

SYMPHONY ORCHESTRA PERSONNEL

VIOLIN I

Valerie Nelson*

principal

Anne Wolfe^

principal

Kelly Lanzafame #

principal

Izabel Austin

Mary Evans

Melanie Haskins

Ji Shin

Lionel Thomas

Ziyun Wei #

principal

Kasey Calebaugh

Lauren Culver

Kalie DeBolt

Sean Flynn

Emily Korzeniewski

Tommi Moore

Luis Rivera

Samrah Tariku

CJ Tatman

Emily Wade

FLUTE

Alexis Evers

principal

Savannah Gentry

OBOE

Emily Foltz*

co-principal

Tass Schweiger^

co-principal

BASSOON

Kevin Foss*

co-principal

Daniel Yim^

co-principal

HORN

Gavin Betterley

principal

Andrea Kennard

TRUMPET

Aaron Kahn

principal

Carla Lamb

TIMPANI

Todd Bills

HARPSICHORD

Ednaldo Borba

* *Johann Sebastian Bach*

^ *Johann Christian Bach*

Carl Phillip Emanuel Bach

VIOLIN II

Miya Saito-Beckman*

principal

Christine Senavsky^

principal

Camille Barnisin #

principal

Michelle Brunader

Merydith Dyall

Gillian Frederick

Michael Kaveney

Bashar Matti

Holly Roberts

Teagan Roberts

Meagan Susuico

Elizabeth Thornton

CELLO

Eleanora Willauer*

principal

Chas Barnard^

principal

Kevin Hendrix #

principal

Makenna Carrico

Clair Dietz

Elizabeth Gergel

Nicole Long

Eleanor Rochester

Ramsey Sadaka

Anjelica Urciel

BASS

Hayden Martinez **

principal

Xixiao Pan #

principal

VIOLA

Michael Kaveney*

principal

Hannah Breyer^

principal

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Season 115, Program 44



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

UNIVERSITY OF OREGON

Wind Ensemble

Rodney Dorsey
conductor

UNIVERSITY OF OREGON

Symphony Orchestra

David M. Jacobs
conductor

Daniel O'Bryant
guest conductor

Evan Harger
graduate conductor

Beall Concert Hall
Monday, Feb. 15, 2016 | 7:30 p.m.



OREGON WIND ENSEMBLE

French Dances Revisited (2004) Adam Gorb
 Overture (b. 1958)
 Allemande 20'
 Courante
 Sarabande
 Gavotte
 Gigue

Concerto for Soprano Saxophone and Band (2015) William Bolcom
 (b. 1938)
 Lively, with humor 15'
 Serenade
 Caprice

Dr. Idit Shner, soloist

**Oregon premier performance*

SYMPHONY ORCHESTRA

Symphony in C major, Wq, 182/3 Carl Phillip Emanuel Bach
 Allegro Assai (1714-1788)
 Evan Harger, graduate conductor 4'

OREGON CAMERATA

Orchestra Suite No. 1 Johann Sebastian Bach
 Overture (1685-1750)
 Courante 15'
 Gavotte
 Bourrée

Sinfonia in D Major, op. 18, no. 4 Johann Christian Bach
 Allegro con brio (1735-1782)
 Andante 11'
 Rondo: Presto

Daniel O'Bryant, guest conductor

FLUTE

Linda Jenkins
principal
 Robert Wakeley
 Lucy Schermer
 David Adams

OBOE

Emily Foltz
co-principal
 Tass Schweger
co-principal
 Megan Anderson
 Noah Sylwester

BASSOON

Zach Post
principal
 Kaden Christensen
 Mateo Palfreman

CLARINET

Brynn Powell
principal
 Jackson Yu
 Cassandra Jones
 Nick Soenyn
 McKenzie Zimbelman
 Alsessandra Hollowell
 Raiko Green

SAXOPHONE

Brad Green
principal
 Jonathan Hart
 McCall Kochevar
 Sarah Schultz

HORN

Amrita Gupta
principal
 Mariah Hill
 Alex Nelson
 Shae Wirth
 Sean Brennan

TRUMPET

Alexis Garnica
co-principal
 Hannah Abercrombie
co-principal
 Luke Harju
 Mark Landon
 Sierra Sparrow
 Scott Avzaradel

TROMBONE

Bailey Schmidt
principal
 Sam Dale
 Kenny Ross
 Matt Brown, Bass

EUPHONIUM

Tom Janssen
principal
 James Garney
 Stephen Young

TUBA

Jake Fewx
principal
 Derek White

PERCUSSION

Aaron Howard
principal
 Steven Golob
 Tim Mansell
 Alistair Gardner
 Kelsey Molinari
 Kathie Hsieh
 (Todd Bills)-Bolcom

DOUBLE BASS

Ryan Ponto
 NICK PIETROMONAC

Neil Varon of the Eastman School and Henry Fogel, former President of the Chicago Symphony. His ideas on conducting are published in "A Philosophy of Communication for the Modern Orchestral Conductor," a treatise on the technique and psychology of leading ensembles.

