OREGON WIND ENSEMBLE PERSONNEL

Flute/Piccolo
Mary Buckler *
Heather Cairns
Jen Northup
Easton Stuard
Elizabeth Whitener

Oboe/English Horn
Kevin Findtner
Jennica Smith *
Theresa Thompson

Clarinet
Michael Almich
Madelyn Banahene
Karen Dungan
Grant Linsell
Danielle Miller *
Mandy Mullett
Julie Rose
Daniel Trapani

Bass Clarinet
Laura Arthur
Sarah Little

Saxophone
Scott Dakof
Gabe Dickinson
Corey Lanini
Collin Wilson

Horn
Alice Codieck
Leah Golden-Sea *
John Maggi
Adam Oswald
Meagan Roby

Bassoon/Contrabassoon
Kerry East
Brian Ellingboe *
Kurt Mehlenbacher

Trumpet
Makiko Chiashi
Justin Lasley
Dan Kocurek
Zachary C. Person *
Keemun Senff
Patrick Velliouette

Trombone
Rachel Katzmar
Michael Ragsdale
Luke Warren *

Euphonium
John Edens
Skyler Johnson

Tuba
Yukitada Onitsuka
Luke Storm

Timpani
Chris Whyte *

Percussion
Mark Lighthiser *
Tom Mulkey

* principal

104th Season, 130th program
OREGON SYMPHONIC BAND PROGRAM

Zigeunerweisen (Gypsy Airs) (1878)  Pablo de Sarasate  (1844-1908)  arr. G. Buitenhuis
Vissi D’ Arte (1900)  Giacomo Puccini  (1858-1924)
El Camino Real (1986)  Alfred Reed  (b. 1921)

INTERMISSION

OREGON SYMPHONIC BAND PERSONNEL

Flute  Jessica Brady
      Erik Drentlaw
      Ching-Yi Ho
      Angela Jannelli
      Diane Jensen
      Megan Loperena
      Jessica Stratton
      Jessica Terry
      Kim Walker
      Jeremy Zander
Oboe  Sara Hamilton
      Evan Howard
Clarinet  Stephanie Carpenter
         Claire Dyrud
            Jon Hall
            Niko Hoskins
            Sarah Little
            Emily Miller
            Grace Tseng
            Olga Vegvary
Bass Clarinet  Jenny Tucker
Alto Saxophone  Kathryn Argo
               Jeannie Evers
               Tim Harrington
               Lisa Hasuike
               Alan Moffett
               Bethany Parkyn
Tenor Saxophone  Megan Anderson
                 Graham Coslett
                 Ian Tornay
                 Brooke Jackson
                 Kurt Mehlenbacher
                 Adrienn Verone
Horn  Hana Binder
      Gavin Haworth
      Justin Phillipson
      Matt Socia
Trumpet  Winston Arblaster
         John Britton
            Jon Clay
            Patrick DeGiovanni
            Paul Hembree
            Joshua Huang
            Justin Lasley
            Aaron Longo
            Keemun Senff
            Michael Suskin
            Michael Thompson
Bass Trombone  Marcus Oatman
Tuba  Sarah Nelson
      Eric Schreiner
Euphonium  Shannon Payton
Timpani  Chris Lay
Percussion  Anna Hathaway
             Sheng-Huei Hsu
               Colin Jenkins
               Kelly Johnson
               Bryan Schuster
               Alexander Singer
Piano  Melissa Davis
String Bass  Kevin Tomanka

* * *

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The Music Group, Inc.
University of Oregon School of Music
Oregon Tuba Association

Patrick Sheridan plays Besson exclusively
ABOUT TONIGHT’S GUEST FACULTY ARTIST

Steven Mead’s extraordinary pioneering work with the euphonium has gained him worldwide recognition as one of the world’s leading euphonium players, and he has been acclaimed as the most traveled soloist in the history of the instrument. Born in Bournemouth, in 1962, his earliest brass ‘training’ began at the age of 6, with the Boscombe Salvation Army Junior Band. From Bristol University, Mead graduated with a B.A. Honors degree in music, which was followed by a Post Graduate Certificate in education from Newton Park College. On two occasions he won the solo prize in the BBC Best of Brass Competition (1983 with Sun Life and ‘85 with Desford Colliery Band). He also was awarded the Euphonium Player of the Year Award 1986 and 1993. By 1989 Mead was in great demand at many colleges and conservatories, teaching euphonium at the Royal Academy of Music, London, the Birmingham Conservatoire, and the Royal Northern College of Music in Manchester. Mead has premiered numerous important works for the euphonium, including the Euphonium Concerto by Martin Ellerby in Switzerland with the Brassband Berner Oberland, and the Euphonium Concerto by Philip Sparke with the Breeze Brass Band in Osaka, Japan. Upcoming concerts include appearances with the Minneapolis Pops Orchestra, the Capella Cracoviensis (Poland), London Brass, the Dutch Marine Band, the US Army Band, and the Classic Quintet (woodwind quintet from Bolzano, Italy). Mead resides with his family in the little village of Nuneaton and concentrates most of his energies to his extraordinary solo career, the Royal Northern College of Music, Boosey and Hawkes (where he serves as a clinician and instrument consultant), and his long suffering, wonderful family.

