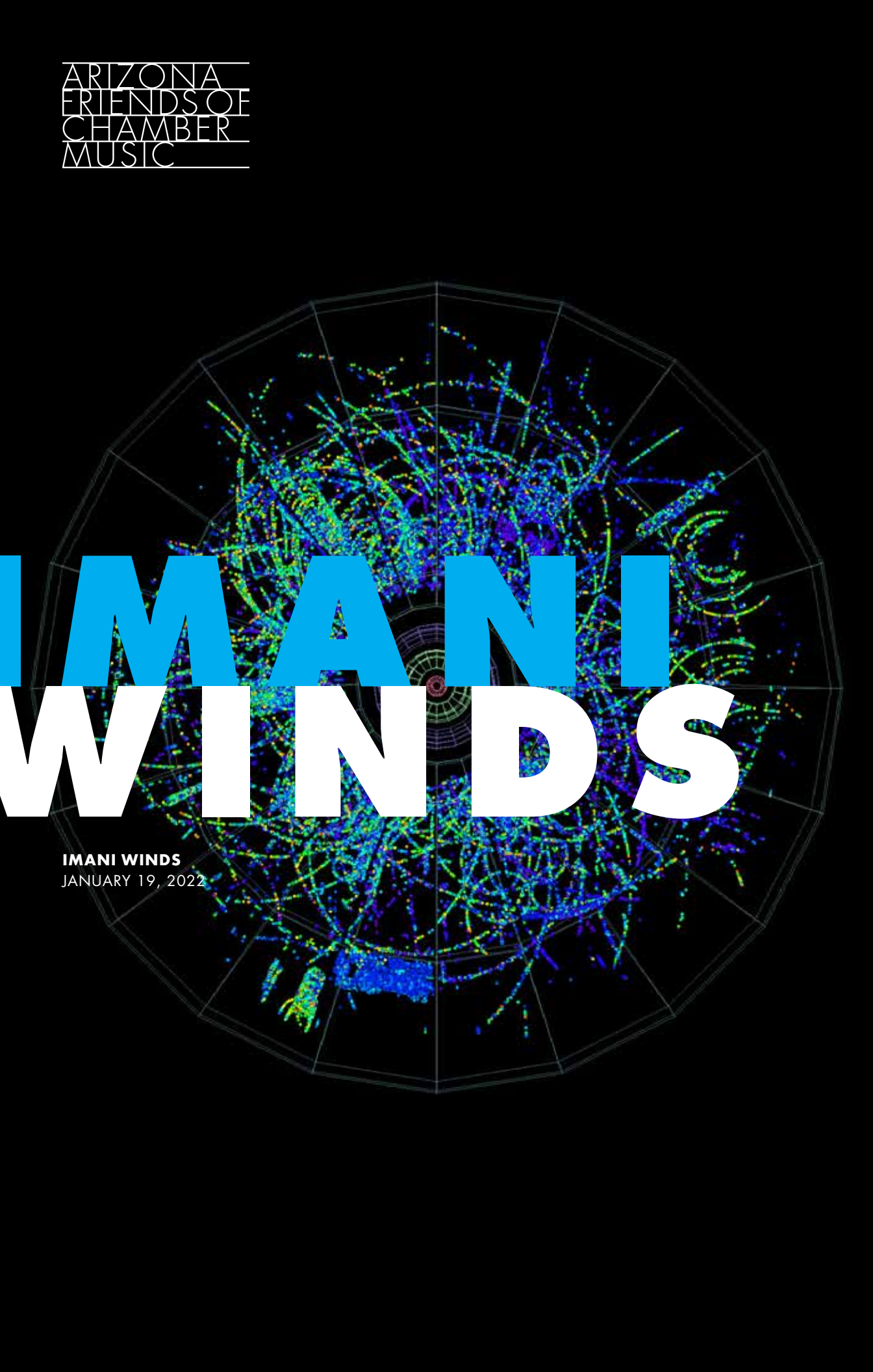


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IMANI WINDS

Celebrating over two decades of music making, the Grammy nominated Imani Winds has led both a revolution and evolution of the wind quintet through their dynamic playing, adventurous programming, imaginative collaborations, and outreach endeavors that have inspired audiences of all ages and backgrounds.

The ensemble's playlist embraces traditional chamber music repertoire, and as a 21st-century group, Imani Winds is devoutly committed to expanding the wind quintet repertoire by commissioning music from new voices that reflect historical events and the times in which we currently live. Present and future season performances include a Jessie Montgomery composition inspired by her great-grandfather's migration from the American south to the north, as well as socially conscious music by Andy Akiho, designed to be performed both on the concert stage and in front of immigrant detention centers throughout the country.

