UPCOMING EVENTS AT THE SCHOOL OF MUSIC AND DANCE
For more information on any of these events, visit music.uoregon.edu/events or call 541-346-5678. You can also call that number to be added to our mailing list.

Sunday, February 12
8:00pm – ESTELÍ GOMEZ, Soprano

Monday, February 13
7:30pm – TROMBONE STUDIO RECITAL

Tuesday, February 14
6:30pm – Public Lecture: ALEJANDRO ENRIQUE PLANCHART

Thursday, February 16
1:00pm – STUDENT FORUM
7:30pm – BERNICE JOHNSON-REAGON
8:00pm – DANCE 2012

Friday, February 17
3:15pm – THEME LECTURE: ALEJANDRO PLANCHART
7:30pm – THE JAZZ CAFE
8:00pm – DANCE 2012
8:00pm – HEATHER HOLMQUEST, Soprano (Doctoral)

Saturday, February 18
8:00pm – DANCE 2012
8:00pm – Folk Music and Dance of Northern Japan
   SATO CHOUEI & CHIEKO SHIROKANE, Shamisen

Sunday, February 19
8:00pm – OREGON COMPOSER’S FORUM

Monday, February 20
6:00pm – FLUTE ETUDE STUDIO PERFORMANCE
6:30pm – PhD Lecture: MARGARET GRIES

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112th Season, 33rd program
**Program**

The Chairman Dances (1985)  John Adams  
(b. 1947)  
trans. Cormac Cannon  

Symphony: Savage Howls (2011)  Armando Bayolo  
(World Premiere)  (b. 1973)  
Shriek/fanfare  
Mists  
...that remedy all singers dream of...

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**Program Notes**

The Chairman Dances was an “out-take” of Act III of Nixon in China. Neither an “excerpt” nor a “fantasy on themes from,” it was in fact a kind of warm-up for embarking on the creation of the full opera. At the time, 1985, I was obliged to fulfill a long-delayed commission for the Milwaukee Symphony, but having already seen the scenario to Act III of Nixon in China, I couldn’t wait to begin work on that piece. So The Chairman Dances began as a “foxtrot” for Chairman Mao and his bride, Chiang Ch’ing, the fabled “Madame Mao,” firebrand, revolutionary executioner, architect of China’s calamitous Cultural Revolution, and (a fact not universally realized) a former Shanghai movie actress. In the surreal final scene of the opera, she interrupts the tired formalities of a state banquet, disrupts the slow moving protocol and invites the Chairman, who is present only as a gigantic forty-foot portrait on the wall, to “come down, old man, and dance.” The music takes full cognizance of her past as a movie actress. Themes, sometimes slinky and sentimental, at other times bravura and bounding, ride above in bustling fabric of energized motives. Some of these themes make a dreamy reappearance in Act III of the actual opera, en revenant, as both the Nixons and Maos reminisce over their distant pasts. A scenario by Peter Sellars and Alice Goodman, somewhat altered from the final one in Nixon in China, is as follows:

“Chiang Ch’ing, a.k.a. Madame Mao, has gatecrashed the Presidential Banquet. She is first seen standing where she is most in the way of the waiters. After a few minutes, she brings out a box of paper
lo, and established masters like John Adams, Michael Daugherty, Steve Reich, John Luther Adams, Frederic Rzewski, Poul Ruders, and Louis Andriessen, whose opera, De Materie, he is one of only two American conductors to have led. Recently, Mr. Bayolo was named Curator for New Music by the Atlas Performing Arts Center in Washington, for whom he is developing a new music concert series beginning during the 2011-12 concert season, featuring artists such as the Imani Winds, Janus Trio and the string quartet Ethel.

Mr. Bayolo has been featured on Public Radio International’s Studio 360 broadcast out of WNYC in New York and on the NPR program Fresh Ink broadcast from WCNY in Syracuse as well as the Washington Post and the New York Times’ Opinionator Blog. He has also contributed articles to New Music Box and Sequenza21, where he is a Contributing Editor. As an educator, he has served on the faculties of Reed College and Hamilton College where was a member of the Consortium for a Strong Minority Presence Fellow from 2006-2008 as well as the music theory faculty of the Peabody Conservatory of Johns Hopkins University. Mr. Bayolo is the recipient 2008 Brandon Fradd fellowship in music from the Cintas Foundation and has received grants and awards from the Fromm Music Foundation of Harvard University, the states of Iowa and North Carolina arts council, Hamilton College, the Minnesota Orchestra Composers Institute and the American Composers Forum. He lives outside of Washington, D.C. with his wife and two daughters.

