacturers of flutes, stopped production of wooden flutes in 1917.⁴² Wooden flutes have a denser sound than metal flutes and provide more resistance, therefore requiring a "certain physical conditioning of the player's embouchure."⁴³ However, wooden flutes, lacking the shrill, cutting sound of silver (or any metal, for that matter) blend more easily with the other winds.⁴⁴

Technically a brass instrument, the French horn may seem like the odd man out in the wind quintet. However, the inclusion of the horn in the wind quintet has a mitigating effect on the sometimes shrill, occasionally thin, sound of the combined woodwinds. In his dissertation on the wind quintets of Anton Reicha, Millard Laing notes:

The inclusion of one brass instrument with the four woodwind instruments has a refining effect on the tonal spectrum of the wind quintet. From the beginning of modern orchestration the French horn has been treated as if it belonged as much to the woodwind family as to brass. Not only is the horn capable of heading the brass family, but it may also join the woodwinds with perfect effect. Whether placed in high tenor register to team with oboe or flute, or, lower, in duet with clarinet, or in two-horn fashion

with the bassoon, the effect is good. Woodwinds alone sometimes sound thin, sometimes brusque and noisy. The ear soon tires of the transparent delicacies, as well as the incisive colors. When a horn is added, the ensemble gains body and resonance. The tone of the horn acts as a cohesive agent. It welds the differing, contrasting timbres together into a more agreeable mixture.⁴⁵

Whereas the horn's quality of sound has a mollifying effect on the sonority of the wind quintet, the oboe is, in Caldwell's words, the "sore thumb." Caldwell acknowledges that one of the reasons he was interested in joining the Soni Ventorum was that, for an oboist, performing in a wind quintet is one of the most challenging things a player can do. He explains:

I always thought playing in a wind quintet was the hardest thing there is to do in the entire world. The oboe is just not as mellow as the other instruments; it's more projecting so it tends to stick out way too much. It's very difficult to blend with the other winds and they are very good at blending. Flute and horn, for example, you can't tell them apart when they are playing together, as long as the horn is not blasting. Bassoon and flute and bassoon and clarinet blend magnificently. The oboe blends fairly well with the flute but then, oddly enough, you play with a bassoon and it's suddenly very difficult. And the endurance! In quintet performances, unlike orchestral concerts, you are playing constantly. Felix was a monster at programming huge, long concerts—he was always like this. At intermission I couldn't believe that I had to go on again. He was like that with the quintet because the flute doesn't hurt as much. At that playing level, it was very, very difficult to get through these concerts.

Laila Storch, who became the Soni Ventorum's oboist in 1965, concurs with Caldwell:

I think playing in a wind quintet is difficult and I've spoken to other oboe players who agree that it is one of the most difficult mediums for an oboe player to be involved in. One of the major problems is that you have to take many different roles in a quintet and they each put different, yet tremendous, demands on the oboist. Sometimes you have to play an accompaniment part to some other instrument. We had been trained at Curtis to play softly in the low register and have a less pungent sound. But, in the wind quintet, the oboist has to be able to play underneath a flute or clarinet, which are both much less penetrating than the oboe. Then, later on in the same program, you might have some big flamboyant thing in your strong register. And then you might have something way up at the extreme top of the oboe. It's much harder to make reeds for quintet. For example, if

I'm playing in an orchestra concert and my big solo for the evening is the "Brahms First," I know exactly where the notes lie and what the register is. So I make a reed that will do the utmost on that solo. But, with the quintet, you need an all-purpose reed. In the Soni Ventorum, we did aim to get a homogenous sound—we didn't want a bright-sounding oboe sticking out.

Because quintet playing is particularly taxing for the oboist and for the horn player, the Soni Ventorum added duet and trio pieces for flute, clarinet and bassoon to their programs. This gave the horn player and oboist a rest between pieces. The Soni Ventorum's duo and trio repertoire included such works as Piet Ketting's *Trio* for flute, clarinet and bassoon, Heitor Villa-Lobos' *Bachianas Brasileiras no. 6* for flute and bassoon and his *Chôros no. 2* for flute and clarinet, Willem Pijper's *Trio* for flute, clarinet and bassoon and Walter Piston's *Three Pieces* for flute, clarinet and bassoon.

Touring and the Establishment of a Recording Career

During their years in Puerto Rico the Soni Ventorum went on several concert tours to the U.S. mainland. Their first major tour was to the northeastern states in October 1963. They presented concerts at La Salle College in Philadelphia, the Philadelphia Museum of Art, the New School for Social Research in New York City, Town Hall in New York City and at Chatham College in Pittsburgh, Pennsylvania. They also performed at Harvard University, where composer Joseph Goodman joined them for a performance of Mozart's *Quintet in E-flat Major, K. 452*, for piano, oboe, clarinet, bassoon and horn. Other repertoire on this tour included quintet works by Danzi, Fine, Goodman, Ketting, Villa-Lobos and Riegger as well as the Soni Ventorum's three arrangements of mechanical organ works by Mozart. Additionally, they performed Ketting's *Trio* for flute, clarinet and bassoon.

The concert tour received excellent reviews in the press. Under the heading, "Soni Ventorum Shows Skill in Homecoming," a review of the concert at the Philadelphia Art Museum included the following remarks:

...the Soni Ventorum, woodwind quintet from the Puerto Rico Conservatory, scored in its program at the Philadelphia Museum of Art on Sunday afternoon...It was a sort of homecoming for four-fifths of the Casals faculty members...In their concert of works by Mozart and four 20th century composers, the young men displayed individual and ensemble ability of a high order. Tonal balance and quality were excellent.

A consistently interesting program was climaxed by a quintet by Joseph Goodman...In this animated work the melodic line frequently shifted between instruments; later the players often were used in pairs. There was occasional humor, too, so that the music tickled both the ear and the funnybone.

Another novelty was a trio by Piet Ketting...This, too, was appealing and melodic, and free in construction, especially in the first two of three movements.

Mozart's *Fantasie for a Mechanical Clock*, heard usually nowadays on the pipe organ, was eminently effective in an arrangement for wind quintet. Here the players made a fine first impression with their ensemble sonority and clarity in fugal passages.

The other two worthwhile numbers were the late Irving Fine's *Partita* and the Villa-Lobos "Quintet en forme de Choros."⁴⁶

The concert in Town Hall was the Soni Ventorum's first performance in midtown New York City and received a glowing review in the *New York Times*:

The entire wind-instrument faculty of the Puerto Rico Conservatory turned up on the stage of Town Hall late yesterday afternoon. They were five young men, appearing under the title Soni Ventorum...The members' long association was immediately obvious in their Town Hall concert. Their playing had the well-oiled precision usually found only in string quartets of long standing. All the little fluctuations in tempo and dynamics were made in unison; slow legato phrases proceeded smoothly; fast passages had a pinpoint accuracy.

Moreover, the ensemble's skill was applied to a program of exceptional interest. Among contemporary works were Ernst Krenek's neat and dry "Pentagram," Wallingford Riegger's strong *Wind Quintet* (Op. 51), Irving Fine's beautiful *Partita* and Heitor Villa-Lobos's uneven but generally striking *Quintet (en forme de Choros)* [sic].

There were also a thoroughly delightful *Quintet in E minor* (Op. 67, No. 2) by the early 19th-century composer Franz Danzi and transcriptions of two Mozart works for mechanical organ, *Fantasy in F minor* (K. 594) and *Andante in F* (K. 616).

All this music was beautifully articulated and balanced as far as the notes went and stylistically well realized. In the Villa-Lobos one would have sacrificed the precision

for greater élan, but this was a small matter considering how sensitively the ensemble had played the Mozart, Fine and Danzi works.

Puerto Rico is fortunate to have such a splendid group performing such a repertory. Wind quintets are rare; those as good as this one are rarer still.⁴⁷

Skowronek feels that the good reviews received on tour helped launch the Soni Ventorum's recording career. He said:

It was easier to get into the record business then than it is now. In those days there was still a market for chamber music of that kind. You could go to New York and there were three or four papers that would review concerts. Now there's just one and you're lucky if you get a review at all, but we had two or three reviews in New York papers which were very influential. Those reviews were very helpful to us in the early part of our career.

During the quintet's concert at the Philadelphia Art Museum, two young recording engineers who were friends of Caldwell's were in the audience. They wanted to record the Soni Ventorum and issue the recording on their own Phoenix label. They flew down to Puerto Rico for a weekend to do the recording session, which was held at the Conservatory of Music. The works to be recorded were pieces the quintet had played on tour: the three Mozart mechanical organ arrangements and the *Quintette en forme de Chôros* by Villa-Lobos. It was a weekend that none of the Soni Ventorum would ever forget and not only because of the recording project. It was the weekend that President Kennedy was shot and killed. Grossman remembers:

I heard the news of Kennedy's assassination on the way to the airport to pick up the recording engineers. The question for us was whether to even proceed with the recording process.

Despite their distress, the quintet decided to go ahead with the recording. Caldwell adds:

It was a terrible coincidence. We were recording one of the three Mozart arrangements that weekend, the one that was written for the mechanical organ that was to be stood in front of the figure of a fallen general of war.⁴⁸ When we were finished with the recording we immediately went to one of our little restaurants, Pete's BarRest, and started drinking rum and watching TV and bemoaning the horrible situation.

Many years later, Caldwell recalls recording the Villa-Lobos quintet:

I remember the duet for horn and oboe in the Villa-Lobos. It's really an English horn part, but Villa-Lobos allowed it to be played on the French horn. We did it twelve times, very accurately, exactly perfectly, but not quite the tempo marked. So for the last take I said, "Look, we got it, it's there. Now let's play it at tempo come hell or high water." We played it one time in tempo and that's what we used for the recording. It wasn't perfect but that wasn't the point. The point is that it was so much more adventurous than it would have been any other way and that was what was so fun about it. We were not the slightest bit fearful of adventures or dangerous things. It was sometimes scary, but scary was fun. We wanted the music to be good but it had to be free.

After the recording process, Grossman did the actual cutting and splicing of the tape with assistance from Caldwell. Caldwell said:

It was all done on big wheels and hand cut with razor blades. We learned how to do that and I often helped by being the ears, keeping Art organized as to where that good take was. I can remember sitting there in the concert hall, splicing tapes until four in the morning. We had trouble with the machines; there would be one pitch at the beginning of the reel and another pitch at the end of the reel because of drag. When you tried to splice material from the end of a reel to the beginning of a reel the pitch would be totally different; it would be much sharper towards the end. It wasn't that we were out of tune, because we were unbelievably stable as a group. There is one spot in the Villa-Lobos where a long flute note leads into another section. We wanted to take music from before the flute note from the beginning of the tape and music from after the flute note from the end of the tape. In order to match the pitch from the first take to the last, Art had to cut a foot-long splice of the flute note lengthwise so that the flute note from the first take was in one channel and the flute note from the other take was in the second channel. That way, the pitch gradually gets us to the new place. It was amazing; the vibrato and everything worked, but that long note on the flute that you hear in that recording, it was spliced together. I can still see Art cutting...one false move and all the work we'd done would have been down the tubes.

The recording was first released in a limited edition of 500 copies under the Phoenix label and then later released by Lyrichord (LLST 7168).

The Soni Ventorum made their next two recordings in 1965. *Music for the Musical Clock* (Lyrichord LLST 7143) contains *Five Pieces for Mechanical Organ* by Beethoven and *Fourteen Pieces for the Mechanical Clock-Organ of 1793* by Haydn. Both sets of pieces were arranged for wind quintet by Skowronek.⁴⁹ A review of the recording in the *Monthly Letter from E.M.G.* read:

Here is an utterly delightful programme. These pieces, which Haydn and Beethoven wrote for musical clocks, have been arranged by the flautist of this ensemble for wind quintet and played so exquisitely they are a joy to listen to.⁵⁰

The following recording (Lyrichord LLST 7158) contains Goodman's *Quintet for Wind Instruments*, Piston's *Three Pieces* for flute, clarinet and bassoon and Krenek's *Pentagram* for winds. It was named one of the "Year's Best Recordings" in *Saturday Review* (November 26, 1966). The review of the recording that appeared in *High Fidelity Magazine* must have pleased the members of the Soni Ventorum:

Joseph Goodman of New York is a composer previously unknown to me whom I'd like to hear a lot more about from now on. His *Quintet for Winds*, written in 1954, is a wonderfully inventive piece, making magnificent use of the sonorities of the instruments, highly original as regards to rhythmic treatment, and altogether masterly in its forms. It is a piece that merits respectful listening, and the superlative performance and recording it has been given here should promote just such attention.

Walter Piston's *Three Pieces for Flute, Clarinet, and Bassoon*...were among the very first examples of modern American music to find their way onto records. The passage of time has enhanced their humor and tunefulness, and the new techniques of recording have clarified their intricate counterpoint; it is good to have them back. Krenek's *Pentagram* is the kind of lively 12-tone piece that this composer can grind out at any hour of the day or night—and does.

The Soni Ventorum is a group of Americans attached to Pablo Casals' Puerto Rico Conservatory...They are all first-rate, and so is the recording.⁵¹

That same year (1965), not long after completing their third recording, the Soni Ventorum underwent another change of personnel. Caldwell was invited to join the National Symphony in Washington, D.C. He said:

I guess we thought we'd probably stay together forever. Out of the blue I received a phone call from the National Symphony inviting me to come as first oboe. I thought I'd ask for so much money that we'd have to haggle for awhile, giving me time to think about it. I asked for an amount and when they responded, "Would you come for that?" I said, "Yes." It was done, a verbal contract. I realized I had just changed my whole life with one little phone call. Scared me to death because I didn't really want to leave the group; it just sort of happened.

Many years later, Caldwell recalls playing with the Soni Ventorum:

It was a wonderful experience because we really worked hard. That was the great thing about the Soni Ventorum; work was not something we retreated from. We really wanted to be the most beautifully in tune, perfect ensemble we could possibly be yet have liberty and freedom in playing. We took it seriously; it had to be done right or it wasn't worth doing.

Fortunately, McColl's colleague from the American Wind Ensemble of Vienna, Laila Storch, was available to take Caldwell's position with the quintet. Since leaving Europe, Storch had served on the music faculty at Harpur College of Arts and Sciences, State University of New York at Binghamton. She had also performed as the oboe d'amore soloist on tour with the Robert Shaw Chorale, performed as a soloist on tour with the Chicago Little Symphony and also participated in the Marlboro Music Festival. Both McColl and Caldwell felt she would be a tremendous asset to the quintet. She had met Skowronek, Caldwell and Grossman at Marlboro. Also, she knew Casals; she had performed as both a soloist and as an orchestra member in the first four Casals Festivals in Prades and Perpignan, France. Storch and her husband, violinist Martin Friedmann, and their young daughter moved to Puerto Rico in 1965. Storch became the professor of oboe at the conservatory, a member of the Puerto Rico Symphony and again performed in the annual Casals Festivals.

In 1965 the Soni Ventorum undertook another tour to the mainland, performing in colleges and art museums in Kansas, Iowa, Minnesota and Massachusetts. On this particular tour they performed quintet works by Cambini, Hindemith and Reicha as well as Skowronek's arrangement of *Fourteen Pieces for the Mechanical Clock Organ of 1793*. One of the more unusual works on the program was the "avante-garde" *Antifony* for wind quintet and four-track tape, written in 1960 by Dutch composer Ton de Leeuw. Smaller ensemble works presented included Villa-Lobos' *Quartet* for flute, oboe, clarinet and bassoon and Pijper's *Trio*. Upon returning to Puerto Rico, the Soni Ventorum was joined by Jesús María Sanromá in a performance of Thuille's *Sextet in B-flat Major*, op. 6, for the 89th birthday celebration of Pablo Casals. The event took place at La Fortaleza, a former fortress and currently the governor's palace, in historic Old San Juan.

With regards to personnel, 1965 through 1967 were the years of greatest instability for the Soni Ventorum. In 1966 Skowronek made the wrenching decision to leave Puerto Rico. Curious to see how "marketable" he was in the classical music world, he decided to take some orchestral auditions. Also his wife had always felt out of place in Puerto Rico due to differences in culture. Skowronek auditioned for the St. Louis Symphony and was offered the position of principal flute, an appointment he accepted. However, it was understood that if the group ever reunited in another location, Skowronek would rejoin.

Final Years in Puerto Rico

Skowronek's replacement was Peter Kern. Originally from Slatedale, Pennsylvania, Kern attended the Curtis Institute after two years of studies at the Eastman School of Music. While at Curtis, Kern was a member of the Artemus Woodwind Quintet, with Caldwell and Bonnevie. Upon graduation from Curtis in 1962, Kern performed in the U.S. Coast Guard Band, during which time he studied privately with the famous French flutist and teacher, Marcel Moyse. He took over the position of professor of flute at the conservatory, principal flute of the Puerto Rico Symphony and also began participating in the annual Casals Festivals.

In November 1966 the Soni Ventorum undertook another major tour to the mainland. However, there was a scheduling conflict. The Soni Ventorum tour had been scheduled far in advance and, in the meantime, Casals and the Puerto Rico Symphony scheduled a tour of the Caribbean for the same time. The Puerto Rico Symphony hired replacements for the Soni Ventorum, with the exception of Kern, who went on tour with the Symphony. The other Soni Ventorum members traveled to the mainland where Skowronek joined them for a tour of college and university campuses in South Dakota, Iowa, Oklahoma, Kansas, Missouri, Nebraska, New Mexico and Arkansas. This tour, like several others, was arranged for the Soni Ventorum through Pryor-Menz Attractions. Bonnevie recalls:

All my colleagues in the Puerto Rico Symphony were going to some really interesting places, like Barbados and Venezuela and we were basically going on a tour to Kansas. We flew to New York and rented a station wagon and all piled into it and drove. We drove this rental car all the way from New York to our furthest concert, which was in Albuquerque, New Mexico, and then back again to New York. I think we did this all in ten days. We got a deal on the rental car. It was something like \$125 unlimited mileage for a week. I remember the dealer looking at the odometer when we returned. We must have driven it for six or seven thousand miles!

In 1967 Bonnevie resumed his orchestral career, leaving Puerto Rico to take the principal horn position in the Seattle Symphony. He said:

Everybody was becoming tired of living in that country. The climate gets to you. You get tired of temperatures somewhere between 83 and 93 degrees all year round except in the terrible cold of January and February when it drops down to 78 degrees. There were also all kinds of hassles with the school. I was young, I was ambitious and I was in a place where I didn't have much to do. I had seven students; maybe at my heaviest load I had nine. I was really busy during the Symphony season and during the Casals Festivals but I was becoming bored. I wanted to go somewhere and play in an orchestra with a full-time schedule. The Soni Ventorum was a wonderful group, an excellent group, but I didn't want to play in a wind quintet.

In an effort to find another horn player, the Soni Ventorum contacted David Sternbach, who had been a friend of McColl's at Oberlin. Originally from New York City, Sternbach had studied horn with both John Barrows and Philip Farkas and had been a member of the Chicago Brass Quintet. In 1965 Sternbach went to Europe, researching horn literature under the auspices of a Fulbright grant and subsequently performed with the Danish State Radio Symphony, the Royal Orchestra of the National Theater in Copenhagen and the West Berlin Opera Orchestra. In response to the Soni Ventorum's interest, Sternbach sent them some tapes of his performances with the Danish State Radio Symphony, which the quintet thought were phenomenal. Sternbach was offered the position in Puerto Rico and accepted.

In March of 1968 the Soni Ventorum played a series of concerts in Haiti, on the neighboring island of Hispaniola. At the time, the ruthless François Duvalier (known as "Papa Doc") was president and controlled Haiti through an armed force known as the *Tontons Macoute*, who effectively intimidated any opposition. Haiti's population is sharply divided by class. Although 95% of the population is African in origin, the remaining, predominantly mulatto population, makes up half of Haiti's elite, upper class. 75% of Haiti's population live in poverty.⁵²

McColl remembers that it was Storch's husband, Martin Friedmann, who made the initial contact for the Soni Ventorum to perform in Haiti. According to McColl:

Martin had been to Haiti. Tourists were not going there in the 1960s because of Papa Doc, but Martin loved to travel. He had been all over the world, to places like Katmandu and Bali, before other people discovered them. Right when the State Department was telling tourists not to go to Haiti, Martin went and he met Micheline and Raoul Denis, who ran a music store called *La boîte à musique*. They were struggling to put on a concert series. They arranged the trip for us and put us up in a fancy hotel in Pétionville overlooking Port-au-Prince, way up in the mountains, where the weather was very cool. The Duvalier dictatorship was evident by big banners strung across the roads saying, "Ten Years of Revolution."

Kern remembers feeling very safe in Haiti, despite any warnings from the State Department:

We had a wonderful time in Haiti. It was certainly safe when Papa Doc was running the show. He had those police, the *Tontons Macoute* and there was zero crime. If you stole anything they would just cut your hand off.

One of the pieces the Soni Ventorum performed in Haiti was *A Haitian Folk Tale*, by Haitian composer Lina Mathon Blanchet. Kern had made Blanchet's acquaintance some years earlier in Philadelphia. She had given him a copy of the work and he had performed it with the Artemus Woodwind Quintet in Philadelphia. Approximately seventeen years later, the Soni Ventorum recorded Blanchet's quintet with the addition of Conga drums (*Six Works for Wind Quintet*, Musical Heritage Society MHS 7364L); portions of the recording were subsequently used by National Public Radio as "bridge" material in its programming.

McColl remembers being hosted by Blanchet during the tour of Haiti:

She hosted us in Pétionville, above Port-au-Prince, up in the hills. She had a slave quarters out in the rear. There were a dozen people living there, and they were doing laundry in a big old missionary pot. We were treated royally and served delicious, wonderful food. All of our hosts, whom I would describe as the persecuted mulatto upper class, were very matter-of-fact about their relationship with the dictatorship. They would drive around the block rather than drive in front of a police station just to avoid being seen by the police and the thugs called the bogeymen, the *Tontons Macoute*. Whenever they saw any of the *Tontons Macoute*, they would turn the car around and go the other direction. Meanwhile, they had dozens of servants and apparent wealth. It was very strange as far as that went, but they loved the concert.

Kern recalls Haiti as being:

...a really lovely place. It was like another world. You'd go out a little way into the country and you'd hear drums beating. It was certainly the real thing and quite memorable.

Upon returning to Puerto Rico, the Soni Ventorum undertook another tour to the mainland, performing concerts at colleges and universities in North Dakota, South Dakota, Oklahoma, Texas, Colorado and Wyoming. This was to be the last tour the Soni Ventorum took

during their years in Puerto Rico. Some of the members of the quintet were hoping to find a faculty position for the Soni Ventorum on the mainland, a residency at a college or university where they could continue teaching and performing as a quintet. There were problems in Puerto Rico. Storch recalls:

There seemed to be a limit to our future there. I remember Arthur's teacher [Sol Schoenbach] felt that we were living some sort of "retirement existence" in Puerto Rico. Life was difficult there from many standpoints. The heat made it difficult to do much work. Felix thrived under the heat, but I had a little trouble after a couple of years.

There was also the feeling of being cut off from the rest of the world. According to Skowronek:

Puerto Rico is really far away, although it's actually closer to New York than Seattle is. Seattle is far away, too, but Puerto Rico has an isolated feeling to it. It's very small in terms of area so there's a certain sameness about it after awhile. And Puerto Rico was very expensive in terms of cost of living. You'd think of it as being cheap, but it's not. It's very expensive. Rents were high there compared to here.

Also, some personality problems arose between Sternbach and some of the other quintet members. McColl said:

I think that perhaps the climate got to him [Sternbach]. He became a little bit lackadaisical. After the Soni Ventorum left Puerto Rico, he went back to college and got a psychology degree and then later got back into music. Maybe playing with us turned him off from horn playing!

In the meantime, Skowronek received a tip that the University of Washington, in his native city of Seattle, was looking for an established wind quintet to become a resident faculty group. On one of his visits to Seattle, Skowronek went to the University to talk with the director of the school of music, William Bergsma. According to Skowronek, Bergsma was:

...a sort of brusque, gruff, abrupt person. He wasn't quite sure who I was or what I wanted. I explained the situation: that I had a wind quintet that was in Puerto Rico at the time. He wanted to know more about us and asked if there was anyone who could give him a recommendation. I said that we knew Samuel Baron of the New York Wind Quintet very well through other connections and I asked whether a letter of

recommendation from Baron would be of any interest to him. I knew that the New York Wind Quintet had premiered Bergsma's quintet several years before. Bergsma said that he would consider a letter from Baron to be of the greatest importance. So that was instrumental in our eventually being hired. Two or three other groups applied for the position as well, but somehow we managed to prevail.

It had been decided when Skowronek left Puerto Rico that he would rejoin the Soni Ventorum if they were ever to serve a residency at a university. However, due to conflicts that had arisen, Sternbach did not continue with the group. Completely independent of the Soni Ventorum, their former colleague, Christopher Leuba, had applied for the position of professor of horn at the University of Washington. The university, however, did not intend to hire a horn professor except as part of a wind quintet. Skowronek proposed that Leuba rejoin the Soni Ventorum in order to obtain the appointment in Seattle. Despite any problems in the past between himself and members of the quintet, Leuba accepted the suggestion.

Grossman, McColl, and Storch left Puerto Rico and relocated to Seattle. Kern has remained on the island, performing as principal flutist of the Puerto Rico Symphony and participating in the ongoing Casals Festivals. He retired from teaching at the conservatory in 1994. According to Kern, the conservatory eventually emerged from under the umbrella of the Casals Festivals. There are currently around 275 students in the undergraduate program at the conservatory and a large extension program that serves close to 1000 students. Casals died in 1973. In 1965 he had written the following recommendation for the Soni Ventorum:

I have worked closely with the members of the Soni Ventorum Wind Quintet in various musical activities. Each one of these musicians is a virtuoso of his particular instrument and through many years of dedication and work together they have formed a truly remarkable ensemble. For me it is one of the finest groups of its kind.⁵³

From in his studio at the University of Washington, Skowronek recalled the quintet's years in Puerto Rico:

There were few distractions. We were young, ambitious and adventurous, so the years in Puerto Rico served us well. I met some nice people there; I had some good

students. I started playing the wooden flute in Puerto Rico and it is where the Soni Ventorum got its start. It was an exotic place; we were part of the island and part of the culture, but we were still apart from it. I have fond memories of it.

Soon, Puerto Rico was to become part of the Soni Ventorum's past. Ahead were the years at the University of Washington and the adjustment of becoming part of a major teaching institution.

Notes to Chapter II

- ¹ *Microsoft Encarta 96 Encyclopedia*, s.v. "Puerto Rico."
- ² *Ibid.*
- ³ Robert Baldock, *Pablo Casals* (London: Victor Gollancz, Ltd., 1992), 215.
- ⁴ Laura Kalman, *Abe Fortas: A Biography* (New Haven: Yale University Press, 1990), 170, quoted in Robert Baldock, *Pablo Casals*, 215-16.
- ⁵ Baldock, 217.
- ⁶ Kalman, 176, quoted in Baldock, 217.
- ⁷ Marimar Benitez, "A Glance at the Art of Puerto Rico," in *Puerto Rico: Five Hundred Years*, 31, quoted in Baldock, 218.
- ⁸ Baldock, 218.
- ⁹ *Joys and Sorrows: Reflections by Pablo Casals as told to Albert E. Kahn* (New York: Simon and Schuster, 1970), 274.
- ¹⁰ *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Puerto Rico."
- ¹¹ *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Pablo Casals," and Bernard Taper, *Cellist in Exile: a portrait of Pablo Casals* (New York: McGraw-Hill), 31, 33-4, 36-7.
- ¹² Bernard Taper, *Cellist in Exile*, 59-60.
- ¹³ *Ibid.*, 63.
- ¹⁴ *Ibid.*, 64.
- ¹⁵ *Ibid.*, 65.
- ¹⁶ *Joys and Sorrows*, 256.
- ¹⁷ *Ibid.*, 258.
- ¹⁸ *Ibid.*, 260-61.
- ¹⁹ *Ibid.*, 261-62.
- ²⁰ *Ibid.*, 262-265.
- ²¹ *Ibid.*, 267-269.
- ²² Baldock, 224.

- ²³ *Joys and Sorrows*, 268. Also, according to Skowronek, "There were pictures we would see in Casals' home of his mother, little cameos and photographs, and the likeness between her and Martita was startling."
- ²⁴ Taper, 10.
- ²⁵ *Joys and Sorrows*, 270.
- ²⁶ *Ibid.*, 270.
- ²⁷ *Ibid.*, 272.
- ²⁸ *Ibid.*, 274.
- ²⁹ Baldock, 220.
- ³⁰ Katims was the conductor of the Seattle Symphony Orchestra from 1954 through 1976. Skowronek played under him as the principal flutist of that orchestra for two seasons (1956-57 and 1959-60).
- ³¹ Baldock, 221.
- ³² *The New Random House College Dictionary*, revised edition, s.v. "dengue" and "breakbone fever." Dengue is an infectious fever common in warm climates. Characterized by severe pains in the joints, bones, and muscles, it is commonly called breakbone fever because it makes the bones feel as if they are breaking at the joints.
- ³³ See Chapter V, Arrangements and Editions of Chamber Music by Members of the Soni Ventorum Wind Quintet.
- ³⁴ See Chapter IV, Ensemble Works Composed for Members of the Soni Ventorum Wind Quintet, for a more complete presentation of the Soni Ventorum's collaborations with Joseph Goodman.
- ³⁵ According to Bonnevie, Thor Johnson's father was a Moravian minister.
- ³⁶ *Microsoft Encarta 96 Encyclopedia*, s.v. "Moravian Church."
- ³⁷ *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Harmoniemusik." The performance of *Harmoniemusik* had practically disappeared in Europe by 1800. However, it was brought to the United States by Moravians and was performed especially in the area around Bethlehem, Pennsylvania, into the 19th century.
- ³⁸ See Chapter IV, Ensemble Works Composed for Members of the Soni Ventorum Wind Quintet.
- ³⁹ Megan Lyden, "Switching to Wood: An Interview with Felix Skowronek," *Flute Talk* 13, no. 2 (1993): 13.
- ⁴⁰ Felix Skowronek, "Whither the Wooden Flute?" (paper presented at the MTNA Convention, Seattle, Wash., April 1979).
- ⁴¹ *Ibid.*

- ⁴² According to John Fuggetta, of the Wm. S. Haynes Co., Haynes resumed building wooden flutes in 1997. The renewed interest in wooden flutes in this country is attributable to the appointment in 1997 of Dutch flutist Jacques Zoon (who plays a wooden flute) to principal flutist of the Boston Symphony. Haynes is planning on selling one wooden flute per month. Unlike the older wooden flutes, the new ones have a modern scale (either a Deveau scale or a Jacques Zoon scale) and modern-style head joints.
- ⁴³ Felix Skowronek, "Wither the Wooden Flute?" In *The New Grove Dictionary of Musical Instruments*, s.v. "Flute," it is stated that the wooden flute player needs to develop a tighter embouchure, with the corners of the mouth turned up. However, Skowronek feels that with the requirements of a more modern and flexible style of performance, a relaxed embouchure is more effective. Skowronek has collaborated with flutemaker Alexander Eppler in the design of wood head joints that provide more of the agility of silver head joints—namely, a greater degree of flexibility and quickness of response.
- ⁴⁴ Ibid.
- ⁴⁵ Millard M Laing, "Anton Reicha's Quintets for Flute, Oboe, Clarinet, Horn and Bassoon" (Ph.D. Diss., University of Michigan, 1952), 44.
- ⁴⁶ Raymond Ericson, "Concert Given by Wind Faculty of Puerto Rico Conservatory," review of concert performance by the Soni Ventorum Wind Quintet, Town Hall, New York City, New York, *New York Times*, 27 October 1963.
- ⁴⁷ Samuel Singer, "Soni Ventorum Shows Skill in 'Homecoming'," review of concert performance by the Soni Ventorum Wind Quintet, Philadelphia Museum of Art, *Philadelphia Inquirer*, 14 October 1963
- ⁴⁸ The work was the *Adagio and Allegro (Fantasy) in F Minor*, K. 594. It was commissioned by Count Josef Deym, the owner of a wax museum, to be used as background mourning music for the figure of Field Marshal Laudon. See Chapter V, Arrangements and Editions of Chamber Music by Members of the Soni Ventorum Wind Quintet.
- ⁴⁹ See Chapter V.
- ⁵⁰ Review of Soni Ventorum recording, *Music for the Musical Clock*, Lyrichord LLST 7143, *The Monthly Letter from E.M.G.*, April 1967, 8.
- ⁵¹ Review of Soni Ventorum recording, Lyrichord LLST 7158, *High Fidelity Magazine*, October 1966, 40.
- ⁵² *Microsoft Encarta 96 Encyclopedia*, s.v. "Haiti."
- ⁵³ Pablo Casals, letter, December 1965.

Chapter III

TENURE AT THE UNIVERSITY OF WASHINGTON

Establishment at the University of Washington

William Bergsma, the director of the University of Washington School of Music, hired the Soni Ventorum for the newly created position of quintet-in-residence.¹ Grossman, McColl and Storch left Puerto Rico and relocated with their families in Seattle. Skowronek, with his wife and children, returned once again to Seattle. For Skowronek, leaving his position with the St. Louis Symphony was difficult. He recalls:

Leaving Puerto Rico for St. Louis had been a wrenching experience but leaving St. Louis to come to Seattle was a real trauma. However, the die had been cast. I had been very happy in St. Louis. I loved the orchestra and it did, in fact, get even better after I left; it became a full-season orchestra, salaries went way up and it became one of the most prestigious orchestras in the country. I had a great many friends in the symphony and am still in contact with people there. However, I really wanted to play in a wind quintet. I had done that for a long time and I wanted to get back together with the Soni Ventorum. It looked like a golden opportunity.

Leuba, in the meantime, had already left the Minneapolis Symphony and was studying conducting and teaching during summer sessions at the University of Victoria in British Columbia. Although Leuba had performed in the Soni Ventorum with Grossman, McColl and Skowronek, he had never met Soni Ventorum oboist Laila Storch. She recalls:

It was probably Felix and Arthur that tried to get Leuba to rejoin the group because he had been with the quintet before. I had never actually met him. They knew he was good and they knew that he was, at that point, in-between things. He liked the idea of a college position, also. So we came here and met him. We were offered the position and we accepted.

Thus, at the time of their establishment at the University of Washington, the members of the Soni Ventorum Wind Quintet were: Felix Skowronek, flute; Laila Storch, oboe; William McColl,

clarinet; Arthur Grossman, bassoon; and Christopher Leuba, French horn. The membership of the quintet remained stable for the next eleven years.

It was merely coincidental that the Soni Ventorum was now established in the same city as their former French horn player, Robert Bonnevie. Bonnevie jokingly said:

During my second year in Seattle, the quintet was hired for the position at the University of Washington. They followed me!

The person responsible for hiring the Soni Ventorum was William Bergsma, who had become the director of the University of Washington School of Music in 1963. Originally from California, Bergsma was a respected composer and composition teacher. Prior to assuming the directorship in Seattle, he had been associate dean of the Juilliard School in New York City. A visionary director, Bergsma had ambitious plans for the University of Washington School of Music. Before Bergsma's tenure it was a relatively small school with little national prominence. During the eight years of his administration, the school changed dramatically. According to Arthur Grossman:

It was not a well-known music school before Bergsma became its director, although there were some people on the faculty who were well-known individuals, such as George McKay, the composition teacher and composer, Stanley Chapple, the opera and orchestra conductor, violinist Emmanuel Zetlin and cellist Eva Heimitz. But the school itself was not nationally prominent and when Bergsma came here, his goal was to change that. He wanted to make it, as he used to say, the "Juilliard of the West." He changed the whole course and direction of the school. The first thing he did was to get a Rockefeller grant which brought many new faculty, including us [the Soni Ventorum Wind Quintet] here, and that made a tremendous change in the way the school functioned and was perceived. Also, Bergsma was almost single-handedly responsible for the construction of Meany Hall for the Performing Arts. He wanted a great performing space to showcase the excellence of the student ensembles to the public.

The individual Soni Ventorum members were engaged by the University of Washington as lecturers. Skowronek remembers:

We came in the fall of 1968 as lecturers. We didn't really know what lecturers were. We were, at the time, unfamiliar with the university system. Lecturers were simply one-year appointments; I had left a very good position in St. Louis and the others had come up from Puerto Rico. Lecturers are always a look-see kind of thing; we were basically on trial for a year. However, we were young and idealistic and we figured it would last.

In actuality, the appointment of the Soni Ventorum Quintet was for an initial three-year period, with the position of each member renewed annually as long as he or she remained a member of the quintet. The duties of each member of the quintet included private and ensemble instruction, services as a wind quintet and performances with the University's Contemporary Group and with the University's Sinfonietta.²

Immediately, a conflict arose out of the Soni Ventorum's appointment at the University of Washington. Prior to the Soni Ventorum's arrival, five principal wind players of the Seattle Symphony had been teaching at the School of Music on a part-time basis. They lost their jobs when the Soni Ventorum members were hired. Grossman remembers:

Before we came here, the wind teaching had been done by several symphony members on a per hour basis. That meant five people lost their positions at the university when we came. I still don't know how much they taught or how much they were paid. But there were five people who no longer had university positions. They were very upset and they made their feelings known to the union. So the union didn't want to have anything to do with us because we had replaced union musicians. If you are a union musician, as we all were, and you move to another city, you go to the local union and deposit you union card and pay local dues. When I went down to deposit my card they refused to accept it.

Not only did the union refuse to accept the Soni Ventorum members' transfer cards, it also wanted the quintet members to pay union work dues, even though the union had no bargaining power or connection with the university whatsoever. Skowronek was chagrined by the attitude of some of his former colleagues in the Seattle Symphony. Bonnevie, who was in the symphony at the time, said:

The symphony musicians regarded the Soni Ventorum as predatory, as coming into town and taking all of their gigs.

However, an amusing event transpired because of the situation. Skowronek remembers:

Within a year or two after we came here the AFM [American Federation of Musicians] had their convention in Seattle. Some of our former colleagues in Puerto Rico, including a few who had actually been our students, were union officers in the Puerto Rico local. The Puerto Rico local is very active not only because of the hotel industry but because Puerto Ricans in general are extremely union conscious, really militant. When they were here for the convention, they asked us, "Is this true, this rumor we hear about you?" When we told them it was, well, they were livid. They said, "This is ridiculous, you can't be pushed around like this. We're going to bring it up on the floor and have this local censured—this is illegal." And they did, not that it did any good, but I'm sure the union members didn't like having a bunch of Puerto Ricans push them around a little bit. It was very amusing to us and very heartening to get a good dose of union solidarity from our Puerto Rican colleagues. They weren't going to take any guff from the local, so that was a lot of fun. We were very thankful for their support.

After several years, the "bad blood" between the university and the symphony was forgotten. Grossman recalls:

In those days we used to do a lot of recording and you have to pay tax to the national and tax to the local on every recording. I would always go down to the union and give them a check for the local tax due on the recording contract and they always accepted it. One day, after years and years and years, I went down there and said, "I keep coming down and giving you my money for recordings; you might as well take my card and make me a member." They said, "OK, fine." I deposited my card then and became a local member and that seemed to be the end of the problem.

Participation in the University of Washington Contemporary Group

One of the Soni Ventorum's primary roles at the University was participation in the Contemporary Group. Founded in 1966 under Bergsma's administration, the Contemporary Group was directed by William O. Smith, the renowned composer and clarinetist. Pianist and composer Robert Suderberg was the group's associate director. The Contemporary Group also

included Suderberg's wife, soprano Elizabeth Suderberg, and the Philadelphia String Quartet, who had been appointed the Quartet-in-Residence to the State Universities and Colleges of Washington.³ The following year, the University of Washington School of Music received a grant from the Rockefeller Foundation for the Contemporary Group. It was this grant that made possible the appointment of the Soni Ventorum Wind Quintet and also other faculty performers, including composer and trombonist Stuart Dempster, trumpeter William Pfund, percussionist David Shrader, harpist Pamela Vokolek and double bassist W. Ring Warner. Additionally, a graduate student string quartet and graduate student wind quintet received stipends out of the Rockefeller grant. The goals of the Contemporary Group included the presentation of professional concerts, reading sessions for student composers and performers and encouraging young, less-established composers to write works for the group.⁴ The Soni Ventorum's debut with the Contemporary Group was on November 3, 1968, in the HUB Auditorium of the University of Washington. Skowronek, McColl and Storch were joined by two guest student artists, Anne Ferguson and Michael Davenport, in a performance of *Vibrations (Concert Piece for Woodwinds)* by John Eaton. *Vibrations* is scored for flute, two oboes, one of which is tuned down a quarter tone, and two clarinets, one of which is also tuned down a quarter tone. Storch remembers that the work entailed certain difficulties:

The very first piece we worked on for the Contemporary Group was *Vibrations* by John Eaton and it was a shock to me. I wouldn't mind telling Smith this now, but at the time I had played very few far-out pieces. I had always played a certain amount of contemporary music. In Puerto Rico, we had a modern music festival and played pieces with tape, but *Vibrations* was for two oboes and two clarinets tuned a quarter tone apart and flute went in-between them. This was going to be one of the first pieces we played here in public and I remember thinking, "oh, no, what a way to make my debut in Seattle, with a piece like this, where you have to honk on low B-flats." It was awful sounding. A young woman who came here to study with me was playing the other oboe part and she was very good. However, I had to figure out how to get the two of us a quarter tone apart. I recall that I sawed off a reed tube and made a very short reed for her and I figured that it would be easy for me to play flat. So that's how we did it. It was recorded for Decca records, too.

The recording, *Electo-vibrations: the music of John Eaton* (Decca DL710165) contains three other pieces by Eaton, all of which feature electronic instruments, including the Syn-Ket, the Syn-Mill, the Moog Synthesizer, a vibrator and a reverberation plate. Despite any reservations Storch had about the piece, the recording was named one of the "Year's Best Recordings" in *Saturday Review* (November 28, 1970). The recorded performance of *Vibrations* received the following review in *The New Records*:

Vibrations is a three-movement work for flute, two oboes, and two clarinets...It is microtonal music and explores various tonal results and harmonic effects. It is music that is not written without a strange appeal, for it has the structure of basic music with a rhythmic pulse and is, of course, produced by basic instruments. The performance of this piece is, I am sure, a rather remarkable achievement, for it must be a fiendishly difficult work to do correctly. The reproduction of this section is almost exceptional, having a bit of resonance together with the immediacy and clarity of the instruments. Eaton's disc is a worthwhile entry on today's musical horizon.⁵

The Eaton work affected Skowronek's attitude about performing contemporary music. He said:

Learning the Eaton work was an agonizing experience because it was written with a systematic use of quarter tones; not just an occasional slide or bend, but rather in melodic series, mixed in with diatonic writing. I had to find suitable quarter tone fingerings, write them down above each note and then learn them. It would take a whole day just to learn a line or two with any degree of reliability—and the piece was fifteen minutes long! Performing the Eaton work was important because it made me realize that in order to play the latest avant-garde music well, one had to specialize in it. Prior to this performance, I believed that as a conservatory-trained instrumentalist, I could play anything put in front of me. That was true, up until the performance of this work.

Over the years, the Soni Ventorum members performed a vast array of modern repertoire with the Contemporary Group. As an ensemble, they performed contemporary quintet literature, including: Wayne Peterson's *Metamorphoses*; Wendel Jones's *Quintet*; Luciano Berio's *Opus Number Zoo*; Karl Anderson's *Variazioni su tema e ritmo*; Ursula Mamlok's *Festive Sounds: A*

Concertino for Wind Quintet; Vincent Persichetti's *Pastorale*, op. 21, as well as quintet works by School of Music faculty composers, such as Henry Leland Clarke's *Concatenata*, John Rahn's *Quintet* and John Verrall's *Serenade no. 2*. The Soni Ventorum members also performed small ensemble works on Contemporary Group programs, such as: Piet Ketting's *Trio* for flute, clarinet and bassoon; John Verrall's *Divertimento for Three Winds*; Alvin Etler's *Fragments* for woodwind quartet; Luigi Zaninelli's *Burla and Variations* for woodwind quartet, and William O. Smith's *Eternal Truths*, also for woodwind quartet. Other faculty artists joined Soni Ventorum members in performances of contemporary music, including works by such internationally known composers as Stravinsky, Rochberg, Crumb, Schoenberg and Maderna. Individually, the Soni Ventorum members were also featured as soloists, performing such works as Mario Davidovsky's *Synchronisms, no. 1*, for flute and electronic sound, Edgard Varèse's *Density 21.5* for solo flute, Willson Osborne's *Rhapsody* for solo bassoon, Vincent Persichetti's *Parable III* for solo oboe and *Parable IV* for solo bassoon, Peter Maxwell Davies' *Sea Eagle* for solo horn and Luciano Berio's *Lied* for solo clarinet. Many of the works performed by Soni Ventorum members on Contemporary Group concerts were written especially for them and many were world premieres.⁶ In April 1971 the Contemporary Group, including the Soni Ventorum, gave a performance of works of Verrall, Rochberg and Maderna in New York City's Town Hall.

In addition to their work with the Contemporary Group, the Soni Ventorum members participated in the UW Sinfonietta, a chamber orchestra comprised of both faculty artists and exceptional students from the School of Music. Participation in the Contemporary Group, the Sinfonietta and their own concert series resulted in many hours of rehearsal each week for the Soni Ventorum. The Contemporary Group rehearsed once a week for all nine months of the school year and the Sinfonietta rehearsed regularly as well. With a concert series of four or five programs each year at the University and additional concerts in the community, the quintet had to sustain a vigorous rehearsal schedule. According to Storch:

When we first came to the University of Washington the quintet had two-hour rehearsals four days a week. We really put a lot of effort into our performances. That's a

strenuous rehearsal schedule but for any kind of accomplishment in chamber music, you've got to work a lot.

Debut Recital at the University of Washington

On December 3, 1968, the quintet's presented their debut recital in the HUB Auditorium on the University of Washington campus.⁷ The program included *Quintetto Concertante no. 3 in F Major* by Cambini, *Bachianas Brasilieras no. 6* for flute and bassoon by Villa-Lobos, *Wind Quintet* by Henze and *Quintet in E Minor*, op. 100, no. 4, by Reicha. The concert received an extensive, laudatory review in the *University of Washington Daily*. An excerpt from the article, headed "Soni Ventorum, Quintet Extraordinaire," reads:

They, individually and as a quintet, are five perfectionists. And the result is constant precision in phrase attacks and releases; tonal quality dealing in nothing less than exact pitch and exquisitely clear tonality sustained by steady control; blend and balance which consistently excels—not an easy accomplishment in view of the diverse timbres of the five winds.⁸

A review of the same concert in the *Seattle Times* was equal in its praise. The arts and entertainment editor, Wayne Johnson, made the following comments:

...The quintet, composed of four men and a woman, joined the U.W. faculty this fall...If there is a more musical or more accomplished ensemble now in Seattle, I haven't heard it.

By tacking the "local" label on the Soni Ventorum, I don't mean to demean the group but simply to express a happy fact. Although recently there has been considerable evidence to the contrary, the feeling still exists here...that nothing "local" can really be first-rate. That silly notion can be disabused in a number of ways, and one of the most obvious now is by hearing the Soni Ventorum.

This is an unequivocally first-rate group...the players individually are virtuoso performers, and collectively they form a sensitive five-voiced instrument that can coexist proudly with the best chamber ensembles in the world.⁹

Later in the article, Johnson addressed one of the major difficulties facing the Soni Ventorum (and wind quintets in general): lack of significant literature:

The quintet's program last night reflected the group's major problem: lack of repertoire. They played quintets by Giovanni Giuseppe Cambini, an 18th Century Italian; Hans Werner Henze, a contemporary German; and Anton Reicha, a contemporary of Beethoven. Also included in the program was Villa-Lobos' *Bachianas Brasilieras* No. 6 for flute and bassoon.

Although the Soni Ventorum played all these compositions impressively, none of the pieces is a really substantial work by a really substantial composer. The Cambini and Reicha compositions have some interesting moments, but they also have some uninspired, thin passages. The Villa-Lobos work falls considerably short of being up to the best of that composer's output, and the Henze piece is generally uninteresting.

But for all this, the Soni Ventorum's performance last night was exciting. The ensemble's players are so good they could play a unison C-Major scale and make it an impressive musical moment.¹⁰

Years later, Storch remarked on the wind quintet's repertoire:

Look at what string quartets have to play: Brahms, Mendelsson and Beethoven. Wind quintets don't have that kind of repertoire. Reicha is not Beethoven. I think we did the best that somebody could do at making some of these lesser-known composers sound as if they really had some significance. We worked to the utmost degree; we took it seriously and we tried to make it sound like something.

Shortly after arriving at the University of Washington, the Soni Ventorum began rehearsing a major work that was written by an important, internationally renowned composer, the *Wind Quintet*, op. 26, by Arnold Schoenberg.

Performances in Carnegie Recital Hall

Composed in 1924, Arnold Schoenberg's *Wind Quintet* is considered a landmark in the history of 12-tone composition. In this work, Schoenberg utilized 12-tone technique throughout, with one main series of notes (row) providing the foundation for all four of the movements. According to *Cobbett's Cyclopedic Survey of Chamber Music*, Schoenberg's *Wind Quintet* is:

...undeniably a far harder, harsher work than the serenade [sic], probably on account of this new extreme application of the new technique, and of the timbre of the

instruments (flute, oboe, clarinet, horn, bassoon). In form it represents a reversion to classical sonata form, untouched by Schönberg since the second string quartet.¹¹

Indeed, the four movements of the work are in traditional forms: sonata, scherzo, 3-part song form and rondo. Each of the movements begins with a statement of the row, sometimes presented by one instrument and other times distributed among instruments. According to Skowronek, Schoenberg's use of interval displacement gives the work an angular quality, even in legato passages.¹²

The Schoenberg quintet, in Grossman's words, "looms large as the Mt. Everest of wind quintets," for the following reasons:

Apart from anything else, the Schoenberg quintet is technically difficult. However, it is no more technically difficult than the Villa-Lobos [*Quintette en forme de Chôros*], but the Villa-Lobos is 12 minutes long. The Schoenberg is close to 50 minutes long. The physical and mental stamina to keep focused for that long is one of the same things that is a problem with the Brahms-Handel variations [*Variations and Fugue on a Theme of Handel*, op. 24]. In general, wind quintets don't tend to be long. I'm sure that there are Beethoven string quartets that are that long, but string playing is not as physically taxing as wind playing. It's the sheer length and the mental and physical stamina required that make the work so difficult.

Rather than perform Schoenberg's quintet as a lone entity, the Soni Ventorum chose to program two other quintet works that were directly influenced by their composer's relationship to Schoenberg: the *Divertimento*, op. 4 (1923), by Hanns Eisler and the *Wind Quintet* (1928) by Roberto Gerhard. Both Eisler and Gerhard had been students of Schoenberg and their quintets rely upon 12-tone principles. In notes for the Soni Ventorum's program, entitled, "Schoenberg: His Circle and His Influence on the Wind Quintet," Skowronek wrote:

The three works on this evening's program present a unity difficult to find elsewhere in the literature of the wind quintet. Rather than simply a case of a teacher's work providing an impetus for similar works from pupils, we also have the historic situation of a new system of composition making its first appearance in complete form...While others of Schoenberg's circle were later to compose quintets, those of Eisler

and Gerhard are particularly close to Schoenberg's both in the dates of their composition as well as the directness of their relationships to it.¹³

The Soni Ventorum presented the program on February 7, 1969, in the HUB Auditorium on the University of Washington campus. The following month, the quintet traveled to New York City and gave two concerts in Carnegie Recital Hall. For the first concert, (March 23), the Soni Ventorum performed seven of the *Fourteen Pieces for the Mechanical Clock Organ of 1793* by Haydn, the *Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594* by Mozart, the *Quartet* for flute, oboe, clarinet and bassoon by Villa-Lobos and the *Quintet in E Minor, op. 100, no. 4* by Reicha. The following evening (March 24), the Soni Ventorum performed the quintets of Schoenberg, Eisler and Gerhard. There were many notables in the audience that night, including some of New York's best-known wind players, the woodwind section of the Moscow State Symphony, who were on tour, and members of the Danzi Quintet of Holland, who happened to be in New York City that weekend. The Soni Ventorum even received a telegram from Schoenberg's son-in-law, Felix Griessle, who had conducted Schoenberg's quintet at its premiere performance in Vienna.¹⁴ The Soni Ventorum's performance evoked extreme praise from Donal Henahan, of the *New York Times*:

...To an astonishing degree, the five chamber-music experts solved the problems of balancing the score and made increasingly more sense of it as they went along...one rarely hears woodwind quintet precision, ensemble and intonation to match what the Soni Ventorum produced in the Schoenberg and in two historically notable but rather bloodless works of his pupils.¹⁵

The enthusiastic review of the Soni Ventorum's performance in New York prompted a show of enthusiasm and support for the quintet from Wayne Johnson, the arts and entertainment editor of the *Seattle Times*. Under the heading, "Soni Ventorum Gets N.Y. Raves," Johnson wrote about the favorable response to the quintet's performances and even quoted sections of Henahan's review. Johnson's article closed with the following words:

Seattle music lovers ought to be happy that the Soni Ventorum members are happy living and working here. Collectively and individually, the five musicians are excellent additions to the musical life of the university and the total Seattle community.¹⁶

After their performances in New York, the Soni Ventorum presented, "Schoenberg: His Circle and Influence on the Wind Quintet," at Western Washington State College in Bellingham, Washington, and the following year played the Schoenberg quintet on a tour of Canada. Their performance of the Schoenberg quintet in Edmonton, Alberta, prompted the following response from the music critic of the *Edmonton Journal*:

Schoenberg's Op. 26 is a work of great beauty—a beauty that shuns repose. Even in the parodistic moments of the second movement, the composer avoids cliché [sic], never relaxing in invention for a moment. The rhythm and phrasing of the final rondo make it probably the most accessible movement.

We were fortunate to hear this piece in the excellent performance that the Soni Ventorum gave, for the care they lavished on every aspect of the music, especially in matters of rhythm and that intangible quality of sensing the character of the melodic intervals, made the polyphony clear without making it in any way labored.¹⁷

Many years later, in 1993, the Soni Ventorum performed Schoenberg's quintet again. In program notes to a 1993 performance, Skowronek recalls some of the quintet's favorite anecdotes from their performances in the 1960s:

...the audible groan from the Edmonton audience when I suggested that people make themselves comfortable since the work took 40 minutes to perform; the post-concert reception at which a woman accosted us proclaiming that every time she heard the piccolo she wanted to scream. Our favorite, however, came from the New York concert where an intense, bespectacled young man sitting in the front row was following our performance. At the conclusion of the 3rd movement he inadvertently uttered sotto voce in a thick but clear New York accent, "My Gawd—it's bee-yoo-tee-ful."¹⁸

Acclaim in Seattle

1969 was a busy and successful year for the quintet. Besides the performances of the Schoenberg quintet, the group served a two-week residency at the Summer Music Academy of

the Central Minnesota Fine Arts Association in Sauk Centre, Minnesota. They also recorded two works, Reicha's *Quintet in E Minor*, op. 100, no. 4 and Danzi's *Quintet in F Major*, op. 51, no. 3 (Lyrichord LLST 7216). The Danzi recording received an especially positive review from *The New Records*:

More sparkling wind quintet music...The Soni Ventorum...is now quintet-in-residence at the University of Washington; its members obviously have great rapport.

Music by Reicha and Danzi for flute, oboe, clarinet, French horn and bassoon is easy to take and lots of fun; this disc is guaranteed to pull you out of the deepest funk in which you'll ever find yourself.¹⁹

The quintet also received another excellent review in the local press for their performance of Ton de Leeuw's *Antiphony* on a Contemporary Group concert (February 7, 1969). Wayne Johnson wrote:

The chewiest—most substantial and most interesting—music on the program was the final selection: *Antiphony* for Wind Quintet and Four Sound tracks [sic] by Dutch composer Ton de Leeuw. The live sounds were created expertly by the Soni Ventorum, the U.W.'s new resident wind quintet, and they coexisted intriguingly with the electronic sounds. Like a good bit of the newest music, the De Leeuw [sic] work seemed to go on too long after it had exhausted its musical ideas, but its overall effect was still one of fascination and entertainment.²⁰

Obviously, the quintet was adjusting well to its new position and the demands of working in a university environment. The quintet's concerts continued to receive favorable reviews in the local press. The Soni Ventorum members enjoyed collaborating on performances with the Philadelphia String Quartet and School of Music faculty artists, including Stanley Chapple, William O. Smith, Randolph Hokanson, Montserrat Alavedra, Mary Curtis Verna and John Verrall.²¹ The Soni Ventorum members were showcased as a quintet and as soloists in a Sinfonietta program on November 7, 1971. The concert opened with Grossman, Leuba and Storch (joined by other faculty artists and members of the Sinfonietta) in Bach's *Brandenburg Concerto No. 1 in F Major*. Next, Skowronek was the soloist in a performance of Griffes' *Poem for*

flute and orchestra. Grossman was featured in Vivaldi's *Concerto* for bassoon, strings and cembalo followed by Storch's rendition of Joseph Fiala's *Concerto No. 2 in B-flat Major* for oboe and orchestra. The program concluded with Boris Blacher's *Concert Piece (Konzertstück)* for wind quintet and string orchestra (which the Soni Ventorum had performed at the Peninsula Music Festival in 1964). Virgil Fitzwilliam, who reviewed the concert for the University of Washington Daily, described Skowronek as "fantastic," Grossman's playing as "lyrical throughout," and wrote that Storch "played with such perfection that it seemed almost a recording." He also noted the excellent playing of the full quintet in the Blacher work.²²

In addition to their work at the university, the quintet continued to tour, performing in colleges, universities and performing arts centers in the U.S. and Canada, often under the auspices of the Community Concert Association (a division of Columbia Artists Management). Most of the Community Concerts were in small communities and the Soni Ventorum were usually the only classical music offering on a given series (the other performers sponsored by the Community Concert Association were generally variety-entertainment groups of one kind or another). This concert series was often beset with problems specific to a particular region. For example, in 1971 the Soni Ventorum performed in Omak, Washington, in the apple-growing Okanogan Valley. Omak had regularly subscribed to the Community Concert series with the unusual proviso that the town would not pay for the series until the apple crop was harvested, generally in September. Travelling to Canada presented different problems. Skowronek recalls that Canadian Customs demanded proof of ownership of instruments, levied a "ransom" deposit on the instruments for entrance into the country and didn't always refund the full amount upon exit.

Skowronek recalls a particularly eventful Community Concert the quintet performed in Klamath Falls, Oregon, in 1985:

After playing a concert in McMinnville, Oregon, I was chatting with well-wishers and somehow managed to leave my music backstage. The next concert was in Klamath Falls, well to the south, some 300 miles away. We arrived in Klamath Falls in the late

afternoon of the following day and set up for a brief rehearsal, only to find that the flute folder was missing. A hasty phone call confirmed that the music was still in McMinnville; the concert, however, was due to start in a couple of hours. Much frantic calling ensued as we tried to find a set of the famous quintet "red books" in Klamath Falls, with no success.²³ Meanwhile a private pilot in the McMinnville audience volunteered to fly the music down but it arrived late. However, the show went on; the quintet did a lot of "improvising" that evening. We played trios, duos and even solos as we awaited the arrival of the flute music. The music came part way through the concert but it was still a harrowing experience!

Medallists in the Villa-Lobos Festival and Competition and Tours of South and Central America and the Caribbean

Despite the Soni Ventorum's successes and accomplishments, some issues and negative feelings had arisen over the years between Leuba and the other members of the quintet. Leuba had re-joined the Soni Ventorum mainly for the appointment at the University of Washington. When looking into the possibility of teaching at the university, he had clearly stated that he felt the School of Music should hire individuals, rather than an already-formed wind quintet. He said:

I had come over and interviewed on my own, with John T. Moore, who was the acting chair of the department that summer. I did everything I could to convince him to hire individual teachers, not a group, because the university is about teaching. Get people who are committed to teaching, I told him, like I was.

Despite Leuba's objection, Bergsma was committed to hiring a wind quintet; thus Leuba rejoined the Soni Ventorum. However, at some point he decided that he would no longer tour with the group. According to Skowronek:

I think Chris felt it was not in his interest to tour, as a quintet. He felt that his obligation to the quintet was simply to perform at the university. I believe he had his own individual projects he wanted to do. We brought this up with the university at the time and as I recall the director simply said, well, his contract doesn't include playing outside the university; he's only required to perform on campus. So that is what happened; we played on campus as a quintet and toured as a quartet.

The idea of touring as a quartet came about in a serendipitous manner. Grossman explained:

I don't know that the idea of touring as a quartet would have ever occurred to us. However, I saw a notice for a competition to be held in Rio de Janeiro of Villa Lobos' music. The competition was sponsored by the Villa-Lobos foundation. None of the repertoire required horn, so we entered this competition in Rio as a quartet. Once we agreed to do the competition, we thought it would be a good idea to try and perform some more concerts in South America. So I wrote to the American Embassy in Rio and they referred me back to the State Department in Washington, D.C., and the State Department organized a tour for us.

The competition (International Instrumental Ensembles Competition) was held in November 1972, during the "Festival Villa-Lobos." The contestants were required to perform three pieces: a work by Villa-Lobos for two instruments; a work by another, different Brazilian composer for two or three instruments; and another work by Villa-Lobos for three instruments. Eight different instrumental ensembles participated. Four of the groups were from Brazil; the others were from Argentina, Portugal and Venezuela with the Soni Ventorum representing the United States.²⁴

For their first selection, a work by Villa-Lobos for two instruments, Grossman and Skowronek performed *Bachianas Brasileiras, no. 6*, for flute and bassoon, which had been part of their repertoire since their early years in Puerto Rico. Next, McColl and Grossman performed *Tres Invenções Seresteiras* by Oscar Lorenzo Fernández, which fulfilled the requirement for a work for two or three instruments by a different Brazilian composer. Finally, Storch, McColl and Grossman performed Villa-Lobos' *Trio* for oboe, clarinet and bassoon. The Soni Ventorum was awarded the silver medal in the competition (the first prize went to the Rio de Janeiro Sextet and the third prize went to the Municipal String Quartet of São Paulo). They also had the pleasure of meeting Villa-Lobos' widow, Arminda Villa-Lobos, and actually visited with her on a subsequent trip to Brazil.

Following their performance in the Villa-Lobos competition, the Soni Ventorum went on tour, performing in several cities in Brazil (Santa Marfá, Curitiba, Campinas, São Paulo), Bolivia

(Cochambamba, La Paz), Peru (Lima), Panama (Panama City) and Costa Rica (San José). Naturally, there was some concern about how the altitude of La Paz, which is more than 12,000 feet above sea level, would effect not only themselves but their playing. In an interview with Wayne Johnson, Grossman said:

“The altitude affected us much less than we thought it would...But it affected our instruments much more than we expected.

“At that altitude, there was not enough air density to create the usual vibrations and make the instruments sound. We had to re-work our reeds—reduce them in size by about half—in order to compensate for the altitude.

