

PROGRAM NOTES

Composer, conductor, singer, critic, and author, the Venezuelan REYNALDO HAHN was part of a particularly brilliant artistic era in France. He was a classmate of Ravel, an intimate friend of Marcel Proust and Sarah Bernhardt, beloved student of Massenet, friend of Fauré and acquaintance of many other notables of his age, including Debussy, Stravinsky, Saint-Saëns, Diaghilev and Nijinsky.

The work has been entitled after Béatrice of the house of Este, one of the most loved of the princesses from the Italian Renaissance, who lived a short life, from 1475-1497. She married Ludovico Sforza in 1491 when she was sixteen years old and became the duchess of Milan. Sforza was nicknamed “Il Moro” the source of the title of the first movement. The Duke was a great supporter of the arts and was known for his keen intellect and discerning artistic tastes. He employed many artists, most notably Leonardo Da Vinci, and it is during this time at the Milanese court that Da Vinci created some of his best work, including the fresco of the Last Supper and a portrait of Béatrice d’Este which he presented to Béatrice as a wedding gift. The people of Milan loved her, and gave frequent parties in her honor.

In *LE BAL DE BÉATRICE D’ESTE*, Reynaldo Hahn chose to evoke musically an evening in the palazzo of the Italian noblewoman Béatrice. Hahn had a love for books and reading, and was reportedly an admirer of Da Vinci and the Renaissance. Each one of the seven movements was meant to represent either a character of the late fifteenth century court of Milan, or one of the many renaissance dance forms.

Since 1981, EMMANUEL SÉJOURNÉ has been active both as composer and a performer. After classical music studies at the National Conservatory of Strasbourg (*piano, violin, music history, and analysis*), he began studying percussion, specializing in vibraphone and marimba. To date, he has premiered over one hundred percussion works by Donati, Dillon, Manoury, Aperghis, Fedele, Mâche, Pesson, Toeplitz, Stabler, Kerger, including concertos, chamber music and solo performances. Séjourné has recorded for various labels, including Montaigne, Accord, Una Corda, Musifrance Erato and for the MFP Berlin jazz label. His most recent CD, by Biber Records, includes an original work by Steve Reich, “Electric Counterpoint For Mallets.” Acclaimed by members of the percussion community, his works have been played by Bob Van Sice, Nancy Zeltsman, Marta Klimasara, Katarzyna Mycka, Jean Geoffroy, the Amsterdam Percussion Group, Drumming (Portugal). His Concerto for Vibraphone and String Orchestra composed in 1999 was premiered by the Orchestre d’Auvergne and has been subsequently performed by the Luxembourg Philharmonic, the Orchestre de la Garde Républicaine, the Kalisz Orchestra, The Kozsalin Philharmonic (Poland) and the Novosibirsk Orchestra (Russia). On a request from American percussionists Gary Cook and John Pennington, he wrote *Book of Gemmes*, a piece for mixed choir and two percussionists. Séjourné is Chair of the Percussion Department of the Strasbourg Conservatory and is the author of a vibraphone method (Editions Leduc) and of several pieces for percussion (Edition Lemoine, Honeyrock, Combre, Zimmermann, Alfonse Percussions). He has given master classes in major music conservatories in Europe, Asia and the USA and is often invited to sit on juries for numerous international competitions.

French composer and conductor EUGÈNE BOZZA studied with Büsser, Rabaud, Capet and Nadaud at the Paris Conservatoire where he won *premiers prix* for the violin (1924), conducting (1930) and composition (1934), and also the Prix de Rome with *La légende de Roukmāni* (1934). From 1938 to 1948 he conducted at the Opéra-Comique in Paris and in 1951 he was appointed director

of the Ecole Nationale de Musique, Valenciennes, an appointment he held until his retirement in 1975. He was made a Chevalier of the Légion d'Honneur in 1956. Though his large-scale works have been successfully performed in France, his international reputation rests on his substantial output of chamber music for winds. His work displays at a high level the qualities characteristic of mid-20th-century French chamber music: melodic fluency, elegance of structure and a consistently sensitive concern for instrumental capabilities.

DARIUS MILHAUD is best remembered as a member of “Les Six,” a group of composers in Paris (they were not all French) who exemplified a new aesthetic in music, although no one stylistic idiom defines all of the members. Born to a Jewish family in Provence, Milhaud entered the Paris Conservatory in when he was 17 where he studied with Berthelier (violin), Lefèvre (ensemble), Leroux (harmony), Gédalge (counterpoint), Widor (composition and fugue), and d'Indy (conducting) and played violin in the student orchestra under Dukas. Milhaud's compositional style grew out of his studies of harmony and counterpoint, and his experience of popular music. In the early 1920s, Milhaud heard jazz in Harlem, and began incorporating its distinctive sounds in his music. *La Création du monde*, a ballet written in 1923, drew on jazz-inspired rhythms, harmonies and instrumentation.

Milhaud composed a series of six “little” symphonies between 1917 and 1923 each scored for unconventional instrumentation and concisely written in three brief movements. *PETITE SYMPHONIE NO. 5* was written in 1922 in Warsaw and dedicated to Marya Freund who, together with Poulenc, was Milhaud's traveling companion to Poland. The symphony is a *dixtuor à vents*, music for ten wind instruments, the French equivalent of a dectet. Milhaud extends the range as well as the colors of the traditional double wind quintet (consisting of a pair of flutes, oboes, clarinets, bassoons and horns) to include the piccolo, English Horn, and bass clarinet. Much of the melodic material is derived from French folksongs whose light character contrasts with dark undercurrents found in each of the movements. The first, *Rude* (which in French means “rough” rather than “discourteous”) chatters freely, yet with a subtle eerie atmosphere. The second, *Lent*, features meandering soliloquies from various instruments accompanied by ominous tones. The third, *Violent*, begins bright and merry yet as it unfolds, the texture becomes more dense and the style more militant. The movement ends with a march-like section and one final flourish.

