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The Juilliard School
presents

Juilliard Wind Orchestra
Alan Kay, Conductor

Sunday, December 11, 2022, 3pm
Rosemary and Meredith Willson Theater

JEAN FRANÇAIX
(1912-97)
9 pieces caractéristiques (1973)
Presto
Amoroso
Notturno
Subito vivo
Allegro
Andantino
Leggierissimo
Moderato
Finale

JEFF SCOTT
(b. 1967)
Sacred Women (2012)
Isis
Iemanja
Mawu, Creation Goddess

DARIUS MILHAUD
(1892-1974)
La création du monde, Op. 81 (1923)
Overture
1er tableau: The Chaos Before Creation
2e tableau: The Slowly Lifting Darkness
3e tableau: Man and Woman Created
4e tableau: The Desire of Man and Woman
5e tableau: Coda—The Man and Woman Kiss

Performance time: approximately 50 minutes, without an intermission

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JEAN FRANÇAIX
9 pièces caractéristiques

After meeting Jean Françaix when he was a child, Maurice Ravel wrote to Françaix’s father: “Among the child’s gifts I observe above all the most fruitful an artist can possess, that of curiosity.” Françaix’s parents did all they could to nurture their son’s curiosity, sending his early compositions to publishers and setting him up to study with Nadia Boulanger, who eventually premiered several of his works. Today, Françaix’s music is known primarily among wind players because of its high quality, treacherous difficulty, and the sheer number of pieces for winds; his two woodwind quintets are staples of the quintet repertoire. His prolific output, however, also includes music in virtually every genre, including piano music, operas, ballets, and choral works.

Françaix’s music exists slightly outside of the typical narrative of music history: Solidly neoclassical, it has more in common with the repertoire of earlier French composers than with any of the experimental trends of the mid-20th century. He cited Emmanuel Chabrier (1841–94) as one of his most important influences, and he also revered Francis Poulenc, only a few years older than himself. While Françaix’s music is by no means uniform, neither did he drastically alter his musical style throughout his long life. The result is a work like 9 pièces caractéristiques, written in 1973, that are more conservative than many other pieces from much earlier, including Milhaud’s 1923 La création du Monde. Reliably charming and often humorous, Françaix’s music accomplishes his own stated primary ambition: “to give pleasure.”

The opening Presto of 9 pièces caractéristiques conjures images of a circus or mechanical toys of the sort that interested Ravel. After the lively Presto vanishes into the ether, the Amoroso gently lilts in a 5/8 meter and segues seamlessly into the Notturno, characterized by slow, arch-like melodies with dark accompaniment in the bassoons and horns. The Subito Vivo abruptly brings back an almost manic energy that exploits the staccato capabilities of the winds. Later movements showcase certain pairs of instruments, including the clarinets in the Allegro and the flutes in the Leggierissimo. The Finale assembles musical traits that are unmistakably Françaix: a feeling of perpetual motion, virtuosic flourishes in the upper winds, and whimsical meter changes.
JEFF SCOTT

Sacred Women

A breeze plays over the ocean, waves surge onto the shore, and bright sand sparkles in the sunlight. Blue and white umbrellas dot the beach, providing relief to languid vacationers. Slowly, eyes turn away from sandcastles and beach reads, and a new energy drifts across the crowd. A procession of people, dressed entirely in white, filters down the beach toward the water; they carry colorful flowers and other trinkets that they will throw into the sea, and when night falls, music and dancing will begin. This is the festival to honor the Candomblé goddess of the sea, Iemanjá.

A professor at Montclair State University in New Jersey, composer Jeff Scott—also an active horn player and co-founder of the band the New Jazz Resolution and the Grammy-nominated wind quintet Imani Winds—says he was “just a regular tourist sitting on the beach” when he found himself in the middle of the Iemanjá festival in Salvador, a city in the Brazilian state of Bahia. This chance encounter led him to research and gain a deep appreciation of the music and culture of Candomblé, a religion of the African diaspora. Moved by his experience on the beach, Scott began planning a piece based on the goddess Iemanjá that would incorporate the musical style of the celebration, bringing a different culture to the classical canon.

