

## PERSONNEL

### FLUTE

Sam Golter\*  
Robert Wakeley  
Alexis Henson  
Luke Davis  
Rebecca Larkin  
Savannah Gentry

### 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 Kocheuar  
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

Kellyn Haley\*  
Sam Dale  
Nick Ivers

### BASS TROMBONE

Stephen Young

### 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  
Aaron Howard  
Tim Mansell

### DOUBLE BASS

Josef Ward

### HARP

Rachel Petty

### PIANO

Nicholas  
Pietromonaco

*\*principal player*

# O

UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

University of Oregon  
**Wind  
Ensemble**  
Rodney Dorsey, conductor

## “Basically British”

The Oregon Wind Ensemble continues its 2014-15 season with a collection of works from “across the pond” with a program featuring a wide range of wind works written by British composers

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Season 114, Program 9

Beall Concert Hall  
Monday, Nov. 24, 2014 | 7:30 p.m.



**William Byrd Suite (1924)**Gordon Jacob  
(1895-1984)

The Earle of Oxford's March  
 Jhon come kiss me now  
 Wolsey's Wilde  
 The Bells

**Hammersmith:  
Prelude and Scherzo, op. 52 (1930)**Gustav Holst  
(1874-1934)**Awayday (1996)**Adam Gorb  
(b. 1958)

## INTERMISSION

**No Let Up (2003)**Mark-Anthony Turnage  
(b. 1960)**Harrisons Dream (2002)**Peter Graham  
(b. 1958)

*Harrison's Dream* was commissioned by the United States Air Force Band in Washington D.C. It was awarded the ABA/Ostwald Award for Original Composition in 2002, making Graham the first composer outside of the United States to win the award.

The composer offers the following comments about his piece:

At 8:00 p.m. on the 22nd of October 1707, the *Association*, flagship of the British Royal Navy, struck the rocks off the Scilly Isles with the loss of the entire crew. Throughout the rest of the evening, the remaining three ships in the fleet suffered the same fate. This disaster was a direct result of the inability to calculate longitude, the most pressing scientific problem of the time. It pushed the longitude question to the forefront of the national consciousness and precipitated the Longitude Act. Parliament funded a prize of £20,000 to anyone whose method or device would solve the dilemma.

For carpenter and self-taught clockmaker John Harrison, this was the beginning of a forty-year obsession. To calculate longitude it is necessary to know the time aboard ship and at the homeport or place of known longitude, at precisely the same moment. Harrison's dream was to build a clock so accurate that this calculation could be made, an audacious feat of engineering.

This work reflects aspects of this epic tale, brilliantly brought to life in Dava Sobel's book *Longitude*. Much of the music is mechanistic in tone and is constructed along precise mathematical and metrical lines. Aural echoes of the clockmaker's workshop alternate with nightmare and dream pictures: Harrison was haunted by the realization that countless lives depended on a solution to the longitude problem. The emotional core of the work reflects on the evening of October 22, 1707, culminating in the sounding of eight bells and the ascension of the mariner's souls in the sounding of the hand bells.

recognition both in the concert hall and the opera house. He has served as composer-in-association with the City of Birmingham Orchestra, English National Opera, London Philharmonic Orchestra, and the BBC Symphony Orchestra and has collaborated with a long list of conductors, classical music groups, and jazz musicians; among them are Sir Simon Rattle, Leonard Slatkin, John Scofield, Evelyn Glennie and Christian Lindberg. A collaboration with the Chicago Symphony Orchestra's MusicNOW chamber project brought about his composition, *No Let Up*.

Premiered by the Chicago Contemporary Music Ensemble on February 15, 2004, *No Let Up* melds the composer's jazz background and love of Stravinsky into ten minutes of high-energy, in-your-face rhythmic activity. The jazzy wailing of soprano saxophones, bass clarinets and bass guitar dominates the sonorities kicked up by the eleven-piece ensemble. In an on-line interview, Turnage said about the piece, "the title *No Let Up* implies a single-minded determination. I tried to write something against the tradition of lots of other music, including my own. Instead of goal-orientated sections, which collapse into repose and then start building again, I wanted a piece that drove right through in a single sweep." The piece opens with a basic melodic idea that is then subjected to stylistic variation, yet always persistent in high energy and intensity. Each variation is quickly juxtaposed to another, similar to a change slides in a slide-show presentation. The drive and intensity persists even through all these juxtapositions, never "letting up" until the very end.

## Harrison's Dream

Peter Graham

Born in Lanarkshire, Scotland, Peter Graham is one of the most successful writers for British brass bands. His father was deeply involved in the British Salvation Army band movement, and Graham grew up heavily influenced by the brass band tradition. After studying music at Edinburgh University, he received his Ph.D. in Composition from London University, where he studied with Edward Gregson. Graham is in great demand as an arranger as well as a composer, and his music was featured on Evelyn Glennie's 1999 Grammy-nominated album *Reflections in Brass*. He is currently Professor of Composition at the University of Salford in Manchester, England.

## William Byrd Suite

Gordon Jacob

Renaissance composer William Byrd (1543–1623) was considered one of the leading English composers of his generation, with keyboard music being one of his primary compositional endeavors. Many of these pieces were intended for performance at the virginal, an instrument most closely related to the harpsichord. The collection known as the Fitzwilliam Virginal Book contains the largest set of Byrd's keyboard works—around 70—and is also regarded as England's foremost collection of early keyboard music. The *William Byrd Suite* contains adaptations of works from this collection.

