

OREGON WIND ENSEMBLE PERSONNEL

**Flute/Piccolo**

Elizabeth Erenberg  
Heather Cairns  
Ching-Yi Ho  
Jen McIntosh  
Kim Walker

**Oboe/English Horn**

Kevin Findtner  
Theresa Thompson  
Evan Howard

**E-flat Clarinet**

Ram Dass Khalsa

**Clarinet**

Danielle Miller  
Madelyn Banahene  
Aaron Rohrbacher  
Camille Perezselsky  
Lia Thomas  
Julie Thierman  
Ram Dass Khalsa

**Bass Clarinet**

Eliesebeth Allen

**Bassoon/Contrabassoon**

Nancy Shevlin  
Sarah Tate  
Kurt Mehlenbacher

**Saxophone**

Collin Wilson  
Scott Dakof  
Lisa Hasuike  
David Sommers

**Horn**

Meagan Roby  
Erika Rudnicki  
Alex Schanz  
Peter Yurkovich

**Trumpet**

Melanie Garrett  
Dylan Girard  
Kyle Ostwalt  
Patrick DeGiovanni

**Trombone**

Amy Tompkins  
Alex Poole  
Michael Ragsdale

**Euphonium**

Skyler Johnson  
Louis Olenick

**Tuba**

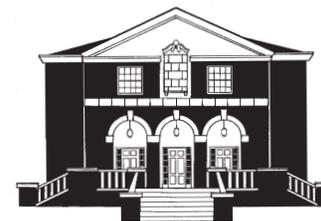
Cody Forcier  
Torrey Lawrence

**Timpani**

Chris Whyte

**Percussion**

Aaron Jester  
Erica Drake  
Bryan Schuster  
Jon Koenig



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall  
8:00 p.m.

Wednesday evening  
February 8, 2006

**THE OREGON  
WIND ENSEMBLE**

*Robert Ponto, conductor*

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106th Season, 60th program

**O** | UNIVERSITY OF OREGON

## PROGRAM

<b>Music for Prague 1968</b> (1968)	Karel Husa
<i>Introduction and Fanfare</i>	(b. 1921)
<i>Aria</i>	
<i>Interlude</i>	
<i>Toccata and Chorale</i>	
<b>Dances from Crete</b> (2003)	Adam Gorb
<i>Syrtos</i>	(b. 1958)
<i>Tik</i>	
<i>Samaria Gorge</i>	
<i>Syrtaki</i>	

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*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 concertgoers. House management reserves the right to request exiting the hall when appropriate.*

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## PROGRAM NOTES

### Music For Prague 1968

#### Karel Husa

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, “Ye Warriors of God on and His Law,” a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes the final movement in a strong unison. The song is never used in its entirety. The second idea is the sound of bells throughout; Prague, named also the City of “Hundreds of Towers”, has used its magnificently sounding church bells as calls of distress, as well as of victory. The last idea is a motif of three chords, first appearing

very softly under the piccolo solo at the beginning of the piece in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the *Aria*. Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the *Interlude*, the ending of the work, and so forth. Much symbolism also appears: in addition to the distress calls in the first movement (*Fanfares*), the unbroken hope of the Hussite song, the sounds of bells, or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo) — a symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

— Karel Husa

### Dances From Crete

#### Adam Gorb

This work was commissioned by Timothy Reynish as part of a series to commemorate his son William who tragically died in a mountaineering accident in 2001. *Dances from Crete* is in four movements and is intended to celebrate the good things in life, drawing much of its material from the dance music of the Greek island of Crete, where many of the ancient Greek myths took place. The first movement, *Syrtos*, is intended to serve as a portrait of the Minotaur, the famous creature, half bull, half man, that fed upon the young men and women sacrificed to him every year, before being killed by the hero Theseus. The character of the movement is harsh and ruthless. The second movement, *Tik*, is a more graceful dance based on the sinuous movements of young women, but is also characterised by a certain roughness: it is in 5/8 time. Tim Reynish writes, “in this movement the whole orchestra should feel the pulse like a Cretan peasant on the threshing floor.” Following this, the third movement is in a slow 7/4 time, is darker in mood and inspired by a steep and perilous walk down the *Samaria Gorge* — one of the most spectacular of all walks. The movement eventually achieves a triumphant peroration, depicting a welcome plunge in the *Libyan Sea*. Following distant offstage fanfares, the finale is a modern Greek dance, *Syrtaki*, which bursts in with the offstage trumpets swaggering back on stage playing a deliberately vulgar theme. The music soon becomes very fast and eventually ends in total festive anarchy, though before the final apotheosis the ghost of the Minotaur can briefly be heard joining the party.

— Adam Gorb