

György Ligeti (1923-2006) was a Hungarian-Austrian composer known for his avant-garde style, which earned him popularity during his lifetime. So much so that his compositions were used in Stanley Kubrik's 1968 film *2001: A Space Odyssey*.

Ligeti's *Sechs Bagatellen* (Six Bagatelles) was written in 1953 and is an arrangement Ligeti himself made based on his piano work, *Musica Ricercata*. These short yet powerful pieces display a variety of textures, tone colors, and musical effects.

The first bagatelle, *Allegro con spirito*, is comprised of only four pitches, yet has impactful and memorable melodies. This is contrasted immediately by the second bagatelle, *Rubato-Lamentoso*. This movement begins with an eerie oboe solo, followed by sounds of anguish, achieved through dissonance and changes in texture throughout the ensemble. *Presto ruvito*, the fourth bagatelle, is written in memory of Béla Bartók, a fellow Hungarian composer who had a strong influence on Ligeti's earlier works. The piece ends with a furious movement that ultimately dissolves into the last note.

William Grant Still (1895-1978) was a prominent American composer and conductor during the 20th century. He is best known for his *Afro-American Symphony* (1931) as well as being the first African-American conductor to conduct a major orchestra in the United States.

Grant Still's *Miniatures* for wind quintet were originally written for flute, oboe and piano trio in 1948. The work was then arranged for wind quintet in 1963. Each movement is inspired by the musical traditions of Mexico, Peru and the United States, some tunes dating back over a century. The following descriptions come directly from the music itself and paint a picture of the story being told through the music.

1. *I Ride an Old Paint (U.S.A.)*: This cowboy tune comes from Santa Fe, New Mexico. It was sung by a rider who so loved his horse that he begged that, on his death, his bones should be tied to the horse and the two of them set wandering with their faces turned westward.
2. *Adolorido (Mexico)*: Lacking newspapers, the Mexican natives outside the cities invented the 'corrido'- corresponding to the European 'ballad'- to convey to others the news of heroic deeds, accidents, love affairs, and so on. *Adolorido* is such a news-song, coming from the Bajío, or low, hot country around the state of Guanajuato. It tells of sadness over being betrayed by an ungrateful woman.
3. *Jesus is a Rock in the Weary Land (U.S.A.)*: This Negro Spiritual differs in character from those generally arranged for singers. Here it is given a rhythmic treatment to correspond to the way it would be heard in some of the more primitive churches today.
4. *Yaravi (Peru)*: In the Quecha tongue - language of the ancient Incas - 'yaravi' means 'lament'. Known in Peru as a song of long ago, the poignant melody speaks to the absence of a dear one.
5. *A Frog Went A-Courtin' (U.S.A.)*: There are many versions of this lilting tune, each one varying with a particular singer. The composer first heard it in a little village close to the mountainous section of Kentucky, and was told that it came from Virginia. Other regions claim it as indigenous to them. The basic song is said to have been in continuous use for more than four hundred years.

*Aires Tropicales* was commissioned by the Aspen Wind Quintet and composed in 1994 by Cuban-American musician, composer, and arranger, Paquito D'Rivera. The piece is full of Afro-Cuban and Afro-Caribbean rhythms and melodies that are a reflection D'Rivera's background. The first movement of the piece begins with the clarinet playing a *Son Cubano* melody, which leads into the *Son* rhythm that animates the bassline of the next movement. Throughout much of this movement, the listener will hear a recurring ostinato pattern played in the lower voices, which underscore this Afro-Cuban rhythm and support the melodic lines. The third movement, entitled *Habanera*, is a reed trio that takes inspiration from the works of French Impressionist composer, Maurice Ravel. This movement contains many expressive melodic lines interwoven in the instrumentation. In addition, D'Rivera also includes in the texture subtle quotes from Dizzy Gillespie's *A Night in Tunisia*. [is this correct? In this mvt too, or just Dizzy?] *Vals Venezolano* is a lively Venezuelan waltz that features several dance melodies passed between instruments. The fifth movement is an homage to Dizzy Gillespie, who D'Rivera cites as one of his greatest musical influences. Rich jazz harmonies are emphasized using dramatic changes in dynamics. The latter half of the movement takes direct quotes from Gillespie's *A Night in Tunisia*, and uses a nearly identical harmonic framework as the original tune. *Contradanza* is a Cuban dance that uses the same *Son* rhythm used in the first two movements. The melody is inspired the song *La Comparsa* by Cuban composer, Ernesto Lecuona. The final movement, entitled *Afro*, begins with a melody played by the alto flute, and later in unison with the rest of the group. This is followed by an energetic rhythmic dance in 6/8 meter played over an Afro-Cuban ostinato.