

*SCHOOL OF MUSIC COMING EVENTS*

*For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678.*

**Saturday, May 20 • 12:30 p.m., Beall Hall**

**COMMUNITY MUSIC INSTITUTE**

*Suzuki Strings Program & Chamber Players; Free*

**Saturday, May 20 • 3:30 p.m., Beall Hall**

**KIM WALKER, Flute**

*Senior Recital; Free*

**Saturday, May 20 • 6 p.m., Room 198**

**AMY TOMPKINS, Trombone**

*Junior Recital; Free*

**Saturday, May 20 • 8 p.m., Beall Hall**

**OREGON JAZZ ENSEMBLES**

*UO Ensembles; \$5, \$3*

**Sunday, May 21 • 11 a.m., Beall Hall**

**ERICA DRAKE, percussion**

*Master's Recital; Free*

**Sunday, May 21 • 12:30 p.m., Beall Hall**

**AARON JESTER, Percussion**

*Master's Recital; Free*

**Sunday, May 21 • 3 p.m., Room 198 Music**

**LUKE STORM, Tuba & SKYLER JOHNSON, Euphonium**

*Junior Recital; Free*

**Sunday, May 21 • 3:30 p.m., Beall Hall**

**MICHAEL SARNOFF-WOOD, Tenor**

*Senior Recital; Free*

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106th Season, 142nd program



**SCHOOL OF MUSIC AND DANCE**

Beall Concert Hall

8:00 p.m.

Friday evening

May 19, 2006

**THE MUSIC OF  
MICHAEL DAUGHERTY**

featuring

**OREGON WIND ENSEMBLE**

*Robert Ponto, director*

**BASSOON DUO**

*Steve Vacchi & Helena Kopchick*

**OREGON PERCUSSION ENSEMBLE**

*Charles Dowd, director*

*Mr. Daugherty's residence at the University of Oregon  
was made possible with assistance from  
the Eugene Symphony Orchestra and the Robert Wagner Memorial Fund.*



UNIVERSITY OF OREGON

*PROGRAM*

**Bells for Stokowski** (2002)  
Oregon Wind Ensemble

**Bounce** (1988)  
Steve Vacchi & Helena Kopchick, bassoon

*INTERMISSION*

**Shaken, Not Stirred** (1994)  
Oregon Percussion Ensemble

**Niagara Falls** (1997)  
Oregon Wind Ensemble

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*ABOUT TONIGHT'S ARTISTS*

**Michael Daugherty** is one of the most performed and commissioned American composers of his generation. Daugherty came to international attention when his *Metropolis Symphony* (1988-93), a tribute to the Superman comics, was performed in 1995 at Carnegie Hall by conductor David Zinman and the Baltimore Symphony Orchestra, and subsequently recorded for Argo/Decca. Other large orchestral works include *UFO* (1999), a percussion concerto commissioned and premiered by Evelyn Glennie and the National Symphony Orchestra conducted by Leonard Slatkin, and *Fire and Blood* (2003), a violin concerto commissioned and premiered by the Detroit Symphony Orchestra conducted by conductor Neeme Järvi. The Detroit Symphony also commissioned and premiered Daugherty's second symphony, *MotorCity Triptych* (2000). His third symphony, *Philadelphia Stories* (2001), was commissioned and premiered by the Philadelphia Orchestra conducted by David Zinman. Daugherty's chamber music is widely performed as well, and has been recorded for Argo/Decca on the CD *American Icons*. His string quartets include *Sing Sing*; J. Edgar Hoover (1992) and *Elvis Everywhere* (1993), both performed on world tours and recorded on Nonesuch by the Kronos Quartet. His opera *Jackie O* (1997) has been produced in the United States, Canada, France, and Sweden and recorded by Argo/Decca. Daugherty has also composed numerous works for symphonic band and wind ensemble, recorded by Klavier on a disk entitled *UFO: The Music of Michael*

*OREGON WIND ENSEMBLE PERSONNEL*

<b>Flute/Piccolo</b> Elizabeth Erenberg Heather Cairns Ching-Yi Ho Jen McIntosh Kim Walker	<b>Bassoon/Contrabassoon</b> Nancy Shevlin Sarah Tate Kurt Mehlenbacher Lisa Andrews	<b>Euphonium</b> Skyler Johnson Cody Forcier
<b>Oboe/English Horn</b> Kevin Findtner Theresa Thompson Evan Howard Marisa Schwartzman	<b>Saxophone</b> Collin Wilson Scott Dakof Lisa Hasuike David Sommers	<b>Tuba</b> Torrey Lawrence Luke Storm Cody Forcier
<b>E-flat Clarinet</b> Madelyn Banahene	<b>Horn</b> Meagan Roby Erika Rudnicki Alex Schanz Eva Sissener Peter Yurkovich	<b>Percussion</b> Erica Drake Aaron Jester Bryan Schuster Jon Koenig
<b>Clarinet</b> Danielle Miller Aaron Rohrbacher Camille Perezselsky Lia Thomas Julie Thierman	<b>Trumpet</b> Melanie Garrett Dylan Girard Patrick DeGiovanni Jordan Bemrose	<b>Bass</b> Ryan Ponto
<b>Bass Clarinet</b> Eliesebeth Allen	<b>Trombone</b> Amy Tompkins Alex Poole Michael Ragsdale	<b>Harp</b> Laura Vaughan
		<b>Organ</b> Rose Whitmore
		<b>Guitar</b> William Marsh

