EVENTS OF INTEREST

Saturday, February 13
Trombone Quartet Night
7 p.m., Beall Concert Hall | FREE

Monday, February 15
University Symphony Orchestra +
Oregon Wind Ensemble
7:30 p.m., Beall Concert Hall
$7 general admission
$5 students and seniors

Friday, February 19
UO Opera Ensemble
“Shattered Woman:
Poulenc’s ‘La Voix Humaine’”
7:30 p.m., Beall Concert Hall,
$7 general admission
$5 students and seniors

Sunday, February 21
American Brass Quintet
ChamberMusic@Beall
3 p.m., Beall Concert Hall
$45, $38, $32, $19
Reserved seating tickets.

Sunday, February 21
Bassoon Studio Recital
7:30 p.m., Beall Hall | FREE

Monday, February 22
Chamber Music on Campus
7:30 p.m., Beall Concert Hall | FREE

Tuesday, February 23
Oregon Composers Forum
7:30 p.m., Beall Concert Hall | FREE

Wednesday, February 24
Campus Band
7:30 p.m., Beall Concert Hall | FREE

Wednesday, February 24
Oregon Percussion Ensemble
8 p.m., Aasen-Hull Hall
$7 general admission
$5 students and seniors

Friday, February 26
Winter Big Bands
featuring Marshall Gilkes, trombone
7 p.m., Beall Concert Hall
$10 general admission
$8 students and seniors

Saturday, February 27
Katherine Siochi, Harp
7:30 p.m. Concert, Beall Hall
$10 general admission
$8 students and seniors

Monday, February 29
Alexandre Dossin, Piano
“In Beall with Brahms;” Concert 5
7:30 p.m., Beall Concert Hall
$10 general admission
$8 students and seniors

Tuesday, March 1
Symphonic Band
7:30 p.m., Beall Concert Hall
$7 general admission
$5 students and seniors

Tickets.uoregon.edu | 541-346-4363

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Armenian Dances
Aram Khachaturian (1903-1978)
Allegro
Allegro Moderato
arr. by Ralph Satz
Allegro
Luminescence (2009)
David Biedenbender (b. 1984)
After a Gentle Rain (1979)
Anthony Iannaccone (b. 1943)
The Dark Green Glistens with Old Reflections
Sparkling Air Bursts with Dancing Sunlight
Crystal Chu, graduate conductor
Theme and Fantasia (1965)
Armand Russell (b. 1932)
Folk Dances (1979)
Dmitri Shostakovich (1906-1975)
ed. H. Robert Reynolds

Flute
Aubrey Dutra
principal
Sahalee McFarland
Alyssa Vann Laar
Katie Pratt

Horn
Spencer Krumpeck,
principal
Everett Davis

Trumpet
Sierra Sparrow
principal
Eli Simantel
Mark Adams

Oboe
Zach Fitzgerald

Bassoon
Katherine Cummings
principal
Tristian Lee

Trombone
Nick Ivers
principal
Otmar Borchard
Alan Wood
Daven Hernandez
Taylor Noah
Colin Hurowitz

Clarinet
McKenna Cromwell
principal
Nicole Lockhart
Michael Feeny
Logan McClain
Michael Roseberg

Euphonium
Charles Demonnin
principal

Saxophone
Kaitlynn Riehl
principal
Patrick Gordon
Madeline Krafve
Josh Kuhl

Tuba
Andrew Eason
principal

Percussion
Grame Pennington
Paige Madden
Andy Georghui
Daniel Surprenant
Jared Alls

Trombone
Nick Ivers
principal
Otmar Borchard
Alan Wood
Daven Hernandez
Taylor Noah
Colin Hurowitz

Euphonium
Charles Demonnin
principal

Saxophone
Kaitlynn Riehl
principal
Patrick Gordon
Madeline Krafve
Josh Kuhl

Tuba
Andrew Eason
principal

Percussion
Grame Pennington
Paige Madden
Andy Georghui
Daniel Surprenant
Jared Alls
gradually recede into the past with the same delicate afterglow of soft bell sounds heard in the opening measures.

