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Carion Winds

DÓRA SERES, flute
EGILS UPATNIEKS, oboe
EGĪLS ŠĒFERS, clarinet
DAVID M.A.P. PALMQUIST, horn
NIELS ANDERS VEDSTEN LARSEN, bassoon

2:30 pm, Sunday, February 9, 2025
Faye Spanos Concert Hall
University of the Pacific

QUINTET IN E \flat MAJOR, OP. 103 (1792–3), *Arr. David M.A.P. Palmquist*

Allegro
Andante
Menuetto e Trio
Finale: Presto

LUDWIG BEETHOVEN
(1770–1827)

CONCERTO NO. 2 IN A MINOR, after A. VIVALDI, BWV 593 (1713–14), *Arr. Palmquist*

Allegro
Adagio
Allegro

J S BACH
(1685–1750)

— INTERMISSION —

KLEZMER DANCES (trad.)

Khosidl
Freylekh

GENE KAVADLO
(b. 1945)

ROMANIAN FOLK DANCES, SZ. 56 (1915–17), *Arr. Palmquist*

Der Tanz mit dem Stabe *aus Mezöszabad (Dance with Sticks)*
Brăul *aus Egres (Waistband Dance)*
Der Stampfer *aus Egres (On the Spot)*
Tanz aus Butschum *aus Bisztra (Hornpipe Dance)*
Rumänische Polka *aus Belényes (Romanian Polka)*

BÉLA BARTÓK
(1881–1945)

BELLE EPOCH EN SUD AMERICA (1994–97)

El Porsche Negro – *Tango*
Traumreise nach Attersee – *Vals Paulista*
Requinta Maluca – *Chorino*

JÚLIO MEDAGLIA
(b. 1938)

OVERTURE FROM BANDITENSTREICHE (1868), *Arr. Palmquist*

FRANZ VON SUPPÉ
(1819–1895)

Booking: Gina Meola, Jensen Artists, 646.536.7864 x4 | gina@jensenartists.com; Carion.dk

Season Sponsor: C. A. Webster Foundation



Artist Profile

Carion's fresh approach to chamber music has brought acclaimed performances in Europe's most prestigious festivals like Rheingau Festival, Beethovenfest Bonn, Kissinger Sommer, Bergen Festival, Tonhalle MAAG as well as has earned standing ovations from audiences of the USA, South America and the Far East.

Carion has released 6 highly critically acclaimed CDs – including stellar reviews from Gramophone and BBC magazine, awards from Danish radio, and best classical album of 2015 on iTunes. But nothing compares to their trend setting music videos on YouTube that continue generating views counted in millions, the landmark performance of Ligeti's Six Bagatelles being used as an example recording to music students worldwide.

Carion presents a varied and interesting repertoire. The ensemble is well founded in the established wind quintet works but has received most favorable critique for their interpretation of Carl Nielsen, Jacques Ibert, Paul Hindemith, Pēteris Vasks and especially the Six Bagatelles by György Ligeti. Carion has worked with contemporary composers like Jeppe Just, Renāte Stivriņa, Andris Dzenītis, Britta Byström and Anders Nordentoft. One of the most notable and well received projects of late has been Carion Tryptich – a concerto for Carion and symphony orchestra that saw a world premiere with Latvian National Symphony Orchestra and Odense Symphony Orchestra. The innovative and colorful programming of the ensemble is made possible by the talent for arranging music for this wind quintet by CARION's own horn player.

Beethoven: *Quintet Op. 103*

Beethoven's mature wind instrument music does not figure conspicuously in his catalogue of works. But as a young and ambitious composer in Bonn, he contributed meaningfully to different (and sometimes curious) instrumental combinations at the behest of his patron, elector Maximilian Franz.

The Octet for Winds, Op. 103, stands apart from nearly all his other works. Despite the date of its composition, it has an intriguingly high opus number given posthumously in 1834 by the Viennese publishers. He also thought enough of this work to include much of it in his greatly admired 1799 E \flat septet.

Created out of the tradition of Harmoniemusik (wind-band music) cultivated by nobility in German-speaking lands to be played at dinner parties, the octet was intended as Tafelmusik (table or background music). The music is therefore nimble but devoid of modesty.

The first movement is a trim sonata controlled by a central floating, bubbly theme. The second movement is pared down to reveal the oboe and bassoon, who play a duet as the rest of the ensemble accompanies from afar. Despite its title, the Menuetto is an early example of Beethoven's pioneering inclination to replace the minuet with a wilder and more optimistic scherzo. The coarse, brusque third movement has evident hints of the young composer's early maturity. The standout finale ends the piece on a high point with some virtuosic writing for the horn. It is a carefree, attractive, colorful, and melodic rondo full of the bright and characterful writing characteristic of Beethoven's wit.

Bach: *Concerto No. 2*

Throughout history, composers have not only inspired and enriched the cultural life in their communities, but they have also influenced each other. In his early years, Bach learned from other

composers by copying out or arranging their music. Bach embraced Vivaldi's work in this same way, resulting in a lasting effect on his music.

The Italian composer Antonio Vivaldi had his revolutionary set of concertos, titled *L'estro Armonico* (Harmonic Inspiration), published in 1711. Bach encountered this music while he was in employ of the Duke of Weimar's court for the second time from 1708 to 1717, and he transcribed and arranged eight of these concertos in 1713-14 for differing ensembles. The concerto in A Minor was arranged for organ from Vivaldi's Op. 3, No. 8.

The first energetic A Minor Allegro begins with two chords and a descending run, typical of Vivaldi. Listen for fast scales up and down. In the slower, dreamy, and enchanting Adagio, the first four bars are repeated throughout the passage as continuous accompaniment in D Minor. In the last Allegro, the strident and compelling music returns to a brisk tempo and to A Minor. After the initial statement is repeated, Bach alters the notes of the original to 16th notes, adding brilliance.

