

PERSONNEL

FLUTE

Sam Golter*
Robert Wakeley
Alexis Henson
Luke Davis
Rebecca Larkin

OBOE

Laura Goben*
Megan Zochert
Noah Sylwester

CLARINET

Courtney Sams*
Chelsea Oden
Brynn Powell
Alessandra C.
Hollowell
Kyle Brooks
Junsheng Yu
Raiko Green
Noela Estrada

BASSOON

Kaden Christensen*
Mateo Palfreman
Tristan Lee

**principal player*

SAXOPHONE

Brad Green*
Jonathan Hart
McCall Kocheuar
Justin Graham

TRUMPET

Brit Englund*
Alexis Garnica
Hannah Abercrombie
Luke Harju
Zach Carter

HORN

Amos Heifner*
Arryn Bess
Erik Oder
Shae Wirth
Jarek Bartels

TROMBONE

Kellyn Haley*
Sam Dale
Nick Ivers

BASS TROMBONE

Stephen Young

EUPHONIUM

Cameron Jerde*
Brian McGoldrick
James Garney

TUBA

Jake Fewx*
co-principal
Gavin Milligan*
co-principal

PERCUSSION

Crystal Chu*
Matthew
Valenzuela
Leila Hawana
Mason Caldwell
Oscar Watson II
Aaron Howard
Tim Mansell

DOUBLE BASS

Josef Ward

HARP

Rachel Petty

PIANO

Nicholas
Pietromonaco

O

UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

University of Oregon Wind Ensemble

Rodney Dorsey, conductor

“From the Keyboard”

The Oregon Wind Ensemble opens the fall term with works originally written for or inspired by organ and piano classics.

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Season 114, Program 9

Beall Concert Hall
Tuesday, October 28, 2014 | 7:30 p.m.



Variations on “America” (1891) Charles Ives
(1874-1954)
trans. by William Rhoads

The Engulfed Cathedral (1910) Claude Debussy
(1862-1918)
trans. by Merlin Patterson

**Fantasy Variations on the Second
Prelude of George Gershwin** (1997) Donald Grantham
(b.1947)

INTERMISSION

**Fantasia and Fugue
in C minor, BWV 537**(1723) Johann Sebastian Bach
(1685-1750)
trans. by Donald Hunsberger

A Grainger Set Percy Grainger
(1882-1961)

Country Gardens (1923)

Colonial Song (1918)

“The Gum-Suckers” March (1914)

where the loudening of the tone is desired and by withdrawing the extra instruments where a softening of the tone is intended. The premiere of the wind version was under the baton of Edwin Franko Goldman on June 6th, 1919.

The fourth movement of Grainger's *In a Nutshell*, the **“The Gum-Sucker’s” March** was worked out in the summer of 1914 in England and scored for orchestra late the same year in New York City. It was sketched for military band late in the decade, but not finished until the summer of 1942. Versions for solo piano and two piano/four hands also exist. In typical Grainger fashion, the piece incorporates various themes successively and concurrently. All of the themes are Grainger's own, though he does borrow from himself with the second theme when he employs his “Up-Country Song” (the main theme of the previous piece *Colonial Song*).

“The Gum-Sucker’s” March is replete in what editor Mark Rogers calls “‘double-chording’—that is, unrelated chord groups passing freely above, below, and through each other, without regard to the harmonic clash resulting therefrom” Additionally, Mr. Rogers states: “toward the end of the piece is heard a many-voiced climax in which clattering rhythms on the percussion instruments and gliding chromatic chords on the brass are pitted against the long notes of the “Australian” second theme, a melodic counter-theme and a melodic bass.” As for the title of the work, Grainger says:

‘Gum-sucker’ is an Australian nick-name for Australians born in Victoria. The eucalyptus trees that abound in Victoria are called “gums”, and the young shoots at the bottom of the trunk are called “suckers”; so “gum-sucker” came to mean a young native son of Victoria, just as Ohioans are nick-named “Buck-eyes”.

to represent music that is not limited by time or pitch intervals). On 20th February 1961, Percy Grainger died in New York and was buried in the family grave at Adelaide, South Australia.

Country Gardens is based on the folk song, “The Vicar of Bray”. The melody is derived from a medieval source collected by Cecil J. Sharp and published in “Morris Dance Tunes” by Sharp and Herbert C. Macilwaine (Novello & Co., Ltd., London). Grainger originally set this tune as a piano setting, written as a birthday present for his mother on July 8, 1918, and dedicated to the memory of his friend Edvard Grieg. Ironically, the original composer of the melody is not known, but Percy Grainger has received much acclaim for his rendition.

In May 1953 he finished working on the band arrangement in which Grainger wrote: ‘I now have my own version for band, quite delicate and unlike the coarse-sounding score you rightly object to [a previously published arrangement by G. Schirmer]. The new band setting is not based on the piano version of *Country Gardens*, but on a chamber music sketch of 1908 and is a new piece in every way’. This 1953 version was not actually published until 1990.

Colonial Song was originally composed as a piano piece for his mother as a ‘Yule gift’, during the London years. Listed in his own files as Number One of a series called “Sentimentals”, *Colonial Song* remains the only contribution to that category. In 1912 Grainger made a version for two voices, harp and symphony orchestra. The first version for winds was written in 1918 while Grainger was serving with the Army Band.