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...that remedy all singers dream of..., the finale, is an attempt at a more physical representation of rage, loosely, through the tropes of heavy metal music (at least as I understand them). The poetry here is Allen Ginsberg’s, who, in his “Kaddish,” conjuring the Bible, the Buddhist Book of Answers and Ray Charles, writes that “Death is that remedy all singers dream of.” There is little singing, however, in this movement, as it is a rather obsessive exploration of a simple rhythmic figure which is only interrupted by a final “savage howl”
which briefly gives way to a lyrical meditation on transience, memory and loss: “...nothing to weep for but the Beings in the Dream, trapped in its disappearance....”

_Symphony: Savage Howls_ was commissioned by a consortium of wind ensembles led by the University of Oregon and its music director, Robert Ponto. It is dedicated to the memory of Steven Dennis Bodner, director of the wind ensemble and contemporary music ensemble at Williams College, who died suddenly at age 35 in January, 2011. His death deprived the world of an important advocate for new music and a talented young conductor whose voice was silenced before he could achieve his full potential.

— Armando Bayolo

**COMPOSER ARMANDO BAYOLO**

“Armando Bayolo is a tireless advocate for others’ music. His persuasive style as an essayist and esteemed work as the conductor of Washington, DC’s Great Noise Ensemble could easily overshadow his own compositions, if they weren’t so attractive in their own right. Armando’s music combines the audacity of popular music, the verve-filled rhythmic language of Latin America, and the pugnacity of postmodern classicism into a heady, formidable concoction.” – Christian Carey, Sequenza21

Born in 1973 in Santurce, Puerto Rico to Cuban parents, composer **Armando Bayolo** began musical studies at the age of twelve. At sixteen he went on to study at the prestigious Interlochen Arts Academy in Michigan, where he first began the serious study of composition. He holds degrees from the Eastman School of Music (B.M. 1995), where his teachers were Samuel Adler, Joseph Schwantner and Christopher Rouse; Yale University (M.M. 1997), where he studied with Roberto Sierra, Jacob Druckman, Ingram Marshall and Martin Bresnick; and the University of Michigan (D.M.A. 2001) where he studied with Michael Daugherty, Bright Sheng and Evan Chambers. Mr. Bayolo’s music, which the Washington Post hailed as radiant and ethereal, “full of lush ideas and a kind of fierce grandeur (which unfold) with subtle, driving power;” and which the Charlotte Observer says “deserves to be played many more times and in many more places” encompasses a wide variety of genres including works for solo instruments, voices, chamber and orchestral music.

Recent premiere performances include _Orfei Mors_ by cellist Phillip von Maltzahn and the Society for New Music (Syracuse) and the Western Piedmont Symphony Orchestra; _Kaddish: Passio: Bothko_ for the chorus and orchestra of the National Gallery of Art; Mix Tape by the National Symphony Orchestra bassist and Peabody Institute professor, Jeffrey Weisner; _Absolute Music_ for trombone and orchestra with trombonist Philip Brown and the South Jutland Symphony Orchestra of Soderborg, Denmark; _Caprichos_ by the ensemble Hexnux as part of the Karnatic Lab series in Amsterdam, as well as various festival appearances throughout Holland; and _Los Conquistadores_ by the Puerto Rico Symphony Orchestra, Maximiano Valdés, conducting.

The 2011–12 season will see the premiere performance of _Lullabies_, for baritone, clarinet and piano by the Trio Montage in October at Weill Hall in Carnegie Concert Hall in New York and the premiere of his third symphony, _Symphony: Savage Howls_ by the University of Oregon Wind Ensemble, Robert Ponto, conductor as well as performances of _A Kind of Standoff_ by pianist May Phang and the DePauw University Percussion Ensemble, Amy Lynne Barber, director, during the ensemble’s tour of China in January.

Mr. Bayolo’s other recent commissions include _Little Black Book_, commissioned by the Fromm Foundation for guitarist D.J. Sparr; _Crudely Spun Tales for Pictures on Silence_; and _Sacred Cows_, a cantata for soprano, baritone, three back-up singers and large ensemble, for Great Noise Ensemble.

Upcoming commissions include a new work for piano and electronics for pianist Kathleen Supove; a major solo organ work for organist David Troiano; a choral work for Volti and Orfeon San Juan Bautista; a new work for the new music “super group,” The Deviant Septet; and a major work for large ensemble commissioned for Great Noise Ensemble by the music department of the National Gallery of Art in commemoration of the 35th anniversary of the opening of its east building.

Mr. Bayolo is the founder, Artistic Director and conductor of Great Noise Ensemble, which in just seven seasons, has become one of the most important forces in contemporary music in the Washington, D.C. region. He has led Great Noise in several world and regional premieres both by composers as diverse as emerging talents Joel Puckett, D.J. Sparr, Robert Paterson, Ken Ueno, Carlos Carril-