

Compact disc

B348

2016

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SCHOOL OF MUSIC  
UNIVERSITY of WASHINGTON

# Exiled

Wind Ensemble Chamber Winds

Timothy Salzman, conductor

Sunday, Oct. 23, 2016

1:30 pm

Brechemin Auditorium

2016-17  
SEASON

UW MUSIC

3 La Cheminée du roi René (The Chimney of King René) Suite (1939) ..... Darius Milhaud (1892-1974)

- I. Cortége 13:22
- II. Aubade (Morning Serenade)
- III. Jongleurs (Jugglers)
- IV. La Maousinglade
- V. Joutes Sur L'Arc (Jousts on the Arc)
- VI. Chasse à Valabre (Hunting at Valabre)
- VII. Madrigal-Nocturne

Sabrina Bounds, flute / Logan Esterling, oboe / Alexander Tu, clarinet / Kelly Brown, horn  
David Wall, bassoon

4 Concerto for Piano and Wind Orchestra (1937) ..... 13:07 ..... Leo Smit (1900-1943)

- I. Allegro moderato
  - II. Lento (Koraal)
  - III. Allegro vivace
- Yen-Chung (Kay) Yeh, piano

## SOLOIST

YEN CHUNG (KAY) YEH is a piano soloist, collaborator, and accompanist. During her past few years in Seattle, she was the pianist of Trio Camellia with violinist Heather Borrer and cellist Yang Lu. In 2015, she joined the UW Wind Ensemble as a pianist. More recently she was invited by the Chiayi City, Taiwan Cultural Affairs Bureau to give a solo recital at the Chiayi City Concert Hall in September of this year. Kay earned her Master's degree in piano performance from the University of Washington in 2015, and is currently in her second year as a DMA student under the tutelage of Professor Robin McCabe. Prior to coming to Seattle to pursue her passion for piano, Kay's creativity was expressed through graphic design and illustration as she earned her Bachelor's degree in Architecture from National Cheng-Kung University in Taiwan.

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## PROGRAM NOTES

KAREL HUSA, born in Prague, Czechoslovakia, began his musical training with his neighbor, a former professor at the Russian Conservatory. With the 1939 Nazi occupation of Czechoslovakia, Husa's life changed forever. Following a protest over the killing of a Czech student by the Nazis all universities were closed by the Germans, and many Czech students were drafted to work in Germany factories. Husa's composition teacher convinced his parents to allow their son to enroll at the Prague conservatory to avoid the war and following his studies he moved to Paris to accept a fellowship. During this time he frequently travelled back to his homeland to conduct his works and was repeatedly asked by the government to remain there. He was ultimately forced to give up his citizenship. From 1954 to 1992 he served as a professor of composition at Cornell University, dividing his time between composing and conducting throughout the world. His *String Quartet No. 3* won the Pulitzer Prize in composition in 1969. In 1958 Robert Prins, professor of horn at Ithaca, asked Husa to compose a piece for brass ensemble for an upcoming performance. Due to such short notice, Husa only had time to arrange a work based on an existing piece. During his first year of living in the United States he composed *Eight Czech Duets*, a work utilizing Czech traditional music. His compositional inspiration was his young family, as he wanted to make sure his children would feel connected to their heritage. The four movements of *Divertimento for Brass and Percussion* are elaborations of these duets.

While relatively minor composers overall, FAUSTIN and MAURICE JEANJEAN's *Quator 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, *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. The third movement, *Papillons*, is a scherzo depicting the fast flutter of a butterfly. 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.

HANS GAL was born near Vienna in 1890. Following considerable success in the 1920s, he was appointed Director of the Conservatory in Mainz in 1929. Hitler's accession to power in 1933 led to his instant dismissal and the banning of all his works. He returned to Vienna, but was again forced to flee by Hitler's annexation of Austria in 1938. He ultimately emigrated to Britain and settled in Edinburgh, where he remained active until his death in 1987. The *Divertimento (Octet for Winds)*, Op. 22, was composed in 1924, a commission for the 1925 Festival of contemporary music in Kiel. Gál wrote of the work: "It is a 'divertimento' in the original sense of the term: Open air music in the character of a serenade, five

movements of contrasting moods, lyrical and burlesque, concisely shaped and with the closely-knit texture of chamber music."

KURT WEILL, born in Dessau, Germany, was composing and producing concerts in the hall above his home by age twelve. Weill studied theory and composition, conducted and played organ and piano and gave music reviews on radio. In his 19th year, he decided that musical theatre would be his calling. The populist views in his works in the '30s outraged the Nazis, and they waged intense propaganda campaigns to discourage further performances of his works. Weill left for Paris in March, 1933, before going to America. *The Threepenny Opera (Die Dreigroschenoper)* premiered on April 31, 1928, to initially poor reception, but it quickly became a success with over 400 performances within the next two years. The "play with music" was written in conjunction with Bertold Brecht and is a translation of John Gay's 18<sup>th</sup> Century English ballad opera *The Beggar's Opera*. It is a Socialist critique of the capitalist world and is centered around London's most notorious criminal.

