

ABOUT

and internationally with the trio {tres}. He has also performed nationally with the University of Iowa Saxophone Quartet, the Missouri Saxophone Quartet, the Panoptic Saxophone Quartet, and the Four Corners Saxophone Quartet. Mr. Zayas Cabán has also performed internationally as a member of the World of Winds Orchestra, directed by Christian Lindberg and nationally with the Southern Indiana Wind Ensemble, and the Encore Wind Ensemble.

Mr. Zayas-Cabán's primary teachers include Randall Smith, Eugene Rousseau, Otis Murphy and Kenneth Tse. He has also taken part in the European University for Saxophone in Gap, France, where he studied with Claude Delangle, Vincent David, Arno Bornkamp, Christian Wirth, Jean-Denis Michat and Julien Petit.

Recent performances include the Universidad Nacional Autónoma de México in México City, México, the Latin American Saxophone Alliance Conference in San José, Costa Rica, Ithaca College in Ithaca, NY and a Midwest tour (Missouri, Iowa, Minnesota, Wisconsin) with {tres}. Mr. Zayas-Cabán is also a D'Addario Performing Artist.

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Season 114, Program 29



UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

José A. Zayas Cabán
saxophone

Casey Rafn
piano

Ryan Smith
saxophone

Aasen-Hull Hall
Tuesday, December 2, 2014 | 7 p.m.



**Sonata for Two Flutes and Continuo in G minor, J.S. Bach
BWV 1039 (1736-1741) (1685-1750)**

- I. Adagio
- II. Allegro ma non Presto
- III. Adagio
- IV. Presto

**Banalités (1940) Francis Poulenc
(1899-1963)**

- I. Chanson d'Orkenise
- II. Hôtel
- III. Fagnes de Wallonie
- IV. Voyage à Paris
- V. Sanglots

**La Courte Paille (1960) Francis Poulenc
(1899-1963)**

- I. Le Sommeil
- II. Quelle aventure!
- III. La reine de Coeur
- IV. Ba, Be, Bi, Bo Bu
- V. Les ange musiciens
- VI. Le carafon
- VII. Lune d'Avril

~ BRIEF INTERMISSION ~

-an international collaboration of musicians from Italy, Brazil, and the United States. Smith contributes to the samba-jazz quintet as a flutist, saxophonist, and composer. The Américo Project has released two albums and toured in all three countries of its members, most recently completing a tour throughout Rome and Milan, Italy in May of 2014.

Casey Rafn was born in Two Harbors, MN, and recently finished his M.A. At the University of Iowa studying under Dr. Ksenia Nosikova. Winner of the 2011 Liszt-Garrison International Piano Competition, Young Artist category, he maintains a busy performance schedule, collaborating for both instrumental and vocal recitals; Mr. Rafn has performed across the upper Midwest as well as in Eastern Europe. Recent and upcoming performances include recitals with Stephen Swanson, Baritone, professor at the University of Iowa; a voice recital with Hannover (Germany) School for Music and Theatre voice professor Marina Sandel; and a chamber music recital for cello and piano with Minnesota Orchestra principal cellist, Anthony Ross. Other prizes include Duluth Superior Symphony Young Artist competition, and MTNA Iowa Young Artist.

José A. Zayas Cabán is currently working on a DMA in Saxophone at the University of Iowa (Iowa City). He recently served as Assistant Professor of Music at Truman State University in Kirksville, MO. He is also He recently received a Performer's Diploma from the Indiana University Jacobs School of Music (May 2009). He holds a Master of Music degree from the University of Minnesota (2007) as well as a Bachelor in Music and Bachelor of Arts from Truman State University (2005).

As a concert saxophonist, Mr. Zayas-Cabán has presented performances and taught master classes throughout Europe, the Caribbean and North America. He is also part of the Thursday Musical Morning Artist Series in Minneapolis, Minnesota. As a chamber musician, Mr. Zayas Cabán currently performs nationally

sound of the instrumental parts reflect the influence of the many Trios for voice that Glinka heard during the time, and his effort to incorporate the desperation brought on by his illness and the angst of recalling his love affair.

Paquito D’Rivera was born in 1948 in Habana, Cuba. As an instrumentalist, saxophonist and clarinetist, he became one of the youngest individuals to receive an endorsement (Selmer) at age seven. D’Rivera is also the recipient of numerous Grammy Awards and has authored two books: *Oh, La Habana and My Sax Life*. While D’Rivera lived in Cuba, restrictions were placed on what could be composed, particularly music in the jazz idiom. This led to his eventual departure of Cuba and the beginning of his United States solo and composition career. *Contradanza* is an example of D’Rivera’s fusion of jazz and latin styles. It is part of a set of instrumental features, *Vals Venezolano* and *Contradanza*, that has now been arranged for many different solo wind instruments, including a version for Brass Quintet. The style *contradanza* is rooted in the mixture of Spanish dance music with African rhythms, and it is characterized by a syncopated ostinato pattern found in the piano.

