

Ensemble Series

Symphony Orchestra

Oriol Sans, conductor

Ji Hyun Yim, guest conductor

Thursday, November 14, 2019

7:30 p.m.

Mead Witter Foundation Concert Hall

MEAD WITTER SCHOOL OF MUSIC

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HAMEL **MUSIC CENTER**
UNIVERSITY OF WISCONSIN-MADISON

SYMPHONY ORCHESTRA

Oriol Sans, conductor

PROGRAM

Mother Goose Suite (1911) Maurice Ravel
Pavane of Sleeping Beauty (1875–1937)
Little Tom Thumb
Laideronette, Empress of the Pagodas
Conversation of Beauty and the Beast
The Fairy Garden

— *all movements will be performed without pause* —

Ji Hyun Yim, guest conductor

La création du monde Darius Milhaud
(The Creation of the World), Op. 81 (1923) (1892–1974)
Overture
Birth of Flora and Fauna
Creation of Man and Woman
Desire
Spring or Restoration

INTERMISSION

Symphony No. 101 in D Major (“The Clock”) (1793) Joseph Haydn
Adagio – Presto (1732–1809)
Andante
Minuet: Allegro
Finale: Vivace

Mead Witter School of Music performances are recorded. Please silence or turn off all cell phones, pagers, and other electronic devices. Thank you for helping us maintain a silence in the hall that is conducive to music-making and listening.

PROGRAM NOTES

Mother Goose Suite

Maurice Ravel

Originally a suite of five pieces for piano duet, *Ma mère l'Oye* (*Mother Goose*) was composed in 1910 after a collection of French fairy tales with the same name. Ravel wrote it for four-hands piano to be played by Mimi and Jean, the children of sculptor Cyprian Godebski, a good friend of the composer. He orchestrated the work as a ballet the following year, but the most common version of the work is what will be performed tonight, an orchestration of the original. These *cinq pièces enfantines* (five children's pieces), as Ravel describes them, portray feelings of innocence and youth. Like other French music during this period, the orchestral version utilizes lighter textures and aims for overall simplicity. He said of the work, "The idea of evoking the poetry of childhood in these pieces naturally led me to simplify my style and to refine my means of expression."

Every one of the five little pieces references parts of different fairy tales. The first one is a dance from "Sleeping Beauty" and it is a procession of mourning for Sleeping Beauty. Somber in character, this short movement starts with a duet between flute and horn accompanied by viola pizzicato. Ravel accompanied the next movement, "Little Tom Thumb", by an extract from the original text: "He thought that he could easily find his way home by the bread crumbs that he had dropped along the path, but he was very surprised when he found that he could not find a single crumb—birds had eaten them all." This sense of confusion is created with a series of changing meters (they are all different) and a melancholy violin line that depicts the character wandering around in circles in the forest.

"She undressed herself and went into the bath. The mandarins and mandarinettes began to sing and play on instruments. Some had oboes made of walnut shells and others had violas made of almond shells—for they had to have instruments that were of their own small proportions." This is the text in the score above the next movement, "L'Andalouze, Empress of the Pagodas." In the original work for piano, the upper piano parts were written only for black keys. As those are the notes of the pentatonic scale (a five-note scale different from the Western seven-note scale), Ravel creates an oriental atmosphere and colors.

The next movement, "Conversations of Beauty and the Beast," has the following text above:

Beast: I will die happy because I have had the pleasure of seeing you again.

Beauty: No my dear Beast, you will not die—you will live to become my husband.

...and the Beast disappeared and a Prince more handsome than love thanked her for breaking his spell.

This movement is a graceful waltz, with the clarinet as Beauty and the contrabassoon as Beast. After playing separately they join forces, dancing the waltz. A harp plays an ascending glissando (rapid consequent notes), culminating with a single triangle hit is the musical representation of the magic spell by love that turns Beast into a handsome prince. A solo by the concertmaster (probably the transformed prince) and a couple of final chords exquisitely orchestrated bring this movement to a close. The suite finishes with one of the best pages Ravel ever wrote, "The Fairy Garden."

It depicts the scene where Prince Charming walks into the fairy garden and awakes his princess as the sun rises. Slowly, ceremoniously, this music takes us from the dawn's serene atmosphere until the first sun ray when Prince Charming kisses the princess. An amazing final tutti expresses much better than words can all the magic of a "happy forever after" ending.

—Program note by Ji Hyun Yim

La création du monde (The Creation of the World)

Darius Milhaud

At last in *La création du monde*, I had the opportunity I had been waiting for to use those elements of jazz to which I had devoted so much study. I adopted the same orchestra as used in Harlem, seventeen solo instruments, and I made wholesale use of the jazz style to convey a purely classical feeling.

—Darius Milhaud

After visiting Harlem, New York in 1922, French composer Darius Milhaud was fascinated by the sound of American jazz. One year later, he finished a composition with a strong jazz influence, *La création du monde (The Creation of the World)*. Commissioned by Ballets Suédois, it is in six continuous sections inspired by several African creation myths.

