



56TH SEASON

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IMANI WINDS

Valerie Coleman, flute
Toyin Spellman-Diaz, oboe
Mariam Adam, clarinet
Jeff Scott, French horn
Monica Ellis, Bassoon

2:30 PM, October 23, 2011
Faye Spanos Concert Hall
In cooperation with Pacific's
Conservatory of Music

Program

Tsigane (2011)

Valerie Coleman
(b. 1970)

Wind Quintet, Op. 10 (1929)

Pavel Haas
(1899–1944)

- I. Preludio: Andante, ma vivace
- II. Preghiera: Misterioso e triste
- III. Ballo eccentrico: Ritmo marcato
- IV. Epilogo: Maestoso

Puzzle-Tocas (2000)

Gabriela Ortiz
(b. 1964)

—intermission—

Bruyeres (Arr. J. Kowalewski)

Claude Debussy
(1862–1918)

The Rite of Spring (Arr. Jonathan Russell)

Igor Stravinsky
(1882–1971)

Klezmer Dances (Arr. Gene Kavadlo)

Traditional

- I. Khosidl
- II. Freylekh

The Imani Winds is represented by Alliance Artist Management:

5030 Broadway, Suite 812, New York, NY 10034 • Voice: (212) 304-3538

www.allianceartistmanagement.com • www.imaniwinds.com

ARTISTS

The five accomplished musicians of **Imani Winds** joined forces in 1997 to expand the boundaries of the traditional wind quintet and explore the links between European, African and American music traditions. The name Imani, "faith" in Swahili, embodies this mission. In their time together, this young ensemble of African/Latin American heritage has already established a distinct presence in the classical music world for their dynamic playing, innovative programming, and inspirational outreach programs, which they have brought to many communities throughout the country. With two member composers and a deep commitment to commissioning new work, the group is enriching the traditional wind quintet repertoire while meaningfully bridging European, American, African, and Latin American traditions.

The group is in the midst of its Legacy Commissioning Project, an ambitious endeavor launching Imani Winds into its second decade of music making. The ensemble is commissioning, premiering, and touring ten new works for woodwind quintet written by established and emerging composers of diverse musical backgrounds. The select composers originate from different points of the globe bringing a wide range of sounds and experiences.

Their excellence and influences have been recognized with numerous awards including the 2007 ASCAP Award, 2002 CMA/ASCAP Award for Adventurous Programming, as well as the CMA/WQXR Award for their debut and self-released CD *Umoja*. At the 2001 Concert Artists Guild International Competition, Imani Winds was selected as the first-ever Educational Residency Ensemble, in recognition of their tremendous musical abilities and innovative programming.

Imani Winds' commitment to education runs deep. The group participates in residencies throughout the U.S., giving master classes to thousands of students a year. In the summer of 2010 the ensemble launched its annual Chamber Music Institute. The program, set on the Juilliard campus, brought over 50 musicians from the undergraduate to post-doctorate level together in an intense week of successful workshops and performances. 2011 marks the enlargement of the Institute into the Imani Winds Chamber Music Festival.

PROGRAM

Coleman—Tsigane

The composer will provide comments before the performance of her work.

Haas—Wind Quintet, Op. 10

Pavel Haas was born in Brno, Czechoslovakia in 1899 and died in Auschwitz in 1944. Haas was one of a group of important Czechoslovakian composers who were interned in Terezin (Theresienstadt). Terezin, established as a model camp by the Nazis, was a propaganda tool to show the world that Jews were merely being relocated rather than "exterminated." There were no killing facilities in the camp, but daily life was nevertheless exceptionally bleak, with progressively more regular deportations to Auschwitz as Hitler's destiny became clear in 1943-44. Haas was finally murdered in the Auschwitz gas chambers after a 2-year stay at Terezin.

Haas's output is small, but his is a very polished oeuvre. His style resembles both his teachers' (Janáček and Stravinsky) and is laced with sturdy and vibrant Moravian folk songs and synagogue music along with a more modern polyrhythmic compositional technique. Haas also drew inspiration from composers such as Honegger, Milhaud, and Poulenc.

The *Wind Quintet* is an early, prewar work and presents a monochromatic sound, lacking the range or the ability of the very high register of the violin as you might hear in a string quartet. However, every thread of this excellent music can be plainly perceived. The first movement, *Preludio*, is a lovely, soulful melody with some rhythmic humor. The completely serious second, *Pregghiera*, is a dark and haunting prayer melody with undertones of a funeral march. The third, *Ballo Eccentrico*, leads the players through an increasingly frenzied folk dance that is like a slower version of Janáček's *March of the Blue Boys*. Listen for a rhythmic moto perpetuo and jazz glissandos. The final movement, *Epilogo*, is a powerful chorale played against the bucolic sounding horn, bringing the work to a broad and expansive close.

