University of Washington
Public Performing Arts
and
School of Music

present

THE SONI VENTORUM
Felix Skowronek, flute
William McColl, clarinet
Arthur Grossman, bassoon
Laila Storch, oboe
David Kappy, horn

Thursday, January 14, 1982
Meany Theatre, 8:00 P.M.

PROGRAM

10, 359
FRANZ DANZI
(1763-1826)

Quintet in C Major, Op. 67, No. 1 (1824)

Allegro
Andante con moto
Minuetto: Allegretto
Allegretto moderato

13:51

ALVIN ETLER
(1913-1973)

Quintet No. 2 for Woodwind Instruments (1957)

Andante con moto 3' 20"
Allegro commodo 3' 46"
Adagio 2' 34"
Vivace 1' 13"

15:36

INTERMISSION

10, 360
FRANCIS POULENCE
(1899-1963)

Sonata pour clarinette et basson (1922)

Allegro (Très rythmé)
Romance (Andante très doux)
Final (Très animé)

8:11

JOSEF B. FOERSTER
(1859-1951)

Quintet for Wind Instruments, Op. 95 (1909)

Allegro moderato
Andante sostenuto
Allegro scherzando
Moderato e tranquillo - Allegro moderato

21:15

School of Music Upcoming Events

University Harp Ensemble, January 20, 8:00 P.M. Kane Hall 130 (free)
University Symphony, January 26, 8:00 P.M. Meany Theatre
Organ Fund Raising Concert, February 5, 8:00 P.M. St. Mark's Cathedral
(call 543-1200 for further information)
Contemporary Group, February 10, 8:00 P.M. Studio Theatre
Jazz Ensemble, February 11, 8:00 P.M Meany Theatre
The Soni Ventorum, February 26, 8:00 P.M. Meany Theatre
Franz Danzi was widely respected in his time as an influential cellist, composer, and conductor. His place in music history was secured by his association with the early development of German opera, both by his own works in the medium and by his promotion of the works of Mozart and Carl Maria von Weber. Today, he is known primarily for his instrumental music for winds; various concerti and especially his wind quintets. His knowledge of these instruments was to have a special effect on von-Weber, to whom Danzi acted as a stabilizing influence during the former’s somewhat irresponsible years in Stuttgart (Weber was imprisoned for alleged embezzlement of royal funds, and Danzi in effect bailed him out). For all his involvement with early Romanticism, Danzi in his quintets evokes much of his Mannheim roots with clarity of form, charming style, and deftness of instrumental treatment.

Iowa-born Alvin Etler was an oboist, educator, conductor, and composer, graduating from studies at Case Western Reserve in Cleveland and later touring in Latin America with the all-composer North American Wind Quintet. Following successful premieres of two of his orchestral works by Fritz Reiner and the Pittsburgh Symphony Orchestra, Etler chose to pursue a career of composing and teaching. After four years at Yale University, he spent brief terms at Cornell and the University of Illinois before joining the faculty of Smith College in 1949. His compositions include all media except opera, and are noted for their special craftsmanship, sonority, and vitality.

Francis Poulenc was a man of inimitable wit and long thoughts. As in the case of Mark Twain the wit is well recognized, the long thoughts not recognized enough. Poulenc said of himself, "I am a melancholy person, who loves to laugh like all melancholy persons." As a disciple of Satie and as one of the French Group of Six he cultivated his distaste for bombast and his love of the musical bon-mot. His delightful duo for clarinet and bassoon opens with an Allegro written in the "baroque with wrong-notes" style of the neoclassical 1920's. The second movement, with its modal touches, has the pastoral nostalgia appropriate to the banks of the Loire, upon which it was written. The last movement, despite its Stravinskian shifts of downbeat, shows that music in the shape of a hornpipe can be as buoyant in France as in England. --from notes by Henry Leland Clarke.

The name of Josef Bohuslav Foerster is little known outside his native Czechoslovakia, but his importance within his own country was monumental as his life spanned friendships with Smetana and Dvorak, a generation of his own pupils in the 1920's, and even younger composers after 1945. In that year, he was declared a National Artist, and upon his death six years later was granted a state funeral starting at the National Theater in Prague. Foerster began his career as an organist and pianist, becoming active both as a composer and critic as well as a prodigious writer on musical subjects. Married to the soprano Berta Lauteretova, he moved with her first to Hamburg and thence Vienna in 1903 where she was engaged at the Hofoper by Mahler. In 1918 they moved to Prague where he occupied the several important teaching appointments that were to establish his national renown. His artistic output was sizeable (over 190 works with opus numbers), and his Wind Quintet was written during the two decades which produced his most significant works. The work was written for a group of Czech wind-players in the Vienna Imperial Opera in 1909, and its stylistic links to Czech folk music and the legacy of Smetana and Dvorak are clear.