Imani Winds regularly performs in prominent concert venues, including Carnegie Hall, Lincoln Center, the Kennedy Center, and Walt Disney Hall. Their national presence includes performances at chamber music series in Boston, New York, San Francisco, and Houston. Festival performances include the Ravinia Festival and the Santa Fe Chamber Music Festival.

Imani Winds' commitment to education runs deep. The group participates in residencies throughout the U.S., giving performances and master classes to thousands of students each year. Academic and institutional residencies include the Chamber Music Society of Lincoln Center, Duke University, the University of Chicago, Curtis Institute of Music, the University of Michigan, Da Camera of Houston, and numerous others across the country.

In 2016, Imani Winds received their greatest accolade in their 20 years of music making: a permanent presence in the classical music section of the Smithsonian's National Museum of African American History and Culture in Washington, D.C.

Tonight marks the third appearance of Imani Winds on our concerts, with previous performances in 2014 and 2016.

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TONIGHT'S PROGRAM

The Beauty of Strife—Political conflicts, world crisis, human atrocities will always yield significant art

ENOCH MANKAYI SONTONGA (1873–1905)

Nkosi si ke Leli (South African National Anthem, arr. Valerie Coleman)

MAURICE RAVEL (1875–1937)

Le tombeau de Couperin (arr. Mason Jones)

Prélude
Fugue
Menuet
Rigaudon

DMITRI SHOSTAKOVICH (1906–1975)

String Quartet No. 8 in C Minor, Op. 110 (arr. Mark Popkin)

Largo
Allegro molto
Allegretto
Largo
Largo

INTERMISSION

DEREK BERMEI (b. 1967)

“Gift of Life” from Wanderings

PAVEL HAAS (1899–1944)

Wind Quintet, Op. 10 (1929)

Preludio
Preghiera
Ballo Eccentrico
Epilogo

PAQUITO D’RIVERA (b. 1948)

Wapango

This evening’s concert is partially sponsored by the generous contribution of Walter Swap.

PROGRAM NOTES

NKOSI SI KE LELI (also known as *Nkosi Sikelel* *'iAfrika*, Lord, bless Africa) was adopted as the national anthem of South Africa after its first democratic elections in 1994. The song is a hybrid combining new English lyrics with extracts from the hymn *Nkosi Sikelel* *'iAfrika* and the Afrikaans song *Die Stem van Suid-Afrika* (The Call of South Africa), which served as national anthem during apartheid. The South African Xhosa composer Enoch Mankayi Sontonga wrote the original song and its first verse in 1897 as a prayer for God's blessing on the land and its people. A poet, minister, and choirmaster in his Methodist mission school, Sontonga taught the anthem to his students; its fame quickly grew, requiring additional verses soon added by Xhosa poet Samuel E. K. Mqahyi. By 1925 the anthem had become the official song of the South African National Congress. An instrumental version was arranged by Valerie Coleman, founding member and flutist of the Imani Winds, who played with the ensemble until 2018.

IN AUGUST OF 1914, when World War I broke out in Europe, Maurice Ravel was bitterly disappointed to learn that he was unfit for military service. He compensated by volunteering to drive an ambulance and care for the wounded, but did not give up his composing. One of the pieces he worked on during that period was a planned French suite—not written on patriotic themes, but simply as a collection of French-flavored movements, for piano. The suite eventually fell by the wayside, however, and was forgotten for over two years.

Ravel moved to Normandy in the summer of 1917, in hopes of restoring his failing health and recovering from the loss of his mother, who had died the previous January. While there, he returned to the French suite. In honor of the fallen soldiers he had cared for, he retitled it *Le tombeau de Couperin* (literally Couperin's Tomb, after François Couperin, the seventeenth-century composer whom Ravel chose to represent the French nation).

The work was planned to be premiered immediately in Paris, but a bombardment interfered and caused the performance to be postponed. While he was waiting for it to be rescheduled Ravel could not resist orchestrating four of the movements (he once said, "For me, orchestration is more play than work").

When the piano suite was finally presented to the public, it was a great success despite the inevitable naysayer, a clever critic who wrote "*Couperin's Tomb* by Monsieur Ravel, that's nice. But how much nicer would be *Ravel's Tomb* by Couperin!" Ravel stated that his intention was never to imitate Couperin, but rather to pay homage to the sensibilities of the Baroque French keyboard suite. This is reflected in the structure, which imitates a Baroque dance suite. When criticized for composing a light-hearted, and sometimes reflective work rather than a somber one, for such a somber topic, Ravel replied: "The dead are sad enough, in their eternal silence."

It is the orchestral version of *Le tombeau de Couperin* that noted French horn player Mason Jones (1919–2009) chose to arrange for wind quintet. Jones was the principal horn of the Philadelphia Orchestra for nearly forty years (1939–1978), co-founder of the Philadelphia Woodwind Quintet, and faculty member at the Curtis Institute of Music. He devoted much effort to creating wind quintet arrangements of well-known compositions. The original six movements of the piano suite were re-ordered and four movements selected for the wind arrangement.

