

Program Notes

Bruce Adolph

Zephyronia (notes by Bruce Adolph)

Born May 31st, 1955 in New York, NY

Zephyronia was premiered August 19, 2006

Zephyronia is a piece about wind energy for wind instruments, written specifically for the wonderful talents of the Imani Winds. It was clear to me that they could take wind quintets to a new level with their theatrical talents, so I contacted my writer friend Louise Gikow and we decided to create a story piece that would involve almost as much acting as music-making. Louis and I have written quite a few other pieces for kids and their grown-ups, including *Marita and Her Heart's Desire*, *Tough Turkey in the Big City*, *The Purple Palace* and *The Bitter, Sour, Salt Suite*.

I felt strongly that it was time to write a piece about energy, and since the Imanis are a wind ensemble, wind energy seemed the perfect choice.

Here is a quick synopsis of the story: On far-away planet Zephyronia, the Emperor allows his citizens only one source of energy, called Zozzle, and he happens to own it all. They use so much Zozzle on Zephyronia that it's contaminating the air and water, and no one has seen a bird or a butterfly or even a blade of grass in many years. During the wildly extravagant birthday celebration for the Emperor, Zephyronia runs out of Zozzle and the planet is plunged into darkness. Nothing works – except in the home of a brilliant inventor, Florio (or Flora) and his/her clever granddaughter, Flutter. They run everything on wind power! Seeing the light – the Emperor gets a brilliant idea and puts Florio and Flutter in charge of solving the crisis, and with their wind-powered inventions, they prove that there is more than one way to run a planet. The birds, butterflies, and grass return, and the Emperor, Florio, and Flutter rejoice in the dawn of a new era for Zephyronia.

Hold on to your hat – this is a windy tale.

Samuel Barber

Summer Music (notes by Brian Mix)

Born March 9th, 1910 in West Chester, PA

Died January 23rd, 1981 in New York City

Summer Music was written in 1956.

Samuel Barber is one of the best known and most performed of American composers. His popularity rests in part because of his immediate accessibility: Barber resisted the modernist developments of many of his contemporaries, opting instead to stay within the boundaries of late-Romanticism harmonically, and traditional forms structurally. However, his essential conservatism should not be taken as a lack of an original voice. His music is both personally distinctive and idiomatically definitive, 'American' in its

simplicity and directness but never derivative or heavy-handed. Barber's melodic gifts are well evident in his many songs (he enjoyed a brief career as a baritone) and in such works as the *Adagio for Strings*. Internationally known before he was 30 most of Barber's works were the result of commissions by ensembles or prominent performers. As a result, Barber was prolific in many genres, but left only a handful of examples in each. Such is the case in chamber music: one string quartet, one violin sonata, one cello sonata, and one wind quintet. Summer Music is quintessentially Barber in its lyricism, and in the wide range of emotional material contained within its single movement.

Ludwig Von Beethoven

Octet in E-Flat Major for Winds, Op. 103 (notes by Dr. Richard E. Rodda)

Born December 16th, 1770 in Bonn, Germany

Died March 26th, 1827 in Vienna, Austria

Composed in 1792.

Though the youthful music of Beethoven's years in Bonn, before he moved to Vienna in 1792, does not bear comparison with the heaven-storming masterpieces of his later decades, it does show true talent for composition, a thorough understanding of the contemporary stylistic idioms, and occasional flashes of the brilliance to come. Such a piece is the delightful Octet for pairs of oboes, clarinets, bassoons and horns, Op. 103. The Octet, which Beethoven called *Parthie*, or suite for winds, was written as *Tafelmusik* for Elector Maximilian Franz, who liked to have an ensemble of oboes, clarinets, bassoons and horns entertain him at supper, a custom he borrowed from his brother in Vienna, Emperor Joseph II. Beethoven carried the score for the Octet with him to Vienna later that year. He revised and polished the piece in 1793 with an eye toward publication, which came to nothing, and then reworked the score again in 1796 for string quintet; this was issued by Artaria as Beethoven's Op.4 (The piano trio version of this music, though known as Op. 63, is not by Beethoven.) The Octet was not published in its original form until 1830, three years after the composer's death; it was first granted its high opus number-103-by the Breitkopf and Hartel catalog of 1851.

Beethoven's Octet stands firmly in the Classical tradition of the wind serenade, deeply indebted to Mozart's masterpieces in the genre. The opening sonata-form movement is one of Beethoven's most polite musical essays, written in a sweet, playful style that balances delicacy with vigor. The *Andante* is a sonatina (i.e., sonata without development section) built around a gently flowing theme in 6/8 meter announced by the oboe. Though the third movement is titled "Menuetto," it is really an early version of the thrusting scherzos that were to become integral to Beethoven's later works. Its opening (and closing) sections hint of the scherzo of the Third Symphony, while the central Trio has an almost exaggerated sparseness that recalls some of Haydn's minuet movements of the 1780s. The finale is a spirited rondo requiring an individual and ensemble virtuosity that speaks highly of the musicians at the Bonn court and continues to provide a challenge to today's best wind players.

Luciano Berio

Opus Number Zoo (notes by Dr. Richard E. Rodda)

Born October 24th, 1925 in Oneglia, Italy
Died May 26th, 2003 in Rome, Italy

Luciano Berio, composer, conductor, editor, linguist, author and champion of modern music, was one of the outstanding creative figures of the late 20th century and perhaps the best-known and most frequently performed Italian composer after Puccini. Berio was born into a family of church musicians in a small town on the Italian Riviera not far from Monaco. After high school, he briefly studied law in Milan but found his true vocation as a composer when the post-war musical revival allowed him to hear the works of Bartok, Stravinsky, Webern, and other modernists. Study with Giorgio Ghedini in composition and Carlo Maria Giulini in conducting at the Milan Conservatory followed; he spent the summer of 1952 at the Tanglewood Music Festival as a student of Luigi Dallapiccola on a Koussevitzky Foundation Fellowship. In 1955 Berio established the *Studio di Fonologia* in Milan, an electronic music laboratory founded under the auspices of the Italian Radio, where his duties included editing the new music journal *Incontri Musicali* (“*Musical Encounters*”) and running a concert series with Bruno Maderna. Berio lived in the United States from 1963 to 1971, holding teaching positions at Mills College, Harvard, and Juilliard while producing many original compositions, including the eclectic but widely praised *Sinfonia* in 1968. He returned to Europe in 1971 to join his musical ally Pierre Boulez in the new *Institut de Recherche et de Coordination Acoustique/Musique* (IRCAM) in Paris, a daring venture to study acoustical, scientific and computer technology as related to music. After providing an artistic direction for the program at IRCAM, Berio saw his job there as completed, and he returned to Italy in 1977, devoting his creative energies thereafter principally to large-scale concert and music-theatre works. He died in Rome in May 2003.

Berio composed *Opus Number Zoo* in 1951, soon after he had completed his studies at the Milan Conservatory, but it already shows the high degree of craft and the theatrical sensibility that mark much of his later work. The piece comprises four brief scenes in which animals comment on such human foibles as cunning, war, aging, envy, and violence. The text, by opera director and children’s author Rhoda Levine, was originally recited by a single narrator; in 1971, Berio revised the work so that the words are divided among the instrumentalists.

Opus No. Zoo (excerpt of notes by unknown author)

Throughout his career Berio has been associated with vocal music. His interest in the capabilities of the human voice and his involvement with literary texts have led him to such experiments as his greatly entertaining *Children’s Play for Wind Quintet*, which straddles the boundary between music and theater. The members of the quintet are required to speak lines of poetry while the rest of the ensemble continues to play their instruments. The result is a variety of speaking voices as well as a variety of instrumental timbres. Berio asks the players to learn a new technique of coordination between rapidly alternating and speaking. As in many of Berio’s works, this requires much dedication and hard work from the performers, but work which is greatly rewarding and, in this particular case, great fun. The work suggests an atmosphere of fairy-tales although the

philosophical undertone of the poetry lends a seriousness that goes far beneath the surface of “children’s play.” Berio writes: “Music is never pure; it is attitude; it is theater. It is indivisible from its gestures...the task is to entrust the sense of the musical action to the specific abilities of the protagonists, to give them the possibility of defining for themselves the conditions through which eventuality is transformed into reality, before the eyes of the listener, in the hearing of the viewer.”

Children’s Play for Wind Quintet, written on commission from the Dorian Wind Quintet, was originally a 1951 work for woodwind quintet and narrator.

Eugene Bozza

Scherzo (notes by Dr. Richard E. Rodda)

Born April 4th, 1905 in Nice, France

Died September 28th, 1991 in Valenciennes, France

Eugene Bozza composed three operas, two ballets, two symphonies, two oratorios, four Masses, and a half-dozen concertos, but his most important contribution to 20th century French music was his myriad of pieces for wind instruments. Bozza, born in Nice on April 4, 1905, to a French mother and an Italian father, took his professional training at the Paris Conservatoire, where he won *premiers prix* in violin (1924), conducting (1930), and composition (1934), as well as the *Prix de Rome* in 1934. He began his career as a violinist with the Padeloup Orchestra, but gave up performing in 1930 to devote himself to composition and conducting. From 1938 to 1948 he conducted at the Opera-Comique in Paris, and in 1951, he was appointed director of the Ecole Nationale de Musique in Valenciennes, a post he held until his retirement in 1975. He died in Valenciennes in 1991. In the *New Grove Dictionary of Music and Musicians*, British critic Paul Griffiths wrote of the “melodic fluency, elegance of structure and consistently sensitive concern for instrumental capabilities” of Bozza’s music, qualities abundantly apparent in the ingratiating but technically daunting) *Scherzo* for Woodwind Quintet of 1945.

