



FRIENDS OF CHAMBER MUSIC

in Cooperation with Pacific's Conservatory of Music presents

WINDSYNC

GARRETT HUDSON, flute
EMILY TSAI, oboe
JULIAN HERNANDEZ, clarinet
KARA LAMORE, bassoon
ANNI HOCHHALTER, horn

2:30 PM, Sunday, September 11, 2016
Faye Spanos Concert Hall
University of the Pacific

GYÖRGY LIGETI (1923–2006) **SIX BAGATELLES FOR WOODWIND QUINTET** (1953)
I. Allegro con spirito
II. Rubato: Lamentoso
III. Allegro grazioso
IV. Presto ruvido
V. Adagio: Mesto (*Belá Bartók in memoriam*)
VI. Molto vivace: Capriccioso

IGOR STRAVINSKY (1882–1971) *FROM* **PULCINELLA CONCERT SUITE** (1922)
I. Sinfonia (Overture)
II. Serenta
VI. Gavotta con due Variazione
VIII. Menuetto e Finale

— INTERMISSION —

FELIX MENDELSSOHN (1809–1847) *SCHERZO FROM* **"A MIDSUMMER NIGHT'S DREAM"** (1842)

SERGEI PROKOFIEV (1891–1953) **"MONTAGUES AND CAPULETS"**
FROM ROMEO AND JULIET SUITE NO. 2, OP. 64 TER (1938-40)

THOM YORKE (b. 1968) **RADIOHEAD: "EXIT MUSIC (FOR A FILM)"** (1997)

LEONARD BERNSTEIN (1918–1990) *SELECTIONS FROM* **"WEST SIDE STORY"** (1957)

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ARTIST PROFILE



Hailed by the Houston Chronicle as "revolutionary chamber musicians", **WindSync** is North America's foremost emerging wind quintet. The ensemble is internationally recognized for dramatic and engaging interpretations of classical music. The young, adventurous group plays exclusively from memory, including elements of staging and choreography, and focuses on building a connection with audiences through dynamic concert programming and charismatic stage presence.

Gold Medalist in the National Fischoff Chamber Music Competition and winner of the Concert Artists Guild Victor Elmaleh International Competition, the group received the Sylvia Ann Hewlett Adventurous Artist Prize and many performance prizes from the CAG competition, including the ensemble's New York debut at Weill Recital Hall at Carnegie Hall, the Chautauqua Institution, Washington Performing Arts Society's Music in the Country series, and the Music in the Park Series of The Schubert Club (St. Paul). Recent performance engagements include the Library of Congress in Washington DC, Shanghai Oriental Arts Center in China, the Met Museum's Grace Rainey Rogers Auditorium, and radio broadcasts by New York Public Radio's McGraw Hill Financial Young Artists Showcase and American Public Media's Performance Today.

WindSync is strongly committed to educational enrichment and promoting arts engagement through concerts dedicated to inspiring children, the community, and audiences with disabilities. Set in diverse spaces including concert halls, museums, outdoor venues, libraries, hospitals, and schools, WindSync has been featured in educational performances presented by The Seattle Symphony, The Midland Symphony, and the Rockport Chamber Music Festival. As the 2013 Music for Autism "Spotlight Artist", WindSync traveled to five cities across the United States performing concerts specifically developed to provide a safe environment for children or individuals on the autistic spectrum and their families.

Ligeti: Six Bagatelles

The nature of Hungarian György Ligeti's early compositions were largely set by the constraints of Nazi and Stalinist regimes. During this time, he produced mostly folksy choral works for the public while privately composing pieces in a more complex style, including the *Six Bagatelles* for woodwind quintet. His mature style, defined by static and atmospheric textures, did not develop until after he fled Budapest in 1956, when he showed himself to be a master of a fast, mechanical, and comic sort of music. You may be unknowingly acquainted with the music of Ligeti from the unauthorized use of his *Atmosphères*, *Requiem*, and *Lux Aeterna* in Stanley Kubrick's film *2001: A Space Odyssey* as well as in Kubrick's *Eyes Wide Shut* where the second movement of his *Musica Ricercata* recurs.

A bagatelle is a short, humble instrumental composition, especially for piano. French composers François Couperin and Marin Marais gave us the earliest known samples. Conceivably the most popular bagatelle in Western music is Beethoven's *Bagatelle No. 25 in A minor for solo piano, WoO 59*.