As a guest conductor, O'Bryant has appeared with orchestras throughout the United States, including the University of Denver Symphony, the Arizona State University Lyric Opera Theatre, the Phoenix Youth Symphony, the Keweena Symphony, the Iowa State University Orchestra, and the Brigham Young University Philharmonic. He has worked with the Eastman School of Music Philharmonia, the Cincinnati College-Conservatory of Music Philharmonia, the Greater Twin Cities Youth Symphonies, the Omaha Symphony, and the Bakersfield Symphony. O'Bryant is also an accomplished musician, who began violin and guitar at an early age before settling on the string bass. He was awarded a full fellowship to study bass with Bruce Bransby at the Aspen Music Festival, and served as Principal Bass with the Civic Orchestra of Chicago, under the direction of Daniel Barenboim. He performed with Music of the Baroque, Chicago's premier early music ensemble, and was a regular member of the Elgin Symphony, the Chicago Sinfonietta, the Ballet West Orchestra, the Salt Lake Opera Company, and the St. Cloud Symphony. He has soloed with orchestras in the United States and Europe, and has won first prize in numerous concerto competitions. He has collaborated in recordings and performances with such artists as Pierre Boulez, David Zinman, Augusta Read Thomas, Lynn Harrell, and Nicholas McGegan. He worked extensively as a studio musician for Hollywood films and television programs, and was professor of string bass at Utah Valley University and St. Cloud State University.

Besides music, O'Bryant enjoys mountain biking, rock climbing, and exploring the outdoors. He is an avid reader and a culinary enthusiast, who spends many hours listening to books on tape while testing new recipes. He is married to violinist Allison Unsworth. The couple resides in Flagstaff with their four children, Emerson, Erik, Cate, and Jack.

OREGON WIND ENSEMBLE

French Dances Revisited

Adam Gorb

Adam Gorb studied Music at Cambridge University and Composition at the Royal Academy of Music in London, where he graduated with the highest honors including the Principal's Prize, in 1993. His compositions include orchestral, ensemble, chamber, solo and choral works, and have been performed, broadcast and recorded worldwide. In the UK his compositions have had performances at contemporary music festivals in Huddersfield, Cheltenham, Hampstead and Highgate, Spitalfields and Canterbury, and he has had concerts entirely devoted to his music in the UK, the USA and Canada. Professor Adam Gorb is Head of School of Composition at the Royal Northern College of Music in Manchester. He has a PhD in Composition from the University of Birmingham and has taught at universities in the USA, Canada, Japan and many European countries.

French Dances Revisited is based on three bars from Bach's keyboard prelude BWV 939 in C Major. Members of the commissioning consortium premiered the work in the USA in Minnesota on November 7, 2004 and in the UK by the RAF Central Band Chamber Ensemble under Sq. Leader Duncan Stubbs at Colchester a month later on December 8th.

Concerto for Soprano Saxophone and Band

William Bolcom

Professor Emeritus William Bolcom, recipient of the 1988 Pulitzer Prize for Music, maintains an active schedule of performing and composing in spite of his recent retirement from the University of Michigan. As a piano soloist, composer, and accompanist (primarily with his wife, mezzo-soprano and School of Music, Theatre and Dance faculty member Joan Morris), Bolcom is represented on recordings for Nonesuch, Deutsche Gramophone, RCA, CBS, MHS, Arabesque, Jazzology, Vox, Advance, CRI, Phillips, Laurel, First Edition, Newport Classics, Omega, Vanguard, Argo, Koch Classics, Crystal, New World, Centaur, Folkways, Naxos, and many others. As

a writer, his articles essays and editions are widely published. Bolcom previously taught at the University of Washington, the Queens and Brooklyn Colleges of the City University of New York, and New York University's Tisch School of the Arts. He joined the UM faculty in 1973, and was honored in 1977 with the Henry Russel Award and the Henry Russel Lectureship in 1997. He was appointed Ross Lee Finney Distinguished Professor of Composition in 1994, and chaired the Composition Department from 1998 to 2003.

The *Concerto for Soprano Saxophone and Band* was written in 2015 and funded by a consortium of ten university saxophone instructors; Idit Shner is one of the commissioning saxophonists. Bolcom's strong ties to contemporary and popular styles are evident in this three-movement work. Tonight's performance marks the premier of the work in the Pacific Northwest.