Kenji Bunch

Shout Chorus 2006 (notes by Kenji Bunch)

Born 1973 in Portland, OR

“Living composers are not monsters. What we get in the theater, museums and books is new. Why should it be the opposite in music? (-Conductor Christoph Eschenbach)

The composer notes: *Shout Chorus* is a study in the juxtaposition of, and eventual convergence of disparate elements. Unlike a string quartet or brass quintet, the instruments of a woodwind quintet are famously contrasting, and an attempt to blend them can seem a daunting, frustrating task to a composer. After much struggle, I realized that the beauty of the ensemble was exactly in its refusal to blend into a homogenous sound. A shout chorus in big band jazz is a climactic unison passage with usually highly complex syncopated rhythms. In this work, the instruments stubbornly stick to their

tonalities and rhythms, setting up polytonal and polyrhythmic textures for the entire piece until the celebratory unison statement at the end.

John Cage

Music for Winds (notes by Mary Black Junttonen)

Born September 5th in Los Angeles, CA

Died August 12th in New York, NY

John Cage was one of the most avant garde of American composers. Much of his career was devoted to the exploration of sound and silence. *Music for Wind Instruments* was written in 1938, at the beginning of his career, when he was also especially interested in dance and percussion. His instructions for the first and last movements of the work are to “play as percussively as possible”; short interjections, often a single note, are particularly accented, and the frequent brief rests are also remarkably energetic and percussive in effect. Dissonance is nearly constant, often with instruments playing a half-step apart. The first movement features flute, clarinet and bassoon, with a number of meter changes and driving rhythm. The second is more legato and uses only oboe and horn; rhythmic patterns are more subtle. In the third movement, the entire quintet is used, incorporating some rhythmic elements from the first two movements, again with constant, driving pulse and frequent meter changes.

Elliot Carter

Woodwind Quintet (notes by unknown author)

Born December 11th, 1908 in New York, NY

Carter’s Woodwind Quintet was written in 1948 just as Jean Francaix was composing his quintet, and although the pieces couldn’t be more different, in an odd way the similarities are apparent, because of the European influence on the American compositional community at this time. Carter was born in 1908 and came late to composition, even though one of his early mentors was Charles Ives, as Mr. Ives sold insurance to Carter’s parents. After studying English and math at Harvard, Carter would eventually journey to Paris to study with the compositional pedagogue juggernaut that was Nadia Boulanger. The Quintet is in fact dedicated to Mademoiselle Boulanger.

Upon his return to the States, Carter would begin to compose works such as the Quintet, combining elements of his “neo-classical style” with a more populist America voice. Indeed, the Woodwind Quintet plays like a study in the field with its challenging harmonies, cohesive rhythmic patterns and a quick dabble in the then new formulating world of jazz. It is in two movements and the first explores the way the five instruments can sonorously stroll along coming to a relatively robust peak, just to end with the clarinet drifting off in its chalumeau range. The second, on the other hand, allows the players to tackle intricately woven rhythms that culminate in a Charleston-like frenzy. Although only 8 minutes in length the wind quintet as a genre is very fortunate to have this gem prominently placed in the standard repertoire.

V Coleman

Concert for Wind Quintet (notes by V Coleman)
Born September 3rd, 1970 in Louisville, KY

Valerie Coleman began her musical studies at the age of 11 and by 14 had already composed three symphonies. She studied at Boston University and the Mannes College of Music in New York. She is the resident composer, founder, and flutist of the Imani Winds and is on the faculty of the Juilliard School of Music Advancement Program.

The Afro-Cuban Concerto for Wind Quintet and Orchestra was premiered by the New Haven Symphony under the direction of Jung-Ho Pak in the 2003-4 season. This is the work to be heard here in its chamber version for wind quintet alone. Regarding this work the composer writes:

“*Concerto for Winds* infuses orchestral music with Afro-Cuban musical idioms, while reintroducing the concept of wind quintet as solo ensemble to the orchestral stage. In this three-movement work, the wind quintet mimics Afro-Cuban percussion instruments and traditional vocal sounds, using “wailing” melodies and rhythms at the root of Afro-Cuban music.

“The quintet-only version was written for Imani Winds out of V Coleman’s desire to expand the sonorous possibilities of the traditional wind quintet and a belief in flexibility in performance situations. This version was premiered in November 2001 by Imani Winds at their Carnegie hall debut. The full orchestral version has been performed by both the New Haven Symphony under the baton of Maestro Jung-Ho Pak and the Interlochen Music Festival Orchestra under the baton of Lawrence Leighton Smith.”

V Coleman

speech. and canzone (notes by V Coleman)

speech. and canzone is one of the few works for wind quintet that incorporates electronic music. The piece itself identifies the struggle for equality, justice, and labor/voting rights in key moments of American history.

The first part called *speech* is centered around the news of Martin Luther King Jr.’s death, as told by Senator Robert F. Kennedy on the night of the tragedy. Through the use of spatial melodies and instrument effects that are embedded in the texture, *speech.* brings the past into present examination.

The second part, *canzone*, is a layered festival of sounds and languages with the theme of labor rights for the working poor of the country. The use of Morse code, pollyrhythms of sound that symbolize the building of America’s railroads, and speeches of Cesar Chavez and Philip A. Randolph can be heard throughout the work. Also in *canzone*, the language of *twi* (a dialect of Ashanti-from Ghana) can be heard on the CD, translating such phrases

as “someday we shall rise,” and “tell the truth,” among others. The components tie in, creating a bold shout in tribute to the human spirit.

Steal Away (notes author unknown)

Arr. V Coleman

Traditional Spiritual

“In the Negro spirituals of America,” wrote Antonin Dvorak during his residency in this country in the early 1890s, “I discover all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, solemn, religious, bold, merry...It is music that suits itself to any mood and purpose.” The spiritual, an established part of plantation life by the early 19th century, was the musical embodiment of the pain, the hope and the religious conviction of enslaved Afro-American. Elements of European hymnody and African music are usually held to be part of the spiritual’s background, but these deeply felt songs, one of the richest treasures of American folk music, were essentially the product of a unique communal genius. The first spiritual to appear in print, *Roll, Jordan, Roll*, was published in Philadelphia in 1862; a collection of *Slave Songs of the United States* was issued in Jamaica five years later. Beginning in 1871, the tours of the Jubilee Singers of Fisk University in Nashville, established by the federal government after the Civil War to promote the education of freed slaves, brought the spiritual to audiences throughout America and Europe. It has remained one of the quintessential and most influential musical expressions ever to arise in this country.

Steal Away (notes by V Coleman)

Spirituals are one of the best-known forms of American music. Even though these songs were developed in the South during times of slavery, the melodies and harmonies, as well as the spirit behind them, derived from ancestral worship throughout Africa.

The pre-Civil War spiritual had a dual meaning, though either meaning would have given hope to the slave. One intention was to provide a feeling of comfort and a hope of healing in the afterlife. Spirituals also contained references to a means of escape through The Underground Railroad.

In the late 19th century, spirituals became regarded as performance art in their own right. The Fisk Singers and composer like Harry T. Burleigh and William Dawson popularized the genre. Later, when Marian Anderson and William Warfield sang spirituals on the recital stage, performing the song form became a tradition among African-American classical singers.

V Coleman

Umoja (notes by V Coleman)

Umoja (Swahili for ‘Unity’) is the signature piece of Imani Winds. It contains elements of an African drum circle adapted for the wind quintet and embodies a unity of mind, heart and spirit.

Paquito d' Rivera

Aires Tropicales (notes by Toyin Spellman-Diaz)

Born June 4th, 1948 in Havana, Cuba

This masterpiece by internationally acclaimed artist, Paquito d' Rivera, is quickly becoming one of the staples in the wind quintet literature. Written in 1994 and commissioned by the Aspen Wind Quintet, it is a collection of pieces that reinvent the classical medium by incorporating Latin rhythms and melodies. Many of these characteristics are indigenous to d' Rivera's native Cuba. The movements of *Aires Tropicales* range from the traditional rhythms and song forms such as the "son" and "habanera", to a Venezuelan waltz, to the classical Spanish style of the "contradanza", to a movement dedicated to the legendary Dizzy Gillespie, who d' Rivera worked with, to the heavily African influenced sounds of the movement entitled "Afro".

Aires Tropicales (notes by Deborah Carley Emory)

Paquito d' Rivera is a native of Cuba who became a professional musician at a very early age. In 1967, d' Rivera was a co-founder of the Orquesta Cubana de Musica Moderna, and in 1973, he and other Orquesta members formed the group Irakere, "whose explosive mixture of jazz, rock, classical and traditional Cuban music revolutionized Latin jazz." It was while he was a member of that Cuban-jazz ensemble touring Europe in 1981 that he defected to the United States. Since then, he has balanced a musical career in the fields of Latin jazz and in what could be called a more "classical" field of chamber and orchestral works.

As a result of his friendship with the legendary American jazz innovator, trumpeter and bandleader, John Birks ("Dizzy") Gillespie, d' Rivera became a founding member of Gillespie's United Nations Orchestra—a fifteen-member ensemble organized "to showcase the fusion of Latin and Caribbean influences into the jazz genre." For his years of actively promoting Latin music, he has received several Grammy Awards and a Lifetime Achievement Award. The seven-movement *Aires Tropicales* is considered to be among his more "conservative" compositions.

The title of *Aires'* introductory movement, Alborado, means "morning song." *Son*, featuring Latin melodies and a bouncing syncopated ostinato bass line, is the longest movement of the group. *Habanera* is a tribute to the seductive classic Spanish dance that is thought to be the inspirational ancestor to the ever-popular tango. *Vals Venozolano* is a lively Venezuelan waltz.

Dizzyness, as one might deduce, is a harmonically complex homage to d' Rivera's friend, Dizzy Gillespie. The vivid *Contradanza* is an upbeat Cuban dance, and the concluding movement, *Afro*, is an increasingly energetic dance in 6/8 rhythm set to an African-based ostinato.

