

11-20-2009

Jewel Box Series: Nov. 20, 2009

Jewel Box Staff

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PRESENTING CREATIVE MINDS CONCERT & LECTURE SERIES



2009 / 2010

Friday, November 20, 2009 8:00 p.m.
Jewel Box Series - 10th Anniversary Series
Northeastern Illinois University Recital Hall

Quintet Attacca

Jennifer Clippert, flute
Erica Anderson, oboe
Barbara Drapcho, clarinet
Collin Anderson, bassoon
Dan O'Connell, horn (guest artist)

MARQUEZ Danza de Mediodía

MOZART Serenade No. 11 in E-flat Major, K. 375

Allegro maestoso
Menuetto I
Adagio
Menuetto II
Allegro

Guest Artists:

Debra Freedland, oboe
Rose Sperrazza, clarinet
Amy Rhodes, bassoon
Christine Worthing, horn

—INTERMISSION—

SMOOKE Trompe l'oeil

NIELSEN Quintet for Flute, Oboe, Clarinet, Horn
and Bassoon, Op. 43 (1922)

Allegro ben moderato
Menuet
Praeludium – Theme and Variations

Quintet Attacca

Founded in 1999, Quintet Attacca is one of Chicago's most dynamic chamber music ensembles. Grand Prize Winner of the 2002 Fischoff National Chamber Music Competition, the quintet has spent the past three years in residence with the Chicago Chamber Musicians' Professional Development Program. Quintet Attacca is also proud to be in residence at the Music Institute of Chicago and Lake Forest College.

Quintet Attacca is one of only two wind quintets in the 35-year history of the Fischoff Competition to have received the coveted Grand Prize. In that same year, the quintet was also invited to be a finalist for Chamber Music Society Two at Lincoln Center. Quintet Attacca is an ensemble dedicated to bringing the unfamiliar sounds of the wind quintet to all types of audiences; to this end, the quintet has played in venues across the Midwest, with extensive programming in Chicago. The summer of 2003 marked the quintet's European debut, with concerts at the Emilia Romagna Festival and the Catania Musica Estate Festival in Italy. Recent seasons have seen Quintet Attacca continue to expand its reach with debut performances on Chicago's classical radio station's Live from WFMT, a New York debut on the Schneider Concert Series at the New School in January of 2005, a Detroit debut on the Cranbrook Music Guild Series in December of 2005, and an Iowa City residency with the Family Concert Series in 2007. Recent Chicagoland performances have included the "First Monday" series at the Chicago Cultural Center, the Music Institute of Chicago's Passports series, the Fermilab Gallery Chamber Series in Batavia, IL, the Dame Myra Hess series, and the RushHour concert series. Last season, QA performed on the North Park University Chamber Music series, the Faculty and Friends series at MIC and its third annual Q & A with QA at the Music Institute of Chicago.

The 2009-10 season will see Quintet Attacca return to the Fischoff Competition for an educational residency in November. Other Fall appearances include performing for the Chicago Chamber Music Society and The Fortnightly of Chicago. In Spring of 2010, the quintet will perform a concert for the Lyrica Series at Lake Forest College and present their fourth annual Q&A with QA at the Music Institute of Chicago.

Quintet Attacca delights in bringing music education to all ages and abilities. Using the differences in the individual instruments of the quintet as an advantage, the educational programs of Quintet Attacca have thoroughly engaged audiences of all ages. The group has performed educational programs at libraries, elementary schools and middle schools in Iowa, Michigan, Illinois, and Indiana, including the Dogwood

Fine Arts Festival in Dowagiac, Michigan and throughout the Chicago Public Schools. In January of 2008, Quintet Attacca collaborated with the Chicago Chamber Musicians to adapt and perform their popular "Quintet Idol!" show for a larger group of ensembles on the CCM Family Series at Navy Pier. The group has given master classes to young performers and composers at Northwestern University, Eastern Michigan University, Sherwood Conservatory of Music, Northeastern Illinois University, North Park University, and the Merit School of Music.

Priding themselves on their innovative programming, Quintet Attacca enjoys presenting concerts that are both accessible and cutting-edge. A wind quintet is unusual by design and QA seeks to make the unusual noteworthy through music that challenges the performers while engaging the audience. Programs by the quintet have included works by Roberto Sierra, Eric Ewazen, Elliott Carter, Miguel del Aguila, Paquito D'Rivera, John Steinmetz, John Harbison, and Gyorgy Ligeti. In addition to these composers, four works have been written for the quintet: David Smooke's *Trompe L'oeil* written for the 2009 Call for Scores, Collin Anderson's *Tangram*, written for Northwestern University's New Music Marathon, *Dancas Basilieras* by Rami Levin, and *Two Episodes for Wind Quintet*, written for the ensemble by Dana McCormick. Numerous new music projects have included a master class of young composers' works and performance on the New Music Marathon at Northwestern University and an annual call for scores, culminating in a recital at Lake Forest College. To create balanced and entertaining programs, Quintet Attacca combines the challenges of today's most intriguing works with gems from the past.

Tonight's concert is being broadcast live over WFMT Radio 98.7 FM. Please turn off all cell phones. Additionally, flash photography and recording devices are prohibited. We appreciate your cooperation.

