



SCHOOL OF MUSIC AND DANCE

University of Oregon Wind Ensemble

Dr. Rodney Dorsey, conductor

Recording of UO concerts and events without prior permission is prohibited.

Performances sponsored by the UO School of Music and Dance are sometimes video recorded and photographed for a variety of uses, including both live simulcast and digital archive on the UO website, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UO and the School of Music and Dance.

Season 115, Program 79

Beall Concert Hall
Sunday, May 1, 2016 | 3 p.m.



Residual Tension (2015)
World premiere performance

Only Light (2014) Aaron Perrine (b. 1979)

Second Suite in F, op. 28, no. 3 (1911) Gustav Holst (1874-1934)
March
Song without words
Song of the Blacksmith
Fantasia on the ‘Dargason’

Sinfonia No. 4 for symphonic wind ensemble (1967) Walter S. Hartley (b. 1927)
Allegro deciso
Adagio
Vivace
Allegro molto

Trittico (1963) Vaclav Nelhybel (1919-1996)
Allegro maestoso, vivo marcato
Adagio
Allegro marcato

Flute Alexis Evers *principal*
Savannah Gentry
Sam Golter
Aubrey Dutra

Saxophone Brad Green *principal*
Jonathan Hart
McCall Kochevar
Sarah Schultz

Oboe Emily Foltz *co-principal*
Tass Schweiger *co-principal*
Megan Anderson
Zachary Fitzgerald

Horn Mariah Hill *principal*
Alex Nelson
Sean Brennan
Everett Davis

Bassoon Kevin Foss *principal*
Zac Post
Kathryn Fahrior

Trumpet Alexis Garnica *co-principal*
Hannah Abercrombie *co-principal*
Carla Lamb
Luke Harju

Clarinet Brynn Powell *principal*
Jackson Yu
Cassandra Jones
Nick Soenyun
Alessandra Hollowell
Raiko Green

Piano Connie Mak

Trombone Otmar Borchard *principal*
Sam Dale
Nick Ivers
Kenny Ross, Bass

Harp Rachel Petty

band and wind ensembles of various sizes. At the time of his death, Nelhybel's oeuvre consisted of over 400 published works and 200 unpublished works.

Trittico was composed in 1963 for Dr. William D. Revelli who gave the first performance of the work in the Spring of 1964, in Ann Arbor, with the Symphonic Band of the University of Michigan.

The first and third movements are, in several ways, related to one another: their character is brilliantly forward-moving and energetic; the main theme of the first movement reappears in the culmination point of the third movement; and the instrumentation of the movements is identical (standard), with the individual instruments themselves being used quite similarly.

The second movement is a strongly contrasting dramatic scene with turbulent recitatives and expressive woodwind solos, punctuated by low brass and percussion. The emphasis is on the woodwinds and the low brass; cornets and trumpets enter only at the very end with an extremely intense phrase to conclude the movement. The dramatic character is underlined by the strong use of percussion which is extended by a second timpani player.

Residual Tension (2015)

Mark E. Wolfram

Mark Wolfram brings over 40 years of experience as a professional composer, arranger, orchestrator and musician to every project he writes. He began his music education with piano and violin, but switched to trombone at age 10 where he flourished musically and soon was playing at a level years ahead of his young peers. Around the same time Mark began writing original pieces and arranging for his school bands, where his early mentor, Dr. Earl Benson (with whom he studied from the 7th grade through high school), encouraged him to conduct his own compositions and arrangements. At age 13 Mark joined college-level classes to study conducting, first with famed Czechoslovakian composer, conductor and educator Vaclav Nehlybel and then with composer/conductor Dr. Alfred Reed. Sitting in with the United States Navy Band from Washington, D.C. at age 16 was a seminal experience for Mark, where he recognized that large ensembles such as the concert band and symphonic orchestra would be the ultimate realization of his musical and emotional expression. Mark studied composition and arranging with Dr. Frank Bencristutto at the University of Minnesota before earning a Bachelor of Music degree at Northwestern University, studying with John P. Paynter and Frank Crisafulli.

In addition to his ever-growing list of concert works and cinematic compositions, Mark maintains a multi-faceted career which has included arranging for Diana Ross & The Supremes, Peter Cetera, Kenny Rogers, The Irish Tenors, Cybill Shepherd, Chris Isaak, Joe Williams, Lena Horne, Doc Severinson, Peter Nero, ABC-TV's Monday Night Football, and The Chicago Jazz Philharmonic, among others. He's composed original scores for General Hospital, Another World, Riptide and Hanna-Barbera's The Smurfs, Jonny Quest, The Flintstone Kids and Captain Caveman. Additionally, he has composed for industrial films, thousands of jingles and underscores for television and radio advertising, and the concert stage. Mark's *Interludes for Percussion and Trumpet* is performed internationally and his *Brass Trio* (1988), which took Grand Prize

in the 1989 International Horn Society Competition, is frequently performed on four continents. His instrumental works continue to be played at Disneyland and Walt Disney World, as well as by the Medalist Concert Band, the Chicago Bears Band and numerous college, high school and community organizations.

