

Merkin Hall at Kaufman Music Center

Friday, May 31, 2024 at 7 pm

Sylvan Winds
presents



MIGHTY WINDS

SYLVAN WINDS

Svjetlana Kabalin, *flute*
Kathy Halvorson, *oboe*
Nuno Antunes, *clarinet*
Gina Cuffari, *bassoon*
Zohar Schondorf, *horn*

GUEST ARTISTS

Anna Urrey, *flute*
Alexandra Knoll, *oboe*
Alan R. Kay, *clarinet*
Adrian Morejon, *bassoon*
Gili Sharett, *contrabassoon*
Eric Huckins, *horn*
Eric Reed, *horn*
Cort Roberts, *horn*

Valerie Coleman
(b. 1970)

Umoja

Wolfgang Amadeus Mozart
(1756-1791)

Serenade No. 12 in C Minor, K. 388/384a

- I. Allegro
- II. Andante
- III. Minuet and Trio
- IV. Allegro

Intermission

Elizabeth Brown
(b. 1953)

***Pentologue* (2021)**

- I. Prologue
- II. Procession
- III. Walking and waltzing
- IV. Of mice and Mahler
- V. Epilogue

Richard Strauss
(1879-1936)

Suite in B-flat Major, Op. 4

- I. Praeludium: Allegretto
- II. Romanze: Andante
- III. Gavotte: Allegro
- IV. Introduction and Fugue:
- V. Andante cantabile – Allegro con brio

**Program subject to change*

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PROGRAM NOTES

Valerie Coleman, (b. 1970 / Louisville KY) Composer, flutist and entrepreneur Coleman is one of the most exceptional artists working in classical music today. Recently appointed to The Juilliard School's composition faculty, Coleman is one of the most performed living composers in the world. Her works have been commissioned and performed by acclaimed orchestras and institutions from the Philadelphia Orchestra to Lincoln Center ensembles. As creator, founder and former flutist of the iconic Grammy-winning quintet Imani Winds, Coleman composed countless works for the ensemble, including her work *Umoja*. Originally composed for women's choir, Coleman rearranged *Umoja* (the Swahili word for "unity") for wind quintet and later expanded it for full orchestra. This spirited quintet version was created to provide an anthem that celebrated the diverse heritages of the members of the Imani Winds. The work has since been designated by Chamber Music America as one of the "Top 101 Great American Ensemble Works" and is now a staple of wind quintet literature.

Wolfgang Amadeus Mozart (1756 / Salzburg – 1791 / Vienna) is undoubtedly regarded as one of the most influential composers in the history of Western classical music. Born into a musical family, Mozart began his musical journey under the tutelage of his father, Leopold Mozart. During his early years, the Mozart family traveled extensively throughout Europe, where he would perform with his sister as child prodigies. After employment in Salzburg, Mozart moved to Vienna. It is there that he wrote the piece on the program today. At that time, music for wind ensembles, or *Harmoniemusik*, was extremely popular in Vienna, especially divertimentos, that usually would be performed as daytime entertainment, and serenades, nighttime entertainment music. These were traditionally light in character, with loose dance meter movements. However, in K. 388 Mozart took a much more somber and dramatic approach, starting with the choice of a minor key. He clearly had this work in high regard, as he later transcribed it for string quintet (K. 406) and used the melody of the second movement in his opera *Così fan Tutte*.

Elizabeth Brown (b. 1953 / Camden, AL) combines a composing career with a diverse performing life, playing flute, shakuhachi, and theremin in a wide variety of musical circles. Her music has been heard in Japan, Colombia, Australia, South Africa and Vietnam as well as across the US and Europe and includes many compositions for traditional Japanese instruments as well as numerous collaborations with artist Lothar Osterburg. She has written extensively for the Harry Partch Instrumentarium and for the Momenta Quartet. A Juilliard graduate and Guggenheim Fellowship recipient, she has received grants, awards and commissions from Sylvan Winds, the Asian Cultural Council, Japan Foundation, Music from Japan, Orpheus, St. Luke's Chamber Ensemble, Newband, Bridgehampton Chamber Music Festival, Barlow Foundation, Cary Trust, NewMusicUSA, NYSCA, and NYFA. She was a Fellow at Bellagio and at the MacDowell Colony, and Artist-in-Residence at the Hanoi National Conservatory and in Grand Canyon National Park. Brown teaches shakuhachi at Columbia University, and shakuhachi and theremin at Bard College. *Elizabeth Brown: Mirage*, is available from New World Records.

Richard Strauss, (1864 / Munich – 1949 / Vienna) was a German composer and conductor best known for his tone poems and operas. Considered a leading composer of the late Romantic and early modern eras, his works continue to be performed and admired worldwide. The Suite in B-flat for thirteen instruments, Op. 4 (1884) was commissioned by Hans von Bülow, a prominent music director at the time, and was premiered in Munich on November 18, 1884, with Strauss conducting the Meiningen Orchestra, without a rehearsal. It was the first major performance in which Strauss conducted and it effectively ignited his musical career. It is also interesting to note that his father, Franz Strauss, played horn in the Bavarian Court Opera Orchestra and was renowned as one of the greatest wind players of his day. Nearly all of Strauss' early experiences with music were connected to the opera, its orchestra, and music-making within the extended family. He wrote the Serenade for Winds (Op. 7) three years earlier, and the inspiration for both pieces was Mozart's seven-movement Serenade in B-flat, K. 361. Mozart was one of his father's most revered composers. The Suite, composed by the young 20-year-old Strauss, is motivically dense and a study in compositional craftsmanship that looks forward to his symphonic works, upon which he embarked immediately afterward.

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