“We were the first wind quartet ever to play in La Paz. We played a concert in the city, and the next day we went up to the La Paz television studios—which are a thousand feet higher than the city—and played a TV broadcast. We figured that while we were playing, we were only about a thousand feet lower than the top of Mount Rainier.”²⁵

The other double reed player in the quartet, Storch, agreed with Grossman: the altitude greatly affected their reeds and the thin air compromised resonance. In her article, “Across the Andes with Soni Ventorum,” Storch wrote:

The South American continent with its extreme changes of altitude and climate poses equally extreme problems for the traveling double-reed player. Looking back, I think the best thing I did in preparation, was to make a phone call to John Mack, who shared with me his experiences of playing in Bogota sometime ago. I hoped that by adding three of [sic] four thousand feet to his advice, it would take care of La Paz, Bolivia. Exactly as he predicted, the reeds became stiff and very sharp strange burbles and glunks appeared in various notes, but by scraping everything out of the back and making the reeds very light, it was possible to play and to get almost down to pitch. Having some idea of what might happen *before* arriving at La Paz, also prevented me from ruining reeds which played at humid sea level in Brazil, and were again usable across the Andes in Lima. For the concerts in-between in Cochambamba and La Paz at the Andean heights of 8,000 and 12,400 feet...I just took other reeds and hacked them up. Eventually the most disconcerting aspect of playing on top of the world, was not the shortness of breath and chopping up of phrases as well as of reeds, but was the lack of sound. In the thin air, there was absolutely no resonance or tone, and the notes seemed

to stop dead before they had even traveled the distance of one music stand to the other.²⁶

Reeds were not the only things affected by the altitude. In La Paz, Storch came down with a debilitating malady that was diagnosed as *soroche*, or altitude sickness. Storch was treated with a native remedy, *mate de coca*, or coca-leaf tea, an infusion of coca leaves and boiling water. Within a day of treatment, Storch was well enough to resume activities.

The following year, the *Soni Ventorum* returned to South and Central America, presenting concerts in Brazil (Porto Alegre, Curitiba, Campinas, São Paulo, Belo Horizonte, Salvador (Bahía), Belém, Rio de Janeiro, Brasília), Peru (Lima, Trujillo, Arequipa, Cuzco), Panama (Panama City) and Costa Rica (San José). Again, as with all of the ensemble's international tours, the U.S. State Department sponsored their visit. According to Skowronek:

At that time, the State Department was interested in promoting cultural groups and we got on their list, partly through the assistance of Milton Katims, who was the conductor of the Seattle Symphony. He was on the board that nominated groups for this program and I, of course, had worked with Katims when I was in the symphony. He was very kind to give us a recommendation. The tours were very exciting. They were basically managed by the Information Services of the State Department. We had to pay our way, but once we arrived we were paid locally and with a per diem. So these were paying propositions, we just had to pay to get there. The payments started coming in while we were there, so the tours cost nothing, really. We lived on the per diem and saved money—we had learned that skill in the Army. We had learned to live cheaply on the road. We also received concert fees that were generated by local sponsors.

Prior to the group's first trip to South America, the quintet members dutifully obtained gamma globulin shots for hepatitis and, in South America, they were scrupulously careful to avoid tap water. Despite their precautions, Grossman became violently ill after a meal in Arequipa, in southern Peru, and was unable to perform for several days. Skowronek recalls:

Although Arthur was ill, we traveled to Trujillo in northern Peru. The concert had to continue as scheduled and one of the pieces was Beethoven's *Duo no. 3* for clarinet and bassoon. So I played the bassoon part on flute. Interestingly, the concert was held

in a local movie theater and we played right before the afternoon showing of "*Los Tres Chiflados*," better known in English as "The Three Stooges."

The quartet member's talent for languages was helpful while touring. Grossman, McColl and Skowronek had learned German when they were in the Army. All of the Soni Ventorum members learned Spanish in Puerto Rico and Storch and Grossman were also fluent in French. Storch said:

I remember flying down to Rio and I had a book with me. I was trying to learn a little Portuguese and it was a long flight, 14 hours from New York to Rio. We were flying over this big area called Amazonas. While I was sleeping, Bill borrowed my book. I woke up an hour later and asked, "Where are we?" "Still over the Amazonas." Another hour went by...still over the Amazonas. While I was sleeping, Bill studied that little book and by the time we got to Rio he was already asking directions from the taxi driver in Portuguese. I think he had absorbed the whole book by flying over the Amazon. They all had talent for these languages.

Besides the performing aspect, the South American tours were rewarding from several perspectives. Storch recalls that the quartet members took every opportunity to visit scenic and cultural attractions:

We were always interested to see and do things wherever we went. We really made an effort to take side trips. In Peru we went to Machu Picchu. We visited the spectacular waterfalls of Iguassú, on the border of Brazil and Argentina. We ate everywhere and we ate everything—tremendous meals, very interesting and sometimes pretty colorful! Sometimes touring was difficult because you had to think about keeping in shape to play concerts and we did sometimes rehearse on tour, but we did have fun, too.

In Bolivia, the group visited the famed Lake Titicaca to the north of La Paz, on the border with Peru. Skowronek remembers:

Laila agreed to play in Bolivia only if we could visit the famed Lake Titicaca. This storied body of water was the home of the famous reed boats thought to be the progenitors of the *kon tiki* craft which, according to the anthropologist Thor Heyerdahl,

were sailed by the Incas from Peru to the South Seas. Laila had read about this in *National Geographic* as a young girl and had always dreamed of visiting the lake. We rented a taxi for the day in La Paz, negotiating with the driver, who had never been to the lake and was as curious as we were. We arrived at the small town of Copacabana on the east shore of the lake and met a local schoolteacher. He had a boat and took us across the lake to the remote island of Suriqui, where these reed boats were made. After spending some time there, we got back into the boat and headed for Copacabana, where our host had a local meal prepared for us: *pargo*, a small perch-like lake fish; little black potatoes called *tunta*, and a curious looking grain, *quinoa*, cultivated by the Incas and said to promote longevity. It was exotic and unknown to us at the time but is now readily available in the U.S.

The quintet members sampled local cuisine all over South America. In Belém, in Brazil's Amazon region, there was *pato no tucupí*, duck cooked in spinach broth and said to be an aphrodisiac. The exotic Bahían preparations of Brazil's East Coast included *vatapá*, a kind of fish stew and *xin-xin de galinha*, or chicken cooked in a special sauce. Southern Brazil is cattle country and there the quintet members were treated to one of the famed barbecues known as a *churrasco*. In Rio de Janeiro, they participated in the *feijoada*, a large, festive meal based around a black-bean soup with *farrofa*, dried ground roasted *mandioc* root sprinkled on top. In Brazil, they also noted the astounding number of essences distilled from sugar cane. These *cachaça*, available in various grades and purity, are sold openly and when mixed with exotic fruit juices are called *batida*.

Compared to Brazil, Peru seemed almost stingy when it came to food. Skowronek said:

Portions were small, nobody smiled: lean cuisine indeed! Besides that, there was a curious custom called *la veda*, a kind of official prohibition on meat-eating for two weeks each month. I'm not sure why except perhaps for shortages or maybe to promote more fish and seafood, of which Peru is a major supplier. We certainly had our share of *ceviche*, the raw-seafood and lime-juice marinade eaten off little seashells.

In addition to sampling regional foods and customs, the Soni Ventorum also experienced the pleasures and the discomforts of playing in different concert halls while touring. Storch said:

We played in Brasilia, where everything was new and modern. They had a new concert hall and the acoustics were so horrible, so dead, it felt like you were playing in a cigar box. It was awful. But we also played in a seldom-used opera house, the Teatro da Paz, in Belém, near the mouth of the Amazon. Built in 1878 during the rubber boom, it's a copy of La Scala, on a smaller scale. I think that it has the most absolutely perfect, most gorgeous acoustics I've ever experienced anywhere. It made everything we played sound superb, even pieces with just two or three instruments. It was a living example of what acoustics can do. One has to play well no matter what the acoustics are, but when you have an experience like that and see what's possible, it is very exciting. I thought if I were a little thing playing inside the belly of a Guarnerius violin with all that wonderful wood resonating around me, this is how it would feel. We wrote to Bergmsa and told him we wanted to bring this hall back with us.

There was also the pleasure of meeting other musicians wherever they visited. In Porto Alegre, Storch met oboist Walter Bianchi, whom she had last seen in 1949 when he was studying with Tabuteau at the Curtis Institute. In Lima, a helpful colleague, Gabriel Kantor, replaced a spring that had broken on her oboe during the tour—before his repair she had been forced to perform several concerts with a rubber band operating her oboe's first octave key.²⁷ Storch met oboists in metropolitan areas like Rio de Janeiro, São Paulo, La Paz, Lima and Panama City, as well as in smaller towns, and was deeply impressed by the one problem they all shared: the difficulty in obtaining cane and the other materials necessary for reed-making. She writes:

In not one city did there exist a music store or dealer who could provide any oboe equipment. Professional oboists depend on friends who travel, chance acquaintances, or the very unreliable mail to get a few pieces of cane, and students are in an even worse situation. A very eager and talented oboe student I met at the conservatory of the university of Bahia, had only a couple of totally worn out reeds and nothing in the line of music or study material. The same was true of the two oboists in La Paz who are still more isolated. They had studied for several years, but then the teacher left and with him their only source of supplies. They were desperately trying to keep going without cane or encouragement.²⁸

In 1974 the Soni Ventorum made a third tour to Central America, performing in Managua, Nicaragua and Panama City, Panama. They also toured the Caribbean, performing in Santo Domingo, the Dominican Republic and in Río Piedras and Mayagüez, Puerto Rico. The concerts gave the quartet members the opportunity to visit with their former Puerto Rican colleagues. They even performed as guest artists with their former orchestra, the Puerto Rico Symphony. Skowronek played Griffes' *Poem*, Storch played the *Marcello Concerto in C Minor*, and Grossman and McColl performed Strauss' *Duo Concertino* for clarinet, bassoon, strings and harp while the Catalan conductor, Antoni Ros Marbá, directed the orchestra. On their return trip to the U.S., the Soni Ventorum served a residency at the University of Southern Mississippi in Hattiesburg, where composer Luigi Zaninelli, who had attended Curtis with Skowronek and Grossman, was on the faculty. While in Hattiesburg, the quartet performed *Burla and Variations*, which Zaninelli wrote especially for them.²⁹

European Tours

The Soni Ventorum made three tours to Europe, also under the auspices of the U.S. Department of State, who acted as a sort of management in arranging the tours. Skowronek explained:

The US Information Center, or USI, was the cultural affairs arm of the State Department. They would send us wherever they would find interest, contacting various consulates and embassies and then arrange concerts for us.

In 1976 the Soni Ventorum gave quartet performances in Spain, Portugal, Turkey, Austria, France and Italy, and also in two countries behind the Iron Curtain, Hungary and Poland. In Hungary, the Soni Ventorum gave the first performance by American musicians on Hungarian National Radio since 1940. The tour was taken during a sabbatical leave from the university. In addition to concertizing, three of the members pursued individual research projects. Skowronek interviewed wooden flute players in England, resulting in his article, "Whither the Wooden Flute," which he presented at the Music Teachers National Convention in Seattle in 1979. Grossman

made a study of bassoon teaching in France, focusing on the Paris Conservatory, to determine how they had produced a consistent history of virtuoso bassoonists. Storch was also in France, researching the famed oboist and teacher Georges Gillet and her resulting article has since become the major source of information on him.³⁰ The quartet toured Spain and Portugal again in 1977, and in 1978 made a month long tour of Europe with performances in Iceland, Italy, Cyprus, Greece and Spain. One of the most poignant experiences the Soni Ventorum had on tour took place in Cyprus, where a political division between Greek Cypriots and Turkish Cypriots has existed since 1974, when Turkish troops occupied the northern third of the island.³¹ The Soni Ventorum performed concerts in the island's largest city, Nicosia, which is on the border of the division and is itself divided into a Greek and Turkish sector. Skowronek said:

We played concerts in both sides of Nicosia, the Greek side and the Turkish side. The city is divided, like Berlin, but with barbed wire instead of a wall. There was a reception after the first concert, which was on the Greek side, and we met with a number of local musicians. Shortly thereafter we played on the Turkish side, and there was a reception after that concert as well. It was at this reception that an older gentleman spoke with us, introducing himself as a violinist. He asked if by chance we had seen or spoken with so-and-so on the Greek side, and we said yes, that we had. He then asked that we send his regards to this person, as they had been stand-partners and close friends in the Cyprus Radio Orchestra but because of the partition hadn't seen each other for about ten years. We thought this showed how senseless political divisions could be where art and music are concerned. Also, it wasn't at all easy for visitors to travel to the Turkish side of Cyprus due to the confused nature of the situation. We were quite privileged to have done so.

As in South America, the Soni Ventorum's talent for languages was helpful in Europe, sometimes with unexpected results. Storch recalled:

On tour, Bill and I used to go to operas wherever we found one. I think he was the only one besides me who was interested in going to operas and we saw some beautiful opera halls. Once, in Athens, Art went to an opera with us, I think it was *Madame Butterfly*. We were sitting next to some local people, some Greeks, and of course Art is a great linguist. So in the course of this opera, there was a long

instrumental interlude and the people next to us were chattering away and talking very loudly in Greek. So Arthur asked them, in his very best Greek, to be quiet. Well, the man turned to him and said, in English, "Here there is nothing."

In total, the Soni Ventorum performed in eleven countries in Europe. The highlights of their tours included performing in many prestigious cultural centers, including the Gulbenkian Foundation in Lisbon, La Scala in Milan and La Fenice in Venice.

Continuation of Recording Career

Although Leuba was not touring with the quintet, he did perform on several recordings the Soni Ventorum made in the 1970s. In 1970 the quintet recorded the three *Quintetti Concertans* of Cambini (Ravenna RAVE 701), which are perhaps the earliest extant works for wind quintet.³² The following year, they recorded two quintets of Reicha, the *Quintet in E Minor*, op. 88, no. 1, and the *Quintet in G Major*, op. 88, no. 3 (Musical Heritage Society, MHS 3247). In all of their years of recording, the Soni Ventorum has never used an actual recording studio; they prefer the resonance of large rooms. Therefore, recording sessions were held in the auditorium of the student union (Husky Union Building, or HUB), in Room 35 of the School of Music or in Meany Theater, all on the University of Washington campus. According to Skowronek, the concern with playing everything perfectly in a recording session can make the process seem like more of a documentary endeavor than a performance.³³ Added to the concern of playing everything correctly is the fatigue of multiple takes. Storch said:

I remember sometimes feeling fortunate to get through a recording session. Sometimes you couldn't be too critical. The Reicha quintets, for instance, have very difficult passages for everybody. Perhaps you've done a good take, but somebody else has missed a note. Well, you can't insist that you keep doing it over and over again because everybody's going to become absolutely fatigued. Sometimes you have to settle for a take in which you're not completely happy with how you've played something, because somebody who has perhaps a more difficult part played theirs correctly...you always have these problems.

In 1972 the Soni Ventorum recorded works of Villa-Lobos (*Soni Ventorum Plays Villa-Lobos*, Ravenna RAVE 702). The Villa-Lobos recording was probably their most successful effort from a commercial point-of-view. From an artistic standpoint, the recording received unanimous praise. It featured four works, two of which the Soni Ventorum performed at the Villa-Lobos competition in Rio de Janeiro (*Bachianas Brasileiras no. 6* for flute and bassoon and the *Trio* for oboe, clarinet and bassoon) along with the *Quartet* for flute, oboe, clarinet and bassoon and *Chôros no. 2* for flute and clarinet. The review in *High Fidelity and Musical America* (May 1973) read:

The Soni Ventorum is...now in residence at the University of Washington in Seattle; the record is released through the University of Washington Press. The horn player of the group took a walk while this recording was being made, but the other four... are magnificent virtuosos, and they have been magnificently recorded.

...All four works are products of the composer's youth, when his talent was fresh and riotous and vital, when music spurted out of him like juice from a grapefruit, when his novelties and audacities knew no end and his invention no limit. In short, this is one of the most entertaining, not to say captivating, records that has come my way in a long time. You may have to order it by mail. But it is worth going to the trouble.³⁴

Writing for *The New Records*, critic Levering Bronston wrote:

In the jacket notes William McColl...says that Villa-Lobos' music has "rhythmic audacity, eloquent melodic invention, and striking individuality of tone color." I can't think of a better record to display those features. The oboe playing in the quartet, the flute and bassoon playing in the *Bachianas No. 6* and the clarinet playing all through the record are something to hear. This is one of the best wind groups around. Good recording—an outstanding disc.³⁵

It was deemed a "Recording of Special Merit" by *Stereo Review*:

...One of the remarkable features of the ensemble is the players' balancing and blending of dissimilar woodwind tone colors to produce a fusion all too unusual in such groups. I don't know how they do it, though their intonation may be a factor. It is unbelievably "just."

...The assemblage of pieces on this disc includes many kinds of music, some with quirky and charming Brazilian rhythms that the players seem to understand in their bones (thanks, probably, to having played the music a great deal). There is something here for anybody who likes Villa-Lobos, and I never expect to hear woodwind music better played.³⁶

Two other recordings were made that same year, *Soni Ventorum Plays Poulenc and Villa-Lobos* (Musical Heritage Society, MHS 3187), and a recording of two quintets of Reicha, for which the Soni Ventorum prepared scores and parts under a grant from the University of Washington Graduate School Research Fund.³⁷ In 1975 the Soni Ventorum recorded two quintets of Danzi (Crystal S251) and in 1977 recorded quintets of Taffanel, Martinon and Arrieu. Again, the Soni Ventorum received excellent reviews. A critic for *The New Records* wrote:

The Taffanel piece is typical of much expertly written French wind music of the 19th century...Martinon's piece has somewhat more substance, and I found it listenable the second time around...The big surprise here is the quintet by 75-year old Claude Arrieu...The piece is one of the most charming, witty, beautifully wrought wind works I've heard in a long time...The Soni Ventorum Quintet plays with precision, clean intonation, and a lovely ensemble sound.³⁸

A review of the same recording in the *Consumer's Research Magazine* adds that the Soni Ventorum "play with fine ensemble, wonderful verve, technical excellence."³⁹

However, it was to be Leuba's last recording project with the Soni Ventorum. For some time, it was felt that the effectiveness of the quintet was compromised by his refusal to perform with the ensemble off-campus. For one thing, there was a concern that it hampered efforts at recruiting wind students for the School of Music. Secondly, there was a concern that the reputation of the quintet had been damaged by a lack of its clear status (was it still a functioning quintet or had it become inactive due to the lack of a French horn player?)

Unhappy with various aspects of how issues were handled at the School of Music, Leuba resigned in 1979. He said:

I gave my resignation. I got a 45-rpm of the song, "Take This Job and Shove It," recorded by Johnny Paycheck. It's a famous country-western standard. Except Johnny doesn't quit the job. I did. I've never heard the end of it. I've applied for jobs...the word got around about how I did it. There is no such thing as humor in academia.

New French Horn Player for the Soni Ventorum Wind Quintet

Fortunately, the Soni Ventorum soon found another French horn player to take Leuba's place. At the time, David Kappy was on the faculty of the University of Montana. He recalls:

My connection with the Soni Ventorum happened three ways. My teacher in college, John Barrows, who was a founding member of the New York Wind Quintet, knew the Soni Ventorum because he had played with them in Puerto Rico at the Casals Festival. Also, I knew the Soni Ventorum's former horn player, Bob Bonnevie, from the Grand Teton Festival and he recommended me. Independent of that, Felix called his former colleague in the St. Louis Symphony, first horn player Roland Pandolfi, asking if he knew of anyone who might work well with the group. He also recommended me, so they put two and two together and thought that they ought to give me a call. So one day I received a call from a fellow named Art Grossman. Now, the strange thing is I used to collect their records because I was really into quintets. I've been into them my whole life and was guided by Barrows to be a little more on the "sensitive" side; enjoying nuance rather than volume. It was really funny to have their recordings in my collection and then get a phone call from their bassoon player.

Before joining the Soni Ventorum, Kappy already had extensive experience performing in wind quintets. He had played in quintets throughout his college years and was in faculty wind quintets at the University of Nebraska and at Interlochen Arts Academy. Because of his background, he found it easy to make the adjustment to playing with an established quintet that had been performing together for many years. Kappy explained:

The only adjustment that I had to make was that I had to accept the fact that trying to contribute my own approach or style was going to take a little bit of doing. So for a number of years I just listened; I listened to what they had to do. They play really well in tune and they are extremely tight and very easy to follow. I noticed that they were taking some indulgences in terms of tempi that I had never heard or thought of before, so

in a way it was a learning experience. With such a strong signal coming from the other four, it was senseless to swim against the tide—and very easy to fit in. I think that they really had a heightened sense for doing things exactly alike and they were very concerned with playing in tune. That's not unusual; it's just the degree with which they were concerned that makes high art. I was very happy.

Over the years, in addition to their heightened sense of intonation and blend, the Soni Ventorum developed the internal communication that is essential for groups that perform without a conductor. Storch explained:

Interior communication is very important to a quintet. People usually think the flutist, mainly because of the easy movement with which they can give a downbeat, does most of the communicating, but in actuality there are all sorts of intricate cues within the quintet. There were certain pieces that we started with a movement from the bassoon. One of the most famous is at the beginning of the Beethoven quintet for piano and four winds. Those different rhythms...people would wonder how we started it but Art would very subtly move the bassoon and we would all catch that and get the beat. There's another famous place in the Hindemith quintet, in the middle; Art would give a cue for that with his bassoon and no one in the audience could see the movement. There were many times when we could not get something together and...I remember this quite clearly...we would decide that everybody who simultaneously had a chord that moved to the next note would conduct each other...and so as a group we would do it and it would work.

With the addition of Kappy, the Soni Ventorum was able to tour again as a quintet. They took two extended tours of Alaska, one in 1981 and the other in 1982. The 1981 tour included performances in Ketchikan, Anchorage and Juneau. On the second tour, they performed in remote communities, traveling by small plane. Kappy remembers:

Back in the petroleum-rich days, Alaska had money and they had a budget for the arts. We took what they call a Southeast Island School District Tour and it required a lot of getting around by seaplane—they don't even have roads. A lot of these communities are like logging camps. Gildersleeve is a floating community—it's on logs; it floats, so there is certainly no way to get to it except by plane or maybe by boat. So we played in Gildersleeve and of course everyone showed up because there's nothing else to do. We had 100% audience attention and we played well, too. This tour was a riot.

They wouldn't fly us into Valdez because the weather was so bad the scheduled flights were cancelled but we found a sourdough jungle pilot who flew us in. We had to leave our luggage behind, so we played in street clothes, but we played and it was fun.

In addition to performing in Gildersleeve and Valdez, the quintet performed in Cordova, Yakutat, Koffman Cove, Labouchere Bay, Port Alice, Port Alexander and Bethel. In Bethel, the quintet members stayed in people's homes. Kappy recalls:

Up in Bethel, I don't think there's even a hotel, so we were billeted in people's houses. We were told in advance that two people would be staying in house A, two people would be staying in house B., etc. When Felix and I showed up at the house we were assigned to, we were a little bit dismayed to get into the living room where there was simply one fold-out couch. It was a double couch, but that was it. There were these two sourdough women living there. We tried very hard to be diplomatic, but we said, "Well, there's only one bed." And they said, "Well, there's plenty of room." We stayed as far away as is humanly possible from one another without falling off the damn thing.

Later that year, the Soni Ventorum took a statewide tour of Hawaii, performing on the islands of Oahu, Maui, Hawaii and Kauai. In addition to many school concerts, the quintet performed at the University of Hawaii (both at Hilo and in Honolulu) and at Brigham Young University on the island of Hawaii.

Despite the many tours and countless concerts the Soni Ventorum has played outside of the University of Washington, the group has never been under management (with the exception of a tour manager who booked some tours for them in the U.S. when the quintet was established in Puerto Rico). Grossman explained:

There aren't many quintets who have managers because a quintet is not popular enough for a manager to be interested in. Especially in our case, with our position at the university. We have limited touring time; we've usually done tours when there were breaks in the university's schedule. The amount of time we have to tour is a maximum of six weeks per year plus the summer—and there's essentially no touring in the summer—so the number of concerts you could play in six weeks is not enough to interest a manager.

Along with their touring schedule, the Soni Ventorum continued with their subscription series at the university and performing with the Contemporary Group. As the years progressed, the quintet members eventually became full professors at the university.

As is the case with professors, the Soni Ventorum members occasionally took sabbaticals. On leave from the University of Washington during the 1977-78 season, Grossman was guest principal bassoonist with the Israel Philharmonic. The eminent bassoonist Sidney Rosenberg served as Grossman's replacement for that year. Grossman said:

I had known Sid from the time he was around Philadelphia, although he had finished studying by the time I got there. The original idea had been that I would trade positions with Mordechai Rechtman, the principal bassoonist of the Israel Philharmonic, but more or less at the last minute he called me and told me he would not come here but that I still had to replace him, as Zubin Mehta would accept no one else. Sid was playing in Montreal and as there were difficulties with the French/English business there and I knew he wasn't too happy, I asked if he would like to come here for a year to replace me. He leapt at the opportunity.

Rosenberg said:

It was a wonderful year. It gave me the opportunity to renew my acquaintance with Laila Storch, who I hadn't seen since my years at Curtis, and perform with a wind quintet. Most of my experience had been orchestral—I had not played much with quintets beyond the usual repertoire—the Hindemith, the Fine. Although the time was brief, it was interesting working with them.

After performing with the Soni Ventorum and teaching at the University of Washington for a year, Rosenberg became professor of bassoon at Indiana University, a position he retained until his retirement in 1994.

On April 21, 1986, the Soni Ventorum presented a concert featuring a seldom-heard instrument, the basset horn. Possessing an ethereal, haunting sound, the basset horn was seldom used after the mid-19th century. Although it was used in wind bands, it can be surmised from the lack of literature for the instrument that it was never used extensively.⁴⁰ The basset horn

used in the Soni Ventorum performance was a replica of an antique horn that had been recently built by McColl. McColl had begun building instruments in the 1980s. He said:

Although I had done repairs before, the first thing I made was a little top joint for one of my clarinets and it seemed to come out all right. Then I found various places to buy boxwood, which is not used much anymore. In the mid-1980s I saw three old basset horns on display at Phillip Young's *Look of Music* exhibition in Vancouver in 1981. None of them, as it turns out, was a real Mozart instrument from Vienna, but they were three spectacular-looking, bent-in-the-middle specimens on display in the same glass case. One of them was from the Smithsonian and it was in perfect, brand-new condition. It had been made by Griesling and Schlott and was dated from around 1810. I realized that if I could get my mitts on it I could play it—it wouldn't be too fragile or leaky. So I got permission to go to the Smithsonian in August 1983, and I did about an hour's work in four days. The first project was to replace the pads and then I made a couple of reeds for the perfect mouthpiece that it had and I was delighted; it played great. So after that I took a spring quarter's leave from the university and set out to make one.

With some assistance from the Aerospace Research Laboratory's machine shop in the U.W. College of Engineering and Seattle flutemaker Alexander Eppler, McColl built a replica of the Smithsonian's basset horn over the span of two years. On the concert, which also included works by Reicha and Thuille, McColl played his basset horn in a performance of Beethoven's single use of the instrument, a selection for oboe, basset horn and piano from the ballet *Creatures of Prometheus*.⁴¹

On November 2, 1990, the Soni Ventorum performed a concert which Skowronek, in program notes, suggested should be titled "Laila's Choice," as the program was selected from works she had first studied and performed during her years as a student at the Curtis Institute. The program included *Passacaille* by Barthe, *Pastorale*, op. 21 by Persichetti, *Suite*, op. 57 by Lefèvre, *Trois pièces brèves* by Ibert and the *Quintet in E-flat Major*, op. 71 by Beethoven.⁴² Storch, who became professor emeritus in 1991, performed her final concert as oboist of the Soni Ventorum on May 31 of that year. For that program, the Soni Ventorum continued its tradition of many years by concluding the season with a spring concert featuring works written for eight to ten

wind instruments. Skowronek notes that such ensembles—most notably the wind octet of paired oboes, clarinets, horns and bassoons—were extremely popular in Europe in the late 18th century and experienced a revival in France, with the addition of flute, a hundred years later.⁴³ The program was devoted to works of Mozart; the Soni Ventorum performed *Fantasy in F Minor for Mechanical Organ*, K. 608, and were joined by guest student artists from the School of Music for performances of the *Divertimento no. 3 in E-flat Major*, K. 166 and an arrangement by Wendt of *The Abduction from the Seraglio* for “Harmonie.”

The following season, oboist Alex Klein joined the faculty of the School of Music and became the Soni Ventorum's newest member. Originally from Porto Alegre, Brazil (one of the cities where the Soni Ventorum performed on tour in 1973), Klein had impressive credentials, despite his young age. He had won prizes in several international oboe competitions and was already receiving outstanding reviews for his appearances as a soloist and as a recitalist. Klein had studied at Oberlin with the Soni Ventorum's former oboist, James Caldwell, and was serving on Oberlin's faculty as a lecturer prior to coming to Seattle. Klein said:

I heard about the Soni Ventorum/University of Washington position from the grapevine, really. I remember it was known that Laila was retiring that year and that they would be searching for a replacement for her. I somehow got a hold of the address for the school and applied. I could have stayed at Oberlin as a lecturer. I also applied for a couple of other positions. The only one that was remotely interesting was to teach at SUNY Stony Brook, but that was a part-time position and the money wouldn't have been enough for us to survive in New York. I accepted the position in Seattle because of the package—a very nice city and surroundings, I would have full responsibility for the oboe studio and a feeling that I could grow personally and professionally with the appointment.

Klein and his wife, violist Marlise Klein, relocated to Seattle and Klein quickly adjusted to the demands of his new position. Klein said:

I had studied with Caldwell and it was very clear from my audition that I had the same sound. At the time, I was working at Oberlin as Caldwell's assistant so there was a lot of Caldwell in me. It was like a match made in Heaven, musically.

Klein's faculty debut recital at the University of Washington was on October 8, 1991. The Soni Ventorum joined him in a performance of Reicha's *Quintet in E Minor*, op. 100, no. 4. Klein's performance received unequivocal acclaim in the local press.

In 1993 the quintet undertook a tour that included a performance at Klein's alma mater, the Oberlin Conservatory of Music, in addition to performances at the North Carolina School of the Arts in Winston-Salem, North Carolina, Davidson College in Davidson, North Carolina, and the Juilliard School in New York City. For the performance at the Juilliard School, the Soni Ventorum was joined by the New York Woodwind Quintet in a masterclass setting. Each quintet performed for the student audience and then the two quintets combined for a performance of Mendelssohn's *Octet for Strings*, arranged for double wind quintet by Samuel Baron, flutist of the New York Woodwind Quintet. According to Skowronek:

Our relationship with this group and its members goes back a long way. I first heard them outside of Philadelphia while I was attending Curtis and introduced myself to Samuel Baron, who provided encouragement and information about the formation of a wind quintet. Arthur knew oboist Ronald Roseman from the Aspen Music Festival and John Barrows, the quintet's original hornist, had been David's teacher. After the performances at Juilliard, the two groups gathered at a local restaurant for dinner and conversation. The evening took a philosophical turn. Baron commented on the history of wind quintets in the U.S., pointing out that the "triumph of the wind quintet is complete," meaning that the ensemble is no longer the rarity it once was now that practically every college and university sponsors a faculty quintet. Additionally, the quintet repertoire has grown substantially since 1945 and numerous recordings of wind quintets are readily available. The irony of the situation is that wind quintets as touring entities have largely disappeared from the concert scene. The New York Woodwind Quintet was touring less than it had previously, as was the situation with other groups, including the Soni Ventorum. We were certainly touring less than we had in the 1970s and early 1980s.

The Soni Ventorum might not have been touring as extensively; however, they still had a rigorous concert schedule. In 1993 the Soni Ventorum again undertook the task of performing Schoenberg's *Wind Quintet*, op. 26, this time recording the work for commercial release as well (Musical Heritage Society 514225K). The reverse side of the recording features William O.

Smith's *Jazz Set* for violin and wind quintet, which was written especially for the Soni Ventorum and Storch's daughter, violinist Aloysia Friedmann (Storch is the oboist on the Smith work and Klein is the oboist on the Schoenberg).⁴⁴ Neither Kappy nor Klein had performed Schoenberg's quintet before. Kappy said, "I'd waited my whole life to play the Schoenberg quintet, much less record it. It was really great." Klein remarked:

The Schoenberg was a highlight of my years with the Soni Ventorum. I think there were a lot of things we did for the Schoenberg that had never been done before. It is probably the most romantic, the most expressive of the recordings out there, if I may say so. We can be proud of that. Also, because we played and rehearsed so often, we didn't just get together and record it, as is done so much today. Everyone was tuned to each other. It was a really cohesive performance of the Schoenberg.

On October 13, 1994, the Soni Ventorum performed William Bergsma's *Concerto for Wind Quintet* on a memorial concert held for the former director of the University of Washington School of Music. Bergsma had retired from his position as director of the School of Music in 1971, after which time he held an appointment there as professor of music until 1986. In a program accompanying the memorial concert, the Soni Ventorum members who had worked with Bergsma expressed their respect and gratitude. Skowronek wrote:

In a bold move under his direction, the performance faculty at the School of Music was enlarged considerably, an exciting and challenging goal was set forth, and we bent mightily to do our best to achieve it...For me personally, it meant coming home to a Seattle which had changed in my absence and which has evolved wonderfully in the past 25 years: a vibrant arts community where anything is possible, chances can be taken, and audiences can be found.⁴⁵

25th Anniversary of the Soni Ventorum Wind Quintet at the University of Washington

On March 2, 1994, the Soni Ventorum celebrated their 25th anniversary at the University of Washington by presenting a concert of works that represented three elements that marked the quintet's years at the university. They performed two works that were written especially for them by faculty composers (*Masquerade* by William Bergsma and *Straws* by William O. Smith). They

also performed works which they had recorded (Reicha's *Quintet in D Minor*, op. 88, no. 4, Rossini's *Quartet No. 5 in D Major* with Smith's *Straws* also fitting into this category). For the final piece on the program (*Chanson et Dances*, op. 50, by d'Indy), the Soni Ventorum continued their spring tradition of performing an expanded ensemble work, this time joined by two School of Music alumni who had studied with McColl and Grossman, clarinetist Mary Kantor and bassoonist Paul Rafanelli. Under the heading, "Wind quintet proves why its 25 years are worth celebrating," R.M. Campbell, music critic for the *Seattle Post-Intelligencer*, wrote that the Soni Ventorum's achievement:

...is a remarkable one, and its 25-year anniversary concert Wednesday night at Meany Theater projected an air of welcome celebration.

...the evening was nicely balanced in terms of repertory and the variety of sonorities a wind ensemble can produce.⁴⁶

In an interview with Campbell, Grossman noted that few chamber music groups have the longevity of the Soni Ventorum. He said:

"Chamber music groups, it has been said, have all the disadvantages of marriage and no sex...Everyone has to live very closely. That can be difficult. We have survived by being pretty flexible and willing to let personal differences not take the forefront."⁴⁷

Personnel Changes

Unfortunately, despite the optimism surrounding the Soni Ventorum's anniversary, it was soon apparent that there were some conflicts arising between Klein and the other members of the quintet and that these differences were not going to be resolved. The crux of the conflicts, perhaps, was simply the different priorities set forth by those members whose main focus was the quintet and those of Klein, who was still a rising star in the music world. Klein resigned from the University of Washington and accepted the position of principal oboist with the Chicago Symphony Orchestra. Despite any negative feelings at the time of his resignation, Klein, looking back on his years with the Soni Ventorum, said:

I have fond memories of performing many works, the Janáček "Youth" sextet, the Fine *Partita*, the Brahms' arrangement of the Handel variations...What's wonderful is when there's an established group that always plays together. We learn each other's positives and negatives. We can piggyback on the positives and detour around the negatives. When a group plays together a lot, the music starts to fly very fast. It doesn't take very long for some beautiful things to start happening, so that was a nice experience.

The Soni Ventorum began a national search, according to procedure, for an oboist to fill Klein's position. In the meantime, local oboist Dan Williams served temporarily, accepting a one-year position to perform with the Soni Ventorum and to teach at the University of Washington. Originally from Redmond, Washington, Williams had studied at Western Washington University and at the Juilliard School of Music. During his years in New York City, he was the oboist of the Satori Wind Quintet. He had also been the principal oboist with the Binghamton Symphony (New York), the Harrisburgh Symphony (Pennsylvania), and the Honolulu Symphony. Williams recalls:

One day I was playing a recording session with a large orchestra. I believe we were recording the soundtrack for the film, *Mr. Holland's Opus*, and David Kappy was in the horn section. David later contacted me and asked whether I would be interested in teaching for a year and playing with the Soni. I needed the experience of teaching at a university and I looked forward to playing with the Soni so I accepted the position. Once I began rehearsing with them, they were very accommodating. They asked me what pieces I liked and what I would like to program. They were very helpful. Their approach to talking to each other was somewhat abrasive at times. My very first rehearsal with them, I thought we were all going to end and leave...someone had made a comment to someone else, but everyone takes it in stride. That's just how they communicate because as an ensemble they've been together so long. It's interesting coming into an ensemble like that; one that's already formed. You tread very lightly to get a sense of how the group members communicate with each other. The Soni Ventorum members are very accepting of new ideas and different perspectives on things. They didn't always go for the ideas I had but they did have very good arguments for the way that they did things. I don't think there was anybody who insisted that it always be done their way; they have a good way of working things out and that's probably why they have survived.

In 1996, following a nationwide search, oboist Rebecca Henderson became the professor of oboe at the University of Washington and joined the Soni Ventorum Wind Quintet. A native of El Paso, Texas, Henderson is the daughter of oboist Richard Henderson, who played in the El Paso Symphony Orchestra and taught at the University of Texas at El Paso. Richard Henderson was also in a wind quintet and as a young musician Henderson had become familiar with the Soni Ventorum through her father's collection of recordings. Henderson, like Klein, studied with James Caldwell at the Oberlin Conservatory. She earned a master's degree from the Eastman School of Music and upon graduation, became professor of oboe at the University of Alabama. In Alabama, she was also the oboist of the Capstone Wind Quintet. Her first performance with the Soni Ventorum was a presentation of William O. Smith's *Eternal Truths* for wind quartet, which had been written for the Soni Ventorum in 1974. Her faculty debut recital, for which she received an impressive review in the *Seattle Times*, was April 17, 1997.

Conclusion

Today, the Soni Ventorum continues as they have since their establishment as a wind quintet in 1962. At the University of Washington, their concert series continues. The quintet members still perform with the Contemporary Group. As music critic R.M. Campbell succinctly expressed:

People and institutions have come and gone, but the Soni Ventorum has persevered, giving concerts here and elsewhere, recording year after year and teaching a generation or two of wind students. On a national level, the group is one of the longest-lived wind ensembles.⁴⁸

After many years as a member of the Soni Ventorum, Grossman still finds performing in a quintet both compelling and rewarding. He said:

I think the appeal of performing in a quintet is being able to determine the musical outcome yourself, at least in consultation with your colleagues. You don't have someone in front, standing there with a stick, telling you how everything goes. And so we have ultimately more control over the musical result. By selection of who is in the quintet,

we also have more control of the actual level of performance. There are a lot of times, even with the best orchestras, that although the total effect is pretty good, if you're sitting in the orchestra you hear a lot of things around you that are not very clean. But if you have a group in which you've chosen the people yourself, you have a better chance of having things really be right. In a sense, controlling your own destiny.

Besides his work with the Soni Ventorum, Arthur Grossman has made many solo bassoon recordings. His most recent, *Arthur Grossman [Bassoon Recital]* was released in 1999. William McColl has continued his interest in early clarinets and basset horns. In addition to performing with the Soni Ventorum, he is a member of the New World Basset Horn Trio and performs frequently with the Portland Baroque Orchestra, the San Francisco Philharmonia and the Amadeus Winds. Long recognized as a leader in the revival of the wooden Boehm-system flute, Felix Skowronek has become an authority on the use of exotic hardwoods for the manufacture of musical instruments and has been making wooden flute head joints since 1980. Laila Storch is currently involved in writing a book about her former teacher at the Curtis Institute, Marcel Tabuteau. Rebecca Henderson, besides her work with the Soni Ventorum, has performed as guest principal oboist with the Seattle Symphony, has performed on a number of film scores that have been produced in Seattle and makes frequent appearances as a soloist and clinician throughout the U.S. Likewise, David Kappy has also played on various film scores and with the Seattle Symphony. Since 1998 he has been the conductor of the Vashon/Maury Chamber Orchestra. Dan Williams currently teaches oboe at Western Washington University and is a member of the Amarcord Wind Quintet, which gave their debut recital in 1999. Since 1984, Christopher Leuba has been the first horn player with the Portland Opera Orchestra.

Notes to Chapter III

- ¹ It was very unusual for a university to hire an established wind quintet. Although many universities have faculty wind quintets, those ensembles are generally formed from individuals who were each hired separately.
- ² William Bergsma, letter of appointment to Laila Storch, 7 November 1967.
- ³ Unlike the Soni Ventorum Wind Quintet, the Philadelphia String Quartet's appointment did not entail teaching; their responsibilities involved performing only. The responsibility of teaching enabled the Soni Ventorum members to become regular faculty members of the University of Washington.
- ⁴ The Contemporary Group, unpublished document, University of Washington School of Music (n.d.).
- ⁵ Enos E. Schupp, Jr., review of recording, *Electro-vibrations: the music of John Eaton*, Decca DL71-165. *The New Records*, November 1969, 13.
- ⁶ Appendix B, Soni Ventorum Wind Quintet Additional Repertoire, lists repertoire performed by the Soni Ventorum Wind Quintet and its members on Contemporary Group concerts. For a complete listing of performances of the Soni Ventorum Wind Quintet with the Contemporary Group, see Appendix E, Soni Ventorum Concerts, Tours and Residencies during their Tenure at the University of Washington, 1968 – Present (June 2000).
- ⁷ The Soni Ventorum's first quintet concert at the University of Washington was scheduled for October 28, 1968, but was postponed due to the illness of one of the members.
- ⁸ Karen Kane, "Soni Ventorum, Quintet Extraordinaire," review of concert performance by the Soni Ventorum Wind Quintet, HUB Auditorium, University of Washington, *University of Washington Daily*, 6 December 1968.
- ⁹ Wayne Johnson, "Soni Ventorum Is Sensational," review of concert performance by the Soni Ventorum Wind Quintet, HUB Auditorium, University of Washington, *Seattle Times*, 4 December 1968.
- ¹⁰ Ibid.
- ¹¹ *Cobbett's Cyclopedic Survey of Chamber Music*, 2nd ed., s.v. "Schönberg."
- ¹² Felix Skowronek, "Brief Guide to the Schoenberg Wind Quintet, Op. 26," program notes, Soni Ventorum Wind Quintet concert, Portland State University, 2 December 1993.
- ¹³ Felix Skowronek, "Schoenberg: His Circle and His Influence on the Wind Quintet," program notes, Soni Ventorum Wind Quintet concert, University of Washington, 19 February 1969.
- ¹⁴ Felix Skowronek, program notes, Soni Ventorum Wind Quintet concert, Portland State University, 2 December 1993.
- ¹⁵ Donal Henahan. "Quintet Masters Schoenberg Piece," review of concert performance by the Soni Ventorum Wind Quintet, Carnegie Recital Hall, *New York Times*, 25 March 1969.

- ¹⁶ Wayne Johnson, "Soni Ventorum Gets N.Y. Raves," *Seattle Times*, 28 March 1969.
- ¹⁷ Anne Burrows, "A work of great beauty," review of concert performance by the Soni Ventorum Wind Quintet, Edmonton Chamber Music Society, *Edmonton Journal*, 19 November 1970.
- ¹⁸ Felix Skowronek, program notes, Soni Ventorum Wind Quintet concert, Portland State University, 2 December 1993.
- ¹⁹ Review of Soni Ventorum recording, Lyrichord LLST 7216, *The New Records*, May 1970, 6.
- ²⁰ Wayne Johnson, "U.W. Group Has Bright Concert," review of concert performance by the U.W. Contemporary Group, HUB Auditorium, University of Washington, *Seattle Times*, 10 February 1969.
- ²¹ See Appendix E for a complete list of performances during the Soni Ventorum's tenure at the University of Washington.
- ²² Virgil Fitzwilliam, "Poor Acoustics Mar Sinfonietta Concert," review of concert performance by the University Sinfonietta, Roethke Auditorium, University of Washington, *University of Washington Daily*, 9 November, 1971.
- ²³ The "red books" are *Twenty Two Woodwind Quintets*, compiled and revised by Albert J. Andraud and published by Southern Music Company.
- ²⁴ Competition program, Festival Villa-Lobos, Rio de Janeiro, November 1972.
- ²⁵ Wayne Johnson, "Soni, P.S.Q. on tour," *Seattle Times*, 20 December 1972.
- ²⁶ Laila Storch, "Across the Andes with Soni Ventorum," *To the World's Oboists* 3, no. 1 (1998): 2.
- ²⁷ *Ibid.*, 1.
- ²⁸ *Ibid.*, 1.
- ²⁹ See Chapter IV, Ensemble Works Composed for Members of the Soni Ventorum Wind Quintet.
- ³⁰ Storch's article on Gillet has been published on the Internet and has been translated into French by André Lardrot. At the time of this writing, it is scheduled to appear in two installments in the official "Revue" of the French Oboe Society (L'Association Française de Hautbois).
- ³¹ *Microsoft Encarta 96 Encyclopedia*, s.v. "Cyprus."
- ³² See Chapter V, Arrangements and Editions of Chamber Music by Members of the Soni Ventorum Wind Quintet.
- ³³ Megan Lyden, "Switching to Wood: An Interview with Felix Skowronek," *Flute Talk* 13, no. 2 (1993): 14.

- ³⁴ Review of recording, *Soni Ventorum Plays Villa-Lobos*, Ravenna RAVE 702, *High Fidelity and Musical America*, May 1973.
- ³⁵ Levering Bronston, review of recording, *Soni Ventorum Plays Villa-Lobos*, Ravenna RAVE 702, *The New Records*, April 1973, 8.
- ³⁶ Lester Trimble, review of recording, *Soni Ventorum Plays Villa-Lobos*, Ravenna RAVE 702, *Stereo Review*, May 1973.
- ³⁷ See Chapter V, Arrangements and Editions of Chamber Music by Members of the Soni Ventorum Wind Quintet.
- ³⁸ Levering Bronston, review of Soni Ventorum recording, Crystal S253, *The New Records*, September 1978, 7.
- ³⁹ Walter F. Grueninger, review of Soni Ventorum recording, Crystal S253, *Consumers' Research Magazine*, January 1979, 43.
- ⁴⁰ *The New Grove Dictionary of Musical Instruments*, s.v. "Basset-horn."
- ⁴¹ *Ibid.*
- ⁴² Felix Skowronek, program notes, Soni Ventorum Wind Quintet concert, University of Washington, 2 November 1990.
- ⁴³ Felix Skowronek, program notes, Soni Ventorum Wind Quintet concert, University of Washington, 20 April 1979.
- ⁴⁴ See Chapter IV, Ensemble Works Composed for Members of the Soni Ventorum Wind Quintet.
- ⁴⁵ Felix Skowronek, notes, William Bergsma Memorial Concert, University of Washington, 13 October 1994.
- ⁴⁶ R.M. Campbell, "Wind quintet proves why its 25 years are worth celebrating," review of concert performance by the Soni Ventorum Wind Quintet, Meany Theater, University of Washington, *Seattle Post-Intelligencer*, 10 March 1994.
- ⁴⁷ R.M. Campbell, "Soni Ventorum has key to longevity," *Seattle Post-Intelligencer*, 2 March 1994.
- ⁴⁸ R.M. Campbell, "Wind quintet proves why its 25 years are worth celebrating."



Photo 1. The American Wind Ensemble of Vienna, debut performance, October 28, 1955, in the Kammeraal of the Musikverein in Vienna. From left: Pianist Alicia Schaechter, unidentified page turner, Laila Storch, William McColl, Fred Bradford, Robert Cole. Photo courtesy the collection of Laila Storch.



Photo 2. The U.S. Seventh Army Symphony Wind Quintet, Stuttgart, Germany, circa 1957-59. Clockwise from bottom left: Felix Skowronek, William McColl, Henry Schuman, Arthur Grossman, Howard Hillyer. Photo courtesy the collection of Felix Skowronek.



Photo 3. Promotional photograph, The Soni Ventorum Wind Quintet, Puerto Rico. This photo was taken at the Conservatory of Music of Puerto Rico (Conservatorio de Música de Puerto Rico), Hato Rey, during the first year of the group's existence, 1962-63. Christopher Leuba stayed with the quintet for just one year in Puerto Rico; he left to resume performing in the Minneapolis Symphony but later rejoined the Soni Ventorum when the group relocated to Seattle in 1968. Notice that flutist Skowronek is still playing on a silver instrument—he has not yet made the change to playing wooden flutes. From left: Felix Skowronek, William McColl, Christopher Leuba, Arthur Grossman, James Caldwell. Photo courtesy the collection of Felix Skowronek.



Photo 4. The Soni Ventorum Wind Quintet, in rehearsal at the Conservatory of Music of Puerto Rico, circa 1963. By the time this photograph was taken, Skowronek had changed from playing silver flutes to wooden instruments and Robert Bonnevie had replaced Christopher Leuba as the quintet's horn player. From left: Felix Skowronek, William McColl, Arthur Grossman, Robert Bonnevie, James Caldwell. Photo courtesy the collection of Felix Skowronek.

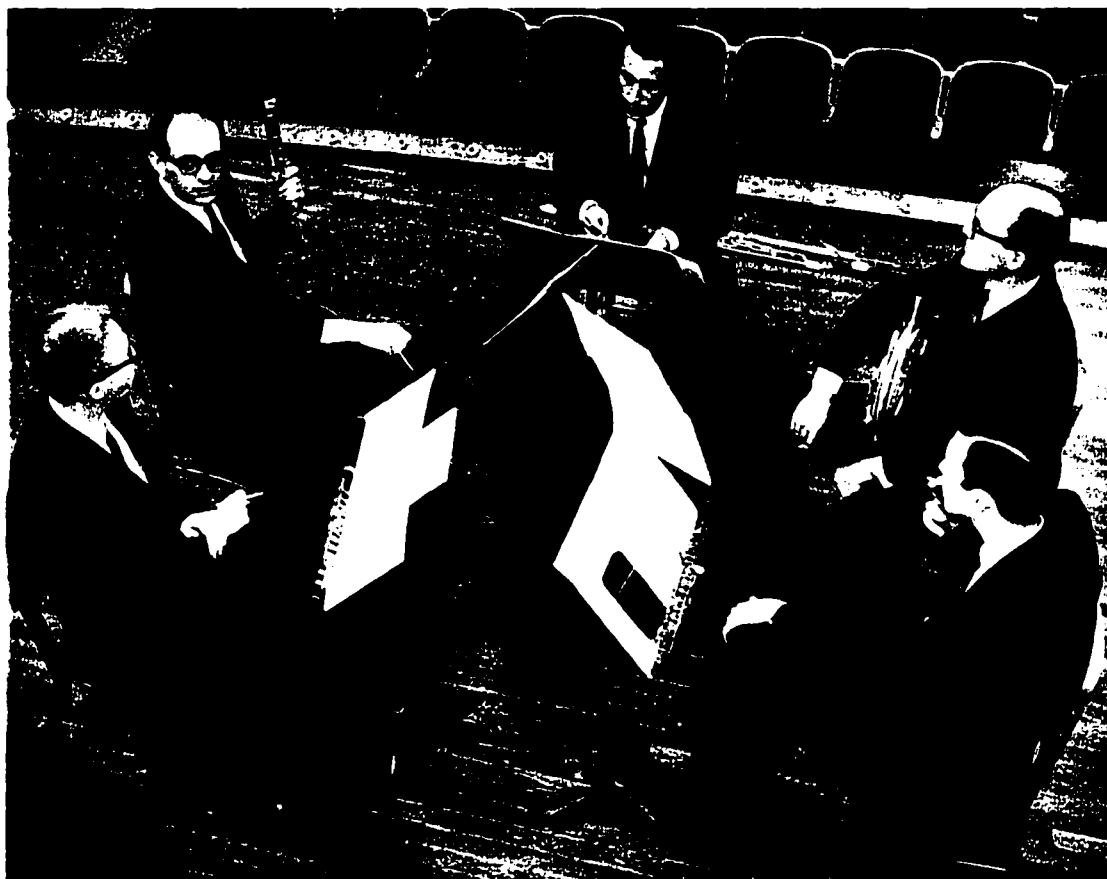


Photo 5. The Soni Ventorum Wind Quintet, rehearsing Joseph Goodmans's *Quintet for Wind Instruments*. This photograph was taken at the Conservatory of Music of Puerto Rico in 1963. The group was probably rehearsing for their 1963 tour, which included performances in Philadelphia, New York City, Cambridge (Massachusetts) and Pittsburgh. From left: Felix Skowronek, William McColl, Arthur Grossman, Robert Bonnevie, James Caldwell. Photo courtesy the collection of Felix Skowronek.



Photo 6. Early promotional photograph of the quintet, Conservatory of Music of Puerto Rico, circa 1963. From left: Robert Bonnevie, Arthur Grossman, Felix Skowronek, James Caldwell, William McColl. Photo courtesy the collection of Felix Skowronek.



Photo 7. The Soni Ventorum Wind Quintet, 1965. This photograph was probably taken shortly after Laila Storch became the quintet's oboist. Conservatory of Music of Puerto Rico. From left: Robert Bonnevie, Arthur Grossman, Laila Storch, William McColf, Felix Skowronek. Photo courtesy the collection of Felix Skowronek.

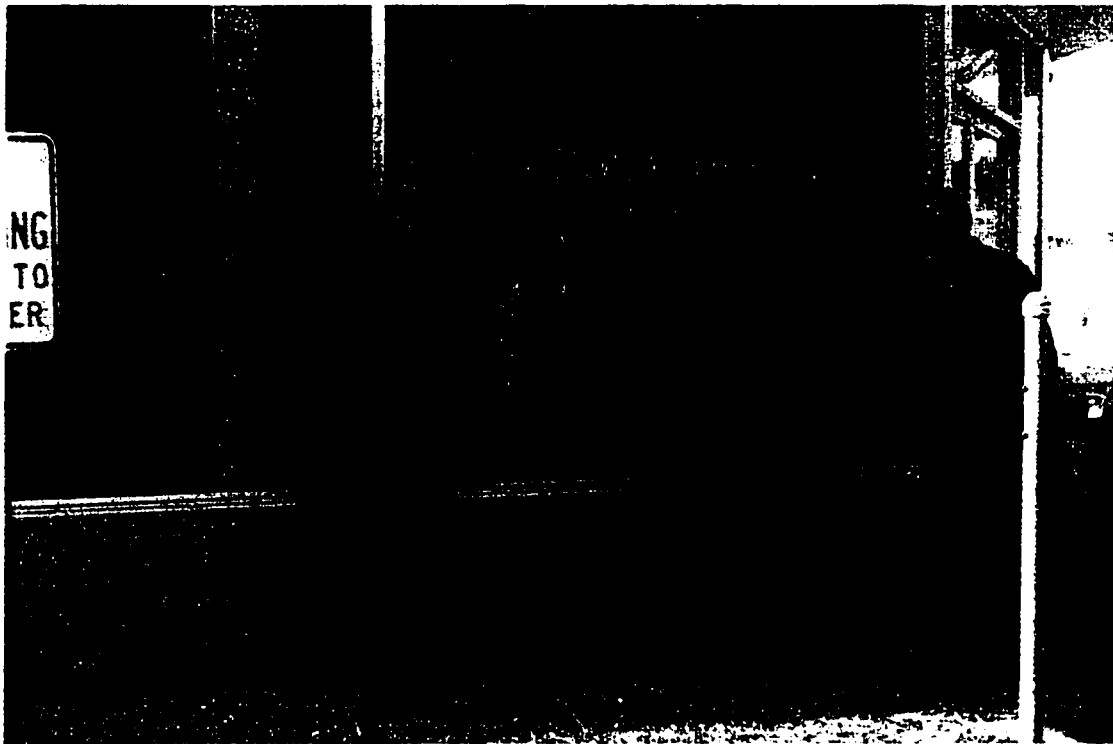


Photo 8. On the road during a tour of the U.S. mainland, November 1966. The Soni Ventorum gave performances in Arkansas, Iowa, Kansas, Missouri, Nebraska, New Mexico and South Dakota, mainly at colleges and universities. From left: William McColl, Arthur Grossman, Robert Bonnevie. Photograph courtesy the collection of Arthur Grossman.



Photo 9. The Soni Ventorum Wind Quintet in Haiti, 1968. Performance at the Auditorium de L'Institute Français, Port-au-Prince, March 1968. In 1966 Skowronek left the quintet to play principal flute with the St. Louis Symphony and in 1967 Robert Bonnevie accepted the principal horn position with the Seattle Symphony. Flutist Peter Kern and horn player David Sternbach both played with the Soni Ventorum until the group's relocation to Seattle in 1968. From left: Peter Kern, William McColl, Laila Storch, David Sternbach, Arthur Grossman. Photo courtesy the collection of Arthur Grossman.

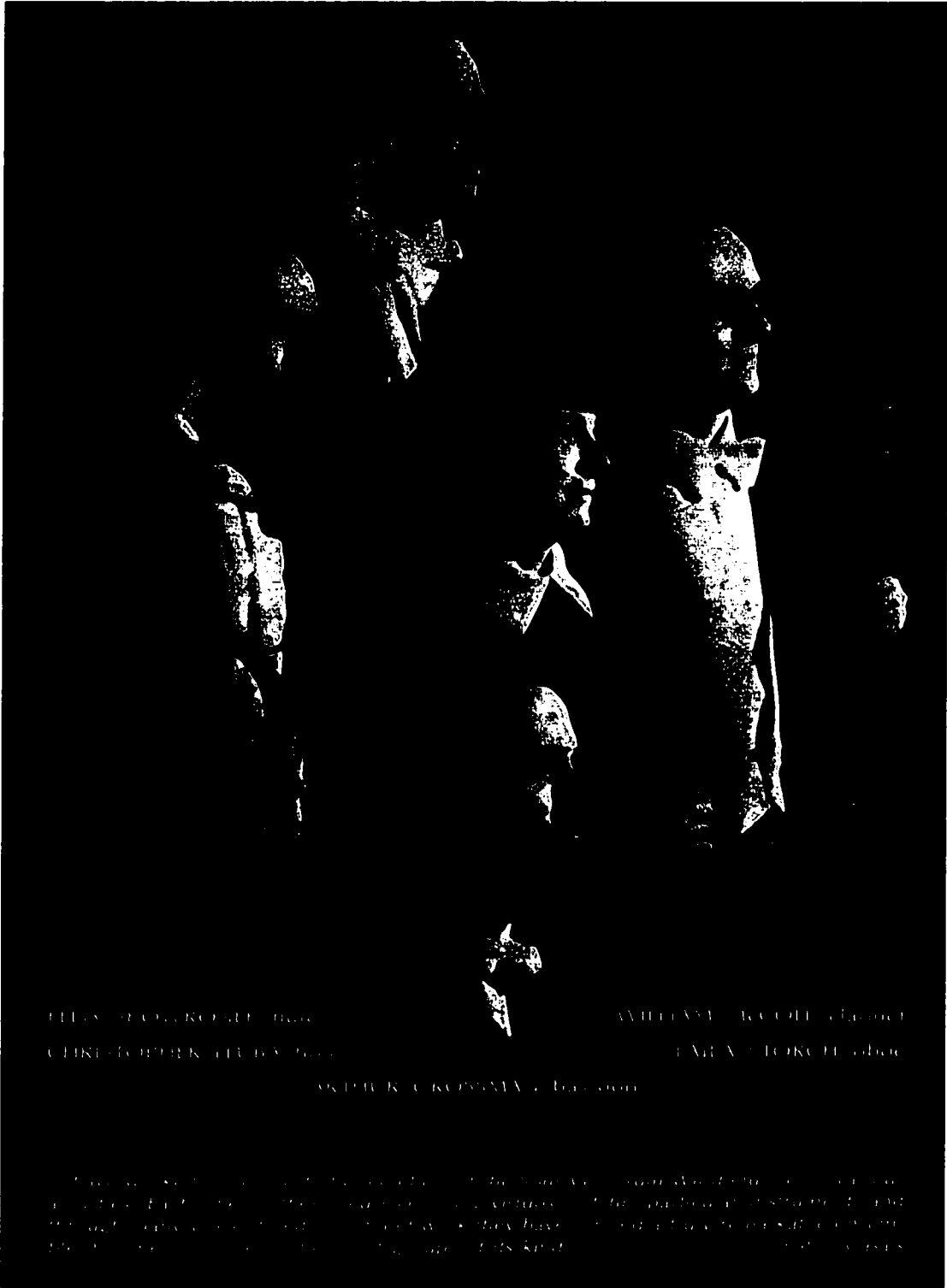


Photo 10. Quintet's promotional flyer, circa 1968. When this flyer was produced, the quintet had just become established at the University of Washington in Seattle and Skowronek and Leuba had rejoined the group. Courtesy the collection of Felix Skowronek.

A Renowned Faculty

The famous Soni Ventorum Wind Quintet



Soni Ventorum Woodwind Quintet, from left, Felix Skowronek, flute; William McCall, clarinet; Arthur Grossman, bassoon; Christopher Leuba, horn; Laila Storch, oboe.

quintet-in-residence at the Conservatory of Music of Hato Rey in Puerto Rico since 1961, is now in residence at the University of Washington. In addition to private instruction and coaching, the Soni Ventorum will give two evening concerts as part of the Summer Music Academy Festival.

"The members' long association was immediately obvious...well-oiled precision, pinpoint accuracy...beautifully articulated and balanced...Wind quintets are rare; those as good as this one rarer still."
---New York Times

Photo 11. Promotional information, circa 1969. This appeared on the back of a flyer promoting the Summer Music Academy Festival of the Central Minnesota Fine Arts Association, Sauk Centre, Minnesota. The Soni Ventorum served a residency there during the summer of 1969. Courtesy the collection of Felix Skowronek.

SONI VENTORUM

FELIX SKOWRONEK, flute LAILA STORCH, oboe
WILLIAM McCOLL, clarinet ARTHUR GROSSMAN, bassoon

"magnificent virtuosos . . . magnificently recorded"—Hi Fidelity Musical America

"Soni Ventorum . . . presents some of the finest wind-ensemble playing presently available on records . . . and I never expect to hear woodwind music better played"—Stereo Review



"Each one of these musicians is a virtuoso of his particular instrument, and through many years of dedication and work they have formed a truly remarkable ensemble. For me, it is one of the finest groups of its kind." Pablo Casals

Photo 12. The Soni Ventorum featured as a wind quartet, circa 1972. The Soni Ventorum performed as a quartet on their various State Department tours to South America and Europe in the 1970s. From left: Felix Skowronek, Arthur Grossman, William McColl, Laila Storch. Courtesy the collection of Felix Skowronek.



Photo 13. Relaxing on the ensemble's first tour of South America, 1972. Felix Skowronek, Arthur Grossman and William McColl are shopping at the market in Cochambamba, Bolivia. On this tour, the quartet gave a prize-winning performance at the Villa-Lobos Festival and Competition in Rio de Janeiro followed by performances in other cities in Brazil as well as Bolivia, Peru, Panama and Costa Rica. Photograph courtesy the collection of Arthur Grossman.



Photo 14. Sightseeing at Machu Picchu, 1973, during the quartet's second tour of South America. On this tour, the Soni Ventorum gave performances in Brazil, Peru, Panama and Costa Rica. From left: Felix Skowronek, Laila Storch, William McColl, Arthur Grossman. Photograph courtesy the collection of Arthur Grossman.

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HIGH FIDELITY

“ . . . some of the finest wind-ensemble playing presently available on records . . . and I never expect to hear woodwind music better played . . .”

