PERSONNEL

TRACK TOWN TROMBONES

**TENOR**
- Seth Arnold
- Max Burns
- John Church
- Sam Dale

**OBEO**
- Tass Schweiger
- Laura Goben

**BASSOON**
- Raquel Vargas-Ramírez
- Katherine Cummings
- Mateo Palfreman

**CLARINET**
- Chelsea Oden
- Jackson Yu

**HORN**
- Gavin Betterley
- Andrea Kennard
- Amrita Gupta

**CELLO**
- Katherine Brunhaver

**DOUBLE BASS**
- Ryan Ponto

**PERCUSSION**
- Crystal Chu

**BASS**
- Abigail Sanker
- Matt Brown

**PIANO**
- Jeffrey Worsfol

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OREGON WIND ENSEMBLE

**Dvořák**

**OBEO**
- Tass Schweiger
- Noah Sylvester

**BASSOON**
- Raquel Vargas-Ramírez
- Katherine Cummings

**CLARINET**
- Chelsea Oden
- Alessandra Hollowell

**HORN**
- Amrita Gupta
- Shae Wirth

**DOUBLE BASS**
- Ryan Ponto

**PIANO**
- Jeffrey Worsfol

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TRACK TOWN TROMBONES

Sonata
Daniel Speer
(1663-1707)

Ecce veniet dies illa
Giovanni Palestrina
(1552-1594)
arr. Stephen Gryc

Canzona for 8 Trombones
Walter Hartley
(b.1927)
Seth Arnold, conductor

Crucifixus
Antonio Lotti
(1667-1740)
arr. Elwwod Williams
with Trombone Day Participants

Achieved Is The Glorious Work
Franz Joseph Haydn
(173.2-1809)
with Trombone Day Participants

APOCALYPTIC BRASS

Symphony No. 6
Peter Tchaikovsky
(1840-1893)
arr. Justis MacKenzie
Movement III

Symphony No. 9
Gustav Mahler
(1860-1911)
arr. Erik Shinn

Henry Henniger joined the University of Oregon faculty as assistant professor of trombone in the fall of 2010. A native Oregonian, he previously held faculty-teaching positions at Oregon State University and Linfield College. Henniger started his musical career at Indiana University, where he received his bachelor’s degree in trombone performance. He received his master’s at Manhattan School of Music, where he was a member of the prestigious Orchestral Performance program and was awarded the John Clark Award for excellence in brass performance. Active as a soloist and orchestral musician, Henniger has performed with a wide variety of ensembles, including Di Capo Opera (NY), Park Avenue Symphony (NY), Axiom Brass (AK), and Imperial Brass (NY). While playing with Imperial Brass, he recorded under Summit Records and was featured as a soloist on their Bone-A-Fide Brass album with guest soloist Joseph Alessi, principal trombone of the New York Philharmonic. Henniger has also recorded under Sun King Productions, Emeritis Records and Orange mountain Music labels, working under internationally acclaimed conductors such as Kurt Masur, Sir Colin Davis, and Gerald Schwarz, including performances in New York City's Avery Fisher and Carnegie Hall.

Locally, Henniger frequently performs with the Eugene Symphony, Sunriver Music Festival, Spokane Symphony, Astoria Music Festival, Oregon Bach Festival, and the Oregon Symphony. He has also been a featured soloist with several orchestras and wind ensembles throughout the region, including Central Oregon Symphony, Linfield College Wind Ensemble, Oregon State Wind Ensemble, University of Portland, and the Vancouver Symphony (WA). He is currently principal trombone of the Portland Opera and Oregon Ballet Theatre and is also a member of the Oregon Brass Quintet. Equally active as a music educator, Henniger is in demand as a guest clinician and adjudicator throughout the state and nationally. He also has been involved with outreach programs to help give music lessons to underprivileged students in the Bronx, NY. He has held faculty positions at the Young Musicians and Artists Seminar (OR), and the Wallowa Lake Brass Camp (OR). Through the years Henniger has been fortunate to study with some of the legendary brass virtuosi, including Scott Hartman, Carl Lenthe, David Finlayson, Per Brevig, Peter Ellefson, and Joseph Alessi.

Track Town Trombones, under the direction of Henry Henniger, are the University of Oregon’s trombone choir. The choir is both a performing group and a laboratory for trombonists who are enrolled in private lessons. Concepts learned in the studio are reinforced, and ensemble skills are refined. Repertoire includes transcriptions especially of choral works, from the Renaissance through the Romantic Period, as well as original works for multiple trombones in a wide variety of styles.
Mr. Tommasini is Co-Founder and Composer-in-Residence of the critically-acclaimed, Connections Chamber Music Series. Currently, he lives in Hong Kong where he is Associate Artistic Director of the internationally-acclaimed composers and performers festival, The Intimacy of Creativity, the HKUST Music Alive! concert series, and Composer-in-Residence/Visiting Associate Professor of Music at The Hong Kong University of Science and Technology.

Mr. Tommasini holds degrees in composition from the University of Michigan (DMA, MA) where he studied with Bright Sheng, William Bolcom, Michael Daugherty, and Leslie Bassett; and UCLA (BA) where he studied with Paul Chihara and Ian Krouse. He is a member of ASCAP.