Mark's love affair with the concert band and symphonic orchestra continued unabated after college through his work for the concert stage, television programs, Broadway shows, jazz and pop recording artists and advertising clients. Over the years his work brought him to New York City, Chicago and Los Angeles. Always learning and growing, Mark studied at UCLA and USC with courses in composition, orchestration (with Alexander Courage), electronic synthesis, and film scoring. In addition, Mark studied privately with celebrated composer Dr. Mark Carlson, and Oscar-winning film composer Leonard Rosenman. He was selected as a participant in the prestigious Fred Karlin/ASCAP Film Scoring Workshop.

The title of the work refers to the leftover energy once a force has been released. Inertia is a form of residual tension as is static electricity. The steam from a hot cup of coffee is the release of tension – and the heat that dissipates from that cup is residual tension. Tension and release surround us and permeate our lives on a daily basis. This composition demonstrates residual tension by employing several devices: dissonance resolving to consonance – heavy complex textures to simple lines – dynamic rhythmic figures to sustained chords... these are but a few of the many examples of tension and release in the score.

Residual Tension highlights angular melodies, colorful sonorities, heterophony, time signature changes, tertian, quartal and serial composition in an exciting blend which is both intellectually satisfying and aesthetically pleasing.

-program note by the composer

Sinfonia No. 4 for symphonic wind ensemble (1967)

Walter S. Hartley (b. 1927)

Walter S. Hartley, born in 1927, began composing at just five years of age, and became seriously dedicated to the art at age sixteen. He studied composition with Howard Hanson and Dante Fiorillo at the Eastman School of Music, earning his PhD in composition in 1953. At present, he is Professor Emeritus of Music and Composer-in-Residence at the State University of New York at Fredonia. *Sinfonia No. 4* was commissioned in 1965 by the students of the Ithaca High School Concert Band, directed by Frank Battisti. Hartley states about the piece:

The Sinfonia, in four movements, is written in condensed classical forms of the rondo type, contrasting in tempo; each movement is designed in its own way to exploit the various facets of the modern wind-percussion ensemble in line and color. There is much antiphonal writing between the choirs, many solo passages for a wide variety of instruments, and a general reliance on pure colors with little doubling. The style is tonal (with free dissonance frequently producing bitonal effects) with a constant opposition of chordal and contrapuntal textures. The last two movements are lighter in mood than the first two, especially the "finale" which is almost, but not quite a march.

Trittico (1963)

Vaclav Nelhybel (1919-1996)

Nelhybel was born in Czechoslovakia in 1919. He grew up playing the organ and came to study composition and conducting at the Prague Conservatory of Music from 1938 to 1942. He immigrated to the United States in 1957 and became a U.S. citizen in 1962, living in New York and Connecticut before moving to Pennsylvania in 1994 to serve as composer-in-residence at the University of Scranton. Although the composer's earliest works were for strings and orchestras, over the years he created a vast repertoire of works for

During the next few years, I was moved by two friends' display of strength and courage through adversity. Through these experiences, I was reminded of how delicate life is, and how things can change at a moment's notice. Reflecting upon these events inspired me to expand and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing.

Second Suite in F, op. 28, no. 3 (1911)

Gustav Holst (1874-1934)

Although it is uncertain for which occasion Gustav Holst wrote his *Suite in F*, his daughter and biographer, Imogen Holst, remarks the piece was most likely written for the Festival of Empire commemorating the coronation of George V. Unfortunately the piece remained unperformed for eleven years before its inaugural performance on June 30, 1922 by the Royal Military School of Music Band.

Unlike the composer's *Suite in E-* at, this piece is a collection of deftly arranged folk tunes collected by his friends in the English Folk Song Society and published in their journals. The folk song material in the Suite unfolds in each movement as follows: (I) *Morris Dance [Glourishears]* – *Swansea Town - Claudy Banks*; (II) *I Love My Love*; (III) *The Blacksmith*; and (IV) *Dargason – Greensleeves*. Of the tunes employed, Holst found "Swansea Town," *I Love my Love* and *The Blacksmith* compelling enough to set later as choral works in his *Six Choral Folk Songs* (1916). Holst also re-cast the entire fourth movement into the nale of his *St. Paul's Suite* (1913). Imogen wrote of the "perfect marriage" of the contrasting tunes *Dargason* and *Greensleeves*: "it is difficult to believe that the two tunes were not meant for each other: they live their own lives, each learning to the other instead of fighting for their independence. It was a fortunate venture: never again did he succeed so brilliantly in this highly dangerous practice."