STEREO REVIEW

Photo 15. Promotional flyer for Skowronek and Grossman's flute and bassoon duo. Skowronek and Grossman gave many performances as a flute and bassoon duo and also released a recording, *Winds from the Northwest*. Courtesy the collection of Felix Skowronek.

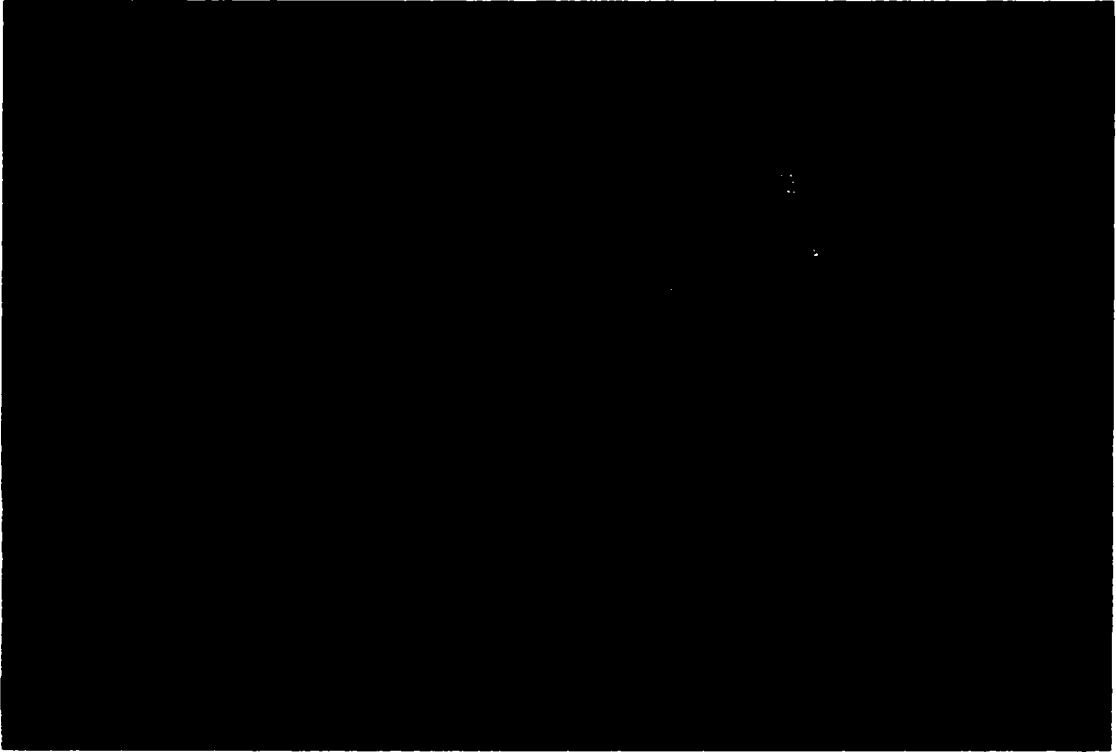


Photo 16. The Soni Ventorum in Tarragona, Spain, during the group's second tour of Europe, 1976. This tour included performances in Spain, Portugal, Turkey, Hungary, Austria, France, Italy and Poland. From left: William McColl, Laila Storch, Arthur Grossman, Felix Skowronek. Photograph courtesy the collection of Arthur Grossman.



Photo 17. Sightseeing at the amphitheater at Ephesus, Turkey, 1976. From left: Felix Skowronek, Laila Storch, William McColl, Arthur Grossman. Photograph courtesy the collection of Arthur Grossman.



Photo 18. Arthur Grossman and bassoon, Ephesus, Turkey, 1976. Photograph courtesy the collection of Arthur Grossman.

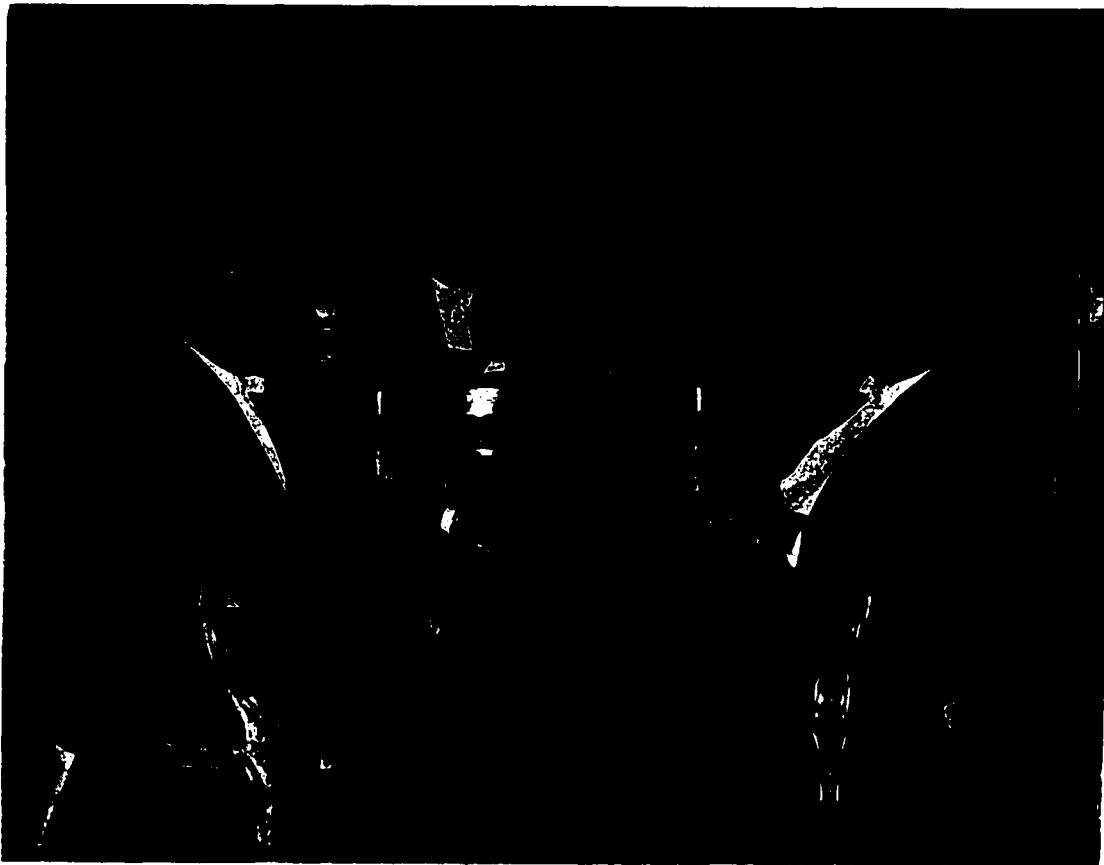


Photo 19. The Soni Ventorum after a performance in a palazzo in Catania, Sicily, during the group's third tour of Europe, 1978. This tour included performances in Iceland, Italy, Cyprus, Greece and Spain. From left: Felix Skowronek, William McColl, Laila Storch, Arthur Grossman. Photograph courtesy the collection of Arthur Grossman.



Photo 20. Taking a break while sightseeing near Kyrenia in the Turkish section of Cyprus, 1978. From left: William McColl, Laila Storch, Felix Skowronek, Arthur Grossman. Photograph courtesy the collection of Arthur Grossman.



Photo 21. Promotional photograph, circa 1979. Photo taken shortly after David Kappy became the quintet's newest member. Clockwise from left: Felix Skowronek, David Kappy, William McColl, Laila Storch, Arthur Grossman. Courtesy the collection of Felix Skowronek.



Photo 22. The Soni Ventorum Wind Quintet on the University of Washington Campus, around 1980. From left: Arthur Grossman, Laila Storch, Felix Skowronek, David Kappy, William McColl. Photograph courtesy the collection of Felix Skowronek.



Photo 23. The changing face of the Soni Ventorum Wind Quintet. Promotional photograph, taken around 1980. Clockwise from left: Arthur Grossman, William McColl, Laila Storch, Felix Skowronek, David Kappy. Courtesy the collection of Felix Skowronek.



Photo 24. Traveling by seaplane during the quintet's tour of Alaska in 1982. Photograph courtesy the collection of Arthur Grossman.



Photo 25. Arthur Grossman and Felix Skowronek, circa 1982. Arthur Grossman is "conducting" Felix Skowronek in a "performance" of Debussy's flute solo, *Syrinx*. Photograph courtesy the collection of Arthur Grossman. Photograph courtesy the collection of Arthur Grossman.



Photo 26. Post-performance party, 1988. This photo was taken in Felix Skowronek's studio at the University of Washington immediately following the premiere of Skowronek's arrangement of Louis Ganne's *Andante and Scherzo* for flute and eight winds. Skowronek's flute student, Kathleen Woodard, performed the flute solo and Skowronek conducted the ensemble. From left: Arthur Grossman, Felix Skowronek, Laila Storch, David Kappy (in drag), William McCoil. Photograph courtesy the collection of Arthur Grossman.



Photo 27. Three generations of Soni Ventorum oboists, circa 1991. From left: Laila Storch, James Caldwell, Alex Klein. Photograph courtesy the collection of Arthur Grossman.

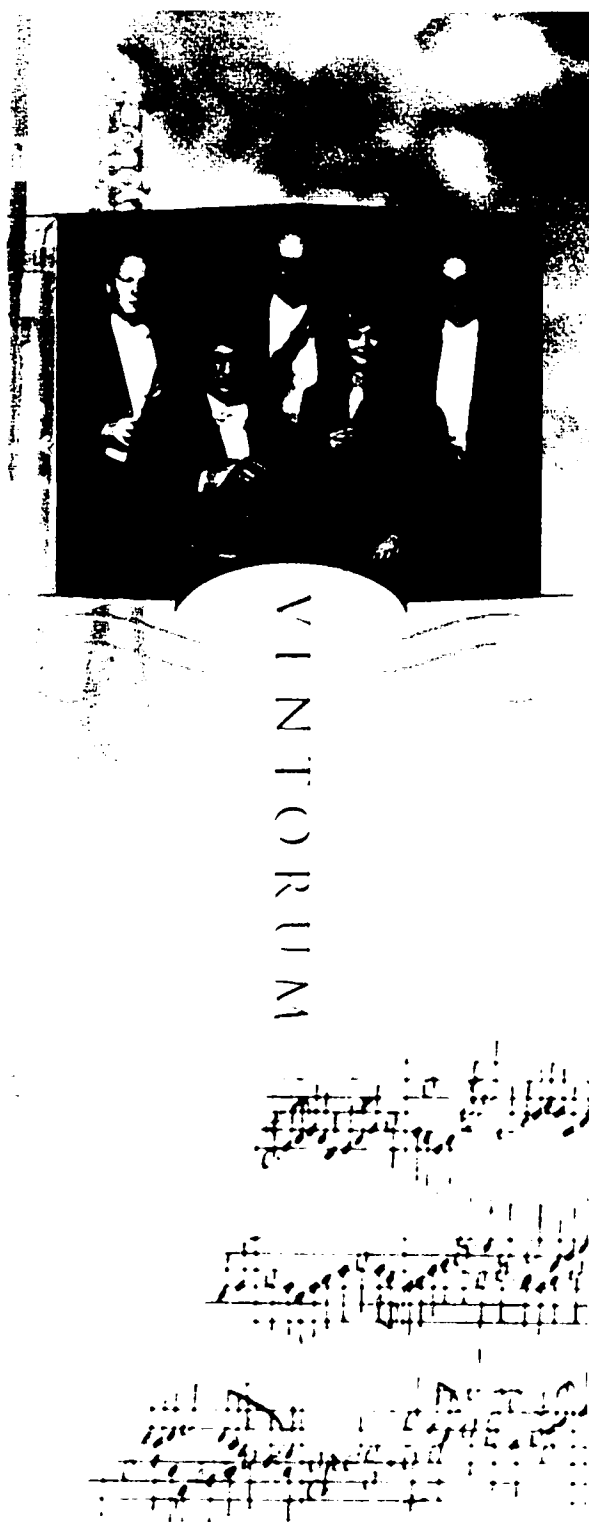


Photo 28. The quintet's promotional flyer, 1996. This flyer was produced shortly after Rebecca Henderson became the quintet's oboist. Courtesy the collection of Felix Skowronek.

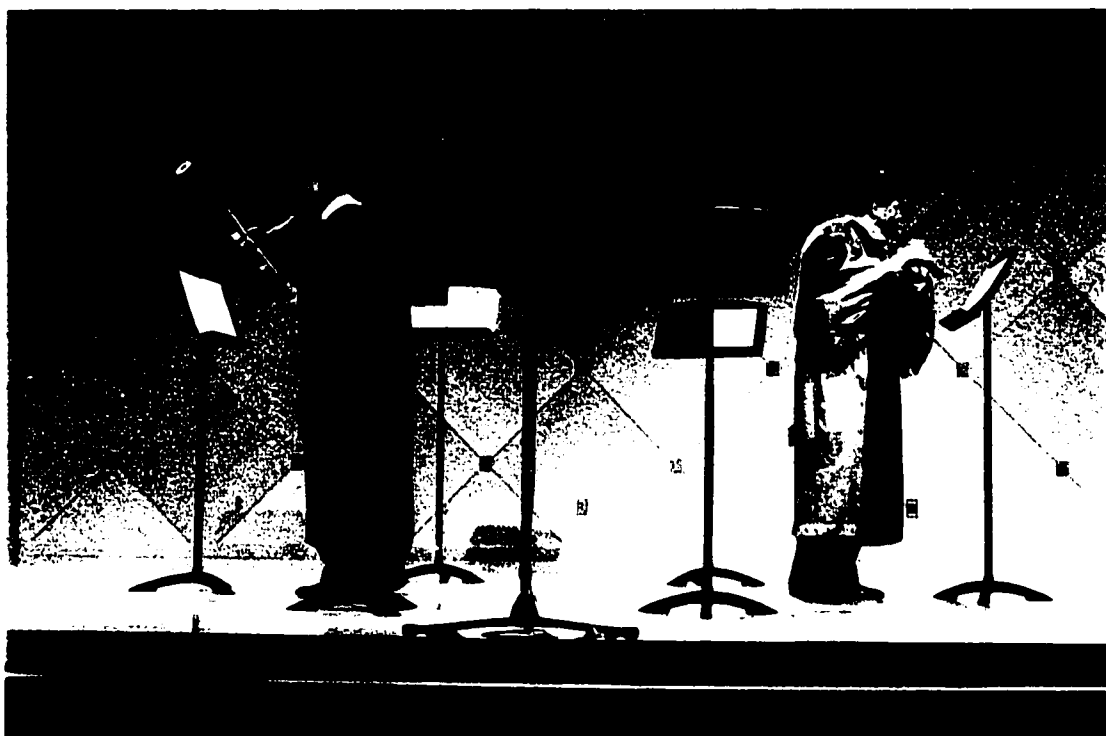


Photo 29. Arthur Grossman and Felix Skowronek performing William O. Smith's *Straws*, on Arthur Grossman's recital at the 1998 International Double Reed Society conference in Tempe, Arizona. Photograph courtesy the collection of Arthur Grossman.

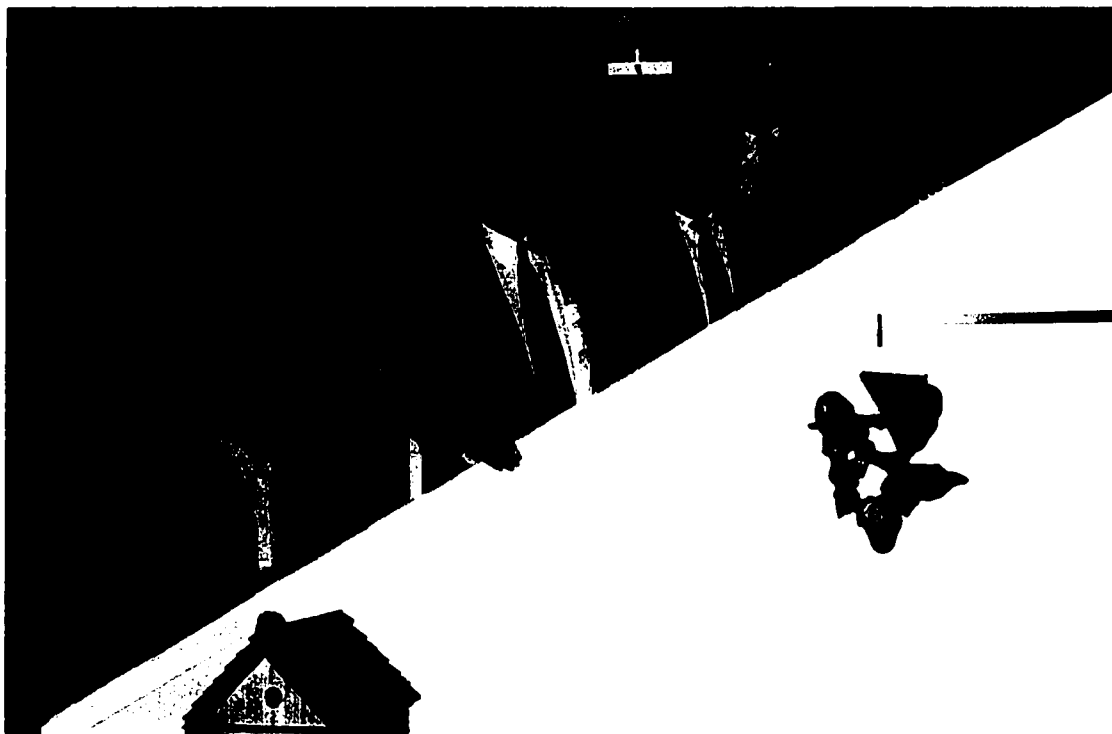


Photo 30. The Soni Ventorum Wind Quintet, Friday Harbor, Washington, May 1997. Beginning in 1993, the Soni Ventorum gave performances each year at the University of Washington's Friday Harbor Laboratories in the San Juan Islands of Washington State. From left: Rebecca Henderson, Arthur Grossman, William McColl, Felix Skowronek, David Kappy. Photograph courtesy the collection of Arthur Grossman.

Chapter IV

ENSEMBLE WORKS COMPOSED FOR MEMBERS OF THE SONI VENTORUM WINDQUINTET**Arrieu, Claude (1903-1990)**

Suite en Quatre (1980) for flute, oboe, clarinet and bassoon [published by Gérard Billaudot, Paris]

Concert recordings of the Soni Ventorum performing this work are held in the collection of the University of Washington Music Library, including call numbers: S67 1980-1-19; S67 1990-4-20

Claude Arrieu is the pseudonym of French composer Louise Marie Simon. Born in Paris, Arrieu studied composition at the Paris Conservatory with Noël Gallon, Georges Caussade, Marguerite Long, Jean Roger-Ducasse and Paul Dukas. Arrieu received the *premier prix* for composition in 1932; in addition, she has received numerous awards including the French Legion of Honor. Beginning in 1946 Arrieu worked as a producer and as assistant head of the sound-effects department for French radio. Arrieu has written in nearly every form; her works include operas, operettas, scores for theater and film, songs, orchestral works, chamber music and electronic works.¹ Laila Storch became personally acquainted with Arrieu on one of the Soni Ventorum's tours of Europe in 1978. Storch recalls:

We made a big tour of Europe. I spent a long time in Paris that spring and Felix suggested I try and find Claude Arrieu and offer to give her one of our records [the Soni Ventorum had recorded Arrieu's *Quintet in C Major* in 1977 and the *Suite en trio* in 1978]. We didn't know much about her except that she lived in Paris. I called her out of the blue and mentioned that we were a wind quintet and had recorded some of her works. She was polite and nice. She started to suggest that we meet in a café somewhere. She perked up when I mentioned that we had recorded her trio and then she suggested that I come to her place instead. So I went to her apartment. She explained that when I told her that we had recorded the trio she knew that we were serious, that we were no fly-by-nights. Maybe she felt that her trio was more significant than her quintet, I don't know. That was the beginning of our acquaintance and she was the most absolutely delightful and incredible person. Every time I went to Paris after that I went to see her;

we would go out to lunch. She was a very enthusiastic and vivacious person and I think that may be the reason we enjoy her music so much.

When Arrieu found out that the Soni Ventorum was making extensive tours performing quartet repertoire she offered to write a quartet for them. The result was the *Suite en Quatre* for flute, oboe, clarinet and bassoon that Arrieu completed in 1979. It was premiered by the Soni Ventorum on a program they gave of French woodwind music on January 19, 1980, in Meany Theater on the University of Washington campus. In four movements (Andante cantabile, Scherzando, Adagio, Presto), the *Suite* is a brief, charming and engaging work in a light, fluent style.

Arrieu also wrote a piece for oboe and piano, *Impromptu II*, which she completed in 1985 and dedicated to both Laila Storch and Laurent Hacquard. Storch remembers:

She had sent me the piece in manuscript. Last summer [1998] I was in Paris in a music store, Billaudot, and I saw the published piece and I was really surprised to see my name on it; my name and someone else's. I had played the piece in 1988; I think she had wanted to write a whole oboe sonata but it's just a one-movement work. One of the famous things she said was "My music sounds easy but it's difficult to play."

Beale, James (b.1924)

Sextet, op. 39, (1975-76) for piano and wind quintet [unpublished manuscript, available from the American Composers Alliance]

A concert recording of the Soni Ventorum Wind Quintet with Jane Beale, pianist, performing this work is held in the collection of Manuscripts, Special Collections, University Archives Division, University of Washington, call number: C67 1976-11-12

James Beale was a colleague of the Soni Ventorum at the University of Washington where he served on the faculty of the School of Music from 1948 until becoming professor emeritus in 1994. Prior to his appointment at the University of Washington, Beale was on the faculty of the University of Louisville (1947-48). He has also held a post as visiting professor at Carnegie-Mellon University (1969-70). His composition teachers include Irving Fine, Walter Piston and Aaron Copland. His works include, among others, a symphony for chamber

orchestra, a piece for band, two string quartets, a piano trio and eight piano sonatas.² Beale's *Sextet* for winds and piano was written during the year 1975-76 and is dedicated to the Soni Ventorum, who premiered the piece on November 12, 1976, with the composer's wife, Jane Beale, at the piano.

Program notes written by Jane Beale describe the piece thusly:

The first movement serves as a prelude to the four-movement work, and features the upper winds in solo and ensemble interweaving. The second movement is a scherzo and trio. The piano comes more to the fore in the last two movements—the third movement serving as the slow movement, and the fourth, a bright finale.

Although there are several serial passages, they are combined or alternated with the composer's earlier tonal style. In the resultant mixture, tonality ultimately dominates.³

Bergsma, William (1921-1994)

Changes (1971) for wind quintet, harp, percussion and strings

Changes for Seven (1971) for wind quintet, piano, and percussion

Symmetries (1982) for oboe, bassoon and piano [published by Southern Music Company]

Masquerade (1986) for wind quintet [flute+piccolo, oboe+English horn, clarinet+bass clarinet, horn, bassoon+contrabassoon] [unpublished manuscript]

William Bergsma was the director of the University of Washington School of Music from 1963 through 1971. Born in 1921 in Oakland, California, Bergsma's first music instruction was from his mother, an opera singer, who taught her son to play piano. Because he made little progress on the piano, he began studying violin instead, playing in public school orchestras. He also began writing music and his first composition was performed by his high school orchestra. Although he did not receive a high school diploma, Bergsma enrolled in the University of Southern California in 1937, where he studied composition with Howard Hanson. During this time Bergsma completed *Paul Bunyan*, a score for a ballet. The work was successful; a suite from the ballet score received twenty-five performances in addition to radio broadcasts. In 1938 Bergsma took music courses at Stanford University, and from 1940 through 1944 he attended the Eastman School of Music. He received his Bachelor of Arts degree from the University of

Rochester. Two years later he received his master's degree from the Eastman School. Following a position as instructor of music at Drake University, Bergsma was appointed to the faculty of the Juilliard School of Music, a post he retained from 1946 through 1963. During his tenure at Juilliard Bergsma served as chairman of the music department and as associate dean. In 1963 Bergsma was appointed director of the University of Washington School of Music.

A well-respected composer, Bergsma was the recipient of many awards, including an American Academy of Arts and Letters grant and two Guggenheim fellowships. He also received numerous commissions. His works include two operas, *The Wife of Martin Guerre* (1955) and *The Murder of Comrade Sharik* (1973), numerous works for orchestra, including *Music on a Quiet Theme* (1943), *A Carol on Twelfth Night* (1954), *The Fortunate Islands* (1946) and *Serenade to Await the Moon* (1965). He has written numerous works for chorus, chorus and orchestra, and chorus and instruments.⁴

Changes and Changes for Seven

Changes for Seven is featured on the Soni Ventorum's commercial recording, Crystal S258 [out-of-print]

Changes (1971) for wind quintet, harp, percussion and strings was commissioned by PONCHO and the Brechemin Family Foundation for the Seattle Youth Symphony Orchestra and the Soni Ventorum Wind Quintet and was premiered on May 24, 1971, at the Seattle Opera House with Vilem Sokol conducting the performance. Bergsma wrote the following program notes for the premiere:

Changes is a piece of about 10 minutes duration in which the featured wind quintet, playing both as soloists and as finely polished ensemble, debates varying moods and viewpoints with the orchestra. As it happens, they finally agree; but there has been a lot of musical contradiction first. It is this element which has been the most fun for me as a composer.⁵

On May 30, 1971, the Soni Ventorum and the Seattle Youth Symphony performed *Changes* at the Queen Elizabeth Theatre in Vancouver, British Columbia, Canada. The Soni

Ventorum subsequently performed *Changes* with the Port Angeles Symphony Orchestra on October 11, 1986, with Nico Snell conducting.

Following performances of *Changes*, Bergsma felt that the work would be well suited to a chamber music version. Keeping the solo wind parts exactly as they are in the orchestral version and reducing the orchestral parts to piano and percussion, the arrangement was titled *Changes for Seven* and is featured on the Soni Ventorum's commercial recording, Crystal S258. A review in the *American Record Guide* (January/February 1986) states:

"Changes" lasts about ten minutes, and it is serious in tone, consisting of conversations among the various players. It contains virtuosic writing for all of the instruments, and, while not tonal, it is nevertheless eminently listenable.⁶

Symmetries

A concert recording of Laila Storch, Arthur Grossman and Joseph Levine, pianist, performing this work is held in the collection of the University of Washington Music Library, call number: C67 1983 5-4.

Symmetries was the result of a commission by the International Double Reed Society. Bergsma began working on the piece while he was on a sabbatical, staying at a villa on Lake Como, in Italy. According to Arthur Grossman, the IDRS wanted Bergsma to write a piece for oboe, bassoon and piano. Grossman proposed the project over the telephone with Bergsma, who agreed to write the piece. The result was *Symmetries*, a dramatic one-movement work that features the bassoon and oboe, sometimes in rhythmic unison and other times mirroring each other in an imitative style. Arthur Grossman, Laila Storch and pianist Joseph Levine premiered *Symmetries* at the International Double Reed Society conference in Towson, Maryland, in 1982. The work received its West Coast premiere by the same performers on a U.W. Contemporary Group program on May 4, 1983, at the University of Washington.

Masquerade

Concert recordings of the Soni Ventorum Wind Quintet performing this work are held in the collection of the University of Washington Music Library, including call numbers: S67 1986-10-27; S67 1994-3-2

Masquerade was the result of a National Endowment for the Arts Consortium Commission grant. The grant sponsored the commission of three works by three different composers (William Bergsma, Walter Ross and Ronald Roseman) for three different wind quintets, the Aspen Wind Quintet (which was the sponsor of the grant), the Clarion Wind Quintet and the Soni Ventorum Wind Quintet. Each work was to be premiered by the ensemble for which it was written with subsequent performances by the other quintets. The piece written for the Soni Ventorum was Bergsma's *Masquerade*, premiered in Meany Theater on October 27, 1986. Bergsma wrote the following program notes for the occasion:

The title, *Masquerade* for Woodwind Quintet, came after I finished the composition, and noticed the amount of playing my wind quintet did on alternate instruments: piccolo; alto flute; English horn; bass clarinet; (optional) contrabassoon. I spared myself, the performers, and the audience bass flute, e-flat clarinet, bassett horn and waldhorn. Next time, perhaps.

Like my Concerto for Woodwind Quintet (written in 1959 for the New York Wind Quintet, commissioned by The Coolidge Foundation in the Library of Congress), *Masquerade* calls for virtuoso solo and ensemble players. In this case, fifteen of them: under a consortium grant from the National Endowment of the Arts, three wind quintets: The Aspen, Clarion and Soni Ventorum, will each give me a premiere, the Soni getting first whack. *Masquerade* is in three movements, lasting about fifteen minutes.⁷

The Soni Ventorum performed *Masquerade* on their "NEA Consortium Grant Wind Quintet Recital" on June 5, 1987, in the University of Washington School of Music's Brechemin Auditorium. The other works on the program were *Wind Quintet No. 2* by Walter Ross and *Woodwind Quintet* by Ronald Roseman, which the Soni Ventorum recorded in 1990 (*Soni Ventorum Wind Quintet Plays Works by Jean Françaix and Ronald Roseman*, Musical Heritage Society 512759Y). *Masquerade* was also featured on the Soni Ventorum's 25th anniversary concert on March 2, 1994.

Although not written for them, the Soni Ventorum performed another quintet work of Bergsma's, the *Concerto*, on numerous programs. Their first performance of the *Concerto* was

on April 24, 1969, shortly after their appointment by Bergsma as the de-facto quintet-in-residence at the University of Washington. They also performed the work on a U.W. Contemporary Group 25th Anniversary concert honoring William Bergsma and other School of Music faculty (November 25, 1991) and again on a memorial concert presented by the University of Washington School of Music shortly after Bergsma's death in 1994. Several years earlier, on April 1, 1981, Felix Skowronek and members of the Philadelphia String Quartet performed another work of Bergsma's, the *Quintet* for flute and string quartet, on a U.W. Contemporary Group concert celebrating Bergsma's 60th birthday.

Clarke, Henry Leland (b.1907)

Concatenata (1972) for wind quintet [unpublished manuscript, available from the American Composers Alliance]

A concert recording of the Soni Ventorum Wind Quintet performing this work is in the collection of Manuscripts, Special Collections, University Archives Division, University of Washington, call number: C67 1973-4-18

Henry Leland Clark served on the faculty of the University of Washington School of Music from 1959 until 1977, when he retired as professor emeritus. Prior to his appointment at the University of Washington, Clarke held teaching posts at Vassar College (1948-49), the University of California, Los Angeles (1947-48), Westminster Choir College (1938-42) and Bennington College (1936-38). From 1932 through 1936, Clarke was an assistant librarian at the New York Public Library. Clarke holds three degrees from Harvard University (A.B. 1928, A.M. 1929, Ph.D. 1947) and includes among his composition teachers Nadia Boulanger, Gustav Holst, Hans Weisse and Otto Luening. Clarke has written a chamber opera, orchestral music, works for chorus and numerous chamber music compositions, including *Concatenata* for wind quintet.⁸

To concatenate means to link together, as in a series or chain.⁹ Clarke wrote the following program note for the April 18, 1973, premiere of *Concatenata* by the Soni Ventorum on a University of Washington Contemporary Group concert:

This quodlibet was composed expressly for the Soni Ventorum. The first section quotes a series of familiar musical phrases, the last few notes of the one being the first few notes of the next. After a middle section consisting of the simultaneous quotations expected in a quodlibet, the first section returns da capo."¹⁰

A humorous work, *Concantenata's* musical quotations include "Swing Low Sweet Chariot," "The Marseillaise," "When The Saints Go Marching In," "The Star Spangled Banner," "Dixie," "My Bonnie," "Believe me, if all those endearing young charms," "London Bridge," "Yankee Doodle," "America the Beautiful," "Oh Susannah," "Happy Birthday," "Three Blind Mice" and "Daisy," among others.

Eppler, Alexander Illitch (b.1955)

Composition on Thracian Themes (1978) [same as **Bulgarian Suite on Thracian Themes**] for kaval, flute, English horn, clarinet and bassoon [unpublished manuscript]

Suite (1989) for balalaika and wind quintet [unpublished manuscript]

A concert recording of the Soni Ventorum with Alexander Eppler, kaval, performing the *Composition on Thracian Themes* is held in the collection of Manuscripts, Special Collections, University Archives Division, University of Washington, call number: S67 1978-5-19

The above works by Alexander Eppler were the result of commissions by the Soni Ventorum. Eppler is a Seattle-based flutemaker and also a virtuoso performer of Balkan instruments. A native of Seattle, Eppler's background is Russian and he spent the equivalent of his high school years in Bulgaria, where he was the first kaval player admitted into the Bulgarian State Conservatory. Eppler is also a master of two other greatly contrasting instruments, the balalaika and the cimbalom. Having performed on the balalaika since childhood, Eppler made his solo debut on balalaika at Carnegie Hall in 1980, on his 25th birthday. He has been a featured soloist with symphony orchestras in Baltimore, Honolulu, Calgary, Edmonton and Seattle and has collaborated on motion picture scores. Besides being widely recognized in the design and production of wooden and silver Boehm-system concert flutes, Eppler is one of the

world's foremost makers of kavals. Eppler's interest in the kaval led to the development of a fully chromatic, keyed kaval in 1988.¹¹

The kaval is a hollow wooden end-blown flute found predominately in Albania, Bulgaria, Romania, Yugoslavia and Turkey. It is played by directing an air stream at a beveled rim at one end. Kavals may consist of one, two or three sections with a variable number of finger holes and are often etched or painted in a decorative manner. Its range is almost three octaves. A pastoral instrument, the kaval is associated with shepherds and almost always played by men. Although it is technically a flute, the kaval has a piercing, edgy, haunting sound that is very different from the Boehm-system flute and other wind instruments.¹² In Bulgarian folk music, the kaval tends to be played in a very virtuosic manner.

Eppler and Skowronek met through a shared interest in using rare and exotic hardwoods for making flutes and flute head joints, and collaborated for some time on flute head joint design. Eppler had played some kaval tapes for Skowronek, who was captivated with the sound of the instrument. Skowronek approached Eppler with the idea of a piece featuring Eppler performing on the kaval with the Soni Ventorum. Eppler agreed and the result was the *Composition on Thracian Themes*.

The *Composition on Thracian Themes* was premiered in a Soni Ventorum concert in Meany Theater at the University of Washington on May 19, 1978, with Alexander Eppler featured as guest artist. Retitled *Bulgarian Suite on Thracian Themes*, the Soni Ventorum and Alexander Eppler performed the piece again ten years later on February 27, 1988, in the HUB Auditorium of the University of Washington. This concert was a live studio audience radio broadcast on Classic KING FM 98.1 in Seattle. For this performance, Alexander Eppler played his completely chromatic, new system kaval.

The *Bulgarian Suite on Thracian Themes* is in five sections played without pause. The piece begins with the ensemble, minus the kaval, playing an introduction based on the Bulgarian dance known as the *Rutchenitsa*. The kaval enters as soloist in a traditional Thracian melody,

Neranza, which is a highly ornamented, unmetered melody that requires the use of circular breathing. The next section, *Triteh Puti*, is a brisk dance found in Thrace and is followed by a highly ornamental, melismatic kaval cadenza that is based on shepherds' melodies. The piece ends with a whirlwind conclusion, another *Rutchenitsa* in 7/16 meter.

Suite for balalaika and wind quintet

The Soni Ventorum premiered Eppler's *Suite* for balalaika and wind quintet on April 14, 1989, in the HUB Auditorium of the University of Washington, with Eppler joining the quintet as guest artist. This program, which also included the premiere of William O. Smith's *Diversion* for wind quintet, was a live studio audience radio broadcast on Classic KING FM 98.1 (Seattle). The *Suite's* three movements are based entirely on Russian folk melodies that were collected during the 19th century.

Françaix, Jean (1912-1997)

Sept impromptus pour flûte et basson [Seven impromptus for flute and bassoon] (1977) [published by B. Schott's Söhne, Mainz, Germany]

Featured on the Soni Ventorum's commercial recording, Crystal S254 [out-of-print]

Concert recordings of Arthur Grossman and Felix Skowronek performing this work are held in the collection of Manuscripts, Special Collections, University Archives Division, University of Washington, including call numbers: S67 1978-10-12; C67 1979-2-7; C67 1979-11-14. Also, several concert recordings of Arthur Grossman and Felix Skowronek performing this work are held in the collection of the University of Washington Music Library, including call numbers: S67 1991-11-5; S67 1998-5-31

In the mid-1970s while attending a party near the Italian Riviera, Arthur Grossman struck up a conversation with a man who not only worked at the music publishing company, B. Schott's Söhne, but also was primarily responsible for the publication of the music of French composer Jean Françaix. At the time, several works of Françaix, the *Wind Quintet*, the *Quartet* and the *Divertissement* were already part of the Soni Ventorum's repertoire. Grossman asked the Schott representative if it were possible that Françaix would write a piece for flute and bassoon and the

Schott representative responded that perhaps Françaix might because duet pieces sold very well. The conversation ended with his telling Grossman that he would talk to Françaix about it. It was a very casual conversation; Grossman does not even recall the name of the Schott representative.

Two or three years later, in 1977, when Grossman, who had taken a year's leave of absence from the University of Washington, was playing principal bassoon with the Israel Philharmonic a package showed up at Skowronek's door. It contained a manuscript of the *Sept impromptus pour flûte et basson* and a bill for \$1500. Grossman said:

It was incredible. I mean, we never really talked about commissioning a piece, we never talked about how much it might cost. I never talked to Françaix personally. I had no idea what the piece was going to be; there was nothing beyond my meeting this man at the party and saying "wouldn't it be nice if Françaix were to write such a piece." Felix wrote me a letter in Israel that said, "The Françaix piece has arrived and he wants \$1500." In retrospect, of course, \$1500 is very cheap for a piece by Françaix but at the time it seemed bizarre. I must say Felix was a good sport about it and it has been a wonderful piece for us.

Sept impromptus is a lengthy work (nearly nineteen minutes long) with short pauses between each of the movements. Although each impromptu has a distinct character the overall effect of the piece is that of an animated dialogue. Highly chromatic, the work fully exploits the technical possibilities of the two instruments, giving each of them a chance to "show off." Due to the work's length, Grossman and Skowronek sometimes perform it in their own shortened version.

Premiered on a Soni Ventorum concert on October 12, 1978, in Meany Theater at the University of Washington, *Sept impromptus pour flûte et basson* immediately became a staple of Grossman and Skowronek's duo repertoire. After attending the premiere of the work, a local reviewer wrote:

The Impromptus have an improvisatory air about them, with lots of quirky wit and an occasional pinch of lyricism. The third Impromptu, a dialog, almost an argument

between the two instruments, was especially fun, and the fifth had a kind of faded melodic charm combined with bittersweet humor that only the French can mix together. Skowronek and Grossmann [*sic*] played the work with superb rhythm and excellent intonation—a real feat in such pointillistic music.¹³

Sept impromptus pour flûte et basson is featured on one of the Soni Ventorum's recordings, Crystal S254. A reviewer wrote:

The final piece on this disc is Jean Françaix's *Sept Impromptus* for flute and bassoon. This delightful work presents another alternative to a similar duo by Heitor Villa-Lobos. Both performers demonstrate considerable acumen in this reading. Crystal Records has provided us with another excellent recording of woodwind literature. In addition, Felix Skowronek has provided excellent program notes.¹⁴

Gerster, Robert (b.1945)

Cantata (1978) for flute, oboe, clarinet and bassoon [unpublished manuscript]

Featured on the Soni Ventorum's commercial recording, Crystal S254 [out-of-print]

A concert recording of the Soni Ventorum performing this work is held in the collection of Manuscripts, Special Collections, University Archives Division, University of Washington, call number: C67 1978 2-18

Originally from Chicago, Robert Gerster grew up in Ohio and received his bachelor and master's degrees from Ohio State University. He received a doctoral degree in 1976 from the University of Washington, where he studied composition with William Bergsma and William O. Smith. Gerster is currently on the faculty of California State University in Fresno. He has received numerous awards and prizes, including a Charles Ives Scholarship from the National Institute of Arts and Letters.¹⁵ Gerster's association with the Soni Ventorum stems from his years as a graduate student at the University of Washington.

Soni Ventorum flutist Skowronek had played Gerster's *Bird in the Spirit* for solo flute and recorded it on a duo album with Arthur Grossman, *Winds from the Northwest: Music for Flute and Bassoon* (Crystal S351). Skowronek enjoyed *Bird in the Spirit* so much that he and the Soni Ventorum commissioned Gerster to write an ensemble piece.

The result was *Cantata*, premiered by the Soni Ventorum on a concert of the University of Washington Contemporary Group on February 18, 1978, in Meany Theater. The Soni Ventorum performed the work many times on their European tour in 1978. Two years later, the Soni Ventorum recorded *Cantata* on Crystal Record S254.

Cantata consists of eight short movements that are unified by the repeated use of distinct textures and motifs. The four instruments are often featured in pairs as well as in solo passages. Gerster's use of drones (which often move seamlessly from instrument to instrument), quasi-improvisatory passages and unusual scales lend an exotic atmosphere to the piece.

A review of the Soni Ventorum's recording of *Cantata* appeared in *The Clarinet* (Winter 1983) and is as follows:

This performance is also excellent. Unison/octave passages are executed brilliantly and dynamic shadings are expertly done. Much of the piece is performed in a pensive manner.⁶

Goodman, Joseph (b.1918)

Concertante (1965) for wind quintet and orchestra
Five Bagatelles (1966) for flute, clarinet and bassoon [published by General Music Publishing Company]
Jadis III (Hommage à "la sérénade interrompue") (1972) for flute and bassoon [published by General Music Publishing Company]
Quartet for Winds (1976) for flute, oboe, clarinet and bassoon [unpublished manuscript]
Scherzo (1979) for wind quintet
Four Songs on Poems of Juan Ramón Jiménez (1980) for soprano and wind quintet [unpublished manuscript]
Three Songs (1983) for soprano and bassoon [unpublished manuscript]
Sextet (1995) for piano and wind quintet [unpublished manuscript]

The Soni Ventorum has had a long and productive relationship with composer Joseph Goodman, which has resulted in the composition of eight original ensemble works over the course of thirty years, six of which have been recorded by members of the Soni Ventorum Wind Quintet. In an interview, Skowronek said:

His [Goodman's] music tends to be very tortuous; the melodic lines are full of accidentals and the intervals are thorny. We developed a feel for his works, we can always tell when there is a wrong note or a misprint in the score; it doesn't feel right, doesn't feel like Goodman. His music is very strongly neoclassic, it has a certain astringency to it, a certain austerity. There is a certain constructivist nature to his pieces and yet they are very emotional. They have beautiful spots in them, and so we have had this affinity for them that we have pursued to this day.

Born in New York City in 1918, Joseph Goodman was educated at Johns Hopkins University and Harvard, where he studied composition with Paul Hindemith and Walter Piston; later he studied composition with Gian-Francesco Malpiero in Italy. He taught music theory at Brooklyn College and later joined the faculty of the music department of Queens College of the City of New York. During the summers of 1946 and 1947 Goodman taught music history and theory at the University of Veracruz, Mexico. From 1958 through 1973 he was the head of the composition department of Union Theological Seminary in New York City. His compositions include, among others, anthems and motets for chorus, organ works and chamber music.¹⁷

Soni Ventorum flutist Felix Skowronek first met Joseph Goodman in 1954 at a composers' forum in Philadelphia, when Skowronek was a student at the Curtis Institute of Music. On this occasion one of Goodman's pieces, a flute duet, was performed while Skowronek was in the audience. Fascinated by the piece, Skowronek introduced himself to Goodman after the performance and inquired whether he had written any other works for winds. Goodman replied that he had written a wind quintet but that it had never been performed, as it was considered very difficult. Skowronek's interest in the flute duet and the wind quintet led to a correspondence between himself and Goodman that has lasted to this day.

Several years after meeting Skowronek, Goodman asked the Soni Ventorum whether they were interested in performing his wind quintet on a concert celebrating the twenty-fifth anniversary of the establishment of the music department at Queen's College in New York, where Goodman taught. Even though they had only been established for a few months, the Soni Ventorum traveled from Puerto Rico to New York City for the November 2, 1962, concert. The

premiere performance of Goodman's quintet at Queen's College also marked the first concert appearance of the Soni Ventorum Wind Quintet on the U.S. mainland. Entitled, "A Concert of Works by Faculty Members 1937-1962," the program featured music by Luigi Dallapiccola, Leo Kraft, Karol Rathaus, Sol Berkowitz and Gabriel Fontrier, as well as Joseph Goodman.

The performance was a significant success for the group and notable for the fact that the quintet is so difficult that it was considered by some wind musicians to be unplayable. The performance of Goodman's quintet at Queen's also inadvertently helped the Soni Ventorum get appointed as the quintet-in-residence at the University of Washington when the position was created in 1968. The connection was Samuel Baron, flutist of the New York Woodwind Quintet, whose ensemble had been considering giving the Goodman quintet its premiere, but didn't. The members of the New York Woodwind Quintet were in the audience at the concert at Queen's and the two quintets met for a celebration at Goodman's house after the concert. A few years later, when the Soni Ventorum applied for the University of Washington position, a letter of recommendation on their behalf from Samuel Baron to William Bergsma, the director of the University of Washington School of Music, played a decisive factor in their appointment.¹⁸

Although not written for the Soni Ventorum, Goodman's quintet has been strongly associated with the group ever since its premiere performance. The quintet is in three movements, marked Moderato, Allegretto gioviale, and Tema con variazioni - molto adagio. The Soni Ventorum recorded the quintet several years later in 1966. By the time the recording was made, Robert Bonnevie had replaced Christopher Leuba as the group's horn player; otherwise, the personnel on the recording were the same as at the premiere. The recording (Lyricord LLST S158), which also featured Piston's *Three Pieces* for flute, clarinet and bassoon and Krenek's *Pentagram for Winds*, was named one of the "Year's Best Recordings" in *Saturday Review* (November 26, 1966).

The performance of Goodman's quintet led to the writing of eight works for the Soni Ventorum. Four of the pieces include full wind quintet; the others feature various permutations

of the wind quintet: wind quartet, trio and duo or, in the case of *Three Songs*, wind instrument and soprano, and in the case of the *Sextet*, wind quintet and piano. With the exception of the *Concertante* for wind quintet and orchestra (which was a commissioned work) the other works were the results of friendly requests from Soni Ventorum members for compositions by Goodman. A guarantee for performance was always given in exchange.

Concertante

The *Concertante* for wind quintet and orchestra was the result of a commission by Thor Johnson and the Peninsula Festival Orchestra. For two consecutive years, from 1964 through 1965, the Soni Ventorum was the quintet-in-residence of the Peninsula Music Festival in Fish Creek, Wisconsin. The two-week long festival featured soloists, ensembles and orchestral performances. Thor Johnson was both the founder of the music festival and conductor of the orchestra and it was at his invitation that the Soni Ventorum came each year. Members of the Soni Ventorum performed as soloists, were members of the orchestra and performed quintet repertoire as well as collaborating with other guest artists for chamber music performances.

The *Concertante* is dedicated to the Soni Ventorum, who premiered the work with the festival orchestra on August 18, 1965, during the Thirteenth Annual Festival. The work is in three movements. The first movement contrasts lyrical and dramatic elements. The second movement is an adaptation of sonata form, one section of which is a mazurka. The third movement is a brisk Presto alla Tarantella.¹⁹

Five Bagatelles

Featured on the commercial recording, *Music of Joseph Alexander and Joseph Goodman*, Serenus Recorded Editions SRS 12097 [out-of-print]

Concert recordings of the Soni Ventorum performing this work are held in the collection of the University of Washington Music Library, including call numbers: S67 1981-10-16; S67 1995-3-12

Scored for wind trio, Goodman's *Five Bagatelles* were composed in 1966. The work features angular, atonal melodies, pointillistic writing and relentless, highly energetic rhythmic motifs. Although it has a certain severity, it is not lacking in humor. According to Goodman, the *Five Bagatelles* are set in an arch form with the third bagatelle (andante) acting as the keystone, the last movement reflecting the first, and the second and fourth balancing each other.²⁰ Skowronek, McColl and Grossman's recording of the *Five Bagatelles* appears on *Music of Joseph Alexander and Joseph Goodman*, Serenus Recorded Editions (SRS 12097). A review of their recorded performance in *Fanfare* notes that "the excellent representatives of Soni Ventorum...play with customary vigor and skill."²¹ In addition to performing the *Five Bagatelles* at the University of Washington, Skowronek, McColl and Grossman performed the work many times on the Soni Ventorum's tour of South America in 1972.

Jadis III (Hommage à "la sérénade interrompue")

Featured on Arthur Grossman and Felix Skowronek's duo recording, *Winds from the Northwest*, Crystal S251 [out-of-print]

Concert recordings of Arthur Grossman and Felix Skowronek performing this work are held in the collection of the University of Washington Music Library, including call numbers: S67 1982-2-26; C67 1984 4-18

Over the years, Skowronek and Grossman have built up a repertoire of flute and bassoon literature and often perform these duo pieces on Soni Ventorum concerts. One of the first pieces in their repertoire was Villa-Lobo's *Bachianas Brasilieras no. 6*. Gradually, their repertoire grew to include other works: a *Sonatine* by Bozza, another *Sonatine* by Gabaye and a *Sonata* by Bessozi. For a period of years, Skowronek and Grossman played complete concerts of music for flute and bassoon, interspersing duo works with solo pieces for each of the instruments. On one occasion they billed themselves as "The Administrator's Duo" because, at the time, both Skowronek and Grossman held administrative as well as faculty posts at the University of Washington. Skowronek and Grossman presented works for flute and bassoon music on Grossman's recital at the International Double Reed Society Convention in Phoenix,

Arizona, in 1998, as well as a complete program of music for flute and bassoon at a music festival in Buenos Aires. One of the pieces they performed in Buenos Aires was Goodman's *Jadis III*.

Jadis III (Hommage à "la sérénade interrompue") was written in 1972 for Skowronek and Grossman. They premiered the work the following year (March 2, 1973) and featured it on their duo recording, *Winds from the Northwest: Music for Flute and Bassoon* (Crystal S351). According to record liner notes written by Skowronek, "This duo is the third in a series of works written under the designation 'Jadis', a French term meaning 'in days of yore' or 'in times gone by.' The work is subtitled *Hommage à 'la sérénade interrompue,'* and was inspired by the character and inherent humor of the Debussy piano prelude."²² The clearly delineated sections of the work intersperse ethereal, lyrical writing, exotic-sounding elements and scherzo-like gestures. The bassoon and flute have equal, yet independent parts; the work is unified throughout by the use of related motifs.

Skowronek and Grossman performed *Jadis III* many times on the Soni Ventorum's European tour in 1976. They also performed it in a live radio broadcast of a Soni Ventorum concert on Classic KING FM 98.1 (Seattle) on May 26, 1989.

Quartet for Winds

Featured on the Soni Ventorum's commercial recording, Crystal S258 [out-of-print]

A concert recording of the Soni Ventorum performing this work is held in the collection of the University of Washington Music Library, call number: S67 1977 5-6.

Joseph Goodman's *Quartet for Winds* was premiered by the Soni Ventorum on May 6, 1977. According to Skowronek, the work is "among the most demanding of both performers and listeners of Goodman's wind-music; a worthy successor to his monumental *Wind Quintet*."²³

The three movements of Goodman's *Quartet* are unified by the use of short, staccato motifs, frenetic flurries, and somber melodies. The first movement is a theme and variations with a lyrical yet grave melody broken by staccato interruptions and agitated flurries. The second

movement, a three-part form, begins with a mournful melody; the middle section is agitated; the third is a return to a somber melody. The third movement features energetic, pointillistic motifs.

Goodman's *Quartet* is featured on a recording along with two other works written especially for the Soni Ventorum (Bergsma's *Changes for Seven* and Zaninelli's *Burla and Variations*) along with Etler's *Wind Quintet no. 2* (Crystal S258). A review of the recording in *Fanfare* (November/December 1985) reads:

All of the pieces are impressive, as one would expect from such gifted and experienced composers. Besides instrumentation, they share a stylistic affinity: mainstream modernist, American neoclassic. Each work demonstrates graceful and idiomatic writing for solo instrument and ensemble, lively rhythm and pacing.²⁴

Scherzo for Wind Quintet

Featured on the Soni Ventorum's commercial recording, Musical Heritage Society MHS 4782F [out-of-print]

A concert recording of the Soni Ventorum performing this work is held in the collection of the University of Washington Music Library, call numbers: S67 1980-2-16

Goodman's *Scherzo* is a playful work. Although it is in one movement, it divides neatly into three sections. The first section combines highly agitated motivic elements. The second section features the piccolo set in opposition to the other instruments. The third section begins lyrically, featuring the oboe, and eventually returns to the frenetic, motivic energy of the previous sections.

The Soni Ventorum premiered *Scherzo for Wind Quintet* at the PONCHO Theater in Seattle on February 3, 1980, and recorded the work the following year (Musical Heritage Society MHS 4782F)

Four Songs on Poems of Juan Ramón Jiménez

Featured on the commercial recording *Music for Woodwinds, Chamber Ensemble, and Voice*, Crystal S257 [out-of-print]

A concert recording of the Soni Ventorum with Montserrat Alavedra, soprano, performing this work is held in the collection of the University of Washington Music Library, call number: S67 1981-1-31

Four Songs on Poems of Juan Ramón Jiménez was written for the Soni Ventorum and soprano Montserrat Alavedra. Originally from Spain, Alavedra held the position of associate professor of voice at the University of Washington until her untimely death from cancer in 1991. During their years as colleagues, Alavedra and members of the Soni Ventorum performed together many times.

According to Skowronek, Goodman developed an interest in Spanish poetry while serving academic residencies in Mexico during the summers of 1946 and 1947, resulting in choral settings of poems of Garcia Lorca, Gabriella Mistral and Carlos Blanco. Several years later, after hearing a taped performance of Montserrat Alavedra and members of the Soni Ventorum, Goodman responded positively to the idea of composing a work for them. He chose four poems from the works of Spanish poet Juan Ramón Jiménez, who was awarded the Nobel Prize for literature in 1956.

Goodman's set of songs was completed on October 1, 1980, and received its premiere on January 31, 1981, on a Soni Ventorum concert in Meany Hall on the University of Washington campus. The first poem in the set, "Ocaso" (Sunset) is from *Belleza*, a collection of Jiménez's poems dating from 1917 through 1923. The other poems, "Una Gota Triste" (A Sad Teardrop), "Anteprimavera" (Before Springtime) and "Anunciacion" (Annunciation) are from *Segunda Antología Poética* (1889-1918).²⁵ The *Four Songs* are featured on the recording *Music for Woodwinds, Chamber Ensemble, and Voice* (Crystal Records S257). A review of the recording in *The Clarinet* (Spring, 1984) deemed the performances as excellent throughout.²⁶ Another reviewer, William Chase, wrote:

The dreadful title of *Music for Woodwinds, Chamber Ensemble, and Voice* hides a release well worth our attention. The headline performers are Soni Ventorum, a woodwind quintet needing no introduction (the members are also part of the Contemporary Group heard on the recording) and Monserrat [sic] Alavedra, a soprano

reminiscent of Eleanor Steber in her clarity, voice control, and ability to use a rather light voice to good purpose. As much to the point, the music is worth hearing...Joseph Goodman's four Jimenez [*sic*] songs...benefit from expert writing—vocal and instrumental—and a feel for the overall impact of the texts. They are memorable settings and grow stronger with repeated hearings. I would be surprised if woodwind groups do not pick up this work occasionally, for it would be a worthwhile addition to many a program.²⁷

Three Songs for Soprano and Bassoon

A concert recording of Arthur Grossman and Montserrat Alavedra performing this work is held in the collection of the University of Washington Music Library, call number: S67 1984-2-14

Goodman's *Three Songs* were composed for Arthur Grossman and Montserrat Alavedra and were premiered at a Soni Ventorum concert at the University of Washington on February 14, 1984. The first and third texts are by Miguel de Unamuno, the second is by Jorge Guillén and are as follows: "Canta en silencio la luna" (The moon sings in silence); "El mar en el viento" (Get me drunk, wind, deep into the sea) and "Rocio de la mañana" (The morning dew is pure tears of the stars). In the first song the bassoon reflects the mournful yet hopeful words of the text. The second song contains an extended bassoon solo and contrasts the relentless motivic energy of the bassoon with the long legato lines and lyricism of the soprano. The third song, which begins with a mournful bassoon solo, recalls the style of the first song.

In addition to the performance of *Three Songs* at the University of Washington, Grossman and soprano Amy Bils performed the work at Grossman's recital at the 1998 International Double Reed Society conference in Tempe, Arizona.

Sextet

A concert recording of the Soni Ventorum Wind Quintet and Craig Sheppard, pianist, performing this work is held in the collection of the University of Washington Music Library, call number: S67 1996-12-8

Composed in 1995, the *Sextet* for piano and winds is the most recent piece Goodman has composed for the Soni Ventorum. It is the result of a suggestion that a sextet would be both

a welcome and logical extension of the repertoire Goodman has written for the Soni Ventorum so far. The *Sextet* is in four movements. The first movement, marked *Moderato*, tempo giusto, contrasts lyrical wind writing against a generally agitated piano part. The second movement, marked *Allegro*, begins in a frenetic style with virtuosic writing for the winds, including extensive use of trills. The middle section features lyrical wind writing with piano accompaniment, followed by a return to the frenetic material of the opening, followed by a coda. The third movement, *Andante*, often places the winds in rhythmic unison and makes much use of dynamics for dramatic effect. The final movement, *Moderato*, is a setting of a chorale taken from the Genevan Psalter of 1542.²⁸ Craig Sheppard, pianist and faculty artist at the University of Washington School of Music, joined the Soni Ventorum as guest artist for the premiere of this work on December 8, 1996.

Herbolsheimer, Bern (b.1942)

Variations Ventorum (1983) for wind quintet [unpublished manuscript]

Concert recordings of the Soni Ventorum Wind Quintet performing this work are held in the collection of the University of Washington Music Library, call numbers: S67 1985-4-9; S67 1997-2-27

Composer and pianist Bern Herbolsheimer received funding from the Seattle Arts Commission's Original Works Program to write *Variations Ventorum* for the Soni Ventorum.²⁹ Originally from Kirkland, Washington, Herbolsheimer received his M.M. degree from the University of Washington and currently teaches and is a vocal coach at both the Cornish College of the Arts and at the University of Washington School of Music. Herbolsheimer's other works include a chamber opera, *Aria da Capo*, which was a winner in the National Opera Association's New Opera Competition, *Songs and Dances from Sophocles*, which was commissioned by the Seattle Men's Chorus, *Dark Song*, which was premiered by the Atlanta Ballet in 1984, and *In Mysterium Tremendum*, which was written and performed by the Seattle Symphony Orchestra, Gerard Schwarz conducting.³⁰

Regarding his decision to write a work for the Soni Ventorum, Herbolsheimer said:

I chose this specific group—the Soni Ventorum—because of their national/international reputation, their record of excellence, conviction, and dedication to new music, and their large number of yearly performances. This work was written with this group's specific sound and its individual instruments in mind. I began by sitting down and listing what I liked and disliked about the woodwind quintet performances I'd seen, which I then compared with the visual and sound aspects of their work. I considered the number of sound combination possibilities within a woodwind quintet and decided I wanted to do a set of variations.³¹

For his variations, Herbolsheimer chose a white spiritual from Appalachia called "Changing Seasons." Program notes from the world premiere performance on April 9, 1985, describe the piece as follows:

Variations Ventorum contains nine variations...Each of the five odd-numbered variations (quartets) features a different instrument in a solo role. In the four even-numbered variations (trios), the previously featured instrument passes the primary material on to the next. All nine variations have different instrumental combinations as well as different characters. The finale consists of a passacaglia and canon before the last statement of the theme.³²

The Soni Ventorum performed *Variations Ventorum* again on February 23, 1997, on one of their series concerts at the University of Washington.

Kechley, Gerald (b. 1919)

Variants (1978) for woodwind quartet [flute+piccolo+alto flute, oboe+English horn, clarinet+bass clarinet, bassoon] [unpublished manuscript]

A concert recording of the Soni Ventorum performing this work is held in the collection of Manuscripts, Special Collections, University Archives Division, University of Washington, call number: S67 1979-2-9. Also, a concert recording of the Soni Ventorum performing this work is held in the collection of the University of Washington Music Library, call number: S67 1984-10-29

Gerald Kechley, one of many faculty colleagues who wrote pieces for the Soni Ventorum, was a member of the composition department of the University of Washington School

of Music from 1947 through 1988. A native of Seattle, Kechley attended high school in Wenatchee, Washington, then attended the University of Washington, where he studied composition with George Frederick McKay. He was the recipient of two Guggenheim Fellowships, studying with Aaron Copland during the first. He has held teaching posts at the University of Michigan and at Centralia Junior College. He has also served as the assistant director of both the Collegium Musicum and the Madrigal Singers at the University of Washington. Kechley has written songs, instrumental works and an opera, as well as receiving commissions from the Seattle Symphony Orchestra.³³

Variants was written for the Soni Ventorum during the spring of 1978 and given its premiere performance on February 9, 1979, in the University's Meany Theater. The composer wrote the following program notes:

The four contrasting variants derive from the 'Proem' (Introductory Song) in a free variation process transforming the character and sound of each variant. My first hand knowledge of the unique individual and ensemble capabilities of the Soni Ventorum was an important element influencing the composition of this work.³⁴

Variants' five movements are in an astringent, contemporary atonal style. Kechley's addition of piccolo, alto flute, English horn and bass clarinet adds color and interest to the woodwind quartet.

On January 7, 1989, the University of Washington School of Music presented a retrospective concert of Kechley's compositions from 1949 through 1988 that featured many local artists, including the Soni Ventorum, who performed *Variants*. Other pieces on the program included *Variants II* (for solo piano), a piano trio, and four *a cappella* choruses.

Incidentally, the Soni Ventorum's repertoire also includes *Wind Chimes*, a work written by one of Kechley's son, David. The Soni Ventorum performed *Wind Chimes* at the University of Washington on February 23, 1997.

Peterson, Thomas (b.1931)

Trio Sonata (1972) for flute, clarinet and bassoon [unpublished manuscript]

A concert recording of the Soni Ventorum performing this work is held in the collection of Manuscripts, Special Collections, University Archives Division, University of Washington, call number: C67 1979-2-21

Thomas Peterson wrote his *Trio Sonata* for Felix Skowronek. The two had been friends for many years. Skowronek remembers:

Tom is a local composer. I met him years ago, through the Seattle Youth Symphony organization. Tom went to Vienna to study, came back to Seattle and, years before the establishment of the Soni Ventorum, wrote a difficult wind quintet for which I copied out the parts for. We've never played the quintet, although we've done the trio several times.

The work is extremely demanding of the performers. Skowronek said:

It's an extremely difficult work. We were once scheduled to perform it at "On the Boards" in Capitol Hill but Arthur wasn't available, so we asked Bruce Grainger, who was Arthur's student at the time, to play it with us.³⁵ Bill and I knew the piece, but Bruce did not and he was really breaking his back because he didn't have much time to learn it. We finally gave the performance in Capitol Hill. It was a very intense performance; we had to concentrate like mad and I remember Bruce was practically in a catatonic state. His eyes were glazed over after the performance; he sort of blankly grabbed his check and kept walking. He didn't say a word. It was probably the hardest thing he had performed up until then, but he didn't complain. He learned it very quickly, although it was a trauma for him! It's also a very poignant memory for me too, because Bruce passed away several years ago.