Trio Pathetique in D minor (1832)

Mikhail Glinka
(1804-1857)

- I. Allegro Moderato
- II. Scherzo
- III. Largo
- IV. Allegro con spirit

Contradanza (2005)

Paquito D’Rivera
(b. 1948)

This program is being presented by José A. Zayas Cabán in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance and Pedagogy.

ABOUT

Ryan Smith holds a Bachelor of Music in Contemporary Music from Western Oregon University, a Master of Music in saxophone performance from the University of New Mexico, and a Master of Arts in Jazz Studies from the University of Iowa. He is currently pursuing a Doctor of Musical Arts degree in saxophone performance from the University of Iowa. An avid performer of classical, jazz, and popular music, Smith has been involved in a wide variety of musical activities. Some of his most notable performances include concerts with the New Mexico Symphony Orchestra, the Santa Fe Symphony, the Albuquerque Jazz Orchestra, the Temptations, and the Four Tops. For the last five years he has been a member of the Américo Project-

Johann Sebastian Bach was born in 1685 in Eisenach, Germany and died in 1750 in Leipzig, Germany. His accomplished use of counterpoint and his ability to fuse an international array of styles have made him one of the most important representatives of the Baroque period. Some of his most well-known and performed compositions include the Brandenburg Concertos, the Mass in B minor, The Well-Tempered Clavier, among others. The *Sonata in G minor*, also scored for viola da gamba and harpsichord, was written during the period that Bach was court organist at Weimar and a member of their orchestra. During this time, the *traverso* flute surfaced, providing a wider range and more powerful sound than its predecessor, the recorder. Along with newly published methods for performance (i.e. *Essay of a Method of Playing the Transverse Flute*, by Quantz), the *traverso* was being used as more than a chamber music instrument and started to become a popular instrument for solo repertoire. The Trio Sonata celebrates the popularity of the *traverso*, taking advantage of the range and the ease of projection through the virtuosic overlapping lines characteristic of Bach's instrumental music

Francis Poulenc was born in Paris, France in 1899 and also died in Paris in 1963. As a composer, he has made a large contribution to vocal music, especially the French art song genre. Although his music is primarily tonal, he also utilized pandiatonism, 12-tone rows, and often colored his works with chromatically altered chords.

Banalités is a cycle of five songs for voice and piano set to the poems by Guillaume Apollinaire. Poulenc had set his poetry to music before and sought to create a cycle that complimented the poet's 'weird' sense of whimsy and surrealism. Unlike many song cycles, the poems were collected individually from different sets of Apollinaire's works. The result was a collection of songs about ordinary topics ('banal') that, due to the fact they were not originally conceived as a set, did not have a common theme other than the implicit or overt reference to traveling.

The song cycle *La Courte Paille* consists of seven songs, for voice and piano set to poems by Maurice Carême for soprano Denise Duval, a renowned lead performer in Poulenc's operas, to sing to her son. In *Le sommeil* (Sleep), a parent attempts to comfort a child who has been crying since noon, and is perspiring, perhaps from illness. *Quelle Aventure!* (What Goings-On!), depicts a flea in a carriage is pulling along an elephant who is absentmindedly sucking up a pot of jam. The flea is suddenly carried away by the wind as the elephant breaks away and runs through walls. In *La Reine de coeur* (The Queen of Hearts), the Queen waves 'a flower of the almond tree' at young dead lovers in a secret place where 'there are no more doors, no rooms nor towers.' *Ba, Be, Bi, Bo, Bu* describes "Puss-in-Boots" spontaneously going around 'playing, dancing, singing' and is told like a child 'you must learn to read, to count, to write'; nevertheless, he 'bursts out laughing.' The harpists in *Les anges musiciens* (The Angel Musicians) are playing Mozart 'in drops of blue joy' on a school holiday. *Le Carafon* (The Baby Carafe) depicts an adult carafe who wants to have a baby carafe just like 'madame la Girafe' has a baby giraffe at the zoo. *Lune d'Avril* (April Moon) is a reflective epilogue comprised of surrealistic dream imagery.

Mikhail Ivanovich Glinka was born in 1804 in the village Novospasskoye, Russia and died in 1857 in Berlin, Germany. Glinka is identified as part of the early Russian school of composers and often credited as the "founder of Russian nationalistic music" and the "founder of Russian Opera". His use of folk songs in his instrumental music and operas had an impact on the *New Russian School* (The Mighty Five) and Tchaikovsky. *Trio Pathétique* was originally scored for Clarinet, Bassoon, and Piano but is most often performed in its arrangement for Violin and Cello. Glinka began composing the Trio during his first formal period of composition study with Siegfried Dehn. The Trio reflects a time during which Glinka was going through illness and possibly recollecting and lamenting a love affair. The lyrical