Only Light (2014)

Aaron Perrine (b. 1979)

With works in a variety of genres, Aaron Perrine's music has been performed by some of the leading ensembles and soloists across the United States and beyond. Recently, one of his compositions for wind ensemble, *Pale Blue on Deep*, won the 2013 American Bandmasters Association Sousa/Ostwald Award, and was performed by the University of South Carolina Wind Ensemble at the 80th annual ABA Convention. Another one of his compositions, *Only Light*, will be included on the latest University of Kansas Wind Ensemble Naxos recording. Additionally, *April*, was a finalist in the first Frank Ticheli Composition Contest and was included in the series, *Teaching Music through Performance in Band*. His music for band has also been featured at The Midwest Clinic, The Western International Band Clinic, and at numerous all-state, state conference and honor band concerts.

Perrine's chamber music has received many notable performances. Most recently, *Primal*—for saxophone quartet—was performed at the 2014 NASA Biennial Conference in Urbana-Champaign, Illinois, and the 2012 World Saxophone Congress XVI in St. Andrews, Scotland. Further, *Bridge Suite*—for alto saxophone and cello—was performed at the 2012 NASA Biennial Conference in Tempe, Arizona.

Perrine has received degrees from the University of Iowa, the University of Minnesota and the University of Minnesota, Morris, and is currently an assistant professor of music at Cornell College.

The composer provides the following information about the composition:

The melodic material for *Only Light* originally came from *Beneath a Canvas of Green*, a recently composed large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work (it passed by much too quickly), and I knew it was something I would eventually like to revisit.

Schism for winds and percussion (2015) David Biedenbender

David Biedenbender (b. 1984, Waukesha, Wisconsin) is a composer, conductor, performer, educator, and interdisciplinary collaborator. He has written music for the concert stage as well as for dance and multimedia collaborations. His work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data.

He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor and the Bachelor of Music degree in composition and theory from Central Michigan University. He has also studied at the Swedish Collegium for Advanced Study in Uppsala, Sweden with Anders Hillborg and Steven Stucky, the Aspen Music Festival and School with Syd Hodkinson, and in Mysore, India where he studied South Indian Carnatic music. His primary musical mentors include Stephen Rush, Evan Chambers, Kristin Kuster, Michael Daugherty, Bright Sheng, Erik Santos, Christopher Lees, David R. Gillingham, José Luis-Maurtúa, John Williamson, and Mark Cox.

The composer writes:

Schism is about divisions. I wrote Schism in 2010 in the midst of the turbulent national mid-term elections, a time that, in the context of more recent political turmoil, actually seems quite tame. I was overwhelmingly frustrated by the sophomoric mud-slinging and ridiculous lies being told by many politicians and the variously allied media, but I was also somewhat amused by what was nothing short of a nationwide goat rodeo. Much of the musical material is transcribed almost note for note from an improvisation I played on the piano and recorded in the early stages of sketching the piece. I remember being interested in combining the pointillism of Anton Webern's music with a bluesy rock groove, so much of

the piece is based on a single, simple, eighth note based, divided melodic line that jumps around the piano in very large leaps. I think of the musical affect as similar to the compound melodies in J.S. Bach's Unaccompanied Cello Suites, where a single melodic line is perceptually transformed through large leaps into multiple voices, though, in the end, I used the ensemble to actually hold out the notes the piano could not to add color, character, and attitude to the independent voices. I also wanted to play with the notion of groove by dividing it in unusual and unexpected ways, almost like running a few of the licks and grooves through a meat grinder.

Schism was originally written for the chamber orchestra Alarm Will Sound. This version for winds and percussion was commissioned by a consortium of ensembles led by Robert Carnochan and the University of Texas at Austin Wind Symphony as well as Michael Haithcock, University of Michigan; Chris Knighten, University of Arkansas; Steven D. Davis, University of Missouri–Kansas City Conservatory of Music.

From a Dark Millennium (1982)**Joseph Schwantner**

Born in Chicago in 1943, Joseph Schwantner received his musical and academic training at the Chicago Conservatory and Northwestern University. While developing a role as a leading American composer, he also served on the faculties of the Juilliard School, the Eastman School of Music, and the Yale School of Music, simultaneously establishing himself as a sought-after composition instructor.

Swantner's compositional career has been marked by many accolades, including the Bearns Prize, a Guggenheim Fellowship, several Grammy nominations, and the 1979 Pulitzer Prize for his orchestral work *Aftertones of Infinity*. Among his many commissions is his Percussion Concerto, which was commissioned for the 150th anniversary season of the New York Philharmonic and is one of the most performed concert works of the past decade. Schwantner is a member of the American Academy of Arts and Letters.