Peterson's *Trio Sonata* is in three movements. The first movement, marked *Allegro molto*, has a lively pace throughout and features an imitative texture and syncopated rhythms. The second movement, *Tranquillo espressivo ma fluendo*, is likewise contrapuntal but has lyrical elements. The third movement, *Vivace*, is marked by the use of compressed rhythmic motifs.

Peterson's other chamber music works include a quintet for clarinet and string quartet (1959).

Smith, William O. (b. 1926)

Straws (1974) for flute and bassoon [unpublished manuscript]

Eternal Truths (1979) for woodwind quartet [flute+piccolo+alto flute, oboe+English horn, clarinet+bass clarinet+E-flat clarinet, bassoon+antique cymbals] [unpublished manuscript]

Diversion (1986) for wind quintet [unpublished manuscript]

Illuminated Manuscripts (1987) for wind quintet [flute, oboe+English horn, clarinet+bass clarinet, horn, bassoon] [unpublished manuscript]

Jazz Set (1991) for violin and wind quintet [unpublished manuscript]

A long relationship with composer William O. Smith has resulted in the composition of five original ensemble works for winds written for members of the Soni Ventorum Wind Quintet.

Originally from Sacramento, California, Smith grew up in the San Francisco area. He began playing clarinet at the age of ten, and when he was 13, became interested in jazz. While in grade school he started a dance band and at age 15 began playing professionally and also wrote his first composition. He attended the Juilliard School of Music from 1945 through 1946, at the same time making a living playing in jazz groups. From 1946 through 1947 Smith studied with Darius Milhaud at Mills College in Oakland, California. While at Mills, Smith began working with Dave Brubeck, an association that continues through today. Smith held teaching positions at the San Francisco Conservatory and at the University of Southern California in Los Angeles before joining the faculty of the University of Washington School of Music in 1966, where he was also appointed the director of the Contemporary Group.³⁶

In the process of his development, Smith became involved in avant-garde performance. The clarinet is especially rich in multiphonics and he has exploited that vein to an amazing degree. He said:

In 1959 I heard Severino Gazzaloni, who was at that time the most famous and best of the avant-garde woodwind players, perform on a concert of new Italian music. He played the Berio *Sequenza* and when he played the double-stop up high, I thought, "God, that's amazing. I wonder if the clarinet can do that?" So I started in 1959, experimenting to try and find double-note or multiple note possibilities on the clarinet. In 1960 I had a Guggenheim fellowship so I spent every morning building up a card catalog of all the possible multiphonics in that fingering system. Then, three years later, Bruno Bartolozzi, who had been doing the same kind of research—the 60s were the

experimental days—came along and made a bigger splash.³⁷ Experimentation with expanded clarinet timbers was my thing and when I wrote for other instruments, like flute and trombone, I'd try and see what they could do. The piece I wrote for Felix and Arthur, *Straws*, has multiphonics, but since that's not their specialty, I didn't go overboard with them; I just used them here and there, for color.

In addition to ensemble works written for members of the *Soni Ventorum*, Smith wrote *Tribute to the Bassoon* (1977) for Arthur Grossman, who subsequently recorded the work (*Solo Music for the Bassoon*, Crystal S342). Also, Smith's *Mysterium Coniunctionis* (1991) for solo horn is dedicated to David Kappy and Marilyn Gist in celebration of their wedding.

Straws

Featured on Arthur Grossman and Felix Skowronek's duo commercial recording, *Winds from the Northwest* (Crystal S251) [out-of-print]

A concert recording of Arthur Grossman and Felix Skowronek performing this work is held in the collection of Manuscripts, Special Collections, University Archives Division, University of Washington, call number: C67 1974-11-13. Also, concert recordings of Arthur Grossman and Felix Skowronek performing this work are held in the collection of the University of Washington Music Library, including call number: S67 1994-3-21; S67 1998-5-31

Written in 1974, *Straws* has become a signature piece for Grossman and Skowronek. As is the case with many of Smith's other works, *Straws* has a theatrical element. The performers, besides playing their instruments, recite poetry from the book *Straws for the Fire*, written by Theodore Roethke, who was on the faculty of the University of Washington from 1947 until his death in 1963. Smith said:

I just happened to run across the book *Straws for the Fire* one day in a bookstore. Roethke was close to being over-the-hill in terms of his sanity but he was a great poet, highly esteemed as one of our finest American poets and perhaps one of the most brilliant, creative people ever at the University of Washington. The book is about various and sundry things but it has a lot of short poems that seemed to go together well for a piece for Felix and Arthur. The book is not a commentary on professors, but *Straws* ends up being like that because the performers stand behind podiums wearing caps and gowns. By the time I wrote *Straws*, I had been working with Felix and Arthur for

several years so it was tailor-made for them and their abilities. So far as the theatrical element, I had performed a piece by Pauline Oliveros that required a lot of talking and I liked it. Previously, I had been suspicious of theatrical kinds of things, but through works of Pauline's that I heard and performed myself, it seemed to me reasonable that since performers are human beings and move and speak, a performance can be enhanced by unveiling these aspects of the performer—if they are comfortable with them. So I wanted to do things that went beyond playing instruments and that had theatrical elements. Felix and Arthur were game. Arthur came to see me perform a work of Pauline Oliveros, the *Wheel of Fortune*. He said that he came suspicious, ready to throw tomatoes, but instead was won over and liked it and could see that there was something to it. So when I wrote theatrical elements in their piece, they had no problem with it.

In addition to wearing costumes, Grossman and Skowronek have performed *Straws* in a full theater version. Skowronek said:

When we do *Straws* in the full theater version, it's really quite an event. There are lighting effects, a tavern ball comes down—one of those rotating mirrored balls you see at discos. We present ourselves on the stage in various formats: we play with our backs to the audience, we play with our backs to each other, we move around a bit—not while we are playing; we set ourselves up for each of the pieces. The difficult part of the work is reciting and then having to play right away. We actually had an opera coach help us in our diction because we were unaccustomed to public speaking; we tended to muffle our lines and mumble, so we took elocution lessons to bring this thing off.

Straws was premiered on November 13, 1974. On February 28, 1985, the Soni Ventorum presented a concert at the Curtis Institute of Music, where three of the quintet's members had gone to school. As part of the program, Grossman and Skowronek performed *Straws*. Skowronek said:

Performing *Straws* in the Curtis Recital Hall was a very traumatic experience for Arthur and me because we had gone to school there and the reputation, pressure and so forth had built up. David felt really comfortable. He said, "I didn't go to school here," but we had and some of our former teachers were in the audience. I made some announcement to the effect that while we never studied pieces like this at Curtis, our education there prepared us to be able to perform works like this. So we played *Straws*,

with multiphonics and whistles and although the kids loved it, the old-timers didn't like it at all.

Grossman and Skowronek also performed *Straws* at Arthur Grossman's recital at the 1998 International Double Reed Society conference in Tempe, Arizona. They also recorded the work for their duo recording, *Winds from the Northwest* (Crystal S251). The recorded performance received the following review in *The New Records* (June 1976):

...this combination [flute and bassoon] makes for a lighthearted, easy-to-listen-to record, and the music is engagingly performed by Skowronek and Grossman. I found the one theatrical piece, *Straws*, the most intriguing of the six works. With narration from the writings of Theodore Roethke and some rather bizarre handling of the instruments, this is a sure-draw number for those seeking something different.³⁸

Eternal Truths

Featured on the commercial recording, *Music for Woodwinds, Chamber Ensemble, and Voice*, Crystal S257 [out-of-print]

Concert recordings of the Soni Ventorum performing this work are held in the collection of the University of Washington Music Library, call numbers: C67 1980-2-20; C67 1996-12-2

Scored for flute, oboe, clarinet and bassoon, *Eternal Truths* was composed in 1979 for the Soni Ventorum. As with *Straws*, the work has theatrical elements; in addition to playing their instruments, the performers are called upon to speak and sing. The text is based on short aphorisms that are taken from "An Eschatological Laundry List: A Partial Register of the 927 (or was it 928?) Eternal Truths" by psychiatrist Sheldon B. Kopp. Smith said:

Sheldon Kopp had a horrible life—he had a brain tumor and had to have repeated operations, but in spite of his terrible life he wrote inspiring books. One of them had the "Eternal Truths" in the back of the book. There were a couple dozen of them and I chose the ones that seemed like they would work for our situation, for their wisdom and for their humor.

Each of the thirteen short movements features one of the "Eternal Truths." In addition to the usual instruments of the woodwind quartet, *Eternal Truths* requires the use of the piccolo,

alto flute, E-flat clarinet, bass clarinet, English horn and antique cymbals. Much of the instrumental writing is virtuosic and features jazz elements. Some of the "Eternal Truths" are quite funny; in one of them a mournful alto flute solo is punctuated by the antique cymbals while the performers recite, "We are already dying, dying and we will be dead for a long time."

Eternal Truths was the first piece Rebecca Henderson performed publicly with the Soni Ventorum after joining the quintet in 1996. Henderson came up with a new seating arrangement that solved some of the work's performance difficulties. Skowronek said:

We'd played *Eternal Truths* many times, always sitting in a traditional foursquare but in order for our words to be discernible to the audience we'd have to turn our heads back and forth, back and forth. Her idea was for us to sit in a line with just a slight curve so that we could see each other from the corner of our eyes. That way we were able to declaim the words without turning our heads. The main difficulty with the work is keeping together but by that time we knew it well enough so we were able to sit in this new formation and it was very successful.

Featured on the recording *Music for Woodwinds, Chamber Ensemble, and Voice* (Crystal S257), *Eternal Truths* received the following review in *The Clarinet*:

As a composer his [Smith's] works are typically well-written, unpretentious, and often sparked by a distinguishing quality of special originality. This piece is not an exception. It is a virtuoso display of the highest order for the instrumentalists as well as a highly imaginative, entertaining, and attractive setting of Kopp's short texts.³⁹

Diversion

A concert recording of the Soni Ventorum Wind Quintet performing this work is held in the collection of the University of Washington Music Library, call number: C67 1990-2-26

Diversion was written in 1986 for the Soni Ventorum and premiered by them on a live studio audience broadcast for Classic KING FM in Seattle (April 14, 1989) that also featured the premiere of Alexander Eppler's *Suite* for balalaika and wind quintet. Unlike other works Smith has written for the Soni Ventorum, *Diversion* is neither theatrical nor avante-garde. *Diversion* is in four movements. The first is extremely energetic with syncopated, jazz-like rhythms throughout;

its busy, agitated texture allows the individual instruments to be easily discerned. The second alternates improvisatory-sounding melodies with bold writing in rhythmic unison. The third features delicate, waltz-like passages, broad chordal passages and insistent, repeated note "pecking" sections. The bold, energetic finale features virtuosic scales.

Illuminated Manuscripts

A concert recording of the Soni Ventorum Wind Quintet performing this work is held in the collection of the University of Washington Music Library, call number: C67 1987-11-16

Commissioned in 1987 by Performa '87 and dedicated to the Soni Ventorum, *Illuminated Manuscripts* is a multimedia event, combining visual and musical components. As the instrumentalists read their parts from individual computer monitors, the audience watches the score scroll by on a large screen. The piece evolved out of Smith's interest in polyrhythms, polytempo and the use of computer graphics for the notation of music. Smith said:

I set out to write a piece that would make it practical for each of the performers to play in a different tempo. For example, while one performer is playing at a metronome marking of 60, another is playing at 100 and another at 140—so their proportions are 4 to 5 to 6 to 7, which would be very difficult to perform with conventional notation. I wrote the individual parts in normal manuscript for the performers to practice from but computer monitors were used in the performance so that the players are not aware of the rhythmic difficulties of the ensemble. Each player performs his or her part as it scrolls by. Although it is actually difficult to read from a scrolling computer monitor, the rhythmic difficulty disappears, which is what I was after. The screen scrolls by in real time and indicates the tempo and the beat. The notation is graphical with the duration of notes indicated by their length and the tempo of each individual monitor. I had just gotten a new computer, an Amiga, and I loved it and a couple of student engineers who were interested in music helped me work out a program.

Skowronek recalls that the original idea was for the performers to read from the same illuminated screen that the audience saw, but the notes were too fuzzy, so computer monitors were set up and the musicians played in the dark with their backs to the audience. He said:

It was a tour de force—there was no speaking in this piece, just a lot of sweat and panicking. It was entertaining for the audience to see; with the light and the different colors it looked like an illuminated manuscript. The logistics of the production were tremendous because of the amount of equipment that was needed. However, one could say it was the most inspired work on the list of things Smith has done.

Smith wrote:

[Illuminated Manuscripts] is in five movements. The first, third and fifth feature English horn, bass clarinet and piccolo, respectively. The second movement is bold and jazz-like. The fourth movement consists of three variations: a rag, a waltz and a march. The horn and bassoon are featured in movements 2 and 4.⁴⁰

Illuminated Manuscripts received an enthusiastic review from Louise Kincaid, of the *Seattle Post-Intelligencer*. She wrote:

Smith's video score had its moments of humor. The score was attractive and colorful, complete with bright graphics. This computerized compositional process is not simply an appealing, humorous gimmick, but rather an intriguing concept toward a new immediate accessibility and clearer understanding of the score. Not only do you hear the performance, but you visualize the music.⁴¹

Jazz Set

Featured on the Soni Ventorum Wind Quintet's commercial recording, Musical Heritage Society 514225K

Concert recordings of the Soni Ventorum Wind Quintet and Aloysia Friedmann performing this work are held in the collection of the University of Washington Music Library, including call numbers: S67 1991-5-31; S67 1998-12-6

For violin and wind quintet, *Jazz Set* was written at the request of Laila Storch for a work by Smith for her daughter, Aloysia Friedmann, to perform with the Soni Ventorum Wind Quintet. No stranger to the Soni Ventorum, Friedmann was six years old when she moved with her parents to Puerto Rico when her mother joined the quintet, which was then serving a residency at the Conservatory of Music of Puerto Rico. She began violin lessons with her father, Martin Friedmann, and continued her studies first at the University of Washington and then at the

Juilliard School of Music. A winner in the 1986 Artist's International Competition, Friedmann performed her Carnegie Recital Hall debut in 1986. She has performed in numerous music festivals and has toured with many ensembles, including the Orpheus Chamber Orchestra.⁴²

The combination of violin and wind quintet makes for an appealing ensemble. With its infectious rhythms and engaging style, *Jazz Set* is very accessible. Smith wrote:

Jazz Set was written in the winter of 1990...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.⁴³

Although the *Jazz Set* does not contain any spoken dialogue, it does contain certain subtle theatrical elements. For example, at various points in the score, the performer is directed to perform certain theatrical gestures, such as rising up on the toes to mirror an ascending musical phrase.

Aloysia Friedmann and the Soni Ventorum premiered *Jazz Set* on a Soni Ventorum concert on the University of Washington campus on May 3, 1991 and subsequently recorded the work. It was Storch's last recording project with the quintet; although she is the oboist on *Jazz Set*, Alex Klein is the oboist on Schoenberg's *Wind Quintet*, which is featured on the reverse side of the recording (Musical Heritage Society 514225K). Aloysia Friedmann performed *Jazz Set* again with the Soni Ventorum on a concert they gave devoted to works of American composers (December 6, 1998).

Tufts, Paul (b. 1924)***Two Episodes and a Consequence*** (1970) for string quartet and wind quintet

A concert recording of the Soni Ventorum Wind Quintet (Harvey Jewell, oboe, substituting for Laila Storch) and the Philadelphia String Quartet performing this work is held in the collection of Manuscripts, Special Collections, University Archives Division, University of Washington, call number: C67 1971-5-12

A faculty colleague of the Soni Ventorum, Paul Tufts was professor of composition and theory at the University of Washington from 1958 through 1988. Originally from Yakima, Washington, Tufts played French horn in the Seattle Symphony Orchestra before joining the School of Music faculty. Tuft's works include *Adagio and Allegro* (1954) for string orchestra, *Fantasias* (1968) for piano, *Fantasies* (1973) for violin and piano, string quartets, trios for violin, viola and cello, and trios for piano, viola and horn. He has written several sonatas for the following instruments and combinations of instruments: piano, horn and piano, viola and piano, and violin and piano. Tufts has also written a quartet for flute, violin, viola and cello (1958) which was performed by Felix Skowronek and members of the Philadelphia String Quartet on a U.W. Contemporary Group concert (May 28, 1969). Also, the Soni Ventorum performed another work of Tuft's, the *Cassation* (1954) for wind quintet, on one of their subscription concerts (May 3, 1974) at the University of Washington.

Two Episodes and a Consequence was written for the Soni Ventorum and the Philadelphia String Quartet. According to Tufts, *Two Episodes and a Consequence* was originally for wind quintet only. He said:

I wanted to write a piece for the Soni Ventorum that was nine or ten minutes in length, so I wrote a quintet for them and they played it through but it wasn't all that satisfactory. Somebody suggested that the piece needed something else, perhaps strings. So what I did was write a movement for the string quartet to go along with the wind quintet.

Two Episodes and a Consequence is in three movements: the First Episode features the wind quintet; the Second Episode features the string quartet. The final movement, the

Consequence, features the two ensembles together. In the final movement, material from the two previous movements is presented, sometimes simultaneously, in an overlapping manner.

The Soni Ventorum and the Philadelphia String Quartet premiered *Two Episodes and a Consequence* on May 12, 1971, on a U.W. Contemporary Group program, with oboist Harvey Jewell substituting for Laila Storch.

Verrall, John (b. 1908)

Nonet (1969-70) for string quartet and wind quintet

Concert recordings of the Soni Ventorum Wind Quintet and the Philadelphia String Quartet performing this work are held in the collection of Manuscripts, Special Collections, University Archives Division, University of Washington, call numbers: C67 1971-3-4; C67 1971-4-14

John Verrall joined the faculty of the University of Washington School of Music to teach composition and music theory in 1948. Previously, he had been an editor at G. Schirmer and the Boston Music Company (1947-48). Originally from Britt, Iowa, Verrall attended the Minneapolis College of Music (1928-31), where he studied cello, piano and composition. For six months during that period he studied composition at the Royal College of Music in London and a few years later he studied with Zoltán Kodály at the Liszt Conservatory in Budapest. In 1934 Verrall received a Bachelor of Arts degree from the University of Minnesota. He subsequently joined the faculty of Hamline University (St. Paul, Minnesota) as instructor of theory and music history. During the summer of 1938 Verrall studied composition with Aaron Copland at the Berkshire Music Center at Tanglewood, Massachusetts. The following year his *Symphony No. 1* was premiered by the Minneapolis Symphony under the direction of Dimitri Mitropoulos. During the summer of 1940 he studied composition with Roy Harris at Colorado College in Colorado Springs and that same year his *Concert Piece* for strings and orchestra was performed by the New York Philharmonic. In 1942 Verrall became assistant professor of theory and history at Mount Holyoke College in Massachusetts, and in 1946 he was awarded a Guggenheim

Fellowship. Two years later he was appointed assistant professor of theory at the University of Washington; he retired as professor emeritus in 1973.

Verrall's works include, among others, three symphonies, violin sonatas, horn sonatas, viola sonatas, tone poems for orchestra, a violin concerto and two serenades for wind quintet. He is the author of *Fugue and Invention in Theory and Practice* (1966) and *Basic Theory of Scales, Modes, and Intervals* (1969).⁴⁴

Verrall's *Nonet* for string quartet and wind quintet was written for the Soni Ventorum Wind Quintet and the Philadelphia String Quartet; they premiered the work on March 4, 1971 on a U.W. Contemporary Group concert and subsequently performed it at the Spokane Contemporary Concerts Festival at Eastern Washington State College, Cheney, Washington (March 12, 1971) and at New York's Town Hall (April 27, 1971). They performed the work again two years later on a retrospective concert of Verrall's music at the University of Washington (May 31, 1973).

Program notes to the premiere performance of *Nonet* read as follows:

The *Nonette* (sic) was composed while the composer was on sabbatical in Santa Cruz, California, 1969-70. The medium was suggested by the desire for variegated instrumental colors and moods. The work is based upon an original scale and makes use of both aleatory and serial application of the basic scale. The forms derive from the classical serenade.⁴⁵

Other works by Verrall performed by members of the Soni Ventorum include: *Divertimento for three winds*, performed by William McColl, Christopher Leuba and Arthur Grossman (U.W. Contemporary Group concert, March 1, 1972); *Sonata for oboe and piano*, performed by Laila Storch and John Verrall (U.W. Contemporary Group concert, February 14, 1973); *Sonata for flute and piano*, premiered by Felix Skowronek and John Verrall also on February 14, 1973; *Serenade No. 2 for wind quintet*, performed by the Soni Ventorum Wind Quintet (April 27, 1973); *Introduction, Variations and Adagio*, performed by Laila Storch, members of the Philadelphia String Quartet and Stanley Chappel, piano, (U.W. Contemporary Group concert, January 28, 1976), *Eusebius Remembered*, performed by Christopher Leuba and

John Verrall (U.W. Contemporary Group concert, February 15, 1973); and *Nocturne for bass clarinet and piano*, performed by William McColl and John Verrall (Retrospective Concert of the Works of John Verrall, University of Washington, May 31, 1973). Verrall's *Sonata for flute and piano* received an award as an outstanding flute composition from the National Flute Association.⁴⁶

Zaninelli, Luigi (b. 1932)

Burla and Variations (1974) for flute, oboe, clarinet and bassoon

Featured on the Soni Ventorum Wind Quintet's commercial recording, Crystal S258 [out-of-print]

A concert recording of the Soni Ventorum performing this work is held in the collection of Manuscripts, Special Collections, University Archives Division, University of Washington, call number: C67 1977-10-19

Luigi Zaninelli was a schoolmate of Skowronek and Grossman at the Curtis Institute. Currently, Zaninelli is on the faculty of the University of Southern Mississippi. Prior to his appointment there, he was on the composition faculty of the University of Calgary in Alberta, Canada. Zaninelli has studied composition with Carlo Menotti, Bohuslav Martinu and Vittorio Giannini. From 1964 through 1968 he worked as a conductor and composer of film music for RCA Victor Italiana in Rome. A gifted pianist, he also toured with Fred Waring and the Pennsylvanians.⁴⁷

While he was still on the faculty of the University of Calgary, Zaninelli came for a visit to Seattle and Skowronek discussed with him the possibility of composing a quartet piece for the Soni Ventorum to take on a tour of Central America and the Caribbean. Zaninelli was agreeable to the idea and the result was *Burla and Variations*. It was published by Shawnee Press and was issued with a 45-rpm recording of the Soni Ventorum performing the work.

The Soni Ventorum premiered the work in Seattle on July 21, 1974. Zaninelli has written:

Burla and Variations is a work based on a short, puckish theme. The variants...begin with a graceful duet for clarinet and bassoon which develops to include

flute and oboe. A bassoon monologue follows, preparing a pointillistic section, where the theme is viewed vertically through staggered stacking. After a dialogue for flute and bassoon, an agitated perpetual motion moves to an abrupt interruption. A mysterious waltz appears...the perpetual motion returns...Following an abrupt cadence, the piece comes to a quiet close.⁴⁸

Burla and Variations has been an essential work in the Soni Ventorum's touring repertoire. They performed it during their 1974 tour of Central America and the Caribbean, their 1976 tour of Europe, their 1977 tour of Spain and Portugal and their 1978 tour of Europe. Immediately upon returning to the U.S. after their 1974 tour they served a residency at the University of Southern Mississippi and gave a performance of the work with the composer in attendance. *Burla and Variations* was also included on the program of a live studio audience radio broadcast of the Soni Ventorum for Classic KING 98.1 FM (Seattle) on May 26, 1989.

In 1984, the Soni Ventorum re-recorded *Burla and Variations*. It was released on Crystal S258, along with Bergsma's *Changes for Seven*, Goodman's *Quartet for Winds* and Etler's *Wind Quintet No. 2*. (Crystal S258). Reviews of the recorded performance are positive. A review in the *American Record Guide* (January/February, 1986) states:

Luigi Zaninelli's 'Burla and Variations' is just that. Scored for woodwind quartet (no horn), it lasts about ten minutes. The flute, bassoon, and clarinet have a lot to do; the clarinet has an especially nice solo. It is infectious and lots of fun to listen to.⁴⁹

The review in *Fanfare* (November/December 1985) states:

The performances could not be better: the players are assured, possessed of a rich array of technical and tonal resources, and sensitive to each other. The recording captures the polish and excitement of the playing.⁵⁰

Notes to Chapter IV

- ¹ *International Encyclopedia of Women Composers*, s.v. "Claude Arrieu," and *The New Grove Dictionary of Women Composers*, s.v. "Claude Arrieu."
- ² *Contemporary American Composers: A Biographical Dictionary*, 2nd ed., s.v. "James Beale."
- ³ Jane Beale, program notes, U.W. Contemporary Group concert, University of Washington, 24 February 1993.
- ⁴ *American Composers: A Biographical Dictionary*, s.v. "William Bergsma."
- ⁵ Felix Skowronek, liner notes to Soni Ventorum Wind Quintet recording, Crystal S258, quoting William Bergsma.
- ⁶ Review of Soni Ventorum recording, Crystal S258, *American Record Guide*, January/February 1986, 39.
- ⁷ William Bergsma, program notes, Soni Ventorum Wind Quintet concert, University of Washington, 27 October 1986.
- ⁸ *Contemporary American Composers: A Biographical Dictionary*, 2nd ed., s.v. "Henry Leland Clarke."
- ⁹ *The New Random House College Dictionary*, revised edition, s.v. "concatenate."
- ¹⁰ Henry Leland Clarke, program notes, U.W. Contemporary Group concert, University of Washington, 18 April 1973.
- ¹¹ Felix Skowronek, program notes, Soni Ventorum Wind Quintet concert, University of Washington, 27 February 1988.
- ¹² *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Kaval" and "Bulgaria."
- ¹³ Galen Johnson, "Soni Ventorum Gives New Music a Good Name," review of concert performance by the Soni Ventorum Wind Quintet, Meany Theater, University of Washington, *Argus* 85, no. 42 (1978).
- ¹⁴ Robert Chesebro, review of Soni Ventorum recording, Crystal S254, *The Clarinet*, Winter 1983, 68.
- ¹⁵ *Contemporary American Composers: A Biographical Dictionary*, 2nd ed., s.v. "Robert Gerster."
- ¹⁶ Robert Chesebro, review of Soni Ventorum recording, Crystal S254.
- ¹⁷ *ASCP Biographical Dictionary*. 4th ed., s.v. "Joseph Goodman."
- ¹⁸ Over the years, the Soni Ventorum Wind Quintet and the New York Woodwind Quintet stayed abreast of each other's activities, mainly through a steady correspondence between flutists Felix Skowronek and Samuel Baron. Baron passed away in 1997.

- ¹⁹ Joseph Goodman, program notes, Thirteenth Annual 1965 Peninsula Music Festival, Fish Creek, Wisconsin, 18 August 1965.
- ²⁰ Joseph Goodman, liner notes to recording, *Music of Joseph Alexander and Joseph Goodman*, Serenus Recorded Editions SRS 12097.
- ²¹ John Ditsky, review of recording, *Music of Joseph Alexander and Joseph Goodman*, Serenus Recorded Editions SRS 12097, *Fanfare*, July/August 1982, 63.
- ²² Felix Skowronek, liner notes to the recording *Winds from the Northwest*, Crystal S351.
- ²³ Felix Skowronek, liner notes to Soni Ventorum Wind Quintet recording, Crystal S258.
- ²⁴ David Sachs, review of Soni Ventorum recording, Crystal S258, *Fanfare*, November/December 1985, 320.
- ²⁵ Program notes, Soni Ventorum Wind Quintet concert, University of Washington, 31 January 1981.
- ²⁶ Phillip Rehfeldt, review of Soni Ventorum Wind Quintet and U.W. Contemporary Group recording, *Music for Woodwinds, Chamber Ensemble, and Voice*, Crystal Records S257, *The Clarinet*, Spring 1984, 53.
- ²⁷ William W. Chase, review of Soni Ventorum Wind Quintet and UW Contemporary Group recording, *Music for Woodwinds, Chamber Ensemble, and Voice*, Crystal Records S257, *The New Records*, February 1984, 5-6.
- ²⁸ Felix Skowronek, program notes, Soni Ventorum Wind Quintet concert, University of Washington, 8 December 1996.
- ²⁹ "Arts Profile: Bern Herbolsheimer," *Seattle Arts* (newsletter of the Seattle Arts Commission) 8, no. 8 (1985): 1.
- ³⁰ Program notes, Soni Ventorum Wind Quintet Concert, University of Washington, 23 February 1997.
- ³¹ "Arts Profile: Bern Herbolsheimer."
- ³² Program notes, Soni Ventorum Wind Quintet concert, University of Washington, 9 April 1985.
- ³³ *ASCP Biographical Dictionary*. 4th ed., s.v. "Gerald Kechley."
- ³⁴ Gerald Kechley, program notes, live studio broadcast recital by the Soni Ventorum Wind Quintet, Classic KING FM 98.1 (Seattle), University of Washington, 3 October 1987.
- ³⁵ After studying with Grossman, Grainger became a member of the Seattle Symphony Orchestra and was later a member of the Chicago Symphony Orchestra.
- ³⁶ *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "William O. Smith" and program notes, Three Score Concert of Compositions by William O. Smith, U.W. Contemporary Group, University of Washington, 17 November 1986.

- ³⁷ Bartolozzi is the author of the book *New Sounds for Woodwind* (translated and edited by Reginald Smith Brindle, London, New York: Oxford University Press, 1967; 2nd edition, 1982).
- ³⁸ C. Thomas Veilleux, review of recording, *Winds from the Northwest*, Crystal S251, *The New Records*, June 1976, 8.
- ³⁹ Phillip Rehfeldt, review of recording, *Music for Woodwinds, Chamber Ensemble, and Voice*, Crystal Records S257, *The Clarinet*, Spring 1984, 53.
- ⁴⁰ William O. Smith, program notes, Performa '87 and U.W. Contemporary Group concert, University of Washington, 16 November 1987.
- ⁴¹ Louise Kincaid, "Computerized concert lets listeners visualize music," review of concert performance by the U.W. Contemporary Group, Meany Theater, University of Washington, *Seattle Post-Intelligencer*, 18 November 1987.
- ⁴² Felix Skowronek, program notes, Soni Ventorum Wind Quintet concert, University of Washington, 3 May 1991.
- ⁴³ Felix Skowronek, program notes, quoting William O. Smith, 3 May 1991.
- ⁴⁴ *American Composers: A Biographical Dictionary*, s.v. "John Verrall" and *Contemporary American Composers: A Biographical Dictionary*, 2nd ed., s.v. "John Verrall."
- ⁴⁵ Program notes, U.W. Contemporary Group concert, University of Washington, 4 March 1971.
- ⁴⁶ *American Composers: A Biographical Dictionary*, s.v. "John Verrall."
- ⁴⁷ *ASCP Biographical Dictionary*. 4th ed., s.v. "Luigi Zaninelli."
- ⁴⁸ Felix Skowronek, liner notes to Soni Ventorum Wind Quintet recording, Crystal S258, quoting Luigi Zaninelli.
- ⁴⁹ Review of Soni Ventorum recording, Crystal S258, *American Record Guide*, January/February 1986, 39.
- ⁵⁰ David Sachs, review of Soni Ventorum recording, Crystal S258, *Fanfare*, November/December 1985, 320.

Chapter V

ARRANGEMENTS AND EDITIONS OF CHAMBER MUSIC BY MEMBERS OF THE SONI
VENTORUM WIND QUINTET

The following works are arrangements and editions of wind chamber music prepared by members of the Soni Ventorum Wind Quintet. The works are arranged alphabetically by names of composers.

Adam, Adolph (1803-1856)

Entr'acte, from *The Postillion of Lonjumeau* (1836) arranged for wind quintet by William McColl [unpublished manuscript]

French composer Adam Adolph composed over 80 works for the stage (many of which were written for the Paris Opéra Comique), as well as music for the ballet. Adam achieved lasting success with his operetta *The Postillion of Lonjumeau* (1836) which was particularly well-received outside of his native country (another of his operas, *Le Chalet*, was Adam's most popular opera in nineteenth century France).¹ The entr'acte from Adam's operetta *The Postillion of Lonjumeau* is an extended clarinet solo which displays both the lyrical and virtuosic qualities of the instrument. McColl kept the clarinet solo intact and arranged the orchestral accompaniment for the remaining instruments of the wind quintet. The Soni Ventorum performed this piece many times during their 1982 tour of Hawaii.

Beethoven, Ludwig van (1770-1827)

Five Pieces for Mechanical Organ, WoO 33 (1799?), arrangement for wind quintet by Felix Skowronek [published by Oxford University Press; currently out-of-print]

Featured on the Soni Ventorum Wind Quintet's commercial recording, *Music for the Musical Clock*, Lyrichord LLST 7143 [out-of-print]

Concert recordings of the Soni Ventorum Wind Quintet performing this work are held in the collection of the University of Washington Music Library, including call numbers: S67 1981-1-31; S67 1988-11-29; S67 1996-12-8

Beginning in the late Renaissance, mechanical organs (instruments in which the sound is produced automatically, without a performer) were often housed in artistically made cabinets. Mechanical organs contained a set of pipes and bellows and either a clockwork mechanism or a weight that powered a rotating cylinder that was fitted with pegs of varying width. As the cylinder rotated, a lever joined to the pipes would come in contact with a peg and actuate the pipe. The size of a particular pipe determined the pitch that would be played. The pegs were placed in a specific order to produce a particular melody or harmony as the cylinder rotated. By the end of the Renaissance, the use of interchangeable cylinders allowed for a larger repertoire of music for the mechanical organ. Smaller organs were often housed with clocks (see below, Haydn, *Eight Pieces for the Mechanical Clock-Organ of 1772, 1792*) while more substantial mechanical organs were incorporated into larger furniture.²

Beethoven's compositions for mechanical organ were commissioned by Count Josef Deym, the owner of a Viennese wax museum. Several years earlier, Deym had commissioned Mozart to write three pieces for mechanical organ (see below).

Beethoven's mechanical organ pieces are in two sets of manuscripts. The first set (pieces one through three) is in the Grasnick Collection of the Deutsche Staatsbibliothek of Berlin. The second set (pieces four and five) is from the Artaria Collection and was housed in the same library but was destroyed during the Second World War. Fortunately, a piano transcription of the works prepared by Georg Schünemann was published by B. Schott's Söhne (Mainz, Germany) in 1940. According to Skowronek, Schünemann's transcription of pieces four and five probably contain alterations to Beethoven's original, since Schünemann's transcription of pieces one through three contain minor changes.³

For his wind quintet arrangement of Beethoven's mechanical organ pieces, Skowronek added various doublings and chordal notes, particularly in the Menuett. Skowronek felt that the *Allegro non piu molto* movement indicated a fuller treatment; thus, he expanded the range and voicing of the work in addition to transposing it from C Major to E-flat Major. Otherwise,

Skowronek's arrangement makes no changes to the pieces' original melodies and harmonies. Skowronek's ordering of the works differs from their placement in the original manuscripts. He notes that his ordering (Allegro; Menuett; Adagio assai; Scherzo; Allegro non piu molto) adheres to the customary ordering of classical era chamber works.⁴

Five Pieces for Mechanical Organ was featured on the Soni Ventorum Wind Quintet's second commercial recording, *Music for the Musical Clock*. One reviewer wrote:

It was certainly a good plan to arrange these pieces for wind quintet, thereby saving them from their inevitable neglect...The arranger...has revised the order of the movements to give a pattern relating to the 18th-century divertimento...The layout of the scoring is well in style. One particularly Beethoven-like touch is to be found in the Largo where the oboe has the melody over a burbling clarinet accompaniment secured by held harmonies on bassoon and horn.⁵

Skowronek's arrangement of Haydn's mechanical organ compositions, *Fourteen Pieces for the Mechanical Clock-Organ of 1793*, is featured on the same recording (see below).

The Soni Ventorum performed *Five Pieces for Mechanical Organ* on several programs while the ensemble was situated in Puerto Rico. After their relocation to Seattle, they played the work many times at the University of Washington, including performances on a 1970 Beethoven Bicentennial Concert sponsored by the School of Music and their own "All Beethoven" program in 1974. Also, the Soni Ventorum performed *Five Pieces for Mechanical Organ* on a 1970 tour of Canada and a 1981 tour of Alaska.

Cambini, Giovanni Giuseppe (1746-1825)

Quintetto Concertante no. 1 in B-flat Major (ca. 1802) edited by the Soni Ventorum Wind Quintet (unpublished manuscript)

Quintetto Concertante no. 2 in D Minor (ca. 1802) edited by the Soni Ventorum Wind Quintet (unpublished manuscript)

Quintetto Concertante no. 3 in F Major (ca. 1802) edited by the Soni Ventorum Wind Quintet (unpublished manuscript)

Featured on the Soni Ventorum Wind Quintet's commercial recording, *Giuseppe Giovanni Cambini "Trois Quintetti Concertans,"* Ravenna RAVE 701[out-of-print]

Concert recordings of the Soni Ventorum Wind Quintet performing these works are held in the collection of the University of Washington Music Library, including call numbers:
 [Quintet no. 1 in B-flat Major] S67 1985-11-29
 [Quintet no. 2 in D Minor] S67 1982-2-26 and S67-1993 1-31
 [Quintet no. 3 in F Major] S67 1998-5-31

In 1969 Felix Skowronek presented an application for a 1970 Summer Salary Award from the University of Washington Graduate School Research Fund for a three-fold project concerning Cambini's *Trois Quintetti Concertans*. The first aim of the project was to produce a thorough edition of scores and parts. At the time, no scores of the quintets had yet been published, which made study and analysis of the works difficult. Additionally, attempts at performance of the quintets by the Soni Ventorum were stymied by an abundance of misprints and ambiguities in the only parts that were available to them: copies of the original editions. The second aim of the project was the production of a commercial recording of the Soni Ventorum's edition of the quintets. Thirdly, the project would attempt to place a date of composition for these works, thus establishing their order in the repertoire of early wind quintet literature and contributing to the history of chamber music in general.

At one time, Cambini's quintets were thought to have been published between 1797 and 1799. The source for these dates were prefatory notes by Josef Marx to a photoreproduction of an old edition of Cambini's *Quintetto Concertante no. 3 in F Major*, which had been reprinted by the publishing firm of McGinnis and Marx in 1963. It was inferred that the old edition of the F Major quintet, which bore the engraving plate number 1571, was of the Parisian music publisher George-Julien Sieber, since Sieber's address, *Rue des Filles St. Thomas No. 21*, was given on the title page. This early dating of the quintet established Cambini as the originator of the wind quintet. However, it was brought to McGinnis and Marx's attention that Sieber occupied the above address from 1809 through 1812. This brought the dating of Cambini's quintets to several years later and challenged the assumption that Cambini's wind quintets were the earliest extant works for the ensemble (Reicha's quintets, opus 88, were composed around 1810).⁶

To accurately date music published during this era in France is difficult, since dates were seldom printed on editions of music. Publishing houses used engraved plates to print music and

although these plates were often numbered, these numberings were not always methodical. In the course of re-evaluating the dating of the Cambini quintets, the Soni Ventorum called upon the services of two experts in the field, Cari Johansson of the Royal Music Academy in Stockholm and François Lesure of the Bibliothèque Nationale in Paris.⁷

Lesure inspected the inventory of the estate of George-Julien Sieber's father, Jean-George Sieber (1738-1822) who was also a music publisher. Lesure discovered that the Cambini quintets, including plate number 1571, were included in the estate inventory of Jean-George.⁸ Lesure referred to an article, "Les Editions Musicales Sieber," by Anik Devriès which maintained that the numbering of Sieber's plates was, in fact, systematic. According to this article, Jean-Georges Sieber's plates were numbered consecutively from the years 1790 until his death in 1822. According to a table in the article, plate number 1571 dated from 1802. After the senior Sieber's death, the plates passed to his wife and then to his son, George-Julien.⁹ This supported Johansson's opinion that Jean-George Sieber obtained the plates after his father's death and issued them as a reprint with his own address, *Rue des Filles St. Thomas No. 21*, on the title.¹⁰ If this is the case, it restores Cambini's wind quintets to their position as the earliest extant works for the genre.

The Soni Ventorum recorded Cambini's three quintets in 1970 and they were issued shortly thereafter by Ravenna Recordings, which is associated with the University of Washington Press. Skowronek's liner notes to the recording include a detailed discussion of the quintets and their historical significance along with extensive notes regarding stylistic features. Reviews of the recording were positive:

The three concertante quintets for winds by Giovanni Giuseppe Cambini, dating from the first decade of the 1800's, provide a disc of uncommon interest...these quintets would have to be ranked with the best woodwind music around. The performances by the Soni Ventorum Wind Quintet are pinpoint accurate and detailed with utmost care...With quiet surfaces and good jacket notes this turns out to be an extraordinary chamber music disc.¹¹

Another reviewer noted, "The Soni Ventorum, in residence at the University of Washington, plays with deft phrasing, apt tempos, and good balance."¹²

The Cambini quintets are among the Soni Ventorum's most frequently programmed works.

Ganne, Louis (1862-1923)

Andante and Scherzo (1905) arranged for solo flute, flute, oboe, 2 clarinets, 2 horns and 2 bassoons by Felix Skowronek and Kathleen Woodard [unpublished manuscript]

Louis Ganne's *Andante and Scherzo* displays the flute in the agreeable virtuosic manner characterizing works from the so-called French school of flute playing and has become a staple of the instrument's repertoire. Soni Ventorum flutist Felix Skowronek had thought for many years that *Andante and Scherzo* would make an excellent transcription for sol flute and small wind ensemble before eventually arranging the work for one of his undergraduate flute students at the University of Washington, Kathleen Woodard, to perform. For interpretive ideas, Skowronek listened to a recording of flutist Charles Delaney performing the work and, eventually, repeated hearings suggested certain accompanying instruments. The transcription of *Andante and Scherzo* was premiered in 1988 with Kathleen Woodard performing the flute solo while Skowronek conducted a wind ensemble comprised of student performers. Other flute students at the University of Washington School of Music have also performed the work under Skowronek's direction. In 1998 the arrangement was featured again on a joint concert of the Soni Ventorum Wind Quintet and the Shoreline Concert Band in Shoreline, Washington. On that performance, Skowronek performed the flute solo while members of the Shoreline Band and the Soni Ventorum Wind Quintet formed the ensemble.

Griffes, Charles T. (1884-1920)

Poem (1919) arranged for solo flute, flute, oboe+English horn, 2 clarinets, 2 horns and 2 bassoons by Felix Skowronek [unpublished manuscript]

A concert recording of the Soni Ventorum Wind Quintet and guest student artists from the University of Washington School of Music performing this work is held in the collection of the University of Washington Music Library, call number: S67 1994-6-5

The original orchestration of Griffé's dramatic, atmospheric *Poem* for flute and orchestra is solo flute, strings, two horns, harp and percussion. The work is also frequently performed and recorded with a piano reduction of the orchestral accompaniment. For his arrangement for solo flute and eight winds, Skowronek kept the two horn parts from Griffé's original orchestration intact while distributing the string, harp and percussion parts to six woodwind players. The arrangement was premiered on a program entitled "Soni Soloists," the quintet's final concert of the 1993-94 season at the University of Washington. The concert highlighted the quintet members individually, each performing a solo work with wind accompaniment comprised of the other members of the quintet and students from the University of Washington School of Music. For his performance of *Poem*, Skowronek played a flute made from grenadilla wood with a head joint of his own making fashioned from red ironwood.

Haydn, Franz Joseph (1732-1809)

Eight Pieces for the Mechanical Clock-Organ of 1772, 1792, arrangement for flute, oboe, clarinet and bassoon by Felix Skowronek [unpublished manuscript]

A concert recording of the Soni Ventorum performing this work is held in the collection of the University of Washington Music Library, call number: S67 1984-10-29

Eight Pieces for the Mechanical Clock-Organ, 1772, 1792, for flute, oboe, clarinet and bassoon, is based on a collection of thirty short, original works Haydn wrote for three mechanical instruments that were built in 1772, 1792 and 1793 by Pater Primitivus Niemecz, court chaplain and librarian to the Esterhazy family.

Mechanical Clock-Organs, also known as flute-clocks, or flute-playing clocks (*Flotenuhren* or *Spieluhren*), essentially amounted to a small organ usually combined with a clock. Because of their distinctive, flute-like sound, they were called flute-playing clocks.¹³ Flute-playing clocks were very popular from the second half of the 18th century through the Biedermeier period

and were often housed in highly ornamental cases. The mechanical organ attached to the clock could play music at either regular time-intervals or at will. The music for flute-playing clocks included arrangements as well as original compositions written for an individual instrument. A number of famous composers, including Mozart, Haydn, Beethoven and C.P.E. Bach, wrote music for these instruments.¹⁴

Skowronek's arrangement is based on manuscript sources in addition to Numbers 1 through 18 of Ernst Fritz Schmid's piano transcription, *Werke für das Laufwerk* (published by Verlag Adolf Nagel, Hannover, 1931). Schmid's transcription itself is based both on manuscripts and on actual listening to the clock-organs. While dynamics and articulations markings are original to Skowronek, his edition retains Schmid's tempo and movement indications in brackets. In the forward to his edition, Skowronek notes that he ordered the individual pieces to provide contrast and balance but that this could be changed to suit a particular performance.¹⁵ The eight gracious, refined pieces are marked as follows: Allegretto; Andantino; Vivace; Allegretto, quasi Andante; Presto; Minuetto; Andante; Vivace, "Der Kaffeeklatsch."

The Soni Ventorum first performed *Eight Pieces for the Mechanical Clock-Organ, 1772, 1792*, on their tour of South and Central America in October 1973. They subsequently performed the work on the following tours: Central America and the Caribbean (1974); Europe (1976); Alaska Music Festival (1976); Portugal and Spain (1977); and Europe (1978). The first performance of the work at the University of Washington was on May 25, 1979, and on October 3, 1987, the work was presented for a live studio audience radio broadcast from the University of Washington campus for Classic KING FM 98.1 (Seattle).

Haydn, Franz Joseph (1732-1809)

Fourteen Pieces for the Mechanical Clock-Organ of 1793, arrangement for wind quintet by Felix Skowronek [published by McGinnis & Marx, New York; currently out-of-print]

Featured on the Soni Ventorum Wind Quintet's commercial recording, *Music for the Musical Clock*, Lyrichord LLST 7143 [out-of-print]

Concert recordings of the Soni Ventorum Wind Quintet performing this work are held in the collection of the University of Washington Music Library, including call numbers: S67 1980-5-23; S67 1993-1-14; S67 1999-3-7

Fourteen Pieces for the Mechanical Clock-Organ of 1793 is, like *Eight Pieces for the Mechanical Clock Organ* (see above), based on a piano version by Ernst Fritz Schmid and is a fairly exact transcription of Haydn's original pieces. Skowronek's set also includes two additional pieces that were found later in manuscript form. Skowronek's version for wind quintet deviates slightly from Schmid's transcription. There are some changes of key, various repeats in some of the pieces, doubling of melodic lines, extensions of range and the reinforcing of some chords. As elegant and gracious as the *Eight Pieces*, the *Fourteen Pieces* is fuller sounding than the earlier work due to the fact that the 1793 mechanical organ was larger and had more pipes.¹⁶

Skowronek notes that some of the pieces Haydn composed for the 1793 instrument are actually revisions of material that Haydn used in other works. For example, the tenth piece (in Skowronek's arrangement), Allegro, is an arrangement of the finale movement of Haydn's String Quartet, op. 71, no. 2, while the eleventh piece, Minuetto, is better known as the Minuet from the "Clock" Symphony. Skowronek suggests that in the case of the Minuetto, the version for mechanical organ might have been written earlier than the orchestral movement.¹⁷ The *Fourteen Pieces* are as follows: Allegretto; Andante; Vivace; Menuett; Allegro ma non troppo; Fugue; Marche; Andante; Allegretto; Allegro; Menuett; Presto; Allegretto; Allegro. The Soni Ventorum recorded Skowronek's arrangement in 1964 for their commercial recording, *Music for the Musical Clock* (Lyrichord LLST 7143), which also contains Skowronek's arrangement of works for mechanical organ by Beethoven, *Five Pieces for Mechanical Organ*. A review of the recording in *High Fidelity Magazine* (November 1965) stated:

The Soni Ventorum ensemble, which grew out of the disbanded Seventh Army Symphony, is now permanently attached to the Puerto Rico Conservatory in San Juan. It is an excellent group and plays these modest pieces with charm and imagination.¹⁸

In concerts, the Soni Ventorum generally performed only seven of the fourteen Haydn pieces due to the overall length of the work. The Soni Ventorum performed *Fourteen Pieces for the Mechanical Clock-Organ of 1793* at Carnegie Recital Hall on March 23, 1969. *Fourteen Pieces for the Mechanical Clock-Organ of 1793* was also included on programs for the Soni Ventorum's tours of the U.S. in 1965 and 1966 in addition to tours of St. Croix (1965), South and Central America (1973), Central America and the Caribbean (1974) and Alaska (1982). Additionally, the Soni Ventorum has performed the work several times at the University of Washington.

Joplin, Scott (1869-1917)

Joplinrags arranged for flute, oboe, clarinet and bassoon by members of the Soni Ventorum Wind Quintet [unpublished manuscript]

Scott Joplin was the "King of Ragtime" and the release of films like *The Sting* (1973) brought a renewal of interest in his catchy, melodic music. Many of Joplin's ragtime compositions have been arranged for a variety of instrumental combinations. Two of his most popular compositions, *Maple Leaf Rag* (1899) and *The Entertainer* (1902) were arranged for woodwind quartet by Felix Skowronek and Laila Storch respectively, Storch using a published wind quintet arrangement as the basis for her quartet version. William McColl arranged *Wall Street Rag* (1909) and Skowronek arranged *Scott Joplin's New Rag* (1922); together, the four rags were combined into a suite.

Particularly popular with audiences, *Joplinrags* was performed by the Soni Ventorum on many of their tours, including their 1977 tour of Portugal and Spain, their 1978 tour of Europe, and their 1982 tour of Alaska. Two of the pieces, *Scott Joplin's New Rag* and *Wall Street Rag* were presented on their 1982 tour of Hawaii. The Soni Ventorum performed *Joplinrags* in its entirety on two live studio audience radio broadcasts from the University of Washington campus for Classic KING 98.1 FM (February 27, 1988, and October 7, 1988).

Mozart, Wolfgang Amadeus (1756-1791)

Adagio and Allegro (Fantasie) in F Minor for Mechanical Organ, K. 594 (1790) arranged for wind quintet by Wolfgang Sebastian Meyer and the Soni Ventorum Wind Quintet

Fantasy in F Minor for Mechanical Organ, K. 608 (1790) arranged for wind quintet by Wolfgang Sebastian Meyer and the Soni Ventorum Wind Quintet

Andante in F Major for Small Mechanical Organ, K. 616 (1790) arranged for wind quintet by Wolfgang Sebastian Meyer and the Soni Ventorum Wind Quintet

The three Mozart arrangements are featured on the Soni Ventorum Wind Quintet's commercial recording, Lyrichord LLST 7168 [out-of-print]

Concert recordings of the Soni Ventorum Wind Quintet performing the following works are held in the collection of the University of Washington Music Library, including call numbers:

[*Adagio and Allegro (Fantasie) in F Minor, K. 594*] S67 1993-12-5; S67 1996 5-29

[*Fantasy in F Minor, K. 608*] S67 1991 5-31; S67 1994 5-1

Concert recordings of the Soni Ventorum Wind Quintet performing *Andante in F Major, K. 616*, are held in the collection of Manuscripts, Special Collections, University Archives Division, University of Washington, including call numbers: S67 1969-1-17 and S67 1976-2-13

Mozart's three "fantasies" for mechanical organ were commissioned in 1790 by Count Josef Deym, the owner of a Viennese wax museum. Mozart's mechanical organ pieces are longer, more substantial works than those written for the instrument by either Beethoven or Haydn (see above); the *Fantasy in F Minor, K. 608*, contains an elaborate fugue that is referred to by Alfred Einstein as the crown of Mozart's labors with the fugue in *Mozart: His Character, His Work*. The first work in the set, the *Adagio and Allegro in F Minor, K. 594*, was written to be used in Deym's museum as background mourning music for the wax figure of Field Marshal Laudon, who had died earlier that year. According to Einstein, Mozart did not enjoy writing the *Adagio and Allegro*.¹⁹ In a letter dated October 3, 1790, Mozart wrote:

I have now made up my mind to compose at once the *Adagio* for the watchmaker [Deym] and then to slip a few ducats into the hand of my dear little wife. And this I have done; but as it is a kind of composition which I detest, I have unfortunately not been able to finish it. I compose a bit of it every day—but I have to break off now and then, as I get bored. And indeed I would give the whole thing up, if I had not such an important reason to go on with it. But I still hope that I shall be able to force myself gradually to finish it. If it were for a large instrument and the work would

sound like an organ piece, then I might get some fun out of it. But, as it is, the works consist solely of little pipes, which sound too high pitched and too childish for my taste.²⁰

Mozart's mechanical organ works are generally known in piano arrangements, either for two or four hands, but they have been transcribed for other instruments as well.²¹ The arrangement used by the Soni Ventorum is a modification of a transcription by the noted German organist Wolfgang Sebastian Meyer which was published by Edition Sikorski (Hamburg) in 1958.²² The Soni Ventorum's revisions to Meyer's transcriptions include the revoicing of various chords and minor changes which the quintet felt were more in agreement with the published scores of Mozart's mechanical organ compositions. The Soni Ventorum recorded Mozart's three mechanical organ works, along with Villa-Lobos' *Quintette en forme de Chôros* in 1963, for their first commercial recording (Lyrichord LLST 7168). In a review, critic Edward Tathall Canby wrote that the recording:

...contains some superb out-of-the-way Mozart beautifully played by a wind quintet. What else can you ask for? Villa-Lobos, maybe.

Mozart didn't like the idea of writing for a mechanical music-maker and said so; but he couldn't keep from composing this unusual music, of his last period, full of profundities, extraordinary harmonies. There are two major works, serious ones, and a third all sunlight: K. 594, K. 608, K. 616, almost the last music he composed. They transcribe very effectively for wind quintet, a much better medium for the music than the usual keyboard transcriptions played by organists (on real organs). And this group is excellent. They are out of the Seventh Army, were invited to Casal's new Conservatorio de Musica in Puerto Rico.²³

The three Mozart mechanical organ pieces are among the Soni Ventorum's most frequently performed works.

Reicha, Anton (1770-1836)

Quintet in D Minor, op. 88, no. 4 (ca. 1814) edited by the Soni Ventorum Wind Quintet (unpublished manuscript)

Quintet in C Minor, op. 91, no. 6 (1817-1819) edited by the Soni Ventorum Wind Quintet (unpublished manuscript)

Featured on the Soni Ventorum Wind Quintet's commercial recording, Musical Heritage Society MHS 3248 [out-of-print]

Concert recordings of the Soni Ventorum Wind Quintet performing these works are held in the collection of the University of Washington Music Library, including call numbers: [Quintet in D Minor, op. 88, no. 4] S67 1981-10-16; S67 1994-3-2 [Quintet in C Minor, op. 91, no. 6] S67 1991-5-31

The Reicha quintets have been featured prominently on Soni Ventorum programs throughout the years. The Soni Ventorum has performed eleven of Reicha's quintets (drawn from opus number 88, 91 and 99) as well as the *Adagio and Allegro pour le Cor Anglais*, which is essentially a wind quintet with the substitution of English horn for the oboe. Moreover, the Soni Ventorum has recorded five of Reicha's quintets for commercial recordings.

Reicha's twenty-four quintets are the foundation of the modern wind-quintet repertoire.

Skowronek first heard of Reicha while he was still a student at Curtis:

In solfège class we used French texts that had excerpts from various composers, including Reicha. I didn't know who Reicha was and a classmate, a bassoonist, said, "Reicha wrote all those wind quintets." I found out that the Free Library of Philadelphia had all twenty-four Reicha quintets; they were published, but out-of-print, except for the E-flat quintet, which had been poorly edited. I was surprised that they allowed us to check out old prints like that, but they did. We [Skowronek's student wind quintet at Curtis] read some of them but hardly did them any justice. Eventually Kneusslin [the editor and publisher, Fritz Kneusslin, Basel, Switzerland] edited two or three of the quintets and that got the ball rolling. Also, the Library of Congress had the complete set of twenty-four quintets and we got microfilms of the quintets from them. We [the Soni Ventorum] have had them for years before any other quintets did.

In 1972 the Soni Ventorum was awarded a Summer Salary Award from the University of Washington Graduate School Research Fund in order to prepare scores and parts to two of Reicha's works, the *Quintet in D Minor*, op. 88, no. 4 and the *Quintet in C Minor*, op. 91, no. 6. In

an unpublished manuscript written in 1972, "An Outline Guide to the Interpretation and Performance of Anton Reicha's Wind Quintets," Skowronek notes that the twenty-four quintets of Reicha were largely unknown, mainly because they had long been out of print. Several modern reprints of some of the quintets had emerged but the only way to acquire the remaining quintets was to obtain microfilms of the old editions and convert them into some usable form. Furthermore, according to Skowronek, the old copies were often sketchily or confusingly edited, adding to the frustration of modern performers. Skowronek writes:

The enormity of this challenge has proven to be an effective barrier to the reintroduction of Reicha's quintets to modern audiences. The music is sufficiently original to require interpretative approaches differing in large degree from the experience of most wind instrumentalists. In addition, the technical demands of the works, formidable enough in their own day to set them apart, have not lessened appreciably with the passage of time.²⁴

After preparing scores and parts, the Soni Ventorum's project culminated with the recording of the two quintets, which were released by the Musical Heritage Society (MHS 3248).

Rimsky-Korsakov, Nicolai (1844-1880)

The Flight of the Bumblebee (1903) arranged for flute, oboe, clarinet and bassoon with optional horn by William McColl [unpublished manuscript]

Featured on the Soni Ventorum Wind Quintet's commercial recording, *Six Works for Wind Quintet*, Musical Heritage Society MHS 7364L [out-of-print]

Rimsky-Korsakov wrote many popular orchestral works, including *Scheherazade*, *Capriccio espagnol* and *Russian Easter Overture*. In addition to his original works, Rimsky-Korsakov is well known for the revisions and orchestrations he made to the works of his colleagues, including Mussorgsky's *Night on Bald Mountain* and Borodin's *Prince Igor*. Rimsky-Korsakov's famous *Flight of the Bumblebee* comes from the suite from his opera, *The Tale of Tsar Saltan*. McColl's arrangement is for either woodwind quartet or woodwind quintet, as the horn part is optional and merely reinforces the accompaniment. *The Flight of the Bumblebee*

served as an encore piece for the Soni Ventorum on their international tours. Presented in the quintet version, it was given a spirited performance for the Soni Ventorum's commercial recording, *Six Works for Wind Quintet* (Musical Heritage Society MHS 7364L).

Skowronek, Felix, arr. (b. 1935)

Sardanes Cantades, arrangement for soprano, flute, flute+piccolo, oboe, oboe+English horn, 2 clarinets, 2 horns and 2 bassoons by Felix Skowronek [unpublished manuscript] of four Catalan popular songs: "Per tu ploro" by P. Ventura and J. Maragall; "Bell Penedes" by J. Saderra; "Somni" by M. P. Puigferrer and M. Pont; "El cavaller enamorat" by J. Manen

A concert recording of the Soni Ventorum Wind Quintet, soprano Montserrat Alavedra and guest student artists from the University of Washington School of Music performing this work is held in the collection of the University of Washington Music Library, call number: S67 1984-2-14

The Soni Ventorum Wind Quintet's position as quintet-in-residence at the University of Washington School of Music afforded the members many opportunities to work with other faculty performers. One of the group's favorite faculty artists to work with was the Spanish soprano, Montserrat Alavedra, who held the position of associate professor of voice at the University of Washington from 1978 until her untimely death from cancer in 1991. Alavedra's first appearance with the Soni Ventorum was a May 25, 1979 performance of German composer Hans Erich Apostel's *Five Songs*, op. 22, for soprano, flute, clarinet and bassoon. Several years later, Joseph Goodman wrote two works especially for her and members of the Soni Ventorum: the *Four Songs on Poems of Juan Ramón Jiménez* for soprano and wind quintet and the *Three Songs* for soprano and bassoon (see Chapter V for information about these two works). The *Three Songs* were premiered on February 14, 1984, on a Soni Ventorum concert that also included the first performance of *Sardanes Cantades*, an arrangement of Catalan popular songs scored for soprano and ten winds by Felix Skowronek.

Catalonia, an autonomous region in the northeast corner of Spain, is culturally separated from the rest of the country, mainly due to a difference in language (Catalan, the native language of Catalonia, is more similar to the Provençal spoken in areas of France than it is to

Castilian). Catalonia has many folk dances, the most famous being the *sardana*, a circle dance that is performed by men and women in alternating positions holding hands. Although the modern *sardana* shares features with the medieval round dance, it is not an ancient form but rather a modern, popular dance that owes much of its prevalence today to Pep Ventura, a 19th century enthusiast. Today, the *sardana* is performed by ordinary citizens in both cities and rural areas of Catalonia to the accompaniment of the *cobla*, a wind and brass band generally comprised of ten or eleven musicians. Instruments of the *cobla* include the *flaviol* (pronounced *fluvio!*), or tabor pipe of Catalonia, a small, one-handed flute that is played by the left hand while the right hand of the player beats the *tamboret*, a small drum which is attached to the left arm. A call on the *flaviol* is used to announce that the *sardana* is about to begin. Other instruments of the *cobla* include two oboe-like instruments, the *tiple* and the *tenora*, along with cornet, flugelhorn, other brass instruments and string bass.²⁵ Some of the most popular *sardanas* have been fitted with text, and they are known as sung *sardanas*, or *sardanes cantades*. In the 1970s, Alavedra, a native of Catalonia's capital city, Barcelona, made a popular recording of several *sardanes cantades* with a professional *cobla*, *La Principal de la Bisbal*. Several years later she played the recording for Skowronek, who was favorably impressed. That recording, along with some piano sheet music reductions, formed the basis for Skowronek's transcription for soprano and double wind quintet. Skowronek felt that since the *cobla* is basically a wind group, the atmosphere and Catalan flavor of the *sardanes* could be conveyed by orchestral wind instruments. The piccolo proved to be an able substitute for the *flaviol* for the fanfare that opens each song. Although Skowronek's arrangements generally follow the original songs verbatim, they also include some original material; for example, Skowronek composed substantial introductions for two of the songs in addition to some fill-in material found elsewhere in the set.

For the premiere performance, students from the School of Music joined the *Soni Ventorum* to form a double wind quintet. On November 20, 1984, Ms. Alavedra performed the

work again with members of the University of Washington Wind Ensemble, Felix Skowronek conducting.

Strauss, Richard (1864-1949)

Minuet from *Le Bourgeois gentilhomme Suite*, op. 60 (1916) arranged for wind quintet by William McColl [unpublished manuscript]

One of Moliere's most successful plays, *Le bourgeois gentilhomme* (*The Would-Be Gentleman*, 1670) tells the story of a newly rich, naïve merchant who desires to be received at court. Tricked by a swindler who promises to arrange for the invitation, the would-be gentleman, Monsieur Jourdain, hires several teachers to instruct him in music, dancing, fencing and philosophy. Originally scored for small orchestra, Strauss' incidental music to the play includes a minuet featuring a flute solo accompanied by a musical portrayal of the tottering steps of Monsieur Jourdain as he learns to dance. The Soni Ventorum performed the *Minuet* in an arrangement for wind quintet prepared by William McColl on their 1982 tour of Alaska and their tour of Hawaii the same year.