Paquito d' Rivera

Kites Over Havana (notes by Dr. Richard E. Rodda and Monica Ellis)

Composer, clarinetist, and saxophonist Paquito d’Rivera, one of the most celebrated jazz and Latin musicians of his generation, has also built a reputation as a classical performer and composer since appearing as soloist with the National Symphony Orchestra in the premier of Roger Kellaway’s *David Street Blues* in 1988. His original compositions blend the influences of Cuban, African, American, jazz, popular, and classical idioms. D’Rivera has been artist-in-residence at the New Jersey Performing Arts Center and artistic director for jazz programming of the New Jersey Chamber Music Society, and serves on the boards of Chamber Music International, Chamber Music America, and the New York Virtuosi Orchestra. He is also artistic director of the *Festival Internacional de Jazz en el Tambo* in Punta del Este, Uruguay. D’Rivera has authored an autobiography (*My Sax Life*) and a novel (*En Tus Brazos Morenos*).

Imani Winds has provided the following information about d’Rivera’s *Kites Over Havana*:

Kites over Havana was inspired by the following anonymous poem, which is spoken throughout the piece:

I would like to be a kite, and soar up over the trees. I would like to try to reach the sky with butterflies and bees.

I would like to be a kite, and with my tail of red and white I’d love to fly so high, the things below would disappear from sight.

When once you have tested flight, you wil forever walk the earth with your eyes turned skyward, for there you have been, and there you will always long to return.

The poem is analogous to the concept of freedom. When truly free, one can soar like a kite and once that feeling is experienced, there is no turning back. However, even in freedom there are precincts, and although the kite has the freedom of flight, the string keeps in bound to the earth.

Mr. d’Rivera was motivated to write *Kites* for Imani Winds because he felt the ensemble exemplifies this notion of freedom that is manifested through music and culture.

Manuel De Falla

Four Spanish Pieces (notes by Eric Bromberger)

Born November 23, 1876 in Cadiz, Spain

Died November 17, 1946 in Alta Grazia, Argentina

In 1907, just before he moved from Madrid to Paris, de Falla began work on a suite of brief pieces for piano; he completed this suite, which he called *Four Spanish Pieces*, the following year in Paris and published it there in 1909. Like so many young Spanish composers of his generation, de Falla had been a student of Felipe Pedrell, who

encouraged his students to turn to Spanish topics as a way of writing authentically Spanish music. The Four Spanish Pieces are de Falla's attempt to do that: he chose different regions of Spain and tried to evoke their particular flavor. Some of this music is based on Spanish materials, some of it is original with de Falla, but each of these four pieces gives us the special flavor of a specific region in Spain or of a specific kind of music. De Falla was in his early thirties when he wrote this music and was gradually working his way toward his mature style. This music is notable for its lean sonorities and for the clarity of the keyboard writing.

An *aragonesa* is the national dance of Aragon, a region of northeastern Spain: it is usually in the form of a *jota*, a quick dance in 3/8 time. De Falla's *Aragonesa* preserves that form, leaping out brightly on chords marked *con brio*; this alternates with material marked *Tranquillo* before the dance comes to its quiet close. The lilting *Cubana* suggests its place of origin, though this music, with its easy alternation of 3/4 and 6/8, has made its way to Spain. The *Montanesa* is a folkdance from the north coast of Spain, and de Falla's subtitle *Paysage* (Landscape) suggests that his aim is at least partially pictorial. The gently-rocking rhythms of the opening section are marked *quasi campani* as if they should be in imitation of churchbells, this gives way to the animated central section, marked *Piu animato* before the quiet opening material returns to round the movement off. The final movement is marked *Andaluza*, evoking the atmosphere of Andalusia, the region of southern Spain famous for its olives, wines, and Moorish influence. This is the most powerful dance of the set (de Falla marks it *tres rythme et avec un sentiment sauvage*), and it is full of sharp edges, energy, and staccato writing. This opening alternates with more lyric material before the dance concludes quietly with a coda that de Falla marks *misterioso*.

The *Four Spanish Dances* are here in a transcription for woodwind quintet by American composer Wayne Peterson. Born in Minnesota in 1927, Peterson is currently based in San Francisco, where he has taught at San Francisco State and Stanford. Peterson has written for orchestra, chamber ensembles, and voice, and he received the Pulitzer Prize for music in 1992 for his *The Heart of the Dark*, commissioned by the San Francisco Symphony.

Four Spanish Pieces (notes by Dr. Richard E. Rodda)

In 1902, after he had finished his studies at the Madrid Conservatory and begun his career by composing several *zarzuelas*, de Falla discovered in an issue of the *Revista Musical Catalana* a review and a musical excerpt from the opera *Los Pieneos* by Felipe Pedrell. De Falla realized that the manner in which Pedrell incorporated authentic Spanish idioms into his music pointed the way toward a true national style, "something," he said, "of which I had had only the illusion of knowing since the beginning of my studies." He sought out Pedrell for private lessons, and quickly came to share his teacher's vision of returning Spanish music to the glory it had known during the golden age of the Renaissance while at the same time raising the country's indigenous music to high art.

In the summer of 1907, de Falla set out for the French capital, planning to stay a week. He did not return to Spain for seven years. Among the musicians that he met there were

Dukas, Ravel, and Debussy, as well as his Spanish compatriots Isaac Albeniz and the pianist Ricardo Vines. The following year he was inspired by this rich artistic milieu to finish a set of four piano pieces based on traditional Spanish idioms that he had begun before leaving Madrid; these *Cuatro Piezas Espanolas*, dedicated to Albeniz, were premiered in Paris by Vines at a concert of the Societe National de Musique on March 27, 1909 and published by Duran later that year. They were among the earliest fully characteristic manifestations of de Falla's unique genius. The *Aragonesa* is based on the *jota*, a virile, triple-meter dance from Aragon (northeastern Spain). The movement derives much of its rhythmic intensity and formal unity from a dashing, four-note turn figure that is heard in almost every measure of the piece. In her biography of the composer, Suzanne Demarquez wrote that the *Cubana* "is an authentic *guajira*, a Creole theme introduced into the flamenco repertory, which burdened it with numerous ornaments and variants that were added gradually by the *cantadores*. De Falla strips it of all these, leaving only its spontaneity and the languor of its swaying rhythm, in 3/4, 6/8 time." The *Montanesa* (subtitled *Paysage*-"*Landscape*") is an Impressionistic evocation of the coastal region of Montana, in northern Spain; a spirited folk song from Asturia provides the material for the contrasting middle section. The *Andaluza*, marked to be played "very rhythmically and with a savage expression," embodies both the steely brilliance of the Spanish guitar and the tempestuous sensuality of the country's most frenzied dances, the *zapateado* and the *malaguena*.

Miguel del Aguila

Quintet No. 2 (notes by Steven Ledbetter)

Born 1957 in Uruguay

Uruguayan-born Miguel del Aguila came to the United States in 1978 to study at the San Francisco Conservatory. Then he went to Vienna for further study, spending a decade there as composer, pianist, and teacher. He settled in southern California in 1992. The *Quintet No. 2* in 1994 was his Opus 46. The following year it won an award in the Kennedy Center-Friedheim competition for chamber music.

The four movements bear titles that imply a programmatic narrative told through the ritualistic elements of rhythm and melody. Of the work, the composer has written:

"The Wind Quintet No. 2 tells the events of a story which takes us to a completely different place in each movement, much the same as would four acts of a theater play. I exploited the nearly unlimited coloristic possibilities of the instruments to obtain unconventional sounds. Harmony and melody are also used to help the instruments create these particular colors. Although I made extensive use of new performance techniques and effects, I avoided making them sound 'new' or obtrusive by blending them with other instruments playing in conventional styles.

"The first movement suggests primitive ritual of a very distant past. The second is a tropical Caribbean dance. The third suggests the image of death, and the finale turns to a Middle Eastern flavor for a driving conclusion."

Jean Rene Desire Francaix

Quintette (notes by Toyin Spellman-Diaz)

Born May 23rd, 1912 in Les Mans, France

Died September 25th, 1997 in Paris, France

Francaix started his musical career early, and was considered a child prodigy at the piano. He later went on to become one of the most famous 20th century French composers, especially well known for his works for woodwind instruments. The *Quintette*, a "standard" of the woodwind quintet repertoire, is riddled with the quirky sense of humor for which Francaix is famous

Josef Bohuslav Foerster

Quintet for Winds (notes author unknown)

Born December 30th, 1859 in Prague, Czechoslovakia

Died May 29th, 1951, Novy Vestec, Czechoslovakia

Josef Bohuslav Foerster was born in Prague in 1859. The son and nephew of well-known musicians, he expressed versatile artistic tendencies in literature, theater, and painting, until he settled into studies in organ and composition at the Prague Conservatory. He was raised with the traditional music of Smetana and Dvorak, but was also influenced by the more modern sounds of Janacek and Josef Suk. He did, however, live in Hamburg from 1893 until 1903 and in Vienna from 1903 until 1918, where his wife (the then famous dramatic singer Bertha Lauterer) was a member of Gustav Mahler's circle of friends and where Foerster's music became influenced by that of Mahler. In addition to his career as a teacher, organist and composer, Foerster was also a music critic for the influential Vienna newspaper, *Die Zeit*.