Ortiz—Puzzle-Tocas

Gabriela Ortiz is one of the foremost composers in Mexico today, and one of the most vibrant musicians emerging in the international scene. Her musical language

achieves an extraordinary and expressive synthesis of tradition and the avant-garde; combining high art, folk music and jazz in novel, frequently refined and always personal ways. Her compositions are credited for being entertaining and immediate as well as profound and sophisticated; she achieves a balance between highly organized structure and improvisatory spontaneity. Although based in Mexico, her music is commissioned and performed all over the world. Recent commissions and premieres, among others, include *Seis piezas a Violeta* for string quartet and piano premiered by The Cuarteto Latinoamericano, the group that closes our current season, and pianist Arturo Nieto and *Baalkah*, a new work for Kronos Quartet and soprano Dawn Upshaw.

The composer has this to say regarding *Puzzle-Tocas*: "The main challenge when writing *Puzzle-Tocas* was on how to develop a coherent musical discourse departing from the use of themes that I had already used in some of my previous, much more heterogenic and contrasting, works.

"This is the reason why this piece means in a way a sort of musical self-reference. In other words, its construction obeys an imaginary game of introspective puzzle in which through mixing, overlapping and constant transformation of fragments from my previous works I create a heterogenic musical discourse whose element of contrast plays a crucial role in the piece's structural development. As a secondary aim I try to find the common unifying element in all the different pieces of my puzzle.

"I would say that *Puzzle-Tocas* gains a sort of angular shape due to the constant use of extreme dynamics. In this way its deliberate use defines the dramatic sense unifying, in one way or another, the diverse materials. On the other hand, its constant repetition, always surprising and alternated, serves as unifying guides for the listener."

Debussy—Bryères

Claude Debussy's *Préludes* are pieces for solo piano. They are divided into two separate livres, or books, of twelve preludes each. Unlike earlier collections of preludes,¹ Debussy's do not follow a strict pattern of set key signatures, but instead allude to possible keys throughout. Both

¹ for example Chopin

books took months to write, and book two appeared three years after book one.

Bruyères is prelude 5 of Livre II. It was written in Paris between 1910 and 1913 while he was completing the ballet *Jeux* and premiered just six weeks before Stravinsky's *Le sacre du printemps*.

Bruyères translates as the flower heather, the brier wood, and heath as a landscape. Since Debussy chose to use the word in its plural form, we may presume he had the flowers in mind and was expressing a longing for serene bucolic scenes and hinting at natural mysticism. The piece is similar in mood and style to *La fille aux chevaux de lin* from Book I and is a depiction of an idyllic English landscape. *Bruyères* is one of the briefest, most beautiful, and most enigmatic of the preludes, and nothing in the music itself suggests any relation to heather or heath.

This is a short piece and you must pay close attention to hear all that Debussy fits into it. Listen for a simple unaccompanied theme in the flute, reminiscent of Breton and Celtic folk song that opens this melodic prelude and communicates simplicity without sweetness. Marked calm and gently expressive, the prelude has a simple, folk-like structure and should evoke pictorial images.

The initial tune introduced in the oboe is pentatonic, swings gently downward, and ends inconclusively. It is only here, at a three-part harmonic closure that the other instruments enter. There is a short, homophonic component of rising waves in all the instruments except the bassoon which descends. All of this occurs in the first 8 measures.

The next component is a rhythmic motif over the next six bars and sounds like 12 sixteenth notes with a *rubato* on the first note. Listen here for the texture specified by Debussy in the entry sequence of the different instruments.

You should hear a "Lark song" in perfect fourths in the flute over the next 5 bars and then a continuation in the clarinet with a return to the flute, but sounding perhaps like a Lark later in the day.

The middle section, marked a little animated and joyful, relies on development of previously introduced material, especially the song of the Lark in the oboe. This development continues in the flute, clarinet, and horn.

The final section is nearly identical to bars 8-14 and the piece ends with reminiscences of earlier phrases, gradually slowing, and embellished with turns around the keynote of A-flat in the bassoon...and all this in only 51 measures.

Stravinsky—The Rite of Spring

Please raise your hand if you have heard of *The Rite of Spring*, know that it had a profound influence on 20th Century music, caused a famous classical music riot only partially subdued by the Paris police at its premier in 1913, and that Camille Saint-Saëns considered it to be a misuse of the bassoon.² I thought so.

So instead of rehashing everything you already know, let's explore how this landmark piece was arranged for only five wind instruments.

Jonathan Russell, a composer, conductor, educator, and clarinetist, was originally commissioned by the San Francisco Symphony's Keeping Score educational outreach program to make this arrangement for wind quintet. The success of this first effort so delighted the Imani Winds that they further commissioned him to expand the arrangement to include more sections of Stravinsky's work.

