Season 114, Program 9

PERSONNEL

FLUTE
Sam Golter*
Robert Wakeley
Alexis Henson
Luke Davis
Rebecca Larkin

OBOE
Laura Goben*
Megan Zochert
Noah Sylwester

CLARINET
Courtney Sams*
Chelsea Oden
Brynn Powell
Alessandra C. Hollowell
Kyle Brooks
Junsheng Yu
Raiko Green
Noela Estrada

BASSOON
Kaden Christensen*
Mateo Palfreman
Tristan Lee

SAXOPHONE
Brad Green*
Jonathan Hart
McCall Kochevar
Justin Graham

TRUMPET
Brit Englund*
Alexis Garnica
Hannah Abercrombie
Luke Harju
Zach Carter

HORN
Amos Heifner*
Arryn Bess
Erik Oder
Shae Wirth
Jarek Bartels

TROMBONE
Kel lyn Haley*
Sam Dale
Nick Ivers

EUPHONIUM
Cameron Jerde*
Brian McGoldrick
James Garney

TUBA
Jake Fewx*
co-principal
Gavin Milligan*
co-principal

PERCUSSION
Crystal Chu*
Matthew
Valenzuela
Leila Hawana
Mason Caldwell
Oscar Watson II
Aaron Howard
Tim Mansell

DOUBLE BASS
Josef Ward

HARP
Rachel Petty

PIANO
Nicholas
Pietromonaco

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Variations on “America” (1891)  
Charles Ives  
(1874-1954)  
trans. by William Rhoads

The Engulfed Cathedral (1910)  
Claude Debussy  
(1862-1918)  
trans. by Merlin Patterson

Fantasy Variations on the Second Prelude of George Gershwin (1997)  
Donald Grantham  
(b.1947)

INTERMISSION

Fantasia and Fugue in C minor, BWV 537 (1723)  
Johann Sebastian Bach  
(1685-1750)  
trans. by Donald Hunsberger

A Grainger Set  
Percy Grainger  
(1882-1961)

Country Gardens (1923)  
Colonial Song (1918)  
“The Gum-Suckers” March (1914)

where the loudening of the tone is desired and by withdrawing the extra instruments where a softening of the tone is intended. The premiere of the wind version was under the baton of Edwin Franko Goldman on June 6th, 1919.

The fourth movement of Grainger’s In a Nutshell, the "The Gum-Sucker’s” March was worked out in the summer of 1914 in England and scored for orchestra late the same year in New York City. It was sketched for military band late in the decade, but not finished until the summer of 1942. Versions for solo piano and two piano/four hands also exist. In typical Grainger fashion, the piece incorporates various themes successively and concurrently. All of the themes are Grainger’s own, though he does borrow from himself with the second theme when he employs his “Up–Country Song” (the main theme of the previous piece Colonial Song).

“The Gum-Sucker’s” March is replete in what editor Mark Rogers calls “‘double-chording’—that is, unrelated chord groups passing freely above, below, and through each other, without regard to the harmonic clash resulting therefrom” Additionally, Mr. Rogers states: “toward the end of the piece is heard a many-voiced climax in which clattering rhythms on the percussion instruments and gliding chromatic chords on the brass are pitted against the long notes of the “Australian” second theme, a melodic counter-theme and a melodic bass.” As for the title of the work, Grainger says:

‘Gum-sucker’ is an Australian nick-name for Australians born in Victoria. The eucalyptus trees that abound in Victoria are called “gums”, and the young shoots at the bottom of the trunk are called “suckers”; so “gum-sucker” came to mean a young native son of Victoria, just as Ohioans are nick-named “Buck-eyes”.

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Variations on America
Charles Ives | trans. by Rhoads

Variations on “America” is a youthful work, very approachable by Ives’ standards, but foreshadowing his mature musical style. Originally composed for organ, he submitted it for publication at age 17 (long before he attended Yale). It was, of course, rejected – its style probably mystifying the intended publisher. That version is full of typical “Ivesianisms”. For example, at one point the two hands play the same melody simultaneously but offset by one measure and in completely different keys. William Schuman’s 1962 orchestration actually enhances Ives’ conception by giving distinctly different instrumental colors to individual melody lines and harmonic fragments, which might otherwise get lost in the thick texture of the organ. As a result, the audience can clearly hear the creativity and playfulness that would develop into the brilliant (although misunderstood) genius of the mature Charles Ives.