While one can hear influences of Tchaikovsky, Grieg, Mahler and Impressionism in Foerster's music, his *Quintet for Winds*, Op. 95 (1909) is cast in the Czech national idiom coined by Fibich, Smetana and Dvorak. The formal construction corresponds to the classical movement structure even though there are wide differences of tempo and beat within individual movements. The harmonies have a clear Wagnerian quality. The work was inspired by hearing the wind players of the Vienna Philharmonic, although it was eventually premiered by the renowned Czech Wind Quintet. In his autobiography Foerster wrote about the quintet: "I was drawn by the unusual quality of the different instrumental colors, the possibilities of new combinations, the exploitation of the low and high registers of the flute, the exultant sound of the oboe, the lizard-like suppleness and the dramatic accents of the clarinet, the dreamy cantilena of the horn, the humorous depths and lamenting highlights of the bassoon."

Pavel Haas (1899-1944)

Wind Quintet Op. 10 (notes by Tim Slongo)

Born June 21st, 1899 in Brno Czechoslovakia

Died October 17th, 1944 in Auschwitz, Germany

Pavel Haas was born in the Czech town of Brno and began his musical studies at the Brno Conservatory. It was at the Prague Master School, however, that he met the man who would become the most important artistic influence in his life. From 1920 to 1922 he studied composition under the great Leos Janacek who was instrumental in helping him find his musical personality. Returning to Brno, he became a prominent figure in the musical life of that city. He held non-musical jobs and composed when he could. His first work to attract international attention was the Op. 10 quintet (1929) that we will hear tonight. Further renown came in 1935 with the Op. 13 Suite for piano, but his acknowledged masterwork was the opera "The Charlatan" which premiered in 1938 to great acclaim.

When the Nazis came to power Haas, who was Jewish, was sent to the newly opened Terezin, a "self-governing resort". It was, in fact, a transit station from which prisoners were sent to the death camps. Continuing to compose even while a prisoner, Pavel Haas perished in the Auschwitz gas chambers in 1944. His compositions include works for full orchestra, chamber music, choral pieces, song cycles, and works for solo piano.

The Op. 10 quintet is sometimes listed as a divertimento, but save for the lively third movement it is in no way a light or "diverting" piece. The rambling opening movement begins sedately and becomes increasingly animated with staccato notes underlying the flowing melody. It is a restless, uneasy movement.

The second movement has an ominous, mysterious feel to it. Even as the pace quickens in sections the music never loses a sense of foreboding.

The lively third movement, with its comic overtones provides a welcome contrast. The constant chant of the bassoon in the background keeps the mood light as the other instruments swirl about humorously before an abrupt ending. Haas ends the piece with a rather solemn, reflective movement in which the music occasionally gains momentum but never quite breaks its emotional bonds before finishing on an optimistically emphatic note.

John Harbison

Quintet For Winds (notes by Eric Bromberger)

Born December 20, 1938 in Orange, New Jersey

John Harbison studied with Walter Piston at Harvard, with Boris Blacher in Berlin, and with Roger Sessions and Earl Kim at Princeton; in 1969 he joined the faculty at MIT. His compositions include two operas (one on Shakespeare's *Winter's Tale*), orchestral works, concertos for piano and for violin and for brass quintet, chamber music, and vocal settings on an impressive range of texts. Harbison has also made a career as a conductor; he has been conductor of the Boston Cantata Singers and has guest-conducted the San Francisco and Boston Symphony Orchestras. He has been composer-in-residence at Reed College, with the Pittsburgh Symphony Orchestra, and with the Los Angeles Philharmonic.

Harbison composed his *Quintet for Winds* in the summer of 1978. Himself a pianist and string player, Harbison has written on several occasions of his pleasure in composing for winds and in working with wind players, and the *Quintet for Winds* may be seen as a celebration of that pleasure. In a prefatory note in the score Harbison suggests a key to this music when he says that it “emphasizes mixtures and doublings.” Individual parts are notated and phrased with unusual precision, and the quintet offers varied textures and contrasts between different combinations of instruments—there are frequently several layers of sound and several musical events happening simultaneously.

The opening of the *Intrada* demonstrates this: horn and bassoon in unison have the quiet opening idea; above them oboe and clarinet play quiet sustained notes and superimposed on top of them is the flute’s trill on those same notes. Within seconds, however, all five instruments share a *fortissimo* unison, and such contrasts of dynamics and texture will mark the entire movement. The *Intermezzo* (marked *lusingando* “intimate”) shifts meters constantly over its first half, with the slightly unbalanced 5/8 seeming to predominate before the movement settles comfortably into 3/4. The *Romanza*, also full of shifting tempos, gives way to a *Scherzo* in ABA form; here blistering runs by solo instruments are set off by sharp staccato attacks from the other instruments. A faint air of parody hangs over the high-spirited *Finale*. After a slow introduction, the movement erupts with jaunty themes, syncopated rhythms, and unusual markings: *ruvido* (“coarse”), *amoroso* (“loving”), and *troppo dolce* (esagerato). At the end, the music begins to press ahead and rushes to an energetic close.

Paul Hindemith

Kleine Kammermusik, Op. 24, No. 2 (notes by Priscilla Pawlicki)

Born November 16th, 1895 in Hanau, Germany

Died December 28th, 1963 in Frankfurt, Germany

One of the most versatile musicians in the first half of the twentieth century, Hindemith enjoyed a successful career as a composer, conductor, violist, music theorist and influential teacher. He held faculty positions at the Berlin School of Music, Yale, Harvard and at the University of Zurich, with his work as a theorist culminating in his treatise *The Craft of Musical Composition*.

Chamber music was important to Hindemith throughout his life. In the 1920s, he was the violist of the Amar Quartet, an ensemble noted for its advocacy of contemporary music. Hindemith’s works reflect his interest in the linear counterpoint of Bach, with additional influences from Brahms and Debussy. Mild dissonance, a product of the mix of tonality, chromaticism and modality, prevails in his works.

Composed in 1922, *Kleine Kammermusik* is filled with humor and wit, yet with an undercurrent of bitterness and irony. The clarinet introduces a lively opening movement, while the second movement highlights a sprightly waltz. The third movement is more solemn in tone with a plaintive melody in the oboe. Each instrument is given a brief cadenza in the fourth movement which leads, without pause into the boisterous, dance-like finale.

Kleine Kammermusik (notes by Dr. Richard E. Rodda)

When he was mustered out of the armed forces early in 1919 after serving in France during World War I (as violinist in a German officer's private string quartet), Paul Hindemith, 24, was still little recognized as a composer. He had established a reputation as a fine violinist—he was appointed concertmaster of the Frankfurt Opera when he was just twenty, while still a conservatory student—but he had written only a small number of chamber pieces, published nothing, and had few performances. His level of public notoriety changed dramatically on June 2, 1919, when his ambitious debut concert in Frankfurt of the Piano Quintet (Op. 7), the two Sonatas for Viola and Piano (Op. 11) and the String Quartet No. 1 (Op. 10)—the composer participated in everything as violist—attracted favorable critical attention. Hindemith then shot to the forefront of German musical modernism with the June 1921 Stuttgart premiere of his two one-act operas, *Murder, Hope of Women* and *Das Nusch-Nuschi*, a musical play for Burmese puppets, whose iconoclastic subject matter and provocative attitude toward sexuality created a minor scandal. The first performance of his Second String Quartet (Op. 16), at the contemporary music festival at Donaueschingen two months later, solidified his place as Germany's leading young composer.

The full range of Hindemith's remarkable genius was more fully revealed the following summer, when he wrote a pair of vastly contrasted pieces (though he gave both the same generic designation) for performance at two of Germany's leading music festivals. For the Donaueschingen Festival, he wrote a cheeky four-movement piece for small orchestra called *Kammermusik* {"Chamber Music"} No. 1, which made Hindemith the talk of that summer's Festival.

Only two weeks earlier, however, on July 12th, Hindemith had shown the audience at the Second Rhine Chamber Music Festival in Cologne a very different aspect of his creative personality—a witty, stylistically homogeneous neo-Classical revival of the serenade for winds that figures so prominently in Mozart's legacy. This *Kleine* {Little} *Kammermusik*, scored for flute/piccolo, oboe, clarinet, bassoon and horn, was laid out in five movements, following the Classical model: a delightfully cocky opening march (18th-century serenades traditionally began and ended with a march to accompany the arrival and departure of the musicians); a lightly ironic shadow waltz; a haunting slow movement of bittersweet emotion with a ghostly reminiscence of military music at its center (Hindemith's memories of the War?); a sort-of accompanied cadenza movement with a solo phrase for each instrument; and a swaggering, muscular finale.

Karel Husa

Five Poems (notes author unknown)

Born August 7th, 1921 in Prague, Czechoslovakia

Karel Husa, winner of the 1993 Grawemeyer Award and the 1969 Pulitzer Prize for Music, is an internationally known composer and conductor. An American citizen since 1959, Husa was born in Prague, Czechoslovakia, on 7 August 1921. After completing studies at the Prague Conservatory and, later, the Academy of Music, he went to Paris

where he received diplomas from the Paris National Conservatory and the Ecole Normale de Musique. Among his teachers were Arthur Honegger, Nadia Boulanger, Jaroslav Ridky, and conductor Andre Cluytens.

In 1954, Husa was appointed to the faculty of Cornell University where he was Kappa Alpha professor until his retirement in 1992. He was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974 and has received honorary degrees of Doctor of Music from several institutions, including Coe College, the Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College. Among numerous honors, Husa has received a fellowship from the Guggenheim Foundation; awards from the American Academy and Institute of Arts and Letters, UNESCO, and the National Endowment for the Arts; Koussevitzky Foundation commissions; the Czech Academy for the Arts and Sciences Prize; and the Lili Boulanger award. Recordings of his music have been issued on CBS Masterworks, Vox, Everest, Louisville, CRI, Orion, Grenadilla, and Phoenix Records, among others.