The first section of the piece is an overture. A delicate and slow alto saxophone melody keeps rising with rocking string and piano accompaniments with interesting trumpet twists. With a particular combination of instrumental forces, Milhaud submerges the audience in a special sonic world. Jazzy colors take over in the next section, "Le chaos avant la création" ("Chaos Before the Creation"). Starting softly with a percussion and piano pattern, the other instruments in the ensemble join one by one with a very rhythmic melody. Soon, the overall dynamics reach a high level. Once all the instruments play, Milhaud creates a patchwork of catchy and distinctive rhythmic elements, old and new melodies, and screaming turns that bring the level of intensity to a chaotic madness. The excitement stops abruptly, and a soft, descending line in the flutes and clarinets connect with the next section, "La naissance de la flore et de la faune" ("The Birth of Flora and Fauna").

This section provides a striking example of how a composer can aurally paint natural elements. Overtly sinuous and delicate lines representing the first buds slowly come out: a flutter-tonguing flute alluding to birds chirping and a blues-inspired theme played by the oboe and the French horn representing insects and beasts. The speed picks up in the next section, "La naissance de l'homme et de la femme" ("The Birth of Man and Woman"), where the two violins start this joyous and lively movement by introducing a new melody. Afterwards, the main melody associated with chaos comes back, now in a much more organized manner, as if the creation of man and woman brought order to the world. This rhythmic movement uses foreign elements like trombone glissandos, which were uncommon in classical music at that time.

The insatiable desire of man and woman is portrayed in the lengthy melodic line the clarinet plays at the beginning of the next movement. A calmer middle segment with familiar musical elements from other sections provides only a short break before the saxophone plays the desire melody again. A restful section, "Le printemps ou l'apaisement" ("Spring or Reconciliation"), ends the work with the idea of the kiss of a man and a woman concluding the act of love.

As the composer mentioned in the quote above, the piece is written for eighteen players: two flutes, one oboe, two clarinets, one bassoon, one French horn, two trumpets, one trombone, several percussion instruments played by two musicians, one piano, two violins, one alto saxophone, one cello, and one double bass. The use of saxophone and the other jazz elements, as well the way Milhaud combines the instrumental forces, makes *La création du monde* a special musical experience for both performers and audience members.

—Program note by Ji Hyun Yim

Symphony No. 101 in D Major (“The Clock”)

Joseph Haydn

Symphony No. 101 in D Major (“The Clock”) is one of twelve symphonies Austrian composer Joseph Haydn wrote over a four-year period beginning in 1791 when he made two visits to London. The pieces were written in two sets: the first while in London and the other in Vienna, in preparation for a second visit to the city. Haydn became fond of London and everything about it, and the city was an inspiration to write works like this symphony.

Haydn was already an established composer by the time he visited London; his compositions were well received and audiences loved the eccentricity of his writing. The set of symphonies written in London were no exception to this admiration and, aware of this fact, Haydn showed extra flamboyancy in style, length, and form for the second set of these works to which Symphony No. 101 belongs. In fact, this one was so successful that, according to newspapers, the first and second movements had to be replayed.

Although D major is the indicated key, the first sonorities heard in the introduction of the first movement are those of D minor, creating a darker mood; it isn't until the following Allegro section that the major tonality is reached and the character brightens. The symphony gets its nickname from the second movement where bassoons and second violins begin by repeating two notes that resemble the ticking of a clock. Even when the movement's texture gets thicker this ticking can be heard in different instruments. The third movement is by far the longest minuet and trio Haydn ever composed—cross-rhythms, displaced beats, and a big timpani solo add to the overall character and showing with subtlety and elegance the genius of the composer. The last movement starts modestly and later develops into fast passages of pure brilliance with virtuosic figurations for all instruments from which not even the lower voices are exempt. The movement comes to a striking halt after a robust minor section reminding of the opening of the first movement. After a brief silence, a fugato section (a texture created by a melody that spreads out and is imitated in various instruments across the ensemble chasing each other) initiated by the second violins arises with the main theme of the movement. It is probably not a coincidence that Wolfgang Amadeus Mozart, a contemporary Austrian composer and close friend of Haydn, had used the same procedure some years earlier in the last movement of his Symphony No. 41, the last one he wrote. In Haydn's Symphony No. 101 we reach the conclusion once all the instruments of the orchestra are back, and the whole piece ends triumphantly with three emphatic chords in the finally reinstated principal key of the work, D major.