Subscribers:
**Please join us in the Golden Eagles room
for a reception after the concert.**

Notes on the Program

Danza de Mediodía

Arturo Marquez
(b. 1950)

Arturo Marquez (b. 1950) is one of Mexico's most recognized composers. Known for his successful instrumental *danzones* with their captivating melodies, this quintet also features sensuous, winding melodies which shift through different tonalities smoothly and suggestively. It is here that the composer's explorations of Latin American music's popular sources is evident. Throughout this quintet fragments of popular tunes can be heard, masked by Marquez's skillful handling of voicing, texture and orchestration. Contrasted against an emphatic and accented pulse, the rhythm and melody combine to drive the piece toward its inevitable conclusion.

The title can be translated as "Noon Dance", though the composer is not referring to a specific time of day but rather the present moment in Marquez's career (as perceived by the composer himself). The piece was premiered by the Mexico City Woodwind Quintet in 1996, who coincidentally premiered it at noon. Marquez requested that the musicians stand during this performance – the better to dance!

Serenade No. 11 in E-flat Major, K. 375

Wolfgang Amadeus Mozart

(1756-1791)

This cheerful, delightful serenade was composed in the fall of 1781. The original scoring was 2 clarinets, 2 bassoons, and 2 horns. Mozart later revised the serenade to incorporate the 2 oboes, making it an octet. This matches the instrumentation of his later Serenade No. 12 in C minor, K. 388. These two along with his monumental '*Gran Partita*' (Serenade No. 10) represent the pinnacle of the genre of wind serenades. Despite its richness and vitality, the wind serenade was not as common a genre among composers after Mozart. The miniature 'band' sound of the serenades (produced by doubling the instruments) fell out of favor in the 19th century to be replaced by mixed strings and wind compositions and by the smaller wind quintet.

Ensemble Galilei

Friday, December 18 at 8:00 p.m.



A Winter Solstice Program

Tickets:

\$25 General

\$15 Seniors, Alumni, Faculty/Staff

\$10 Students

Box Office 773-442-4636

Coming Soon in the Fine Arts Center Gallery:



Jason Lazarus: *Footnotes*

November 2-20

Closing Reception: Friday, November 20, 6-9 p.m.

FINE ARTS CENTER GALLERY

www.neiu.edu-art/gal.html

h-weber@neiu.edu

For more information on the Fine Arts Center Gallery call
Heather Weber, gallery coordinator, at 773-442-4944

Trompe l'oeil

David Smooke

This work, from 2008, was commissioned by and premiered by Quintet Attacca. Currently on faculty at the Peabody Conservatory of John Hopkins University, David Smooke has received top honors from leading organizations across the United States. His honors include those from BMI, the National Association of Composers USA, the MacDowell Colony, the Virginia Center for the Creative Arts, the Atlantic Center for the Creative Arts, SCI/ASCAP and the Tampa Bay Composer's Forum. About *Trompe l'oeil* he writes:

"I have always been fascinated by *trompe l'oeil* painting—by the idea that walls or ceilings could disappear into vast worlds of undying foliage and flying Cupids. I began this piece thinking about ornamental ideas spinning through the ensemble, a musical arabesque. When I realized that the musical term "*arabesque*" is also a synonym for the "simulated foliage" found in these murals, the title of this work became clear. A playful grooving section follows the free-flowing opening, marked *Dancing Cupids*. This leads into a more somber exploration of instrumental color, *Ultramarine*, and then into a conclusion reprising previously presented music."

Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon, Op. 43 (1922) **Carl Nielsen** (1865-1931)

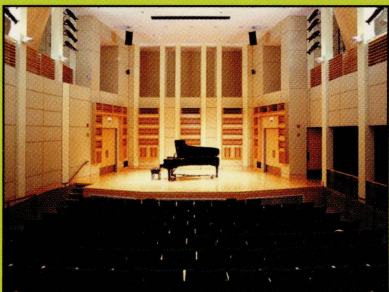
Denmark's most prominent composer, Carl Nielsen, was also a noted violinist and conductor. His orchestral music came into international prominence in the final decade of the nineteenth century. In 1922 Nielsen heard a performance of the Copenhagen Wind Quintet; this inspired him to produce a new work for that ensemble. The result was the Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon, Op. 43.

The bassoon alone opens the Quintet's first movement with a noble theme. Numerous instrumental combinations are employed from duets to full ensemble. The variety of colors and thematic material give the work an almost symphonic scope. The straightforward melodies are enhanced with chromatic harmonic inflections typical of Late Romanticism. The second movement employs the minuet and trio form and is firmly rooted in Classical tradition. The expansive final movement starts with a prelude featuring the flute, clarinet, and English horn. This is followed by a chorale-like theme and eleven variations and a reprise of the theme. Nielsen's variations employ extreme contrast of tempo, mood, and instrumental forces. There are solo variations, a march, a humorous clarinet and bassoon duet, and a plaintive minor variation. The chorale style returns for the final theme statement, bringing the work to a close.



NEIU Auditorium

The NEIU Auditorium has spacious seating, with approximately 450 seats, and excellent site lines. The versatile stage is suitable for music, theater and dance.



NEIU Fine Arts Recital Hall

The NEIU Fine Arts Recital Hall houses 175 seats in an intimate setting. The *Chicago Tribune* calls it "...a gem of a space, boasting exceptional acoustics."



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PHOTO CREDITS

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