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WindSync woodwind quintet

Friday, Nov. 12, 2021 at 7:30 p.m.

LIVE IN PERSON and via livestream
Mabry Concert Hall, Austin Peay State University



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CONCERT SEASON 2021-22

WindSync

WindSync has established itself as a vibrant chamber ensemble performing wind quintet masterworks, adapting beloved music to their instrumentation, and championing new works by today's composers. The quintet eliminates the "fourth wall" between musicians and audience by often performing from memory, creating an intimate connection. This personal performance style, combined with the ensemble's three-pronged mission of artistry, education, and community-building, lends WindSync its reputation as "a group of virtuosos who are also wonderful people, too" (Alison Young, Classical MPR).

WindSync launched an international touring career after winning the 2012 Concert Artists Guild Victor Elmaleh Competition and the 2016 Fischhoff National Chamber Music Competition. In 2018, they were medalists at the M-Prize Chamber Arts Competition. WindSync has appeared in recital at the Met Museum, Ravinia, Shanghai Oriental Arts Center, and Weill Recital Hall at Carnegie Hall. Their commissions and premieres include *The Cosmos*, a concerto for wind quintet and orchestra by Pulitzer finalist Michael Gilbertson, and recent works by Ivan Trevino, Marc Mellits, Erberk Eryilmaz, and Akshaya Avril Tucker.

WindSync's thematic programming responds to the people and places where they work. This has led to fruitful collaborations with partners as wide-ranging as the Lunar and Planetary Institute, the Center for Performing Arts Medicine, and the National Museum of Wildlife Art. In their artistic hometown of Houston, WindSync curates a 4-concert season and presents the Onstage Offstage Chamber Music Festival each April, spotlighting everyday public spaces as gathering places for culture. The ensemble's educational work includes tour stops at public schools and ongoing collaborations with social music programs. They have been featured in educational concerts presented by the Seattle Symphony, the Hobby Center, and Orli Shaham's "Bach Yard," and the ensemble's concerts for young people typically reach over 5,000 students per year.

More Information at windsync.org   

Woodwind chamber ensembles appearing on the Clarksville Community Concert series have included:

- Ariel Winds
- Dorian Wind Quintet
- Imani Quintet
- New Century Saxophone Quartet
- New York Woodwind Quintet

Special thanks to Dr. Spencer Prewitt for presenting this evening's pre-concert talk.

CLARKSVILLE COMMUNITY CONCERTS

2021-22 · Cheers to 70 years! Sounding Great and Going Strong!



Sotto Voce Tuba Quartet

Sunday, Feb. 20, 2022 at 3 p.m.

Sotto Voce challenges the limits of low brass virtuosity, showcasing the abilities of its extraordinary, uniquely skilled members.

tubaquartet.com



Huntertones, jazz ensemble

Saturday, April 9, 2022 at 7:30 p.m.

Fresh, invigorating, and inspiring, Huntertones' music has been praised as "soulful, tasty and groovy," and "explosive and genre-defying."

huntertones.com

All concerts are held in Mabry Hall, 462 Eighth St. (corner of Marion and Eighth), Clarksville, TN 37044 on the campus of Austin Peay State University

FREE for APSU students and FREE Parking

Tickets

Adult: \$25; Non-APSU students \$5; Discounts available for groups, educators, seniors, and military. Purchase tickets online at www.clarksvillemusic.org or call 1-877-811-0200.

The Clarksville Community Concert Association

The Clarksville Community Concert Association (CCCA) brings music performances of high artistic merit to Clarksville-Montgomery County, Tennessee and promotes interest in and enjoyment of live music concerts through community outreach and education.

Each artist performing a concert on the series is carefully selected for musical virtuosity as well as for their ability to provide outreach to local student musicians and the community. The CCCA has historically emphasized diversity in all respects as it chooses artists, and pays particular attention to fostering rising young talent, locally and in the musical world at large. The CCCA presents two additional events in connection with all of its concerts. A pre-concert talk aimed at enriching audience appreciation is offered an hour prior to every concert. A masterclass or other outreach activity aimed at enriching the musical training of young musicians and music teachers in Clarksville-Montgomery County is presented during each concert artist's visit to Clarksville.

Grants, donations, membership subscriptions, and ticket sales make the efforts of the CCCA possible, fostering this important work in our community. Thank you for attending today's concert and for your support. The CCCA's Board of Directors looks forward to seeing you at our next concert.

Upcoming



Denyce Graves, mezzo-soprano

Sunday, Jan. 30, 2022 at 3 p.m

“An operatic superstar of the 21st century,” Denyce Graves’ expressive, rich vocalism, elegant stage presence, and theatrical abilities have delighted audiences worldwide.

imgartists.com/roster/denyce-graves-montgomery

Program

Six Bagatelles

György Ligeti (1923-2006)

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

Quintet in E-flat Major, Op. 4/103 Ludwig van Beethoven (1770-1827) arr. Mordechai Rechtman

Allegro con brio
Andante
Menuetto più allegretto
Finale. Presto

Intermission

Bolero

Maurice Ravel (1875-1937)
arr. WindSync

Portraits of Josephine

Valerie Coleman (b. 1970)

Ol' Saint Louis
Les Milandes
Paris 1925

Clair de Lune

Claude Debussy (1862-1918)
arr. Emily Tsai

Rakı Havası

Erberk Eryılmaz (b. 1989)

WindSync

Garrett Hudson, flute
Elias Rodriguez, clarinet
Emily Tsai, oboe
Anni Hochhalter, horn
Kara LaMoure, bassoon

Program Notes

Six Bagatelles

Hungarian-Jewish composer György Ligeti survived the Holocaust, trained in Soviet-era Hungary, and began a politically-stifled composing career there before leaving for the artistic freedom of the West. His music blends the avant-garde and the comic, with a Hungarian lyricism inherited from earlier composer Béla Bartók and folk music influences from across Europe. Ligeti referred to the duality in his music between technological precision and melodic sensitivity as his “clocks and clouds.”

