Beall Concert Hall Wednesday evening
8:00 p.m. May 24, 2006

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106th Season, 155th program

SYMPHONIC BAND PERSONNEL

Flute
Jamie Thierman
Ching-Yi Ho
Megan Loperena
Mary Cummings

Oboe
Louis DeSitter

Bassoon
Adrienn Verone

Clarinet
Danielle Miller
Aaron Rohrbacher
Jeffrey Griffin
Miriam Champer
Sharanya Kanikkannan
Lia Thomas

Bass Clarinet
Alan Moffett

 Saxophone
Jeremy Durst
Graham Jacobs
Patrick McCulley
Patrick McCulley
Kevin Baldwin

Trumpet
Michael Suskin
Scott Ruby
Zachary Tendick
Mike Fisher
Will Hamilton
Dannielle Ritacco
Matthew Takimoto
Jimmy Hastings
Sarah Spector
Donovan Kim

Tuba
Steve Perot
Sean Abplanalp

Trombone
Brian Morgan
Eric Passarge
David Heritage
Andrew Cervantes

Timpani
Alexander Singer

Percussion
Jeffrey Tinsley
Grayson Fiske
Alex Patterson
Glen Prather
Neil Reid

Horn
Erika Rudnicki
Mandy Sherman
Jeremiah Xiong
Benjamin Nadolny
Jason Guilford

Keyboard
Allison Drake

SYMPHONIC BAND
Robert Ponto, director

THE OREGON
WIND ENSEMBLE
Timothy A. Paul, director

SCHOOL OF MUSIC AND DANCE

Beall Concert Hall
Wednesday evening
8:00 p.m.
May 24, 2006

If you are in the company of a small child or someone who may inadvertently cause distractions, kindly sit near a rear exit and be prepared to leave in a timely fashion. Please respect our artists and your fellow concert goers. House management reserves the right to request exiting the Hall when appropriate.
OREGON WIND ENSEMBLE PROGRAM

Symphony No. 4 (1952)  Morton Gould
   Epitaphs  (1913–1996)
   Marches

INTERMISSION

SYMPHONIC BAND PROGRAM

La Tregenda  Giacomo Puccini
   (1858–1924)
   ed. Robert Foster

My Jesus! Oh, What Anguish  Johann Sebastian Bach
   (1685–1750)
   arr. Alfred Reed

Heroes, Lost and Fallen  David Gillingham
   (b. 1947)

Ashokan Farewell  Jay Ungar
   (b. 1948)
   arr. Calvin Custer

Profanation  Leonard Bernstein
   from *Symphony No. 1, “Jeremiah”*  (1918–1990)
   arr. Frank Bencriscutto

PROGRAM NOTES

Symphony No. 4  Morton Gould
   Subtitled *West Point Symphony*, this work was commissioned
   for the West Point Sesquicentennial Celebration of 1952 and was
   premiered under the baton of the composer. He wrote the following:
   “The first movement is lyrical and dramatic. The work starts with a
   quiet and melodic statement of the main theme and motifs that are
   used and expanded through the entire piece. The general character
   is elegiac. There is contrast between sonorous brass statements and
   poignant and contemplative reflections in the woodwinds. This
   resolves into a broad and noble exposition of one of the motifs,
   followed by a transition to what serves as both an extended Coda of
   the movement and a transformation and peroration of the preceding
   sections. The form here is a passacaglia based on a martial theme
   first stated in the tuba. On this is built a series of variations that
   grow in intensity. They mount to a dynamic peak, and after a final
   climactic variation the movement recalls the previous lyricisms,
   but with the passacaglia motif hovering in the background. The
   movement finishes quietly. “The second and final movement is
   lusty and gay in character. The texture is a stylization of marching
   tunes that parades past in an array of embellishments and rhythmic
   variants, at one point there is a simulation of a Fife and Drum Corps
   which, incidentally, was the instrumentation of the original West
   Point Band. After a brief transformed restatement of the themes in
   the first movement, the work finishes in a virtuoso Coda of martial
   fanfares and flourishes.”

OREGON WIND ENSEMBLE PERSONNEL

Flute/Piccolo  Elizabeth Erenberg
   Heather Cairns
   Jen McIntosh
   arr. Frank Bencriscotto

Bassoon  Nancy Shevlin
   Sarah Tate

Trombone  Amy Tompkins
   Alex Poole
   Michael Ragsdale

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   Alex Poole
   Michael Ragsdale

Tuba  Cody Forcier
   Torrey Lawrence

Euphonium  Skyler Johnson
   Louis Olenick

Timpani  Chris Whyte

Percussion  Erica Drake
   Aaron Jester
   Bryan Schuster
   Jon Koenig