The Engulfed Cathedral
Claude Debussy | trans. by Patterson

The arranger Merlin Patterson provides the following note on his transcription: “In this transcription of Debussy’s *The Engulfed Cathedral*, I have tried to create a work that will display the tonal beauty as well as the power and grandeur of the modern symphonic band. Unusual instrumental combinations have been used throughout, and great care has been given to subtle shadings of color and texture. *The Engulfed Cathedral* (La Cathédrale engloutie) is No. 10, Book I of Claude Debussy’s Préludes; it is one of his best known and most popular works, not only in its original version for solo piano, but also in its numerous transcriptions, the most notable of which is the orchestral setting by Leopold Stokowski. The Engulfed Cathedral depicts an old legend from Brittany: To punish the people for their sins, the Cathedral of Ys is engulfed by the sea. Each sunrise the townspeople watch as the sunken cathedral rises from the water… and then sinks slowly into the ocean.”

Fantasy Variations on the Second Prelude of George Gershwin
Donald Grantham

Composer Donald Grantham is the recipient of numerous awards and...
prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony’s Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association’s Biennial Composition Competition. His music has been praised for its “elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism” in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years, his works have been performed by the orchestras of Cleveland, Dallas, Atlanta, and the American Composers Orchestra among many others. He has fulfilled commissions in media from solo instruments to opera. Piquant Press, Peer-Southern, E. C. Schirmer and Mark Foster publish his music, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of The Technique Of Orchestration (Prentice-Hall).

Gershwin’s’ Prelude II for Piano is the second prelude in a set of three composed in 1936 – his only work for solo piano. The set has been popular with performers and audiences since its first appearance, and even as severe a composer as Arnold Schoenberg found it intriguing enough to orchestrate.

My attraction to the work is personal because it was the first piece by an American composer I learned as a piano student. In Fantasy Variations, both of the “big tunes” in the piece are fully exploited, but they do not appear in recognizable form until near the end. The work begins with much more obscure fragments drawn from the introduction, accompanimental figures, transitions, cadences and so forth. These eventually give way to more familiar motives derived from the themes themselves. All of these elements are gradually assembled over the last half of the piece until the themes finally appear in more or less their original form.

—Note by the composer

Fantasia and Fugue in C minor, BWV 537
Johann Sebastian Bach | trans. by Hunsberger

Many compositions by Johann Sebastian Bach have been the source for wind orchestrations over the past century. The four voice chorale settings, the chorale preludes, and especially the contrapuntal large-scale works for organ, have provided editors, transcribers and arrangers with a high level of musical inspiration as well as ample opportunity for the development of wind timbres and textures.

The Fantasia and Fugue in C minor, BWV 537 is unique among Bach compositions in that little is known about its origin. According to F. K. Griepenkerl (in 1845), it was found in a book, from the estate of J. L. Krebs, a famous pupil of Bach, in a very careful manuscript copy with the inscription “Soli Deo Gloria den 10, Januarii, 1751.” This would indicate that it had been copied less than one half a year after Bach’s death.

A Grainger Set
Percy Grainger

Percy Aldridge Grainger was an Australian-born pianist, lecturer, and prolific composer; he composed and arranged over 1200 works. Grainger was born in Brighton, a suburb of Melbourne, Australia. His father, John, was a well-known architect in Melbourne, and his mother, Rose, was the daughter of hotel managers from Adelaide, South Australia. When Grainger was eleven, his parents separated and Rose obtained custody. At the age of twelve, Grainger made his first concert tour as a pianist, and soon afterwards, Rose brought him to Europe to study at Dr. Hoch’s conservatory in Frankfurt.

Between 1901 and 1914, Grainger and his mother lived in London where he met and became good friends with Norwegian composer, Edvard Grieg. Grieg’s love for national music inspired Grainger to study English folk music, and much of his compositions during these years illuminate this influence. Additionally, Grainger composed piano works that foreshadowed the compositional technique ‘tone cluster’, for which Henry Cowell is most noted.

In 1914, Grainger moved to America where he lived for the rest of his life. During WWI, he joined the U. S. Army Band as an oboist and saxophonist. This experience allowed Grainger to compose several works for the Army Band, and most of these works continue to be performed by modern wind ensembles and bands. After the war, Grainger sustained a career of concert tours and lectures. Toward the end of his life, he worked on a new musical adventure—the production of free music (a term coined...