There may be more than one explanation for these works: perhaps Bach had a general interest in and assimilation of Italian musical forms, possibly his royal employer wished to hear the music of Vivaldi, or perhaps Bach wanted to show his employer his skills. Whatever the reason, the transcriptions played a key role in the growth of Bach's mature style.

Kavadlo: *Klezmer Dances*

After 43 years as principal clarinetist with the Charlotte Symphony Orchestra, Gene Kavadlo has retired. He began his career as a music educator in the Manhasset Public Schools on Long Island before taking a gamble to become a symphony musician. In addition to his symphony activities, Kavadlo is an active recitalist and educator on Klezmer music.

Gene founded VIVA KLEZMER! in 1984. The ensemble concertizes extensively in the Southeast and has received rave reviews. VIVA KLEZMER! has been called "a Jewish musical treasure." The ensemble is actively involved in presenting concerts that have been enthusiastically received by educators and students.

The word "klezmer" is derived from Hebrew words that, translated literally, mean "vessel of song." Artistic and expressive, with bold melodies and often fast tempos, klezmer was heavily influenced by Eastern European music, particularly Romanian and gypsy styles of the 19th century. Klezmer would have been played at weddings and other social functions.

Here are two contrasting traditional Jewish Klezmer dances as adapted by classical/Klezmer clarinetist Kavadlo: kohsidl (type of Hasidic dance) and freylekh (merry dance). This is an excellent chance for the clarinetist to really wail.

Bartók: Romanian Dances

Brahms and Liszt used gypsy-style music in the late 19th century with enormous success as coloration or substance in many of their most famous works. Quite popular, these works even appeared in Bugs Bunny and Woody Woodpecker cartoons. But this avid popularity was not completely appropriate.

So, Bela Bartók and Zoltan Kodály felt provoked to determine what was absent: They discovered that this "Hungarian style" stemmed rather narrowly from gypsies and did not represent authentic Hungarian folk music. These two composers eventually clarified the "problem of Hungarian music" by their extensive work.

Traveling throughout the most remote regions of Hungary, they transcribed, saved, recorded on "Edison" cylinders, and classified thousands of folk songs which provided tunes, rhythms, harmonies, and inspirations for their compositions. The intent was to provide examples of, foundation for, and a renaissance of true Hungarian music.

This quest led Bartók into Romania in 1920. He was particularly attracted to Romanian folk traditions, believing that these had been more inaccessible to outside influences and were therefore more authentic.

His Romanian Dances were written between 1915 and 1917, first for piano and later orchestrated. In order, these Romanian Folk Dances are a solo for a young man, including kicking the ceiling; a spinning song with dancers holding each other's waists, flowing directly into dance three in which the participants basically stamp on one spot; a dance featuring Arabian colors; and a children's dance with changing meters.

Medaglia: Belle Epoch

Julio Medaglia has been a prominent figure in Brazilian music for the last 50 years, and his style aligns with 20th century trends. In the early 1960s he left São Paulo for Germany to learn conducting, studying with Barbiroli, Stockhausen, and Boulez. He also joined the avant-garde composition scene, fixing on electroacoustic, integral serialist, and aleatoric composition. With his longtime friend and collaborator, Rogério Duprat, he formed the Música Viva movement, a Brazilian musical cohort dedicated to the Avant-guard.

Ten years later, as ultra-modernist composers' feelings of audience irrelevance became increasingly unsustainable, Medaglia became an exponent of Tropicalismo, which stresses Black and indigenous peoples' styles mingled with British psychedelic rock: folklore transcribed for wind quintet.

He has also worked with several musical and cultural institutions in the country, in addition to contributing the soundtrack for hundreds of Brazilian movies, plays, and television programs.

In Belle Époque en Sud-America, composed for the Berlin Philharmonic Wind Quintet, Medaglia explores local dance styles through nostalgic images of the early 1900s, when European

ballroom dances were transforming into new styles unique to South America.

The first movement, "El Porsche Negro" (denoting the German car) is labeled *Tango*, prevalent during Buenos Aires' own "belle époque" as an emblem of upward mobility. The next movement, "Traumreise nach Attersee" (Dream Journey to lake Attersee), implies an Alpine fantasy; nonetheless the music, labeled "Vals Paulista," is a Brazilian waltz, questioning the view of Brazil as a tropical paradise. Finally, "Requinta Maluca" (Crazy Refinement) is a chorinho (little lament).

Suppé: Banditenstrichen Overture

Franz von Suppé, born Francesco Ezechiele Ermenegildo de Suppé was an Austrian composer of light operas and other theatre music. He came from the Kingdom of Dalmatia, Austro-Hungarian Empire (now part of Croatia). A composer and conductor of the Romantic period, he is noteworthy for his four dozen operettas, including the first operetta to a German libretto. Some of them remain in the repertory, particularly in German-speaking countries. He also composed a copious amount of church music but is now predominantly renowned for his overtures, which remain popular in the concert hall and on recordings. Among the best-known are Poet and Peasant; Light Cavalry; Morning, Noon, and Night in Vienna; and Pique Dame.

Banditenstrichen (Jolly Robbers) commences with a fanfare, next some very soft, almost sorrowful music, then a repeat of the fanfare in a higher register. There follows a march, with bugle-like sounds. Presently, the music turns dramatic, only to be pursued by a romantic middle. There then appears a "trotting" rhythm, becoming lively, and reminiscent of a horse parade. The piece closes with the typical rousing finale characteristic of Suppé's overtures.

notes © Dr. Michael Spencer

68TH SEASON

2024-2025

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2:30 PM Sunday, February 9, 2025

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