OREGON SYMPHONY ORCHESTRA

Symphony in C major, Wq, 182/3 Carl Phillip Emanuel Bach

Bach's music was known and admired throughout northern Europe, and he was regarded as one of the pioneers of the budding emotionalism that augured the Romantic age. Friedrich Klopstock, whose poems paralleled Bach's music in trying to stir the emotions, was among the composer's Hamburg friends, and the works of the two were often compared. Of their styles, Edward Downes wrote, "Like Klopstock, Philipp Emanuel became famous for having discarded what was now regarded as the plodding rationalism of an earlier age as well as the playful superficiality of a fashionable Rococo, replacing both by a new depth of feeling and spontaneous personal expression." This new tonal language, the harbinger of the explosive subjectivity of 19th-century music, was dubbed *Empfindsamkeit* ("Sentimentality"). Bach himself summarized simply the intent of his compositions: "It appears to me that it is the special province of music to move the heart." Perhaps the prevalent characteristic of his works is their sudden and frequent change of mood, almost like surprise twists in the plot of a stage play. Unprepared modulations, unusual harmonic progressions,

national convention of the Society for Electro Acoustic Music in the US. Her last solo recital in Israel was broadcasted live on Voice of Music, a national public radio station.

Shner holds a Doctor of Musical Arts degree from the University of North Texas, and was the recipient of the 2015 Thomas F. Hermann Award for Excellence in Pedagogy.

SELECTED DISCOGRAPHY

Tuesday's Blues (OA2 22046)

Fissures: 20th Century Music for Saxophone and Harp (OC 33008)

Le Merle Noir (OC 33017)

A conductor of "tremendous depth and ability," **Daniel Keith O'Bryant** has led professional, college, and youth orchestras for nearly two decades. Equally comfortable in the genres of symphony, ballet, opera, and popular music, he is renowned for highly entertaining programs that inspire audiences of all types. O'Bryant currently serves as the Director of Orchestras at Northern Arizona University, where he conducts the NAU Symphony, NAU Chamber, and NAU Opera Orchestras. Prior appointments include Music Director of the Heartland Symphony, Associate Conductor of the St. Cloud Symphony, Assistant Conductor of the Salt Lake Opera Company, Director of Orchestras at St. Cloud State University, Founding Director of the Utah County Chamber Players, and Founding Director of the St. Cloud State University Youth Orchestra.

O'Bryant completed doctoral studies in orchestral and opera conducting at Arizona State University, and was mentored by some of the field's leading experts, including Daniel Lewis, Gustav Meier, Neil Varon, David Efron, and Timothy Russell. He received additional training through the Aspen Music Festival's American Academy of Conductors program and workshops sponsored by the League of American Orchestras, the Conductors Guild, and the International Conductors Institute. Driven by a lifelong passion for education, O'Bryant recently launched an international conducting seminar at Northern Arizona University, where he taught alongside

Many of J C Bach's works, including this one, were first published in London by William Forster, who is known to have taken certain liberties with the orchestral parts, presumably on commercial grounds. Thus the original scoring from the opera includes a trio of basset horns, but here their parts have been written for flutes, violas and bassoon.

The short symphony lasts for little over twelve minutes in total, and provides a fascinating link between the baroque and classical worlds.

— Notes by Brandon Hill Chamber Orchestra

ABOUT GUEST ARTISTS

An active performer of both jazz and classical music, **Idit Shner** has played in various distinguished venues in the United States and abroad, such as The Kennedy Center in Washington, D.C. and Lincoln Center in New York.

Currently Shner plays with her jazz quartet in Eugene and Portland, Oregon. Her latest project involved nursery rhymes and ancient melodies from the Jewish liturgy performed in a jazz setting. Jazz festival performances include the Diet Coke Woman in Jazz Festival (NY), Bellayre Festival (NY), New-Trier Jazz Festival (IL), City of Seoul Film Festival (Seoul, Korea). In 2010 she toured Japan and Korea with jazz pianist Jangeun "JB" Bae.

As an avid classical saxophonist Shner has commissioned and recorded new music and performed solo recitals in the US and Israel. Shner has collaborated with Fireworks, Beta Collide and Third Angle (new music ensembles), and performed with the Oregon Symphony and the Eugene Symphony. Other appearances include the Northwest Percussion Festival, Electronic Music Midwest, the Oregon Bach Festival, Sunriver Music Festival, and many North American Saxophone Alliance Conventions. During March 2006 she played in Israel as a featured soloist with a symphonic orchestra, and performed contemporary music at the

abrupt dynamic shifts and unexpected rhythmic variations abound. Even in pieces in a generally bright mood, minor keys and chromatic harmonies frequently appear, as if a dark cloud were obscuring the sun. The texture of the music, based in part from his father's unsurpassed contrapuntal technique, is often intricate, especially in its use of motives shared among the voices. Emanuel Bach's works are consistently of interest — they are composed with masterly skill, true individuality and, often, deep inspiration.