Scott’s Iemanjá music became the second movement of Sacred Women (2012), the outer movements of which honor two other goddesses, Isis and Mawu. Like Françaix’s 9 pièces caractéristiques, it is scored for double woodwind quintet. Sacred Women was one of Scott’s first commissions for a large-scale work, and he wrote it for the wind faculty at Utah State University to play with their students. The piece incorporates a wide array of musical styles, not just different from one another but also from the typical music of the classical wind repertoire. Each movement begins with solemn prayer for the goddess that eventually leads to a celebratory dance.

The first movement, inspired by the powerful ancient Egyptian goddess Isis, opens with a virtuosic, emotional solo for the alto flute that summons the goddess. In the next section, the alto flute ushers in the other instruments to join a dance-like celebration led by highly embellished melodies built on the double harmonic scale. The music grows more contrapuntal as the pairs of instruments take turns with characteristic duets, interrupted again and again by dramatic horn calls. A slow, sensual interlude features a cadenza for the bassoon before the dance music returns in a triumphant conclusion.

To summon Iemanjá, the horns present a solemn, echoing prayer, followed by a slow procession reminiscent of Scott’s experience on the beach in Brazil. The celebration in this movement is a lively samba, after which the prayerful horn calls return. The final movement honors Mawu, the mother goddess in West African mythology. Again, the music begins with
a summoning, this time with overlapping solos originating from the oboe. The celebration depicts a circle dance, a common dance form in many cultures. Staccato melodies contrast with undulating accompaniment in the energetic revelry, which concludes with a wild flourish.

**DARIUS MILHAUD**

*La création du Monde*

Like Scott’s *Sacred Women*, Milhaud’s *La création du Monde* saw its genesis in the composer’s experience with a foreign culture. It was the early 1920s when Milhaud traveled to New York City, seeking out jazz concerts in Harlem. Everything about the music captured him: the rhythm, the orchestration, and the trading of melodies. He described his experience: “Against the beat of the drums, the melodic lines crisscrossed in a breathless pattern of broken and twisted rhythms.” Though jazz was already popular in Paris, Milhaud’s home base at the time, the concerts in Harlem spurred him to incorporate the style and energy of what he heard into his own music, particularly in his ballet *La création du Monde*.

Milhaud’s piece also shares with Scott’s the subject of African mythology. Milhaud combined several African creation stories, from a collection by Swiss author Blaise Cendrars, to form the scenario for the ballet, premiered in 1923 by Ballet Suédois in Paris. The first section depicts the chaos before creation, beginning mysteriously but giving way to an angular fugue. Next, the excitement of life’s creation culminates in the birth of man and woman. A lyrical clarinet solo soars over flirtatious accompaniment as their desire builds, with a tender coda recalling melodies from the opening in an evocation of springtime.

*La création du Monde* seamlessly integrates jazz and classical styles. The orchestration, for only a few string players but many winds, is more akin to a jazz band than a chamber orchestra. Perhaps the most striking instrumentation choice is the substitution of a saxophone for the viola, and the extensive percussion writing often drives the energy of the music as in a jazz ensemble. Milhaud includes both a fully formed fugue in the opening section, indicative of his interest in transparent contrapuntal textures, and a cakewalk later on. Melodies often use the blues scale, but the music also verges on frequent polytonality. Despite being filled to the brim with varied styles, the short ballet becomes a flashy, evocative romp.

*Bassoonist Cornelia Sommer received her Doctor of Musical Arts degree from Juilliard in May.*
About Alan Kay