Recent compositions by Karel Husa include *Five Poems*, composed in Florida in 1994. This wonderful piece for woodwind quintet captures his unique vision and imagination. Written as an ode to his appreciation for birds, these “poems” contain no words yet are written in a manner to allow the listener freedom to interpret the music based upon the individual title of each piece. Husa has written about the work: “The five poems—the third preceded by a short interlude (“Lamenting Bird”) – express my admiration for these wonderful creatures, who embellish our lives so magically. They are only imaginary poems (there are no words, as the poems have not been written). The suggested titles give the listeners free imagination. Musically I have tried to bring some new possibilities of techniques and sound combinations and also to bring out the present virtuosity of woodwind performers.”

The work opens with a march-like movement, the short notes perhaps giving image to shore birds pecking at the sand or city pigeons parading. In the second movement the clarinet expresses the “Happy Bird” with an extended cadenza-like part. The oboe expresses the lament in the interlude and the horn in the third movement sounds the grief over the dead bird as Husa makes use of the technique of echo horn, perhaps expressing both the outer objection and the inner cry. The fourth movement takes off in a wild flight reaching a climax in an unmeasured section beginning with the clarinet where all the instruments peck and attack and flutter relentlessly. At the point of chaos the instruments combine in a virtuosic climax. The fifth movement, “Birds Flying High Above,” is an extended gradual crescendo for the whole ensemble calling for great control.

Leos Janacek

Mladi Sextet for Winds (notes by Dr. Richard E. Rodda)

Born July 3rd, 1854 in Hukvaldy, Moravia

Died August 12th, 1928 in Ostrava Czechoslovakia

The inspiration for *Mladi* seems to have come from the recollections of his childhood that Janacek was assembling in 1924 for a biography by Max Brod, a close friend and the

German translator of his operas, and a 70th birthday tribute by Adolf Vesely that focused largely on Janacek's early music education at St. Augustine Abbey in Brno between 1865 and 1874. The thematic seed for *Mladi* was a perky little *March of the Blue Boys*-the color of the uniform of the St. Augustine choristers-that Janacek had composed in May, which became the theme for the work's third movement.

Janacek's interest in developing musical equivalents of the rhythms and stresses of the Czech language in his vocal works finds an instrumental counterpart in *Mladi*, whose thematic materials are short-phrased, repetitive, and irregular in rhythm and length. Indeed, the opening motive is said to suggest the words "*Mladi, zlate mladi!*"-"Youth, golden youth!" This phrase, ingeniously varied and decorated, returns like a refrain throughout the movement, with contrast provided by a complementary idea using rising scale patterns and by a quick-tempo march. The second movement is a sort of free variation on a theme whose somber mood is countered by several mild, sweetly harmonized passages and some ungainly interjections by the bassoon and the bass clarinet. The third movement is based on the *March of the Blue Boys*, which is twice interrupted by slower, more lyrical episodes. The exuberance and optimism of youth are embodied in the winged theme of the finale, whose falling, opening interval recalls that of the work's beginning. This theme, with its characteristic leaping phrase, courses throughout the finale, though it pauses near the end for a nostalgic recall of the principal motives of the first movement before an impetuous coda brings this youthful manifestation of Janacek's septuagenarian genius to a close.

Mario Lavista

Cinco Danzas Breves (notes by Becky Ball)

April 3rd, 1943 in Mexico City

Mario Lavista is a renowned composer, performer, writer, and educator. His career as professor of music at Mexico City's National Conservatory of Music was often interrupted by composer-in-residence posts at Indiana University and the Universities of Chicago and Wisconsin, to mention a few.

His prolific "straight" output includes music for the stage, film, and TV as well as orchestral, choral, vocal, solo and chamber compositions. He [also] wrote one Divertimento for wind quintet, five wood blocks, and three short-wave radios. He has even paired the oboe with crystal glasses.

So what do we get here? In his own words, "five pieces that are close, at least in intention, to the divertimenti written in the eighteenth century." We may conjure up our own images befitting a lighthearted utilitarian piece, or we can conjure up our own images befitting a lighthearted utilitarian piece, or we can picture Lavista's suggestions: an aristocratic banquet, a stroll through the gardens, or a greeting for important dignitaries-that would be us of course.

Witness the complex rhythmic structure and the speed in the first piece. Keep a keen ear out for the melody that runs through the second piece, yet stays in its place (in the

background). Do you want solid melody or melody fragments? See if you can still follow the tune while the flute, oboe and clarinet try to distract you with their fragmented input. In the fourth piece, the first part honors lyricism while the second part gallops in irregular rhythms, just an appetizer or the final exciting Presto with its challenging meter changes.

Gyorgy Ligeti

Six Bagatelles for Wind Quintet (notes by Eric Bromberger)

Born May 23, 1923 in Dicsoszentmarton, Hungary

Died June 12, 2006 in Vienna, Austria

Gyorgy Ligeti received his training in Budapest but left Hungary in 1956 as the revolution was being crushed. As a composer in a strict communist regime, particularly during the repressive Stalin years, Ligeti had been bound by artistic restraints that limited the development of his work. With his flight to the West, Ligeti began to forge the individual style that has made him one of the leading composers of the avant-garde and an artist who has had a profound influence on music over the last three decades. His music sometimes obliterates traditional concepts of harmony and rhythm, and he has written for unusual groups of instruments, including his *Poeme symphonique* for 100 metronomes, each set at a different speed. American audiences are probably most familiar with the *Kyrie* from his *Requiem* (written 1963-65), for this complex five-part fugue for choir was used as part of the soundtrack of Stanley Kubrick's film *2001*.

The *Six Bagatelles* for woodwind quintet date from 1953, while Ligeti was still in Budapest. These brief pieces are arrangements of movements from Ligeti's *Musica Ricercata*, a collection of eleven piano pieces, written over the previous two years. *Bagatelle* is the French word for trifle; in music, it refers to a short instrumental piece—Beethoven's *Fur Elise* is one of his bagatelles for piano. Ligeti's *Six Bagatelles* last a total of just over ten minutes. The pieces themselves require little comment; the harmonic language remains tonal, and the writing for winds is deft and idiomatic. Particularly noteworthy is the fifth, titled *Bela Bartok: In Memoriam*. This brief piece, written in the manner of Bartok's "night-music," is Ligeti's homage to his countryman and fellow composer.

Six Bagatelles (notes by David Wright)

Gyorgy Ligeti was born in Dicsoszentmaron (now Tirnaveni), Transylvania, in 1923, and died in Vienna. He composed a set of 11 piano pieces titled "Musica ricercata" in 1951-53, and in 1953 arranged six of them as *Bagatelles for Wind Quintet*.

Just about every moviegoer knows one piece by the Hungarian composer Gyorgy Ligeti: the choral work *Lux aeterna*, whose unearthly chromatic strains accompany appearances of the enigmatic alien monolith in Stanley Kubrick's classic film, *2001: A Space Odyssey*. In his last film, *Eyes Wide Shut*, Kubrick turned back to Ligeti for a spooky-sounding passage from his piano suite *Musica ricercata*. The novelty of those musical

sounds was what got the filmmaker's attention; similarly, the creativity, and the ability to imagine everything afresh are what make all of Ligeti's music so stimulating to fans of new music.

The term *ricercar*, as used by Renaissance composers, denoted a piece of learned counterpoint, a "study." It has the same root as the English word "research." Ligeti's *musica ricercata*, composed in 1951-53-six of whose 11 movements he immediately arranged as bagatelles (i.e., short pieces, or trifles) for wind quintet-was a piece of fundamental research indeed, as he explained in a 1968 article:

"About 1950 I realize that further development of the post-Bartok style in which I had been composing was not the way forward for me. I was 27 years old and living in Budapest, completely isolated [by the Communist regime] from all the ideas, trends and techniques of composition which developed in Western Europe after the war...'

'In 1951, I started to experiment with simple structures of rhythm and sound in order, in a manner of speaking, to build up a new music from nothing. My method was Cartesian to the extent that I considered all the music which I already knew and loved as not binding on me-even as invalid. I asked myself: what can I do with a single note? what can I do with its octave? what with one interval? what with two intervals? What with definite rhythmic relationships which could form the foundation of a whole based on rhythm and interval? In this way several small pieces were composed, chiefly for piano. From these questions and the attempt to solve them, certain characteristics appeared which were not wholly unconnected with serial ideas [i.e., the 12-tone methods of Schoenberg and Webern]. This seems to me remarkable since I arrived at them from a completely different starting point and via a completely different path...'

'The isolation in which I was forced to work condemned me, however, in spite of my imagined release from myself, to failure, since the Bartokian idiom with which I was intimate still showed through as a stylistic characteristic, in spite of the fact that it had not previously been predominant in my music.'

Mr. Ligeti doesn't give himself enough credit here. True, the last two Bagatelles are quite Barok-like-in fact, the *Adagio* is subtitled "Bela Bartok in memoriam" – but the earlier pieces, owing to each one's fixation on a single idea, sound like "minimalism" a quarter century before that term was invented.

Six Bagatelles (excerpts from notes by unknown author)

Ligeti summarizes his creative philosophy: "Of course, I have no liking for anything expressly illustrative or programmatic, but that does not mean I defend myself against music that suggest associations. On the contrary, sounds and musical contexts continually bring to my mind the feeling of color, consistency, and visible or even testable form. And on the other hand, color, form, material equality, and even abstract ideas involuntarily arouse in me musical conceptions. That explains the presence of so many 'extra-musical' features in my compositions. Sounding planes and masses, which

may succeed, penetrate, or mingle with one another-floating networks that get torn up or entangled-wet, sticky, gelatinous, fibrous, dry, brittle, granular, and compact materials, shreds, curlicues, splinters, and traces of every sort-imaginary buildings, labyrinths, inscriptions, texts, dialogues, insects-states, events, processes, blendings, transformations, catastrophes, disintegrations, disappearances-all these are elements of this no-purist music.”

...When the these Bagatelles were premiered in Budapest (1956), the Hungarian government forbade the performane of the last movement bcause of its “dense chromaticism and frenzied expression” (in the score, Ligeti marked the final climax “as though insane”).

