

Midwest Young Artists presents



December 1, 2005 7:30pm  
Midwest Young Artists  
878 Lyster Road  
Highwood, IL



Connie Schoepflin, Flute  
Naomi Bendorf, Oboe  
Daniel Won, Clarinet  
Charles Shapera, Bassoon  
Mary Jo Neher, Horn

Quintet in Bb Major, Op. 56 No. 1.....Franz Danzi

Allegretto  
Andante con moto  
Menuett; Allegretto  
Allegro

Sechs Bagatellen.....György Ligeti

Allegro con spirito  
Rubato Lamentoso  
Allegro grazioso  
Presto ruvido  
Adagio. Mesto (Béla Bartók in memoriam)  
Molto vivace. Capriccioso

Intermission

Quintet No. 1.....Alvin Etler

Andante  
Allegro  
Lento  
Vivace

Trois Pieces Breves.....Jacques Ibert

Assez lent  
Andante  
Allegro

## Program Notes

Franz Danzi (b. June 15, 1763, d. April 13, 1826) was born into a musical family. Known predominantly for his series of Wind Quintets, op. 56, 67, & 68, Danzi was considered one of the premier German opera composers of none other than Mozart's time. Danzi's quintets are gems of graceful wind writing though they suffer a bit from a lack of variety. The opus 56, no. 1 is a four movement work in standard classical form (Allegretto/Andante con moto/Minuet/Allegro). The first movement is built on a scale figure introduced by the oboe. The second movement is particularly pretty with a lovely main theme/secondary theme and Flute/Bassoon duet at the end. A standard minuet and finale follow.

György (S-ndor) Ligeti was born May 28, 1923 in Romania but is known as a Hungarian composer. A leader of the Avant-garde, Ligeti created a manner of composition that he termed "Clocks and Clouds." Ligeti's composition juxtaposed what he called "similar opposites" to create works that used a sort of musical rhyming of disparate materials between movements. "Clocks" referred to music of extreme complexity and mechanical sound, often bordering on the comical. "Clouds" describes what Ligeti referred to as "inaudible process within audible music"; the audience should not be able to understand how the music is unfolding, simply experience a constantly changing soundscape. These two methods account for a majority of Ligeti's works.

The "Six Bagatelles" for wind quintet (1953) is an early piece from the period before Ligeti left Budapest for the freedom of Western Europe. It incorporates important elements of Ligeti's later more mature works, not the least of which is the use of contradiction. The title "Bagatelles" means a trifle or short piece of light, often humorous, music. Four of the movements (I, III, IV, VI) fit this description in character and extreme of tempo. Movements II (Rubato - Lamentoso) and V "BÉla BartÓk in memoriam" (Adagio - Mesto) are quite the opposite being both very slow and solemn. The use of the Bagatelle for a wind quintet is an irony as it is a rare form most often associated with piano music. The marking of Mesto, meaning sad, is also very rare.

Ligeti liked to blur the lines between tonality and atonality. The piece is built on a constantly shifting competition between tonality, modality, and atonality. Movement I contrasts simple major and minor triads. Movement II is written on a pentatonic scale reminiscent of many Hungarian folk melodies. A recurring blaring G foreshadows the last moment return of the major triad.

Movement III is in F Mixolydian. It uses a septuplet ostinato as the underpinning for a haunting melody. When the Horn takes the ostinato it is instructed to play harmonics only and to NOT correct pitch (muted or stopped horn and their use of harmonics was a favorite tool of Ligeti's to diffuse pitch and the sense of tonal center). Movement IV is built on the interval of an open fifth. The lack of the third confuses the tonality; is it Major or minor? A combination of complex folk-style rhythm and fast tempo aids the marking of ruvido (rough). Movement V combines the poignant and grating intervals of a minor third and minor second, a favorite of Bartók's - hero of the Hungarian music world, to lament his memory. The movement ends with the return of a Major third and the temporary resurgence of tonality. The final movement is marked *molto vivace - capriccioso* and later *piu mosso - presto strepitoso*, and then *stringendo - crescendo - estatico* followed immediately by *stringendo molto* "as though insane" as it uses the minor second interval to try once and for all to destroy and sense of tonality. Only in the last nine measures does tonality regain control but even then it cannot decide between Major or minor.