Vranický, Antonín (1761-1820)

Six Hunters' Marches arranged for wind quintet by Felix Skowronek [unpublished manuscript]

A concert recording of the Soni Ventorum Wind Quintet performing this work is held in the collection of the University of Washington Music Library, call number: S67 1992-5-1

Czech composer, violinist, and music teacher Antonín Vranický was active in Vienna and was a friend of both Haydn and Beethoven. Several members of Vranický's immediate family were also musicians, including his brother, Paul, a composer, conductor and violinist, his sons, who were both members of the court theater orchestra in Vienna, and his two daughters, who were well-known singers. A founder of the Vienna violin school, Vranický was the author of a pedagogical work, the *Violin Fondament*, and counted many outstanding violinists among his pupils. His compositions include masses, secular vocal works, string quintets, quartets and

sextets, fifteen symphonies, numerous concerti and various instrumental dances and marches.²⁶ Skowronek owned a score of several of Vranický's wind-band pieces and transcribed six of them for wind quintet, arranging them all in E-flat Major for a concert the Soni Ventorum gave at the University of Washington on March 1, 1992. The program opened with the Vranický marches, followed by the Quintet in E-flat Major, op. 56, no. 3 by Franz Danzi and Schoenberg's Wind Quintet, which is effectively centered around E-flat.

Notes to Chapter V

- ¹ *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Adolphe, Adam."
- ² *The New Grove Dictionary of Musical Instruments*, s.v. "Mechanical instrument."
- ³ Felix Skowronek, liner notes to recording, Soni Ventorum Wind Quintet, *Music for the Musical Clock*, Lyrichord LLST 7143.
- ⁴ Ibid.
- ⁵ Review of Soni Ventorum recording, *Music for the Musical Clock*, Lyrichord LLST 7143, *Records and Recordings*, September 1967, 58.
- ⁶ Felix Skowronek, liner notes to Soni Ventorum Wind Quintet recording, *Giovanni Giuseppe Cambini "Trois Quintetti Concertans,"* Ravenna RAVE 701.
- ⁷ Ibid.
- ⁸ Ibid.
- ⁹ Felix Skowronek, liner notes to Soni Ventorum Wind Quintet recording, *Giovanni Giuseppe Cambini "Trois Quintetti Concertans,"* Ravenna RAVE 701, quoting Anik Devriès, "Les Editions Musicales Sieber," *Revue de Musicologie* 55, no. 1 (1969).
- ¹⁰ Skowronek, liner notes to *Giovanni Giuseppe Cambini "Trois Quintetti Concertans."*
- ¹¹ Review of Soni Ventorum recording, *Giovanni Giuseppe Cambini "Trois Quintetti Concertans,"* Ravenna RAVE 701, *The New Records*, July 1973.
- ¹² Shirley Flemming, review of Soni Ventorum recording, *Giovanni Giuseppe Cambini "Trois Quintetti Concertans,"* Ravenna RAVE 701, *High Fidelity and Musical America*, August 1972, 94.
- ¹³ Felix Skowronek, liner notes to *Music for the Musical Clock*.
- ¹⁴ *The New Grove Dictionary of Musical Instruments*, s.v. "Mechanical instrument" and "Musical clock."
- ¹⁵ Felix Skowronek, liner notes to *Music for the Musical Clock*.
- ¹⁶ Ibid.
- ¹⁷ Ibid.
- ¹⁸ Review of Soni Ventorum recording, *Music for the Musical Clock*, Lyrichord LLST 7143, *High Fidelity*, November 1965, 88.
- ¹⁹ Alfred Einstein, *Mozart: His Character, His Work*, trans. Arthur Mendel and Nathan Broder (1945; reprint, New York: Oxford University Press, 1968), 153, 268-69.

- ²⁰ *Ibid.*, quoting a letter of Wolfgang Amadeus Mozart dated October 3, 1790.
- ²¹ *Ibid.*, 268.
- ²² Wolfgang Sebastian Meyer was an organist and organ teacher. He was killed in a car accident in Italy at the age of 27. Karlheinz Stockhausen's wind quintet, *Adieu* (1966) is dedicated to Meyer. Meyer's father, the oboist Wilhelm Meyer, had participated in many performances of Stockhausen's *Zeitmasse*.
- ²³ Edward Tatnall Canby, review of Soni Ventorum recording, Lyrichord LLST 7168, *Audio*, April 1965, 8.
- ²⁴ Felix Skowronek, "An Outline Guide to the Interpretation and Performance of Anton Reicha's Wind Quintets," unpublished manuscript, Seattle, Wash., 1972.
- ²⁵ *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Spain."
- ²⁶ *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Wranitzky, Anton."

Chapter VI

BIOGRAPHIES OF MEMBERS OF THE SONI VENTORUM WIND QUINTET**Robert Bonnevie, French horn**

Robert Bonnevie was the horn player with the Soni Ventorum Wind Quintet from 1963 through 1967, when the group was situated in Puerto Rico. Originally from Seattle, Bonnevie began his orchestral career playing trumpet in various school orchestras. He became a member of the Seattle Youth Symphony, first playing third, then first trumpet. Eventually, Bonnevie was persuaded by the Youth Symphony's conductor, Francis Aranyi, to change from trumpet to French horn. Aranyi felt that Bonnevie's big sound was more appropriate for the French horn. Bonnevie was soon promoted to first horn and decided that he wanted to become a professional musician.

In 1952 Bonnevie entered the prestigious Curtis Institute of Music and studied horn with Mason Jones, the principal horn player of the Philadelphia Orchestra. While at Curtis, Bonnevie was in a student wind quintet with bassoonist Arthur Grossman and flutist Felix Skowronek. In 1955 Bonnevie enlisted in the U.S. Army and played principal horn in the U.S. Army Band in Washington, D.C. He returned to Curtis to finish his studies in 1958. Upon graduation in 1960 he became the principal horn player of the New Orleans Symphony, a position he held for three consecutive seasons (1960-63). During this time he was a member of the Santa Fe Opera Orchestra (1962). In 1963 Bonnevie accepted a faculty position at the newly formed Conservatory of Music of Puerto Rico. There he joined Grossman and Skowronek, his former colleagues from Curtis, to become the horn player of the Soni Ventorum Wind Quintet. The quintet began their recording career shortly after Bonnevie joined the group; he is the horn player on the first four of the Soni Ventorum's commercial recordings. In Puerto Rico, he taught private lessons and a horn ensemble class at the conservatory. He also played principal horn in the Puerto Rico Symphony and held various horn positions in the Casals Festival Orchestra.

After four years in Puerto Rico, Bonnevie continued his orchestral career becoming principal horn with the Seattle Symphony Orchestra. He is principal horn on all recordings of the Seattle Symphony between 1967 and 1995. In 1979 he took a year's absence from the Seattle Symphony to play principal horn with the Hong Kong Philharmonic. Bonnevie retired from his position with the Seattle Symphony Orchestra in June 2000.

In addition to his performing career, Bonnevie has taught at Louisiana State University, the University of Puget Sound and Seattle Pacific University. In 1995 he took leave from the Seattle Symphony and taught for a semester at Indiana University.

Bonnevie has also participated in many music festivals. While still at the Curtis, he was a visiting artist at the Marlboro Festival (1959-61). With the Soni Ventorum Quintet he participated for three seasons in the Peninsula Music Festival at Fish Creek, Wisconsin (1963-65). For many years Bonnevie has played principal horn at the Grand Teton Music Festival at Jackson Hole, Wyoming. He is married to Karen Bonnevie, violinist in the Seattle Symphony, who also plays at the Grand Teton Festival, where they enjoy camping, fly-fishing and backpacking.

James Caldwell, Oboe

James Caldwell was the oboist of the Soni Ventorum Wind Quintet from 1962 through 1965 and is heard on the first four of the ensemble's commercial recordings.

Caldwell is originally from Gladewater, Texas. He decided to play the oboe at the age of eleven, after hearing Laila Storch (who became the oboist of the Soni Ventorum after Caldwell's tenure) perform with the Houston Symphony. Caldwell attended the Curtis Institute of Music, studying oboe with John de Lancie. While at Curtis, Caldwell was a member of the Artemus Woodwind Quintet (named after the group's bassoonist, Artemus Edwards). While still a student at Curtis, Caldwell performed as principal oboist on tour with the Philadelphia Orchestra, temporarily replacing de Lancie, who had suffered a heart attack.

Caldwell graduated from Curtis in 1961. In 1962 he was invited to become the oboist of the Soni Ventorum Wind Quintet. Caldwell accepted the quintet position and relocated to Puerto

Rico, becoming the professor of oboe at the Conservatory of Music of Puerto Rico and principal oboist with the Puerto Rico Symphony. While in Puerto Rico, Caldwell was a member of the Casals Festival Orchestra, performing with them as soloist on numerous occasions. From 1961 through 1965 Caldwell also performed as principal oboist and soloist with the Chicago Little Symphony under the direction of Thor Johnson. In 1965 Caldwell left Puerto Rico, having accepted an invitation to become the principal oboist with the Washington National Symphony. He was a member of the Washington National Symphony during the 1965-66 season and then again from 1968-71. In the interim years he was the principal oboist of the Chamber Symphony of Philadelphia.

Caldwell has given solo oboe recitals at Carnegie Hall and Town Hall (New York City). He has participated in numerous festivals, including five summers at the Marlboro Music Festival and three summers at the Peninsula Music Festival in Fish Creek, Wisconsin, where he has given performances as a soloist and as a member of the Soni Ventorum Wind Quintet.

In 1971 Caldwell accepted a faculty position at the Oberlin Conservatory of Music. In addition to his career as an orchestral oboist, soloist and teacher, Caldwell plays the viola da gamba and owns an impressive collection of these instruments. His interest in early music led him to become the founding director of the Oberlin Baroque Performance Institute and also director of the Oberlin Consort of Viols. He has performed on both the baroque oboe and the viola da gamba in concerts of early music at the Smithsonian Institution, the Metropolitan Museum of Art and Aston Magna.

In addition to recordings with the Soni Ventorum Wind Quintet, Caldwell is featured on recordings of the Oberlin Wind Quintet in addition to numerous orchestral recordings for both RCA and Columbia.

Caldwell's other interests include composing electronic music, computers, building harpsichords and the art of developing and growing bonsai. He is married to Catharina Meints, who teaches baroque cello and viola da gamba at the Oberlin Conservatory and is a cellist in the Cleveland Symphony Orchestra.

Arthur Grossman, Bassoon.

A founding member of the Soni Ventorum Wind Quintet, Arthur Grossman was born in New York City, but grew up mainly in Oklahoma, where his mother was a violinist with the Oklahoma City Symphony. Grossman began studying bassoon with Elizabeth Johnson, who was principal bassoonist in the same orchestra. He began his career as a professional bassoonist with the Oklahoma City Symphony when he was only 13 years old, performing with them throughout his junior and senior high school years. Upon graduating from high school, Grossman joined the San Antonio Symphony for one season, then entered the Curtis Institute of Music, where he studied bassoon with Sol Schoenbach and chamber music with Marcel Tabuteau. After graduating from Curtis, Grossman entered the U.S. Army and performed for a brief time with an army band before transferring into the U.S. Seventh Army Symphony Orchestra in Stuttgart, Germany, where he was a founding member of the Seventh Army Symphony Wind Quintet. Following his discharge from the army, Grossman served as principal bassoon with the Indianapolis Symphony for two seasons (1958-60) and the Cincinnati Symphony for one season (1960-61). In 1961 Grossman accepted a position as the first instructor of bassoon at the newly founded Conservatory of Music of Puerto Rico, where he re-joined his colleagues from the Seventh Army Symphony and the Seventh Army Symphony Wind Quintet, flutist Felix Skowronek and clarinetist William McColl. Grossman, Skowronek and McColl, along with faculty colleagues James Caldwell and Christopher Leuba, formed the Soni Ventorum Wind Quintet. In addition to his work with the quintet, Grossman served as principal bassoon with the Puerto Rico Symphony. He also performed as a member of the Casals Festival Orchestra.

In 1968 Grossman and other members of the Soni Ventorum Wind Quintet came to the University of Washington in Seattle. Individually, the members of the Soni Ventorum joined the faculty of the School of Music; as an ensemble, the group became the de facto quintet-in-residence. From 1988 through 1997 Grossman was divisional dean of arts for the University of Washington College of Arts and Sciences, responsible for administrative and budget decisions for

the schools of art, dance, drama and music, the Henry Art Gallery, Meany Hall for the Performing Arts and the Burke Museum. Grossman has also served as a board member for the Imperials Music and Youth Organization and as a board member and later, president of the board for the Seattle Youth Symphony Organization.

On leave from the University of Washington, Grossman was guest principal bassoonist with the Israel Philharmonic, with which he made many recordings and international tours during the 1977-78 season. Grossman has also recorded a large number of works for solo bassoon covering all periods of the bassoon repertoire. These include quartets for bassoon and strings by Franz Danzi, sonatas by Galliard, fantasies of Selma y Salaverde and 16 valsas of Francisco Mignone as well as standard bassoon and piano repertoire. He has appeared in many music festivals as an invited artist, including the Marlboro Festival and the Grand Teton Music Festival. He has made two European tours as a soloist, as well as appearing as a soloist with the Hong Kong Philharmonic. His bassoon students hold orchestral and university positions throughout the world.

Grossman also developed an interest in photography around the same time that he started playing bassoon. His photos of Pablo Casals in rehearsal at the Casals Festivals in Puerto Rico have been shown widely throughout the world. In recent years his work has taken a turn from realistic photography, and he has become known for his abstract color photographs. The subjects of these pictures are found mostly on the surfaces of boats dry-docked in boatyards in the Northwest: rust, wood, paint and barnacles, among other things, are found in these images. In these photographs, the actual subject is irrelevant and usually not recognizable; rather, form, color and the emotional response of the viewer are of primary importance. A book of Grossman's work, *Abstract Color Photographs*, was published in 1996. His photographs are displayed in numerous galleries and in many private collections, including University Hospital (Seattle, Wash.), the Seattle Art Museum, Immunex Corporation, Boston Scientific Corporation, Grinnell College (Grinnell, Iowa), Museo Pablo Casals (in both San Juan, Puerto Rico and Vendrell, Spain) and the Yunnan Arts Institute in Kunming, China.

Rebecca Henderson, Oboe

A native of El Paso, Texas, Henderson began studying oboe at the age of eleven with her father, Richard Henderson, a distinguished oboist who played in the El Paso Symphony Orchestra and taught at the University of Texas at El Paso, where he was also chairman of the music department. Henderson's father was in a wind quintet and as a young instrumentalist she was familiar with the Soni Ventorum Wind Quintet through her father's collection of recordings.

Henderson attended the University of Texas at El Paso for one year before transferring to the Oberlin Conservatory of Music, where she studied with James Caldwell (formerly of the Soni Ventorum Wind Quintet). Upon graduating in 1982, she spent a year in Chicago, where she played with the Civic Orchestra of Chicago, studied with Grover Schiltz (English hornist with the Chicago Symphony) and did a lot of freelancing. She earned a master's degree from the Eastman School of Music in 1985, studying with Richard Killmer. During her graduate work at Eastman, Henderson took a year off during which she served as a visiting professor of oboe at the University of Montana and performed with the Montana Baroque Ensemble. Upon graduating from Eastman, Henderson took a position as professor of oboe at the University of Alabama. In addition to her teaching position at the University, she became the principal oboist with the Tuscaloosa Symphony Orchestra and oboist with the Capstone Wind Quintet, which had been a performing ensemble for several years before Henderson joined the group in 1986. With the Capstone Quintet, Henderson completed a month long tour of Asia, presenting concerts and master classes in Japan, Hong Kong, China and Korea. The quintet eventually disbanded, but Henderson teamed up with the group's flutist, Sheryl Cohen, and formed an ensemble named *Dualities*. Initially *Dualities* was a trio with dancer Della Ranslen, the name *Dualities* stemming from the ensemble's practice of performing in pairs (Henderson and Cohen would usually open a concert with a duo followed by a choreographed solo instrumental work, etc.) After Ranslen's tragic death in a hit-and-run accident, Henderson and Cohen continue to perform together as

Dualities. With *Dualities*, Henderson has presented recitals, master classes and concerts around the U.S., in South America and in the People's Republic of China.

In addition to her orchestral work with the Civic Orchestra of Chicago and the Tuscaloosa Symphony Orchestra, Henderson has been principal oboist and soloist with the Lake Placid Sinfonietta (1989-92), acting principal oboist of the Colorado Symphony Orchestra (1992-93) and second oboe and English horn of the Santa Fe Opera Orchestra (1994 and 1996).

Henderson has been a featured soloist at both Weill Recital Hall and Lincoln Center in New York. In 1992 Henderson was presented as a soloist at the Society of Composers (SCCI) National Conference, performing Harold Schiffman's *Concerto* for oboe d'amore. She has won many awards, including a certificate awarded to outstanding performers at the Eastman School of Music (1985), prize winner in the 1988 Lucarelli International Solo Oboe Competition, winner in the 1995 Colorado Symphony Orchestra Mozart Concerto Competition, winner of the 1994 Baroque Concerto Competition with the Colorado Symphony Orchestra, and prize winner in the 1995 New York International Solo Oboe Competition.

Henderson has been a supporter of new works for the oboe and many pieces have been written for her as a soloist and as a chamber musician. These include the following ensemble works: *Three Pieces for Flute and Oboe* (1988) by Joseph Landers; *The Jade Flute* (1988) by H. Garrett Phillips; and *Minute Duets for Flute and Oboe* (1988) by Frederic Goossen. Goossen also wrote two other works for Henderson, *Concerto for Oboe and Orchestra* (1989), which she premiered in 1991, and *Whispers of Heavenly Death* (1991), a song cycle for oboe, mezzo soprano and string quartet based upon the poetry of Walt Whitman. Works have also been written especially for her oboe ensemble, the Three Amigos Trio, which includes fellow oboists Dan Ross and Richard Killmer. These works are *Partita for Three Oboes* (1989) by Joseph Landers; *Meet Me at Dreamland* (1989) by Bill Dobbins; and *Three for All* (1989) by Steve Sample.

In 1996 Henderson joined the faculty of the University of Washington School of Music and the Soni Ventorum Wind Quintet. While in Seattle, Henderson has performed as guest

principal oboist with the Seattle Symphony Orchestra. She has also performed on a number of film scores that have been produced in Seattle.

David Kappy, French horn

French hornist David Kappy joined the faculty of the University of Washington School of Music and the Soni Ventorum Wind Quintet in 1979. Kappy's previous academic appointments include: instructor, Interlochen Arts Academy, Interlochen, Michigan; assistant professor, University of Nebraska, Lincoln, Nebraska (where he taught horn, comprehensive musicianship and chamber music); and assistant professor, University of Montana, Missoula, Montana (where he taught horn, theory, and chamber music).

Kappy's musical accomplishments are diverse and include performance in wind quintets, brass ensembles, orchestras and ethnic music groups; he has worked on film soundtracks and Grammy award-winning recordings; he has given solo performances, world premiere performances of contemporary works and is active as a conductor.

To expand interest in the French horn, Kappy has commissioned several works for the instrument. These include: *Textures* for horn quartet by Jay Wadenpfohl; *Masks II* for horn, Mu-tron III and tape by Daniel Harris; *Iron Lung* for horn, ARP Synthesizer, tape delay and tape by Daniel Harris; and *Forecast* for horn and orchestra by Robert Walters.

Kappy's education prepared him for the special demands of wind quintet playing in addition to the orchestral training generally received by wind instrumentalists. His horn teacher in college, John Barrows, was one of the founders of the New York Wind Quintet. In addition to Barrow's influence, Kappy performed in wind quintets throughout his college years. He graduated with distinction with a B.M. in performance from the University of Wisconsin in Madison in 1970 and a M.M. in performance in 1971. While working on his master's degree, he served as Barrow's assistant.

In 1973, Kappy joined the faculty of the University of Nebraska. His work as conductor of the University of Nebraska Lincoln Chamber Winds led him to become especially interested in

literature for the wind octet and Kappy's research resulted in renewed awareness and interest in this ensemble. In Lincoln, Kappy became active as a radio announcer, using his musical expertise to develop innovative music radio programs that were broadcast on FM station KFMQ. When he relocated to Missoula, Montana, he continued his work in radio on FM station KUFM.

Kappy has held artist and faculty residencies at numerous music camps and festivals, including: the Wisconsin Youth Symphony Summer Camp; the Musikalische Jugend Deutschland Music Festival (Weikersheim, Germany); the Claremont Music Festival (Claremont, California); Nebraska All-State Music Camp (Lincoln, Nebraska); University of Wisconsin Summer Music Clinic (Madison, Wisconsin); Festival de Inverno (Campos do Jordão, Brazil); Seattle Youth Symphony Summer Music Camp (Marrowstone, Washington); Universidade Federal de Minas Gerais (Belo Horizonte, Brazil); International Music Camp (North Dakota/Manitoba, Canada); International Music Camp (Tainin, Taiwan) and the Utah Music Festival (Logan, Utah). In addition, he has participated in many musical organizations and festivals: the Grand Teton Music Festival (Teton Village, Wyoming); Belle Arte Concerts (Bellevue, Washington); Marzena Festival of Contemporary Music (Seattle, Washington); and the Mainly Mozart Music Festival (Seattle, Washington).

Kappy has appeared on numerous recordings with the popular group Mannheim Steamroller, including *A Mannheim Steamroller Christmas Album*, *A Fresh Aire Christmas*, *Fresh Aire II*, *Fresh Aire III*, *Fresh Aire VI*, and *Classical Gas*. All of the above were gold records while two of them, *A Mannheim Steamroller Christmas* and *A Fresh Aire Christmas*, leapt to quintuple platinum. Kappy can also be heard on *Fresh Aire 7*, which was a Grammy award-winner in 1991. Kappy has also made several recordings with the NFB Horn Quartet, one of which was cited in the Top Ten Records for 1991 by the American Record Guide Critic's Choice.

Kappy's orchestral experience is diverse; he has performed with the Wisconsin Chamber Orchestra, the St. Paul Chamber Orchestra, the Florida West Coast Symphony and the Milwaukee Symphony Orchestra. For several years he performed as an extra horn player with the St. Louis Symphony; in 1991 he was an invited performer of Wagner's *Ring* cycle with the

Opera Orchestra of Cologne, Germany. He has also played with the Spokane Symphony, the Pacific Northwest Ballet, the Northwest Chamber Orchestra, Seattle Opera and the Seattle Symphony Orchestra, appearing on several recordings with the latter.

Kappy's work as a conductor includes performances with the Nebraska Chamber Orchestra, the Nebraska Chamber Winds, the University of Montana Brass Choir, the University of Washington Wind Sinfonietta, the University of Washington Wind Ensemble and the University of Washington Contemporary Group Ensemble. Since 1998, Kappy has been conductor of the Vashon/Maury Chamber Orchestra.

In addition to his work with the Soni Ventorum Wind Quintet at the University of Washington, Kappy has performed frequently with the University of Washington Contemporary Group. He has served on the University of Washington's Fulbright Scholarship Interview Committee, the Royalty Research Fund Review Committee, as well as serving as a faculty representative to the University of Washington Faculty Senate. He has been an adjudicator for numerous music competitions.

Peter Kern, Flute

Originally from Slatedale, Pennsylvania, Peter Kern was the flutist of the Soni Ventorum Wind Quintet from 1966 through 1968.

Kern attended the Eastman School of Music for two years, studying with Joseph Mariano, and then attended the Curtis Institute, where he studied with William Kincaid. While at the Curtis Institute, Kern was a member of the Artemus Woodwind Quintet with James Caldwell and Robert Bonnevie (both of whom also became members of the Soni Ventorum, although Caldwell was no longer with the quintet when Kern joined). Upon graduation from the Curtis Institute in 1962, Kern performed in the U.S. Coast Guard Band at New London, Connecticut, for four years, during which time he also studied with Marcel Moyse, the famous French flutist and teacher. In 1966 Kern became professor of flute at the Conservatory of Music of Puerto Rico and the flutist of the Soni Ventorum Wind Quintet. Since 1966, he has been the solo flutist of the Puerto Rico

Symphony and a member of the Casals Festival Orchestra, in which he has played under virtually every major conductor. From 1970 through 1980, Kern participated in the Bethlehem Bach Festival, including performances with the Festival while it was on tour in Berlin in 1976. In 1974, Kern took a year's leave of absence from the conservatory to teach at the University of Wisconsin in Milwaukee, during which time he played with the Woodwind Arts Quintet. For many years he was a member of a chamber music ensemble, the *Camerata Caribe*. Although Kern retired from teaching at the Conservatory of Music of Puerto Rico in 1994, he continues to perform with the Puerto Rico Symphony and the Casals Festival Orchestra.

Alex Klein, Oboe

Currently serving as principal oboist with the Chicago Symphony Orchestra, Alex Klein was a member of the Soni Ventorum Wind Quintet from 1991 through 1995. An international performing artist, Klein has received outstanding reviews from critics all over the world for his appearances as a soloist and as a recitalist. He has won many awards for his oboe playing, including winner in the Aspen Music Festival Competition (1988), second prize winner in the 2nd International Oboe Competition of Tokyo, Japan (1988) and first prize winner in both the Fernand Gillet International Oboe Competition (1986) and the Lucarelli International Competition for Solo Oboe Players (1986). Klein was the first oboist in 29 years to win the First Prize in the Concours Internationale d'Execution Musicale in Geneva, Switzerland (1988). His repertoire includes nearly every major concerto and recital work written for the oboe. His previous orchestral experience includes a performance at Carnegie Hall as a guest soloist as well as appearances with the Philadelphia Orchestra, the Orchestra de la Suisse Romande and the Czech National Symphony.

Klein was born in 1964 in Porto Alegre, Brazil, and began his musical studies at the age of nine. By the time he was ten he had given his solo orchestral debut. In subsequent years he performed and recorded with Brazil's best ensembles. As a college student at São Paulo State University in Brazil, Klein studied music with an emphasis on composition and conducting. In

1984, during his junior year in college, he transferred to the Oberlin Conservatory of Music in order to study with James Caldwell (who was the oboist with the Soni Ventorum from 1962 through 1965). For one year, from 1986 through 1987, Klein attended the Curtis Institute of Music in Philadelphia. He returned to Oberlin in 1987 and earned his artist diploma in 1989. From 1989 through 1991, Klein held a position as teacher of oboe at the Oberlin Conservatory. In 1991 he joined the faculty of the University of Washington School of Music and became the oboist of the Soni Ventorum Wind Quintet.

At the University of Washington, Klein taught classes in reed making, oboe repair and maintenance, eurhythmics and oboe performance in addition to giving private oboe lessons. He also taught baroque oboe and worked with student wind quintets. With his wife, violist Marlise Klein, he founded a music series, the Chamber Music Society of Seattle, which brought many international artists to Seattle. In 1992 he served as a member of the faculty of the Marrowstone Music Festival. In 1995, Klein left Seattle to become the principal oboist with the Chicago Symphony Orchestra.

Klein teaches at both Northwestern University and Chicago Musical College at Roosevelt University as well as privately. He is associated with the Civic Orchestra of Chicago, auditioning oboists for the orchestra as well as teaching performance classes.

Klein has recorded oboe concerti by Vivaldi, works by Händel, Telemann, Albinoni, Bach and Vivaldi with the Brandenburg Collegium, modern works with the Oberlin Contemporary Music Ensemble as well as oboe concerti by Hummel and Krommer with the Czech National Symphony. He has also recorded the Strauss *Oboe Concerto* with the Chicago Symphony Orchestra. Klein can be heard on the Soni Ventorum's recording of Arnold Schoenberg's *Wind Quintet*, opus 26.

Christopher Leuba, French horn

Christopher Leuba was the French horn player with the Soni Ventorum Wind Quintet from 1962 through 1963 and then from 1968 through 1979.

Originally from Pittsburgh, Pennsylvania, Leuba became interested in the French horn as a senior in high school and played in his school band. After hearing the Pittsburgh Symphony Orchestra perform Mozart's *Third Horn Concerto* and Strauss' *Till Eulenspiegel's Merry Pranks* in a school concert, Leuba realized that the horn was a "legitimate" instrument. Although his father strongly discouraged his interest in music, Leuba continued to play, performing in many of Pittsburgh's "works" bands, including the Westinghouse Air Brake Band, the Westinghouse Electric Company band, the American Legion Band and various church bands. Leuba entered Carnegie Mellon University on scholarship with the intention of becoming an engineer. He joined the university's band, under the direction of William A. Schaefer, whose musical sophistication had a strong influence on him. While still in college, Leuba performed as an extra in the Pittsburgh Symphony and when the fourth horn player left, the orchestra's conductor, Fritz Reiner, asked Leuba to join as fourth horn. After performing with the Pittsburgh Symphony for a year, Leuba joined the Kansas City Symphony. However, after hearing Philip Farkas perform, Leuba was so impressed that he left his position with the Kansas City Symphony and went to Chicago to study with him. Farkas encouraged Leuba to enroll in Chicago's Roosevelt University in order to obtain a college degree. Leuba enrolled at Roosevelt and studied there privately with Farkas, graduating in 1951. Leuba has also studied horn privately with Aubrey Brain.

Leuba's orchestral career includes solo horn positions with the Chicago Symphony Orchestra (1960-62), solo and various horn positions with the Minneapolis Symphony Orchestra (1954-60 and 1963-68), principal and adjunct principal horn with the Philharmonia Hungarica (Vienna; 1958), interim principal horn with the Milwaukee Symphony (1995) and principal horn with the Portland Opera Orchestra (1984 to present). He has also participated in fourteen complete cycles of Wagner's *Ring* with the Seattle Opera Orchestra (1980-87). He has made many appearances as a soloist, including performances in Vienna, London, Minneapolis and Vancouver and also in participation with the Pittsburgh Symphony Orchestra, the Vancouver Symphony and the Kansas City Symphony. In the world of popular music, Leuba has appeared with artists Quincy Jones, Sarah Vaughn, Andy Williams and the Bill Russo Band.

From 1962 through 1963, Leuba was the professor of horn at the Conservatory of Music of Puerto Rico and a member of the Soni Ventorum Wind Quintet. While in Puerto Rico, Leuba was a member of the Puerto Rico Symphony and also performed as a member of the Casals Festival Orchestra. In 1968 Leuba rejoined the Soni Ventorum when the quintet relocated to Seattle, at the same time becoming a member of the faculty of the University of Washington School of Music until 1979. Leuba has also held faculty positions at Western Washington University in Bellingham, Washington (1979-90), College of Saint Thomas (St. Paul, Minnesota), St. Olaf College, Carleton College, Portland State University, the University of Puget Sound, the University of Victoria and Koniglicke Vlaams Musiekonservatorium (Antwerp). Leuba's horn students hold orchestral and university positions throughout the world.

Leuba appears on six of the Soni Ventorum Wind Quintet's commercial recordings. He is the principal horn player on numerous recordings released by the Chicago Symphony Orchestra, the Minneapolis Symphony Orchestra and the Philharmonia Hungarica. He has recorded solo horn works by John Verrall, Halsey Stevens, Paul Hindemith and Franz Schubert, among others. He has also recorded works for horn and strings and for horn ensembles.

Leuba has studied conducting with Pierre Monteux and Dr. Richard Lert. He is the author of an extended essay on the problems of intonation.

William McColl, Clarinet

William McColl started clarinet lessons when he was a seventh grader in his hometown of Port Huron, Michigan. He came from a musical family: his mother played piano and sang and her two brothers were amateur musicians. His father's mother was a professional piano teacher who taught lessons at her home.

McColl's interest in becoming a professional musician increased after attending the National Music Camp at Interlochen, Michigan, and with this in mind he attended the Oberlin Conservatory of Music for two years (1951-53). Towards the end of 1953, he transferred to the Manhattan School of Music in New York City. However, McColl studied there for only one year.

Greatly impressed with recordings he had heard of Leopold Wlach, principal clarinetist of the Vienna Philharmonic, he went to Vienna to study with him. In Vienna, McColl studied at the State Academy of Music (now called the *Hochschule*) and graduated with honors in 1955.

McColl stayed in Vienna and formed a wind quintet with other American players, the American Wind Ensemble of Vienna, which did a substantial amount of touring in Europe under the auspices of the U.S. Information Service. In late 1956 McColl was drafted into the U.S. Army and joined the U.S. Seventh Army Symphony Orchestra. During his years in the army he also performed with the Seventh Army Symphony Wind Quintet, of which he was a founding member. In 1958 McColl returned to Vienna and played principal clarinet with the Philharmonia Hungarica, a professional orchestra comprised mainly of Hungarian musicians who had escaped from behind the Iron Curtain. In 1959 McColl returned to the United States and worked as a freelance musician in New York City. During this time, he appeared on a recording with the Modern Jazz Quartet, *Third Stream Music* (Atlantic SD 1345).

In 1960 McColl became the first clarinet instructor at the Conservatory of Music of Puerto Rico, which was founded under the directorship of Pablo Casals as part of a program to encourage culture and arts on the island. In Puerto Rico, McColl was the principal clarinetist with the Puerto Rico Symphony, performed as a member of the Casals Festival Orchestra and was a founding member of the Soni Ventorum Wind Quintet.

In 1968 McColl came with the Soni Ventorum to the University of Washington, where the ensemble became the quintet-in-residence and its members joined the faculty of the School of Music.

McColl has a special interest in early clarinets and basset horns. He has restored many old instruments to playing condition and has built replicas of antique instruments, which he uses in performance. He has had considerable success presenting programs with demonstrations of these historic instruments. McColl is a member of the New World Basset Horn Trio and with them has released a recording of music for basset horns by Mozart on the Harmonia Mundi label.

In addition, he performs frequently with the Portland Baroque Orchestra, and the San Francisco Philharmonia, the Amadeus Winds, and the Gallery Concerts series in Seattle.

McColl has had articles published in *The Clarinet*, the journal of the International Clarinet Society, and is the Northwest chairman for that organization.

Felix Skowronek, Flute

Flutist Felix Skowronek is one of the founding members of the Soni Ventorum Wind Quintet. A native of Seattle, Skowronek studied flute with Frank Horsfall until his high school graduation in 1952; subsequently, he studied flute at the Curtis Institute of Music with William Kincaid. Upon graduation from Curtis with a B.M. degree in flute performance, Skowronek returned to Seattle to serve as principal flutist with the Seattle Symphony Orchestra for the 1956-57 season. Drafted into the U.S. Army, Skowronek left Seattle and played principal flute with the U.S. Seventh Army Symphony Orchestra in Germany for two seasons (1957-59). During his years with the Seventh Army Symphony, Skowronek was a founding member of the Seventh Army Symphony Wind Quintet. After completing military service, Skowronek again returned to the Seattle Symphony as principal flutist for the 1959-60 season.

In 1960 Skowronek accepted a position as the first instructor of flute at the newly founded Conservatory of Music of Puerto Rico. During the six years he was in Puerto Rico, Skowronek served as principal flute with the Puerto Rico Symphony, performed as a member of the Casals Festival Orchestra and, with his fellow faculty members, formed the Soni Ventorum Wind Quintet.

In 1966 Skowronek left Puerto Rico to serve as principal flutist with the St. Louis Symphony Orchestra for two years. In 1968 he rejoined the Soni Ventorum Wind Quintet when the ensemble became the quintet-in-residence at the University of Washington School of Music. He is currently professor of flute at the University of Washington. In addition to teaching flute at the University of Washington, Skowronek has held several posts at the School of Music, including chairman of the School of Music concerts committee and head of the orchestral instruments

division. In July 1994 Skowronek was appointed as the School of Music's associate director for performance and public affairs, a post he occupied for two years.

In addition to his work at the University of Washington, Skowronek has been an instructor and ensemble coach for the National Youth Orchestra of Canada in Toronto and Vancouver, Banff Center for the Arts in Alberta and Marrowstone Music Festival in Washington State. For many years he has been a sectional coach for the Seattle Youth Symphony Organization. He also serves as music director for Belle Arte Concerts, a professional chamber music series in the Seattle suburb of Bellevue.

Active in the National Flute Association, Skowronek has been a member of its board of directors. In 1982 he was program chairman for the NFA's tenth anniversary convention, which was held in Seattle and from 1985 through 1986 he served as the organization's president. On the local level, Skowronek was founding president of the Seattle Flute Society (1979-82) and has held numerous board positions with that organization as well.

An active musician, Skowronek has appeared numerous times as a lecturer, panelist and performer at annual conventions of the National Flute Association. He has released a solo recording (with harpsichordist Martha Goldstein) of the *Methodical Sonatas 1-6* of Georg Philipp Telemann, and for several years fronted his own combo, the FS Jazz Trio in the Seattle area. In addition, he served as principal flutist for three summer seasons of the Seattle Opera's monumental productions of Wagner's *Ring* cycle.

Skowronek has been recognized as a leading force in the revival of the wooden Boehm-system flute in the United States. His thirty years of recorded concerts at the University of Washington as well as some two dozen commercial recordings with the Soni Ventorum constitute an unparalleled archive of modern wooden-flute performance. Through his research, he has become an authority on the use of new foreign and domestic timbers, particularly Australian hardwoods, for the manufacture of musical instruments. Working in association with the Western Australia Department of Conservation and Land Management, Skowronek has collected samples of over fifty species of eucalypts, acacias, casuarinas and other exotic hardwoods, most of them

indigenous to the area. His experimental head joints made from these are being tested in such countries as Argentina, Australia, Canada, Cuba, Great Britain, Russia and the United States and are prevalent in the Seattle area where they can be heard regularly in public performances by Skowronek and selected students. Skowronek has presented his findings in conferences in the United States and Australia and his collaboration with piccolo maker Eldred Spell and flutemakers Alexander Eppler, Robert Bigio and the Verne Q. Powell Company has led to commercial applications of his researched timbers.

David Sternbach, French horn

David Sternbach performed with the Soni Ventorum Wind Quintet during the 1967-68 season. Originally from New York City, Sternbach studied horn with John Barrows and later with Philip Farkas at Indiana University, where he graduated cum laude with a M.M. degree in 1964. He subsequently became a member of the Chicago Brass Quintet and also solo horn with two chamber orchestras in Chicago. He appeared frequently as a concerto soloist in Chicago and on tours with the Chicago Chamber Orchestra. In addition to his work in Chicago, Sternbach served as first horn of the New Hampshire Music Festival, toured with the Boston Pops Orchestra, performed in the Aspen Festival Orchestra, and free-lanced in New York City. In 1964 Sternbach received a Fulbright scholarship to go to Berlin, Germany, for horn studies and musicological research. Following this, he became associate principal horn of the Danish National Radio Symphony and subsequently solo horn of the Danish Royal Opera orchestra in Copenhagen. He returned to Berlin in 1966 as a member of the Deutsch Opera and then as first horn of the Berlin Symphony Orchestra before joining the Soni Ventorum Wind Quintet in 1967. In Puerto Rico, Sternbach served as professor of horn at the Conservatory of Music of Puerto Rico, solo horn in the Puerto Rico Symphony and was a member of the Casals Festival Orchestra. Following his appointment in Puerto Rico, Sternbach's career took him to New York for four years of free-lance work followed by six years teaching horn and chamber music at West Virginia University. Upon moving to Washington, D.C., in 1980, Sternbach completed a clinical degree in social work, while

playing with the Washington Opera and free-lancing. He has been in clinic and private practice as a psychotherapist since 1983 and specializes in musicians' issues and in treating performance anxiety.

Laila Storch, Oboe

Laila Storch was the oboist of the Soni Ventorum for twenty-six years; she joined the quintet in 1965 and performed with them until her retirement as professor emeritus from the University of Washington in 1991. Storch's full and active career as a performer and teacher is also notable for the fact that she was one of the first professional female oboists.

Originally from Santa Rosa, California, Storch began playing oboe in a high school orchestra. She eventually began private lessons with Julien Shanis, who was at that time the principal oboist of the San Francisco Symphony. She entered the Curtis Institute of Music in 1943, studying with the eminent oboist and teacher Marcel Tabuteau. Storch graduated from Curtis in 1945 and performed for ten years in various American symphony orchestras, including the position of principal oboe in the Houston Symphony Orchestra from 1948 through 1955. In 1955 Storch went to Vienna under the auspices of a Fulbright grant to research eighteenth century oboe concerti. While in Vienna, Storch was a member of the American Wind Ensemble of Vienna, a quintet comprised of American musicians (the quintet's clarinetist was William McColl, who performed with Storch several years later as a member of the Soni Ventorum); the group toured extensively throughout Germany and Austria. During the two years of her Fulbright grant, Storch first attended the Academy of Music in Vienna and later, the Mozarteum in Salzburg (1955-57). For one season, she was the principal oboist of the Mozarteum Orchestra in Salzburg (1957-58). In 1962 Storch performed as the oboe d'amore soloist with the Robert Shaw Chorale on the group's tour of Germany, Yugoslavia and the Soviet Union (1962); in 1964 she performed as soloist on tour with the Chicago Little Symphony.

In 1965 Storch joined the Soni Ventorum Wind Quintet and also became professor of oboe at the Conservatory of Music of Puerto Rico. During her years there, she also served as

principal oboist of the Puerto Rico Symphony. In 1968 Storch relocated to Seattle with the Soni Ventorum and joined the faculty of the University of Washington School of Music.

Storch has participated in numerous music festivals: the Carmel Bach Festival (1949), the Bethlehem Bach Festival (1947-49; 1967-70) and the Marlboro Music Festival (1960, 1962). Storch performed as both a soloist and an orchestra member in the first four Casals Festivals in Prades and Perpignan, France (1950-53) and appears on all the Columbia recordings of the Casals Festivals (1950-51). Additionally, she performed in the Casals Festivals at San Juan, Puerto Rico (1965-68).

In addition to teaching at the Conservatory of Music of Puerto Rico and the University of Washington, Storch was on the music faculty at Harpur College of Arts and Sciences, State University of New York at Binghamton (1963-65). She served as a guest professor at Indiana University in the summer of 1979 and the fall of 1995. She was also a visiting professor at the Central Conservatory of China in Beijing in 1989. She has given master classes at Oberlin Conservatory of Music and the Cleveland Institute of Music and has been a member of juries for the Fernand Gillet International Oboe Competition, the Lucarelli International Competition for Solo Oboe Players and the Isle of Wight International Oboe Competition. She has written numerous articles pertaining to oboists and oboe history as well as articles on Pablo Casals and the Casals Festival at Prades.

Dan Williams, Oboe

Currently principal oboist of both the Northwest Chamber Orchestra and the Northwest Sinfonietta, Dan Williams is active as an oboe soloist, teacher and recording artist. Born and raised in Redmond, Washington, Williams was the only member of his family to have an interest in music. He began his musical training playing the clarinet in school bands and taking private clarinet lessons, which he paid for himself. He decided he also wanted to play the oboe after hearing Sherry Sylar (of the New York Philharmonic) perform one summer at the Marrowstone Music Festival. She made such an impression that when he returned to high school that fall he

found an oboe in a storage bin and taught himself to play. In 1977 Williams entered Western Washington University, auditioning on clarinet, flute and saxophone. Although he took lessons on all those instruments, his major was in clarinet performance under Eugene Zorro. After he had been at Western about three months, the director of the school of music asked Williams if he would consider taking oboe lessons since the school was short of oboists. He began oboe lessons with Nicholas Bussard and found that he really enjoyed the oboe and reed-making. Upon graduation from Western, Williams returned to the Seattle area and performed as a freelance oboist. In 1987 he entered the master's degree program in oboe performance at the Juilliard School, where he studied with John Ferrillo and Elaine Douvas. During his years in New York City, Williams was the oboist of the Satori Wind Quintet, which were winners in the 1990 Artists' International Competition, leading to a debut recital in Carnegie Recital Hall. Upon graduation from Juilliard, Williams performed as principal oboist with the Binghamton Symphony (New York) and the Harrisburgh Symphony (Pennsylvania). In 1992 Williams served as principal oboist of the Honolulu Symphony Orchestra for one season.

In 1995 Williams was invited to join the Soni Ventorum Wind Quintet for the ensemble's 1995-96 season. During that year, Williams was the oboe instructor at the University of Washington.

Currently, Williams teaches oboe at Western Washington University. He has played first oboe with the Seattle Symphony, the Seattle Opera and the Pacific Northwest Ballet orchestras. He is oboist with the Amarcord Wind Quintet, which gave their debut recital in 1999 in Seattle's Benaroya Hall.

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Arthur Grossman. Interview by author. Tape recording. Seattle, Wash., 15 October 1997.

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- Laila Storch. Interview by author. Tape recording. Seattle, Wash., 10 February 1999.
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APPENDIX A

Soni Ventorum Wind Quintet Main Repertoire

The following musical works are the Soni Ventorum Wind Quintet's main repertoire. These works have been programmed on Soni Ventorum concerts and/or appear on their commercially released recordings. In addition to wind quintet works, this appendix includes many works for wind quartet, trio and duo as well as mixed ensembles and solo instrumental pieces that the quintet members performed on Soni Ventorum concerts.

Many of the works in this Appendix have been performed by the Soni Ventorum on U.W. Contemporary Group concerts as well as on Soni Ventorum Wind Quintet concerts, as participation in the Contemporary Group is an integral part of the Soni Ventorum's position as quintet-in-residence at the University of Washington. Works that have been performed *only* on Contemporary Group concerts (not on Soni Ventorum Wind Quintet concerts) are listed in Appendix B.

Almost all of the Soni Ventorum concerts at the University of Washington were recorded. Appendix E is a list of concert dates, locations and programs. These recordings are held in the collection of the University of Washington Library. Recordings from 1980 through the present (June 2000) are in the Music Library; recordings from 1968 through 1980 are held in the Manuscripts, Special Collections, University Archives Division of the University of Washington Library.

Wind quintet, unless otherwise noted, is flute, oboe, clarinet, French horn, and bassoon.

* Commercially recorded by the Soni Ventorum Wind Quintet or members of the Soni Ventorum Wind Quintet
 + Written for the Soni Ventorum Wind Quintet or members of the Soni Ventorum Wind Quintet

Adam, Adolphe (1803-1856)			
Entr'acte, from <i>The Postillion of Lonjumeau</i> (1836) [arr. William McColl]		wind quintet	
Andriessen, Jurriaan (b. 1925)			
Concertino (1962)		solo bassoon and double wind quintet	*
Apostel, Hans Eric (1901-1972)			
Quartet, op. 14 (1947-49)		flute, clarinet, horn, bassoon	
Five Songs, op. 22 (1953)		soprano, flute, clarinet, bassoon	
Arnold, Malcom (b. 1921)			
Shanty No. 1 from <i>Three Shanties</i> (1954)		wind quintet	
Arrieu, Claude (1903-1990)			
Quintet in C Major (1952)		wind quintet	*
Suite en trio (1955)		oboe, clarinet, bassoon	*
Suite en quatre (1980)		flute, oboe, clarinet, bassoon	+
Baaren, Kees van (1906-1970)			
Trio (1936)		flute, clarinet, bassoon	
Bach, Carl Phillip Emmanuel (1714-1788)			
Six Sonatas (ca. 1755)		2 flutes, 2 clarinets, 2 horns, bassoon	
Bach, J�an (b. 1937)			
Four Two-Bit Contraptions (1970)		flute, horn	
Bach, Johann Sebastian (1685-1750)			
Three Sinfonias (n.d.) [arranged]		flute, clarinet, bassoon	
Prelude and Fugue (n.d.) [arr. Fernand Oubrardous]		oboe, clarinet, bassoon	
Solo pour la fl�te traversi�re, BWV 1013 (ca. 1720)		flute	
Sonata in B Minor, BWV 1030 (ca. 1735)		flute, keyboard lute	
Sonata in E Minor, BWV 1034 (ca. 1717-1720)		flute, piano	
Sonata in G Major, BWV 1039 (ca. 1720)		2 flutes, piano	

Bach, Wilhelm Friedemann (1710-1764) Duo no. 1 in E Minor (ca. 1733) [originally for 2 flutes]	flute and oboe	
Barber, Samuel (1910-1981) <i>Summer Music</i> , op. 31 (1956)	wind quintet	*
Berthe, Adrien (1830-1875) Passacaille (1899)	wind quintet	
Bassett, Leslie (b. 1923) <i>Wind Music: Five Movements for Wind Sextet</i> (1976)	flute, oboe, clarinet, alto saxophone, horn, bassoon	
Beale, James (b. 1924) Sextet, op. 39 (1975-76)	piano, flute, oboe, clarinet, horn, bassoon	+
Beethoven, Ludwig van (1770-1827) Trio in G Major, Wo 037 (1787-90) Rondino in E-flat Major, Wo 025 (1792) Octet in E-flat Major, op. 103 (1792-93) Quintet in E-flat Major, Hess 19 (ca. 1793) Quintet in E-flat Major, op. 4 (1795) [arr. Dirk Keelbaas] Quintet in E-flat Major, op. 16 (1796) Sextet in E-flat Major, op. 71 (ca. 1796) Quintet in E-flat Major, op. 71 (1796) [arr. Robert Stark, after the Sextet, op. 71] Quintet in E-flat Major, op. 71 (1796) [arr. Dirk Keelbaas, after the Sextet, op. 71] Adagio in F Major for Mechanical Organ (1799) [arr. W. Hess] Five Pieces for Mechanical Organ, Wo0 33 (1799?) [arr. Felix Skowronek] Duo no. 2 in F Major, Wo0 272 (ca. 1800) [doubtful or spurious] Duo no. 3 in B-flat Major, Wo0 273 (ca. 1800) [doubtful or spurious] Duet from the ballet, <i>Creatures of Prometheus</i> (1801) Seventh Symphony "Harmonie", op. 92 (1812) [transposed to G Major; adaptation supervised by Beethoven]	piano, flute, bassoon 2 oboes, 2 clarinets, 2 horns, 2 bassoons 2 oboes, 2 clarinets, 2 horns, 2 bassoons oboe, 3 horns, bassoon wind quintet piano, oboe, clarinet, horn, bassoon 2 clarinets, 2 horns, 2 bassoons wind quintet wind quintet flute, 2 clarinets, 2 oboes, 2 horns, 2 bassoons wind quintet clarinet, bassoon clarinet, bassoon piano, oboe, bassel horn 2 oboes, 2 clarinets, 2 horns, 2 bassoons, contrabassoon	*
Bennett, Richard Rodney (b. 1936) Concerto (1983)	wind quintet	
Berger, Arthur (1912-) Quartet in C Major (1946)	flute, oboe, clarinet, bassoon	

Bergsma, William (1921-1994)			
Concerto (1958)		wind quintet	
Changes (1971)		wind quintet, harp, percussion, strings	+
Changes for Seven (1971) [rev. Bergsma, from Changes]		wind quintet, piano, percussion	• +
Symmetries (1982)		oboe, bassoon, piano	+
Masquerade (1986)		flute+ piccolo, oboe+English horn, clarinet+ bass clarinet, horn, bassoon+contrabassoon	+
Bernard, Emile (1843-1902)			
Divertissement in F Major, op. 36 (1884)		2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 bassoons	
Bernstein, Charles Harold (b. 1917)			
Glory of Samothrace (n.d.)		wind quintet	•
Answers and Questions (n.d.)		flute	•
Solo (n.d.)		bassoon	•
Poem Tones (n.d.)		bassoon, cello	•
Besozzi, Carlo (1738-1791)			
Sonata (n.d.) [originally oboe and bassoon]		flute, bassoon	
Bird, Arthur (1856-1923)			
Serenade, op. 40 (1898)		2 flutes, 2 oboes (one doubling English horn), 2 clarinets, 2 horns, 2 bassoons	
Blanchet, Lina Mathon (n.d.)			
A Haitian Folk Tale (n.d.) [same as Contes et Rondes]		wind quintet, percussion	•
Boismortier, Joseph Bodin de (1691-1755)			
Suite in G Major, op. 35, no. 2 (1731)		flute	
Bozza, Eugène (1905-1991)			
Sonatine (1938)		flute, bassoon	•
Variations on a Free Theme, op. 42 (1948)		wind quintet	
Brahms, Johannes (1833-1897)			
Variations and Fugue on a Theme of Handel, op. 24 (1861) [arr. Mark Popkin]		wind quintet	
Sonata no. 2 in E-flat Major, op. 120 (1894)		clarinet, piano	
Cambini, Giovanni Giuseppe (1746-1825)			
Quintetto Concertante no. 1 in B-flat Major (ca. 1802) [ed. Soni Ventorum Wind Quintet]		wind quintet	•
Quintetto Concertante no. 2 in D Minor (ca. 1802) [ed. Soni Ventorum Wind Quintet]		wind quintet	•
Quintetto Concertante no. 3 in F Major (ca. 1802) [ed. Soni Ventorum Wind Quintet]		wind quintet	•

Carter, Elliot (b. 1908)			
Woodwind Quintet (1948)		wind quintet	•
Eight Etudes and a Fantasy (1950)		flute, oboe, clarinet, bassoon	
Crawford-Seeger, Ruth (1901-1973)			
Suite (1952)		wind quintet	
Dahl, Ingolf (1912-1970)			
Allegro and Arioso (1942)		wind quintet	
Damase, Jean-Michel (b. 1928)			
Seventeen Variations, op. 22 (1951)		wind quintet	
Danzl, Franz (1763-1826)			
Quintet in D Minor, op. 41 (1810)		piano, oboe, clarinet, horn, bassoon	
Quintet in B-flat Major, op. 56, no. 1 (ca. 1821)		wind quintet	•
Quintet in G Minor, op. 56, no. 2 (ca. 1821)		wind quintet	•
Quintet in F Major, op. 56, no. 3 (ca. 1821)		wind quintet	•
Quintet in G Major, op. 67, no. 1 (1824)		wind quintet	•
Quintet in E Minor, op. 67, no. 2 (1824)		wind quintet	•
Quintet in E-flat Major, op. 67, no. 3 (1824)		wind quintet	•
Quintet in F Major, op. 68, no. 2 (1824)		wind quintet	•
Quintet in D Minor, op. 68, no. 3 (ca. 1825)		wind quintet	•
Debussy, Claude Achille (1862-1918)			
Syrinx (1913)		flute	
Eaton, John Charles (b. 1935)			
Vibrations (Concert Piece for Woodwinds) (1966)		flute, 2 oboes [one tuned down a quarter tone], 2 clarinets [one tuned down a quarter tone]	•
Eisler, Hanns (1898-1962)			
Divertimento, op. 4 (1923)		wind quintet	
Enesco, Georges (1881-1955)			
Dixtour, op. 14 (1906)		2 flutes, oboe, English horn, 2 clarinets, 2 horns, 2 bassoons	
Eppler, Alexander Ilitch (b. 1955)			
Composition on Thracian Themes (1978) [same as Bulgarian Suite on Thracian Themes] Suite (1989)		kaval, flute, English horn, clarinet, bassoon balajaika, wind quintet	+ +

Erb, Donald (b. 1927) <i>The Last Quintet</i> (1984)	wind quintet	
Etter, Alvin (1913-1973) Quintet no. 1 (1955)	wind quintet	
Quintet no. 2 (1957)	wind quintet	*
Fernández, Oscar Lorenzo (1897-1948) <i>Tres Invenções Seresteiras</i> (1944)	clarinet, bassoon	
Fine, Irving (1914-1962) Paritta (1948)	wind quintet	*
Foerster, Josef Bohuslav (1859-1951) Quintet, op. 95 (1909)	wind quintet	
Franchaix, Jean (1912-1997) Quartet (1933)	flute, oboe, clarinet, bassoon	*
Divertissement (1947)	oboe, clarinet, bassoon	
Wind Quintet (1948)	wind quintet	*
Sept Impromptus (1977)	flute, bassoon	* +
Wind Quintet no. 2 (1987)	wind quintet	*
Fucik, Julius (1872-1916) Polka, "Der Alte Brummbar" ["The Old Grumper"] op. 210 [originally for bassoon and orchestra]	wind quintet, featuring bassoon	*
Gabaye, Pierre (b. 1930) Sonatine (1962)	flute, bassoon	*
Ganne, Louis (1862-1923) Andante and Scherzo (1905) [arr. Felix Skowronek and Kathleen Woodward]	solo flute, flute, oboe, 2 clarinets, 2 horns, 2 bassoons	
Gerhard, Roberto (1896-1970) Wind Quintet (1928)	wind quintet	
Gerster, Robert (b. 1945) <i>Bird in the Spirit</i> (1972)	flute	*
Cantata (1978)	flute, oboe, clarinet, bassoon	* +
Glinka, Mikhail (1804-1857) Trio Pathétique in D Minor (1833)	clarinet, bassoon, piano	

Goodman, Joseph (b. 1918) Quintet for Wind Instruments (1954) Concertante (1965)	wind quintet wind quintet, orchestra	• + premiered by the Soni Ventorum Wind Quintet at the Thirteenth Annual Peninsula Music Festival, Fish Creek, Wisconsin, 1965
Five Bagatelles (1966)	flute, clarinet, bassoon	• +
Jadis III (Hommage à "La Sérénade interrompue") (1972)	flute, bassoon	• +
Quartet (1976)	flute, oboe, clarinet, bassoon	• +
Scherzo (1979)	wind quintet (flute doubling on piccolo)	• +
Four Songs on Poems of Juan Ramón Jiménez (1980)	soprano, wind quintet	• +
Three Songs (1983)	soprano, bassoon	+
Sextet (1995)	piano and wind quintet	+
Gounod, Charles (1818-1893)		
Petite Symphonie (1885)	flute, 2 oboes, 2 clarinets, 2 horns, 2 bassoons	
Griffes, Charles T. (1884-1920)		
Poem (1919) [originally flute and orchestra, arr. Felix Skowronek]	solo flute, flute, oboe+English horn, 2 clarinets, 2 horns, 2 bassoons	
Hamerik, Ebbe (1898-1951)		
Quintet (1942)	wind quintet	•
Harbison, John (b. 1938)		
Quintet (1978)	wind quintet	
Haydn, Franz Joseph (1732-1809)		
Eight Pieces for the Mechanical Clock-Organ of 1772, 1792 [arr. Felix Skowronek]	flute, oboe, clarinet, bassoon	
Sinfonie Concertante (1792)	oboe, bassoon, violin, cello, strings	
Fourteen Pieces for the Mechanical Clock-Organ of 1793 [arr. Felix Skowronek]	wind quintet	•
Divertimento no. 1 in B-flat Major (n.d.)	2 oboes, 2 horns, 3 bassoons, contra-bassoon	
Divertimento no. 1 in B-flat Major (n.d.) [arr. Philadelphia Woodwind Quintet]	wind quintet	
Henze, Hans Werner (b. 1926)		
Quintet (1952)	wind quintet	

Herbolshelmer, Bern (b. 1942) <i>Variations Ventorum</i> (1983)	wind quintet	+
Hindemith, Paul (1895-1963) Kleine Kammermusik, op. 24, no. 2 (1922) Sonata (1939)	flute+piccolo, oboe, clarinet, horn, bassoon horn, piano	*
Ibert, Jacques (1890-1930) Trois pièces brèves (1930)	wind quintet	*
D'Indy, Vincent (1851-1931) Chanson et Dances, op. 50 (1898)	flute, oboe, 2 clarinets, horn, 2 bassoons	
Jacob, Gordon (1895-1984) Sextet (1957)	piano, flute, oboe, clarinet, horn, bassoon	
Jadlin, Louis-Emmanuel (1768-1853) Nocturne no. 3 in G Minor (n.d.)	flute, clarinet, horn, bassoon	
Janáček, Leoš (1845-1928) <i>Mládí [Youth]</i> (1924)	flute+piccolo, oboe, clarinet, bass clarinet, horn, bassoon	
Jeanjean, Paul (1874-1928) <i>Carnival of Venice</i> variations [adapted by William McColl]	solo basset horn, flute, oboe, horn, bassoon	
Jollivet, André (1905-1974) Sérénade pour quintette à vent avec hautbois principal (1945) Sonatine (1961)	wind quintet flute, clarinet	
Joplin, Scott (1868-1917) <i>Joplinrags: Maple Leaf Rag</i> (1899); <i>The Entertainer</i> (1902); <i>Wall Street Rag</i> (1909); <i>Scott Joplin's New Rag</i> ; (1912) [arr. members of the Soni Ventorum Wind Quintet]	flute, oboe, clarinet, bassoon	
Kechley, David (b. 1947) <i>Wind Chimes</i> (1985)	flute+piccolo+alto flute, oboe+English horn, clarinet+bass clarinet, piano	
Kechley, Gerald (b. 1919) <i>Variants</i> (1978)	flute+piccolo+alto flute, oboe+English horn, clarinet+bass clarinet, bassoon	+

Ketting, Piet (1905-1984) Trio (1929)	flute, clarinet, bassoon	•
Klughardt, August (1847-1902) Quintet in C Major, op. 79 (1901)	wind quintet	
Koechlin, Charles (1867-1951) Septet (1937)	flute, oboe, English horn, clarinet in A, alto saxophone, horn, bassoon	
Krenek, Ernst (1900-1991) Pentagram (1957)	wind quintet	•
Krommel, Franz (1759-1831) Octet in F Major, op. 57 (n.d.)	2 oboes, 2 clarinets, 2 horns, 2 bassoons, additional contrabassoon	
Lechner, Franz (1803-1890) Quintet no. 1 in F Major (1823)	wind quintet	
Quintet no. 2 in E-flat Major (1829)	wind quintet	
Láng, István (b. 1933) Wind Quintet no. 1 (1965)	wind quintet	
Leeuw, Ton de (b. 1926) Antiphony (1960)	wind quintet and 4-track tape	
Lefebvre, Charles (1843-1917) Suite, op. 57 (1884)	wind quintet	
Ligeti, György (b. 1923) Six Bagatelles (1953)	flute+piccolo, oboe, clarinet, horn, bassoon	
Ten Pieces (1968)	flute+piccolo+alto flute, oboe+English horn+oboe d'amore, clarinet, horn, bassoon	
Martino, Jean (1910-1976) Doménon, op. 21 (1939)	wind quintet	•
Martini, Bohuslav (1890-1959) Sextet (1929)	piano, flute, oboe, clarinet, 2 bassoons	

Mayr, Giovanni Simone (1763-1845) Twelve Bagatelles (n.d.)	flute, clarinet, bassoon	*
Mendelssohn, Felix (1809-1847) Nocturno in C Major, op. 24 (1824) [better known in an arrangement for wind band as Overture, op. 24] Quintet in E-flat Major (1829) [arr. David Walter, after the string quartet, op. 12]	flute, 2 oboes, 2 clarinets, 2 horns, 2 bassoons, contrabassoon, trumpet wind quintet	
Mignon, Francisco (1897-1987) Four Valses (1979-81)	bassoon	
Milhaud, Darius (1892-1974) Symphonie no. 5 (Dixtour d'instruments à vent) (1922) <i>La cheminée du roi René</i> , op. 205 (1939)	flute, flute+piccolo, 2 clarinet, 2 oboes, 2 horns, 2 bassoons flute+piccolo, oboe, clarinet, horn, bassoon	*
Morris, Franklin (b. 1920) Five Esoteric Pieces (1955) [originally for piano; rev. Franklin Morris]	wind quintet	*
Mozart, Wolfgang Amadeus (1756-1791) Divertimento no. 3 in E-flat Major, K. 166 (1773) Quintet no. 2 in C Minor, K. 406 (ca. 1874) [arr. Werner Rottler] Sinfonia Concertante in E-flat Major, K. 297b (1778)	2 oboes, 2 English horns, 2 clarinets, 2 horns, 2 bassoons wind quintet oboe, clarinet, horn, bassoon, orchestra [2 oboes, 2 horns, strings]	
<i>The Abduction from the Seraglio "Harmonie"</i> (1782) [arr. Johann Nepomuk Wendt] Serenade no. 11 in E-flat Major, K. 375 (1781, rev. 1782) Serenade no. 12 in C Minor, K. 384 a (388) (1782) Serenade no. 12 in C Minor, K. 384 a (388) (1782) [arr. John Rahn] Quintet in E-flat Major, K. 452 (1784)	2 oboes, 2 clarinets, 2 horns, 2 bassoons 2 oboes, 2 clarinets, 2 horns, 2 bassoons 2 oboes, 2 clarinets, 2 horns, 2 bassoons wind quintet	
<i>The Marriage of Figaro "Harmonie"</i> (1786) [arr. Johann Nepomuk Wendt] Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594 (1790) [arr. Wolfgang Sebastian Meyer/Soni Ventorum Wind Quintet] Fantasy in F Minor for Mechanical Organ, K. 608 (1790) [arr. Wolfgang Sebastian Meyer/Soni Ventorum Wind Quintet] Andante in F Major for Small Mechanical Organ, K. 616 (1790) [arr. Wolfgang Sebastian Meyer/Soni Ventorum Wind Quintet]	piano, oboe, clarinet, horn, bassoon 2 oboes, 2 clarinets, 2 horns, 2 bassoons wind quintet wind quintet wind quintet	*
Müller, Peter (1791-1877) Quintet no. 2 in C Minor (1874)	wind quintet	
Musgrave, Thea (b. 1928) Impromptu no. 1 (1967)	flute, oboe	