While relatively minor composers overall, FAUSTIN and MAURICE JEANJEAN'S *QUATUOR POUR SAXOPHONES* has nonetheless established a place in the foundational saxophone quartet repertoire. Like numerous other important works for the genre, it was written for the *Quatuor de la Garde Republicaine*, the saxophone section from France's premier military wind ensemble. The quartet, first established by saxophonist Marcel Mule in 1927, would proceed to cement the saxophone's place in chamber music medium. Finished by Faustin JeanJean in 1949, thirteen years after Mule had left the *Garde Republicaine*, this quartet consists of four programmatic movements, three of which will be presented here. *Gaieté Villageoise* consists of a playful melody in 6/8 meter with a contrasting *cantabile* interlude. *Doux paysage* (Soft Landscape) indeed provides a lush chorale setting undoubtedly inspired by the composers' travels through the French countryside. Finally, *Concert sur la place* (Concert on the Square) is a humorous finale set in a lively duple-meter, featuring short solo interjections from each voice.

Born in Paris on October 1, 1865, PAUL DUKAS became one of the most influential teachers, critics and French composers of the early 20th Century. Never an exceptional pianist, Dukas began composing during an illness at age fourteen. He enrolled at the Paris Conservatoire two years later but dropped out, frustrated after multiple compositions fell short of being awarded the

Prix de Rome. After some time in the military, he became a well-known music critic and teacher. As a teacher of composition and orchestration at the Paris Conservatoire his students included Joaquín Rodrigo, Olivier Messaien and Manuel de Falla. Unfortunately, because of lack of confidence in his own work, many of Dukas' own compositions were destroyed. Of those that have persevered only a few continue to be popular, *L'apprenti sorcier* (The Sorcerer's Apprentice) and *LA PÉRI* (The Fairy).

The single act dance poem, *LA PÉRI* was premiered in 1912 at the Théâtre du Châtelet as part of a program in honor of dancer Natalia Trouhanova. Derived from Islamic mythology and Persian legend, the plot of *LA PÉRI* involves a fairy's quest to enter paradise. As penance for mingling among mortals, the fairy must retrieve The Flower of Immortality from Prince Iskander, currently enjoying the flower as it gives him all of his earthly desires. Enticing him with dance, the fairy is able to take the flower back, leaving Iskander to die.

LA PÉRI is orchestrated for full orchestra with an opening brass fanfare for three trumpets, four horns, three trombones and tuba. This brief fanfare in three sections was composed at the last minute as a way of gathering audience attention.

UPCOMING 2011-12 CONCERTS

- October 28, University Symphony. 7:30 PM, Meany Theater.
- October 28, Littlefield Organ Series: Halloween Organ Concert. 7:30 PM, Walker-Ames Room.
- November 9, DXArts. 7:30 PM, Meany Theater.
- November 10, Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.
- November 13, Master Class with guest artist Fabio Zanon, guitar. 10:00 AM, Rm. 213 Music Bldg.
- November 14, Concerto Competition. 7:00 PM, Meany Theater.
- November 16, Contemporary Group. 7:30 PM, Meany Studio Theater.
- November 18, Mallethead Series: Collier and Dean with guest artist Alex Acuña. 7:30 PM, Meany Studio Theater.
- November 18, Littlefield Organ Series: Douglas Cleveland. 7:30 PM, Walker-Ames Room.
- November 19, Master class with guest artist Travis Gore, double bass. 2:00 PM, Brechemin Auditorium.
- November 21, Littlefield Organ Series: Carole Terry. 7:30 PM, Walker-Ames Room.
- November 29, Chamber Singers and University Chorale. 7:30 PM, Meany Theater.
- November 30, Jazz Innovations I. 7:30 PM, Brechemin Auditorium.
- December 1, Jazz Innovations II. 7:30 PM, Brechemin Auditorium.
- December 2, Opera Workshop: Amahl and the Night Visitors. 7:30 PM, Meany Studio Theater.
- December 4, Opera Workshop: Amahl and the Night Visitors. 2:00 PM, Meany Studio Theater.
- December 5, Gospel Choir. 7:30 PM, Meany Theater.
- December 5, Voice Division Recital. 7:30 PM, Brechemin Auditorium.
- December 6, Jazz clinic/workshop with guest artist Mike Stern, guitar. 11:30 AM, Rm. 35 Music Bldg.
- December 6, Ethnomusicology Visiting Artist Kedmon Mapana with students. 7:30 PM, Brechemin Auditorium.
- December 6, Percussion Ensemble: "Meany Beat." 7:30 PM, Meany Studio Theater.
- December 7, CarolFest. 7:30 PM, Meany Theater.
- December 7, Studio Jazz Ensemble. 7:30 PM, Meany Studio Theater.
- December 8, Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.
- December 8 Wind Ensemble, Concert, and Campus Bands. 7:30 PM, Meany Theater.
- December 9, University Symphony. 7:30 PM, Meany Theater.
- December 9, Composers' Workshop. 7:30 PM, Brechemin Auditorium.