

PERSONNEL

FLUTE

Elizabeth Soper,
principal
Brandon Denman
Jeffrey Chapman
Lauralei Singsank
Tori Calderone

OBOE

Noah Sylwester,
principal
Wesley Becherer
Hannah Pell

BASSON*

Zac Post, *principal*
Hannah Murawsky
Cameron Joublin

CLARINET *

McKenna Cromwell,
co-principal
Darlene Mueller,
co-principal
Dante Hoge
Tyler Roberts
Aaron Yu
Mikel Wade
Madeline Judge
Micah Desmarais
T. J. Low

SAXOPHONE*

Katherine Von Bernthal
Kaitlynn Riehl
McCall Kochevar
Maddi Krafve
Nathan Boal

HORN*

Laura Eason, *principal*
Jasmine Kim
Cody Kiesling
Everett Davis

TRUMPET *

Dan Kocurek,
co-principal
Jessica Farmer,
co-principal
Eli Simantel
John Cummings
Sierra Sparrow
Scott Avzaradel

TROMBONE

Seven Converse,
principal
Otmar Borchard
Ian Gravelle
Daven Hernandez

EUPHONIUM*

Darren Fujii,
principal
Tom Janssen

TUBA*

Juan Valdez,
principal
Isaac Smith

PERCUSSION

Paige Madden,
principal
David Lee
Robby Carr
Luke DeDominces
Kathie Hsieh

STRING BASS

Josef Ward



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

UNIVERSITY OF OREGON

Wind Ensemble

Dr. Rodney Dorsey, conductor

GUEST ARTIST

Hiram Diaz, euphonium

*Mr. Diaz's appearance is made possible, in part,
by generous donations from Anonymous, and
the Oregon Tuba Association.*

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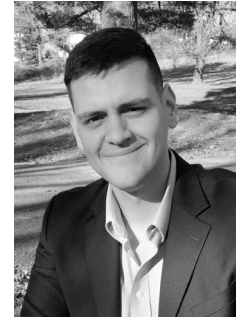
Season 117, Program 52

Beall Concert Hall
Monday, March 12, 2018 | 7:30 p.m.



La belle Hélène: Overture (1864/1978)	Jacques Offenbach (1819-1880) arr. by Lawrence Odom
Five Miniatures (1929/1959) Promenade Fiesta The Sleeping Village The Approaching Soldiers Dawn	Joaquin Turina (1882-1949) arr. by John Krance
Symphonic Variants for Euphonium and Band (1984)	James Curnow (b. 1943)
Symphony in B-flat (1951) Moderately fast, with vigor Andantino grazioso Fugue, Rather broad	Paul Hindemith (1895-1963)
The Gladiator March (1886)	John Philip Sousa (1854-1932)

Hiram Diaz, of Silver Spring, Maryland, is a euphoniumist, trombonist, vocalist and music educator. Hiram first began his training at New World School of the Arts High School in Miami, Florida, where he studied privately with Jay Bertolet, former principal tubist of the Florida Philharmonic. He continued his studies at the Cincinnati College Conservatory of Music in Ohio, earning a bachelors in performance while studying with tubist Tim Northcut of the Dayton Philharmonic. Hiram also attended the University of North Texas, in Denton, Texas, studying with Dr. Brian Bowman, Regents professor of euphonium. Throughout his education, he competed in several international euphonium competitions, including winning the International Tuba and Euphonium Conference Artist Euphonium Competition (2008), placing second at the Leonard Falcone International Artist Euphonium Competition (2008), and receiving an honorable mention at the first international Concours de Tuba Tours, in Tours, France (2014).



As a euphoniumist Hiram has played solo and recital performances throughout the United States. He has been a featured soloist at the Midwest Band and Orchestra Clinic, the International Tuba and Euphonium Conference, and most recently with “The President’s Own” United States Marine Band on their National Concert Tour in 2016. He has given masterclasses and lectures at universities and conferences about euphonium auditions and excerpt preparation. He also performs regularly with the Baltimore Symphony Orchestra, the Harrisburg Symphony Orchestra, and Dayton Philharmonic. As a trombonist Hiram has played with the Baltimore Symphony Orchestra and the Washington Symphonic Brass. Currently, Hiram proudly serves as a euphoniumist in “The President’s Own” United States Marine Band, a position he has held since 2012.

The Gladiator March (1886) John Philip Sousa (1854-1932)

Nothing among Sousa's memoirs reveals the identity of the "gladiator," but the first printing of the sheet music carried a dedication to Charles F. Towle of Boston. Towle was a journalist who was editor of the *Boston Traveller* at the time this march was written, but the nature of his association with Sousa is not known.