Nielsen, Carl (1865-1931) Quintet, op. 43 (1921)	flute, oboe+English horn, clarinet, horn, bassoon	*
Onslow, Georges (1784-1852) Quintet in F Major, op. 81 (1852) Septet in B-flat major, op. 79 (1852)	wind quintet piano, flute, oboe, clarinet, horn, bassoon, double bass	
Paulsen, Gustaf (1898-1966) Quartet, op. 73 (1953)	flute, oboe, clarinet, bassoon	
Perle, George (b. 1915) Wind Quintet no. 4 (1984)	wind quintet	
Persichetti, Vincent (1915-1988) Pastorale, op. 21 (1943) Parable no. IV (1969)	wind quintet bassoon	* recorded by Arthur Grossman on Arthur Grossman Plays Bassoon, Coronet label
Pijper, Willem (1894-1947) Trio (1926) Quintet (1929)	flute, clarinet, bassoon wind quintet	
Piston, Walter (1894-1976) Three Pieces (1925) Quintet (1956)	flute, clarinet, bassoon wind quintet	*
Pleyel, Ignaz (1757-1831) Quartet in E-flat Major (ca. 1796)	flute, clarinet, oboe, bassoon	
Poulenc, Francis (1899-1963) Sonata (1922) Trio (1926) Sextet (1932-39) Sonata (1962)	clarinet, bassoon oboe, clarinet, piano piano, flute, oboe, clarinet, horn, bassoon oboe, piano	*
Prokofiev, Sergei (1891-1953) Sonata in D major, op. 94 (1943)	flute, piano	

Raff, Joachim (1822-1882) Sinfonietta, op. 188 (1873)	2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 bassoons	
Rameau, Jean-Philippe (1683-1764) Gavotte with Six Doubles (ca. 1728) [arr. Ryohei Nakagawa]	wind quintet	
Ravel, Maurice (1875-1937) Pièce en forme de Habanera (1907) [arr. Kessler]	wind quintet	
Reicha, Anton (1770-1836) Quintet in E Minor, op. 88, no. 1 (ca. 1810)	wind quintet	*
Quintet in E-flat Major, op. 88, no. 2 (ca. 1810)	wind quintet	
Quintet in G Major, op. 88, no. 3 (ca. 1810)	wind quintet	*
Quintet in D Minor, op. 88, no. 4 (ca. 1814)	wind quintet	*
Quintet in C Major, op. 91, no. 1 (ca. 1814)	wind quintet	
Quintet in A Minor, op. 91, no. 2 (ca. 1817-19)	wind quintet	
Quintet in D Major, op. 91, no. 3 (ca. 1817-19)	wind quintet	
Quintet in C Minor, op. 91, no. 6 (ca. 1817-19)	wind quintet	*
Quintet in F Minor, op. 99, no. 2 (ca. 1819?)	wind quintet	
Quintet in E Minor, Op. 100, no. 4 (ca. 1820)	wind quintet	*
Adagio and Allegro pour le Cor Anglais (1819)	flute, English horn, clarinet, horn, bassoon	
Reicha, Joseph (1746-1795) Partita in F Major (ca. 1780)	2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 bassoons	
Reinecke, Carl (1824-1910) Octet in B-flat Major, op. 216 (ca. 1892)	flute, oboe, 2 clarinets, 2 horns, 2 bassoons	
Sextet in B-flat Major, op. 271 (ca. 1905)	flute, oboe, clarinet, 2 horns, bassoon	
Riegger, Wallingford (1885-1961) Quintet, op. 51 (1952)	wind quintet	
Rimsky-Korsakov, Nicolai (1844-1908) Quintet in B-flat Major (1876)	piano, flute, clarinet, horn, bassoon	
<i>The Flight of the Bumblebee</i> (1903) (from the suite from the opera, <i>Tale of Tsar Saltan</i>) [arr. William McColl]	wind quintet or wind quartet (horn part is optional)	*
Roseman, Ronald (1933-2000) Quintet (1986)	flute, oboe+English horn, clarinet, horn, bassoon	*
Ross, Walter (b. 1936) Wind Quintet no. 2 (1986)	wind quintet	

Rossini, Gioacchino (1792-1868)			
Overture to <i>The Barber of Seville</i> (1782) [arr. W. Sediak]			
Quartet no. 1 in F Major (ca. 1807-09)		2 oboes, 2 clarinets, 2 horns, 2 bassoons	
Quartet no. 2 in G Major (ca. 1807-09)		flute, clarinet, horn, bassoon	•
Quartet no. 3 in F Major (ca. 1807-09)		flute, clarinet, horn, bassoon	•
Quartet no. 4 in B-flat Major (ca. 1807-09)		flute, clarinet, horn, bassoon	•
Quartet no. 5 in D Major (ca. 1807-09)		flute, clarinet, horn, bassoon	•
Quartet no. 6 in F Major (ca. 1807-09)		flute, clarinet, horn, bassoon	•
Roussel, Albert (1869-1937)			
Divertissement, op. 6 (1906)		piano, wind quintet	
Deux poèmes de Ronsard, op. 26 (1924)		voice, flute	
Saint-Saëns, Camille (1835-1857)			
Tarantelle, op. 6 (1857)		flute, clarinet, piano reduction	
Caprice on Danish and Russian Airs, op. 79 (1887)		piano, flute, oboe, clarinet	
Sonata, op. 166 (1921)		oboe, piano	
Sonata, op. 168 (1921)		bassoon, piano	
Schafer, R. Murray (b. 1933)			
<i>Minnelieder</i> (1956)		mezzo-soprano, wind quintet	
Schoenberg, Arnold (1874-1951)			
Wind Quintet, op. 26 (1924)		flute+piccolo, oboe, clarinet, horn, bassoon	•
Schmitt, Florent (1870-1958)			
Lied et Scherzo, op. 54 (1910)		double wind quintet, featuring solo horn	
Schubert, Franz (1797-1823)			
"Der Hirt auf dem Felsen", op. 129 (1828)		soprano, clarinet, piano	
Schumann, Robert (1810-1856)			
Fantasy Pieces, op. 73		horn, piano	
Selber, Matyas (1905-1960)			
<i>Permutazioni a Cinque</i> (1958)		wind quintet	
Shakarian, Roupen (b. 1950)			
Five Bagatelles		wind quintet	
Sigurbjörnsson, Thorkell (b. 1938)			
<i>Scramble [Hraera]</i> (1938) [based on Icelandic folk songs]		wind quintet	

Skowronek, Felix, arr. (b. 1935) Sardanes Cantades: "Per tu ploro" (P. Ventura, J. Maragall); "Bell Penedes" (J. Saderra); "Somni" (M.P. Puigferret, M. Pont); "El cavaller enamorat" (J. Manen)	soprano, flute, flute+piccolo, oboe, oboe+English horn, 2 clarinets, 2 horns, 2 bassoons	
Smith, William O. (b. 1926) Jazz Set for flute and clarinet Straws (1974)	flute, clarinet flute, bassoon	* +
<i>Eternal Truths</i> for woodwind quartet (1979)	flute+piccolo+alto flute, oboe+English horn, clarinet+bass clarinet+E-flat clarinet, bassoon+antique cymbals	* +
<i>Diversion</i> (1986) Jazz Set for violin and wind quintet (1991)	wind quintet violin, wind quintet	+ * + This piece was written for the Soni Ventorum Wind Quintet and violinist Aloysia Friedmann
Spohr, Louis (1784-1859) Quintet in C Minor, op. 52 (1820)	piano, flute, clarinet, horn, bassoon	
Strauss, Richard (1864-1949) Serenade in E-flat Major, op. 7 (1881) Suite in B-flat Major, op. 4 (1887)	2 flutes, 2 oboes, 2 clarinets, 4 horns, 2 bassoons, contrabassoon or bass tuba 2 flutes, 2 oboes, 2 clarinets, 4 horns, 2 bassoons, contrabassoon wind quintet	
Minuet from <i>Le Bourgeois gentilhomme</i> Suite, op. 60 (1916) [arr. William McColl]		
Stravinsky, Igor (1882-1971) Three Pieces (1919)	clarinet	
Taffanel, Paul (1844-1906) Quintet in G Minor (1892)	wind quintet	*
Telemann, Georg Philipp (1681-1767) Fantasy in A Minor (ca. 1732) Canonic Sonata in D Major, op. 5, no. 3 (1738) [originally for 2 flutes or 2 violins] Concerto à tré in F Major (n.d.) Quartet in D Minor (n.d.)	flute flute, oboe keyboard, flute, horn flute, oboe, bassoon, piano	
Thuille, Ludwig (1861-1907) Sextet in B-flat Major, op. 6 (1887)	piano, wind quintet	

Tufts, Paul (b. 1924) Cassation (1954)	wind quintet	
van Praag, Henri C. (1894-1968) Fantasie (1962)	solo bassoon, 2 flutes, 2 oboes, 2 clarinets, 2 horns, bassoon	*
Verrall, John (b. 1908) Serenade no. 2 (1950)	wind quintet	
Villa-Lobos, Heitor (1887-1959) Trio (1921)	oboe, clarinet, bassoon	*
Chôros no. 2 (1924)	flute, clarinet	*
Chôros no. 7 (1924)	flute, oboe, clarinet, alto saxophone, bassoon, violin, cello	
Quartet (1928)	flute, oboe, clarinet, bassoon	*
Quintette en forme de Chôros (1928)	wind quintet	*
Bachianas Brasileiras no. 6 (1938)	flute, bassoon	*
Fantasie Concertante (1953)	clarinet, bassoon, piano	*
Duo (1957)	oboe, bassoon	*
Vrancký, Antonín (1761-1820) [originally for Harmonie; arr. Felix Stowronek] Six Hunters' Marches (n.d.)	wind quintet	
Weber, Carl Maria von (1786-1826) Concertino for Oboe and Harmoniemusik (ca. 1809)	solo oboe, flute, 2 clarinets, 2 horns, 2 bassoons, trumpet, trombone, double bass	
Grand Duo Concertante, op. 48 (1815-16)	clarinet, piano	
Weiss, Adolph (1891-1971) Petite Suite (1939)	flute, clarinet, bassoon	
Wilder, Alec, arr. (1907-1980) Group of French Children's Songs, "Une Souris Verte," "A Ma Main Droite, J'ai un Rosier," "Derrier Chez Mon Pere," "Biguette," "Petit Papa," "Le Petit Homme Gris"	wind quintet	
Zaninelli, Luigi (b. 1932) Buria and Variations (1974)	flute, oboe, clarinet, bassoon	* +

APPENDIX B

Soni Ventorum Wind Quintet Additional Repertoire

The following musical works are additional repertoire performed by the Soni Ventorum Wind Quintet, mainly on University of Washington Contemporary Group concerts. In addition to wind quintet works, this appendix includes many works for wind quartet, trio and duo as well as mixed ensembles and solo instrumental pieces that the quintet members, often in collaboration with other artists, performed on U.W. Contemporary Group concerts.

Almost all of the U.W. Contemporary Group concerts at the University of Washington were recorded. Appendix E is a list of concert dates, locations and programs. These recordings are held in the collection of the University of Washington Library. Recordings from 1980 through the present (June 2000) are in the Music Library; recordings from 1968 through 1980 are held in the Manuscripts, Special Collections, University Archives Division of the University of Washington Library.

Wind quintet, unless otherwise noted, is flute, oboe, clarinet, French horn, and bassoon.

- * Recorded by the Soni Ventorum Wind Quintet or members of the Soni Ventorum Wind Quintet
- + Written for the Soni Ventorum Wind Quintet or members of the Soni Ventorum Wind Quintet

Anderson, Karl (1903-1976) Variazioni su tema e ritmo (1967)	wind quintet
Albert, Stephen (b. 1941) <i>Wolf Time</i> (1969), after fragments from "The Soothsayings of Vala," the 10 th century Icelandic edda "Voluspá"	soprano, chamber ensemble, amplification
Angeli, Michael (b. 1964) <i>Dueling Oboes</i> (1984)	2 oboes
Asia, Daniel (b. 1953) Pines Songs (1984)	soprano, piano, wind quintet
Babbitt, Milton (b. 1916) Woodwind Quartet (in one movement) (1953)	flute, oboe, clarinet, bassoon
Barkin, Elaine (b. 1932) <i>Mixed Modes</i> (1975)	violin, viola, clarinet+bass clarinet
Berg, Alban (1885-1935) Four Pieces for Clarinet and Piano, op. 5 (1913)	clarinet, piano
Berg, Olav (b. 1949) <i>Tre Portretter for Solo Oboe etter tre bilder av Henri Matisse</i> [Three Portraits for Solo Oboe after Three Paintings of Henri Matisse] (1981)	oboe
Bergsma, William (1921-1994) Quintet (1979)	flute, string quartet
Berio, Luciano (b. 1925) <i>Opus Number Zoo</i> (1951, rev. 1970)	wind quintet
Sequenza I (1958)	flute
Folk Songs [arr.] (1968)	soprano and chamber orchestra
Sequenza VII (1969)	oboe
Lied (1983)	clarinet

Blacher, Boris (1903-1975) Konzertstück (1963)	wind quintet and orchestra	Performed by the Soni Ventorum Wind Quintet at the Twelfth Annual Peninsula Music Festival, Fish Creek, Wisconsin, 1964.
Blomdahl, Karl-Björger (1916-1968) Concerto Grosso for woodwind quartet and orchestra (1944)	flute, oboe, clarinet, bassoon, orchestra	Performed by the Soni Ventorum Wind Quintet at the Thirteenth Annual Peninsula Music Festival, Fish Creek, Wisconsin, 1965.
Bolcom, William (b. 1938) Aubade (1982)	oboe, piano	
FIVEFOLD FIVE (1987)	piano, wind quintet	
Brant, Henry (b. 1913) <i>Angels and Devils</i> , Concerto for Eleven Flutes (1931) <i>Barricades</i> (1961)	solo flute, 3 piccolos, 5 C-flutes, 2 alto flutes for separated groups of solo oboe in duo with English horn; trio of clarinet, bassoon and trombone; duo of piano and xylophone; string quartet of violin, viola, cello and contra bass; isolated voice obligato; isolated piccolo	
Clarke, Henry Leland (b. 1907) <i>Concantenata</i> (1972)	wind quintet	+
Copland, Aaron (1900-1990) "As It Fell Upon A Day" (1924)	soprano, flute, clarinet	

Crumb, George (b. 1922) <i>Eleven Echoes of Autumn 1965</i> (1966) Madrigals, Books One to Four on extracts from poems of Garcia-Lorca Book I (1965), Book II (1965), Book III (1969), Book IV (1969)	flute, clarinet, violin, piano soprano, flute, harp, percussion, double bass	* + written for and recorded by Elizabeth Suderberg and members of the Contemporary Group at the University of Washington (VOX Turnabout TV- S34523), 1973
<i>Ancient Voices of Children</i> (1970)	voice, oboe, harp, electric piano, mandolin, percussion, musical saw, boy soprano	
Davidovsky, Mario (b. 1934) <i>Synchronisms</i> , no. 1 (1963)	flute, tape	
Davies, Peter Maxwell (b. 1934) <i>Sea Eagle</i> (1982)	horn	
Durand, Joël-François (b. 1954) <i>Par le feu recueilli</i> (1984, rev. 1997)	flute	
Eaton, John Charles (b. 1935) <i>Ajax</i> (ca. 1972) <i>Sonority Movement</i> (1972)	chamber orchestra flute, harp ensemble	
Eller, Alvin (1913-1973) <i>Concerto</i> (1958) <i>Fragments for woodwind quartet</i> (1963)	violin, wind quintet flute, oboe, clarinet, bassoon	
Françalix, Jean (1912-1997) <i>Concerto</i> (1979) [originally for bassoon and strings; piano reduction by the composer]	bassoon, piano	
Harris, Daniel (b. 1945) <i>Masks I</i> (1980)	horn, tape	+ written for David Kappy
Heiden, Bernard (b. 1910) <i>Quintet</i> (1952)	horn, string quartet	

Hindemith, Paul (1895-1963) Septet (1948)		flute, oboe, clarinet, bass clarinet, horn, bassoon, trumpet	
Concerto for woodwinds, harp and orchestra (1949)		flute, oboe, clarinet, bassoon, harp and orchestra	Performed by the Soni Ventorum and Taka Kling, harp, at the Twelfth Annual Peninsula Music Festival, Fish Creek, Wisconsin, 1964
Ives, Charles (1874-1954) <i>Central Park in the Dark</i> (1906) <i>The Unanswered Question</i> (1909)		chamber orchestra chamber orchestra	
Jones, Wendel (b. 1932) Quintet for winds (1961)		wind quintet	
Kochley, Gerald (b. 1919) <i>Psalm 150</i> (1966) Three Rossetti Songs ["Sing no sad songs" (1972), "Grant us calm" (1969), "Who has seen the wind?" (1972)]		chamber ensemble and men's chorus 2 flutes, soprano	
Kolb, Barbara (b. 1939) <i>Hommage to Keith Jarrett and Gary Burton</i> (1976)		flute, vibraphone	
Korte, Karl (b. 1928) <i>Remembrances for flute</i> (alto, soprano and piccolo) and synthesized and processed sound) (1971)		flute+alto flute+piccolo, tape	
Láng, István (b. 1933) <i>Monodia</i> (1965) <i>Rhymes</i> (n.d.)		clarinet flute, viola, cello, piano	
Lutoslawski, Witold (1913-1994) <i>Dance Preludes</i> (1954)		clarinet, piano	
MADERNA, Bruno (1920-1973) <i>Serenata per un satellite</i> (1970)		clarinet, flute, violin, harp, piano, percussion	

Mamlök, Ursula (b. 1928) <i>Festive Sounds: A Concertino for Wind Quintet (1978)</i>	wind quintet
Martin, Frank (1890-1974) Concerto (1949)	wind quintet, trumpet, trombone, percussion, strings
Martino, Donald (b. 1931) Sette Canoni Enigmatici (1955)	4 clarinets
Messiaen, Olivier (1908-1992) <i>Quartet for the End of Time (1941)</i> <i>Oiseaux Exotiques (1955)</i>	clarinet, violin, cello, piano piano, piccolo, flute, oboe, E-flat clarinet, 2 B-flat clarinets, bass clarinet, bassoon, 2 horns, trumpet, glockenspiel, xylophone, 4 percussion
Milhaud, Darius (1892-1974) <i>La Création du Monde (1923)</i> Concerto de Printemps (n.d.)	chamber orchestra solo violin and chamber ensemble
Musgrave, Thea (b. 1928) <i>Space Play, a Concerto for Nine Instruments (1974)</i> <i>The Golden Echo (I)</i>	wind quintet, violin, viola, cello, bass horn, electronic tape
Nono, Luigi (1924-1990) <i>Pollonica-Monodia-Ritmica (1951)</i>	flute, clarinet, bass clarinet, saxophone, horn, piano, 4 percussion
Osborne, Willson (1906-1979) Rhapsody (1958)	bassoon
Persichetti, Vincent (1915-1988) Parable no. III (1968)	oboe
Peterson, Thomas (b. 1931) Trio Sonata (1972)	flute, clarinet, bassoon +
Peterson, Wayne (b. 1927) <i>Doubles (n.d.)</i> <i>Metamorphoses (1967)</i>	2 flutes, clarinet, bass clarinet wind quintet
Rehn, John (b. 1944) Quintet (1969)	wind quintet

Revueltas, Sylvestre (1899-1940) Three Little Serious Pieces (1940)		piccolo, oboe, trumpet, clarinet, baritone saxophone	
Riegger, Wallingford (1885-1961) Three Canons for woodwinds, op. 9 (1930) Concerto, op. 53 (1953)		flute+piccolo, oboe, clarinet, bassoon piano, wind quintet	
Rochberg, George (b. 1918) Music for the Magic Theatre (1965) <i>contra mortem et tempus</i> (1965) Tableux, Sound-Pictures from "The Silver Talons of Piero Kostrov" by Paul Rochberg (1968)		flute+piccolo, oboe, clarinet+E-flat clarinet, bassoon, tenor saxophone, 2 horns, trumpet, tuba, 2 violins, viola, cello, bass violin, clarinet, flute, piano soprano, flute+alto flute+piccolo, clarinet in A+clarinet in E-flat, horn, trombone, violin, viola, cello, bass, piano+celesta+harp+sichord, 2 percussion, 2 actors, small male chorus	written for Elizabeth Suderberg; first performed October 31, 1969, with Robert Suderberg conducting members of the University of Washington Contemporary Group
Rodrigo, Joaquin (1901-1999) Dos poemas para canto y flauta (1961)		voice, flute	
Sapiewski, Jerzy (b. 1945) Concerto (n.d.)		viola, wind quintet	
Scheinkman, Mordechai (b. 1926) Divertimento (1953)		clarinet, trumpet, trombone, harp	

Schibler, Armin (1920-1986) <i>Monologue</i> (1971)		bassoon, piano	* recorded by Arthur Grossman on <i>The Art of the Bassoon</i> . Musical Heritage Society MHS 7456Z
Schoenberg, Arnold (1874-1951) <i>Pierrot lunaire</i> , op. 21 (1912)		sprechstimme, piano, flute+piccolo, clarinet+bass clarinet, violin+viola, cello	
Chamber Symphony , op. 9 (1906)		flute, oboe, English horn, 3 clarinets, bassoon, contra bassoon, 3 horns, 2 violins, viola, cello, bass	
Schuller, Gunther (b. 1925) <i>Duo Sonata</i> (1976)		clarinet, bass clarinet	
<i>Trois Hommages</i> (1942-46)		2 horns, piano	
Schuman, William (1910-1992) <i>The Young Dead Soldiers: Lamentation for soprano, horn and chamber orchestra</i> (1975)		soprano, horn, chamber orchestra	
Smith, William (b. 1926) <i>One for Voices and Six Instruments</i> (1975)		oboe, clarinet, horn, trombone, violin, cello, voices	
<i>Tribute to the Bassoon</i> (1977)		bassoon+narrator	* + written for and recorded by Arthur Grossman on <i>Solo Music for the Bassoon</i> , Crystal S342
Morning Incantation (1981)		horn, voices	
Thirteen: A Surrealistic Morality Play (1981)		flute, 2 clarinets, horn, 2 trombones, cello, piano	
<i>Illuminated Manuscripts</i> (1987)		flute, oboe+English horn, clarinet+bass clarinet, horn, bassoon	+
<i>Mysterium Coniunctionis</i> (1991)		horn	+ dedicated to Marilyn Gist and David Kappy in celebration of their wedding

Sollberger, Harvey (b. 1938) Grand Quartet for Flutes: In Memoriam Friedrich Kuhlau (1962)	4 flutes	
Stevens, Halsey (1908-1989) Sonata (1953)	horn, piano	
Stravinsky, Igor (1882-1971) <i>The Soldiers' Tale</i> (1918)	clarinet, bassoon, cornet, trombone, percussion, violin, contrabass	
Dances Concertantes (1940-42)	chamber ensemble	
Octet for Wind Instruments (1922-23; rev. 1952)	flute, clarinet, 2 bassoons, 2 trumpets, 2 trombones	
Sudenburg, Robert (b. 1936) Cantata No. 1 (1963)	2 violins, viola, cello, bass, trombone, 2 percussion, piano, flute, oboe, clarinet, bassoon, horn, trumpet	
Thorne, Diane (b. 1942) <i>Sunflower Space</i> (1978) <i>The Yew Tree</i> (1979)	flute+alto flute, piano, tape soprano, violin, viola, cello, flute, clarinet, oboe, bassoon, harp, percussion, piano+celeste	
Tisné, Antoine (1932-1998) <i>Soliloques</i> (1968)	bassoon	* recorded by Arthur Grossman on <i>Solo Music for the Bassoon, Crystal S342</i> + dedicated to Arthur Grossman
<i>Impressions Nipaises</i> (1998)	bassoon	
Tucker, Greg (b. 1953) <i>Idle Conversation</i> (1986)	2 flutes	
Tufts, Paul (b. 1924) Quartet (1958) <i>Two Episodes and a Consequence</i> (1970)	flute, violin, viola, cello string quartet, wind quintet	+ written for the Soni Ventorum Wind Quintet and the Philadelphia String Quartet

Ulehla, Ludmila (n.d.)			
<i>Gargoyles</i> (1976) (Poetry of Gregory Corso)		soprano, bassoon, piano	
Varèse, Edgard (1883-1965)			
<i>Density 21.5</i> (1936)		flute	
Verrill, John (b. 1908)			
<i>Divertimento for Three Winds</i> (1941/71)		clarinet, horn, bassoon	
<i>Nocturne</i> (1957)		bass clarinet, piano	
<i>Sonata</i> (1958)		oboe, piano	
<i>Nonet</i> (1969)		string quartet, wind quintet	+ written for the Soni Ventorum Wind Quintet and the Philadelphia String Quartet
Sonata (1972)		flute, piano	
<i>Introduction, Variations and Adagio</i> (ca. 1975)		flute, oboe, violin, cello, piano	
<i>Eusebius Remembered Fantasy Sonata</i> (1976)		horn, piano	
Villa-Lobos, Heitor (1887-1959)			
<i>Assobio a Jato [The Jet Whistle]</i> (1950)		flute, cello	
Webern, Anton (1883-1945)			
<i>Five Sacred Songs</i> , op. 15 (1921-1923)		soprano, violin+viola, flute, clarinet+bass clarinet, trumpet, harp	
<i>Six Songs from Texts by George Trakl</i> , op. 14 (1917-1923)		soprano, violin, cello, clarinet+E-flat clarinet, bass clarinet	
<i>Five Canons on Latin Texts</i> , op. 16 (1923-24)		soprano, clarinet, bass clarinet	
<i>Quartet</i> , op. 22 (1930)		violin, clarinet, tenor saxophone, piano	
<i>Concerto for Nine Instruments</i> , op. 24 (1934)		flute, oboe, clarinet, horn, trumpet, trombone, violin, viola, piano	
Wilkinson, Jane (b. 1944)			
<i>Sky Stones</i> (1980)		soprano, flute, harp	
Williams, Joan Franks (b. 1931)			
<i>Haku</i> (1970)		flute, cello, percussion	
<i>From Song of Songs</i> (1983)		voice, flute, guitar	
Xiang, Jin (b. 1935)			
<i>The Shape and the Spirit</i> , op. 4B (1991)		2 flutes, 2 oboes, 2 clarinets, 2 bassoons	

APPENDIX C

Discography of the Soni Ventorum Wind Quintet

This appendix lists commercial recordings featuring the Soni Ventorum Wind Quintet. It does not include solo recordings that were made by the members of the quintet except for a recording of bassoonist Arthur Grossman that features the other quintet members performing on two of the musical works. It also includes a duo recording that was made by Arthur Grossman and Felix Skowronek that includes several works that were featured on Soni Ventorum concerts. An alphabetical index of recorded works appears at the end of this appendix.

1. Lyrichord LLST 7168

Recorded in 1963

Contents: **Mozart:** Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594, arranged for wind quintet by Wolfgang Sebastian Meyer/Soni Ventorum Wind Quintet
 Mozart: Fantasy in F Minor for Mechanical Organ, K. 608, arranged for wind quintet by Wolfgang Sebastian Meyer/Soni Ventorum Wind Quintet
 Mozart: Andante in F Major for Small Mechanical Organ, K. 616, arranged for wind quintet by Wolfgang Sebastian Meyer/Soni Ventorum Wind Quintet
 Villa-Lobos: Quintette en forme de Chóros

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; James Caldwell, oboe; William McColl, clarinet; Robert Bonnevie, horn; Arthur Grossman, bassoon.

This recording was first released in a limited edition of 500 copies under the Phoenix label, as PH-2001.

Reviewed in: *The New Records*, March 1965, pages 8-9
 Audio, April 1965, page 8

2. A Festival of Music: A program of contemporary wind music

Desto 6401

Recorded in 1964

Contents: **McGrath:** Six Brevities, Opus 81
 Hovhanness: Sharagan and Fugue, Opus 58
 Jones: Four Movements for brass
 Morris: Five Esoteric Pieces for wind quintet*
 Hamerik: Quintet*

This recording features the New York Brass Quintet and the Soni Ventorum Wind Quintet.

* Performance by the Soni Ventorum Wind Quintet: Felix Skowronek, flute; James Caldwell, oboe; William McColl, clarinet; Robert Bonnevie, horn; Arthur Grossman, bassoon.

3. Music for the Musical Clock

Lyrichord LLST 7143

Recorded in 1964

Contents: **Beethoven:** Five Pieces for Mechanical Organ, arranged for wind quintet by
 Felix Skowronek
 Haydn: Fourteen Pieces for the Mechanical Clock-Organ of 1793, arranged for
 wind quintet by Felix Skowronek

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; James Caldwell, oboe; William McColl, clarinet; Robert Bonnevie, horn; Arthur Grossman, bassoon.

Reviewed in: *The New Records*, July 1965, pages 7-8
 High Fidelity, November 1965, page 88
 The Gramophone, May 1967, page 584
 The Monthly Letter from E.M.G., April, 1967, page 8
 Records and Recordings, September 1967, page 58

4. Lyrichord LLST 7158

Recorded in 1965

Contents: **Goodman:** Quintet for Wind Instruments
 Piston: Three Pieces for flute, clarinet and bassoon
 Krenek: *Pentagram* for winds

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; James Caldwell, oboe; William McColl, clarinet; Robert Bonnevie, horn; Arthur Grossman, bassoon.

This recording was named one of the Year's Best Recordings in *Saturday Review*, November 26, 1966.

Reviewed in: *High Fidelity Magazine*, October 1966, page 40

5. Electro-vibrations: the music of John Eaton

Decca DL710165

Recorded in 1968

Contents: **Eaton: *Thoughts on Rilke***
 Eaton: *Soliloquy* for Syn-Ket
 Eaton: Duet for Syn-Ket and Moog Synthesizer
 Eaton: *Vibrations* (Concert Piece for Woodwinds)*

*Performers on this piece include members of the Soni Ventorum Wind Quintet and members of the University of Washington Contemporary Group: Felix Skowronek, flute; Laila Storch, oboe (tuned down a quarter tone); Anne Ferguson, oboe; William McColl, clarinet (tuned down a quarter tone), Michael Davenport, clarinet; William O Smith, conductor.

This recording was named one of the Year's Best Recordings in *Saturday Review*, November 28, 1970, p.81.

Reviewed in: *The New Records*, November 1969, page 13

6. Lyrichord LLST 7216

Recorded ca. 1969

Contents: **Reicha: Quintet in E Minor, op. 100, no. 4**
 Danzi: Quintet in F Major, op. 56, no. 3

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; Christopher Leuba, horn; Arthur Grossman, bassoon.

Reviewed in: *The New Records*, May 1970, page 6

7. "Trois Quintetti Concertans"

Ravenna RAVE 701

Recorded in 1970

Contents: **Cambini: Quintet no. 1 in B-flat Major, edited by Soni Ventorum Wind Quintet**
 Cambini: Quintet no. 2 in D Minor, edited by Soni Ventorum Wind Quintet
 Cambini: Quintet no. 3 in F Major, edited by Soni Ventorum Wind Quintet

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; Christopher Leuba, horn; Arthur Grossman, bassoon.

Reviewed in: *High Fidelity and Musical America*, August 1972, page 94
 The New Records, July 1973

8. Musical Heritage Society MHS 3247

Recorded ca. 1971

Contents: **Reicha:** Quintet in E Minor, op. 88, no. 1
 Reicha: Quintet in G Major, op. 88, no. 3

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; Christopher Leuba, horn; Arthur Grossman, bassoon.

9. Soni Ventorum Plays Villa-Lobos

Ravenna RAVE 702

Recorded in 1972

Contents: **Villa-Lobos:** Chôros no. 2 for flute and clarinet
 Villa-Lobos: Trio for oboe, clarinet and bassoon
 Villa-Lobos: Bachianas Brasilieras no. 6 for flute and bassoon
 Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon

Members of the Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet, Arthur Grossman, bassoon.

This recording was re-issued in 1974 by the Musical Heritage Society (MHS 1875Y) with program notes by H.L. Clarke.

This recording was noted as a recording of special merit, *Stereo Review*, May 1973

Reviewed in: *The New Records*, April 1973, page 8
 High Fidelity and Musical America, May 1973, page 100
 Stereo Review, May 1973

10. Soni Ventorum Plays Poulenc and Villa-Lobos**Musical Heritage Society MHS 3187**

Recorded in 1972

Contents: **Poulenc:** Sonata for clarinet and bassoon
 Poulenc: Trio for oboe, bassoon and piano
 Villa-Lobos: Duo for oboe and bassoon
 Villa-Lobos: Fantaisie Concertante for clarinet, bassoon and piano

Members of the Soni Ventorum Wind Quintet: Laila Storch, oboe; William McColl, clarinet; Arthur Grossman, bassoon; and guest artist Randolph Hokanson, piano.

11. Musical Heritage Society MHS 3248

Recorded in 1972

Contents: **Reicha**: Quintet in D Minor, op. 88 no. 4, edited by the Soni Ventorum Wind Quintet
 Reicha: Quintet in C Minor, op. 91, no. 6, edited by the Soni Ventorum Wind Quintet

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; Christopher Leuba, horn; Arthur Grossman, bassoon.

12. Crystal S251

Recorded in 1975

Contents: **Danzi**: Quintet in F Major, op. 68, no. 2
 Danzi: Quintet in D Minor, op. 68, no. 3

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; Christopher Leuba, horn; Arthur Grossman, bassoon.

Reviewed in: *The New Records*, June 1976, page 9

13. Winds from the Northwest

Crystal S251

Recorded in 1975

Contents: **Bozza**: Sonatine for flute and bassoon
 Aitken: *Montages* for solo bassoon
 Smith: *Straws* for flute and bassoon
 Goodman: *Jadis III (Hommage à "la sérénade interrompue")* for flute and bassoon
 Gerster: *Bird in the Spirit* for solo flute
 Gabaye: Sonatine for flute and bassoon

Members of the Soni Ventorum Wind Quintet: Felix Skowronek, flute; Arthur Grossman, bassoon.

Reviewed in: *The New Records*, June 1976, page 8

14. Crystal S253

Recorded in 1977

Contents: **Taffanel:** Wind Quintet in G Minor
 Martinon: *Doménon*, op. 21, for wind quintet
 Arrieu: Quintet in C Major

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; Christopher Leuba, horn; Arthur Grossman, bassoon.

Reviewed in: *The New Records*, September 1978, page 7
 Fanfare, January/February 1979, page 109
 Consumer's Research Magazine, January 1979, page 43

15. Crystal S254

Recorded in 1978

Contents: **Françaix:** Sept impromptus [Seven impromptus] for flute and bassoon
 Arrieu: Suite en trio [Trio in C] for oboe, clarinet and bassoon
 Ketting: Trio for flute, clarinet and bassoon
 Gerster: Cantata for flute, oboe, clarinet and bassoon

Members of the Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; and Arthur Grossman, bassoon.

Reviewed in: *The Clarinet*, Winter 1983, page 68
 The New Records, July 1981, pages 6-7

16. Music by Charles Harold Bernstein, volume IV**Laurel 113**

Recorded in 1979

Contents: **Bernstein:** *Glory of Samothrace* for wind quintet
 Bernstein: *Answers and Questions* for solo flute
 Bernstein: *Solo* for bassoon
 Bernstein: *Poem Tones* for bassoon and cello

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; Robert Bonnevie, horn; Arthur Grossman, bassoon; and guest artist Toby Saks, cello.

Although Robert Bonnevie was not a regular member of the quintet at this time, he rejoined his colleagues for this recording.

The Soni Ventorum Wind Quintet was commissioned by composer Charles Harold Bernstein to perform his works for this recording.

17. Music of Joseph Alexander and Joseph Goodman**Serenus Recorded Editions SRS 12097**

Recorded in 1980

Contents: **Alexander:** Three Diversions for timpani and piano
 Alexander: Five Bagatelles for piano
 Goodman: Five Bagatelles for flute, clarinet and bassoon*
 Goodman: Tres Caprichos Goyescos for violoncello solo

*Performance features members of the Soni Ventorum Wind Quintet: Felix Skowronek, flute; William McColl, clarinet; Arthur Grossman, bassoon.

Reviewed in: *Fanfare*, July/August 1982, page 63
 The New Records, May 1982, pages 6-7

18. Musical Heritage Society MHS 4621

Recorded in 1981

Contents: **Danzi:** Quintet in G Minor, op. 56, no. 2
 Danzi: Quintet in G Major, op. 67, no. 1
 Danzi: Quintet in E Minor, op. 67, no. 2
 Danzi: Quintet in B-flat Major, op. 56, no. 1

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; David Kappy, French horn; Arthur Grossman, bassoon.

Reviewed in: *Fanfare*, May/June 1983, page 129

19. Music for Woodwinds, Chamber Ensemble, and Voice**Crystal Records S257**

Recorded in 1981

Contents: **Smith:** *Eternal Truths* for woodwind quartet*
 Thome: *The Yew Tree*
 Goodman: Four songs on poems by Juan Ramón Jiménez* for soprano and wind quintet

* Performance includes the Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; David Kappy, horn; Arthur Grossman, bassoon; and guest artist Montserrat Alavedra, soprano (Goodman and Thome works only).

Reviewed in: *The Clarinet*, Spring 1984, page 53
 The New Records, February 1984, pages 5-6

20. Musical Heritage Society MHS 4782F

Recorded in 1981

Contents: **Barber:** *Summer Music*, op. 31
 Carter: *Woodwind Quintet*
 Fine: *Partita for wind quintet*
 Goodman: *Scherzo for wind quintet*

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; David Kappy, French horn; Arthur Grossman, bassoon.

Reviewed in: *Fanfare*, March/April 1984, page 323

21. Two Quintets for Piano and Winds**Musical Heritage Society MHS 4375**

Recorded ca. 1981

Contents: **Mozart:** Quintet in E-flat Major, K. 452, for piano, oboe, clarinet, horn and
 bassoon
 Beethoven: Quintet in E-flat Major, op. 16, for piano, oboe, clarinet, horn and
 bassoon

Members of the Soni Ventorum Wind Quintet: Laila Storch, oboe; William McColl, clarinet; David Kappy, horn; Arthur Grossman, bassoon; and guest artist Neal O'Doan, piano.

22. Musical Heritage Society MHS 7132K

Recorded in 1982

Contents: **Nielsen:** *Wind Quintet*, op. 43
 Françaix: *Wind Quintet*

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; David Kappy, French horn; Arthur Grossman, bassoon.

23. The Art of the Bassoon
Musical Heritage Society MHS 7456Z
 Recorded ca. 1982-83

Contents: **Farago:** Phantasy on a theme by Paganini, op. 40a
Almenraeder: *Pot-pourri*, op. 3
Schibler: *Monologue*
Andriessen: Concertino for bassoon and wind ensemble*
van Praag: Fantasie for solo bassoon and wind ensemble*

*Performance includes the Soni Ventorum Wind Quintet and guest artists: Arthur Grossman, solo bassoon and conductor; Felix Skowronek and Melinda Johnson, flutes; Laila Storch and Ove Hanson, oboes; William McColl and Mark Wardlaw, clarinets; David Kappy and Rodger Burnett, horns; Beatrice Kaufman and Francine Floyd, bassoons.

24. Crystal S258
 Recorded in 1984

Contents: **Bergsma:** *Changes for Seven* for wind quintet, piano and percussion
Goodman: Quartet for winds
Zaninelli: *Burla and Variations* for woodwind quartet
Etlar: Quintet no. 2 for woodwind instruments

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; David Kappy, horn; Arthur Grossman, bassoon; and guest artists Randolph Hokanson, piano (Bergsma); Michael Clark, percussion (Bergsma)

Reviewed in: *The New Records*, October 1985, page 6
Ovation, November 1985, page 46
Fanfare, November/December 1985, page 320
American Record Guide, January/February 1986, page 39

25. Six Works For Wind Quintet
Musical Heritage Society MHS 7364L
 Recorded in 1985

Contents: **Ibert**: Trois pièces brèves for wind quintet
Hindemith: Kleine Kammermusik, op. 24, no. 2
Milhaud: *La cheminée du roi René* for wind quintet
Rimsky-Korsakov: *The Flight of the Bumblebee*, arranged for wind quintet by William McColl
Fucik: Polka, "Der Alte Brummbär" [The Old Grumper], op. 210 arranged for wind quintet
Blanchet: *A Haitian Folk Tale* for wind quintet and Conga drums

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; David Kappy, horn; Arthur Grossman, bassoon; and guest artist Dan Adams, Conga drums (Blanchet work only).

26. Musical Heritage Society, MHS 922024A
 Recorded in 1986

Contents: **Rossini**: Quartet no. 1 in F Major
Rossini: Quartet no. 2 in G Major
Rossini: Quartet no. 3 in F Major
Rossini: Quartet no. 4 in B-flat Major
Rossini: Quartet no. 5 in D Major
Rossini: Quartet no. 6 in F Major
Mayr: Twelve Bagatelles for flute, clarinet and bassoon

Members of the Soni Ventorum Wind Quintet: Felix Skowronek, flute; William McColl, clarinet; David Kappy, horn; Arthur Grossman, bassoon.

27. Soni Ventorum Wind Quintet Plays Works by Jean Françaix and Ronald Roseman
Musical Heritage Society 512759Y
 Recorded in 1990

Contents: **Françaix**: Quatour [Quartet] for flute, oboe, clarinet and bassoon
Françaix: Wind Quintet no. 2
Roseman: Quintet

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; David Kappy, French horn; Arthur Grossman, bassoon.

28. Musical Heritage Society 514225K

Recorded in 1992

Contents: **Smith:** Jazz Set for violin and wind quintet
 Schoenberg: Wind Quintet, op. 26

The Soni Ventorum Wind Quintet: Felix Skowronek, flute; Alex Klein, oboe (Schoenberg work only); Laila Storch, oboe (Smith work only); William McColl, clarinet; David Kappy, horn, Arthur Grossman, bassoon; and guest artist Aloysia Friedmann, violin.

Alphabetical Index of Recorded Works

Name of Composer	Name of Piece	Number refers to recording in above Discography
Aitken, Hugh	<i>Montages</i> for solo bassoon	13
Andriessen, Jurriaan	Concertino for bassoon and wind ensemble	23
Arrieu, Claude	Quintet in C Major	14
Arrieu, Claude	Suite en trio [Trio in C] for oboe, clarinet and bassoon	15
Barber, Samuel	<i>Summer Music</i> , op. 31	20
Beethoven, Ludwig van [arr. Skowronek]	Five Pieces for Mechanical Organ, arr. for wind quintet	3
Beethoven, Ludwig van	Quintet in E-flat Major, op. 16 for piano, oboe, clarinet, horn and bassoon	21
Bergsma, William	<i>Changes for Seven</i> for wind quintet, piano and percussion	24
Bernstein, Charles Harold	<i>Answers and Questions</i> for solo flute	16
Bernstein, Charles Harold	<i>Glory of Samothrace</i> for wind quintet	16
Bernstein, Charles Harold	<i>Poem Tones</i> for bassoon and cello	16
Bernstein, Charles Harold	Solo for bassoon	16
Blanchet, Lina Mathon	<i>A Haitian Folk Tale</i> for wind quintet and Conga drums	25
Bozza, Eugène	Sonatine for flute and bassoon	13
Cambini, Giovanni Giuseppe [ed. Soni Ventorum Wind Quintet]	Quintet no. 1 in B-flat Major	7
Cambini, Giovanni Giuseppe [ed. Soni Ventorum Wind Quintet]	Quintet no. 2 in D Minor	7

Cambini, Giovanni Giuseppe [ed. Soni Ventorum Wind Quintet]	Quintet no. 3 in F Major	7
Carter, Elliot	Woodwind Quintet	20
Danzi, Franz	Quintet in B-flat Major, op. 56, no. 1	18
Danzi, Franz	Quintet in G Minor, op. 56, no. 2	18
Danzi, Franz	Quintet in F Major, op. 56, no. 3	6
Danzi, Franz	Quintet in G Major, op. 67, no. 1	18
Danzi, Franz	Quintet in E Minor, op. 67, no. 2	18
Danzi, Franz	Quintet in F Major, op. 68, no. 2	12
Danzi, Franz	Quintet in D Minor, op. 68, no. 3	12
Eaton, John	<i>Vibrations</i> (Concert Piece for Woodwinds)	5
Etler, Alvin	Quintet no. 2 for woodwind instruments	24
Fine, Irving	Partita for wind quintet	20
Françaix, Jean	Quatour [Quartet] for flute, oboe, clarinet and bassoon	27
Françaix, Jean	Sept impromptus [Seven impromptus] for flute and bassoon	15
Françaix, Jean	Wind Quintet	22
Françaix, Jean	Wind Quintet no. 2	27
Fucik, Julius	Polka, "Der Alte Brummbär" [The Old Grumper], op. 210 arranged for wind quintet	25
Gabaye, Pierre	Sonatine pour flûte et basson	13
Gerster, Robert	<i>Bird in the Spirit</i> for solo flute	13
Gerster, Robert	Cantata for flute, oboe, clarinet and bassoon	15
Goodman, Joseph	Five Bagatelles for flute, clarinet and bassoon	17
Goodman, Joseph	Four songs on poems by Juan Ramón Jiménez for soprano and wind quintet	19
Goodman, Joseph	<i>Jadis III</i> (Hommage à "la sérénade interrompue" for flute and bassoon	13
Goodman, Joseph	Quartet for winds	24
Goodman, Joseph	Quintet for Wind Instruments	4
Goodman, Joseph	Scherzo for wind quintet	20

Hamerik, Ebbe	Quintet	2
Haydn, Joseph [arr. Skowronek]	Fourteen Pieces for the Mechanical Clock-Organ, arr. for wind quintet	3
Hindemith, Paul	Kleine Kammermusik, op. 24, no. 2	25
Ibert, Jacques	Trois pièces brèves for wind quintet	25
Ketting, Piet	Trio for flute, clarinet and bassoon	15
Krenek, Ernst	<i>Pentagram</i> for winds	4
Martinon, Jean	<i>Doménon</i> , op. 21 for wind quintet	14
Mayr, Giovanni Simone	Twelve Bagatelles for flute, clarinet and bassoon	26
Milhaud, Darius	<i>La cheminée du roi René</i> for wind quintet	25
Morris, Franklin	Five Esoteric Pieces for wind quintet	2
Mozart, Wolfgang Amadeus	Quintet in E-flat Major, K. 375 for piano, oboe, clarinet, horn and bassoon	21
Mozart, Wolfgang Amadeus [arr. Meyer/Soni Ventorum Wind Quintet]	Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594, arr. for wind quintet	1
Mozart, Wolfgang Amadeus [arr. Meyer/Soni Ventorum Wind Quintet]	Andante in F Major for Small Mechanical Organ, K. 616, arr. for wind quintet	1
Mozart, Wolfgang Amadeus [arr. Meyer/Soni Ventorum Wind Quintet]	Fantasy in F Minor for Mechanical Organ, K. 608, arr. for wind quintet	1
Nielsen, Carl	Wind Quintet, op. 43	22
Piston, Walter	Three Pieces for flute, clarinet and bassoon	4
Poulenc, Francis	Sonata for clarinet and bassoon	10
Poulenc, Francis	Trio for oboe, bassoon and piano	10
Reicha, Anton	Quintet in E Minor, op. 88, no. 1	8
Reicha, Anton	Quintet in G Major, op. 88, no. 3	8
Reicha, Anton [ed. Soni Ventorum Wind Quintet]	Quintet in D Minor, op. 88, no. 4	11
Reicha, Anton [ed. Soni Ventorum Wind Quintet]	Quintet in C Minor, op. 91, no. 6	11
Reicha, Anton	Quintet in E Minor, op. 100, no. 4	6

Rimsky-Korsakov [arr. William McColl]	<i>The Flight of the Bumblebee</i> arranged for wind quintet	25
Roseman, Ronald	Quintet	27
Rossini, Gioacchino	Quartet no. 1 in F Major	26
Rossini, Gioacchino	Quartet no. 2 in G Major	26
Rossini, Gioacchino	Quartet no. 3 in D Major	26
Rossini, Gioacchino	Quartet no. 4 in B-flat Major	26
Rossini, Gioacchino	Quartet no. 5 in D Major	26
Rossini, Gioacchino	Quartet no. 6 in F Major	26
Schoenberg, Arnold	Wind Quintet, op. 26	28
Smith, William O.	<i>Eternal Truths</i> for woodwind quartet	19
Smith, William O.	Jazz Set for Violin and Wind Quintet	28
Smith, William O.	<i>Straws</i> for flute and bassoon	13
Taffanel, Paul	Wind Quintet in G Minor	14
Van Praag, Henri C.	Fantasie for solo bassoon and wind ensemble	23
Villa-Lobos, Heitor	Bachianas Brasileiras no. 6 for flute and bassoon	9
Villa-Lobos, Heitor	Chóros no. 2 for flute and clarinet	9
Villa-Lobos, Heitor	Duo for oboe and bassoon	10
Villa-Lobos, Heitor	Fantasie Concertante for clarinet, bassoon and piano	10
Villa-Lobos, Heitor	Quartet for flute, oboe, clarinet and bassoon	9
Villa-Lobos, Heitor	Quintette en forme de Chóros	1
Villa-Lobos, Heitor	Trio for oboe, clarinet and bassoon	9
Zaninelli, Luigi	Burla and Variations for woodwind quartet	24

APPENDIX D

Soni Ventorum Concerts, Tours and Residencies, 1962 through 1968

This appendix lists the dates, locations and programs of Soni Ventorum Wind Quintet concerts, concert tours and residencies dating from 1962, when the group began in Puerto Rico, through 1968, when the ensemble became the quintet-in-residence at the University of Washington. While every attempt has been made to make this list complete, the members of the Soni Ventorum Wind Quintet did not systematically save concert programs or keep record of all of their performances during these years.

For complete information regarding instrumentation and dates of musical compositions, see Appendices A and B.

- | | |
|-------------------|---|
| February 21, 1962 | <p><u>Soni Ventorum, Quartet Performance, Conservatory of Music of Puerto Rico (Conservatorio de Música de Puerto Rico), Hato Rey, Puerto Rico</u>
 Berger: Quartet in C Major for flute, oboe, clarinet and bassoon
 Weiss: Petite Suite for flute, clarinet and bassoon
 Paulson: Quartet for Woodwinds, op. 73
 Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon</p> |
| October 22, 1962 | <p><u>Soni Ventorum Wind Quintet joined by pianist Jesús María Sanromá, Anfiteatro de Estudios Generales, University of Puerto Rico, Río Piedras, Puerto Rico</u>
 Danzi: Quintet in D Minor, op. 41, for piano, oboe, clarinet, horn, and bassoon
 Poulenc: Sextet for piano, flute, oboe, clarinet, horn and bassoon
 Thuille: Sextet in B-flat Major, op. 6, for piano, flute, oboe, clarinet, horn and bassoon</p> |
| October 23, 1962 | <p><u>Soni Ventorum Wind Quintet joined by pianist Jesús María Sanromá, Anfiteatro de Estudios Generales – CAAM, Mayagüez, Puerto Rico</u>
 Danzi: Quintet in D Minor, op. 41, for piano, oboe, clarinet, horn, and bassoon
 Poulenc: Sextet for piano, flute, oboe, clarinet, horn and bassoon
 Thuille: Sextet in B-flat Major, op. 6, for piano, flute, oboe, clarinet, horn and bassoon</p> |

- November 2, 1962 "Concert of Works by Faculty Members 1937-1962," Queens College of the City University of New York. The Soni Ventorum Wind Quintet performed the following work:
Goodman: Quintet for Wind Instruments
- November 14, 1962 Soni Ventorum Wind Quintet joined by pianist Jesús María Sanromá, Humacao, Puerto Rico
Danzi: Quintet in D Minor, op. 41, for piano, oboe, clarinet, horn, and bassoon
Poulenc: Sextet for piano, flute, oboe, clarinet, horn and bassoon
Thuille: Sextet in B-flat Major, op. 6, for piano, flute, oboe, clarinet, horn and bassoon
- November 15, 1962 Ramos Benefit Concert, Puerto Rico. The Soni Ventorum Wind Quintet performed the following works:
Mozart [arr. Meyer/Soni Ventorum]: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Mozart [arr. Meyer/Soni Ventorum]: Andante in F Major for Small Mechanical Organ, K. 616
- April 30, 1963 Soni Ventorum Wind Quintet, Anfiteatro de Estudios Generales, University of Puerto Rico, Río Piedras, Puerto Rico
Reicha: Quintet in E minor, op. 88, no. 1
Barber: Summer Music, op. 31
Mozart [arr. Meyer/Soni Ventorum]: Fantasy in F Minor for Mechanical Organ, K. 608
Villa-Lobos: Quintette en forme de Chôros
- October 7, 1963 Soni Ventorum Wind Quintet, Conservatory Auditorium, Conservatory of Music of Puerto Rico (Conservatorio de Música de Puerto Rico), Hato Rey, Puerto Rico
Krenek: *Pentagram* for winds
Riegger: Quintet, op. 51
Mozart [arr. Meyer/Soni Ventorum]: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Mozart [arr. Meyer/Soni Ventorum]: Andante in F Major for Small Mechanical Organ, K. 616
Fine: Partita for wind quintet
- October 13, 1963 Soni Ventorum Wind Quintet, Philadelphia Museum of Art, Philadelphia, Pennsylvania
Mozart [arr. Meyer/Soni Ventorum]: Fantasy in F Minor for Mechanical Organ, K. 608
Ketting: Trio for flute, clarinet and bassoon
Fine: Partita for wind quintet
Villa-Lobos: Quintette en forme de Chôros
Goodman: Quintet for Wind Instruments

- October 16, 1963 Soni Ventorum Wind Quintet, La Salle College, Philadelphia, Pennsylvania
Krenek: *Pentagram* for winds
Mozart [arr. Meyer/Soni Ventorum]: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Mozart [arr. Meyer/Soni Ventorum]: Andante in F Major for Small Mechanical Organ, K. 616
Fine: Partita for wind quintet
Danzi: Quintet in E Minor, op. 67, no. 2
Villa-Lobos: Quintette en forme de Chôros
- October 18, 1963 Soni Ventorum Wind Quintet, New School for Social Research, New York City, New York
Mozart [arr. Meyer/Soni Ventorum]: Fantasy in F Minor for Mechanical Organ, K. 608
Ketting: Trio for flute, clarinet and bassoon
Fine: Partita for wind quintet
Villa-Lobos: Quintette en forme de Chôros
Goodman: Quintet for Wind Instruments
- October 20, 1963 Soni Ventorum Wind Quintet, joined by pianist Joseph Goodman, Dunster House, Harvard University, Cambridge, Massachusetts
Mozart: Quintet for piano and winds in E-flat Major, K. 452
Ketting: Trio for flute, clarinet and bassoon
Goodman: Quintet for Wind Instruments
- October 26, 1963 Soni Ventorum Wind Quintet, Town Hall, New York City, New York
Krenek: *Pentagram* for winds
Mozart [arr. Meyer/Soni Ventorum]: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Mozart [arr. Meyer/Soni Ventorum]: Andante in F Major for Small Mechanical Organ, K. 616
Fine: Partita for wind quintet
Danzi: Quintet in E Minor, op. 67, no. 2
Villa-Lobos: Quintette en forme de Chôros
- October 29, 1963 Soni Ventorum Wind Quintet, The Chapel, Chatham College, Pittsburgh, Pennsylvania
Krenek: *Pentagram* for winds
Riegger: Quintet
Villa-Lobos: Quintette en forme de Chôros
Goodman: Quintet for Wind Instruments
- February 7, 1964 Soni Ventorum Wind Quintet, joined by guest artist Bob Handschuh, bass-clarinet, Conservatorio de Música de Puerto Rico, Hato Rey, Puerto Rico
Danzi: Quintet in F Major, op 56, no. 3
Hindemith: Kleine Kammermusik, op. 24, no. 2
Hamerik: Quintet
Janáček: *Mládí [Youth]*, suite for wind instruments

- March 6, 1964 Soni Ventorum Wind Quintet, Museo de Arte de Ponce, Puerto Rico
Beethoven [arr. Skowronek]: performed two of the Five Pieces for Mechanical Organ
Mozart [arr. Meyer/Soni Ventorum]: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Mozart [arr. Meyer/Soni Ventorum]: Andante in F Major for Small Mechanical Organ, K. 616
Ibert: Trois pièces brèves
Hamerik: Quintet
Hindemith: Kleine Kammermusik, op. 24, no. 2
- June 6, 1964 Casals Festival, San Juan, Puerto Rico. Soni Ventorum members James Caldwell, William McColl, Robert Bonnevie and Arthur Grossman, accompanied by the Casals Festival Orchestra, performed the following piece:
Mozart: Sinfonia Concertante in E-flat Major for oboe, clarinet, bassoon, horn and orchestra
- June 10, 1964 Soni Ventorum Wind Quintet, Puerto Rico Junior College, Río Piedras, Puerto Rico
Ibert: Trois pièces brèves
Reicha: Quintet in E Minor, op. 88, no. 1
Hindemith: Kleine Kammermusik, op. 24, no. 2
- June 14-21, 1964 Soni Ventorum Wind Quintet, residency at the Seventh Early American Moravian Music Festival and Seminar, Bethlehem, Pennsylvania. Soni Ventorum members were featured in various ensembles with other chamber musicians. During one concert the Soni Ventorum presented the following work:
Reicha: Quintet in E Minor, op. 88, no. 1
- July 15, 1964 Soni Ventorum Wind Quintet, residency during the summer session at Syracuse University, Syracuse, New York
Mozart [arr. Meyer/Soni Ventorum]: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Morris: Five Esoteric Pieces for Wind Quintet
Hamerik: Quintet
- August 8-23, 1964 Soni Ventorum Wind Quintet residency at the Twelfth Annual Peninsula Music Festival, Fish Creek, Wisconsin. The Soni Ventorum performed the following works:
Blacher: Concert Piece for wind quintet and string orchestra (U.S. premiere)
Hindemith: Concerto for woodwinds, harp and orchestra

- October 30, 1964 Soni Ventorum Wind Quintet, Harvard Musical Association, Boston, Massachusetts
Beethoven [arr. Skowronek]: performed three of the Five Pieces for Mechanical Organ
Piston: Three Pieces for flute, clarinet and bassoon
Fine: Partita for wind quintet
Pijper: Wind Quintet
Danzi: Quintet in F Major, op. 68, no. 2
- November 22, 1964 Soni Ventorum Wind Quintet, Galería First Federal, Santurce, Puerto Rico
Beethoven [arr. Skowronek]: performed three of the Five Pieces for Mechanical Organ
Piston: Three Pieces for flute, clarinet and bassoon
Fine: Partita for wind quintet
Pijper: Wind Quintet
Cambini: Quintetto Concertante no. 3 in F Major
- February 3, 1965 Soni Ventorum Wind Quintet joined by pianist Jesús María Sanromá, Anfiteatro de Estudios Generales, University of Puerto Rico, San Juan, Puerto Rico
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Danzi: Quintet in F Major, op. 68, no. 2
Beethoven: Quintet for piano and winds in E-flat Major, op. 16
de Leeuw: *Antiphony* for wind quintet and 4-track tape
- July 2, 1965 Soni Ventorum Wind Quintet, St. Andrews Music Camp, Laurienburg, North Carolina
Mozart [arr. Meyer/Soni Ventorum]: Andante in F Major for Small Mechanical Organ, K. 616
Hindemith: Kleine Kammermusik, op. 24, no. 2
Danzi: Quintet in B-flat Major, op. 56, no. 1
Ibert: Trois pièces brèves
- August 7-22, 1965 Soni Ventorum Wind Quintet residency at the Thirteenth Annual Peninsula Music Festival, Fish Creek, Wisconsin. The Soni Ventorum performed the following works:
Blomdahl: Concerto Grosso for woodwind quartet and orchestra
Goodman: Concertante for woodwind quintet and orchestra (premiere)
Mozart: Sinfonia Concertante in E-flat Major for oboe, clarinet, bassoon, horn and orchestra
- October 24, 1965 Soni Ventorum Wind Quintet joined by pianist Jesús María Sanromá, "Concierto de Gala" television program
Poulenc: Sextet for piano, flute, oboe, clarinet, horn and bassoon
Thuille: Sextet in B-flat Major, op. 6, for piano, flute, oboe, clarinet, horn and bassoon

- October 27, 1965 Soni Ventorum Wind Quintet, Conservatory of Music of Puerto Rico (Conservatorio de Música de Puerto Rico), Hato Rey, Puerto Rico
Haydn [arr. Skowronek]: performed six of the Fourteen Pieces for the Mechanical Clock Organ of 1793
Pijper: Trio for flute, clarinet and bassoon
Hindemith: Kleine Kammermusik, op. 24, no. 2
Reicha: Quintet in E Minor, op. 100, no. 4
- November 5-21, 1965 Tour of U.S. The Soni Ventorum gave performances at the following locations:
 Tabor College, Hillsboro, Kansas
 Shimer College, Mt. Carroll, Iowa
 Gustavus Adolphus College, St. Peter, Minnesota
 Christ Church, Fitchburg, Massachusetts
 Saint Barnabas Parish Hall, Falmouth, Massachusetts
 Gardner Museum, Boston, Massachusetts
 DeCordova Museum, Lincoln, Massachusetts
 Student Center, Massachusetts Institute of Technology
Programs were selected from the following works:
Cambini: Quintetto Concertante no. 3 in F Major
de Leeuw: *Antiphony* for wind quintet and 4-track tape
Haydn [arr. Skowronek]: Fourteen Pieces for the Mechanical Clock Organ of 1793
Hindemith: Kleine Kammermusik, op. 24, no. 2
Pijper: Trio for flute, clarinet and bassoon
Reicha: Quintet in E Minor, op. 100, no. 4
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon
- December 29, 1965 Soni Ventorum Wind Quintet joined by pianist Jesús María Sanromá, La Fortaleza, Old San Juan, Puerto Rico, performance for the 89th Birthday Celebration of Pablo Casals
Thuille: Sextet in B-flat Major, op. 6, for piano, flute, oboe, clarinet, horn and bassoon
- February 22, 1966 Soni Ventorum Wind Quintet, Christiansted, St. Croix, U.S. Virgin Islands
Haydn [arr. Skowronek]: Pieces for the Mechanical Clock Organ of 1793
de Leeuw: *Antiphony* for wind quintet and 4-track tape
Reicha: Quintet in E Minor, op. 100, no. 4
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
- April 11, 1966 Soni Ventorum Wind Quintet joined by pianist Jesús María Sanromá, University Theater, University of Puerto Rico
Mozart: Quintet for piano and winds in E-Flat Major, K. 452
Riegger: Concerto for piano and wind quintet, op. 53
Spoehr: Quintet in C Minor, op. 52

November 1966

Tour of U.S. The Soni Ventorum gave performances at the following locations:

Mount Marty College, Yankton, South Dakota
 Graceland College, Lamoni, Iowa
 Northeastern Oklahoma State College, Tahlequah, Oklahoma
 Kansas State College, Pittsburg, Kansas
 University of Kansas, Lawrence, Kansas
 Kansas State University, Manhattan, Kansas
 Kansas State Teacher's College, Emporia, Kansas
 Fine Arts Society of Topeka, Topeka, Kansas
 University of Missouri, Kansas City, Missouri
 Omaha Morning Musicale, Omaha, Nebraska
 Kansas Wesleyan University, Salina, Kansas
 University of Albuquerque, Albuquerque, New Mexico
 University of Arkansas, Fayetteville, Arkansas

Programs were selected from the following works:

Barber: *Summer Music*, op. 31
Bozza: Variations on a Free Theme, op. 42
Haydn [arr. Skowronek]: Fourteen Pieces for the Mechanical Clock Organ of 1793
Hindemith: Kleine Kammermusik, op. 24, no. 2
Ibert: Trois pièces brèves
Piston: Three Pieces for flute, clarinet and bassoon
Reicha: Quintet in G Major, op. 88, no. 3
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon

May 3, 1967

Soni Ventorum Wind Quintet, Teatro La Perla, Ponce, Puerto Rico. The Soni Ventorum performed selected movements from the following works:

Cambini: Quintetto Concertante no. 3 in F Major
Haydn [arr. Skowronek]: Fourteen Pieces for the Mechanical Clock Organ of 1793
Hindemith: Kleine Kammermusik, op. 24, no. 2
Ibert: Trois pièces brèves
Reicha: Quintet in G Major, op. 88, no. 3

March 3, 1968

Soni Ventorum Wind Quintet, Auditorium de L'Institut Français, Port-au-Prince, Haiti

Beethoven [arr. Skowronek]: Five Pieces for Mechanical Organ
Milhaud: *La cheminée du roi René*
Blanchet: Contes et Rondes
Reicha: Quintet in D Major, op. 91, no. 3

March 6, 1968

Soni Ventorum Wind Quintet joined by guest artists Micheline Laudun Denis, piano, and Edmond Raas, flute, Auditorium de L'Institut Français, Port-au-Prince, Haiti

Bach: Sonata in G Major for 2 flutes and piano
Mozart: Quintet for piano and winds in E-flat Major, K. 452
Telemann: Quartet in D minor for flute, oboe, bassoon and piano
Beethoven: Quintet in E-flat Major, op. 16

March 1968

Tour of U.S. The Soni Ventorum gave performances at the following locations:

University of North Dakota, Grand Forks, North Dakota

Augustana College, Sioux Falls, South Dakota

Oklahoma City University, Oklahoma City, Oklahoma

Odessa College, Odessa, Texas

Southern Colorado State College, Pueblo, Colorado

Riverton, Wyoming

Programs were selected from the following works:

Beethoven [arr. Skowronek]: Five Pieces for Mechanical Organ

Danzi: Quintet in G minor, op. 56, no. 2

Fine: Partita for wind quintet

Françaix: Quartet for flute, oboe, clarinet and bassoon

Henze: Quintet

Milhaud: *La cheminée du roi René*

Reicha: Quintet in D Minor, op. 88, no. 4

Villa-Lobos: Chôros no. 2 for flute and clarinet

Wilder (arr.) Group of French Children's Songs

APPENDIX E

Soni Ventorum Concerts, Tours and Residencies during their Tenure at the University of Washington, 1968 – Present (January 2000)

This appendix lists the dates, locations and programs of Soni Ventorum concerts from 1968 (when the Soni Ventorum became the quintet-in-residence at the University of Washington) through the present (June 2000). This appendix also includes performances given by the Soni Ventorum Wind Quintet and/or its members on other programs (mainly University of Washington Contemporary Group concerts since participation in the Contemporary Group is an integral part of the Soni Ventorum's position as quintet-in-residence at the University of Washington). Almost every concert presented by the Soni Ventorum Wind Quintet and/or its members on the University of Washington campus was recorded. The recordings are held in the collection of the University of Washington Library. Recordings from 1980 through the present are in the Music Library; recordings from 1968 through 1980 are held in the Manuscripts, Special Collections, University Archives Division. The format of these recordings is as follows:

Soni Ventorum Wind Quintet concerts—reel-to-reel 7½ ips tape for concerts dating December 3, 1968 through June 5, 1988; audiocassette for concerts dating from November 29, 1988 through May 31, 1998; CD format for concerts dating from October 27, 1998 through the present. Concerts that were live studio audience radio broadcasts were not recorded.