Gyorgy Ligeti

Ten Pieces for Wind Quintet (notes by Dr. Richard E. Rodda)

“I wrote the Ten pieces for Wind Quintet in 1968 after all of the [Bartok-influenced] Six Bgatelles, composed in 1953, had finally been performed together by the Stockholm Philharmonic Wind Quintet in October 1968. In the meantime, my musical horizons had changed. Though not substantially broader, they had definitely shifted.

“Back in 1955, when I was still in Budapest, I had begun working with the “twelve-tone system”-it was in fashion, and even in isolated Hungary there were a few artists who wanted to be up-to-date. Later on, after I really got to know the Second Viennese School and serialism, I gradually relinquished my belief in such total chromaticism. From 1958 on-still caught up in the chromatic mindset-I developed structures based on “polyphonic nets,” music with a weblike character... After 1965, I experimented with interwoven polyphonic textures of lesser complexity. In 1968 I worked on the Ten Pieces.

“The number of movements comes from the idea of composing a small, virtuosic concertino piece for each of the five instruments, with five ensemble pieces for balance. The “concerto movements” are No. 2 for clarinet, No.4 for flute, No. 6 for oboe, No. 8 for horn, and No. 10 for bassoon. The ninth piece is an ensemble piece for piccolo, oboe, and clarinet only. These three instruments can produce a piercing sound in the upper register. I deliberately exploited the effect of combination tones (specifically, difference tones): pitches not actually fingered by the instrumentalists, but which result from them playing together. I heard this acoustic phenomenon as a young child, when several girls with high voices would sing Hungarian folk songs in less than perfect unison: it was an amazing sound, much lower than the one being sung or played, and one does not know from which direction it is coming. As a child I was baffled. It was not until I worked in the Electronic Music Studio [of the West German Radio in Cologne] that I learned how to create such sounds on purpose.

“In writing the five short concertino pieces, I used all my knowledge of the five wind instruments, checking the most adventurous passages in rehearsal to see if they could be played. Courting danger, I wrote piees that pushed the boundaries of possibility. This is not virtuosity for its own sake, but rather in the service of formal plans of tension and

extreme expression. My goal was to create something new, not in terms of performance practices (such as novel concert dress or unusual placement of the performers) but rather from within the very sound of the music.”

Arturo Marquez

Danza de Mediodía (notes by Mary Black Junttonen)

Born 1950 in Alamo, Mexico

Arturo Marquez is a Mexican composer who has a special affinity for compositions for wind instruments. He is also known for writing music that evokes the popular music of Mexico without actually quoting any of the melodies. Rhythmic complexity and a strong sense of movement are other characteristics of his works. *Danza del mediodía* (Noon dance) was premiered in October 1996, in a performance at noon on the appointed day; the title also makes reference to the composer’s idea that he was at the noon-time of his career. The instruments are used in various melodic and rhythmic combinations, showing the strong influence of traditional dance rhythms.

W.A. Mozart

Serenade for Winds in E-flat Major, K. 375 (notes by David Wright)

Born January 27th, 1756 in Salzburg, Austria

Died December 5th, 1791 in Vienna, Austria

He composed the Serenade for Winds No. 11 in E-flat Major, K. 375 in 1781.

The title “serenade” comes from the Italian *sera* (evening), and it originally meant music to be played in the street after sundown, usually under the window of some honored person. In some of Mozart’s serenades-and in later serenades by Tchaikovsky, Dvorak, Chadwick, et al.-this meaning survives only as a metaphor, describing the character of music composed for the concert hall. But in Mozart’s Salzburg and Vienna, a serenade could also still be the real thing.

For a young composer newly arrived in the imperial capital as Mozart was in October 1781, the matter of whom you serenaded, and with what, could be quite significant. With the serenade in E-flat, K. 375, Mozart’s target was Joseph von Strack, a gentleman of the imperial bedchamber whose favorable opinion might advance his fortunes at court. Or so he wrote in a letter (dated November 3, 1781) to his father Leopold, who was skeptical about his son’s prospects in Vienna:

“I wrote it [K. 375] for St. Theresa’s Day for Frau von Hickel’s sister, or rather the sister-in-law of Herr von Hickel, court painter, at whose house it was performed for the first time. The six gentlemen who executed it are poor beggars who, however, play quite well together, particularly the first clarinet and the two horns. But the chief reason I composed it was in order to let Herr von Strack, who goes there every day, hear something of my composition, so I wrote it rather carefully. It has won great applause too, and so on St. Theresa’s Night it was performed in three different places: for as soon

as they finished playing it in one place, they were taken off somewhere else and paid to play it.”

Mozart’s letter goes on to say that two weeks later, at 11 pm on his name day (October 31), the same players serenaded him with his own Serenade:

“These musicians asked that the street door might be opened and, placing themselves in the center of the courtyard, surprised me, just as I was about to undress, in the most pleasant fashion imaginable with the first chord in E-flat.”

One might wonder why a serenade that “got around” as much as this one did lack the introductory march that serenaders usually played while moving from place to place. Mozart answered that question when he described the effect of musicians assembling in silence, and then surprising the listener with that beautiful initial chord in E-flat major. This work that he composed “rather carefully” is not just a bit of tootling in the street, but a piece of chamber music intended to make an impression.

In July 1782, contemplating a performance by the Emperor’s eight-piece *Harmonie* (wind band), Mozart added two oboes to the work, expanding it from the six-part original to the eight-part version. He pours all of his melodic invention and skill at counterpoint into the opening movement—too much, surely, for the rather simple tastes of the Emperor and his court. The two minuets, clear and lively, would have suited the imperial palate better. They frame a central *Adagio* that is a rich, songful dialogue among all the instruments; one recalls David Shifrin’s recent description of Mozart’s *Gran Partita*, K. 361: “the kind of moments that we wind players live for, when we feel as though we’re singers on the stage of a Mozart opera.” Make that a comic opera, as the brilliant finale brings the Serenade to an exhilarating close.

W.A. Mozart

***Serenade for Wind Octet in C minor, K. 388* (notes by David Wright)**

Mozart composed the Serenade for Wind Octet in C minor, K. 388, in 1782.

We don’t know the occasion for which Mozart composed the C-minor Serenade, if any, but it can hardly have been a festive one. This is one of the first in a series of works in minor keys by which Mozart greatly deepened the expressive capacities of the forms and instruments he worked with. Apparently he was reluctant to see the C-minor Serenade vanish into the oblivion that awaited wind-band works when their occasion had passed, and so sometime during the winter of 1787-88 he arranged it for string quintet. With the recently-composed quintets in C major and G minor, K. 515 and 516, this work completed a set of three that could be sold by subscription, generating some much-needed income. Unfortunately, the advanced idiom and serious demeanor of these pieces meant slow sales with the general public.

The first theme of K. 388 is a challenge to our ears even today; before it finally reaches a full cadence, it has introduced five heterogeneous phrases that seem to have been plucked from five different themes. This terse yet distracted mood is relieved slightly by the

modulation to E-flat major and a more expansive theme appropriate to that warm key. Following a development section in which Mozart seems to pick up the pieces of the first theme and examine them one by one, there is a distinctly queasy feeling about the second theme, as it returns in C minor over a lurching accompaniment.

The *Andante* is in a different, but equally characteristic, E-flat major mood—one of profound nostalgia. Beginning in the pastoral rhythm of a siciliano, Mozart seems to ache for a lost paradise. The sonata-form movement refers often to that rhythm, while exploring other lyrical avenues as well, and even summoning the energy to dance a few steps. H.C. Robbins Landon links the “minuet in the form of a canon” (i.e., a round) to a similarly-conceived minuet in Haydn’s Symphony No. 44 (“Mourning”). It also anticipates a later Haydn piece, the so-called “witch’s minuet” in the D-minor Quartet, Op. 76, No.2 (“Quinten”). The effect of Mozart’s minuet, however, is unique—somewhere between Haydn’s grotesquerie and the somber resignation of a Bach passion aria. The C-major trio, based on a theme derived from the minuet, contains some of the most breathtaking moments anywhere in Mozart; by means of a *canon al rovescio* (the theme in canon with an upside-down version of itself) Mozart creates music of an unearthly sweetness that won’t be heard again until Beethoven’s late quartets.

The anxious mood of the first movement returns in the taut finale, a theme and eight variations, again relieved by music in E-flat major, the stately Variation 5. The fine contrapuntal workmanship of this music is admirable, if not exactly enjoyable—one has the sensation of someone controlling dark emotions by a tremendous act of will. The perky final variation in C major seems more ironic than consoling.

Astor Piazzolla

Oblivion (notes by Eric Bromberger)

Arr. Jeff Scott

Born March 11, 1921 in Par del Plata, Argentina

Died July 4, 1992 in Buenos Aires, Argentina

As a young man, Astor Piazzolla became a virtuoso on the bandoneon, an accordion-like instrument that uses buttons rather than a keyboard, and he achieved early fame as a performer on that instrument. But Piazzolla wished to succeed as a composer, and he turned to that greatest of twentieth-century teachers, Nadi Boulanger in Paris, for a classical grounding. She soon gave him the best possible advice: that he should not try to be a “classical” composer but should follow his passion for the Argentinian tango as the source of his own music.

Piazzolla returned to Argentina and gradually evolved his own style, one that combines many strands of music: the tango, jazz, classical music, and Latin American street songs, as well as dances like the rumba, samba, and maxixe. His *Oblivion*, which has been scored for a number of instrumental combinations, comes from the sultry side of the tango. Over the melting rhythms of the opening the haunting and dark main theme sings its sad song, and this will return in a number of guises. Piazzolla varies the

accompaniment beneath this tune, and the tango stays firmly within its somber and expressive opening mood.

