UNIVERSITY OF OREGON

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SPRING CONCERT

University Singers
Dr. Sharon J. Paul, director

Oregon Wind Ensemble
Dr. Timothy A. Paul, director

University Symphony
Dr. David M. Jacobs, director

Hult Center, Silva Concert Hall
Sunday, May 19, 2013, 3 p.m.

SYMPHONY PERSONNEL CONT’D

CELLO
Pecos Singer
Chas Bernard
Makenna Carrico
Ian Palmer
River Ramuglia
Jennifer Jordan
Kelly Quesada

BASS
Milo Fultz
Kyle Sanborn
Austin Haag
Georgia Muggli
Elijah Medina
Evan Pardi
Kaylee Wood
Rhyser Gates

FLUTE
Rianna Cohen
Sarah Pyle
Julianna Han

OBOE
Yinchi Chang
Isabel Zacharias
Melinda McConnel

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Leonardo Dreams of His Flying Machine

**Eric Whitacre**
(b. 1970)

*Anna Breuer and Kate Schreiner, soprano*
*Kevin Wyatt-Stone, bass*
*Christopher Boveroux, Leanne Merrill, and Kate Schreiner, percussion*

**Libretto brève by Charles Anthony Silvestri**
(Italian fragments taken from the notebooks of Leonardo Da Vinci)

Tormented by visions of flight and falling,
More wondrous and terrible each than the last,
Master Leonardo imagines an engine
to carry man up into the sun.

And he's dreaming the heavens call him,
Softly whispering their siren-song:
“Leonardo, Leonardo, vieni à volare.”

“A man with wings large enough
and duly connected might learn
to overcome the resistance of the air.

As the candles burn low he paces and writes,
Releasing purchased pigeons one by one
Into the golden Tuscan sunrise.

And as he dreams, again the calling,
The very air itself gives voice:
“Leonardo, Leonardo, vieni à volare.”

“Vicina all’ elemento del fuoco.”

Close to the sphere of elemental fire.

Scratching quill on crumpled paper
(Rete, canna, filo, carta.)

(Net, cane, thread, paper.)

Images of wing and frame and fabric fastened tightly.
Catacombea. Cum Mortuis in Lingua Mortua. Hartmann’s drawing a guide with a lantern leading him through cavernous underground tombs. The movement’s second section is a mysterious transformation of the Promenade theme.

The Hut on Fowl’s Legs (Baba-Yaga). Hartmann’s sketch is a design for an elaborate clock suggested by Baba Yaga, the fearsome witch of Russian folklore who eats human bones she has ground into paste with her mortar and pestle. She also can fly through the air on her fantastic pestle, and Mussorgsky’s music suggests a wild, midnight ride.

The Great Gate of Kiev. Mussorgsky’s grand conclusion to his suite was inspired by Hartmann’s plan for a gateway for the city of Kiev in the massive old Russian style crowned with a cupola in the shape of a Slavic warrior’s helmet. The majestic music suggests both the imposing bulk of the edifice (never built, incidentally) and a brilliant procession passing through its arches. The work ends with a heroic statement of the Promenade theme and a jubilant pealing of the great bells of the city.

—Dr. Richard E. Rodda, The Kennedy Center (2009)

**Oregon Wind Ensemble**

Dr. Timothy A. Paul, director

**From a Dark Millennium**

Joseph Schwantner (b.1943)

**The Promise of Living**

(From The Tender Land)

Aaron Copland (1900-1990)

trans. Thomas Duffy

with University Singers

Dr. Sharon J. Paul, director

This afternoon, the Oregon Wind Ensemble will present a seamless celebration of dark and light. We begin with *From a Dark Millennium*, which was written by Pulitzer Prize-winning composer, Joseph Schwantner. Although the melodic material and poem on which the piece is based come from an earlier chamber work by Schwantner entitled *Music of Amber*, the wind band world has embraced this composition as Schwantner’s second great piece for wind ensemble. Schwantner does not believe that *From a Dark Millennium* is programmatic in nature but rather that the mysterious and shadowy atmosphere of the work sprang from images he drew from his brief original poem, Sanctuary, which formed the backdrop for the composition. He indicates that “the poem helped to stimulate, provoke, and enhance the flow of my musical ideas . . .”