*THE OREGON PERCUSSION ENSEMBLE 2005-06 Season*

*Charles Dowd, Music Director & Conductor*

*W. Sean Wagoner, Assistant Conductor*

*Erica Drake, Manager & Librarian*

Erica Drake**	Alexander Singer
Aaron Jester**	Jeff Tinsley
Melissa Davis	Alex Patterson
Christopher Whyte#	Glen Prather
Paul Herrick	Grayson Fiske
Jon Koenig#	Dylan Giagni
Jeremy Wright	Christine Mirabella
Bryan Schuster	

\* *co-principal percussion*

er Moore, George Lazenby, and Timothy Dalton. But over the years, Bond's preferred drink has remained the same—a medium dry martini with lemon peel, “shaken, not stirred.” Like the four different versions of Bond, the four musicians in the ensemble dryly reiterate this phrase, creating an intricate compositional structure for repetition and variation. Various sixties “secret agent” motives are heard in the electric bass alongside lively vibraphone and marimba riffs, counterpoised with the stirring and shaking of maracas and tambourine. In a suave succession of timbres and rhythms tinged with cocktail-lounge overtones, the effect of this composition is retro-futuristic music that looks good in a dinner jacket, licensed to thrill. *Shaken, Not Stirred* is eight minutes in duration and divided into nine sections to be performed without pause: *Dr. No Allegro*, *Moonraker Cha-Cha*, *Thunderball Vivace*, *Goldfinger Andantino*, *You Only Live Twice Allegretto*, *Moonraker Adagissimo*, *Casino Royale Rumba*, *Diamonds Are Forever Vivo*, and *Never Say Never Andante*. It is scored for electric bass, vibraphone, marimba, and a wide range of percussion instruments: tambourine, maracas, crotales, bongos, triangle, gong, hi-hat, splash cymbal, woodblock, cowbell, and (of course) crystal glasses.

**Niagara Falls** (1997) was commissioned by the University of Michigan Symphonic Band in honor of its One Hundredth Anniversary and is dedicated to its conductor H. Robert Reynolds. The work was premiered by that ensemble on October 4, 1997 at “Bandarama”, conducted by H. Robert Reynolds at Hill Auditorium, Ann Arbor, Michigan. The composer writes: Niagara Falls, a gateway between Canada and the United States, is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums, candy stores, and tourist traps, as well as countless stores that sell “Niagara Falls” postcards, T-shirts, and souvenirs. This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of Niagara Falls, and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge. My composition is a meditation on the American Sublime.

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Daugherty. Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the eldest of five brothers, all professional musicians. He studied music composition at North Texas State University (1972-76) and Manhattan School of Music (1976-78), and computer music at Pierre Boulez's IRCAM in Paris (1979-80). Daugherty received his doctorate in composition from Yale University in 1986. During this time he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition 1986-1991 at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan (Ann Arbor) in 1991, where he is currently Professor of Composition. He was composer-in-residence with the Detroit Symphony Orchestra (1999-2003) and the Colorado Symphony Orchestra (2001-2003). Daugherty has received numerous awards for his music, including the Stoeger Prize from the Chamber Music Society of Lincoln Center, recognition from the American Academy and Institute of Arts and Letters, and fellowships from the Guggenheim Foundation and National Endowment for the Arts.

Bassoonist **Steve Vacchi** holds degrees from the Eastman School of Music, The Hartt School, and Louisiana State University. His teachers have included K. David Van Hoesen, Stephen Maxym, Frank Morelli and William Ludwig. An advocate of contemporary music, he has performed in twenty-three countries and recorded for Argo, BMG Classics, Centaur, NMC, Equilibrium, Sony Classical, North Pacific, Edward Hines Music and Imagine Records. A member of the Eugene Opera Orchestra, Oregon Mozart Players, Oregon Bach Festival, Cabrillo Festival, and OFAM's American Symphonia, he has also performed with the Florida Orchestra, Rochester, Tulsa, and Rhode Island Philharmonics, and the New Haven, Kansas City, Honolulu, Colorado, Baton Rouge, Oregon, and Wichita Symphony Orchestras. Associate professor of bassoon at the University of Oregon since 2000, Vacchi was formerly a faculty member at Wichita State University and the Brevard Music Center.