Sousa's daughter Helen conjectured that her father might have been inspired by a literary account of some particular gladiator. It is unlikely that he would have dedicated a march to gladiators in general because of their ferocity and deeds of inhumanity, but perhaps one noble gladiator who had been a victim of circumstances might have been his inspiration. There has also been speculation that the march had some Masonic significance, inasmuch as it was written at the time he was "knighted" in Columbia Commandery No. 2, Knights Templar, but this lacks substantiation.

For Sousa, "The Gladiator" brought back both happy and unhappy memories. In 1885 he had written the dirge "The Honored Dead" for Stopper and Fisk, a music publisher in Williamsport, Pennsylvania. They were so pleased that they asked him to write a quickstep march. He responded with *The Gladiator*, but they rejected it. Their shortsightedness cost them dearly; Sousa then sold it to Harry Coleman of Philadelphia, and it eventually sold over a million copies.

La belle Hélène: Overture (1864/1978) Jacques Offenbach (1819-1880) arr. by Lawrence Odom

La Belle Hélène (The Fair Helen) is the overture to a satirical operetta written as a spoof on the Greek myth of Helen of Troy. The operetta can also be construed as a satire on the age of Napoléon III. The first performance, in Paris in 1864, was an instant success. Premieres followed soon after in Vienna, Berlin, London and Chicago (1867).

Jacques Offenbach (1819-1880), born in Cologne, Germany, was a composer and cellist of the Romantic era and one of the originators of the operetta form. He was much attached to France, his adopted country, and many of his works are very patriotic in nature. His numerous operettas that combined political and cultural satire with witty grand opera parodies were extremely popular in the 1850s and 1860. He was forced to flee France after that country fell to Germany, but his popularity later rebounded. The great chef Auguste Escoffier is said to have created the fruit dessert "Pear Hélène" in honor of Offenbach and his work.

Five Miniatures (1929/1959) Joaquín Turina (1882-1949)

Joaquín Turina was a Spanish composer of classical music. Turina's origins were in northern Italy (between Verona, Brescia and Mantova). He studied in Seville as well as in Madrid. He lived in Paris from 1905 to 1914 where he took composition lessons from Vincent d'Indy at his Schola Cantorum, and studied the piano under Moritz Moszkowski. Like his countryman and friend, Manuel de Falla, he got to know the impressionist composers Maurice Ravel and Claude Debussy.

The Five Miniatures are arranged from a set of *Miniaturas, Op. 52*, for piano. The work, particularly the orchestrated version by Krance, reflects Turina's background in and penchant for impressionism, which he learned while in Paris. Each movement is vividly evocative of its name, easily capturing the imagination.

**Symphonic Variants
for Euphonium and Band** (1984) James Curnow (b. 1943)

James Curnow received his first musical instruction in the public schools of Michigan and The Salvation Army Instrumental Programs. He received a Bachelor of Music Degree from Wayne State University and a Master of Music from Michigan State University, where he studied conducting with Harry Began and euphonium with Leonard Falcone. Curnow studied composition with F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer.

He has taught all areas and levels of instrumental music and has received numerous awards for teaching and composition: the Outstanding Educator of America (1974), the Citation of Excellence from the National Bandmaster's Association (1980), the Volkwein Award (1977 & 1979), the Ostwald Award (1980 & 1984), and the International Competition for Original Compositions for Band (1985).

Symphonic Variants for Euphonium and Band was commissioned by Dr. Harry Began, Director of Bands at the University of Illinois. It was premiered by Phillip Franke, principal trombonist with the United States Marine Band. This "tour de force", though composed in four major variations, is artfully showcasing the range and flexibility of the euphonium.

Through variations in tempo and tone, the *Symphonic Variants* bring forth the sonority of the euphonium and the skills of the soloist. The work begins with an allegro con espressivo statement of the theme, and alternates with adagio and allegro con spirito variations. Lento, presto, and pesante treatments add further interest to the composition.

Symphony in B-flat (1951) Paul Hindemith (1895-1963)

Hindemith studied conducting, composition, and violin with Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory, supporting himself by playing in dance bands and musical-comedy troupes. From 1915 until 1923 he was the concertmaster of the Frankfurt Opera Orchestra, and in 1929 he founded the Amar Quartet, playing viola.

He was instrumental in organizing the Donaueschingen Festival, a new music festival that takes place every October in the small German town. The Donaueschingen Festival is the oldest festival for new music in the world. In the fifth year of the festival, Hindemith commissioned composers to write new works for winds, resulting in several ground-breaking compositions (amongst them Hindemith's own *Konzertmusik für Blasorchester*, op. 41, Křenek's *Drei Lustige Märsche*, and Toch's *Spiel für Blasorchester*).

Hindemith emigrated to the United States from Germany in 1940 and held teaching positions at Harvard and Yale Universities, becoming an American citizen in 1946. After World War II Hindemith relocated to Europe, taking a position at the University of Zurich.