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

Bassoon
Lisa Andrews
Kerry East
Andrew McKelvey

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

Trumpet
Malia Bafaro
Makiko Chiashi
Kimberly Hannon
Justin Lasley
Dan Kocurek
Zachary C. Person*
Keemun Senff
Patrick Velliquette

Trombone
Rachel Katzmar
Michael Ragsdale
Luke Warren*

Saxophone
Scott Dakof
Gabe Dickinson
Corey Lanini
Collin Wilson

Euphonium
John Edens
Skyler Johnson

Baritone
Dennis Simple

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

Euphonium
John Edens
Skyler Johnson

Tuba
Cody Forcier
Yukitada Onitsuka

Timpani
Chris Whyte*

Percussion
Melissa Davis
Erica Drake
Aaron Jester
Jon Koenig
Mark Lighthiser*
Tom Mulkey

Harp
Akimi Murata

* principal

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. To listen to a taped message of the week’s coming events, call 485-2000, ext. 2533.

Thursday, March 4 · 8 p.m., Beall Hall
CAMPUS BAND & UO REPERTOIRE SINGERS
UO Ensembles; free

Saturday, March 6 · 10:30 a.m., Beall Hall
SUZUKI STRINGS
Children’s Concert Series; $5, $3, $2

* * *
104th Season, 60th program
OREGON SYMPHONIC BAND PROGRAM

Cajun Folk Songs (1991)  Frank Ticheli  
(b. 1958)

English Folk Song Suite (1924)  Ralph Vaughan Williams  
March—Seventeen Come Sunday  (1872-1958)  
Intermezzo—My Bonny Boy  
March—Folk Songs from Somerset

Sleep (2003)  Eric Whitacre  
(b. 1970)

March from Symphonic Metamorphosis  Paul Hindemith  
(trans. 1972)  
(1895-1963)  
trans. Keith Wilson

Overture to Candide (arr. 1962)  Leonard Bernstein  
(1918-1990)  
arr. Walter Beeler

INTERMISSION

OREGON WIND ENSEMBLE PROGRAM

Spin Cycle (2001)  Scott Lindroth  
(b. 1958)

Concertino for Timpani with Woodwinds, Brass, and Percussion (1986)*  Anthony J. Cirone  
Charles Dowd, timpani  
* * *

* NorthWest USA premiere

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 SYMPHONIC BAND PERSONNEL

Concertino for Timpani ~ Anthony J. Cirone  
Concertino for Timpani was recently orchestrated by composer Anthony J. Cirone for woodwinds, brass and percussion from his original work Sonata No. 1 for Timpani and Piano, which was recorded by Victor Steinhardt and Charles Dowd. Cirone dedicated his original timpani/piano sonata to Saul Goodman, who for 46 years, was virtuoso timpanist of the New York Philharmonic, and was both Anthony Cirone and Charles Dowd’s percussion mentor at Juilliard. This wind band orchestration was commissioned by Monte Bairos of Turlock, California.

* * *

** Flute**  
Jessica Brady  
Katie Argo

** Alto Saxophone**  
Megan Loperena  
Jeannie Evers

** Trombone**  
Winston Arblaster  
Caleb Allen

** Bassoon**  
David Clorz  
Donny Brouillette*

** Clarinet**  
Diana Barker  
Kurt Mehlhagen

** Tenor Saxophone**  
Donny Brouillette*  
Sheng-Huei Hsu

** Bass Clarinet**  
Niko Hoskins  
Keemun Senff

** Trumpet**  
Patrick DeGiovanni  
Brian Schuster

** Horn**  
Samuel Hough  
Bryan Schuster

** E-Flat Clarinet**  
Meghan Green  
Justin Hasuike

** Tuba**  
Fiona Gruenfeld  
Kurt Mehlhagen

** Bass Clarinet**  
Jon Hall  
Sheng-Huei Hsu

** String Bass**  
Sarah Little*  
Anna Hathaway

** Trumpet**  
Emily Miller  
Michael Suskin

** Horn**  
Jennifer Locanthi  
Michael Thompson

** E-Flat Clarinet**  
Barbara Lilly  
Emily Miller

** Piano**  
Diana Barker  
Emily Miller

** Bass Clarinet**  
Justin Hguyen  
Matthew Phillips

** Piano**  
Aaron Nicholson  
Michael Suskin

** Horn**  
Patrick DeGiovanni  
David Schreiner

** String Bass**  
Sarah Little*  
Sarah Nelson

** E-Flat Clarinet**  
Sheng-Huei Hsu  
Sarah Nelson

** Baritone Saxophone**  
Kurt Mehlhagen  
Kurt Mehlhagen

** Tuba**  
Linda Phipps  
Larry Johnson

** Tomatb Saxophone**  
Jon Hall  
Sheng-Huei Hsu

** Tuba**  
Sarah Little*  
Franz Schreiner

** Bass Clarinet**  
Megan Loperena  
Jon Hall

** E-Flat Clarinet**  
Alessandro Conner  
Sarah Little*
Candide was Leonard Bernstein’s third Broadway musical, following On the Town and Wonderful Town. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire’s 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr. Pangloss, to believe that everything is for the best “in this best of all possible worlds.” Taking with him his sweetheart, Cogononde, and Pangloss, Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Cogononde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with

> And let us try before we die
> To make some sense of life.
> We’re neither pure nor wise nor good;
> We’ll do the best we know.

The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide’s simple honesty.

ABOUT TONIGHT’S GUEST FACULTY ARTIST

A native New Yorker, Charles Dowd is principal timpanist of the Eugene Symphony, Oregon Bach Festival, Cascade Festival of Music, Oregon Festival of American Music, Oregon Coast Music Festival and substitute principal timpanist of the Oregon Symphony in Portland. For thirty years Dowd was principal timpanist of the Cabrillo Music Festival in Santa Cruz, which won 18 consecutive ASCAP awards under Dennis Russell Davies and Marin Alsop. Dowd performs throughout the USA, in France, Germany and in Canada. He has performed in Carnegie Hall, RCA Studios New York, and with the Juilliard Orchestra, San Francisco Symphony and many others. Dowd records on MusicMasters, Warner Bros., Black Saint/Soul Note, PAUSA, Hanssler Germany, cdmUSA, Columbia, and KM Los Angeles record labels, and has written seven books on percussion performance, sold worldwide. His musical training includes DMA residency work with Saul Goodman at the Juilliard School, a master’s degree at Stanford and a bachelor’s degree from San Jose State University, both with Anthony J. Cirone of the San Francisco Symphony. Dowd is a Philip H. Knight Professor of Music at the University of Oregon School of Music and conductor/music director of the Oregon Percussion Ensemble, specializing in the premieres of avant-garde works for modern percussion chamber ensemble.

PROGRAM NOTES

Cajun Folk Songs ~ Frank Ticheli

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors. Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as pure and powerful expression of Louisiana French Society. “La Belle et le Capitaine” and “Belle” can both be heard in their original versions on the Lomax recordings (Swallow LP-8003-2, Swallow Records Co., Ville Platte, Louisiana). “La Belle et le Capitaine” tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet. “Belle” is about a man who goes away to Texas only to receive word of his sweetheart’s illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try and save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety. Cajun Folk Songs is composed as a tribute to the people of the old Cajun folksong culture with hopes that their contributions will not be forgotten.