**Helena Kopchick** is currently pursuing a Master of Music degree at the University of Oregon, where she studies with Steve Vacchi. In addition she holds a Graduate Teaching Fellowship in bassoon. She earned a Bachelor of Music degree with academic honors and received the Dean's Award for Academic Achievement from the Cleveland Institute of Music. She was a student of Barrick Stees at both the Cleveland Institute of Music and Michigan State University, where she was a University Distinguished Scholar, Professorial Assistant, and National Merit Scholarship winner. Currently second bassoonist of the Eugene Opera Orchestra, Kopchick has also performed with the Eugene Symphony Orchestra, Oregon Mozart Players, and the Canton (OH) Symphony Orchestra. She recently performed Walter Mays's *Rhapsody* with the University Symphony Or-

chestra as a winner of the UO Concerto Competition. This summer, she will return to the Aspen Music Festival on a contrabassoon fellowship. As a result of winning first place in the 2006 Petri Foreign Music-Study Competition, she will study with Per Hannevold at the Grieg Academy in Bergen, Norway after completing her Master of Music degree.

**The Oregon Percussion Ensemble** is a consortium of percussionists specializing in the performance of modern classical percussion chamber music. In 1996 The Oregon Percussion Ensemble and Charles Dowd were nominated for the Laurel Leaf Award of the American Composers Alliance in New York City for distinguished achievement in fostering and encouraging American music. Now in its 30th season, the group is known for its performances of the music of Frank Zappa, John Cage, Lou Harrison, Edgard Varèse, Steve Reich, Iannis Xenakis, Edison Denisov, Meyer Kupferman, William Kraft and for premieres of cutting edge, avant-garde composers. Broadcast performances include WGBH Boston's "The Art of the States," heard in 40 countries, and an NPR national broadcast of a Dowd composition for Gamelan Suranadi Sari Indra Putra. Past performances include Percussive Arts Society International Conventions in Los Angeles and San Jose (by competitive audition), a 1992 John Cage memorial, a 1992 Lou Harrison 75th birthday tribute in Portland, Seattle, and Portland Percussion Festivals, and the 1984 International Society for Music Education at Silva Hall. The group has had touring performances in Palo Alto, San Jose, San Francisco, Los Angeles, Boise, Spokane, Seattle, Ellensburg, Portland, and throughout the Northwest. All members of the ensemble are graduate or undergraduate percussionists majoring in music at the University of Oregon. Ensemble alumni hold graduate degrees from Juilliard, Eastman, Peabody, New England Conservatory, Manhattan, and USC, and perform in concert halls and recording studios in the U.S., Canada, and Europe.

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*PROGRAM NOTES*  
by Michael Daugherty

**Bells for Stokowski** is a tribute to one of the most influential and controversial conductors of the 20th century. Born in London, Leopold Stokowski (1882–1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912–36), he became famous for interpreting classical music in brilliant new ways, and expanding his audience's expectations of what might they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor Stravinsky and Edgar Varese, and he enraged classical purists with his

lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski's 1940 collaboration with Walt Disney in *Fantasia* resulted in the first stereophonic recording of an orchestral soundtrack. It was in Philadelphia that he created the famous "Stokowski sound," making the orchestra sound like a pipe organ. His fascination with timbre led him to experiment with the seating of players, moving sections of the orchestra to different parts of the stage. These dramatic spatial arrangements appealed to the eye as well as the ear. In the mid-1920s, Stokowski organized the Band of Gold, attesting to his belief in the importance of band music as a medium of artistic expression. Incorporating members of the Philadelphia Orchestra in the band, Stokowski conducted not only Sousa marches but his own Bach arrangements.

In *Bells for Stokowski* I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate. The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, bell trees, and various non-pitched metals. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later I also introduce my own "transcription" of Bach's "C Major Prelude" from *The Well-Tempered Klavier*.

In keeping with Stokowski's musical vision, I look simultaneously to the past and the future of American concert music. I utilize multiple musical canons, polyrhythms, and counterpoints to achieve a complex timbral layering throughout *Bells for Stokowski*. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski's experimental seating rearrangements. In the coda I evoke the famous "Stokowski sound," by making the symphonic band resound like an enormous, rumbling gothic organ.

**Bounce** for two bassoons is one of Daugherty's first published compositions. Like *WXYZPTLK* and *Viola Zombie*, *Bounce* is a duo that puts front and center a device that became one of his compositional signatures: two like instruments spaced well apart from each other, trading similar material. *Bounce* alternates slow "Soulful" sections with fast ones marked "Funky." The work hints at the colorful bassoon parts in Daugherty's later works *Red Cape Tango* and *Dead Elvis*. *Bounce* was commissioned by bassoonist Charles Ullery of the St. Paul Chamber orchestra.

**Shaken, Not Stirred** is my tribute to Bond, James Bond, British Agent 007, on *Her Majesty's Secret Service*. Four different actors played the role of Bond in sixteen films from 1962 to 1994: Sean Connery, Rog-