

FRIENDS OF CHAMBER MUSIC

Ariel Winds

Adi Menczel, flute
Erin Gustafson, oboe
Anthea Jackson, clarinet
Jennifer Rhodes, bassoon
Misty Tolle Pereira, horn

2:30 PM, October 27, 2002
Faye Spanos Concert Hall
In cooperation with the Conservatory of Music
University of the Pacific
Stockton, California



Scherzo from *A Midsummer Night's Dream*
Arr. Joachim Linckelmann

Felix Mendelssohn
(1833-1897)

Summer Music, Op. 31 (1955)

Samuel Barber
(1910-1981)

Quintet for Winds—Fúvósötös
Adagio—Allegro moderato
Allegro scherzoso
Andante
Allegro vivace

Endre Szervánszky
(1911-1977)

—Intermission—

Aires Tropicales for Woodwind Quintet (1994)
Alborada
Son
Habanera
Vals Venezolano
Dizzyness
Contradanza
Afro

Paquito D’Rivera
(b. 1948)

Quintette en forme de Choros (1928)

Heitor Villa-Lobos
(1887-1959)



The ARIEL WINDS appear by arrangement with MCM Artists-Musicians Corporate Management, Ltd.
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Ariel Winds

Ariel Winds is an all-female woodwind quintet founded at The Juilliard School in 1998. The quintet's objective is to serve as a messenger of music, hence the name Ariel, after the ethereal emissary in Shakespeare's *The Tempest*.

Hailed as "technically brilliant, refined and innovative", and for playing "deftly, virtuosically, expressively and with intelligence", Ariel Winds strive to use their youthful exuberance and approachability to break down the performer-audience barrier when working with children and adults alike.

The ensemble enjoys an active touring schedule and has delighted audiences in some of North America's most prestigious concert venues. They will present their New York debuts this concert season in Merkin Hall and at Carnegie Hall's Weill Recital Hall as winners of the Artists International Auditions.

Members of the ensemble are graduates of the Juilliard School, McGill University, Boston University, and the Eastman School of Music.

Program Notes

Mendelssohn-Scherzo

Mendelssohn, a prodigious and phenomenal talent, was a member of a wealthy and famous family in Hamburg who later settled in Berlin. His Overture to *A Midsummer Night's Dream*, composed when he was seventeen, has been called a masterpiece of startling originality. A private orchestra tried out his youthful compositions in the family home on Sunday afternoons. The home had an extensive and beautiful garden and here the young Felix could well imagine the elfin enchantment surrounding the antics of characters in Shakespeare's fairy tale.

When Frederick William IV of Prussia asked Mendelssohn to write incidental music for a production of the comedy, Mendelssohn added twelve numbers to the Overture he had written sixteen years before, recapturing the original spirit.

This Scherzo served to launch Act II, where Puck makes his reply to the query, "How now spirit? Whither wander you?" with the words: "Over hill, over dale, through bush, through briar..."

Mendelssohn chose well in using a Scherzo (which means "jest" or "joke") for an instrumental piece portraying elfin grace and humor.

Two themes alternate, first a recurring rhythmic pattern and second a rapidly moving passage. Tension is sustained throughout with a pianissimo ending in which an agile run on the flute leads to a final statement of the first theme.

Barber-Summer Music, Op. 31

Barber, one of America's best known and loved composers, was a romantic, composing in a traditional vein and working during a period when Americans were enamored with the music and musicians of Europe. His music is characterized by a passionate lyricism and an unusual power of expression in compositions of concise, compact form. He was a close friend of Gian Carlo Menotti, and no less a figure than Toscanini conducted the premier of his most famous composition, *Adagio for Strings*. This composition introduced Barber to Britain. In 1945, the BBC used the *Adagio* as a memorial tribute to President Roosevelt, and it has been used frequently in subsequent memorials.

Barber was born in West Chester into a musical family: his mother was a pianist, his uncle a songwriter, and his aunt a mezzo who sang important roles at the Met. Another prodigy, Barber performed and composed as a child and studied at the Curtis Institute and in Paris and Italy.

Summer Music was preceded by other 'summer music' (*Knoxville Summer of 1915*, Op. 24) in which the atmosphere of a summer evening was evoked. This composition included a text of James Agee: "It has become that time of evening when people sit on their porches, rocking gently and talking gently... Now is the night one blue dew... The dry and exalted noise of the locusts from all the air at once enchants my eardrums." One can almost feel the steam of a languid summer day in Opus 31.

Barber exploits the colors of the instruments using them in ways suited to their individual capabilities as well as employing them in non-idiomatic ways that create exquisite effects. The music establishes its ambiance with a reiterated static descending second, first accompanying a cadenza on the oboe, then over sustained chords or with staccato rhythmic motives. The

instruments are heard variously in cadenzas as the sustained passages alternate with staccato textures, ending with a final run.

Szervánszky-Quintet for Winds

Szervánszky was an outstanding figure on the Hungarian musical scene after Bartók and Kodály. Bartók had been exposed to the nationalist movement at the Royal Academy in Budapest and with Kodály worked to shake off the dominance of German musical culture. Together they traveled to remote regions to study authentic Hungarian music. Bartók believed that it was necessary for a composer to "assimilate the idioms of peasant music so completely that he is able to forget all about it and use it as his musical mother tongue". Bartók assimilated Western European influences as well, and among the host of younger composers, heirs of Kodály and Bartók, Szervánszky was a pioneer in acclimatizing the Western influence in Hungary. His musical vocabulary was derived more from Bartók than from Kodály.