Alvin Etler (b. Feb. 19, 1955, d. June 13, 1973) was a successful oboist, composer, and educator. Etler's two wind quintets are from his earlier period before he began serial composition. Etler received two Guggenheim fellowships and composed two works for the Pittsburgh Symphony at the request of Fritz Reiner. Etler's compositional style draws on the works of Bartók and Copland. The Quintet No.1 is a four movement work, although the first two movements form a sort of classical slow intro – *Allegro* first movement. The work is highly motivic without a lot of true melody. The finale uses a lot of Baroque structural elements: imitation, hemiola, and sequence.

Jacques Ibert (b. Aug 15, 1890, d. Feb. 5, 1962) was a contemporary of Milhaud, Honegger, Sauguet, Auric, and Pierné. American wind players know him as a writer of mostly light-hearted music. The "trois pièces brèves" is a fun three-movement work that is a joy to listen to. The outer movements are full of cheerful rhythmic musical figures. The centerpiece of the work is the gorgeous second movement duet between the Flute and Clarinet. This pastoral gem would easily stand on its' own. As an interlude it is a delicate repose from the boisterous fun of the rest of the work. We will be playing the outer movements in reverse order for a more satisfying ending to the concert.

Program notes were provided by Charles Shapera.

Formed in the fall of 2004 at DePaul University's School of Music, the Kallima Quintet has already made a name for itself. Kallima has performed several recitals at halls across Illinois, including a performance for the former Chicago Federation of Musicians President, Ed Ward. In the summer of 2005, the Kallima Quintet was the quintet-in-residence at the Southern Illinois Music Festival. During the three week festival, they performed more than five recitals and were featured on ABC TV. In the 2005-2006 season, they begin a residency in Highwood, IL at Midwest Young Artists, an intensive chamber music and orchestral academy. In addition to their residency they will perform a concert series both at MYA and at the West Suburban Temple Har Zion in Oak Park.

The Kallima Quintet is constantly searching for innovative concert venues and formats. Therefore, we are excited to be launching an experimental new concert series, Chamber Arts, at the loft offices of [fineartmasters.com](http://fineartmasters.com). Our first concert in the series will be on Friday, December 2nd, 2005 at 6:30 PM at 920 N Franklin, Suite 304. The music will be the same as tonight, but the evening will be enhanced by an exhibit of the paintings of Helen Weisman from the "Das Getto" series, and light food and drinks.

We are also thrilled to announce the launch of our website, [www.kallimaquintet.com](http://www.kallimaquintet.com). You can read about each of the members of the Kallima Quintet, keep track of our upcoming concerts and events, and even listen to sound clips.

The Kallima Quintet would like to thank you for attending tonight's performance. We look forward to seeing you at our upcoming events and wish you the best as we step into the coming holiday season.

## Upcoming Events

December 2 - CHAMBER ARTS, Chicago, 6:30pm

### "Das Getto"

A Collection of artwork by Helen Weisman

The daughter of Holocaust survivors,  
created this series of paintings  
based on images of life in the Warsaw Ghetto.

Dedicated to the memory of  
Lisa and Aron Derman, and in honor  
of Warsaw Ghetto survivors Adam Starkopf and  
Johanna Brainin, Weisman's art depicts powerful  
images of the Holocaust, glimpses of human despair.

Please join us for the premiere of this series where we  
partner music and art in an evening you won't want to miss!

[fineartmasters.com](http://fineartmasters.com)  
920 N. Franklin  
Suite 304  
Chicago, IL  
[www.fineartmasters.com](http://www.fineartmasters.com)

January 15 - NAOMI BENS DORF, CCO, 3pm

Please join Naomi Bendorf as she is guest soloist with the  
Chicago Chamber Orchestra. The performance will take  
place in the Chicago Cultural Centers', Preston Bradley Hall.

For more information about the  
Kallima Quintet please visit us at:  
[www.kallimaquintet.com](http://www.kallimaquintet.com)