Tommasini writes:

This work uses the format of a political debate as its foundation. In the frenzied, cartoonish first movement, the solo trombonist plays the role of moderator, trying to ask a musical question. The woodwind, divided into two complementary quartets, plays dueling variations of the question, ignoring, and eventually mocking the trombonist. In the jazz-influenced second movement, the ensemble reflects on a lyrical theme from the first movement, leading the reconciliation of the third movement. The trombone soloist brings the ensemble to consensus through variations of the original musical question, which morph through various jazz and popular musical styles. The ensemble begins to imitate the trombonist. Ultimately, the complementary quartets discover the irony of a conflict in which both sides have more in common than they initially realize.

The premier performance of Taking Sides occurred on April 13, 2008 by trombonist Ava Ordman and the Detroit Chamber Winds and Strings, conducted by H. Robert Reynolds.

**Pictures at an Exhibition**  
Modest Mussorgsky  
(1839-1881)  
arr. Derek White

VII. The Catacombs  
VIII. The Hut on Fowl's Legs (Baba-Yaga)  
VIII. The Great Gates

**OREGON WIND ENSEMBLE**

**Serenade in D minor, op. 44**  
Antonín Dvorák  
(1841-1904)

Moderato, quasi marcia  
Minuetto. Tempo di minuetto  
Andante con moto  
Finale. Allegro molto

**Taking Sides (2008)**  
Matthew Tommasini  
(b. 1978)

Dysfunction  
Reflection  
Consensus  
(movements performed without pause)

Henry Henniger, soloist
Serenade in D minor, op. 44
Antonín Dvořák

Antonín Dvořák composed, in all, two serenades for a simplified orchestra: in 1875, the Serenade in E major for string orchestra (op. 22) and, three years later, the Serenade in D minor for wind instruments, violoncello and double-bass, op. 44 (from a planned third Serenade, begun in the following year 1879, there arose a new composition entitled “Czech Suite”). Both serenades rank among the most characteristic and also the loveliest expressions of Dvořák’s creative spirit: the instrumentation of the second of them, however, corresponds more to the original character of a composition destined to be performed in the evening somewhere in a garden, or elsewhere, in the open air (originally the co-called “Cassations”). Besides, it is also important as the first in a series of works, with which, at the beginning of 1878, Dvořák opened a new period in his creative activity.

A special charm of this wind serenade lies also in its uniquely beautiful sound achieved by seemingly simple means. This, moreover, is not only a part of the external impression, but also the result of the whole inner and external compositional structure. The choice of the themes, its rhythmic and dynamic color, its development in various imitations and figurations, and this is in perfect harmony with the sound and expressive character of the respective instruments.

The wind serenade originated spontaneously and very quickly. The first movement was written, both in sketch and score, in one day on January 4., 1878. And if the sketch of the other movements does not mention any dates, those indicated in the definite version of the score bear a sufficient testimony to the speed of Dvořák’s work: the second movement on the 11th of the same month. Thus the sketch and the score of the Serenade took Dvořák less than 14 days to complete.

The composer performed the work for the first time with the orchestra of the Czech Interim Theatre in Prague, November 17, 1878. As early as April of the next year the Serenade was published by Simrock’s Merlin Publishing house, in score, parts and a piano duet arrangement by Dr. Josef Subaty. The edition was dedicated to the German music critic Louis Ehlert (1825-1884), certainly from gratitude for this enthusiastic review of the Moravian duets and Slavonic Dances in the Berlin paper “Nationalzeitung”, which helped considerably to a quick popularization of Dvořák’s music in Germany.

Taking Sides
Matthew Tommasini

Matthew Tommasini has been awarded top prizes including the Charles Ives Scholarship from the American Academy of Arts and Letters and the ASCAP/CBDNA Frederick Fennell Prize and grants from the ASCAP Foundation’s Leonard Bernstein Fund and the American Music Center’s Composer Assistance Program, among others. Recently, he was named Finalist in the International Composition Competition Città di Udine and awarded Top Prize in the Professional Division of the Foundation for Modern Music’s Robert Avalon International Competition for Composition.

His has been commissioned by organizations including the New York Youth Symphony, the Milwaukee Ballet, and the Detroit Chamber Winds and Strings/Oberlin Conservatory/University of Michigan Consortium, among others.

His orchestral works have been performed at the Munich Chamber Orchestra HKUST Reading Sessions, the Underwood Reading Sessions of the American Composers Orchestra and at the Riverside Reading Sessions of the Riverside Symphony, and by the Ann Arbor Symphony Orchestra, and New York Youth Sy

His chamber works have been performed by Richard Stoltzman, Mivos Quartet, Daedalus Quartet, Parker Quartet, Antares, Gary Levinson, and Adam Neiman, among others.

His work has been reviewed in the New York Times, Detroit Free Press, and Boston Music Intelligencer, and South China Morning Post, and featured on Radio Television Hong Kong, TVB Pearl (Hong Kong), and WCNY (Syracuse), among others.