U.W. Contemporary Group concerts (featuring Soni Ventorum members)—reel-to-reel 7½ ips tape from concerts dating November 3, 1968 through March 7, 1988; audiocassette from November 14, 1988 through June 4, 1998; CD format for concerts dating from March 8, 1999 through the present.

The Soni Ventorum toured extensively as a wind quartet (flute, oboe, clarinet and bassoon) as well as a wind quintet. Their major tours and residencies are also listed in this appendix.

For complete information regarding the instrumentation and dates of the musical compositions listed in this appendix, see Appendices A and B.

- October 18, 1968 Soni Ventorum Wind Quintet, Newport High School, Bellevue, Washington
Cambini: Quintetto Concertante no. 3 in F Major
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Henze: Quintet
Reicha: Quintet in E Minor, op. 100, no. 4
- October 18, 1968 Soni Ventorum Wind Quintet, performance for Seattle Youth Symphony Orchestra, Brechmin Auditorium, University of Washington, Seattle, Washington
Cambini: Quintetto Concertante no. 3 in F Major
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Henze: Quintet
Reicha: Quintet in E Minor, op. 100, no. 4
- November 3, 1968 U.W. Contemporary Group, HUB Auditorium, University of Washington. First performance by members of the Soni Ventorum Wind as quintet-in-residence at the University of Washington. Soni Ventorum members Felix Skowronek, William McColl and Laila Storch, joined by guest student artists, performed the following work:
Eaton: *Vibrations* (Concert Piece for Woodwinds) for flute, 2 oboes [one tuned down a quarter tone] and 2 clarinets [one turned down a quarter tone]
- December 3, 1968 Soni Ventorum Wind Quintet, Debut Recital, HUB Auditorium, University of Washington
Cambini: Quintetto Concertante no. 3 in F Major
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Henze: Quintet
Reicha: Quintet in E Minor, op. 100, no. 4
- December 8, 1968 U.W. Contemporary Group, HUB Auditorium, University of Washington. Soni Ventorum member William McColl joined by Dae Baird, piano, performed the following work:
Berg: Four Pieces for clarinet and piano
- January 17, 1969 Soni Ventorum Wind Quintet joined by faculty guest artist Stanley Chapple, piano, HUB Auditorium, University of Washington
Mozart [arr. Meyer/Soni Ventorum]: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Mozart [arr. Meyer/Soni Ventorum]: Andante in F Major for Small Mechanical Organ, K. 616
Piston: Three Pieces for flute, clarinet and bassoon
Hindemith: Kleine Kammermusik, op. 24, no. 2
Thuille: Sextet in B-flat Major, op. 6, for piano, flute, oboe, clarinet, horn and bassoon

- February 7, 1969 U.W. Contemporary Group, HUB Auditorium, University of Washington. The Soni Ventorum Wind Quintet performed the following works:
W. Peterson: *Metamorphoses* for wind quintet
de Leeuw: *Antiphony* for wind quintet and 4-track tape
- February 19, 1969 Soni Ventorum Wind Quintet, "Schoenberg: His Circle and His Influence on the Wind Quintet," HUB Auditorium, University of Washington
Eisler: Divertimento, op. 4
Gerhard: Wind Quintet
Schoenberg: Wind Quintet, op 26
- March 3, 1969 U.W. Contemporary Group, HUB Auditorium, University of Washington. Soni Ventorum member Christopher Leuba joined by the Philadelphia String Quartet (Veda Reynolds, Erwin Eisenberg, violin; Alan Iglitzin, viola, Charles Brennand, cello) performed the following work:
Heiden: Quintet for horn and string quartet
- March 19-20, 1969 Soni Ventorum Wind Quintet, performances at Laurelwood Academy in Gaston, Oregon and Northwest MENC in Eugene, Oregon
Cambini: Quintetto Concertante no. 3 in F Major
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Henze: Quintet
Reicha: Quintet in E Minor, op. 100, no. 4
- March 23, 1969 Soni Ventorum Wind Quintet, Carnegie Recital Hall, New York, New York
Haydn [arr. Skowronek]: performed seven of the Fourteen Pieces for the Mechanical Clock Organ of 1793
Mozart [arr. Meyer/Soni Ventorum]: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon
Reicha: Quintet in E Minor, op. 100, no. 4
- March 24, 1969 Soni Ventorum Wind Quintet, "Schoenberg: His Circle and His Influence on the Wind Quintet," Carnegie Recital Hall, New York, New York
Eisler: Divertimento, op. 4
Gerhard: Wind Quintet
Schoenberg: Wind Quintet, op. 26
- April 15, 1969 Soni Ventorum Wind Quintet, "Schoenberg: His Circle and His Influence on the Wind Quintet," Western Washington State College, Bellingham, Washington
Eisler: Divertimento, op. 4
Gerhard: Wind Quintet
Schoenberg: Wind Quintet, op 26

- April 24, 1969 Soni Ventorum Wind Quintet, HUB Auditorium, University of Washington
Mozart [arr. Meyer/Soni Ventorum]: Fantasy in F Minor for Mechanical Organ, K. 608
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon
Bergsma: Concerto for wind quintet
Danzi: Quintet in F Major, op 56, no. 3
- May 4, 1969 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum member Felix Skowronek performed the following work:
Davidovsky: *Synchronisms*, no. 1, for flute and electronic sound
Soni Ventorum member Arthur Grossman participated in performance of the following work:
Stravinsky: Octet for wind instruments
- May 28, 1969 U.W. Contemporary Group, HUB Auditorium, University of Washington. Soni Ventorum member Felix Skowronek joined by Veda Reynolds, violin, Alan Iglitzin, viola, and Charles Brennand, cello, performed the following work:
Tufts: Quartet for flute, violin, viola and cello
- July 27-August 10, 1969 Soni Ventorum Wind Quintet, residency at the Summer Music Academy of the Central Minnesota Fine Arts Association, Sauk Centre, Minnesota
- August 1, 1969 Soni Ventorum Wind Quintet, Summer Music Academy of the Central Minnesota Fine Arts Association, Sauk Centre, Minnesota
Cambini: Quintetto Concertante no. 3 in F Major
Bergsma: Concerto for wind quintet
Reicha: Quintet in E Minor, op. 100, no. 4
- August 8, 1969 Soni Ventorum Wind Quintet, Summer Music Academy of the Central Minnesota Fine Arts Association, Sauk Centre, Minnesota
Mozart [arr. Meyer/Soni Ventorum]: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Hindemith: Kleine Kammermusik, op. 24, no. 2
Piston: Three Pieces for flute, clarinet and bassoon
Danzi: Quintet in F Major, op. 68, no. 2
- October 17, 1969 Soni Ventorum Wind Quintet members in a program of sonatas with piano, joined by faculty guest artist Stanley Chapple, piano, HUB Auditorium, University of Washington
J.S. Bach: Sonata in E Minor for flute and continuo
Brahms: Sonata no. 2 in E-flat Major for clarinet and piano, op. 120
Saint-Saëns: Sonata for oboe and piano, op. 166
Hindemith: Sonata for horn and piano

- October 31, 1969 U.W. Contemporary Group, "The Music of George Rochberg," HUB Auditorium, University of Washington. Soni Ventorum member Felix Skowronek joined by Irwin Eisenberg, violin, William O. Smith, clarinet, and Robert Suderberg, piano, performed the following work:
Rochberg: *contra mortem et tempus*
Soni Ventorum members Felix Skowronek, William McColl and Christopher Leuba participated in the performance of the following work:
Rochberg: Tableux, Sound-Pictures from *The Silver Talons of Piero Kostrov* for soprano and eleven players (premiere)
Soni Ventorum members Felix Skowronek, William McColl and Christopher Leuba participated in the performance of the following work:
Rochberg: *Music for the Magic Theatre* for large chamber ensemble
- November 3, 1969 Soni Ventorum Wind Quintet, Church Fine Arts Theater, University of Nevada, Reno, Nevada
Cambini: Quintetto Concertante no. 2 in D Minor
Henze: Quintet
Nielsen: Quintet, op. 43
- November 19, 1969 Soni Ventorum Wind Quintet, HUB Auditorium, University of Washington
Haydn [arr. Skowronek]: performed seven of the Fourteen Pieces for the Mechanical Clock Organ of 1793
Cambini: Quintetto Concertante no. 2 in D Minor
Nielsen: Quintet, op. 43
- January 29, 1970 Soni Ventorum Wind Quintet, Community Concert Association, Shelton, Washington
Cambini: Quintetto Concertante no. 3 in F Major
Hindemith: Kleine Kammermusik, op. 24, no. 2
Piston: Three Pieces for flute, clarinet and bassoon
Danzi: Quintet in F Major, op 56, no. 3
- February 6, 1970 Soni Ventorum Wind Quintet joined by faculty guest artist Randolph Hokanson, piano, HUB Auditorium, University of Washington
Cambini: Quintetto Concertante no.1 in B-Flat Major
Mozart: Quintet for piano and winds in E-Flat Major, K. 452
Françaix: Wind Quintet
- February 13, 1970 Soni Ventorum Wind Quintet, "The Soni Ventorum Quintet in an Evening of Contemporary Music," Eastern Washington State College, Cheney, Washington
W. Peterson: *Metamorphoses* for wind quintet
Ketting: Trio for flute, clarinet and bassoon
Schoenberg: Wind Quintet, op. 26

- February 14, 1970 Soni Ventorum Wind Quintet, Community Concert Association, Walla Walla, Washington
Cambini: Quintetto Concertante no. 3 in F Major
Hindemith: Kleine Kammermusik, op. 24, no. 2
Piston: Three Pieces for flute, clarinet and bassoon
Danzi: Quintet in F Major, op 56, no. 3
- February 26, 1970 Soni Ventorum Wind Quintet, joined by James Weaver and Ronald English, horns and Marshall Winslow, piano, in "A Short Program of Chamber Music from the Works of Anton Reicha in Observance of the 200th Anniversary of His Birth," Auditorium, Music Building, University of Washington
Reicha: Three Trios for horns
Reicha: Lento, from the Sonata (Grand Duo) in D Major, op. 103 for flute and piano
Reicha: Quintet in G Major, op.88, no. 3
- March 3, 1970 U.W. Contemporary Group, "The Madrigals of George Crumb," HUB Auditorium, University of Washington. Soni Ventorum member Felix Skowronek joined by Elizabeth Suderberg, soprano, David Shrader, percussion, Pamela Vokolek, harp and W. Ring Warner, double bass, performed the following work:
Crumb: Madrigals, Books One to Four on extracts from poems of Garcia-Lorca
- April 5, 1970 Soni Ventorum Wind Quintet, Community Concert Association, Santa Rosa, California
Cambini: Quintetto Concertante no. 3 in F Major
Hindemith: Kleine Kammermusik, op. 24, no. 2
Piston: Three Pieces for flute, clarinet and bassoon
Danzi: Quintet in F Major, op 56, no. 3
- May 1, 1970 Soni Ventorum Wind Quintet, HUB Auditorium, University of Washington
Krenek: *Pentagram* for wind quintet
Fine: Partita for wind quintet
Ketting: Trio for flute, clarinet and bassoon
Danzi: Quintet in F Major, op. 68, no. 2
- October 23, 1970 Soni Ventorum Wind Quintet, HUB Auditorium, University of Washington
Beethoven [arr. Skowronek]: Five Pieces for Mechanical Organ
Reicha: Quintet in G Major, op.88, no. 3
Villa-Lobos: Chóros no. 2 for flute and clarinet
Bozza: Variations on a Free Theme, op. 42

- November 1970 Tour of Canada. The Soni Ventorum Wind Quintet presented programs in the following locations:
 Regina, Saskatchewan (November 14, 1970)
 Saskatoon, Saskatchewan (November 15, 1970)
 Edmonton, Alberta (November 18, 1970)
Programs were selected from the following works:
Beethoven [arr. Skowronek]: Five Pieces for Mechanical Organ
Bozza: Variations on a Free Theme, op. 42
Françaix: Wind Quintet
Hindemith: Kleine Kammermusik, op. 24, no. 2
Mozart [arr. Meyer/Soni Ventorum]: Andante in F Major for Small Mechanical Organ, K. 616
Reicha: Quintet in G Major, op.88, no. 3
Schoenberg: Wind Quintet, op. 26
Villa-Lobos: Chôros no. 2 for flute and bassoon
- November 22, 1970 U.W. School of Music "Beethoven Bicentennial Concert," HUB Ballroom, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Beethoven [arr. Skowronek]: Five Pieces for Mechanical Organ
- December 3, 1970 U.W. Contemporary Group, HUB Auditorium, University of Washington. Soni Ventorum member Felix Skowronek participated in the performance of the following work:
Albert: *Wolf Time* for soprano, players and amplification (premiere)
- December 8, 1970 U.W. Sinfonietta, HUB Ballroom, University of Washington. The Soni Ventorum Wind Quintet joined by Stuart Dempster, trombone, Charles Stowell, trumpet and David Shrader, timpani, performed the following work with the Sinfonietta, conducted by Stanley Chappell:
Martin: Concerto for seven wind instruments and orchestra
- January 19, 1971 U.W. Contemporary Group, "Concert of Anton Webern Compositions in Honor of Hans Moldenhaur, Noted Musicologist," HUB Auditorium, University of Washington. Soni Ventorum member William McColl joined by Sharon Wood, violin, William O. Smith, tenor saxophone and Bern Herbolzheimer, piano, performed the following work:
Webern: Quartet, op. 22
- February 14, 1971 Soni Ventorum Wind Quintet, Community Concert Association, Mt. Vernon, Washington
Reicha: Quintet in G Major, op.88, no. 3
Hindemith: Kleine Kammermusik, op. 24, no. 2
Mozart [arr. Meyer/Soni Ventorum]: Andante in F Major for Small Mechanical Organ, K. 616
Françaix: Wind Quintet

- February 19, 1971 Soni Ventorum Wind Quintet joined by faculty guest artists Mary Curtis Verna, soprano, and Randolph Hokanson, piano, HUB Auditorium, University of Washington
Barber: *Summer Music*, op. 31
Schubert: "Der Hirt auf dem Felsen," op. 129, for soprano, clarinet and piano
Beethoven: Quintet for piano and winds in E-flat Major, op. 16
- March 4, 1971 U.W. Contemporary Group, Meany Theater, University of Washington. Soni Ventorum member Felix Skowronek joined by Charles Brennand, cello, and Robert Eberle, percussion, performed the following work:
Williams: *Haiku* for flute, cello and percussion
The Soni Ventorum Wind Quintet and the Philadelphia String Quartet performed the following work:
Verrall: Nonet for string quartet and wind quintet (premiere)
- March 9, 1971 Soni Ventorum Wind Quintet, Community Concert Association, Kamloops, British Columbia, Canada
Reicha: Quintet in G Major, op.88, no. 3
Hindemith: Kleine Kammermusik, op. 24, no. 2
Mozart [arr. Meyer/Soni Ventorum]: Andante in F Major for Small Mechanical Organ, K. 616
Françaix: Wind Quintet
- March 10, 1971 Soni Ventorum Wind Quintet, Community Concert Association, Ormak, Washington
Reicha: Quintet in G Major, op.88, no. 3
Hindemith: Kleine Kammermusik, op. 24, no. 2
Mozart [arr. Meyer/Soni Ventorum]: Andante in F Major for Small Mechanical Organ, K. 616
Françaix: Wind Quintet
- March 12, 1971 U.W. Contemporary Group, performance at Spokane Contemporary Concerts Festival, Eastern Washington State College, Cheney, Washington. Soni Ventorum member Felix Skowronek participated in the performance of the following work:
Maderna: *Serenata per un satellite* for chamber ensemble
Soni Ventorum members Felix Skowronek, Laila Storch, William McColl and Christopher Leuba participated in the performance of the following work:
Suderburg: Cantata No. 1 for fifteen instruments
The Soni Ventorum Wind Quintet performed the following work:
Jones: Quintet for winds
The Soni Ventorum Wind Quintet and the Philadelphia String Quartet performed the following work:
Verrall: Nonet

- March 14, 1971 Soni Ventorum Wind Quintet, Community Concert Association, North Vancouver, British Columbia, Canada
Reicha: Quintet in G Major, op.88, no. 3
Hindemith: Kleine Kammermusik, op. 24, no. 2
Mozart [arr. Meyer/Soni Ventorum]: Andante in F Major for Small Mechanical Organ, K. 616
Françaix: Wind Quintet
- April 14, 1971 U.W. Contemporary Group, HUB Auditorium, University of Washington. The Soni Ventorum Wind Quintet (Ann Crandall, bassoon, substituting for Arthur Grossman) and the Philadelphia String Quartet performed the following work:
Verrall: Nonet
 Soni Ventorum member Felix Skowronek participated in the performance of the following work:
Maderna: *Serenata per un satellite* for chamber ensemble
Soni Ventorum members Felix Skowronek, William McColl and Christopher Leuba participated in the performance of the following work:
Rochberg: Tableux, Sound-Pictures from *The Silver Talons of Piero Kostrov* for soprano and eleven players
- April 27, 1971 U.W. Contemporary Group, Town Hall, New York City, New York. Members of the Soni Ventorum Wind Quintet participated in the performance of the following works:
Verrall: Nonet
Maderna: *Serenata per un satellite* for chamber ensemble
Rochberg: Tableux, Sound-Pictures from *The Silver Talons of Piero Kostrov* for soprano and eleven players
- May 1, 1971 Soni Ventorum Wind Quintet joined by faculty guest artist Stanley Chapple, piano, and student guest artists, HUB Auditorium, University of Washington
Rossini: Quartet no. 1 in F Major
Mozart: Serenade no. 11 in E-flat Major, K. 375
Poulenc: Sextet for piano, flute, oboe, clarinet, horn and bassoon
- May 12, 1971 U.W. Contemporary Group, HUB Auditorium, University of Washington. Soni Ventorum member Arthur Grossman performed the following work:
Persichetti: *Parable IV* for solo bassoon
The Soni Ventorum Wind Quintet (Harvey Jewell, oboe, substituting for Laila Storch) and the Philadelphia String Quartet performed the following work:
Tufts: *Two Episodes and A Consequence* (premiere)
- May 24, 1971 Soni Ventorum Wind Quintet, joined by the Seattle Youth Symphony Orchestra conducted by Vilem Sokol, Seattle Opera House, Seattle, Washington
Bergsma: *Changes* for wind quintet, harp, percussion and strings (premiere)

- May 30, 1971 Soni Ventorum Wind Quintet, joined by the Seattle Youth Symphony Orchestra conducted by Vilem Sokol, Queen Elizabeth Theatre, Vancouver, British Columbia, Canada
Bergsma: *Changes* for wind quintet, harp, percussion and strings
- October 20, 1971 U.W. Contemporary Group, 210 Kane Hall, University of Washington. Soni Ventorum member William McColl joined by Irwin Eisenberg, violin, Charles Brennand, cello, and Jane Beale, piano, performed the following work:
Messiaen: *Quartet for the End of Time*
- November 2, 1971 Soni Ventorum Wind Quintet, 210 Kane Hall, University of Washington
Ibert: *Trois pièces brèves*
Goodman: *Five Bagatelles* for flute, clarinet and bassoon (premiere)
Láng: *Wind Quintet no. 1*
Reicha: *Quintet in C Minor, op., 91, no. 6*
- November 7, 1971 U.W. Sinfonietta, Roethke Auditorium, University of Washington, conducted by Samuel Krachmalnick. The Soni Ventorum Wind Quintet performed the following work with the Sinfonietta:
Blacher: *Concert Piece* for wind quintet and string orchestra
- November 11, 1971 U.W. Contemporary Group, 210 Kane Hall, University of Washington. Soni Ventorum member Arthur Grossman performed the following work:
Osborne: *Rhapsody for Solo Bassoon*
Soni Ventorum member Felix Skowronek joined by Elizabeth Suderberg, soprano, Pamela Vokolek, harp, David Shrader, percussion and W. Ring Warner, double bass, performed the following work:
Crumb: *Madrigals, Books Three and Four* on extracts from poems of Garcia-Lorca
- November 12, 1971 Soni Ventorum Wind Quintet, 210 Kane Hall, University of Washington
Ibert: *Trois pièces brèves*
Goodman: *Five Bagatelles* for flute, clarinet and bassoon
Láng: *Wind Quintet no. 1*
Reicha: *Quintet in C Minor, op. 91, no. 6*
- February 18, 1972 Soni Ventorum Wind Quintet joined by faculty guest artist Randolph Hokanson, piano, 210 Kane Hall, University of Washington
Milhaud: *La cheminée du roi René*
Villa-Lobos: *Trio* for oboe, clarinet and bassoon
Carter: *Woodwind Quintet*
Danzi: *Quintet in D Minor, op. 41, for piano, oboe, clarinet, horn and bassoon*

- March 1, 1972 U.W. Contemporary Group, Roethke Auditorium, University of Washington. Soni Ventorum members William McColl, Christopher Leuba and Arthur Grossman performed the following work:
Verrall: Divertimento for Three Winds
Soni Ventorum member Felix Skowronek performed the following work:
Varèse: *Density 21.5* for solo flute
Soni Ventorum members Felix Skowronek, Laila Storch, William McColl and Arthur Grossman participated in the performance of the following work:
Eaton: *Ajax* for chamber orchestra (premiere)
- April 19, 1972 U.W. Contemporary Group, 210 Kane Hall, University of Washington. Soni Ventorum member Felix Skowronek participated in the performance of the following works:
Ives: *Central Park in the Dark*
Ives: *The Unanswered Question*
- April 28, 1972 Soni Ventorum Wind Quintet joined by faculty guest artist William O. Smith, clarinet, 210 Kane Hall, University of Washington
Lefèbvre: Suite, op. 57
Reicha: Quintet in D Minor, op. 88, no. 4
Bozza: Sonatine for flute and bassoon
Janáček: *Mládí [Youth]*, suite for wind instruments
- October 27, 1972 Soni Ventorum Wind Quintet, 210 Kane Hall, University of Washington
Haydn [arr. Skowronek]: performed five of the Fourteen Pieces for the Mechanical Clock-Organ of 1793
Fernández: Tres Invenções Seresteiras for clarinet and bassoon
Villa-Lobos: Trio for oboe, clarinet and bassoon
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Beethoven [arr. Keetbaas]: Quintet in E-flat major, op. 71

November-December 1972

Tour of South and Central America (under the auspices of the U.S. Department of State). The Soni Ventorum gave wind quartet performances at the Villa-Lobos Festival and Competition in Rio de Janeiro, Brazil, and in the following locations:
 (Brazil) Santa María, Curitiba, Campinas, São Paulo
 (Bolivia) Cochambamba, La Paz
 (Peru) Lima
 (Panama) Panama City
 (Costa Rica) San José
Programs were selected from the following works:
Berger: Quartet in C Major for flute, oboe, clarinet and bassoon
Bozza: Sonatine for flute and bassoon
Fernández: Tres Invenções Seresteiras
Françaix: Quartet for flute, oboe, clarinet and bassoon
Goodman: Five Bagatelles for flute, clarinet and bassoon
Piston: Three Pieces for flute, clarinet and bassoon
Poulenc: Sonata for clarinet and bassoon
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon
Villa-Lobos: Chôros no. 2 for flute and clarinet
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Villa-Lobos: Trio for oboe, clarinet and bassoon

January 17, 1973

U.W. Contemporary Group, 210 Kane Hall, University of Washington. Soni Ventorum member Felix Skowronek joined by 9 harpists performed the following work:
Eaton: *Sonority Movement* for flute and harp ensemble

February 14, 1973

U.W. Contemporary Group, 210 Kane Hall, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Goodman: Quintet for Wind Instruments
Soni Ventorum member Laila Storch joined by John Verrall, piano, performed the following work:
Verrall: Sonata for oboe and piano
Soni Ventorum member Felix Skowronek joined by John Verrall, piano, performed the following work:
Verrall: Sonata for flute and piano (premiere)

March 2, 1973

Soni Ventorum Wind Quintet, 210 Kane Hall, University of Washington
Danzi: Quintet in B-flat Major, op. 56, no. 1
Carter: Eight Etudes and a Fantasy for woodwind quartet
Goodman: *Jadis III (Hommage à "la sérénade interrompue")* for flute and bassoon (premiere)
Taffanel: Quintet in G Minor

- April 18, 1973 U.W. Contemporary Group, 210 Kane Hall, University of Washington. The Soni Ventorum Wind Quintet performed the following works:
Clarke: *Concatenata* for wind quintet (premiere)
Persichetti: *Pastorale* for winds, op. 21
Soni Ventorum member Laila Storch performed the following work:
Persichetti: *Parable III* for solo oboe
- April 27, 1973 Soni Ventorum Wind Quintet joined by faculty guest artist Stanley Chapple, piano, 210 Kane Hall, University of Washington
Danzi: Quintet in D Minor, op. 68, no. 3
Verrall: Serenade no. 2 for wind quintet
Reicha: Adagio and Allegro pour le Cor Anglais
Jacob: Sextet for piano and wind quintet
- May 16, 1973 U.W. Contemporary Group, "Paris 1913," 210 Kane Hall, University of Washington. Soni Ventorum members Felix Skowronek and William McColl participated in the performance of the following work:
Schoenberg: *Pierre Lunaire*, op. 21
- May 31, 1973 Retrospective Concert of the Works of John Verrall, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Verrall: Serenade no. 2 for wind quintet
Soni Ventorum member William McColl joined by John Verrall, piano, performed the following work:
Verrall: Nocturne for bass clarinet and piano
The Soni Ventorum Wind Quintet and the Philadelphia String Quartet performed the following work:
Verrall: Nonet for string quartet and wind quintet

- September-October 1973 Tour of South and Central America (under the auspices of the U.S. Department of State). The Soni Ventorum gave wind quartet concerts in the following locations:
 (Brazil) Porto Alegre, Curitiba, Campinas, São Paulo, Belo Horizonte, Salvador (Bahía), Belém, Rio de Janeiro, Brasília
 (Peru) Lima, Trujillo, Arequipa, Cuzco
 (Panama) Panama City
 (Costa Rica) San José
Programs were selected from the following works:
J.S. Bach [arr. Oubradous]: Prelude and Fugue
Beethoven: Duo no. 3 in B-flat Major for clarinet and bassoon, WoO 27/3
Carter: five of the Eight Etudes and a Fantasy
Debussy: *Syrinx* for solo flute
Françaix: Quartet for flute, oboe, clarinet and bassoon
Haydn [arr. Skowronek]: Eight Pieces for the Mechanical Clock Organ of 1772, 1792, for woodwind quartet
Pleyel: Quartet in E-flat Major for flute, oboe, clarinet and bassoon
Stravinsky: Three Pieces for solo clarinet
Villa-Lobos: Chôros no. 2 for flute and clarinet
Villa-Lobos: Trio for oboe, clarinet and bassoon
- October 17, 1973 U.W. Contemporary Group, 210 Kane Hall. The Soni Ventorum Wind Quintet participated in the performance of the following work:
Schoenberg: Chamber Symphony, op. 9, for fifteen solo instruments
- November 30, 1973 Soni Ventorum Wind Quintet, 210 Kane Hall, University of Washington
Cambini: Quintetto Concertante no. 3 in F Major
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon
Françaix: Quartet for flute, oboe, clarinet and bassoon
Reicha: Quintet in E minor, op. 88, no. 1
- January 30, 1974 U.W. Contemporary Group, Roethke Auditorium, University of Washington. Soni Ventorum member Laila Storch participated in the performance of the following work:
Crumb: *Ancient Voices of Children* for mixed ensemble
- February 13, 1974 U.W. Contemporary Group, 210 Kane Hall, University of Washington. Soni Ventorum member Felix Skowronek was featured as soloist in the performance of the following work:
Brant: *Angels and Devils*, Concerto for Eleven Flutes

- March 1, 1974 Soni Ventorum Wind Quintet, "All Beethoven Program," joined by guest artist Else Geissmar, fortepiano, and guest student artists, Roethke Auditorium, University of Washington
Beethoven [arr. Skowronek]: Five Pieces for Mechanical Organ, Wo0 33
Beethoven: Trio in G major for piano, flute and bassoon, Wo0 37
Beethoven: Duo no. 3 in B-flat Major for clarinet and bassoon, Wo0 27/3
Beethoven: Rondino in E-flat Major, Wo0 25
Beethoven: Octet in E-flat Major, op. 103
- April 17, 1974 U.W. Contemporary Group, 210 Kane Hall, University of Washington. The Soni Ventorum Wind Quintet participated in the performance of the following works:
Messiaen: *Oiseaux Exotiques* for chamber ensemble
G. Kechley: *Psalm 150* for chamber ensemble and men's chorus
- April 24, 1974 U.W. Contemporary Group, "Special Concert for the Scholarship Fund," Roethke Auditorium, University of Washington. Soni Ventorum members Felix Skowronek and William McColl participated in the performance of the following work:
Schoenberg: *Pierrot Lunaire*, op. 21
Soni Ventorum member Laila Storch participated in the performance of the following work:
Crumb: *Ancient Voices of Children* for mixed ensemble
- May 3, 1974 Soni Ventorum Wind Quintet, Roethke Auditorium, University of Washington
Danzi: Quintet in G minor, op. 56, no. 2
Tufts: Cassation for wind quintet
Françaix: Divertissement for oboe, clarinet, and bassoon
Hindemith: Kleine Kammermusik, op. 24, no. 2
- May 15, 1974 U.W. Contemporary Group, 210 Kane Hall, University of Washington. Soni Ventorum member Felix Skowronek performed the following work:
Davidovsky: *Synchronisms*, no. 1, for flute and electronic sound
- July 21, 1974 Soni Ventorum Wind Quintet, PONCHO Theater, Woodland Park, Seattle, Washington
Zaninelli: *Burla and Variations* for wind quartet (premiere)

- September, 1974 Tour of Central America and the Caribbean (under the auspices of the U.S. Department of State). The Soni Ventorum gave wind quartet performances in the following locations:
 (Dominican Republic) Santo Domingo
 (Puerto Rico) Río Piedras, Mayagüez
 (Nicaragua) Managua
 (Panama) Panama City
Programs were selected from the following works:
J.S. Bach: Three Sinfonias arranged for flute, clarinet and bassoon
Beethoven: Duo no. 2 in F Major for clarinet and bassoon, WoO 27/2
Debussy: *Syrinx* for solo flute
Françaix: Quartet for flute, oboe, clarinet and bassoon
Haydn [arr. Skowronek]: Eight Pieces for the Mechanical Clock Organ of 1772, 1792, for woodwind quartet
Pleyel: Quartet in E-flat Major for flute, oboe, clarinet and bassoon
Villa-Lobos: Chôros no. 2 for flute and clarinet
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon
Zaninelli: Burla and Variations for wind quartet
- September 1974 Soni Ventorum wind quartet residency at the University of Southern Mississippi, Hattiesburg, Mississippi
Piston: Three Pieces for flute, clarinet and bassoon
Zaninelli: Burla and Variations for wind quartet
- October 16, 1974 U.W. Contemporary Group, "In Celebration of the Centennial Year of Charles Ives and Arnold Schoenberg and In Memoriam Darius Milhaud." Meany Studio Theater, University of Washington. The Soni Ventorum Wind Quintet participated in the performance of the following work:
Milhaud: Concertino de Printemps for solo violin and chamber ensemble
- November 13, 1974 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum members Felix Skowronek and William McColl joined by Marni Nixon, soprano, performed the following work:
Copland: "As It Fell Upon A Day" for soprano, flute and clarinet
Soni Ventorum member Arthur Grossman, joined by Marni Nixon, soprano, and Jane Beale, piano, performed the following work:
Ulehla: *Gargoyles* for soprano, bassoon and piano
Soni Ventorum members Felix Skowronek and Arthur Grossman performed the following work:
Smith: *Straws* for flute and bassoon (premiere)

- November 15, 1974 Soni Ventorum Wind Quintet joined by guest artist Phyllis Mailing, mezzo-soprano, Meany Theater, University of Washington
Haydn [arr. Philadelphia Woodwind Quintet]: Divertimento no. 1 in B-flat Major
Françaix: Wind Quintet
Schafer: *Minnelieder* for mezzo-soprano and wind quintet
- January 11, 1975 Soni Ventorum Wind Quintet, Community Concert Association, Kelowna, British Columbia, Canada
Haydn [arr. Skowronek]: Eight Pieces for the Mechanical Clock Organ of 1772, 1792, for woodwind quartet
Villa-Lobos: Chôros no. 2 for flute and bassoon
J.S. Bach: Three Sinfonias arranged for flute, clarinet and bassoon
Pleyel: Quartet in E-flat Major for flute, oboe, clarinet and bassoon
Zaninelli: Burla and Variations for wind quartet
Debussy: *Syrinx* for solo flute
Beethoven: Duo no. 3 in B-flat Major for clarinet and bassoon, WoO 27/3
Françaix: Quartet for flute, oboe, clarinet and bassoon
- February 9, 1975 Soni Ventorum Wind Quintet joined by faculty quest artist Stanley Chapple, piano, Meany Theater, University of Washington
Rossini: Quartet no. 2 in G Major
Gabaye: Sonatine for flute and bassoon
Rimsky-Korsakov: Quintet in B-flat Major
- May 16, 1975 Soni Ventorum Wind Quintet joined by guest student artists, Meany Theater, University of Washington
Haydn: Divertimento no. 1 in B-flat Major
Mozart: Serenade no. 12 in C Minor, K. 384 a (388)
Beethoven: Quintet in E-flat Major, Hess 19
Strauss: Serenade in E-flat Major, op. 7
- May 18, 1975 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum member William McColl (clarinet and bass clarinet) joined by Linda Melsted, violin, and Alan Iglitzen, viola, performed the following piece:
Barkin: *Mixed Modes*
- May 21, 1975 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum member Christopher Leuba joined by Kevin Aanerud, piano, performed the following work:
Stevens: Sonata for horn and piano
- September 14, 1975 Soni Ventorum Wind Quintet, Seattle Art Museum, Seattle, Washington
Piston: Trio for flute, clarinet and bassoon

- October 22, 1975 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum member Felix Skowronek joined by William O. Smith, clarinet, Irwin Eisenberg, violin, and Jeri Kotani, piano, performed the following work:
Crumb: *Eleven Echoes of Autumn, 1965*
Soni Ventorum member William McColl participated in the performance of the following work:
Stravinsky: *The Soldier's Tale*
- November 8, 1975 Soni Ventorum Wind Quintet joined by faculty guest artist Béla Siki, piano, Meany Theater, University of Washington
Reicha: Quintet in E-flat Major, op. 88, no. 2
Beethoven: Quintet for piano and winds in E-flat Major, op. 16
Nielsen: Quintet, op. 43
- January 28, 1976 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum members Felix Skowronek and Laila Storch joined by Irwin Eisenberg, violin, Charles Brennand, cello, and Stanley Chapple, piano, performed the following work:
Verrall: Introduction, Variations and Adagio
Soni Ventorum members Felix Skowronek joined by Alan Iglitzen, viola, Charles Brennand, cello and Mary Kay Long, piano performed the following work:
Láng: *Rhymes* for flute, viola, cello and piano
The Soni Ventorum Wind Quintet participated in the performance of the following work:
Stravinsky: *Danses Concertantes* for chamber orchestra
- February 5, 1976 U.W. Sinfonietta, conducted by Samuel Krachmalnick, Meany Theater, University of Washington. Soni Ventorum members Laila Storch and Arthur Grossman joined by Stanley Ritchie, violin, and Charles Brennand, cello, performed the following work with the Sinfonietta:
Haydn: *Sinfonie Concertante* for oboe, bassoon, violin and cello
- February 13, 1976 Soni Ventorum Wind Quintet, Meany Theater, University of Washington
Danzi: Quintet in E-flat Major, op. 67, no. 3
Arrieu: Quintet in C Major
Mozart [arr. Meyer/Soni Ventorum]: Andante in F Major for Small Mechanical Organ, K. 616
Mozart [arr. Meyer/Soni Ventorum]: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Bergsma: Concerto for wind quintet
- February 18, 1976 U.W. Contemporary Group, Meany Studio Theater, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Rahn: Quintet
Soni Ventorum member Felix Skowronek performed the following work:
Gerster: *Bird in the Spirit* for solo flute

March 16-April 15, 1976

European Tour, under the auspices of the of the U.S. Department of State. The Soni Ventorum gave wind quartet performances in the following locations:

(Spain) Barcelona, Tarragona, Malaga, Tenerife

(Portugal) Madiera, Lisbon

(Turkey) Izmir, Ankara, Istanbul

(Hungary) Budapest

(Austria) Vienna

(France) Paris

(Italy) Milan

(Poland) Poznan, Katowice, Warsaw

Programs were selected from the following works:

J.S. Bach: Three Sinfonias arranged for flute, clarinet and bassoon

Beethoven: Duo no. 2 in F Major for clarinet and bassoon, Wo0 27/2

Beethoven: Duo no. 3 in B-flat Major for clarinet and bassoon, Wo0 27/3

Berger: Quartet in C Major for flute, oboe, clarinet and bassoon

Boismortier: Suite in G Major, op. 35, no. 2 for solo flute

Carter: Eight Etudes and a Fantasy for woodwind quartet

Debussy: *Syrinx* for solo flute

Françaix: Quartet for flute, oboe, clarinet and bassoon

Gerster: *Bird in the Spirit* for solo flute

Goodman: *Jadis III (Hommage à "la sérénade interrompue")* for flute and bassoon

Haydn [arr. Skowronek]: Eight Pieces for the Mechanical Clock Organ of 1772, 1792, for woodwind quartet

Osborne: Rhapsody for solo bassoon

Persichetti: *Parable IV* for solo bassoon

Piston: Three Pieces for flute, clarinet and bassoon

Pleyel: Quartet in E-flat Major for flute, oboe, clarinet and bassoon

Smith: *Straws* for flute and bassoon

Stravinsky: Three Pieces for solo clarinet

Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon

Villa-Lobos: Chôros no. 2 for flute and clarinet

Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon

Zaninelli: Burla and Variations for wind quartet

June 22, 1976

Soni Ventorum, wind quartet performance at the Alaska Festival of Music in Anchorage, Alaska

Pleyel: Quartet in E-flat Major for flute, oboe, clarinet and bassoon

Villa-Lobos: Chôros no. 2 for flute and clarinet

J.S. Bach: Three Sinfonias arranged for flute, clarinet and bassoon

Françaix: Quartet for flute, oboe, clarinet and bassoon

Haydn [arr. Skowronek]: Eight Pieces for the Mechanical Clock Organ of 1772, 1792, for woodwind quartet

Debussy: *Syrinx* for solo flute

Beethoven: Duo no. 3 in B-flat Major for clarinet and bassoon, WoO 27/3

Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon

October 20, 1976

U.W. Contemporary Group, Meany Studio Theater, University of Washington. The Soni Ventorum Wind Quintet performed the following work:

Láng: Wind Quintet no. 1

Soni Ventorum member Felix Skowronek performed the following work:

Korte: *Remembrances* for flute (alto, soprano and piccolo) and synthesized and processed sound

Soni Ventorum member Arthur Grossman and Lisa Bergman, piano, performed the following work:

Schibler: *Monologue* for bassoon and piano

November 7, 1976

Soni Ventorum, wind quartet residency at Walla Walla College, Walla Walla, Washington

Haydn [arr. Skowronek]: Eight Pieces for the Mechanical Clock Organ of 1772, 1792, for woodwind quartet

Arrieu: Suite en trio [Trio in C] for oboe, clarinet and bassoon

Berger: Quartet in C Major for flute, oboe, clarinet and bassoon

Poulenc: Sonata for clarinet and bassoon

Mayr: five of the Twelve Bagatelles for flute, clarinet and bassoon

Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon

November 12, 1976

Soni Ventorum Wind Quintet joined by guest artist Jane Beale, piano, Meany Theater, University of Washington

Mozart [arr. Meyer/Soni Ventorum]: Fantasy in F Minor for Mechanical Organ, K. 608

Beale: Sextet, op. 39, for wind quintet and piano (premiere)

Poulenc: Sonata for clarinet and bassoon

Reicha: Quintet in D Major, op. 91, no. 3

- November 17, 1976 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum member Arthur Grossman and three dancers performed the following work as a choreographic study:
Tisné: *Soliloques* for solo bassoon
Soni Ventorum members Felix Skowronek, Laila Storch joined by Richard Fowler, trumpet, and David Miltun, baritone saxophone, and dancers performed the following work as a choreographic study:
Revueltas: Two Little Serious Pieces
- November 21, 1976 Soni Ventorum Wind Quintet, PONCHO Auction Concert, Seattle, Washington
Reicha: Quintet in D Major, op. 91, no. 3
- February 2, 1977 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum Wind Quintet, joined by Irwin Eisenberg, violin, Alan Iglitzin, viola, Carter Enyeart, cello, and Steve Kerns, bass, performed the following work:
Musgrave: *Space Play*, a Concerto for Nine Instruments
- February 16, 1977 U.W. Contemporary Group, Meany Studio Theater, University of Washington. The Soni Ventorum performed the following works:
Martinon: *Doménon* for wind quintet, op. 21
Etler: *Fragments* for woodwind quartet
- February 26, 1977 Soni Ventorum Wind Quintet joined by faculty guest artist Neal O'Doan, piano, for "A Program of French Wind Music," Meany Theater, University of Washington
Cambini: Quintetto Concertante no. 3 in F Major
Saint-Saëns: Caprice on Danish and Russian Airs, op. 79
Martinon: *Doménon* for wind quintet, op. 21
Taffanel: Quintet in G Minor

- March 7-17, 1977 Tour of Portugal and Spain, under the auspices of the U.S. Department of State. The Soni Ventorum gave wind quartet performances in the following locations:
 (Portugal) Beja, Evora, Lisbon, Caldas da Rainha, Oporto, Madeira
 (Spain) Tarragona, Barcelona, Madrid
Programs were selected from the following works:
Arrieu: Suite en trio [Trio in C] for oboe, clarinet and bassoon
Berger: Quartet in C Major for flute, oboe, clarinet and bassoon
Boismortier: Suite in G Major, op. 35, no. 2 for solo flute
Carter: Eight Etudes and a Fantasy for woodwind quartet
Gabaye: Sonatine for flute and bassoon
Haydn [arr. Skowronek]: Eight Pieces for the Mechanical Clock Organ of 1772, 1792, for woodwind quartet
Joplin [arr. Soni Ventorum]: *Joplinrags*
Mayr: five of the Twelve Bagatelles for flute, clarinet and bassoon
Persichetti: *Parable IV* for solo bassoon
Poulenc: Sonata for clarinet and bassoon
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon
Zaninelli: Burla and Variations for wind quartet
- April 27, 1977 U.W. Contemporary Group, Meany Theater, University of Washington. Soni Ventorum members Laila Storch, William McColl, Christopher Leuba and Arthur Grossman participated in the performance of the following work:
Schuman: *The Young Dead Soldiers:* Lamentation for soprano, horn and chamber orchestra
- May 6, 1977 Soni Ventorum Wind Quintet, Meany Theater, University of Washington
Lefebvre: Suite, op. 57
Goodman: Quartet for Winds (premiere)
Beethoven [arr. Keetbaas]: Quintet in E-flat Major, op. 4
- July 31, 1977 Soni Ventorum members Felix Skowronek and Arthur Grossman, "Music for Flute and Bassoon," sponsored by the Seattle Department of Parks and Recreation, PONCHO Theatre, Seattle
Bessozi: Sonata for flute and bassoon
Persichetti: *Parable IV* for solo bassoon
Smith: *Straws* for flute and bassoon
Gabaye: Sonatine for flute and bassoon
Boismortier: Suite in G Major for solo flute, op. 35, no. 2
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
- October 19, 1977 U.W. Contemporary Group, Meany Studio Theater, University of Washington. The Soni Ventorum Wind Quintet (Sidney Rosenberg, bassoon, substituting for Arthur Grossman) performed the following works:
Zaninelli: Burla and Variations for wind quartet
Berio: *Opus Number Zoo* for wind quintet

- November 4, 1977 Soni Ventorum Wind Quintet, Meany Theater, University of Washington
Cambini: Quintetto Concertante no. 2 in D Minor
Fine: Partita for wind quintet
Mayr: performed five of the Twelve Bagatelles for flute, clarinet and bassoon
Jolivet: Sérénade pour quintette à vent avec hautbois principal
- February 15, 1978 U.W. Contemporary Group, Meany Studio Theater. Soni Ventorum member William McColl joined by William O. Smith, clarinet, performed the following work:
Schuller: Duo Sonata for Clarinet and Bass Clarinet
Soni Ventorum member Christopher Leuba joined by John Verrall performed the following work:
Verrall: *Eusubius Remembered* for horn and piano
- February 18, 1978 Soni Ventorum Wind Quintet (Sidney Rosenberg, bassoon, substituting for Arthur Grossman) joined by guest artist Joseph Levine, piano, Meany Theater, University of Washington
Danzi: Quintet in F Major, op. 56, no. 3
Thuille: Sextet in B-flat Major, op. 6, for piano, flute, oboe, clarinet, horn and bassoon
Gerster: Cantata for flute, oboe, clarinet and bassoon
- March 10, 1978 Soni Ventorum Wind Quintet, Whatcom Museum of History and Art, Bellingham, Washington (Sidney Rosenberg, bassoon, substituting for Arthur Grossman)
Rossini: Quartet no. 3 in F Major
Boismortier: Suite in G Major for solo flute, op. 35, no. 2
Françaix: Quartet for flute, oboe, clarinet and bassoon
Zaninelli: Burla and Variations for wind quartet
Villa-Lobos: Chôros no. 2 for flute and bassoon
Joplin [arr. Soni Ventorum]: *Joplinrags*
- April 19, 1978 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum member William McColl joined by Vern Nicodemus, trumpet, Stuart Dempster, trombone, and Pamela Vokolek, harp, performed the following work:
Scheinkman: Divertimento for clarinet, trumpet, trombone and harp
Soni Ventorum member William McColl joined by Robert Nell, piano, performed the following work:
Lutoslawski: Dance Preludes for clarinet and piano
- May 10, 1978 U.W. Contemporary Group, Meany Studio Theater, University of Washington. The Soni Ventorum Wind Quintet (Ove Hanson, oboe, substituting for Laila Storch and Sidney Rosenberg, bassoon, substituting for Arthur Grossman) joined by Irwin Eisenberg, violin, performed the following work:
Etler: Concerto for violin and woodwind quintet

- May 19, 1978 Soni Ventorum Wind Quintet (Sidney Rosenberg, bassoon, substituting for Arthur Grossman) joined by guest artist Alexander Eppler, kaval, and quest student artists, Meany Theater, University of Washington
Mozart: Serenade no. 11 in E-flat Major, K. 375
Gounod: Petite Symphonie
Reinecke: Octet in B-flat Major, op. 216
Eppler: Composition on Thracian Themes for Kaval and Woodwind Quartet (premiere)
- October 12, 1978 Soni Ventorum Wind Quintet joined by faculty quest artist Alberto Ráfols, Meany Theater, University of Washington
Rossini: Quartet no. 4 in B-flat major
Françaix: Sept impromptus pour flûte et basson (premiere)
Ketting: Trio for flute, clarinet and bassoon
Rimsky-Korsakov: Quintet in B-flat Major
- October 27, 1978 "An Evening of Instrumental Sonatas." Soni Ventorum members joined by quest artists Joseph Levine, piano, and Martha Goldstein, keyboard lute, Meany Theater, University of Washington
J.S. Bach: Sonata in B Minor for flute and keyboard lute, BWV 1030
Saint-Saëns: Sonata for bassoon and piano, op. 168
Poulenc: Sonata for oboe and piano
Weber: Duo Concertant for clarinet and piano, op. 48
- November 1, 1978 U.W. Contemporary Group, Meany Studio Theater, University of Washington Soni Ventorum members Felix Skowronek, Laila Storch, William McColl and Arthur Grossman performed the following work:
Babbitt: Woodwind Quartet (in one movement)

November 20-December 20,
1978

European tour, under the auspices of the U.S. Department of State. The Soni Ventorum gave wind quartet performances in the following locations:

(Iceland) Reykjavik
(Italy) Palermo, Catania, Naples, Venice, Trieste
(Cyprus) Nicosia
(Greece) Athens, Salonika
(Spain) Seville, Madrid

Programs were selected from the following works:

Arrieu: Suite en trio [Trio in C] for oboe, clarinet and bassoon
Berger: Quartet in C Major for flute, oboe, clarinet and bassoon
Boismortier: Suite in G Major, op. 35, no. 2 for solo flute
Carter: Eight Etudes and a Fantasy for woodwind quartet
Debussy: *Syrinx* for solo flute
Haydn [arr. Skowronek]: Eight Pieces for the Mechanical Clock Organ of 1772, 1792, for woodwind quartet
Françaix: Sept impromptus for flute and bassoon
Gabaye: Sonatine for flute and bassoon
Gerster: Cantata for flute, oboe, clarinet and bassoon
Jadin: Nocturne no. 3 in G Minor for flute, clarinet, English horn and bassoon
Joplin [arr. Soni Ventorum]: *Joplinrags*
Mayr: five of the twelve Bagatelles for flute, clarinet and bassoon
Persichetti: *Parable IV* for solo bassoon
Poulenc: Sonata for clarinet and bassoon
Rossini: Quartet no. 4 in B-flat Major
Stravinsky: Three Pieces for solo clarinet
Telemann: Fantasy in A Minor for solo flute
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon
Zaninelli: Burla and Variations for wind quartet

January 24, 1979

U.W. Contemporary Group, Meany Studio Theater, University of Washington. Members of the Soni Ventorum Wind Quintet performed the following work:

Riegger: Three Canons for Woodwinds

Soni Ventorum member Felix Skowronek and faculty artist Diane Thome, piano, performed the following work:

Thome: *Sunflower Space* for flute, piano and tape

The Soni Ventorum Quintet joined by Alberto Ráfols, piano, performed the following work:

Riegger: Concerto for piano and woodwind quintet

February 3, 1979

U.W. Sinfonietta, conducted by Michel Singher, Meany Theater, University of Washington. Soni Ventorum members performed the following work with the Sinfonietta:

Mozart: Sinfonia Concertante in E-flat Major for oboe, clarinet, bassoon, horn and orchestra

- February 7, 1979 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum members Felix Skowronek and Arthur Grossman performed the following work:
Françaix: Sept impromptus pour flûte et basson
The Soni Ventorum Wind Quintet participated in the performance of the following work:
Milhaud: *La Création du Monde* for large chamber ensemble
- February 9, 1979 Soni Ventorum Wind Quintet, Meany Theater, University of Washington
Milhaud: *La cheminée du roi René*
Mozart [arr. Rottler]: Quintet no. 2 in C Minor, K. 406
G. Kechley: *Variants* for woodwind quartet (premiere)
Reicha: Quintet in E Minor, op. 88, no. 1
- February 21, 1979 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum members Felix Skowronek, William McColl and Arthur Grossman performed the following work:
T. Peterson: Trio Sonata for flute, clarinet and bassoon
- April 18, 1979 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum members Felix Skowronek and William McColl participated in the performance of the following work:
Berio [arr.]: Folk Songs for soprano and chamber orchestra
- April 20, 1979 Soni Ventorum Wind Quintet joined by guest student artists, Meany Theater, University of Washington
Mozart [arr. Wendt]: *The Abduction from the Seraglio* "Harmonie"
Andriessen: Concertino
Beethoven [arr. Hess]: Adagio in F Major for Mechanical Organ
Enesco: Dixtour, op. 14
- May 9, 1979 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Christopher Leuba's final performance with the Soni Ventorum Wind Quintet. The Soni Ventorum Wind Quintet performed the following work:
Carter: Woodwind Quintet
Soni Ventorum member Arthur Grossman performed the following work:
Smith: *Tribute to the Bassoon* for bassoon and narrator

- May 25, 1979 Soni Ventorum Wind Quintet, joined by guest artists Montserrat Alavedra, soprano, Stanley Chapple, piano, Martin Friedman, violin, Toby Saks, cello, Steve Allen, alto saxophone and Clyde Jussila, bassoon, Meany Theater, University of Washington
Glinka: Trio Pathétique in D Minor
Apostel: Five Songs for soprano, flute, clarinet and bassoon, op. 22
Villa-Lobos: Chôros no. 7 for flute, oboe, clarinet, alto saxophone, bassoon, violin, cello
Haydn [arr. Skowronek]: Eight Pieces for the Mechanical Clock Organ of 1772, 1792, for woodwind quartet
Martinu: Sextet for piano, flute, oboe, clarinet and 2 bassoons
- October 26, 1979 Soni Ventorum Wind Quintet, special performance for members of the Seattle Youth Symphony Orchestras, School of Music Auditorium, University of Washington (David Kappy's debut performance with the Soni Ventorum)
Cambini: Quintetto Concertante no. 3 in F Major
Bozza: Sonatine for flute and bassoon
Barber: *Summer Music*, op. 31
Reicha: Quintet in C Minor, op. 91, no. 6
- November 2, 1979 Soni Ventorum Wind Quintet, Meany Theater, University of Washington
Cambini: Quintetto Concertante no. 3 in F Major
Bozza: Sonatine for flute and bassoon
Barber: *Summer Music*, op. 31
Reicha: Quintet in C Minor, op. 91, no. 6
- November 14, 1979 U.W. Contemporary Group, 210 Kane Hall, University of Washington, Soni Ventorum members Felix Skowronek and Arthur Grossman performed the following work:
Françaix: Sept impromptus for flute and bassoon
- January 19, 1980 Soni Ventorum Wind Quintet, "A Program of French Woodwind Music," Meany Theater, University of Washington
Arrieu: Quintet in C Major
Poulenc: Sonata for clarinet and bassoon
Jadin: Nocturne no. 3 in G Minor for flute, clarinet, horn and bassoon
Arrieu: Suite en quatre for flute, oboe, clarinet and bassoon (premiere)
Taffanel: Quintet in G Minor
- January 23, 1980 Soni Ventorum Wind Quintet, "A Program of French Woodwind Music," University of Puget Sound, Tacoma, Washington
Arrieu: Quintet in C Major
Poulenc: Sonata for clarinet and bassoon
Damase: Seventeen Variations for wind quintet, op. 22
Jadin: Nocturne no. 3 in G Minor for flute, clarinet, horn and bassoon
Taffanel: Quintet in G Minor

- January 23, 1980 U.W. Contemporary Group, Meany Studio Theater, University of Washington. The Soni Ventorum Wind Quintet and guest artist Yizhak Schotten, viola, performed the following work:
Sapievski: Concerto for viola and winds
- February 3, 1980 Soni Ventorum Wind Quintet, PONCHO Theater, Seattle, Washington
Danzi: Quintet in E-flat Major, op. 67, no. 3
Poulenc: Sonata for clarinet and bassoon
Arrieu: Suite en quatre for flute, oboe, clarinet and bassoon
Goodman: Scherzo for wind quintet (premiere)
Taffanel: Quintet in G minor
- February 12, 1980 The Soni Ventorum Wind Quintet and the Philadelphia String Quartet, performance in the Legislative Building, Washington State Capital, Olympia, Washington. The Soni Ventorum Wind Quintet performed the following works:
Danzi: Quintet in E-flat Major, op. 67, no. 3
Mozart [arr. Meyer/Soni Ventorum]: Fantasy in F Minor for Mechanical Organ, K. 608
Arrieu: Suite en quatre for flute, oboe, clarinet and bassoon
- February 16, 1980 Soni Ventorum Wind Quintet joined by guest artist Scott Wilson, horn, Meany Theater, University of Washington
Danzi: Quintet in E-flat Major, op. 67, no. 3
Villa-Lobos: Chôros no. 2 for flute and clarinet
Villa-Lobos: Quintette en forme de Chôros
Goodman: Scherzo for wind quintet
Reinecke: Sextet in B-flat Major, op. 271
- February 20, 1980 U.W. Contemporary Group, Meany Studio Theater, University of Washington. The Soni Ventorum performed the following work:
Smith: *Eternal Truths* for woodwind quartet (premiere)
- April 16, 1980 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum members Felix Skowronek, Laila Storch, William McColl and Arthur Grossman participated in the performance of the following work:
Thome: *The Yew Tree* for chamber ensemble
Soni Ventorum member Felix Skowronek and Toby Saks, cellist, performed the following work:
Villa-Lobos: *Assobio a Játo* [The Jet Whistle]

- May 23, 1980 Soni Ventorum Wind Quintet joined by guest artist Alberto Ráfols, piano, and guest student artists, Meany Theater, University of Washington
Haydn [arr. Skowronek]: performed seven of the Fourteen Pieces for the Mechanical Clock-Organ of 1793
Hindemith: Kleine Kammermusik, op. 24, no. 2
Mozart: Divertimento no. 3 in E-flat major, K. 166
Roussel: Divertissement for piano and wind quintet, op. 6
Beethoven: Quintet for piano and winds in E-flat Major, op. 16
- October 22, 1980 U.W. Contemporary Group, HUB Auditorium, University of Washington. Soni Ventorum members Felix Skowronek, William McColl and Arthur Grossman participated in the performance of the following work:
Stravinsky: Octet for wind instruments
- October 25, 1980 Soni Ventorum Wind Quintet joined by faculty guest artist Neal O'Doan, piano, Meany Theater, University of Washington
Danzi: Quintet in E Minor, op. 67, no. 2
Fine: Partita for wind quintet
Carter: Woodwind Quintet
Mozart: Quintet for piano and winds in E-flat Major, K. 452
- November 12, 1980 U.W. Contemporary Group, Meany Studio Theater, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Fine: Partita for wind quintet
- January 28, 1981 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum member Felix Skowronek performed the following work:
Davidovsky: *Synchronisms*, no. 1, for flute and electronic sound
Soni Ventorum member Arthur Grossman and Katherine Collier, piano, performed the following work:
Françalix: Concerto for bassoon and piano (premiere)
Soni Ventorum member David Kappy performed the following work:
Harris: *Masks I* for horn and tape
- January 31, 1981 Soni Ventorum Wind Quintet joined by faculty guest artist Montserrat Alavedra, soprano, Meany Theater, University of Washington
Beethoven [arr. Skowronek]: Five Pieces for Mechanical Organ
Goodman: Four Songs on Poems of Juan Ramón Jiménez for soprano and wind quintet (premiere)
Reicha: Adagio and Andante *pour le Cor Anglais*
Nielsen: Quintet, op. 43