The *Six Bagatelles* for wind quintet are drawn from the 11-movement *Musica ricercata* for piano, which Ligeti composed between 1951 and 1953. Each movement contains a strict set of pitches, building from the four pitches of the first movement (comprising a minor chord and a major chord) all the way to the 11-tone chromaticism of the last. The word “bagatelle” implies a short, light piece of music, but Ligeti’s humor here is characteristically dark, with sounds of cuckoo clocks, engines running out of steam, and, according to one final direction, music performed “as though insane.” Despite, or perhaps because of, all its contradictions, the work endures as one of the 20th century’s masterpieces for the wind quintet.

Quintet in E-flat Major, Op. 4/103

In 1792, Beethoven composed his wind octet for pairs of oboes, clarinets, bassoons, and horns. The piece was assigned the relatively high opus number of 103 upon publication, but at the time of its writing, Beethoven was still a young student of composer Joseph Haydn. Beethoven wrote the piece in Bonn for the woodwind ensemble at the court of Prince Elector Maximilian Franz, a highly skilled group that performed music for social events.

Clearly, Beethoven was taken by the experience of writing the wind octet. For one, he added the direction “in a concert” to the score, indicating that he wanted the music to have a life beyond mere background music. More telling, he later recomposed the music for strings. The resulting piece, the Quintet in E-flat Major Op. 4/103, is scored for 2 violins, 2 violas, and cello, and it adds new themes to the last three movements.

While Beethoven did not compose a wind quintet, the Op. 4 string quintet is the closest proxy we have. This transcription by Israeli bassoonist Mordechai Rechtman preserves as much of Beethoven’s orchestration from the original Op. 103 wind octet as possible, leaving us a preview of the masterful wind writing to come in the great composer’s symphonies.

Bolero

In 1928, Russian actress and dancer Ida Rubenstein commissioned Maurice Ravel to arrange music by the Spanish composer Isaac Albeniz as a ballet score. Ravel opted to write original material instead, but he did have a taste for Spanish dance forms, and he experimented with the idea of a fandango before settling on the bolero. The Spanish version of bolero features a driving triplet on the second beat of each measure and may be danced solo or as a couple. Ravel intentionally wrote his bolero without any development, challenging himself to repeat the same material throughout the piece and build excitement with musical colors and dynamics alone. The academic nature of this compositional process left Ravel quite critical of his own work and bewildered by its success.

In WindSync’s version of *Bolero*, each instrument passes the solo, then plays in combination with the instruments around it, allowing the audience to observe the timbres of the ensemble. While the accompaniment of a Spanish bolero is traditionally covered by castanets, WindSync uses Ravel’s choice of a snare drum.

Portraits of Josephine

Flutist Valerie Coleman founded the American wind quintet Imani Winds in 1997 and has since risen to a career as one of the world’s most-performed composers and best-known chamber musicians. Her works for wind quintet reveal a deep understanding of the instrumentation and its musical possibilities. *Portraits of Josephine* is a “musical memoir” chronicling the remarkable life of American-born French entertainer and civil rights activist Josephine Baker. These movements for wind quintet are derived from a larger work of the same name for winds, voice, and drums.

Ol’ St. Louis

This movement depicts street bands in turn-of-the-century St. Louis, Josephine Baker’s hometown. It was in St. Louis that Baker began her career as a vaudeville performer.

Les Milandes

The title of this movement refers to the château in the Dordogne Valley where Baker raised the Rainbow Tribe, her family of twelve children adopted from around the world.

Paris 1925

In the score, Coleman writes:

“The young Josephine steps off the boat excited--ready for her new life in Paris. Celebrated for her humor and vigorous dancing, she rises quickly to fame.”

Clair de Lune

Claude Debussy composed the *Suite Bergamasque* in 1890 at the age of 28, but he withheld publication until 1905, initially feeling self-conscious about its conservative style. The suite is distinctly impressionistic, recalling old-style dance forms and built on lush, evocative harmonies. Hopefully Debussy would be pleasantly surprised to learn that *Suite Bergamasque* has become one of the best loved pieces for piano in the 20th and 21st centuries.

Clair de Lune, the third and most famous movement, was originally titled “Promenade sentimentale.” Debussy changed the title before publication in a nod to the Paul Verlaine poem “Clair de lune,” or “moonlight.” Debussy admired Verlaine and later composed two settings of the same poem for voice and piano.

Rakı Havası

“*Rakı Havası* for woodwind quintet and optional davul was commissioned by WindSync in 2019. The work is inspired by the celebratory drinking tunes and dances of the northwest region of Turkey. Rakı is Turkey’s national alcoholic drink and mainly produced from the grapes and aniseed of the region. This drink does not only influence the human body but has also influenced the folk music of the region with super cheerful and explosively energetic music in 9/8 meter. For an authentic performance, drinking by the performers is recommended, but for an accurate performance, maybe not.” – Erberk Eryılmaz, 2020