British composer Gordon Jacob studied with Charles Villiers Stanford, Adrian Boult, and Ralph Vaughan Williams at the Royal College of Music, where he later joined the faculty and remained until his retirement in 1966. Among his students are Malcolm Arnold, Imogen Holst, and Joseph Horowitz. With a lifetime output of over 700 works, Jacob's numerous pieces for wind band, including *Old Wine in New Bottles*, *Music for a Festival*, *Original Suite*, and *William Byrd Suite* remain cornerstones of that repertory.

Jacob contributed to the tercentenary of William Byrd's death in 1923 with these arrangements of pieces from the Fitzwilliam Virginal Book. While Jacob remained mostly faithful to Byrd's original melody, harmony, form, and figuration, he considered these settings to be "freely transcribed." In each movement Jacob has set approximately half of the original with great sensitivity to the clarity and proportions of music originally intended for the virginal.

## Hammersmith: Prelude and Scherzo, op. 52

Gustav Holst

English composer Gustav Holst was born into a musical family and at an early age he received piano lessons from his father as well as composition lessons at the Royal College of Music. At the age of twenty-five he accepted a teaching position at the St. Paul's Girl's School located in a borough of London called Hammersmith. He held this position for almost thirty years and enjoyed writing for the school's students while writing for professional ensembles as well.

In 1927 the professional band employed by the British Broadcasting Corporation commissioned Holst to compose a one-movement work. *Hammersmith* is the product of this commission and the composer noted the images that inspired the work were “a result of living in Hammersmith for so many years. There is no program and no attempt to depict any person or incident. The only two things that were in my mind were the district crowded with cockneys with the everlasting good humor, and the background of the river Thames which was there long before the crowd and will be there long after. The river goes on its way largely unnoticed and apparently quite unconcerned.”

The composer's claim that no literal program exists is in response to speculation spawned by the dedication of the work to Alan P. Herbert, author of 'The Water Gypsies'. Herbert's 1930 novel portrays a working class girl from Hammersmith who cannot decide between a well-bred English painter and a Thames river “bargee” who is illiterate. The five-part arch form of *Hammersmith* can be associated with the contrasting personalities of Herbert's characters as well as the two images offered by the composer as inspiration. The outer sections of the work (Prelude) are slow and evolve over a ground bass that flows continually like the river. Two scherzo sections are faster, busy with inverted counterpoint, and cantankerous in the conversational nature of the every changing harmony. It is easy to imagine Holst's vision of crowded river borough and its lively cockney inhabitants. The works brief center section combines music from both the prelude and scherzo music in an intimate portrait of co-existence.

While now performed regularly and with enthusiasm by bands around the world, *Hammersmith* was not premiered by the commissioning organization, as the BBC determined the piece was too modern and serious for their purposes. Twenty-four years after its creation, on May 14, 1954, the Symphonic Band of Carnegie Mellon University gave the premiere, which was conducted by Robert Cantrick.

## Awayday

Adam Gorb

Adam Gorb (born 1958) studied Music at Cambridge University and Composition at the Royal Academy of Music in London, where he graduated with the highest honours including the Principal's Prize, in

1993. His compositions include orchestral, ensemble, chamber, solo and choral works, and have been performed, broadcast and recorded world-wide. In the UK his compositions have had performances at contemporary music festivals in Huddersfield, Cheltenham, Hampstead and Highgate, Spitalfields and Canterbury, and he has had concerts entirely devoted to his music in the UK, the USA and Canada. He has been featured composer at Luton and Bromsgrove music clubs. His concert band composition *Metropolis* has won several prizes, including the Walter Beeler Memorial Prize in the USA in 1994. Three other wind ensemble works: *Towards Nirvana*, *Adrenaline City* and *Farewell* have won British Composer awards. His works have been performed by the BBC Philharmonic Orchestra, the Liverpool Philharmonic Orchestra, the Maggini Quartet, the BBC Singers, the Tokyo Kosei Wind Ensemble, the Royal Marines and the Liverpool 10/10 ensemble.

Professor Adam Gorb is Head of School of Composition at the Royal Northern College of Music in Manchester. He has a PhD in Composition from the University of Birmingham and has taught at universities in the USA, Canada, Japan and many European countries.

Gorb wrote that his “inspiration for *Awayday* has come from the great days of the American Musical comedy. I have tried to express in a brief sonata form movement the exhilaration of 'getting away from it all' for a few short hours on a festive Bank Holiday. Musically the piece is homage to the great days of the Broadway musical with its irresistible brashness and irrepressible high spirits. If you can envisage Gershwin, Bernstein, Stravinsky and James Bond traveling together at a hundred miles per hour in an open-top sports car, I think you get the idea.”

## No Let Up

Mark-Anthony Turnage

British composer Mark-Anthony Turnage is one of the most admired and widely performed composers of his generation. His inventive compositional style, which incorporates his love of jazz and themes inspired by a wide range of interests and concerns, including literature, the arts, politics and everyday life, results in works with a dramatic musical language that is distinctly his own. A former student of Oliver Knussen and John Lambert at London's Royal College of Music, Turnage has achieved