Emanuel Bach wrote nineteen symphonies, ten of them in Hamburg. The six Hamburg symphonies of 1773 (Wotquenne 182) were commissioned by Baron Gottfried van Swieten for his "Aristocratic Concerts" in Vienna, in which Haydn, Mozart and later Beethoven all participated. In these works, Bach sought a new, more passionate style to supersede the niceties of the Rococo. Before they were sent to Vienna, the new symphonies were given a trial performance at the Hamburg residence of one Professor Büsch. Of this soirée, the writer and composer Johann Friedrich Reichardt, who participated in the performance, enthusiastically reported, "One heard with rapture the original and bold course of ideas as well as the great variety and novelty in forms and modulations. Hardly ever did musical compositions of higher, more daring, and more novel character flow from the soul of a genius. They were received with enthusiasm."

— Program Note by Dr. Richard Rodda

Orchestra Suite No. 1

Johann Sebastian Bach (1685-1750)

Today it's hard to imagine a time when Bach's name meant little to music lovers, and when his four orchestral suites weren't considered landmarks. But in the years immediately following Bach's death in 1750, public knowledge of his music was nil, even though other, more cosmopolitan composers, such as Handel, who died only nine years later, remained popular. It's Mendelssohn who gets the credit for the rediscovery of Bach's music, launched in 1829 by his revival of the Saint Matthew Passion in Berlin.

A great deal of Bach's music survives, but incredibly, there's much more that didn't. Christoph Wolff, today's finest Bach biographer, speculates that over two hundred compositions from the Weimar years are lost, and that just 15 to 20 percent of Bach's output from his subsequent time in Cöthen has survived. Two-fifths of the cantatas he wrote in Leipzig have never been found. The familiar Bach-Werke-Verzeichnis, a catalog that attaches a BWV number to each of Bach's compositions, lists 1,087 works nonetheless, and the tally continues to grow as new scores are uncovered. (Recently in Kiev, Ukraine, Wolff discovered the long-lost musical estate of Bach's son Carl Philipp Emanuel, which contains unpublished scores by J.S. Bach, two of his sons, and his predecessors.)

A very large portion of Bach's orchestral music is lost; the existing twenty-some solo concertos, six Brandenburg Concertos, and four orchestral suites no doubt represent just the tip of the iceberg. We're probably lucky to have the four suites at all, in fact, since they aren't mentioned—even in passing—either in the extensive obituary prepared by Carl Philipp Emanuel or in J. N. Forkel's pioneering biography published in 1802.

The numbering of Bach's four suites, like that of Dvorák's symphonies, is a convention that has little to do with their order of composition. The first suite is, apparently, the earliest, dating from before 1725, but the second, with its winning flute solo, is the last: composed in 1738 or 1739, it may well be Bach's final orchestral work. The fourth suite was probably written around the time of the first; the third can be dated, with some certainty, from 1731. None of Bach's original manuscripts for the suites has survived, which makes dating them unusually difficult.

Bach didn't call these works suites—he used the conventional term of the day, overture, after their grand opening movements. But they are unmistakably suites—that is to say, sets of varied popular dances. For the idea of starting each one off with a large-scale overture, Bach was indebted to Jean-Baptiste Lully, the seventeenth-century French composer who perfected what we now call the French overture: a solemn, striding introduction, kept in motion by the brittle snap of dotted rhythms, followed by a quick,

lively, imitative main section. Bach borrows Lully's boilerplate, but makes his overtures into magnificent, expansive pieces that tower over the dances that follow. (In fact, Bach's overtures are nearly as long as the remainder of the suites they introduce.)

— Program Notes by Chicago Symphony Orchestra

Sinfonia in D Major

Johann Christian Bach (1735-1782)

The youngest surviving son of Johann Sebastian Bach, John Christian was born Johann, but adopted the English form of his name in later life. His early training was with his father, but his own musical preferences led him first to Italy, and then to England, where he accepted an invitation to become composer to the King's Theatre in London, and then music master to Queen Sophie-Charlotte.

Bach very soon became established as the leading figure of the day in London's musical world; Gainsborough painted his portrait, and the French philosopher Diderot was a close acquaintance. Bach became Mozart's friend and mentor, having first met the child prodigy when he visited London with his father Leopold in 1764. Bach was an unrivalled exponent of the gallant style and exercised a strong influence on the musical development of the young Mozart, the link is evident in the very first bar, which has a dotted rhythm much used by Mozart in many of his own compositions, particularly several of the later piano concertos.

Although he died deeply in debt and until recently his music has been largely ignored, during his lifetime he was without doubt the most successful of all the musical Bach sons. On hearing the news of his death, Mozart wrote to his father: "Have you heard that the English Bach has died? What a loss to the world of music!"

The Symphony Op. 18 no 4, sometimes called 'Sinfonia and Grand Overture' is thought to have been written around 1780, although the second movement is taken from the composer's overture to his earlier opera "Temistocle", first performed in Mannheim in 1772.