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2016

4-19

SOUVENIR DE FRANCE

UW Wind Ensemble

and

UW Symphonic Band

April 19, 2016 - 7:30 PM - Meany Hall

PROGRAM

CD1 - #17,461

UW WIND ENSEMBLE

Timothy Salzman, conductor

- 1 Fanfare pour précéder "La Péri" (1912).....1:58..... Paul Dukas (1865-1935)
(from balcony)

UW SYMPHONIC BAND

Dr. Alison Farley, conductor

- 2 Suite-Divertimento pour grand-orchestra d'harmonie (1977, arr. 1986).....14:57..... Germaine Tailleferre (1892-1983)
 arr. Désiré Dondeyne (1921-2015)

- I. Introduction
- II. Barcarolle
- III. Menuet
- IV. Nocturne
- V. Final

Anita Kumar, conductor

3 remarks, Salzman

- 4 Pièce Héroïque (1987) 8:02 César Franck (1822-1890), arr. Harold M. Johnson (1899-1959)
5 remarks, Farley
- 6 Marche Joyeuse (1888) 3:45 Emmanuel Chabrier (1841-1894)
Lisa Mansfield, conductor

BRIEF INTERMISSION

CDZ # 17,462

UW WIND ENSEMBLE

Timothy Salzman, conductor

- 1 Lied et Scherzo (1910) 10:01 Florent Schmitt (1870-1958)
Matt Anderson, horn
- 2 La Création du Monde, Op. 81a (1923) 17:05 Darius Milhaud (1892-1974)
Ouverture (Overture)
I. Le chaos avant la creation (The Chaos before Creation) . . .
II. La naissance de la flore et de la faune (The Birth of Plants and Animals)
III. La naissance de l'homme et de la femme (The Birth of Man and Woman)
IV. Le Désir (The Desire of Man and Woman)
V. Le printemps ou l'apaisement (Spring or Healing)
Mark Tse, conductor
- 3 Occident et Orient (1869) 8:20 Camille Saint-Saëns (1835-1921), arr. David Whitwell (b. 1937)
Doug Morin, conductor
- 4 remarks, Salzman
- 5 Suite Française (1944) 18:28 Darius Milhaud (1892-1974)
I. Normandie
II. Bretagne
III. Ile de France
IV. Alsace-Lorraine
V. Provence

NOTES

Paul Dukas last major work was the ballet *La Peri* about a man who reached the Ends of the Earth in a quest to find immortality and comes across the mythical Peri, an imaginary fairy-like being in Persian mythology, holding The Flower of Immortality. He steals it only to ultimately fall in love with her and lose the flower and his immortality with one kiss. Just before the ballet's premiere Dukas added this evening's brilliant brass fanfare, a two-minute prelude that is now far more often heard than the ballet score. Some speculate Dukas added the fanfare to allow opportunity for the typically noisy audiences of the day to settle down before the beginning of the extremely quiet opening passages of the ballet.

Germaine Tailleferre was the only female member of the group of 20th-century French composers known as *Les Six*. As described in her obituary in the *New York Times*:

"After completing her studies at the Paris Conservatory, Miss Tailleferre threw off academic restraints to compose uncomplicated works that combined brightness, humor and gentle lyricism... Jean Cocteau, a friend and booster of Les Six, once described her as "a Marie Laurencin for the ear," referring to the Parisian artist of the time whose pastel-hued pictures combined vivacity and charm. Miss Tailleferre's music frequently has been described as "feminine." She did not understand why, but said, "I write what I feel. If it gives the impression of being feminine, that's fine."

Suite-Divertimento, arranged by fellow French composer and conductor Désiré Dondeyne, is modeled after a late Renaissance dance suite, but contains modern, polytonal harmonies. Comparable to *Suite Française* by fellow *Les Six* member Darius Milhaud, Tailleferre's *Suite* is distinctively French and its complexities challenge the simple femininity with which she was labeled.

César Franck was a composer and organist of German and Belgian descent who lived in France. He spent much of his career as the organist for the Basilica of Saint Clotilde and professor of organ at the Paris Conservatoire. Franck was known for his improvisation skill and is considered one of the most influential composers for organ, after J. S. Bach. *Pièce Héroïque, M. 37* was written for performance on the organ of the concert hall of Trocadero (Paris) – a secular venue that warranted a non-religious composition. This work was written as the third section of the *Trois Pièces* in 1838. Franck continued the composition tradition of Beethoven and Berlioz, writing two major thematically contrasting ideas that are present throughout. The first heroic theme is written in a minor key, while the second, more lyrical theme is performed in a major key.

The French composer **Emmanuel Chabrier** originally wrote *Marche Joyeuse* as an orchestral piece, the second piece in a set of two. *Marche Joyeuse* was first performed with the composer conducting on November 4, 1888. Later Chabrier transcribed this piece for solo piano and piano duet with the current band transcription written by Lt. Col. Miller. Chabrier was a French Romantic pianist and composer who wrote operas, songs, and piano music, but is most known for two of his orchestral works, *España* and *Joyeuse Marche*. He was admired by composers as diverse as Debussy, Strauss, Stravinsky, and the group of French composers known as Les Six, including Milhaud, Poulenc, and Tailleferre. Closely associated with prominent writers and painters of his time, Chabrier was friends with Édouard Manet and collected Impressionist paintings before Impressionism was chic. Paintings from his personal collection are displayed in some of the world's foremost art museums. Chabrier is remembered for his sparkling harmonic colors, his expertise with orchestral composition, and the creativity and beauty of his piano pieces.