Alan Kay (BM ‘82, MM ‘83, clarinet; Advanced Certificate ‘90, orchestral conducting) was born in Rochester, New York. He is a member and former artistic director of the Orpheus Chamber Orchestra and a founding member of Windscape and Hexagon. He is principal clarinetist with Orpheus, the Riverside Symphony, Santa Fe Opera, Little Orchestra Society, Orchestra of St. Luke’s, and American Symphony Orchestra. He has been a guest artist with the Chamber Music Society of Lincoln Center, Santa Fe Chamber Music Festival, Da Camera of Houston, and Bravo! Vail Valley Music Festival. He has been a soloist with the Mid-Atlantic Symphony, Westfield Symphony, New York String Orchestra, Orpheus, Riverside Symphony, Jupiter Symphony, and New York Chamber Ensemble, for which he was music director and conductor until 2016. Kay has had fellowships at Juilliard and Tanglewood. His albums are available on the Arabesque, Bridge, Koch, Delos, and CRI labels, and his arrangements for wind quintet and mixed ensemble are published by International Opus and Trevco. He has given the premieres of Charles Wuorinen’s Synaxis, Paul Moravec’s Brandenburg Gate, and Panos Liaropoulos’ Monogram. He has served as a panelist for the Fischoff Competition, Young Concert Artists, and Concorso Internazionale di Tripani, and he was a recipient of the Presidential Scholars Teacher Recognition Award in 2003. He has been a faculty member at Manhattan School of Music since 1996 and at Stony Brook University since 2008. Kay studied clarinet with Leon Russianoff and Charles Neidich and studied conducting with Otto-Werner Mueller and Gustav Meier. Kay has been on the Juilliard faculty since 1993 and was on the Pre-College faculty for 39 years.
Juilliard Orchestra

Juilliard’s largest and most visible student performing ensemble, the Juilliard Orchestra is known for delivering polished and passionate performances of works spanning the repertoire. Comprising more than 375 students in the bachelor’s and master’s degree programs, the orchestra appears throughout the season in concerts on the stages of Juilliard’s Peter Jay Sharp Theater, Alice Tully Hall, and Carnegie Hall. The orchestra is a strong partner to Juilliard’s other divisions, appearing in opera, dance, and drama productions as well as presenting an annual concert of world premieres by Juilliard student composers. This season, an impressive roster of world-renowned conductors lead the Juilliard Orchestra, including Giancarlo Guerrero, Manfred Honeck, Speranza Scappucci, Bertrand de Billy, Roderick Cox, Carlos Miguel Prieto, Simone Young, and Keri-Lynn Wilson as well as faculty conductors David Robertson, the director of conducting studies and distinguished visiting faculty, and Jeffrey Milarsky. Among the virtual projects students from the orchestra participated in during the 2020 lockdown was Bolero Juilliard, which became a viral sensation. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People’s Republic of China in 1987, returning two decades later, in 2008. In summer 2019, the orchestra traveled to London, where they performed alongside the Royal Academy of Music in Royal Albert Hall at the BBC Proms. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, Wind Orchestra, Lab Orchestra, and contemporary music group AXIOM.

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Juilliard Wind Orchestra

Alan Kay, Conductor

JEAN FRANÇAIX
9 pieces caractéristiques
JEFF SCOTT
Sacred Women

Flute
Khoi Dinh¹
Jamie Kim²

Piccolo
Jamie Kim

Alto Flute
Khoi Dinh

Oboe
Alexander Mayer¹,²
Sarah Williams

Bassoon
Julian Gonzalez¹
Zachary VonCannon²

Clarinet
Andrei Caval¹,²
Roi Karni

Contrabassoon
Zachary VonCannon

Bass Clarinet
Roi Karni

Horn
Colby Kleven¹
Gabrielle Pho²

¹ FRANÇAIX Principal
² SCOTT Principal

MILHAUD
La création du monde, Op. 81

Violin 1
Clara Neubauer

Violin 2
Ashley Yoon

Cello
Jiaxun Yao

Bass
Andrew Gantzer

Flute
Ipek Karataylioglu, Principal
Jamie Kim

Oboe
Sarah Williams

Clarinet
Roi Karni, Principal
Andrei Caval

Saxophone
Chad Lilley*

Bassoon
Julian Gonzalez

Horn
Gabrielle Pho

Trombone
Sarah Goldberg

Timpani
Jakob Schoenfeld

Percussion
Will Hopkins

Piano
Hye Jun An

* Guest Musician

Trumpet
Richard Stinson, Principal
Tianyu Wang
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