The movement Sparkling Air Bursts with Dancing Sunlight is extroverted and dance-like in nature. The movement gallops with the joy and freshness that seems to fill the air after a gentle rain. The cleansed air sparkles with a sense of rebirth and the celebration of life.

Theme and Fantasia

Arman Russell was born in Seattle, Washington, in 1932. He studied composition with George McKay and John Verral at the University of Washington and with Howard Hanson and Bernard Rogers at the Eastman School of Music. Currently he is Chairman of the Music Department of the University of Hawaii in Honolulu, Hawaii.

Theme and Fantasia is based on a simple and tranquil theme. The fantasia consists of a series of variant sections evolving from this theme. In the first section, the variation is given to the high solo brass. In the sections following, the music becomes successively aggressive, vigorous, and expressive until the broad climactic ending is reached.

The composition was dedicated to Frank Battisti formerly of Ithaca High School and the New England Conservatory. Battisti participated in numerous commissions and said that the Theme and Fantasia may be the best piece he has ever commissioned.

Armenian Dances

Aram Khachaturian is probably best known outside of the former Soviet Republic region for his “Saber Dance” from the ballet, Gayane [Happiness]. His concertos for violin and piano, in addition to his incidental music and film scores made him a popular musical figure in his native land. Khachaturian’s music is deeply rooted in Armenian folklore – so much so that several of his themes evolved into Armenian national songs.

At age nineteen, Khachaturian began his music tutelage at the Gnessin’s Music School in Moscow, studying cello and composition. In 1929, he transferred to the Moscow Conservatory, taking up study with Miasovsky and Vassilenko. After his schooling, Khachaturian played a prominent role in musical society – conducting, composing, and teaching [at the Moscow Conservatory].

Armenian Dances are but one of several examples of Khachaturian’s wind band writing. These dances were originally written for the Red Army Cavalry Band in 1943, then edited to accommodate full (western) band instrumentation by Ralph Satz. It is unknown whether the themes are borrowed from Armenian culture or are original. Regardless, these dances show Khachaturian’s flair for melody and his penchant for layering rhythm to evoke mood.

Luminescence

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, and 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.

*Luminescence* is based on fragments from the melody *Break Forth O Beauteous Heavenly Light*, which was written by Johann Schop (ca. 1590–1664) and subsequently harmonized in several settings by Johann Sebastian Bach.

*Break Forth O Beauteous Heavenly Light* was first known as “Ermutre dich, mein schwacher Geist” (Rouse thyself, my weak spirit), and was published in Leipziz in 1641 in Johann Rist’s *Himmlische Lieder* (Heavenly or Celestial Songs), where the tune appeared in triple meter along with text by Rist. Johann Sebastian Bach probably found an altered version of the tune in Johann Cruger’s *Praxis Pietatis Melica* (1647) and subsequently harmonized it in various settings. This particular setting is from the second cantata of his *Christmas Oratorio* from 1737.

The original melody had a different character in its original form, as it was more closely related to Renaissance musical style. By the time Bach harmonized the tune in the 18th century, musical preferences had shifted: the rhythm of the melody was made more consistent, the tempo became slower, and the harmony and counterpoint was more complex. This setting is still sung in modern churches at Christmas and is commonly known as *Break Forth O Beauteous Heavenly Light*.

*After A Gentle Rain* is a work in two contrasting movements – the first quiet, meditative and introverted and the second sparkling, dance-like and extroverted. The work is dedicated to Max Plank and the Eastern Michigan University Symphonic Band.

The first movement – *The Dark Green Glistens With Old Reflections* – begins with a gently rippling arpeggiated figure containing the main harmonic and melodic idea of the entire piece: two superimposed major triads. The figure subtly changes color as it migrates through various registers, spacings, and doublings. While the external shape of the sextuplet seems frozen, one can hear an internal, textural progression of changing resonance qualities. Against this backdrop is painted a wide spectrum of both dark and bright mixtures of soft brass, reeds, and percussion. Those colorful mixtures constantly redefine the background and foreground of this introverted scenario.

The play on words in the title suggests images of light reflecting off moist green foliage, in turn evoking reflections “off” old memories in a quiet, meditative context. Memories, images and colors become bolder and more powerful, culminate in a climax and