While a young man in Budapest, Ligeti derived the *Six Bagatelles* for woodwind quintet from *Musica Ricercata* (1951-53), a set of eleven short movements for piano. They combine, in his words, "Bartók with a little Stravinsky." Today this music is hardly shocking but the Hungarian government banned a complete premier in 1956 citing "dissonance that posed a danger to the public." The work received its first complete performance 13 years after its composition.

The construction of these pieces relies on pitch class as the organizing principal, with each movement of the original piano piece limited to a specific number of pitch classes. The first piece is limited to just two notes of the chromatic scale with another tone of the scale added to each successive piece until all twelve are used in the final movement. For the wind quintet adaption, Ligeti chose the pieces that use four, six, eight, nine, ten, and eleven notes.

The Bagatelles display Ligeti's affinity for folk melodies coupled with driving and repetitive rhythmic patterns. These highly distilled results are intense, poignant and include mischievousness, anguish, contentment, and pure madness.

Stravinsky: *Suite from Pulcinella*

Stravinsky began the ballet *Pulcinella* in the late summer of 1919 and completed it on April 20, 1920. It was premiered on May 15th of that year by Diaghilev's Ballets Russes at the Paris Opera. The choreography was by Léonide Massine, with Picasso delivering scenery and costumes. First performance of the *Pulcinella Concert Suite* came on December 22, 1922, with Pierre Monteux conducting the Boston Symphony Orchestra.

This charming, witty, disarmingly simple 18th-century-like music must have sounded odd in 1920 coming from the man who had shocked Paris only seven years earlier with the fierce modernism of *The Rite of Spring*. "Pulcinella was my discovery of the past," the composer wrote, "the epiphany through which the whole of my late work became possible." While his earlier ballets were characterized by huge orchestras and groundbreaking rhythms, *Pulcinella* is relatively modest and spare and generally uses time signatures from 200 years earlier. Stravinsky still manages to cast the ballet with his unambiguous bravura through use of fresh harmonies and rhythmic alterations.

In the ballet, the traditional, hook-nosed, obscene comic hero of Neapolitan *commedia dell'arte*, Pulcinella (sometimes known as Puck), has stolen the hearts of all the neighborhood ladies. Furious and consumed with jealousy, their fiances, all disguised as pulcinellas, conspire to kill him. But he outwits them and substitutes a double, who feigns death and is then "revived" by Pulcinella (masquerading as a magician), who at that point arranges marriages for everyone, including himself, to produce a happy ending.

Even with minor tiffs among the several principals, the first production was an enormous triumph. Later, when Stravinsky reworked the ballet into a concert suite, he selected 11 movements from the original 18 and replaced vocal solos with instrumental passages. It is in this form that the work has achieved its greatest popularity; today we hear four of the movements as arranged by Windsync.

Mendelssohn: Scherzo

Felix Mendelssohn was one of the most loved and successful composers of the 19th century. Born in Hamburg, Germany, he began his musical career, like Mozart, as a child prodigy. At the age of nine, Mendelssohn began to perform publicly as a pianist. By the time he was a teenager he had already written some of his greatest music, including symphonies, operas, and works for piano and violin. When he was just 20, Mendelssohn put together and conducted the first performance of Johann Sebastian Bach's St. Matthew Passion since Bach had died. In 1841, he was named director of the music section of the Academy of Arts in Berlin, becoming the personal composer for King Frederick of Prussia. It was the King who asked him to compose the incidental music for a performance of *A Midsummer Night's Dream*.

Originally written as an independent piece 16 years earlier when only 17 years old, *A Midsummer Night's Dream Overture*, Op. 21 was incorporated into the Op. 61 incidental music as its overture, and the first of its 14 numbers. There are also vocal sections and other purely instrumental movements, including the *Scherzo*, *Nocturne* and *Wedding March*, the melodramas serving to enhance Shakespeare's text.

Act I was played without music, and the *Scherzo*, with its sprightly scoring, acted as an intermezzo between Acts I and II leading directly into the first melodrama.

Mendelssohn's music paints the magical world of the fairies. The *Scherzo* is mostly about the fairy servant, Puck, who loves to play jokes. It is the flute that plays Puck's theme. Listen to the music and let your imagination picture this clever fellow.