**Sanctuary**

Deep forests

a play of Shadows

most ancient murmuring

from a dark millennium

the trembling fragrance

of the music of amber
As the darkness ends, Aaron Copland’s *The Promise of Living* from *The Tender Land* provides the opportunity for light. Commissioned by Rodgers and Hammerstein, Copland’s second opera features some of his finest writing as a mature composer. *The Promise of Living* occurs at the end of the opera’s first act and unites families and hobos to celebrate the harvest and all of its traditions. The orchestration of this work underscores how communities can come together and allows for the opportunity to celebrate that “promise of living.”

**INTERMISSION**

University of Oregon Symphony Orchestra
Dr. David M. Jacobs, director

**Liszt Piano Concerto No. 1 in E-flat major**

Franz Liszt  
(1811-1886)

*Nattapol Tantikarn, Piano*

**Pictures at an Exhibition**

Modest Mussorgsky  
(1839-1881)  
orch. Maurice Ravel  
(1875-1937)

Promenade  
Gnomus  
Promenade  
The Old Castle  
Promenade  
Tuileries  
Bydlo  
Promenade  
Ballet of the Unhatched Chicks  
Samuel Goldenberg und Schmuyle  
Promenade  
The Market at Limoges  
Catacombae (Sepulcrum romanum) and  
Con mortuis in lingua mortua  
The Hut on Fowl’s Legs (Baba-Yaga)  
The Great Gate of Kiev

**Pictures at an Exhibition Notes**

In the years around 1850, with the spirit of nationalism sweeping across Europe, several young Russian artists banded together to rid their art of foreign influences in order to establish a distinctive nationalist character for their works. Leading this movement was a group of composers known as “The Five,” whose members included Modest Mussorgsky, Nikolai Rimsky-Korsakov, Alexander Borodin, César Cui and Mily Balakirev. Among the allies that The Five found in other fields was the artist and architect Victor Hartmann, with whom Mussorgsky became close personal friends. Hartmann’s premature death at 39 stunned the composer and the entire Russian artistic community. Vladimir Stassov, a noted critic and the journalistic champion of the Russian arts movement, organized a memorial exhibit of Hartmann’s work in February 1874, and it was under the inspiration of that showing that Mussorgsky conceived his Pictures at an Exhibition.

The movements mostly depict sketches, watercolors and architectural designs shown publicly at the Hartmann exhibit, though Mussorgsky based two or three sections on canvases that he had been shown privately by the artist before his death. The composer linked his sketches together with a musical “Promenade” in which he depicted his own rotund self shuffling “in an uneven meter” from one picture to the next. Though Mussorgsky was not given to much excitement over his own creations, he took special delight in this one.

**Promenade.** According to Stassov, this recurring section depicts Mussorgsky “roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and, at times sadly, thinking of his friend.”

**Gnomus.** Hartmann’s drawing is for a fantastic wooden nutcracker representing a gnome who gives off savage shrieks while he waddles about on short, bandy legs.

**Promenade. The Old Castle.** A troubadour sings a doleful lament before a foreboding, ruined ancient fortress.

**Promenade. Tuileries (Dispute between Children at Play).** Hartmann’s picture shows a corner of the famous Tuileries garden in Paris filled with nursemaids and their youthful charges.

**Bydlo (Cattle).** Hartmann’s picture depicts a rugged wagon drawn by oxen. The peasant driver sings a plaintive melody heard first from afar, then close-by, before the cart passes away into the distance.

**Promenade. Ballet of the Unhatched Chicks.** Hartmann’s costume design for the 1871 fantasy ballet *Trilby* shows dancers enclosed in enormous eggshells, with only their arms, legs and heads protruding.

**Samuel Goldenberg and Schmuyle.** Mussorgsky originally called this movement “Two Jews: one rich, the other poor.” It was inspired by a pair of pictures that Hartmann presented to the composer showing two residents of the Warsaw ghetto, one rich and pompous, the other poor and complaining. Mussorgsky based both themes on incantations he had heard on visits to Jewish synagogues.

**The Market at Limoges.** A lively sketch of a bustling market, with animated conversations flying among the female vendors.