In a letter to Frederick Fennell, Grainger stated “*Colonial Song* was an attempt to write a melody as typical of the Australian countryside as Stephen Foster’s exquisite songs are typical of rural America.” Although no exact folk tune material was used, the influence of the American spiritual “Nobody Knows the Troubles I’ve Seen” is discernable in the opening measures. In regard to scoring and timbre, Grainger stated, To ensure a wide range of tone-strength differentiation I applied to large chamber music what I would like to call Wagner’s ‘organ registration type of scoring’. That is to say: where waxing and waning tone-strengths are desired in one and the same tone-strand (voice or part) they are attained not merely by changing dynamics in the instruments playing the total tone- strand, but also by adding extra instruments to the tone-strand

Variations on America

Charles Ives | trans. by Rhoads

Variations on “America” is a youthful work, very approachable by Ives’ standards, but foreshadowing his mature musical style. Originally composed for organ, he submitted it for publication at age 17 (long before he attended Yale). It was, of course, rejected – its style probably mystifying the intended publisher. That version is full of typical “Ivesianisms”. For example, at one point the two hands play the same melody simultaneously but offset by one measure and in completely different keys. William Schuman’s 1962 orchestration actually enhances Ives’ conception by giving distinctly different instrumental colors to individual melody lines and harmonic fragments, which might otherwise get lost in the thick texture of the organ. As a result, the audience can clearly hear the creativity and playfulness that would develop into the brilliant (although misunderstood) genius of the mature Charles Ives.

The Engulfed Cathedral

Claude Debussy | trans. by Patterson

The arranger Merlin Patterson provides the following note on his transcription: “In this transcription of Debussy’s *The Engulfed Cathedral*, I have tried to create a work that will display the tonal beauty as well as the power and grandeur of the modern symphonic band. Unusual instrumental combinations have been used throughout, and great care has been given to subtle shadings of color and texture. *The Engulfed Cathedral* (La Cathédrale engloutie) is No. 10, Book I of Claude Debussy’s *Préludes*; it is one of his best known and most popular works, not only in its original version for solo piano, but also in its numerous transcriptions, the most notable of which is the orchestral setting by Leopold Stokowski. The Engulfed Cathedral depicts an old legend from Brittany: To punish the people for their sins, the Cathedral of Ys is engulfed by the sea. Each sunrise the townspeople watch as the sunken cathedral rises from the water... and then sinks slowly into the ocean.”

Fantasy Variations on the Second Prelude of George Gershwin

Donald Grantham

Composer Donald Grantham is the recipient of numerous awards and

prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years, his works have been performed by the orchestras of Cleveland, Dallas, Atlanta, and the American Composers Orchestra among many others. He has fulfilled commissions in media from solo instruments to opera. Piquant Press, Peer-Southern, E. C. Schirmer and Mark Foster publish his music, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of *The Technique Of Orchestration* (Prentice-Hall).

Gershwin's' Prelude II for Piano is the second prelude in a set of three composed in 1936 – his only work for solo piano. The set has been popular with performers and audiences since its first appearance, and even as severe a composer as Arnold Schoenberg found it intriguing enough to orchestrate.

My attraction to the work is personal because it was the first piece by an American composer I learned as a piano student. In *Fantasy Variations*, both of the "big tunes" in the piece are fully exploited, but they do not appear in recognizable form until near the end. The work begins with much more obscure fragments drawn from the introduction, accompanimental figures, transitions, cadences and so forth. These eventually give way to more familiar motives derived from the themes themselves. All of these elements are gradually assembled over the last half of the piece until the themes finally appear in more or less their original form.

—*Note by the composer*

Fantasia and Fugue in C minor, BWV 537

Johann Sebastian Bach | trans. by Hunsberger

Many compositions by Johann Sebastian Bach have been the source for wind orchestrations over the past century. The four voice chorale settings,

the chorale preludes, and especially the contrapuntal large-scale works for organ, have provided editors, transcribers and arrangers with a high level of musical inspiration as well as ample opportunity for the development of wind timbres and textures.

The *Fantasia and Fugue in C minor, BWV 537* is unique among Bach compositions in that little is known about its origin. According to F. K. Griepenkerl (in 1845), it was found in a book, from the estate of J. L. Krebs, a famous pupil of Bach, in a very careful manuscript copy with the inscription "Soli Deo Gloria den 10, Januarii, 1751." This would indicate that it had been copied less than one half a year after Bach's death.

A Grainger Set

Percy Grainger

Percy Aldridge Grainger was an Australian-born pianist, lecturer, and prolific composer; he composed and arranged over 1200 works. Grainger was born in Brighton, a suburb of Melbourne, Australia. His father, John, was a well-known architect in Melbourne, and his mother, Rose, was the daughter of hotel managers from Adelaide, South Australia. When Grainger was eleven, his parents separated and Rose obtained custody. At the age of twelve, Grainger made his first concert tour as a pianist, and soon afterwards, Rose brought him to Europe to study at Dr. Hoch's conservatory in Frankfurt.

Between 1901 and 1914, Grainger and his mother lived in London where he met and became good friends with Norwegian composer, Edvard Grieg. Grieg's love for national music inspired Grainger to study English folk music, and much of his compositions during these years illuminate this influence. Additionally, Grainger composed piano works that foreshadowed the compositional technique 'tone cluster', for which Henry Cowell is most noted.

In 1914, Grainger moved to America where he lived for the rest of his life. During WWI, he joined the U. S. Army Band as an oboist and saxophonist. This experience allowed Grainger to compose several works for the Army Band, and most of these works continue to be performed by modern wind ensembles and bands. After the war, Grainger sustained a career of concert tours and lectures. Toward the end of his life, he worked on a new musical adventure—the production of free music (a term coined