—Program note by Pedro Oviedo

UW–MADISON SYMPHONY ORCHESTRA

Oriol Sans, music director

FLUTE

Lauren Lenz[^] (piccolo)
Maggie Setterstrom[^] (piccolo)

OBOE

Amelia Ryan[^]
Lena Stojiljkovic (Eng. horn)
Camden Zblewski

CLARINET

Christian Bonner[^]
Luquant Singh[^]

BASSOON

Stephanie Hyde
Midori Samson[^] (contrabass)

ALTO SAXOPHONE

Alaina Dabson[^]

HORN

Devin Cobleigh-Morrison[^]
Jenna McQuade

TRUMPET

Joseph Rockman[^]
Daniel Roth
Luke Schwerer[^]

TROMBONE

Bryson Bauer[^]

TUBA

Jordan DeWester

PERCUSSION

Marc Hill[^]
Robert Rockman[^]

HARP

Devorah Fisher

VIOLIN I

Na'ilah Ali
Jubilee Hou
Jane Krasovich
Glen Kuenzi
Erik Nueninghoff
Alejandro Onate
Lydia Panton
Rachel Reese⁺⁺
Mary Shin
Ana Tinder

VIOLIN II

Sebastian Chou
Jenna Domblesky⁺
Shaina Graves
Spring Lee
Shelby Len
Anna Luebke[^]
Catherine MacGregor[^]
Abby Moore
Stephanie Pham
Tabito Suzuki

VIOLA

Jackson Krause
Michael Reeser
Rachel Riese⁺
Tyler Stepp
Roshini Traynor
Gloria Wide

CELLO

Nithya Attipetty
Benjamin Boehm
Ellen Cook
Ian Koh
Majestica Lor
Jake Muratore
Samuel Orlan
Cole Randolph⁺
Ben Therrell[^]
Ella Wolle

DOUBLE BASS

Mikihisa Yuasa⁺

+ *principal*

++ *concertmaster*

[^] *appears on the Milhaud*

UPCOMING SCHOOL OF MUSIC EVENTS

University Opera presents *A Midsummer Night's Dream*

Friday, November 15 and Tuesday, November 19, 2019 | 7:30 p.m.

Sunday, November 17, 2019 | 2:00 p.m.

Music Hall | Tickets: \$10–25 | artsticketing.wisc.edu

Benjamin Britten's stunning operatic adaptation of Shakespeare's A Midsummer Night's Dream transports us to a topsy-turvy world filled with romance, magic, mayhem, and heavy doses of comedy. David Ronis, director and Oriol Sans, conductor.

Low Brass Ensemble

Saturday, November 16, 2019 | 4:00 p.m. | Collins Recital Hall | free admission

Mark Hetzler and Tom Curry, directors.

Timothy Hagen, flute

Saturday, November 16, 2019 | 8:00 p.m. | Collins Recital Hall | free admission

Timothy Hagen, flute, presents a faculty recital featuring the music of Poulenc, Telemann, C. Schumann, Coleman, Hagen, and Rosenblatt with Ben Corbin, piano.

Pro Arte Quartet

Friday, November 22, 2019 | 12:00 p.m. | Collins Recital Hall | free admission

Ensemble-in-residence the Pro Arte Quartet performs the first program of its year-long retrospective of Beethoven's quartets to celebrate the 250th anniversary of his birth.

World Percussion Ensemble

Saturday, November 23, 2019 | 12:00 p.m. | Music Hall | free admission

Anthony DiSanza and Thomas Ross, directors.

Concert Band with Winds of Wisconsin

Sunday, November 24, 2019 | 5 p.m. | Mead Witter Foundation Concert Hall | free

Scott Teeple, conductor.

Chamber Percussion Ensemble

Monday, November 25, 2019 | 7:30 p.m. | Mills Concert Hall | free admission

Anthony DiSanza, director.

Wind Ensemble and Symphony Orchestra

Thursday, Dec. 5, 2019 | 7:30 p.m. | Mead Witter Foundation Concert Hall | free

John Corigliano's seminal symphony for winds Circus Maximus will be performed on this shared concert. Scott Teeple and Oriol Sans, conductors.

Choral Union presents *A Sea Symphony*

Saturday, December 7, 2019 | 8:00 p.m. | Tickets: \$10–18 | artsticketing.wisc.edu

Mead Witter Foundation Concert Hall, Hamel Music Center

The Choral Union performs Ralph Vaughan Williams's A Sea Symphony for solo baritone, solo soprano, chorus, and orchestra; text by Walt Whitman. Beverly Taylor, conductor.

All-University Strings

Sunday, December 8, 2019 | 4:30 p.m. | Mead Witter Foundation Concert Hall | free

Pedro Oviedo, conductor.

To discover more School of Music concerts and events, please visit
www.music.wisc.edu/events

PERFORMANCE FACULTY

Soh-Hyun Park Altino, violin
Karen Atz, harp
Sally Chisholm, viola
Tom Curry, tuba and euphonium
Anthony DiSanza, percussion
Martha Fischer, piano
Daniel Grabois, horn
Timothy Hagen, flute
Mark Hetzler, trombone
Jessica Johnson, piano
Parry Karp, cello

Jean Laurenz, trumpet
Alicia Lee, clarinet
Andreas Oeste, oboe
David Perry, violin
Eugene Purdue, strings
David Scholl, double bass
John C. Stowe, organ, harpsichord
Christopher Taylor, piano
Les Thimmig, saxophone
Marc Vallon, bassoon
Uri Vardi, cello

GRADUATE ASSISTANT CONDUCTORS

Michael Dolan
Pedro Oviedo
Ji Hyun Yim

ORCHESTRA LIBRARIANS

Rachel Riese
Fábio Saggin

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