Oblivion (excerpt of notes by Priscilla Pawlicki)

Oblivion, one of Piazzolla's most famous [pieces], is based on the traditional slow "milonga," an older dance in duple meter regarded as an early source of the tango. *Oblivion* has been transcribed for many different ensembles and was used as the theme for the film adaptation of Pirandello's *Henry IV* in 1984.

Oblivion (excerpt of notes by unknown author)

Piazzolla's thoughts:

"Once you know all the music in the world you have the influence of that music in every note that you write."

"I love people to hate me. It's very much fun fighting with them. I feel very lonesome when nobody says nothing about me."

"I think the most difficult thing in the world is to go on working and creating music. I mean, when I was twenty or thirty years old I was dreaming of getting someplace in life, being a great musician; now that I got to be a great musician, the problems are worse, because I have to go on being a great musician. I can't just go down one step any more. I always must go up."

"Traditional tango listeners hated me. I introduced futues, counterpoint and other irreverences; people thought I was going crazy. All the tango critics and radio stations of Buenos Aires called me a clown, they said my music was 'paranoiac.' And they made me popular. The young people who had lost interest in tango started listening to me."

...Tango was always a "dirty word," says Piazzolla. In Buenos Aires where it began in the early part of the twentieth century, it belonged to the lowlifes and the underworld. The dance was considered so lascivious that it was banned by the Pope, allowed only between men. However, by the 1940s the tango swept Argentina with a fanaticism similar to the 50s rock and roll generation.

...He was a prolific composer of some 750 works, including concertos, operas, film and theatrical scores.

Astor Piazzolla

Libertango (notes by Dr. Richard E. Rodda)

Arr. Jeff Scott

The greatest master of the modern tango was Ator Piazzolla, born in Mar Del Plata, Argentina, a resort town south of Buenos Aires, on March 11, 1921, and raised in New

York City, where he lived with his father from 1924 to 1937. Before Astor was ten years old, his musical talents had been discovered by Carlos Gardel, then the most famous of all performers and composers of tangos and a cultural hero in Argentina. At Gardel's urging, the young Astor moved to Buenos Aires in 1937 and joined the popular tango orchestra of Anibal Troilo as arranger and bandoneon player. Piazzolla studied classical composition with Alberto Ginastera in Buenos Aires, and in 1954, he wrote a symphony for the Buenos Aires Philharmonic that earned him a scholarship to study in Paris with Nadia Boulanger. When Piazzolla returned to Buenos Aires in 1956, he founded his own performing group, and began to create a modern style for the tango that combined elements of traditional tango, Argentinian folk music and contemporary classical, jazz and popular techniques into a "*Nuevo Tango*" that was as suitable for the concert hall as for the dance floor. In 1974 Piazzolla settled again in Paris, winning innumerable enthusiasts for both his *Nuevo Tango* and for the traditional tango with his many appearances, recordings and compositions. By the time that he returned to Buenos Aires in 1985, he was regarded as the musician who had revitalized one of the quintessential genres of Latin music. Piazzolla continued to tour widely, record frequently and compose incessantly until he suffered a stroke in Paris in August 1990. He died in Buenos Aires on July 5, 1992.

In 1974 Piazzolla moved to Rome, claiming that "I'm sure I'm going to write better there than in Buenos Aires." His European agent, Aldo Pagani, set him up with an apartment near the Piazza Navona, guaranteed him \$500 a month for living expenses, and started arranging appearances and recordings, beginning with a program on Italian television with Charles Aznavour on March 25, 1974. When Pagani urged him to compose pieces that were short enough to be easily programmed on the radio, Piazzolla protested, "But Beethoven wrote..." "Beethoven died deaf and poor," the agent told his client. "Up to this point, you are neither deaf nor poor." Piazzolla took Pagani's point, and wrote a series of short instrumental pieces during the following months, including the hard-driving *Libertango*, which the composer called "a sort of song of liberty," a release of new ideas inspired by a new place. Piazzolla included *Libertango* on his first Italian LP (which he titled *Libertango*), and the number became a hit in vocal versions recorded by the French singer Guy Marchand and the Jamaican performer Grace Jones.

Astor Piazzolla

Fuga y Misterio (notes author unknown)

Arr. Jeff Scott

Fuga y Misterio is a perfect example of the marriage of Argentinean "folk" roots and classical composition training. In his formative years Astor Piazzolla traveled to France to study composition with Nadia Boulanger. After hearing a succession of works with "classical" intentions (though lush with the soul of tango), Boulanger convinced the young Piazzolla to follow his passion and give into his love of the artful music. Astor went on to write many works based on the various styles of tango, however the works were virtuosic and intended for the concert stage.

Astor Piazzolla

Milonga Sin Palabras (notes by Toyin Spellman-Diaz and Monica Ellis)

Arr. Bill Scribner

Piazzolla, a master bandoneon player (a bandoneon looks like a small accordion) is also a prolific composer whose tangos are played by ensembles all over the world. He studied piano with Bela Wilda, and was a student of Rachmaninov's, as well as Alberto Ginastera and Nadia Boulanger. *Milonga Sin Palabras*, or song without words, is a dance piece, although not a tango, and requires the musicians to be extremely expressive.

Francis Poulenc

Born January 7, 1899 in Paris, France

Died January 30, 1963 in Paris, France

Sextet for piano and wind quintet (notes by Steven Ledbetter)

Critic Claude Rostand once wrote of Poulenc that he was “part monk, part guttersnipe,” a neat characterization of the two strikingly different aspects of his musical personality. Much of his work from the early ‘20s, when he was associated with the highly publicized “Groupe des Six,” is lighthearted, even frivolous, sometimes bawdy, and thoroughly Parisian. An opposing strain appeared in his musical character in the middle ‘30s, when the death of a close friend prompted the composition of a sacred choral work. Thereafter sacred and secular mingled almost equally in his output, and he could shift even within the context of a single phrase from melancholy or somber lyricism to nose-thumbing impertinence. As Ned Rorem said in a memorial tribute, Poulenc was “a whole man always interlocking soul and flesh, sacred and profane.”

Possessing the least formal musical education of any noted composer of his century, Poulenc learned from the music that he liked. His own comment is the best summary: “The music of Roussel, more cerebral than Satie’s, seems to me to have opened a door on the future. I admire it profoundly; it is disciplined, orderly, and yet full of feeling. I love Charbrier: *Espana* is a marvelous thing and the *Marche joyeuse* is a chef-d’oeuvre... I consider *Manon* and *Werther* [by Massenet] as part of French national folklore. And I enjoy the quadrilles of Offenbach. Finally my gods are Bach, Mozart, Haydn, Chopin, Stravinsky, and Mussorgsky. You may say, what a concoction! But that’s how I like music: taking my models everywhere, from what pleases me.”

Poulenc originally composed his *Sextuor* for piano and winds in 1932, but he was dissatisfied with the work and rewrote it entirely in 1939. In his typical way, Poulenc builds up his musical forms through the reiteration of small ideas in clearly demarcated sections; the large forms, too, are sectional-ternary for the first and second movements and a rondo for the finale. The *Sextuor* is a composition of enormous charm, hardly profound, but brilliantly written for the participating instruments. The piano (Poulenc’s own instrument) is without doubt the leader; it has scarcely a measure of rest in the entire work. The winds carry on a cheeky dialogue throughout. The work is essentially a divertissement, but sudden turns of mood and feeling recall the serious side of the composer. Yet its spirit remains fundamentally lighthearted.

Sextet (excerpt from notes by Eric Bromberger)

...it [the sextet] was first performed on December 9, 1940. Poulenc described his sextet as “chamber music of the most straightforward kind: an homage to the wind instruments I have loved from the moment I began composing.” Full of superb writing for woodwinds as well as clever thematic interrelationships between movements and some surprising harmonies, the *Sextet* is bubbling and refreshing, like cold champagne on a hot summer day.

Joseph-Maurice Ravel

Le Tombeau de Couperin (notes author unknown)

Arr. Mason Jones

Ravel was born March 7th, 1875 in Ciboure, France

Died December 28th, 1937 in Paris, France

In August of 1914, when World War I broke out in Europe, Maurice Ravel was bitterly disappointed to learn that he was unfit for military service. He compensated by volunteering to drive an ambulance and care for the wounded, but did not give up his composing. One of the pieces he worked on during that period was a planned French suite—not written on patriotic themes, but simply as a collection of French-flavored movements. The suite eventually fell by the wayside, however, and was forgotten for over two years.

Ravel moved to Normandy in the summer of 1917, in hopes of restoring his failing health and recovering from the loss of his mother, who had died the previous January. While there, he returned to the French suite. In honor of the fallen soldiers he had cared for, he re-titled it *Le Tombeau de Couperin* (literally Couperin’s Tomb, after Francois Couperin, the seventeenth-century composer whom Ravel chose to represent the French nation).

The work was planned to be premiered immediately in Paris, but a bombardment interfered and caused the performance to be postponed. While he was waiting for it to be rescheduled Ravel could not resist orchestrating four of the movements (he once said “For me, orchestration is more play than work”).

When the piano suite was finally presented to the public, it was a great success despite the inevitable naysayer, a clever critic who wrote “*Couperin’s Tomb* by Monsieur Ravel, that’s nice. But how much nicer would be *Ravel’s Tomb* by Couperin!” Ravel stated that his intention was never to imitate Couperin, but rather to pay homage to the sensibilities of the Baroque French keyboard suite. This is reflected in the structure which imitates a Baroque dance suite. When criticized for composing a light-hearted, and sometimes reflective work rather than a somber one, for such a somber topic, Ravel replied: “The dead are sad enough, in their eternal silence.”