IN THE SUMMER OF 1960, Shostakovich travelled to Dresden to compose the score for a commemorative Russian war film, *Five Days, Five Nights*. Surrounded by evidence of this once glorious city's destruction, Shostakovich recalled his own horrific experiences as a volunteer firefighter during the Siege of Leningrad (1941–1944). While intensely focused on these vivid memories, Shostakovich created his eighth string quartet, written feverishly within the period of three days. Dedicated "in memory of victims of fascism and war," the quartet develops with a fervor that sets it among the most compelling of Shostakovich's string quartets.

“The Borodin Quartet played this work for the composer at his Moscow home, hoping for his criticisms. But Shostakovich, overwhelmed by this beautiful realization of his most personal feelings, buried his head in his hands and wept. When they had finished playing, the four musicians quietly packed up their instruments and stole out of the room.”

ERIK SMITH DESCRIBING A PRIVATE PERFORMANCE OF STRING QUARTET NO. 8

An autobiographical statement, Opus 110 develops with a recurring motto based on the musical spelling of Shostakovich's own name: the notes D-E flat-C-B represent the initials DSCH, with S corresponding to the note E-flat and H to the note B-natural in German notation (“Sch” is the German transliteration of the single Russian character that begins his surname). The quartet's five movements are performed without pause. In the original instrumentation, the cello introduces the composer's personal motto in the opening Largo, formally a rondo that includes quotations from Shostakovich's first and fifth symphonies. Shostakovich portrays the war's brutality most vividly in the frenzied second movement, which evokes the relentless bombing of Dresden. A quotation of the “Jewish theme” heard in his second piano trio recalls the horrific discovery of the death camps, specifically that of Majdanek, Poland, among the first to be liberated by the Red Army. The Allegretto is a sardonic waltz based on a theme from Shostakovich's first cello concerto, a motif that returns in the fourth movement.

The fourth movement begins with insistent fortissimo chords that suggest the dreaded police knocks at the door; its second theme recalls the Russian revolutionary song “Languishing in Prison.” At its climax the cello sings an aria from Shostakovich's 1934 opera *Lady Macbeth of the Mtsensk District*, which Stalin condemned. The final Largo, which recalls the opening movement, is a slow fugato based on the motif DSCH. Shostakovich intended for this closing movement to stand as an epitaph for all who fell in the fight against Nazism.

Mark Popkin (1929–2011) is known for his many arrangements for wind quintet. A bassoonist, he performed with several ensembles, including the Chamber Music Society of Lincoln Center, and was on the faculty of the North Carolina School of the Arts.

DEREK BERMEL IS A COMPOSER and clarinetist with a wide range of musical interests, from classical to popular and, particularly, world music. As noted on his website, “Bermel's studies of ethnomusicology and orchestration with André Hajdu in Jerusalem heralded his immersion in music of the world—traveling later to Bulgaria to study the Thracian folk style; to Dublin, to study uilleann pipes; to Ghana, to study the Lobi xylophone; and to Brazil, to learn caxixi—adding the study of Dutch, Portuguese, French, and Italian along the way. Inevitably, his engagement with other musical cultures has become part of the fabric and force of his compositional language, in which the human voice and its myriad inflections play a leading role.”

Of the composition on tonight's program, Bermel writes: “In Jerusalem's Old City, the Muslim and Jewish quarters exist side by side. There are no absolute boundaries; those that are identified exist largely through a mix of tradition, community, and fear. Similarly, the musical threads of continuity appear and suddenly vanish, remaining elusive. While strolling between the Wailing Wall and the Arab Market, an outsider may find a peculiar fascination with the interaction of these worlds whose fates have been inextricably twisted together. The first movement of *Wanderings*, ‘Gift of Life,’ is a musical representation of this duality.”

PROGRAM NOTES

PAVEL HAAS WAS BORN in the Czech town of Brno and began his musical studies at the Brno Conservatory. It was at the Prague Master School, however, that he met the man who would become the most important artistic influence in his life. From 1920 to 1922 he studied composition under the great Leoš Janáček who was instrumental in helping him find his musical personality. Returning to Brno, he became a prominent figure in the musical life of that city. He held non-musical jobs and composed when he could. His first work to attract international attention was the Quintet, Op. 10 (1929). Further renown came in 1935 with the Suite for Piano, Op. 13, but his acknowledged masterwork was the opera *The Charlatan*, which premiered in 1938 to great acclaim.

When the Nazis came to power Haas, who was Jewish, was sent to the newly opened Terezín, a “self-governing resort.” It was, in fact, a transit station from which prisoners were sent to the death camps. Continuing to compose even while a prisoner, Pavel Haas perished in the Auschwitz gas chambers in 1944. His compositions include works for full orchestra, chamber music, choral pieces, song cycles, and works for solo piano.

