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

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

Of the many students of Cesar Franck (who himself had been a young pupil of Anton Reicha), Vincent d'Indy was the one most decisively attracted to the music of Wagner during the 1880s. As that decade ended, however, d'Indy changed course and began a systematic study of French musical tradition. He may not have realized that he was contributing to his classmates, but beginning with the nine symphonies he contributed works of nature and noble courts across the continent a century earlier. Such composers as Richard Strauss, Carl Reinecke, Charles Gounod, and Georges Enesco contributed works of this nature and these are again finding an audience as we near our century-end. d'Indy's Op. 50 opens with a lovely melody in a sonorous setting in what seems to be a nod to Wagner's 'Siegfried Idyll,' with the following dances casting a bacchanalian solo line over a chattering accompaniment. The ending, this time, a cyclic nod to Franck, brings the work to a tranquil close with its reprise of the chanson melody.

Notes by Felix Skowronek

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

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

25TH ANNIVERSARY CONCERT

THE SONI VENTORUM

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

with guest artists
Mary Kantor, clarinet
Paul Rafanelli, bassoon

March 2, 1994
8:00 PM, Meany Theater

PROGRAM

1st movement: Allegro spiritoso
2nd movement: Andante assai
3rd movement: Allegro

INTERMISSION

Straw for Flute and Bassoon (1774) William O. Smith

Quartet No. 5 in D Major (1845) Gioacchino Rossini

Chanson et Danses, Op. 50 (1851-1931) Vincent d'Indy

Notes

Aria: Andante con moto
Menuetto: Allegro pesante
Finale: Allegro

Quintet in D Minor, Op. 88, (1877-1890) Anton Reicha

1st movement: Allegro assai
2nd movement: Andante
3rd movement: Allegro