Prokofiev: Montagues & Capulets

Montagues and Capulets, known by its proper title as *Dance of the Knights*, was written by Russian composer Sergei Prokofiev for his ballet *Romeo and Juliet*. He later wrote versions for both orchestra and piano and today we hear it arranged by Windsync for wind quintet.

Prokofiev creates a dark and foreboding mood through use of extreme dynamic range and very dissonant harmonies. The introduction has no thematic content and is only intended to create a murky atmosphere, which explains its use as walk-on music for rock bands such as The Smiths, Muse, Iron Maiden, Deep Purple, and Tears for Fears. It has also played a part as musical content in at least a dozen TV shows, various films, and in the 2008 *Doctor Who Prom* at the Royal Albert Hall.

The piece begins very loud with a strong pulsating beat, then drops to pianissimo. Layers of sound form on top of the quiet theme and the dynamics return to fortissimo. It then drops to piano again. There is a Prokofiev signature motoric rhythm, and the texture of this opening is almost metronomic. This section is intended to show the noble Capulets dancing in a very slow and dignified way, as this is the music for the Capulet Ball.

The second section is a stark contrast, as it is in the pianissimo dynamic range and is very calm and serene. This section is meant to represent Juliet's entrance to the ball, as she flits about and meets various people. She eventually dances with the Count Paris until the close of this section. The first section returns, but much abridged, as Juliet first lays eyes on Romeo and eventually the piece ends in a very strong cadence.

Radiohead: Exit Music (for a Film)

Radiohead are an English rock band from Abingdon, Oxfordshire, formed in 1985. They released their debut single "Creep" in 1992. It became a worldwide hit after the release of the band's debut album, *Pablo Honey* (1993). Their popularity and critical standing rose in the United Kingdom with the release of their second album, *The Bends* (1995). Radiohead's third album, *OK Computer* (1997), propelled them to international fame and won the 1998 Grammy for Best Alternative Music Performance. With an expansive sound and themes of modern alienation, it is often acclaimed as a landmark record of the 1990s and one of the best albums of all time.

"Exit Music (for a Film)" originated when filmmaker Baz Luhrmann commissioned Radiohead to write a song for his upcoming 1996 film *Romeo + Juliet* and gave the band footage of the final 30 minutes of the film. Thom Yorke, the

composer, said, "When we saw the scene in which Claire Danes holds the Colt .45 against her head, we started working on the song immediately." It plays over the film's end credits (hence the song title) but was not included on the film soundtrack at the band's request allowing it to be included on *OK Computer*. Yorke later said the song helped shape the direction of the rest of the album, and that it "was the first performance we'd ever recorded where every note of it made my head spin—something I was proud of, something I could turn up really, really loud and not wince at any moment." Hopefully, neither will you.

Bernstein: West Side Story

Although as early as 1949, Leonard Bernstein and his friends Jerome Robbins (choreographer) and Arthur Laurents (librettist) had whacked around the notion of creating a musical retelling of *Romeo and Juliet* set amid the pressures of contending gangs in modern New York City, it was not until autumn 1955 that Bernstein composed the musical *West Side Story* working principally through summer 1957. It received its first performance (pre-Broadway) on August 19, 1957, at the National Theater in Washington DC. It opened on Broadway on September 26, 1957 and ran 732 performances. Released in film version in 1961, it was nominated for 11 and won 10 Oscars including best picture.

The creation itself required more time than everyone anticipated, as all involved had very full calendars. In 1956, much of Bernstein's energy went into the premiere of his operatic musical comedy *Candide*, which opened on Broadway on December 1, received passionately mixed reviews, and closed in a wash of red ink and anticlimax after only 73 performances.

Some of Bernstein's composition of *West Side Story* overlapped with his work on *Candide*. At first glance, the two stage works seem entirely dissimilar. Bernstein described *Candide* as a "valentine to European music" and *West Side Story*, with its highly spiced and syncopated Latin undercurrents, as "a paeon to urban grittiness." Notwithstanding this disparity, music flowed in both directions between the two scores: the duet "O Happy We" in *Candide* started life as a duet in *West Side Story*, while *West Side Story*'s "One Hand, One Heart" and "Gee, Officer Krupke" originated in *Candide* before winding up in *West Side Story*.

In all its many arrangements, the fabulous songs of *West Side Story*, from the brash, streetwise dances to the tenderest romantic ballads, remain essentials of the concert hall and honor every turn in this timeless romance.

—notes © Dr. Michael Spencer