Russell has said that, "Arranging this enormous orchestral work for only five woodwinds was an immensely challenging, yet gratifying project." The success of the project lies in Russell's ability to find the core of the piece, to choose what was indispensable and what could be absent.

In addition to this woodwind quintet arrangement, Jonathan Russell is also one of five composers chosen to arrange parts of *The Rite of Spring* for the San Francisco Chamber Orchestra. He has also served as composer, arranger, and music director for a highly successful dance program, The Illustrated Book of Invisible Stories. Russell is a member of the heavy-metal inspired Edmund Welles Bass Clarinet Quartet, the Balkan/Klezmer experimental band, Zoyres, and the bass clarinet duo Sqwonk.

Listen to this piece and decide if Russell's basic idea to take Stravinsky's 35-minute work for huge orchestra and condense it into a 10-12 minute piece for woodwind quintet, capturing the essence of the work and highlighting the ingenious ways in which Stravinsky used woodwinds, is successful.

² For another reference to this misuse of the bassoon and other composer-related trivia, see <http://www.youtube.com/watch?v=C1t8ppZPWaQ>

Traditional—Klezmer Dances

The term klezmer comes from a combination of Hebrew words: kley, (כֵּלִי) meaning "a useful or prepared instrument, tool, or utensil" and zemer (זֶמֶר), meaning "to make music," so literally we have vessel of song or musical instrument.

Initially, klezmer referred to musical instruments and was later broadened to refer—in a derogatory manner—to the musicians themselves.³ Finally in the late 20th Century the word was used to identify a musical genre.

Most klezmer songs are in several sections, sometimes with each in a different key and with sections frequently alternating between major and minor keys. Listen for scales commonly found in folk music.⁴

Traditional klezmer instruments were by necessity portable. Music, required for several parts of the wedding ceremony, took place in different rooms or courtyards, and the band would be required to relocate quickly from space to space. In addition, klezmerim were more often than not roving musicians, who would move from town to town as their services were required. Therefore, instruments which could be held in the hands (clarinet, violin, trumpet) or supported by a neck or shoulder strap (accordion, cimbalom, drum) were favored over those which rested on the ground (cello, bass viol) or needed several people to move (piano). So it is not entirely out of place to hear klezmer by a wind quintet.

Both of the pieces played today are designed to be danced to. *Khosidl*, named after the Hasidic Jews who danced it, is a more decorous, embellished dance in 2/4 or 4/4, in which the dance steps can be performed in a circle or in a line. *Freylekh* is the Yiddish word for "festive" and typically accordion or bass plays a duple oom-pah beat in these very popular dances. Freylekhs are often in the form ABCB, which is rare in music. Having a third distinct section is a relatively unique aspect of klezmer music.

A common ending for klezmer songs is an upwards chromatic run or glissando, followed by a slow staccato 8-5-1. They may also end with a new melodic line that is accompanied by a change in the percussion rhythm and an increase in tempo. Klezmer offers cultural diversity that is played all over the world. L'Chaim!

Notes © Dr. Michael Spencer

³ Although the correct term is klezmerim

⁴ Such as harmonic minor and modified phrygian

FIFTY-SIXTH SEASON

2011-2012

*Presented in Cooperation with
Pacific's Conservatory of Music;
Giulio Ongaro, Dean*

Linden String Quartet

2:30 PM Sunday, September 18, 2011
Faye Spanos Concert Hall
RECEPTION FOLLOWING

Imani Wind Quintet

2:30 PM Sunday, October 23, 2011
Faye Spanos Concert Hall
RECEPTION FOLLOWING

Morgenstern Piano Trio

2:30 PM Sunday, November 13, 2011
Faye Spanos Concert Hall
RECEPTION FOLLOWING

Los Angeles Piano Quartet

2:30 PM Sunday, February 12, 2012
Faye Spanos Concert Hall
RECEPTION FOLLOWING

Cuarteto Latinoamericano

2:30 PM Sunday, April 22, 2012
Faye Spanos Concert Hall
RECEPTION FOLLOWING

TO OUR AUDIENCE

- The use of cameras and recording devices of any kind is forbidden.
- There is no smoking in the lobby or auditorium.
- Please turn off cellular phones and disengage audible alarms on pagers and watches.
- Students are admitted free on a space-available basis.
- Concert programs are subject to change without notice.
- Seating is unreserved for the current Season.
- Contributions, including memorials, are tax deductible to the extent allowed by law.

Tickets are available at the door:

General Admission: \$25

Pacific/Delta Faculty & Staff: \$10

Students with ID Card: Free

FOCM welcomes children to our concerts. However, an adult must accompany children ten years and under (no babes in arms please). At the request of our artists, children should not sit in the first four rows.

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