Patrick Sheridan has been enthusiastically received as a solo artist around the world. He made his solo debut playing an arrangement of The Blue Bells of Scotland accompanied by his mom, Diana, when he was just eight years old, only months after he had started playing his chosen instrument, the tuba! He made his solo orchestral debut at the age of 15 playing a Mozart Horn Concerto on the tuba. Since then, Patrick has rocketed to success as a solo performer in venues ranging from the White House to an NBA halftime show to the Hollywood Bowl. As a former member of “The President’s Own” United States Marine Band, he thrilled audiences across the United States with his amazing virtuosity and musicianship as one of the band’s primary soloists. He is equally at home with standard classical repertoire and as an entertainer in the “pops” realm. In addition to his musical studies with legendary tuba artists Arnold Jacobs, Sam Pilafian, Daniel Perantoni, Harvey Phillips and Jim Self, Sheridan holds a M.B.A. with an emphasis in finance and marketing from the University of Michigan. Sheridan’s touring schedule regularly takes him throughout the United States as well as Europe and Japan. This year his touring schedule will take him to 20 countries around the globe and 35 states across America and includes such ensembles as the Grand Rapids Symphony, The Estonian National Orchestra, The San Antonio Symphony, The Williams Fairey Band and the United States Army Band. Sheridan is currently the visiting professor of

PROGRAM NOTES

Pastime, Jack Stamp

Shortly after receiving the commission for Pastime from Santa Clara County (California) Band Directors Association, I had the opportunity to visit Candlestick Park for a Giants baseball game. I was shocked to hear that after the 1999 baseball season, Candlestick would be razed for a new stadium. My thoughts took me to the 1962 World Series between the Giants and the Yankees. I realized that it was the first World Series I could remember (I was eight years old). I decided there in Candlestick Park that I would write a work that highlighted the 1962 Giants and baseball in general. This was early in the summer of 1998. Little did I know what a terrific baseball season it would be. Therefore, I have incorporated salutes to the 1962 Giants with accolades to the 1998 baseball season, all loosely woven around two motives from the anthem of the seventh inning stretch “Take Me Out to the Ball Game.” I dedicate this work to Frank Battisti. Mr. Battisti, long time conductor of the New England Conservatory Wind Ensemble is retiring this year (1999). He has been the conscience of the American school band movement and is an avid baseball fan. The work was commissioned by the 1999 Santa Clara Band Directors Association and was premiered on January 24th with the composer conducting.

—Jack Stamp

Dream Journey, James Barnes

Dream Journey is a tone poem for symphonic band. The dissonant harmonies and minimalist rhythms set the stage for several “dream-like” episodes. The mixture of flowing counterpoint and stormy orchestration quickly establishes each mood of this musical adventure. Dream Journey was commissioned by the Austin, Texas Independent School District for the 25th Anniversary of their All-City Honor Band.

El Camino Real, Alfred Reed

El Camino Real (“The Royal Road” or “The King’s Highway”) was commissioned by, and is dedicated to, the 581st Air Force Band (AFRES) and its Commander, Lt. Col. Ray E. Toler. Composed during the latter half of 1984 and completed in early 1985, it bears the subtitle: “A Latin Fantasy.” The music is based on a series of chord progressions common to countless generations of Spanish flamenco (and other) guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. These progressions and the resulting key relationships have become practically synonymous with what we feel to be the true Spanish idiom. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the “melodizing of harmony,” they have created a vast body of what most people would consider authentic Spanish music. The first section of the music is based upon the dance form known as the fandango, but here altered considerably in both time and tempo from its usual form. Overall, the music follows a traditional three-part pattern: fast-slow-fast. The first public performance of El Camino Real took place on April 15th, 1985, in Sarasota, Florida, with the 581st Air Force Band under the direction of Lt. Col. Ray E. Toler.

—Alfred Reed