Florent Schmitt was a prolific composer for all his long life – notching 138 opus numbers, including every genre except for opera – but the works he is remembered for were written in his youth. He was difficult to characterize, and has been called everything from conservative to neo-Romantic to revolutionary. His music, characterized by rhythmic energy,

refined orchestration, and tonal harmony, combines his admiration for impressionism and the beginning of the reaction against it. It contains echoes of Franck to anticipations of Stravinsky. Dutilleux wrote that Schmitt "gave back to the French school certain notions of grandeur." Musicologist Pierre Barbier describes *Lied et Scherzo* as a "surprising diptych" that begins in a "dreamy, passionate" mood followed by a "fantastic, biting scherzo." The piece was conceived as a work for double wind quintet, with one of the French horns acting as soloist throughout. The work was dedicated to Schmitt's fellow French composer Paul Dukas, who was famous for his own 1906 concertante work for French horn, the *Villanelle*.

Darius Milhaud was first exposed to jazz in 1920 while he was visiting London where he heard Billy Arnold and his band, on tour from New York City. His first jazz-influenced piece, *Caramel mou* was written a year later, and when he toured the United States in 1922 he took the opportunity to listen to more jazz in Harlem. Upon return from the States he began work on a new ballet project of which the subject was to be the creation of the world, using African folklore as inspiration. In an age predating postmodern awareness of World Music or the concept of misappropriation, Milhaud felt that this ballet would serve as the perfect opportunity to use some of the jazz material he had been studying so voraciously. The ballet premiered on October 25, 1923 at the Théâtre des Champs-Élysées, the same location of Stravinsky's Rite of Spring riot a decade earlier. *La Création du Monde* would be the largest setting to date of what would come to be named by Gunther Schuller as Third Stream music – in general, a fusion of classical and jazz music.

Camille Saint-Saëns was the French composer of such well-known works as *Carnival of the Animals*, the opera *Samson and Delilah*, and *Danse Macabre*. *Orient et Occident* was the first of three pieces that he wrote for wind band. The piece has clearly-defined Western (Occidental) and Eastern (Oriental) sections. The premiere of *Orient et Occident* took place at a gala celebration of the relationship between arts and industry and was featured at an exhibition of oriental art. It begins in the West, with a rousing march melody that leads to a stirring, processional legato. The middle section is homage to Turkish janissary music, with melodies in the double reeds and jangling percussion. The piece returns to the West with a fugue on the original theme that leads to an exciting, accelerating finale.

About the *Suite Française*, Milhaud stated:

"For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer. The five parts of this Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace). I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France."

-Program Note by Darius Milhaud

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Ashley Beeman, Fr., Undeclared, Silverdale
Brendan Carlquist, So., Computer Science/HCDE, Austin, TX
Audrey Cullen, Fr., Music, Norman, OK
Leslie Fisher, Fr., Pre-engineering, Kirkland
Anna Kornfeld Simpson, Grd., Computer Science, San Diego, CA*

OBOE

Hannah Mansoori, Fr., Undeclared, Vancouver
Victoria Naylor, Fr., English Literature, Pleasanton, CA

BASSOON

Keet Curtis, So., Computer Engineering and Mathematics, Bainbridge Island*
Jeong Su (Sam) Kim, Fr., Psychology, Bellevue
Hannah Van Wyck, Fr., Spanish and Mathematics, Burien

CLARINET

John Adolphson, Sr., Materials Science and Engineering, Seattle
Patricia Au, So., Infomatics, Honolulu, HI*
Ernest Gu, Fr., Electrical Engineering, Olympia
Michael McKiernan, Sr., Atmospheric Sciences, Yakima
Anna Murray, So., Chemical Engineering, Portland, OR
Shane Peterson, Fr., Undeclared, Shoreline
Dan Tran, Fr., Undeclared, Olympia

BASS CLARINET

Kaila Eason, Sr., History, Sedro-Woolley

SAXOPHONE

Zachary Badzik, Community Member, Bainbridge Island
Rachel Bradley, Fr., Pre-Nursing, Gig Harbor
Laurel Meredith, So., Finance, Fall City
Tyler Oshiro, Fr., Civil and Environmental Engineering, Millani, HI
Jacob Watkins, So., Physics, Puyallup*

TRUMPET

Sean Fleming, So., Music Education, Irvine, CA*
Isaiah Grief, Fr., Undeclared, Honolulu, HI
Luis Lopez, Sr., Anthropology, Sedro-Woolley
Curtis Alan Nilsen, Fr., Biology, Woodinville
Ken Weller, Jr., Music Education, Edmonds

HORN

Lisa Mansfield, Gr., Music Education, Los Alamos, NM
Emilie Klier, Fr., Undeclared, Champaign-Urbana, IL