The Op. 10 Quintet is sometimes listed as a divertimento, but save for the lively third movement it is in no way a light or “diverting” piece. The rambling opening movement begins sedately and becomes increasingly animated with staccato notes underlying the flowing melody. It is a restless, uneasy movement.

The second movement has an ominous, mysterious feel to it. Even as the pace quickens in sections, the music never loses a sense of foreboding.

The lively third movement, with its comic overtones provides a welcome contrast. The constant chant of the bassoon in the background keeps the mood light as the other instruments swirl about humorously before an abrupt ending. Haas ends the piece with a rather solemn, reflective movement in which the music occasionally gains momentum but never quite breaks its emotional bonds before finishing on an optimistically emphatic note.

COMPOSER, CLARINETIST, AND SAXOPHONIST Paquito D’Rivera, one of the most celebrated jazz and Latin musicians of his generation, has also built a reputation as a classical performer and composer since appearing as soloist with the National Symphony Orchestra in the premiere of Roger Kellaway’s *David Street Blues* in 1988. His original compositions blend the influences of Cuban, African, American, jazz, popular, and classical idioms. D’Rivera has been artist-in-residence at the New Jersey Performing Arts Center and artistic director for jazz programming of the New Jersey Chamber Music Society, and serves on the boards of Chamber Music International, Chamber Music America, and the New York Virtuosi Orchestra. He is also artistic director of the Festival Internacional de Jazz en el Tambo in Punta del Este, Uruguay. D’Rivera has authored an autobiography (*My Sax Life*) and a novel (*Oh, La Habana*).

The exuberant *Wapango* has its roots in the *huapango*, a folk dance from the northeastern part of Mexico. The name derives from the *Natuatl* (Aztec family) word *cuauhpango*, literally “on top of the wood,” a reference to a wooden platform on which the dancers perform lively, percussive *zapateado* dance steps. Instruments used included the accordion, double bass, drums, and saxophone. D’Rivera’s earliest version of the work dates from 1975.

Notes by Nancy Monsman, Tim Slongo (Haas), and Imani Winds (Ravel)

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Bach B-Minor Mass
MARCH 25 - 27

FROM ANTICIPATION TO JOY
Lessons & Carols by Candlelight
DECEMBER 9 - 12

CLOSE-UP SERIES
Susanna Phillips, soprano
FEBRUARY 1

FROM SILENCED TO SINGING
In Partnership with
Tucson Desert Song Festival
JANUARY 28 - 30

Paul Max Tipton,
bass-baritone
MARCH 1

Kim Leeds, mezzo-soprano
& Gene Stenger, tenor
MARCH 29

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THE AULOS ENSEMBLE | November 14, 2021

TUCSON BAROQUE MUSIC FESTIVAL
Avi Stein, Artistic Director | January 28-30, 2022

PARTHENIA VIOL CONSORT | February 27, 2022

PAUL O'DETTE & RONN McFARLANE | March 27, 2022

THE TALLIS SCHOLARS, DIRECTOR PETER PHILLIPS | April 20, 2022



The Tallis Scholars, Director Peter Phillips
Photo © Nick Rutter

For tickets and more information, please visit azearlymusic.org.

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March 12 and 13

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Gershwin and talented youth

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7:30 pm at DesertView
Performing Arts Center
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SUNDAY PERFORMANCES

3:00 pm at St Andrew's
Presbyterian Church,
SW Sanctuary
7575 N. Paseo Del Norte
Tucson

For more information call (520) 308-6226 or visit sasomusic.org

COMING SOON

FEBRUARY

Yura Lee, *violin*

Gilles Vonsattel, *piano*

Wednesday, February 2, 2022

7:30 pm Leo Rich Theater

Poulenc Trio

Sunday, February 13, 2022

3:00 pm Leo Rich Theater

Goldmund Quartet

Wednesday, February 23, 2022

7:30 pm Leo Rich Theater

MARCH

**Tucson Winter Chamber
Music Festival**

Sunday, March 13, 2022

3:00 pm Leo Rich Theater

Tuesday, March 15, 2022

7:30 pm Leo Rich Theater

Wednesday, March 16, 2022

7:30 pm Leo Rich Theater

Friday, March 18, 2022

7:30 pm Leo Rich Theater

Saturday, March 19, 2022

Gala Dinner and Concert

6:00 pm Arizona Inn

Sunday, March 20, 2022

3:00 pm Leo Rich Theater

APRIL

Vienna Piano Trio

Wednesday, April 6, 2022

7:30 pm Leo Rich Theater

Arizona Friends of Chamber Music

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Tucson, Arizona 85717

Phone: 520-577-3769

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