- February 11-18, 1981 Tour of Alaska. The Soni Ventorum Wind Quintet gave performances in Ketchikan, Anchorage and Juneau. Programs were selected from the following works:
Barber: *Summer Music*, op. 31
Beethoven [arr. Skowronek]: Five Pieces for Mechanical Organ
Bozza: Variations on a Free Theme
Carter: Woodwind Quintet
Danzi: Quintet in E Minor, op. 67, no. 2
Fine: Partita for wind quintet
Gabaye: Sonatine for flute and bassoon
Lefèbvre: Suite, op. 57
Reicha: Quintet in D Major, op. 91, no. 3
Smith: *Straws* for flute and bassoon
Villa-Lobos: Chôros no. 2 for flute and clarinet
- February 21, 1981 Soni Ventorum Wind Quintet, Meany Theater, University of Washington
Lefèbvre: Suite, op. 57
Gabaye: Sonatine for flute and bassoon
Barber: *Summer Music*, op. 31
Bozza: Variations on a Free Theme
Reicha: Quintet in D Major, op. 91, no. 3
- February 25, 1981 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum members Felix Skowronek, William McColl and David Kappy participated in the performance of the following work:
Nono: *Polifonica-Monodia-Ritmica* for mixed ensemble
- April 1, 1981 U.W. Contemporary Group, "Concert of Music by William Bergsma" in celebration of the composer's 60th birthday, Meany Theater, University of Washington. Soni Ventorum member Felix Skowronek and the Philadelphia String Quartet (Stanley Ritchie and Irwin Eisenberg, violins, Alan Iqlitzin, viola, and Carter Enyeart, cello) performed the following work:
Bergsma: Quintet for flute and string quartet
- April 17, 1981 Soni Ventorum Wind Quintet, Meany Theater, University of Washington
Krenek: *Pentagram* for wind quintet
Onslow: Quintet in F Major, op. 81
Danzi: Quintet in B-flat Major, op. 56, no. 1
Françaix: Wind Quintet
- April 29, 1981 Soni Ventorum Wind Quintet, Music Teachers National Association National Convention, Phoenix, Arizona
Danzi: Quintet in B-flat Major, op. 56, no. 1

- May 10, 1981 Soni Ventorum Wind Quintet joined by faculty guest artist Montserrat Alavedra, soprano, Museum of History & Industry, Seattle, Washington
Danzi: Quintet in B-flat Major, op. 56, no. 1
Goodman: Four Songs on Poems of Juan Ramón Jiménez for soprano and wind quintet
Smith: *Eternal Truths* for woodwind quartet
Mozart [arr. Rahn]: Serenade no. 12 in C Minor, K. 384 a (388) arranged for wind quintet
- May 30, 1981 Soni Ventorum Wind Quintet joined by quest student artists, Meany Theater, University of Washington
C.P.E. Bach: Six Sonatas
Beethoven: Octet in E-flat Major, op. 103
van Praag: Fantasie for solo bassoon and wind instruments
Bernard: Divertissement in F Major, op. 36
- October 16, 1981 Soni Ventorum Wind Quintet, Meany Theater, University of Washington
Ibert: Trois pièces brèves
Goodman: Five Bagatelles for flute, clarinet, and bassoon
Láng: Wind Quintet no. 1
Reicha: Quintet in D Minor, op.88, no. 4
- November 4, 1981 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum member Felix Skowronek joined by James Kovach, vibraphone, performed the following work:
Kolb: *Homage to Keith Jarrett and Gary Burton* for flute and vibraphone
The Soni Ventorum Wind Quintet joined by William O. Smith, clarinet, and Charles Stowell, trumpet, performed the following work:
Hindemith: Septet for wind instruments
- January 14, 1982 Soni Ventorum Wind Quintet, Meany Theater, University of Washington
Danzi: Quintet in G Major, op. 67, no. 1
Etler: Quintet no. 2
Poulenc: Sonata for clarinet and bassoon
Foerster: Quintet, op. 95
- February 10, 1982 U.W. Contemporary Group, Meany Theater. The Soni Ventorum Wind Quintet joined by John Muehleisen, alto saxophone, performed the following work:
Bassett: *Wind Music: Five Movements* for Wind Sextet

- February 17, 1982 Soni Ventorum Wind Quintet joined by John Muehleisen, alto saxophone, in a live studio audience radio broadcast, KUOW/FM-95 Public Radio, HUB Auditorium, University of Washington
Cambini: Quintetto Concertante no. 2 in D Minor
Arrieu: Quintet in C Major
Rossini: Quartet no. 4 in B-flat Major
Bassett: *Wind Music: Five Movements for Wind Sextet*
- February 26, 1982 Soni Ventorum Wind Quintet joined by faculty guest artist Neal O'Doan, piano, Meany Theater, University of Washington
Cambini: Quintetto Concertante no. 2 in D Minor
Goodman: *Jadis III (Hommage à "la sérénade interrompue")* for flute and bassoon
Dahl: Allegro and Arioso for five wind instruments
Thuille: Sextet in B-flat Major, op. 6, for piano, flute, oboe, clarinet, horn and bassoon
- April 14, 1982 Soni Ventorum Wind Quintet, "Music for Winds by Classical Composers" joined by guest student artists in a live studio audience broadcast by KUOW/FM-95 Public Radio, HUB Auditorium, University of Washington
Haydn: Divertimento no. 1 in B-flat Major
Beethoven: Sextet in E-flat Major, op. 71
Reicha: Quintet in C Major, op. 91, no. 1
- March 14-April 1, 1982 Tour of Alaska. The Soni Ventorum Wind Quintet gave performances in schools and community centers in the following locations:
 Bethel, Valdez, Cordova, Yakutat, Koffman Cove, Gildersleeve, Labouchere Bay, Port Alice, Port Alexander
Programs were selected from the following works:
Arnold: Shanty No. 1 from Three Shanties
Barber: *Summer Music*, op. 31
Cambini: Quintetto Concertante no. 2 in D Minor
Danzi: Quintet in G minor, op. 56, no. 2
Danzi: Quintet in G Major, op. 67, no. 1
Fucik: Polka, "Der Alte Brummbär" [The Old Grumper]
Haydn [arr. Skowronek]: performed seven of the Fourteen Pieces for the Mechanical Clock-Organ of 1793
Ibert: *Trois pièces brèves*
Joplin [arr. Soni Ventorum]: *Joplinrags*
Milhaud: *La cheminée du roi René*
Ravel [arr. Kessler]: *Pièce en forme de Habenera*
Rossini: Quartet no. 4 in B-flat Major
Strauss [arr. McColl]: Minuet from *Le Bourgeois Gentilhomme Suite*, op. 60

- June 2, 1982 Soni Ventorum Wind Quintet in a live studio audience broadcast by KUOW/FM-95 Public Radio, HUB Auditorium
Mozart [arr. Meyer/Soni Ventorum]: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Smith: *Eternal Truths* for woodwind quartet
Brahms [arr. Popkin]: Variations and Fugue on a Theme by Handel, op. 24
- November 3, 1982 U.W. Contemporary Group, Meany Studio Theater, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Anderson: *Variazioni su tema e ritmo* for wind quintet
Soni Ventorum oboist Laila Storch performed the following work:
Berg: *Tre Portretter for Solo Oboe etter tre bilder av Henri Matisse* [*Three Portraits for Solo Oboe after Three Paintings of Henri Matisse*]
- November 7-20, 1982 Tour of Hawaii. The Soni Ventorum Wind Quintet gave a statewide tour of Hawaii. Concert locations included:
 University of Hawaii, Hilo
 University of Hawaii, Honolulu
 Poipu Beach, Kauai
 Brigham Young University, Hawaii
 Wailuku, Maui
 Hana, Maui
 Kamuela, Hawaii
Programs were selected from the following works:
Adam [arr. McColl]: *Entracte*, from *The Postillion of Lonjumeau*
Arnold: *Shanty No. 1* from *Three Shanties*
Arriou: *Quintet in C Major*
Fine: *Partita* for wind quintet
Fucik: *Polka, "Der Alte Brummbär"* [*The Old Grumper*]
Haydn: *Divertimento no. 1 in B-flat Major*
Ibert: *Trois pièces brèves*
Joplin [arr. Skowronek]: *Scott Joplin's New Rag*
Joplin [arr. McColl]: *Wall Street Rag*
Mayr: *Twelve Bagatelles* for flute, clarinet and bassoon
Ravel [arr. Kessler]: *Pièce en forme de Habenera*
Reicha: *Quintet in C Major, op. 91, no. 1*
Rossini: *Quartet no. 4 in B-flat Major*
Strauss [arr. McColl]: *Minuet from Le Bourgeois Gentilhomme Suite*, op. 60
- December 3, 1982 Soni Ventorum Wind Quintet joined by faculty guest artist Alberto Ráfols, piano, Meany Theater, University of Washington
Françaix: *Wind Quintet*
Danzi: *Quintet in D minor, op. 41*, for piano, oboe, clarinet, horn and bassoon
Brahms [arr. Popkin]: *Variations and Fugue on a Theme by Handel, op. 24*

- January 12, 1983 Soni Ventorum Wind Quintet in a live studio audience broadcast by KUOW/FM-95 Public Radio, HUB Auditorium, University of Washington
Krenek: *Pentagram* for wind quintet
Mayr: performed four of the Twelve Bagatelles for flute, clarinet and bassoon
Fine: Partita for wind quintet
Nielsen: Quintet op. 43
- January 26, 1983 Soni Ventorum Wind Quintet, Community Concert Association, Beaverton, Oregon
Danzi: Quintet in E Minor, op. 67, no. 2
Mayr: performed four of the Twelve Bagatelles for flute, clarinet and bassoon
Ibert: Trois pièces brèves
Beethoven: Duo no. 3 in B-flat Major for clarinet and bassoon, Wo0 27/3
Françaix: Wind Quintet
- February 5, 1983 Soni Ventorum Wind Quintet joined by guest artist Katherine Collier, piano, Meany Theater, University of Washington
Danzi: Quintet in E Minor, op. 67, no. 2
Jacob: Sextet for piano and wind quintet
Beethoven: Duo no. 3 in B-flat Major for clarinet and bassoon, Wo0 27/3
Harbison: Quintet for Winds
- February 22, 1983 Soni Ventorum Wind Quintet residency at Baylor University, Waco, Texas
Danzi: Quintet in E Minor, op. 67, no. 2
Smith: *Eternal Truths* for woodwind quartet
Brahms [arr. Popkin]: Variations and Fugue on a Theme of Handel, op. 24
- March 16, 1983 Soni Ventorum Wind Quintet joined by faculty guest artist Montserrat Alavedra, soprano, in a live studio audience broadcast by KUOW/FM 95 Public Radio, HUB Auditorium, University of Washington
Danzi: Quintet in B-flat Major, op. 56, no. 1
Goodman: Four Songs on Poems of Juan Ramón Jiménez
Beethoven: Duo no. 3 in B-flat Major for clarinet and bassoon, Wo0 27
Harbison: Quintet for Winds

- April 7, 1983 Soni Ventorum Wind Quintet, Community Concert Association, Oak Harbor, Washington
Danzi: Quintet in E Minor, op. 67, no. 2
Mayr: performed four of the Twelve Bagatelles for flute, clarinet and bassoon
Ibert: Trois pièces brèves
Beethoven: Duo no. 3 in B-flat Major for clarinet and bassoon, WoO 27/3
Françaix: Wind Quintet
- April 22, 1983 Soni Ventorum Wind Quintet joined by guest student artists, Meany Theater, University of Washington
Mozart [arr. Wendt]: *The Marriage of Figaro* "Harmonie"
Indy: Chanson et danses, op. 50
Mayr: performed four of the Twelve Bagatelles for flute, clarinet and bassoon
Enesco: Dixtour, op. 14
- May 1, 1983 Soni Ventorum Wind Quintet, Fine Arts Museum, Washington State University, Pullman, Washington
Danzi: Quintet in E minor, op. 67, no. 2
- May 4, 1983 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum members Arthur Grossman and Laila Storch joined by pianist Joseph Levine performed the following work:
Bergsma: *Symmetries* for oboe, bassoon and piano
Soni Ventorum member Felix Skowronek joined by Carol Sams, soprano, and Pamela Vokolek, harp, performed the following work:
Wilkinson: *Sky Stones*
- August 10, 1983 Soni Ventorum Wind Quintet, "American Music for Wind Quintet," Marrowstone Music Festival, Port Townsend, Washington
Fine: Partita for wind quintet
Smith: *Eternal Truths* for woodwind quartet
Harbison: Quintet for Winds
- August 21, 1983 Soni Ventorum Wind Quintet, "American Music for Wind Quintet," National Flute Association Eleventh Annual Convention, Philadelphia, Pennsylvania.
Fine: Partita for wind quintet
Smith: *Eternal Truths* for woodwind quartet
Harbison: Quintet for Winds
- September 30, 1983 Soni Ventorum Wind Quintet, Sheldon Art Museum, Lincoln, Nebraska
Danzi: Quintet in B-flat Major, op. 56, no. 1
Fine: Partita for wind quintet
Nielsen: Quintet, op. 43

- October 26, 1983 Soni Ventorum Wind Quintet joined by faculty quest artist Alberto Ráfol, piano, Meany Theater, University of Washington
Rossini: Quartet no. 4 in B-flat Major
Piston: Three Pieces for flute, clarinet and bassoon
Jadin: Nocturne no. 3 in G Minor for flute, clarinet, horn and bassoon
Bozza: Sonatine for flute and bassoon
Rimsky-Korsakov: Quintet in B-flat Major
- November 9, 1983 U.W. Contemporary Group, "Anton Webern: A Concert in Celebration of the Centennial of His Birth." Meany Theater, University of Washington. Soni Ventorum member William McColl participated in the performance of the following works:
Webern: Five Sacred Songs, op. 15
Webern: Six Songs from Texts by George Trakle, op. 14
Webern: Five Canons on Latin Texts, op. 15
Webern: Quartet for violin, clarinet, tenor saxophone and piano, op. 22
- February 3, 1984 U.W. School of Music, "Mozart Gala in Celebration of the 10th Anniversary of Meany Hall." Soni Ventorum members Laila Storch, William McColl, Arthur Grossman and David Kappy joined by quest artists Tad Margelli and Cathy Ledbetter-Taylor, oboes: David Wilcox and Margaret Berry, horns; and Francine Floyd-Peterson, bassoon, performed the following work:
Mozart: Serenade no. 12 in C Minor, K. 384 a (388)
- February 12, 1984 Soni Ventorum members performed the following work with the Olympia Symphony Orchestra, Olympia, Washington, Ian Edlund conducting:
Mozart: Sinfonia Concertante in E-flat Major for oboe, clarinet, bassoon, horn and orchestra
- February 14, 1984 Soni Ventorum Wind Quintet joined by faculty quest artist Montserrat Alavedra, soprano, Meany Theater, University of Washington
Rossini: Quartet no. 2 in G Major
Taffanel: Quintet in G Minor
Goodman: Three Songs for soprano and bassoon (premiere)
Roussel: *Deux poèmes de Ronsard*, op. 26, for soprano and flute
Skowronek [arr.]: Sardanes Cantades for soprano and ten winds (premiere)
- February 15, 1984 U.W. Contemporary Group, "The Contemporary Group in a Program of Contemporary Spanish Music." Meany Theater, University of Washington. Soni Ventorum member Felix Skowronek and Montserrat Alavedra, soprano, performed the following work:
Rodrigo: Dos poemas para canto y flauta

- April 3, 1984 Soni Ventorum Wind Quintet joined by guest artist Lisa Bergman, piano, Meany Theater, University of Washington
Schumann: Fantasy Pieces for horn and soprano, op. 73
Jolivet: Sonatine for flute and clarinet
Brahms: Sonata no. 2 in E-flat Major for clarinet and piano, op. 120
Telemann: Concerto à tré in F Major
Prokofiev: Sonata in D Major for flute and piano, op. 94
Saint-Saëns: Tarantelle, op. 6
- April 18, 1984 U.W. Contemporary Group, "The Contemporary Group Presents the Soni Ventorum Wind Quintet," Meany Studio Theater, University of Washington. Felix Skowronek, William McColl, David Kappy and Arthur Grossman performed the following work:
Apostel: Quartet, op. 14, for flute, clarinet, horn and bassoon
Laila Storch performed the following work:
Persichetti: *Parable III* for solo oboe
Felix Skowronek and Arthur Grossman performed the following work:
Goodman: *Jadis III (Hommage à "la sérénade interrompue")* for flute and bassoon
William McColl performed the following work:
Láng: *Monodia* for solo clarinet
David Kappy performed the following work:
Davies: *Sea Eagle* for solo horn
- June 4, 1984 Soni Ventorum Wind Quintet, Bainbridge Island Chamber Music Festival
Danzi: Quintet in B-flat Major, op. 56, no. 1
- October 29, 1984 Soni Ventorum Wind Quintet, Meany Theater, University of Washington
Haydn [arr. Skowronek]: Eight Pieces for the Mechanical Clock Organ of 1772, 1792, for woodwind quartet
G. Kechley: *Variants* for woodwind quartet
Rossini: Quartet no. 6 in F Major
Boismortier: Suite in G Major for solo flute, op. 35, no. 2
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon
- November 7, 1984 U.W. Contemporary Group, "The Music of Luciano Berio," Meany Studio Theater, University of Washington. Soni Ventorum member William McColl performed the following work:
Berio: Lied for solo clarinet

- November 17, 1984 Soni Ventorum Wind Quintet, North Central Washington Museum, Wenatchee, Washington
Haydn [arr. Skowronek]: Eight Pieces for the Mechanical Clock Organ of 1772, 1792
G. Kechley: *Variants* for woodwind quartet
Rossini: Quartet no. 6 in F Major
Boismortier: Suite in G Major for solo flute, op. 35, no. 2
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon
- February 12, 1985 Soni Ventorum Wind Quintet, Meany Theater, University of Washington
Danzi: Quintet in E Minor, op. 67, no. 2
Milhaud: *La cheminée du roi René*
Hindemith: Kleine Kammermusik, op. 24, no. 2
Nielsen: Quintet, op. 43
- February 22, 1985 Soni Ventorum Wind Quintet, residency at Colorado College, Colorado Springs, Colorado
Danzi: Quintet in E Minor, op. 67, no. 2
Milhaud: *La cheminée du roi René*
Hindemith: Kleine Kammermusik, op. 24, no. 2
Smith: *Straws* for flute and bassoon
Nielsen: Quintet, op. 43
- February 28, 1985 Soni Ventorum Wind Quintet, Curtis Hall, Curtis Institute of Music, Philadelphia, Pennsylvania
Danzi: Quintet in E Minor, op. 67, no. 2
Milhaud: *La cheminée du roi René*
Hindemith: Kleine Kammermusik, op. 24, no. 2
Smith: *Straws* for flute and bassoon
Nielsen: Quintet, op. 43
- April 9, 1985 Soni Ventorum Wind Quintet joined by guest artists Tad Margelli, oboe, Scott Wilson, horn, Edwin Rodriguez, clarinet, and Paul Rafanelli, bassoon, Meany Theater, University of Washington
Danzi: Quintet in B-flat Major, op. 56, no. 1
Herbolsheimer: *Variationes Ventorum* for woodwind quintet (premiere)
Ibert: Trois pièces brèves
Láng: Wind Quintet no. 1
Beethoven: Octet in E-flat Major, op. 103
- April 11, 1985 Soni Ventorum Wind Quintet, Community Concert Association, McMinnville, Oregon
Danzi: Quintet in B-flat Major, op. 56, no. 1
Ibert: Trois pièces brèves
Milhaud: *La cheminée du roi René*
Hindemith: Kleine Kammermusik, op. 24, no. 2
Nielsen: Quintet, op. 43

- April 12, 1985 Soni Ventorum Wind Quintet, Community Concert Association, Klamath Falls, Oregon
Danzi: Quintet in B-flat Major, op. 56, no. 1
Ibert: Trois pièces brèves
Milhaud: *La cheminée du roi René*
Hindemith: Kleine Kammermusik, op. 24, no. 2
Nielsen: Quintet, op. 43
- May 1, 1985 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum David Kappy participated in the performance of the following work:
Smith: *One for Voices and Six Instruments*
- May 12, 1985 Soni Ventorum Wind Quintet, Bainbridge Island Chamber Music Festival
Danzi: Quintet in E Minor, op. 67, no. 1
Milhaud: *La cheminée du roi René*
Hindemith: Kleine Kammermusik, op. 24, no. 2
Smith: *Straws for flute and bassoon*
Nielsen: Quintet, op. 43
- October 29, 1985 Soni Ventorum Wind Quintet, joined by guest artist Fred Ormand, clarinet, and faculty guest artist Béla Siki, piano, Meany Theater, University of Washington
Cambini: Quintetto Concertante no. 1 in B-flat Major
Janáček: *Mládí [Youth]*, suite for wind instruments
Riegger: Quintet, op. 51
Beethoven: Quintet for piano and winds in E-flat Major, op. 16
- November 13, 1985 U.W. Contemporary Group, Roethke Auditorium, University of Washington. Soni Ventorum member William McColl (alto clarinet) participated in the performance of the following work:
Martino: *Sette Canoni Enigmatici* for four clarinets
- January 17, 1986 Soni Ventorum Wind Quintet, Community Concert Association, Santa Rosa, California
Françaix: Wind Quintet
Mayr: Twelve Bagatelles for flute, clarinet and bassoon
Milhaud: *La cheminée du roi René*
Reicha: Quintet in E Minor, op. 100, no. 4
Smith: *Eternal Truths* for woodwind quartet
- January 18, 1986 Soni Ventorum Wind Quintet, Community Concert Association, Santa Cruz, California
Françaix: Wind Quintet
Mayr: Twelve Bagatelles for flute, clarinet and bassoon
Milhaud: *La cheminée du roi René*
Reicha: Quintet in E Minor, op. 100, no. 4
Smith: *Eternal Truths* for woodwind quartet

- February 10, 1986 Soni Ventorum Wind Quintet, Meany Theater, University of Washington
Damase: Seventeen Variations for wind quintet, op. 22
Bennett: Concerto for wind quintet
Reicha: Quintet in E Minor, op. 100, no. 4
- March 18, 1986 Soni Ventorum Wind Quintet, Community Concert Association, Richmond, British Columbia, Canada
Francaix: Wind Quintet
Mayr: Twelve Bagatelles for flute, clarinet and bassoon
Milhaud: La cheminée du roi René
Reicha: Quintet in E Minor, op. 100, no. 4
Smith: *Eternal Truths* for woodwind quartet
- April 17, 1986 Soni Ventorum Wind Quintet joined by guest artist Anita Cummings, piano, Corbet Theater, Centralia College, Centralia, Washington
Ibert: Trois pièces brèves
Mayr: performed five of the Twelve Bagatelles for flute, clarinet and bassoon
Hindemith: Kleine Kammermusik, op. 24, no. 2
Thuille: Sextet in B-flat Major, op. 6, for piano, flute, oboe, clarinet, horn and bassoon
- April 21, 1986 Soni Ventorum Wind Quintet joined by guest artist Anita Cummings, piano, Meany Theater, University of Washington
Beethoven: Duet from the ballet, *Creatures of Prometheus*, for piano, oboe and basset horn
Reicha: Quintet in E-flat Major, op. 88, no. 2
Thuille: Sextet in B-flat major, op. 6, for piano, flute, oboe, clarinet, horn and bassoon
- May 7, 1986 U.W. Contemporary Group, "Roger Sessions and His Students," 210 Kane Hall, University of Washington. Soni Ventorum members Felix Skowronek, Laila Storch, William McColl and Arthur Grossman performed the following work:
Babbitt: Woodwind Quartet (in one movement)
- July 23, 1986 Soni Ventorum, trio performance (Felix Skowronek, William McColl, Arthur Grossman), Abbey Bach Festival, Mt. Angel Abbey, St. Benedict, Oregon
J.S. Bach: Three Sinfonias arranged for flute, clarinet and bassoon
Piston: Three Pieces for flute, clarinet and bassoon
J.S. Bach: Solo pour la flute traversiere, BWV 1013
Villa-Lobos: Chôros no. 2 for flute and bassoon
Mayr: Twelve Bagatelles for flute, clarinet and bassoon

- October 11, 1986 Soni Ventorum members (Tad Margelli, oboe, substituting for Laila Storch) perform the following work with the Port Angeles Symphony Orchestra, Nico Snell conducting:
Mozart: Sinfonia Concertante in E-flat Major for oboe, clarinet, bassoon, horn and orchestra
Bergsma: *Changes* for wind quintet, harp, percussion and strings
- October 25, 1986 Soni Ventorum Wind Quintet, Water Music Festival, Ilwaco, Washington
Danzi: Quintet in F Major, op. 56, no. 3
Hindemith: Kleine Kammermusik, op. 24, no. 2
Ibert: Trois pièces brèves
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Reicha: Quintet in E-flat Major, op. 88, no. 2
- October 27, 1986 Soni Ventorum Wind Quintet (Tad Margelli, oboe, substituting for Laila Storch), Meany Theater, University of Washington
Danzi: Quintet in F Major, op. 56, no. 3
Bergsma: *Masquerade* for wind quintet (premiere)
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Taffanel: Quintet in G Minor
- November 17, 1986 U.W. Contemporary Group, "Three Score Concert of Compositions by William O. Smith," Meany Theater, University of Washington, Soni Ventorum members Felix Skowronek and Arthur Grossman performed the following work:
Smith: *Straws* for flute and bassoon
Soni Ventorum member David Kappy performed the following work:
Smith: *Morning Incantation* for horn and voices
- January 16, 1987 Soni Ventorum Wind Quintet, Sunset Center Theater, Monterey, California
Mozart [arr. Meyer/Soni Ventorum]: Fantasy in F Minor for Mechanical Organ, K. 608
Mozart [arr. Meyer/Soni Ventorum]: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Reicha: Quintet in E-flat Major, op. 88, no. 2
- February 23, 1987 Soni Ventorum Wind Quintet joined by faculty guest artist Patricia Michaelian, piano, Meany Theater, University of Washington
Rossini: Quartet no. 5 in D Major
Poulenc: Sextet for piano, flute, oboe, clarinet, horn and bassoon
Piston: Quintet
Erb: The Last Quintet

- March 6, 1987 Soni Ventorum Wind Quintet, Community Concert Association, Carlsbad, New Mexico
Danzi: Quintet in F Major, op 56, no. 3
Hindemith: Kleine Kammermusik, op. 24, no. 2
Ibert: Trois pièces brèves
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Reicha: Quintet in E-flat Major, op. 88, no. 2
- March 7, 1987 Soni Ventorum Wind Quintet, Community Concert Association, Deming, New Mexico
Danzi: Quintet in F Major, op 56, no. 3
Hindemith: Kleine Kammermusik, op. 24, no. 2
Ibert: Trois pièces brèves
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Reicha: Quintet in E-flat Major, op. 88, no. 2
- March 13, 1987 Soni Ventorum Wind Quintet, Community Concert Association, Boise Chamber Music Series, Boise, Idaho
Danzi: Quintet in F Major, op 56, no. 3
Hindemith: Kleine Kammermusik, op. 24, no. 2
Ibert: Trois pièces brèves
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Reicha: Quintet in E-flat Major, op. 88, no. 2
- March 15, 1987 Soni Ventorum Wind Quintet, Community Concert Association, Kalispell, Montana
Danzi: Quintet in F Major, op 56, no. 3
Hindemith: Kleine Kammermusik, op. 24, no. 2
Ibert: Trois pièces brèves
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Reicha: Quintet in E-flat Major, op. 88, no. 2
- May 4, 1987 Soni Ventorum Wind Quintet, University of Puget Sound, Tacoma, Washington
Danzi: Quintet in F Major, op. 56, no. 3
Hindemith: Kleine Kammermusik, op. 24, no. 2
Ibert: Trois pièces brèves
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Reicha: Quintet in E-flat Major, op. 88, no. 2
- May 11, 1987 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum members Felix Skowronek and William McColl joined by Pamela Ryker, flute, and William O. Smith, clarinet, performed the following work:
W. Peterson: *Doubles* for two flutes, clarinet and bass clarinet
- May 14, 1987 U.W. Contemporary Group, "Contemporary Group Showcase," Meany Studio Theater, University of Washington. The Soni Ventorum Wind Quintet performed the following works:
Roseman: Quintet
Hindemith: Kleine Kammermusik, op. 24, no. 2

- May 19, 1987 Soni Ventorum Wind Quintet joined by guest student artists, Meany Theater, University of Washington
Rossini [arr. Sedlak]: Overture to *The Barber of Seville*
Krommer: Octet in F Major, op. 57
Roseman: Quintet
Bird: Serenade for wind instruments, op. 40
- May 20, 1987 U.W. Contemporary Group, Meany Studio Theater, University of Washington. Soni Ventorum members Felix Skowronek and William McColl joined by Pamela Ryker, flute, and William O. Smith, clarinet, performed the following work:
W. Peterson: *Doubles* for two flutes, clarinet and bass clarinet
- June 5, 1987 Soni Ventorum Wind Quintet (Tad Margelli, oboe, substituting for Laila Storch on the Bergsma work only), "NEA Consortium Commission Grant Wind Quintet Recital," Brechemin Auditorium, University of Washington
Ross: Wind Quintet no. 2
Bergsma: *Masquerade* for woodwind quintet
Roseman: Quintet
- October 3, 1987 Soni Ventorum Wind Quintet in a live studio audience radio broadcast, Classic KING FM 98.1 (Seattle), HUB Auditorium, University of Washington
Haydn [arr. Skowronek]: Eight Pieces for the Mechanical Clock Organ of 1772, 1792, for woodwind quartet
G. Kechley: *Variants* for woodwind quartet
Rossini: Quartet no. 6 in F Major
Boismortier: Suite in G Major for solo flute, op. 35, no. 2
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon
- November 14, 1987 Soni Ventorum Wind Quintet in a live studio audience radio broadcast, Classic KING FM 98.1 (Seattle), HUB Auditorium, University of Washington
Danzi: Quintet in F Major, op. 56, no. 3
Hindemith: Kleine Kammermusik, op. 24, no. 2
Ibert: Trois pièces brèves
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
Reicha: Quintet in E-flat Major, op. 88, no. 2
- November 16, 1987 U.W. Contemporary Group, Meany Theater, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Smith: *Illuminated Manuscripts* (premiere)
- January 23, 1988 Soni Ventorum Wind Quintet joined by guest student artists in a live studio audience broadcast by Classic KING FM 98.1 (Seattle), HUB Auditorium, University of Washington
Rossini [arr. Sedlak]: Overture to *The Barber of Seville*
Krommer: Octet in F Major, op. 57
van Praag: Fantasie for solo bassoon and wind instruments
Bird: Serenade for wind instruments, op. 40

- February 27, 1988 Soni Ventorum Wind Quintet joined by guest artist Alexander Eppler, kaval, in a live studio audience broadcast by Classic KING FM 98.1(Seattle), HUB Auditorium, University of Washington
Zaninelli: Burla and Variations for wind quartet
Piston: Three Pieces for flute, clarinet and bassoon
Smith: *Eternal Truths* for woodwind quartet
Joplin [arr. Soni Ventorum]: *Joplinrags*
Eppler: Bulgarian Suite on Thracian Themes for kaval and woodwind qua tet
- March 7, 1988 U.W. Contemporary Group, Meany Theater, University of Washington. The Soni Ventorum performed the following work, joined by guest artist Andrea Skowronek, dancer and choreographer:
Françaix: Quartet for flute, oboe, clarinet and bassoon (with dancer)
- September 23, 1988 Soni Ventorum Wind Quintet, Augustine's Artists, Anchorage, Alaska
Reicha: Quintet in D Major, op. 91, no. 3
- October 7, 1988 Soni Ventorum Wind Quintet joined by guest artist Alexander Eppler, kaval, in a live studio audience broadcast by Classic KING FM 98.1(Seattle), HUB Auditorium, University of Washington
Smith: *Eternal Truths* for woodwind quartet
Joplin [arr. Soni Ventorum]: *Joplinrags*
Eppler: Bulgarian Suite on Thracian Themes for kaval and woodwind quartet
Reicha: Quintet in D Major, op. 91, no. 3
- November 14, 1988 U.W. Contemporary Group, "The Contemporary Group in a Concert to Celebrate American Music Week and the Centennial of Ernest L. Thayer's *Casey at the Bat*," Meany Theater, University of Washington. Soni Ventorum member Felix Skowronek joined by Emilie Berendsen, mezzo-soprano, and Steven Novacek, guitar, performed the following work:
Williams: From *Song of Songs* for voice, flute and guitar
- November 29, 1988 Soni Ventorum Wind Quintet joined by faculty guest artist Robin McCabe, piano, Meany Theater, University of Washington
Beethoven [arr. Skowronek]: Five Pieces for Mechanical Organ
Villa-Lobos: Fantasie Concertante
Mozart: Quintet for piano and winds in E-flat Major, K. 452
Françaix: Wind Quintet no. 2

- January 7, 1989 U.W. School of Music, "Retrospective Concert of the Music of Gerald Kechley," Meany Theater, University of Washington. The Soni Ventorum performed the following work:
G. Kechley: *Variants* for woodwind quartet
Soni Ventorum member Felix Skowronek joined by Carol Sams, soprano, and Pamela Ryker, flute, performed the following work:
G. Kechley: Three Rossetti Songs
- January 27, 1989 Soni Ventorum Wind Quintet, HUB Auditorium, University of Washington
Reicha: Quintet in A Minor, op. 91, no. 2
Ligeti: Six Bagatelles for wind quintet
Françaix: Wind Quintet no. 2
- April 14, 1989 Soni Ventorum Wind Quintet joined by guest artists Alexander Eppler, balalaika, and Arturo Rodriguez, percussion, in a live studio audience broadcast by Classic KING FM 98.1 (Seattle), HUB Auditorium, University of Washington
Rameau [arr. Nakagawa]: Gavotte with Six Doubles
Smith: *Diversion* for wind quintet (premiere)
Blanchet: *A Haitian Folk Tale*
Arrieu: Quintet in C Major
Eppler: Suite for balalaika and wind quintet (premiere)
- April 16, 1989 Soni Ventorum Wind Quintet, Seattle Art Museum, Seattle, Washington
Reicha: Quintet in A Minor, op. 91, no. 2
Ligeti: Six Bagatelles for wind quintet
Françaix: Wind Quintet no. 2
- May 26, 1989 Soni Ventorum Wind Quintet joined by guest students artists in a live studio audience broadcast by Classic KING FM 98.1 (Seattle), HUB Auditorium, University of Washington
Mozart: Serenade no. 11 in E-flat Major, K. 375
Goodman: *Jadis III (Hommage à "la sérénade interrompue")* for flute and bassoon
Strauss: Suite in B-flat Major, op. 4
- November 20, 1989 U.W. Contemporary Group, Meany Theater, University of Washington. Soni Ventorum member Felix Skowronek and Pamela Ryker, flute, performed the following work:
Tucker: *Idle Conversations* for two flutes
- December 8, 1989 Soni Ventorum Wind Quintet (Tad Margelli, oboe, substituting for Laila Storch), Brechemin Auditorium, University of Washington
Seiber: *Permutazioni a Cinque*
Nielsen: Quintet, op. 43
Beethoven [arr. Keetbaas]: Quintet in E-flat Major, op. 4

- January 16, 1990 U.W. School of Music, "Music by Women Composers," Meany Theater, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Arrieu: Quintet in C Major
Soni Ventorum member David Kappy performed the following work:
Musgrave: *The Golden Echo* (I) for horn and electronic tape
- February 23, 1990 Soni Ventorum Wind Quintet (Tad Margelli, oboe, substituting for Laila Storch) joined by guest artist Scott Wilson, horn, Brechemin Auditorium, University of Washington
Müller: Quintet no. 2 in C Minor
Roseman: Quintet
Ketting: Trio for flute, clarinet and bassoon
Reinecke: Sextet in B-flat Major, op. 71
- February 26, 1990 U.W. Contemporary Group, Meany Theater, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Smith: *Diversion* for wind quintet
- April 20, 1990 Soni Ventorum Wind Quintet, Brechemin Auditorium, University of Washington
Shakarian: Five Bagatelles for wind quintet
Lachner: Quintet no. 2 in E-flat Major
Arrieu: Suite en quatre for flute, oboe, clarinet and bassoon
Harbison: Quintet for Winds
- May 25, 1990 Soni Ventorum Wind Quintet joined by guest student artists, Brechemin Auditorium, University of Washington
Reicha, Joseph: Partita in F Major
Bernard: Divertissement in F Major, op. 36
Beethoven: Seventh Symphony "Harmonie," op. 92
- November 2, 1990 Soni Ventorum Wind Quintet, "Laila's Choice," Brechemin Auditorium, University of Washington
Barthe: Passacaille
Persichetti: Pastorale for Winds, op. 21
Lefèbvre: Suite, op. 57
Ibert: Trois pièces brèves
Beethoven [arr. Stark]: Quintet in E-flat Major, op. 71
- December 4, 1990 U.W. School of Music Faculty Artist Recital, "American Anniversaries," Meany Theater, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Barber: *Summer Music*, op. 31
Soni Ventorum member David Kappy joined by Timothy Stewart, horn, and Lisa Bergman, piano, performed the following work:
Schuller: *Trois Hommages* for two horns and piano

- January 9, 1991 University of Washington School of Music, "Twentieth Century Unlimited I," Meany Studio Theater. The Soni Ventorum Wind Quintet performed the following work:
Fine: Partita for wind quintet
- March 1, 1991 Soni Ventorum Wind Quintet joined by faculty guest artist Patricia Michaelian, piano, Brechemin Auditorium, University of Washington
Jadin: Nocturne no. 3 in G Minor for flute, clarinet, horn and bassoon
Poulenc: Sonata for clarinet and bassoon
Saint-Saëns: Caprice on Danish and Russian Airs, op. 79
Thuille: Sextet in B-flat Major, op.6, for piano, flute, oboe, clarinet, horn and bassoon
- March 11, 1991 U.W. Contemporary Group, Meany Studio Theater, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Mamlök: *Festive Sounds: A Concertino for Wind Quintet*
Soni Ventorum member Felix Skowronek joined by guest student artists performed the following work:
Sollberger: Grand Quartet for Flutes: In Memoriam Friedrich Kuhlau for four flutes
- May 3, 1991 Soni Ventorum Wind Quintet joined by guest artist Aloysia Friedmann, violin, Brechemin Auditorium, University of Washington
Milhaud: *La cheminée du roi René*
Smith: Jazz Set for violin and wind quintet (premiere)
Reicha: Quintet in C Minor, op. 91, no. 6
- May 31, 1991 Soni Ventorum Wind Quintet joined by guest student artists, Brechemin Auditorium, University of Washington (Laila Storch's final concert with the Soni Ventorum)
Mozart [arr. Meyer/Soni Ventorum]: Fantasy in F Minor for Mechanical Organ, K. 608
Mozart: Divertimento no. 3 in E-Flat Major, K. 166
Mozart [arr. Wendt]: *The Abduction from the Seraglio* "Harmonie"
- October 8, 1991 Alex Klein Faculty Debut Recital, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Reicha: Quintet in E Minor, op. 100, no. 4
- November 17, 1991 Soni Ventorum Wind Quintet, Brechemin Auditorium, University of Washington (Alex Klein's debut concert with the Soni Ventorum Wind Quintet)
Taffanel: Quintet in G Minor
Françaix: Divertissement for oboe, clarinet, and bassoon
Brahms [arr. Popkin]: Variations and Fugue on a Theme of Handel, op. 24

- November 25, 1991 U.W. Contemporary Group, "25th Anniversary Concert Honoring Founder William Bergsma, the First Directors William Smith and Robert Suderburg and Early Members of the Group, Research Associates (1967-72), and First Year Performers (1966-67)." Meany Theater, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Bergsma: Concerto for wind quintet
- January 9, 1992 U.W. School of Music, "Soirée Musicale de Milhaud" Centenary Celebration, Brechemin Auditorium, University of Washington. The Soni Ventorum Wind Quintet and guest student artists performed the following piece:
Milhaud: Symphonie no. 5 (Dixtour d'instruments à vent)
- February 2, 1992 Soni Ventorum Wind Quintet, Brechemin Auditorium, University of Washington
Hindemith: Kleine Kammermusik, op. 24, no. 2
Piston: Three Pieces for flute, clarinet and bassoon
Villa-Lobos: Quintette en forme de Chôros
Reicha: Quintet in E Minor, op. 100, no. 4
- February 13, 1992 Soni Ventorum Wind Quintet, Recital Hall, Music Building, University of British Columbia
Hindemith: Kleine Kammermusik, op. 24, no. 2
Piston: Three Pieces for flute, clarinet and bassoon
Villa-Lobos: Quintette en forme de Chôros
Reicha: Quintet in E Minor, op. 100, no. 4
- March 1, 1992 Soni Ventorum Wind Quintet, Brechemin Auditorium, University of Washington
Vranický [arr. Skowronek]: Six Hunters' Marches
Danzi: Quintet in E-flat Major, op. 56, no. 3
Schoenberg: Wind Quintet, op. 26
- May 7, 1992 Soni Ventorum Wind Quintet, Tacoma Art Museum, Tacoma, Washington
Reicha: Quintet in E Minor, op. 100, no. 4
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon
Françaix: Quintet
- March 9, 1992 U.W. Contemporary Group, Meany Theater, University of Washington. Soni Ventorum members Felix Skowronek and Alex Klein performed the following work:
Musgrave: Impromptu No. 1 for flute and oboe
The Soni Ventorum Wind Quintet joined by guest student artists performed the following work:
Milhaud: Symphonie no. 5 (Dixtour d'instruments à vent)

- May 31, 1992 Soni Ventorum Wind Quintet joined by guest student artists, Brechemin Auditorium, University of Washington
Mendelssohn: Notturmo, op. 24
Raff: Sinfonietta, op. 188
Koechlin: Septour d'instruments à vent, op. 165
Enesco: Dixtour, op. 14
- October 25, 1992 Soni Ventorum Wind Quintet, Brechemin Auditorium, University of Washington
Reicha: Quintet in E-flat Major, op. 88, no. 2
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon
Françaix: Quintet
- November 23, 1992 U.W. Contemporary Group, Meany Theater, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Perle: Wind Quintet no. 4
Soni Ventorum member Alex Klein performed the following work:
Berio: Sequenza VII for oboe solo
The Soni Ventorum and guest student artists performed the following work:
Xiang: *The Shape and the Spirit*, op. 48, for wind octet
- January 14, 1993 Soni Ventorum Wind Quintet, Meany Theater, University of Washington
Haydn [arr. Skowronek]: performed seven of the Fourteen Pieces for the Mechanical Clock-Organ of 1793
Villa-Lobos: Trio for oboe, clarinet and bassoon
Musgrave: Impromptu no. 1 for flute and oboe
Nielsen: Quintet, op. 43
- January 31, 1993 Soni Ventorum Wind Quintet, Brechemin Auditorium, University of Washington
Cambini: Quintetto Concertante no. 2 in D Minor
Perle: Wind Quintet no. 4
Lachner: Quintet no. 1 in F Major
Jollivet: Sérénade pour quintette à vent et hautbois principal
- February 8, 1993 Soni Ventorum Wind Quintet, Auburn Performing Arts Center, Auburn, Washington
Ibert: Trois pièces brèves
Reicha: Quintet in E-flat Major, op. 88, no. 2
Musgrave: Impromptu for flute and oboe
Nielsen: Quintet, op. 43
- February 24, 1993 U.W. Contemporary Group, Meany Theater, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Schoenberg: Wind Quintet, op 26

- March 7, 1993 Soni Ventorum Wind Quintet joined by faculty guest artist Patricia Michaelian, piano, and guest student artists, Brecherein Auditorium, University of Washington
Mozart: Serenade no. 11 in E-flat Major, K. 375
Beethoven: Duo no. 3 in B-flat Major for clarinet and bassoon, WoO 27/3
Poulenc: Sextet for piano, flute, oboe, clarinet, horn and bassoon
- March 1993 U.S. Tour. The Soni Ventorum Wind Quintet gave performances at:
 The Juilliard School, New York City, New York
 Oberlin Conservatory of Music, Oberlin, Ohio
 North Carolina School of the Arts, Winston-Salem, North-Carolina
 Davidson College, Davidson, North Carolina
The program in all three locations was as follows:
Reicha: Quintet in D Major, op. 91, no. 3
Villa-Lobos: Quintet en forme de Chôros
Piston: Three Pieces for flute, clarinet and bassoon
Nielsen: Quintet, op. 43
- April 10, 1993 Soni Ventorum Wind Quintet, Friday Harbor Laboratories, University of Washington, San Juan Community Theater, Friday Harbor, Washington
Reicha: Quintet in D Major, op. 91, no. 3
Villa-Lobos: Quintet en forme de Chôros
Piston: Three Pieces for flute, clarinet and bassoon
Nielsen: Quintet, op. 43
- November 22, 1993 U.W. Contemporary Group, Meany Theater, University of Washington. Soni Ventorum member Alex Klein joined by guest student artist Molly Sandvick performed the following work:
Angell: *Dueling Oboes* for two oboes
- December 2, 1993 Soni Ventorum Wind Quintet, Columbia Arts Center, Vancouver, Washington
Mozart [arr. Meyer/ Soni Ventorum: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Villa-Lobos: Chôros no. 2 for flute and bassoon
Fine: Partita for wind quintet
Piston: Three Pieces for flute, clarinet and bassoon
Reicha: Quintet in D Major, op. 91, no. 3
- December 2, 1993 Soni Ventorum Wind Quintet, Lincoln Hall, Brown Bag Concerts, Portland State University, Portland, Oregon
Schoenberg: Wind Quintet, op. 26

- December 5, 1993 Soni Ventorum Wind Quintet, Brechemin Auditorium, University of Washington
Mozart [arr. Meyer/Soni Ventorum]: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Villa-Lobos: Chôros no. 2 for flute and clarinet
Fine: Partita for wind quintet
Piston: Three Pieces for flute, clarinet and bassoon
Reicha: Quintet in D Major, op. 91, no. 3
- February 14, 1994 U.W. Contemporary Group, Meany Theater, University of Washington. Soni Ventorum member David Kappy performed the following work, which was dedicated to himself and his wife, Marilyn Gist, in celebration of their wedding:
Smith: *Mysterium Coniunctionis* for solo horn
- March 2, 1994 Soni Ventorum 25th Anniversary Concert, Soni Ventorum Wind Quintet joined by guest artists Mary Kantor, clarinet, and Paul Rafanelli, bassoon, Meany Theater, University of Washington
Bergsma: *Masquerade* for wind quintet
Reicha: Quintet in D Minor, op. 88, no. 4
Smith: Straws for flute and bassoon
Rossini: Quartet no. 5 in D Major
Indy: Chanson et Danses, op. 50
- May 1, 1994 Soni Ventorum Wind Quintet, Brechemin Auditorium, University of Washington
Mozart [arr. Meyer/Soni Ventorum]: Fantasy in F Minor for Mechanical Organ, K. 608
Françaix: Quartet for flute, oboe, clarinet and bassoon
Barber: *Summer Music*, op. 31
Mayr: performed five of the Twelve Bagatelles for flute, clarinet and bassoon
Hindemith: Kleine Kammermusik, op. 24, no. 2
- May 5, 1994 U.W. School of Music, "William Bolcom: A Musical Homecoming," Meany Theater, University of Washington. The Soni Ventorum Wind Quintet, joined by faculty guest artist Craig Sheppard, piano, performed the following work:
Bolcom: *FIVEFOLD FIVE*
Soni Ventorum member Alex Klein joined by student artist Yuka Sasake, piano, performed the following work:
Bolcom: Aubade
- May 7, 1994 Soni Ventorum Wind Quintet, Friday Harbor Laboratories, University of Washington, Presbyterian Church, Friday Harbor, Washington. Members of the Soni Ventorum Wind Quintet performed the following works:
Françaix: Quartet for flute, oboe, clarinet and bassoon
Mayr: performed five of the Twelve Bagatelles for flute, clarinet and bassoon
Smith: Jazz Set for flute and clarinet
J.S. Bach: Solo pour la flute traversiere, BWV 1013
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon

- June 5, 1994 Soni Ventorum Wind Quintet members performing as "Soni Soloists" joined by guest student artists, Brechemin Auditorium, University of Washington
Schmitt: Lied et Scherzo, op. 54
van Praag: Fantasie for solo bassoon and wind instruments
Jeanjean: *Carnival of Venice* variations for solo basset horn, flute, oboe, horn, bassoon
Griffes [arr. Skowronek]: Poem for flute and eight winds
Weber: Concertino for oboe and harmoniemusik
- October 13, 1994 U. W. School of Music, William Bergsma Memorial Concert, Meany Theater, University of Washington. The Soni Ventorum Wind Quintet performed the following work:
Bergsma: Concerto for wind quintet
- November 6, 1994 Soni Ventorum Wind Quintet, Brechemin Auditorium, University of Washington
Reicha: Quintet in D Major, op. 91, no. 3
Villa-Lobos: Quintette en forme de Chôros
Stravinsky: Three Pieces for solo clarinet
Gabaye: Sonatine for flute and bassoon
Bergsma: Concerto for wind quintet
- November 20-22, 1994 Tour. The Soni Ventorum Wind Quintet gave performances at Oklahoma City University, Oklahoma City, Oklahoma and the University of Texas at El Paso. Programs were selected from the following works:
Reicha: Quintet in D Major, op. 91, no. 3
Villa-Lobos: Quintette en forme de Chôros
Hindemith: Kleine Kammermusik, op. 24, no. 2
Mayr: performed three of the Twelve Bagatelles for flute, clarinet and bassoon
Bergsma: Concerto for wind quintet
- February 14, 1995 U.W. Contemporary Group, "Featuring the Music of Guest Composer Henry Brant," Meany Theater, University of Washington. Soni Ventorum member Alex Klein participated in the performance of the following work:
Brant: *Barricades* for separated groups of performers
- February 23, 1995 Soni Ventorum Wind Quintet, Madsen Recital Hall, Brigham Young University, Salt Lake City, Utah
Reicha: Quintet in D Major, op. 91, no. 3
Villa-Lobos: Quintette en forme de Chôros
Hindemith: Kleine Kammermusik, op. 24, no. 2
Mayr: performed three of the Twelve Bagatelles for flute, clarinet and bassoon
Bergsma: Concerto for wind quintet

- March 12, 1995 Soni Ventorum Wind Quintet joined by faculty guest artist Patricia Michaelian, piano, Brechemin Auditorium, University of Washington
W.F. Bach: Duo no. 1 in E Minor adapted for flute and oboe
Beethoven: Duo no. 2 in F Major for clarinet and bassoon, WoO 27/2
Villa-Lobos: Quartet for flute, oboe, clarinet and bassoon
Goodman: Five Bagatelles for flute, clarinet and bassoon
Glinka: Trio Pathétique in D Minor
- April 25, 1995 U.W. Contemporary Group, Meany Theater, University of Washington. The Soni Ventorum Wind Quintet joined by faculty guest artists Carmen Pelton, soprano, and Craig Sheppard, piano, performed the following work:
Asia: Pines Songs for soprano, piano, flute, oboe, clarinet, bassoon and horn
- May 13, 1995 "The Administrator's Duo," Soni Ventorum members Felix Skowronek and Arthur Grossman joined by guest artist Andrea Skowronek, dancer and choreographer, Friday Harbor Laboratories, University of Washington, San Juan Community Theater, Friday Harbor, Washington
Gabaye: Sonatine for flute and bassoon
Mignone: Four Valsas for solo bassoon
Goodman: *Jadis III (Hommage à "la sérénade interrompue")* for flute and bassoon
J.S. Bach: Solo pour la flute traversiere, BWV 1013 (with dancer)
Villa-Lobos: Bachianas Brasileiras no. 6 for flute and bassoon
- May 31, 1995 Soni Ventorum Wind Quintet joined by faculty guest artist Holly Herrmann, piano, and guest student artists, Brechemin Auditorium, University of Washington
C.P.E. Bach: Six Sonatas
Beethoven: Sextet in E-flat Major, op. 71
Rimsky-Korsakov: Quintet in B-Flat Major
- November 5, 1995 Soni Ventorum Wind Quintet, Brechemin Auditorium, University of Washington
Rossini: Quartet no. 1 in F Major
Françaix: Sept impromptus for flute and bassoon
Jan Bach: Four Two-Bit Contraptions for flute and French horn
Apostel: Quartet, op. 14, for flute, clarinet, horn and bassoon
- November 28, 1995 U.W. Contemporary Group, "The Sequenzas of Luciano Berio as Performed by the Contemporary Group," Meany Theater, University of Washington. Soni Ventorum member Felix Skowronek performed the following work:
Berio: Sequenza I for solo flute

- February 25, 1996 Soni Ventorum Wind Quintet joined by faculty guest artist Holly Herrmann, piano, Brechemin Auditorium, University of Washington (oboist Dan William's debut performance with the Soni Ventorum Wind Quintet)
Dahl: Allegro and Arioso for five wind instruments
Reicha: Quintet in C Major, op. 91, no. 1
Spohr: Quintet in C Minor, op. 52, for piano, flute, clarinet, horn and bassoon
- April 6, 1996 Soni Ventorum Wind Quintet joined by faculty guest artist Holly Herrmann, piano, Friday Harbor Laboratories, University of Washington, San Juan Community Theater, Friday Harbor, Washington
Rossini: Quartet no. 1 in F Major
Françaix: Sept impromptus for flute and bassoon
Jan Bach: Four Two-Bit Contraptions
Spohr: Quintet in C Minor, op. 52, for piano, flute, clarinet, horn and bassoon
- May 29, 1996 Soni Ventorum Wind Quintet joined by guest student artists, Brechemin Auditorium, University of Washington
Mozart [arr. Meyer/Soni Ventorum]: Adagio and Allegro (Fantasy) in F Minor for Mechanical Organ, K. 594
Reinecke: Octet in B-flat Major, op. 216
Françaix: Wind Quintet
Bernard: Divertissement in F Major, op.36
- December 2, 1996 U.W. Contemporary Group, Meany Theater, University of Washington (Rebecca Henderson's debut performance with the Soni Ventorum). The Soni Ventorum performed the following work:
Smith: *Eternal Truths* for woodwind quartet
- December 8, 1996 Soni Ventorum Wind Quintet joined by faculty guest artist Craig Sheppard, piano, Brechemin Auditorium, University of Washington
Beethoven [arr. Skowronek]: Five Pieces for the Mechanical Organ
Goodman: Sextet for piano and winds (premiere)
Telemann: Canonic Sonata in D Major, op. 5, no. 3
Harbison: Quintet for Winds
- January 26, 1997 Soni Ventorum Wind Quintet, Nordic Heritage Museum, Seattle, Washington
Beethoven [arr. Skowronek]: Five Pieces for Mechanical Organ
Sigurbjörnsson: *Scramble [Hraera]* for wind quintet
Françaix: Wind Quintet

- February 23, 1997 Soni Ventorum Wind Quintet joined by faculty guest artist Holly Herrmann, piano, Brechemin Auditorium, University of Washington
Rossini: Quartet no. 2 in G Major
D. Kechley: *Wind Chimes* for flute, oboe, clarinet and piano
Herbolsheimer: *Variationes Ventorum* for woodwind quintet
Reicha: Quintet in G Major, op. 88, no. 3
- May 24, 1997 Soni Ventorum Wind Quintet, Friday Harbor Laboratories, University of Washington, Presbyterian Church, Friday Harbor, Washington
Klughardt: Quintet in C Major, op. 79
Villa-Lobos: Trio for oboe, clarinet and bassoon
Reicha: Quintet in F minor, op. 99, no. 2
- May 28, 1997 Soni Ventorum Wind Quintet, Brechemin Auditorium, University of Washington
Klughardt: Quintet in C Major, op. 79
Villa-Lobos: Trio for oboe, clarinet and bassoon
Reicha: Quintet in F minor, op. 99, no. 2
- December 7, 1997 Soni Ventorum Wind Quintet joined by faculty guest artist Craig Sheppard, piano, Brechemin Auditorium, University of Washington
Ibert: *Trois pièces brèves*
Goodman: Quintet for Wind Instruments
Thuille: Sextet in B-flat Major, op. 6, for piano, flute, oboe, clarinet, horn and bassoon
- March 9, 1998 U.W. Contemporary Group, Meany Theater, University of Washington. The Soni Ventorum performed the following work:
Carter: Eight Etudes and a Fantasy for woodwind quartet
- March 10, 1998 Soni Ventorum Wind Quintet joined by members of the Shoreline Concert Band, Shoreline High School Performing Arts Center, Shoreline, Washington
Mendelssohn [arr. Walter]: Quintet in E-flat Major
Ganne [arr. Skowronek, Woodard]: Andante and Scherzo for solo flute and eight winds
van Praag: Fantasie for solo bassoon and wind instruments
- April 14, 1998 Soni Ventorum Wind Quintet joined by guest artist Jerry Kracht, clarinet, Meany Theater, University of Washington
Barber: *Summer Music*, op. 31
Janáček: *Mládí [Youth]*, suite for wind instruments
Mendelssohn [arr. Walter]: Quintet in E-flat Major
- May 23, 1998 Soni Ventorum Wind Quintet, Friday Harbor Laboratories, University of Washington, Friday Harbor, Washington
Cambini: Quintetto Concertante no. 3 in F Major
Smith: *Straws* for flute and bassoon
Barber: *Summer Music*, op. 31
Mendelssohn [arr. Walter]: Quintet in E-flat Major

- May 31, 1998 Soni Ventorum Wind Quintet joined by guest student artists, Brechemin Auditorium, University of Washington
Cambini: Quintetto Concertante no. 3 in F Major
Françaix: performed four of the Sept impromptus for flute and bassoon
Smith: *Straws* for flute and bassoon
Enesco: Dixtour, op.14
- June 4, 1998 U.W. Contemporary Group, "French Music in the 20th Century," Meany Theater, University of Washington. Soni Ventorum member Felix Skowronek performed the following work:
Durand: *Par le feu recueilli* for solo flute
- October 24, 1998 Soni Ventorum Wind Quintet, Richland, Washington
Cambini: Quintetto Concertante no. 3 in F Major
Milhaud: *La cheminée du roi René*
Hindemith: Kleine Kammermusik, op. 24, no. 2
Nielsen: Quintet, op. 43
- October 27, 1998 Soni Ventorum Wind Quintet joined by faculty guest artists Craig Sheppard, piano, and Carmen Pelton, soprano, Meany Theater, University of Washington
Milhaud: *La cheminée du roi René*
Beethoven: Quintet for piano and winds in E-Flat Major, op. 16
Schafer: *Minnelieder* for mezzo-soprano and wind quintet
- December 6, 1998 Soni Ventorum Wind Quintet, "Music by American Composers," joined by guest artist Aloysia Friedmann, violin, Brechemin Auditorium, University of Washington
Crawford-Seeger: Suite for wind quintet
Etler: Quintet no. 1
Piston: Three Pieces for flute, clarinet and bassoon
Smith: Jazz Set for violin and wind quintet
- February 13, 1999 Soni Ventorum Wind Quintet, University of British Columbia, Vancouver, British Columbia, Canada
Reicha: Quintet in E Minor, op. 100, no. 4
- February 23, 1999 Meany Theater, University of Washington, "Time and the Millennium: A Music Mosaic." Soni Ventorum members Felix Skowronek, William McColl and Arthur Grossman performed the following work:
Goodman: Five Bagatelles for flute, clarinet and bassoon
- March 7, 1999 Soni Ventorum Wind Quintet, "All Arrangements," Brechemin Auditorium, University of Washington
Haydn [arr. Skowronek]: performed seven of the Fourteen Pieces for the Mechanical Clock-Organ of 1793
Beethoven [arr. Keetbaas]: Quintet in E-flat Major, op. 71
Brahms [arr. Popkin]: Variations and Fugue on a Theme by Handel, op. 24

- March 8, 1999 U.W. Contemporary Group, Meany Theater, University of Washington. Soni Ventorum member Arthur Grossman performed the following work, which was dedicated to him by the composer:
Tisné: *Impressions Niçoises* for solo bassoon
- May 14, 1999 Soni Ventorum Wind Quintet, Friday Harbor Laboratories, University of Washington, Friday Harbor, Washington
Haydn [arr. Skowronek]: performed seven of the Fourteen Pieces for the Mechanical Clock-Organ of 1793
Foerster: Quintet, op. 95
Brahms [arr. Popkin]: Variations and Fugue on a Theme by Handel, op. 24
- May 23, 1999 Soni Ventorum Wind Quintet joined by guest student artists, "Central Europe Revisited," Brechemin Auditorium, University of Washington
Foerster: Quintet, op. 95
Ligeti: Ten Pieces for Wind Quintet
Beethoven: Octet in E-flat Major, op. 103
- June 3, 1999 U.W. Contemporary Group, "The Ultra Moderns: American Experimental Music in the 1920s and 1930s in New York," Meany Theater, University of Washington. Soni Ventorum members Felix Skowronek, Rebecca Henderson, William McColl and Arthur Grossman performed the following work:
Riegger: Three Canons for Woodwinds
- April 4, 2000 Soni Ventorum Wind Quintet joined by faculty guest artist Craig Sheppard, piano. Meany Theater, University of Washington.
Reicha: Quintet in D Minor, op. 89, no. 4
Láng: Wind Quintet no. 1
Poulenc: Trio for oboe, clarinet and piano
Villa-Lobos: Quintette en forme de Chôros
- May 19, 2000 Soni Ventorum Wind Quintet joined by guest student artists, Brechemin Auditorium, University of Washington
Mozart: Serenade no. 12 in C Minor, K. 384 a (388)
Gounod: Petite Symphonie
Mayr: five of the twelve Bagatelles for flute, clarinet and bassoon
Taffanel: Quintet in G Minor

May 28, 2000

"Soni Ventorum Founders' Trio," Felix Skowronek, William McColl and Arthur Grossman, University of Washington Friday Harbor Laboratories, San Juan Community Theater, Friday Harbor, Washington

Piston: Three Pieces for flute, clarinet and bassoon

Stravinsky: Three Pieces for solo clarinet

Boismortier: Suite in G Major, op. 35, no. 2 for solo flute

Beethoven: Duo no. 3 in B-flat Major for clarinet and bassoon, WoO 27/3

Goodman: Five Bagatelles for flute, clarinet and bassoon

Smith: *Tribute to the Bassoon* for bassoon and narrator

Mayr: five of the Twelve Bagatelles for flute, clarinet and bassoon

APPENDIX F

Roster of Membership of the Soni Ventorum Wind Quintet

INSTRUMENT	NAME OF QUINTET MEMBER	DATES OF MEMBERSHIP IN THE SONI VENTORUM	LOCATION OF QUINTET AT TIME OF MEMBERSHIP
FLUTE	Felix Skowronek	1962 – 1966, 1968 – present	Conservatory of Music of Puerto Rico, University of Washington
	Peter Kern	1966 – 1968	Conservatory of Music of Puerto Rico
OBOE	James Caldwell	1962 – 1965	Conservatory of Music of Puerto Rico
	Laila Storch	1965 – 1990	Conservatory of Music of Puerto Rico, University of Washington
	Alexandre (Alex) Klein	1991 – 1995	University of Washington
	Dan Williams	1995 – 1996	University of Washington
	Rebecca Henderson	1996 – present	University of Washington
CLARINET	William McColl	1962 – present	Conservatory of Music of Puerto Rico, University of Washington
FRENCH HORN	Christopher Leuba	1962 – 1963, 1968 – 1979	Conservatory of Music of Puerto Rico, University of Washington
	Robert Bonnevie	1963 – 1967	Conservatory of Music of Puerto Rico
	David Sternbach	1967 – 1968	Conservatory of Music of Puerto Rico
	David Kappy	1979 – present	University of Washington
BASSOON	Arthur Grossman	1962 – present	Conservatory of Music of Puerto Rico, University of Washington

Vita

Name: Megan C. Lyden

Place of Birth: Baltimore, Maryland

Date of Birth: January 4, 1960

Colleges and Degrees: University of Illinois
Bachelor of Music
May, 1983

University of Illinois
Master of Music
August, 1986