It is the orchestral version of *Le Tombeau de Couperin* that noted French horn player Mason Jones chose to arrange for wind quintet. Jones was the principal horn of the Philadelphia Orchestra for nearly forty years (1939-1978), co-founder of the Philadelphia Woodwind Quintet, and faculty member at the Curtis Institute of Music. He devoted

much effort to creating wind quintet arrangements of well-known compositions. The original six movements of the piano suite were re-ordered, and the four movements selected for both the orchestral suite and the wind arrangement are as follows, showing the dedicatee of each movement:

Prelude	“To the memory of Lieutenant Jacques Charlot” (who transcribed Ravel’s four-hand piece, <i>Ma Mere l’Oye</i> - “ <i>Mother Goose</i> ”-for solo piano)
Fugue	“To the memory of Jean Cruppi”
Menuet	“To the memory of Jean Dreyfus”
Rigaudon	“To the memory of Pierre and Pascal Gaudin”

Ramon “Mongo” Santamaria

Afro Blue (notes by Eric Bromberger)

Born April 7, 1922 in Havana, Cuba

Died February 1, 2003 in Miami, FL

Mongo Santamaria began his musical studies on the violin in his native Cuba but soon switched to percussion and in the process found his true instrument. Having made a distinguished reputation as an Afro-Cuban drummer, Santamaria moved to New York in 1950, when he was in his late twenties, and there he performed with Tito Puente and Cal Tjader. Santamaria had his first hit in 1963 with his version of Herbie Hancock’s *Watermelon Man*. His *Afro Blue*, composed in 1959, has become a jazz standard and has been performed by Dizzie Gillespie, John Coltrane, and many others. This version is an arrangement by Valerie Coleman, flutist of Imani Winds.

Afro Blue (notes author unknown)

Afro Blue, written by Ramon “Mongo” Santamaria, is one of the most popular jazz standards of our time. Hailed as Havan’s premier “conguero”, Santamaria’s performing and composing career spanned five decades. He collaborated on tours and recordings with Perez Prado, Tito Puente, Machito, Herbie Hancock, and many others. By recording *Afro Blue* with John Coltrane, Santamaria attained international fame and instant recognition in the mainstream jazz community. It has been said that “A Mongo Santamaria concert is a mesmerizing spectacle for both eyes and ears, creating an incantatory spell rooted in Cuban religious rituals.” Imani Winds offers *Afro Blue* in an arrangement by its own composer/arranger, flutist, Valerie Coleman. This arrangement simulates an African call and response ritual, and aspires to continue the celebratory tradition that Mongo gave the world.

Lalo Schifrin

La Nouvelle Orleans (notes by Eric Bromberger)

Born June 21, 1932 in Buenos Aires, Argentina

The son of a professional violinist, Lalo Schifrin studied piano as a boy and graduated from the University of Buenos Aires. He then went to Paris, where he studied with Charles Koechlin, attended Messiaen’s lectures, and played jazz piano in clubs at night.

From Paris he went to New York, where he performed with Dizzie Gillespie for several years before moving to Hollywood in 1963. Over the last forty years Schifrin has composed in a number of genres, though he may be most familiar to general audiences for his film scores: he wrote the music for the television shows *The Man from UNCLE* and *Mission Impossible*, and he also wrote the score for the film *Bullitt*.

Schifrin wrote *La Nouvelle Orleans*, for woodwind quintet, in 1987. The music evokes its title, and Schifrin's background as a jazz musician, in many ways. The uneven rhythmic gait of the beginning leads to long solos for oboe and flute. The music gathers more energy, and the final section turns into a jazzy romp. Beginning slowly, this gradually accelerates into music of real verve, making the understated conclusion all the more effective.

La Nouvelle Orleans (notes by Priscilla Pawlicki)

Born in Buenos Aires, Lalo Schifrin studied classical music in Argentina and in France (with Messiaen) before moving to the United States in 1958. He has had an illustrious career as an acclaimed pianist (with Dizzy Gillespie's band), conductor and composer of over 100 scores for television and cinema. His themes for *Mission Impossible*, *Mannix*, *Cool Hand Luke*, and *Bullitt*, to name a few, have brought him four Grammy Awards, six Oscar nominations and the Film Music Society's Career Achievement Award in 2000. Composed in 1987, "La Nouvelle Orleans" is a colorful, programmatic work that "paints a picture of old and modern New Orleans."

Jeff Scott

Homage to Duke (notes author unknown)

Born September 1st, 1968 in Brooklyn, NY

Written by Imani Winds' own Jeff Scott, *Homage to Duke* gets its melodic roots from Duke Ellington's gospel hymn, "Come Sunday", but manipulates the harmony and rhythm of the original song. Scott flirts with plainchant, uses modern classical dissonance, and incorporates the stylistic properties of rhythm and blues. He also follows Ellington by writing not only for particular instruments but also for the personalities of particular players. According to Scott, this procedure results here in "expansive rubato moments and impassioned soulfulness".

Jeff Scott

Titilayo (notes by Jeff Scott)

Titilayo (Yoruban for 'eternal joy') is a collection of sounds and rhythms associated with African and particularly Yoruban culture. The melody on which the piece is based was written by Nigerian soprano Titilayo Adedokun. It is dedicated to her and her talents.

Wayne Shorter

Terra Incognita (notes by Wayne Shorter)

Born August 25, 1933, Newark, NJ

Terra Incognita is a musical dialogue on the nature of the unknown and the unexpected. It seems as if every aspect of living has been subject to, “not knowing” where life takes us or, what it will bring. The courage needed to live with dignity in a world beset with the unimaginable, is the catalyst to the creation of this work. In the face of an unpredictable future, the story of the “human condition” promises to transcend even the unknown.

Justinian Tamasuza

Abaafa Luli (notes by Justinian Tamasuza)

Born 1951 in Kibisi, Uganda

Justinian Tamasuza studied music at Queens University in Belfast, Ireland and was a Fulbright scholar at the School of Music at Northwestern University in Evanston, Illinois. *Abaafa Luli* is in the Luganda language and means "They Who Died Then", and is a tribute to the twenty-two 19th century Ugandan Christian converts who were slaughtered when they refused to renounce their faith. The piece is minimalist in nature, although not in the sense of the Minimalist movement in music, but rather in the sense of a drum circle's repetitious rhythms.

Heitor Villa-Lobos

Quintette en Forme de Choros (notes author unknown)

Born March 5th, 1887 in Rio de Janeiro, Brazil

Died November 17th, 1959 in Rio de Janeiro, Brazil

Heitor Villa-Lobos is perhaps the most celebrated Brazilian composer of all time. His work not only richly typifies the diverse and kaleidoscopic Brazilian scene but also, in its abundance, originality, and vitality, provided the key which unlocked Brazilian art music once and for all from the shackles of European late-Romanticism.

After the death of his father in 1899, Villa-Lobos, determined to escape the medical career planned for him by his mother, spent time playing (probably cello and guitar) in the ad hoc musical groups which performed and improvised in Rio de Janeiro's cafes, on street corners, and at parties and weddings. He then traveled in Brazil, absorbing musical influences from his country's three main ethnic strands-Portuguese, African and Amerindian. This all resulted in the realization that the glorious aural amalgam which so impressed his soul was indeed the means by which concert music in Brazil would be revitalized and given a voice of its own.

After some success and much controversy as a composer in Brazil, Villa-Lobos made his way in 1923 to Paris, at that time the cultural center of Europe, where every aspiring musician, artist and writer felt it obligatory at least to put in an appearance. The artistic ambience of Paris during the 1920s was particularly suitable for the acceptance and promotion of Villa-Lobos during his subsequent periods of residence there, until a final departure in 1930. Indeed, even before his own arrival several of his works were heard and applauded in the French capital, played by his compatriots or by European artists who had met the composer in Brazil. African music and jazz were particularly in vogue

and the strange sounds of the music of the East so beloved by Debussy and Ravel still echoed loudly. The clear-cut, quixotic melodies of Milhaud and Poulenc were favored, while Stravinsky's rhythmic vitality affected everyone. Villa-Lobos's highly colored, strangely conceived, and rhythmically assured music thus found an ideal home in Paris during the 1920s.

Villa-Lobos wrote the Quintette en Forme de Choros while living in Paris. It is based on the Brazilian improvisatory dance form called *choros* that only narrowly preceded jazz in the U.S. Villa-Lobos returned to the *choros* many times during his career, raising the form to a concert level never before heard. A typical *choros* starts out slowly and gradually builds to a dramatic climax. This piece is a tour-de-force for the entire ensemble. The players usually demonstrate an embellished introduction before a rhythmic section with unpredictable harmonic changes.

Technically, the Quintette was originally intended for flute, oboe, clarinet, bassoon and English horn, but is usually performed now with French horn.

Alexander Zemlinsky

Humoreske (notes by unknown author)

Born October 14th, 1871 in Vienna, Austria

Died March 15th, 1942 in Larchmont, NY

Although Alexander Zemlinsky was not as well-known as his contemporaries Mahler, Schoenberg and the elder icon Brahms (who recommended Zemlinsky to his own publisher), his name as a composer, conductor and teacher was well known and respected in the European community of musicians and composers. Zemlinsky lived at the turning point of the century and his works reflected both the post-romanticism harmonies reminiscent of Wagner, and neo-classic melodies similar to Prokofiev. His style of music has become a legacy that has been musically honored in works by Alban Berg and his student, Erich Korngold.

In *Humoreske*, Zemlinsky is at his best, giving us light and crisp melodies that reside within Brahms-like harmony characteristics. *Humoreske*, by definition, is a short piece filled with witticisms that are almost tongue-in-cheek. Zemlinsky gives us just that by assigning wit through virtuosic noodles at key moments and following through with grand tutti passages that deliver a 'punch line'. Even though the work is not as popular as his string quartets, the *Humoreske* is indeed a small treasure for the wind quintet repertoire.