DARIUS MILHAUD born to a French Jewish family, initially studied violin at the Paris Conservatory before later turning to composition under the tutelage of Charles Widor and Andre Gedalge. Between the years of 1917-1918, Milhaud traveled to Brazil as secretary for poet Paul Claudel. There, Milhaud composed many pieces set for Claudel's poems, plays, and even a ballet. Following his trip, Milhaud returned to Paris in 1918 where he was recognized as a member of Les Six, a group of six prolific French composers. In 1940, Milhaud was forced to leave France upon the Nazi invasion that led to his emigration to the United States. He began teaching at Mills College in Oakland, California and premiered *La Cheminée du roi René* with the South Wind Quintet. The piece was motivated through collaboration with Rodger Desormieres and Honegger on the score for a film. The three-episode film depicted love at different historical periods: The Middle Ages, 1830, and 1930. These seven happy outdoor pieces were inspired by The Middle Ages, fifteenth-century King René and the sunny Mediterranean of Aix-en Provence where Milhaud was born. The first movement begins with *Cortege*, a procession. *La Maousinglade* recalls the name of where Milhaud's family lived, and *Joutes sur l'arc* recalls the River Arc near Aix. The suite ends at nightfall, with the nostalgic *Madrigal-Nocturne*.

LEO SMIT was a Dutch composer and pianist. After receiving his piano diploma from the Amsterdam Conservatory in 1922 he became the first composition student to graduate cum laude. In 1927 he moved to Paris where he met Darius Milhaud who became a major influence. In Brussels he finished his *Concerto for Piano and Wind Instruments* and the *Concertino for Cello and Orchestra* before making the fateful decision to return to Amsterdam in December 1937. In early April 1943 he and his wife were rounded up in the Hollandse Schouwburg theatre and then transported to Westerbork transit camp. At the end of April they were removed to the death camp of Sobibor, where they were immediately annihilated. *Concerto for Piano and Wind Instruments* is composed in neoclassical style, often in C Major. Smit was also inspired by the new music of his time: many of his works contain the jazz rhythms and harmonies that he enjoyed so much. This afternoon's work also provides obvious evidence of the influence of Stravinsky.

## UNIVERSITY OF WASHINGTON WIND ENSEMBLE

### FLUTE

Sabrina Bounds, Sr., Music Performance, Seattle\*  
Audrey Cullen, So., Music Performance, Norman, OK  
Sarrah Flynn, Jr., Music Performance, Marysville  
Leanna Keith, Grd., Music Performance, Omaha, NE  
Miao Liu, Grad., Music Performance, Beijing, China

### OBOE

Logan Esterling, So., Music Performance, Madison, AL\*  
Diego Espinoza Masias, Grad., Music Performance, Lima,  
Peru  
Jessy Ha, Jr., Mechanical Engineering, Bothell

### BASSOON

David Wall, Jr., Music Performance, Hemet, CA\*  
Boone Hapke, So., Physics, Issaquah  
Alexander Harris, Fr., Business Administration, Bellingham

### CLARINET

Oskar Abian, Fr., Undeclared, Seattle  
Zachary Chun, Fr., Computer Science, Palo Alto, CA  
David Hales, Fr., Chemistry, Lacey  
Katriel Looney, Fr., Music Performance/Engineering,  
Edgewood  
Alexander Tu, Sr., Music Performance, Renton\*  
Mo Yan, Jr., Music Education/Music Performance, Beijing,  
China

### BASS CLARINET

David Bissell, Community Member, Bellevue

### TRUMPET

Bartholomew Finnigan, Jr., Music Performance, Melbourne,  
Australia  
Sean Fleming, Jr., Music Education, Irvine, CA  
Jason Kissinger, Fr., Undecided, Spokane  
Gabriel Palmer, Grad., Music Performance, Chico, CA\*  
Mason Lim, Fr., Jazz Studies, Seattle

### HORN

Matthew Anderson, Grad., Music Performance, Los Angeles,  
CA\*  
Kelly Brown, Jr., Music Performance, Snohomish  
Michael Kim, Fr., Computer Science, Chandler, AZ  
Bradley Leavens, Grad., Music Performance, Seattle  
Shayna Stahl, Grad., Instrumental Conducting, Medford, NY

### TROMBONE

Elizabeth McDaniel, Grad., Music Performance, Riverside,  
CA\*  
John Morrow, Grad., Music Education, Bellevue  
Tyler Hoel, Fr., Music Performance, Las Cruces, NM  
Raine Myrvold., Fr., Music Performance, Snoqualmie

### EUPHONIUM

Doug Morin, Grad., Instrumental Conducting, Shelbyville,  
IN\*  
Paul Kimball, Grad., Science Education, Kansas City, MO

### TUBA

Andrew Abel, Sr., Music Performance, Issaquah\*  
Rachel Gerstenfeld, So., Music Performance, San Diego, CA

### BASS

Mason Fagan, Fr., Music Performance, Edmonds, WA

### CELLO

Chris Young., Grad., Music Performance, Idaho Falls, ID

### PERCUSSION

David Gaskey, So., Music Performance, Port Orchard  
Aidan Gold, Jr., Music Composition, Bothell  
Emerson Wahl, Grad., Music Performance, Los Angeles, CA\*  
David Norgaard, Fr., Music Performance, Yakima  
Ben Wooley, Community Member, Oswego, IL

### PIANO

Yen-Chung (Kay) Yeh, Grad., Music Performance, Chaiyi,  
Taiwan

### SAXOPHONE

Michael Galeotti, Fr., Music Performance, Spokane  
Sam Kartub, So., Music Education, Manhattan Beach, CA  
Taryn O'Keefe, Grd., Music Education, Manahawkin, NJ\*  
Chen Wang, Grad., Music Performance, Beijing, China

### BANJO

Greg Miller, Community Member, Sammamish

### GRADUATE STUDENT CONDUCTORS

Doug Morin, DMA Conducting, Shelbyville, IN  
Mark Tse, DMA Conducting, Toronto, Canada  
Shayna Stahl, DMA Conducting, Medford, NY