

5-1-2013

## Sin City Winds

Chrissy McHugh

*University of Nevada, Las Vegas*

Alexandra Gilroy

*University of Nevada, Las Vegas*

Erin Vander Wyst

*University of Nevada, Las Vegas*

Ashlea Sheridan

*University of Nevada, Las Vegas*

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## Authors

Chrissy McHugh, Alexandra Gilroy, Erin Vander Wyst, Ashlea Sheridan, Jon Holloway, Mykola Suk, and Jae Ahn-Benton

# UNLV | Department of MUSIC

College of Fine Arts

presents the

## Sin City Winds

Chrissy McHugh, flute  
Alexandra Gilroy, oboe  
Erin Vander Wyst, clarinet  
Ashlea Sheridan, bassoon

Jon Holloway, horn  
Mykola Suk, piano  
Jae Ahn-Benton, piano

### PROGRAM

Samuel Barber  
(1910–1981)

Summer Music for Wind Quintet, Op. 31

Ludwig van Beethoven  
(1770–1827)

Quintet for piano and winds, Op. 16

*Grave - Allegro ma non troppo*

*Andante cantabile*

*Rondo: Allegro ma non troppo*

Mykola Suk, piano

### INTERMISSION

Francis Poulenc  
(1899–1963)

Sextet for piano and winds

*Allegro vivace* □

*Divertissement (andantino)* □

*Finale (prestissimo)*

Jae Ahn-Benton, piano

*The Sin City Winds is coached by Jennifer Grim.*

Wednesday, May 1, 2013

7:30 p.m.

Dr. Arturo Rando-Grillot Recital Hall  
Lee and Thomas Beam Music Center  
University of Nevada, Las Vegas

## PROGRAM NOTES

### Samuel Barber

### Summer Music for Wind Quintet, Op. 31 (1956)

American composer Samuel Barber became fascinated by the players of the New York Woodwind Quintet for a short period during the 1950s. He spent time in their rehearsals listening to the varying combinations of tone colors and blends, as well as the instruments' technical limitations. During his time with the quintet, Barber was working on a chamber piece for premiere in Detroit that summer. Summer Music, originally commissioned for a mixed septet, became a woodwind quintet. The piece premiered in 1956 in Detroit, but was shortened and revised the following year by the New York Woodwind Quintet. The quintet of New Yorkers then toured extensively with Summer Music, exposing it to the entire United States. Although titled "Summer Music," Barber stressed that this piece is not program music; written with no particular scene or event in mind. Although we might have a painting in our minds of a warm summer day, a walk through the hills with birds singing and flowers blooming, Barber had no such ideas. The piece is supposed to express the relaxation of summertime, and, as Barber said, "It's supposed to be *evocative* of summer. Summer meaning languid, not killing mosquitoes."

### Ludwig van Beethoven

### Quintet for Piano and Winds, Op. 16 (1796)

Born in Bonn, Germany in 1770, Ludwig van Beethoven is arguably one of the most revered composers to have ever lived. Though he lived to be only fifty-seven years old, he is the composer of nine symphonies, thirty-two piano sonatas, a plethora of string quartets, and many other individual works for various chamber ensembles. Composed when Beethoven was twenty-six years old, his Quintet for Piano and Winds was premiered a year later; Beethoven himself performing at the piano. Inspired by W.A. Mozart's composition for the same instrumentation, composed twelve years earlier in 1784, both works are in the same key (E-flat Major). Just two years later, Beethoven saw the premiere of his first symphony. This quintet was one of the last works composed before Beethoven began to lose his hearing. By 1801, the year the quintet was finally published, he began to write to friends regarding his hearing loss. By 1802, what is often referred to as the end of his "early period" and the beginning of his "middle period," Beethoven had moved for several months to Heiligenstadt, Germany. It was here that he would finish both his second symphony and the famed "Heiligenstadt Testament," within which the composer despondently contemplates his increased hearing loss and mortality. Fortunately for musicians today, Beethoven lived nearly three decades after his famed stay in Heiligenstadt, composing for nearly that entire span.

### Francis Poulenc

### Sextet for Piano and Winds (1932–39)

The chamber music of French composer Francis Poulenc is often described as "witty, crystal clear and tuneful" or "always stylish, polished and urbane, never pretentious." The present Sextet is no exception. All three movements draw in the listener as subtle references to the popular music of the 1930s mingle with references to contemporary art music, especially that of Satie and Hindemith. The first performance of the work took place in Paris in 1940. Poulenc was a trained pianist who spent many years collaborating with famed French singer Pierre Bernac, the duo premiering many of Poulenc's vocal works. Even though his formal composition training was minimal, Poulenc has secured a place in music history as a member of "Les Six." In addition to his chamber music, Poulenc is known for several orchestral works, a religious opera, "Dialogues of the Carmelites," and several choral works, including "Gloria."