TROMBONE

Jonah Cortez, Fr., Atmospheric Science, Tustin, CA
Tyler Fost, So., Computer Science, Pound Ridge, NY
Ricardo Luna, Post-bac., Music, Los Angeles, CA
Nicholas Ruof, Sr., Physics & Astronomy, Torrance, CA*
Nathan Yang, Fr., Pre-engineering, Olympia

EUPHONIUM

Eric Westergard, Fr., Undeclared, Mercer Island

TUBA

Rhane Mallory, So., Undeclared, Medford, OR

PERCUSSION

John Aguilar, Jr., Music Education, Seattle
Shannon Horst, So., Music, Seattle
Janella Kang, So., Chemical engineering, Denver, CO
Annika Veis, Sr., Psychology, Olympia

PIANO

Yen-Chung (Kay) Yeh, Gr., Music performance, Chaiyi, Taiwan

GRADUATE STUDENT CONDUCTORS

Anita Kumar, Ph.D. Music Education, Skokie, IL
Lisa Mansfield, MA Music Education, Los Alamos, NM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Sabrina Bounds, Jr., Music Performance, Seattle
Laura Colmenares, Sr., Music Performance, Redmond
Sarrah Flynn, So., Music Performance, Marysville
Joyce Lee, Sr., Music Performance, Tacoma*
McKenzie Rickman, Grd., Music Performance, Columbia, SC

OBOE

Galen Chen, So., Statistics, University Place
Jessy Ha, So., Mechanical Engineering, Bothell
Megan McCormick, Jr., Speech and Hearing Sciences,
Snohomish*
Megan Bernovich, So., Communications/Comparative Literature,
Tacoma

BASSOON

Boone Hapke, So., Physics, Issaquah
Jamael Smith, Sr., Music Performance, Mukilteo*
David Wall, Fr., Music Performance, Hemet, CA

CLARINET

Zachary Chun, Fr., Computer Science, Palo Alto, CA
Kevin Kang, Fr., Computer Science, Bellevue
Apichaya Sangiamputtakoon, Fr., Biochemistry, Battle Ground
Alexander Tu, Jr., Music Performance, Renton*
Mo Yan, So., Music Education, Music Performance, Beijing,
China
Jeremy Moon, Fr., Mechanical Engineering, Bend, OR

BASS CLARINET

David Bissell, Community Member, Bellevue
Hannah Burson, Sr., General Biology, Edmonds

SAXOPHONE

Sydney Hauser, Sr., Art, Whidbey Island
Brendan McGovern, Sr., Jazz Studies/History, Seattle
Taryn O'Keefe, Grd., Music Education, Manahawkin, NJ
Evan Smith, Grad., Music Performance, Davenport, IA*

TRUMPET

Will Coppola, Grad., Music Education, New York, NY
Erin Howard, Grad., Music Education, St. Charles, MO
Tyler Mi, Fr., Electrical Engineering, Seattle
Gabriel Palmer, Grad., Music Performance, Chico, CA
Philemon Sim, Jr., Microbiology, Bellevue
David Sloan, Grad., Music Performance, Pasadena, TX

HORN

Matthew Anderson, Grad., Music Performance, Los Angeles, CA*
Kelly Brown, So., Music Performance, Snohomish
Nathan Lloyd, Fr., Music Performance, Spokane
Renee Millar, Grad., Music Performance, Stoughton, WI
Evan Wang, So., Electrical Engineering, Monroe

TROMBONE

Luke Allen, Fr., Music Performance, Puyallup
Elizabeth McDaniel, Grad., Music Performance, Riverside, CA*
Doug Morin, Grad., Instrumental Conducting, Shelbyville, IN
Nicholas Ruof, Sr., Physics & Astronomy, Torrance, CA

EUPHONIUM

Rachel Gerstenfeld, Fr., Music Performance, San Diego, CA
Paul Kimball, Grad., Science Education, Kansas City, MO*

TUBA

Andrew Abel, Jr., Music Performance, Issaquah*
Julio Cruz, Grad., Music Performance, Lindenhurst, NY

BASS

Adrian Swan, alumni, Music Performance, Bothell
Mason-Fagan, community member, Seattle

PERCUSSION

Evan Berge, Jr., Music Performance, Woodinville
Liz Harris-Scruggs, Sr., Music Education, Mercer Island
David Gaskey, Fr., Chemistry, Port Orchard
Aidan Gold, So., Music Composition, Bothell
Declan Sullivan, Sr., Music Performance, Lake Forest Park*
Ben Wooley, community member, Oswego, IL

PIANO

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

VIOLIN

Heather Borrer, Sr., Violin Performance/Biochemistry, Vancouver
Judith Kim, So., Violin Performance/Physics, Auburn

CELLO

Brandon Kawaguchi, So., Aerospace Engineering, Las Vegas, NV

GRADUATE STUDENT CONDUCTORS

Mark Tse, Grad., Instrumental Conducting, Toronto, Canada
Doug Morin, Grad., Instrumental Conducting, Shelbyville, IN

*principal