Szervánszky was at home with the woodwind instruments. His first instrument was the clarinet and in 1950, he produced his *Clarinet Serenade*, which led to further orchestral works and three choruses on poems of the Hungarian, Sandor Petofi, as well as a flute concerto embodying Hungarian melodies, irregular rhythms and other national formal elements.

Szervánszky went on to compose orchestral works that were a milestone in the development of post-war Hungarian music. His innovative work was very influential, important and effective in releasing Hungarian music from political constraints. He created a number of film scores and finally an oratorio, *Dark Heaven*, aimed at conveying the dark chaotic visions of Auschwitz. In 1965, he composed a clarinet concerto choosing again to write for his "own" instrument. With it, he created a work that, in its strained

nervous intensity, is an authentic representation of the harassed psyche of contemporary man.

His *Woodwind Quintet, No. 1* was an earlier work, composed in 1953, which along with other works, was inspired by the activity of Zoltan Jeney who had founded the Budapest Wind Quintet and who played a great part in promoting the widespread cultivation of wind music in Hungary during the 1950s.

D’Rivera—Aires Tropicales

D’Rivera was born in Havana, Cuba and was still another child prodigy, playing the clarinet and the saxophone with the Cuban National Symphony Orchestra at an early age. He later founded the *Orquesta Cubana de Musica Moderna* and *Irakere*, which offered a never before heard explosive mixture of jazz, rock, classical, and traditional Cuban music. After emigrating from Cuba in 1981, he became a member of Dizzy Gillespie’s *United Nations Orchestra*, a showcase for the fusion of Latin and Caribbean influences into the jazz genre.

With his ensembles, D’Rivera toured the world, appearing in leading classical venues. Other successes included a second Grammy Award for his record, *Portraits of Cuba*. His works have received rave reviews throughout the world and made him a cross-cultural ambassador, with a quest to bring the Latin American repertoire into the forefront of the classical arena.

At present, Mr. D’Rivera is Artistic Director for Jazz Programming in the New Jersey Chamber Music Society, and is on the Board of Directors of Chamber Music International and Chamber Music America.

The Aspen Wind Quintet commissioned and premiered the suite *Aires Tropicales* in New York in 1994. The *Alborada* is a slow introduction, while *Son* features an ostinato line in the bassoon and horn. *Habanera* is a trio movement for flute, clarinet, and bassoon. *Vals Venezolano* is a lively Venezuelan waltz. *Dizziness*, as could be guessed, is homage to the late, great Gillespie. An upbeat Cuban dance honoring Ernesto Lecuona, *Contradanza*, follows. *Afro* contains an energetic rhythmic 6/8 dance over an African ostinato.

Villa-Lobos—Quintette

Villa-Lobos was born in Rio de Janeiro to a Spanish father and an Indian mother, becoming as has been suggested “Brazil in music.” One more child prodigy, at the age of twelve he was playing in theater and café orchestras after a few cello lessons, and becoming known as a composer. Like Bartók and Kodály, he traveled extensively from the grasslands to the remote jungles collecting Brazilian folklore, which contains a cultural heritage stemming from Indian, Portuguese, African, German, Italian, Spanish, and Hispano-American influences.

Villa-Lobos stated that to compose in the folk-style, it was necessary to utilize thematic idioms in the composer’s own way, subject to his own development. His solution was not to make a potpourri, but to study the history, the country, the speech, the customs, the background of the people. Then he would draw his art from spiritual as well as practical sources.

Another influence came with the appointment of Darius Milhaud, a member of the famous Parisian “les Six”, as French cultural attaché to Brazil. Milhaud introduced Villa-Lobos to the music of Debussy and Ravel, and he spent years studying in Europe as a result. On his return to Brazil, he set about reforming music education in the schools.

Villa-Lobos played every instrument and his works are for every conceivable combination of instruments and voices. He could compose a work while engaging fully in an active social event. When the music was written down, he did it immediately in ink.

The *Wind Quintet* illustrates the coloring of Brazilian idioms. *Choros* is alternatively a group of street musicians who improvise on folk themes or a kind of serenade with repeating refrain. Although the work is carefully notated, many sections are improvisational in nature, suggesting perhaps the spontaneous utterances of the inhabitants of the jungle canopy. Sections of polyphony alternate with masses of tone color.

—Notes by Dr. Catherine Roche

FORTY-SEVENTH SEASON

2002-2003

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2:30 PM Sunday, September 15, 2002

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RECEPTION FOLLOWING

Ariel Winds

2:30 PM Sunday, October 27, 2002

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Elements Quartet

7:30 PM Sunday, November 17, 2002

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2:30 PM Sunday, March 23, 2003

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Turtle Island String Quartet

2:00 & 4:00 PM Sunday, April 13, 2003

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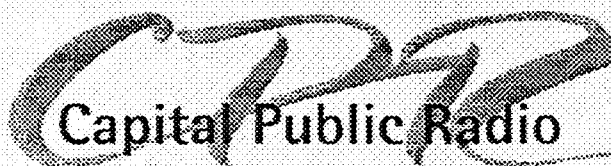
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