

OREGON SYMPHONIC BAND PERSONNEL

FLUTE

Rachelle Austin,
principal
Luke Davis
Aubrey Dutra

OBOE

Fiona Curliss
principal
Zachary Fitzgerald

BASSOON

Katherine Cummings
principal
Tristan Lee
Marcus Stewart

CLARINET

McKenna Cromwell
principal
Nicole Lockhart
Michael Feeny
Logan McClain
Michael Rossberg

SAXOPHONE

Kaitlynn Riehl
principal
Pat Gordon
Madeline Krafve
Josh Kuhl

HORN

Mariah Hill
principal
Sean Brennan
Alexander Nelson
Spencer Krumpeck
Everett Davis

TRUMPET

Eli Simantel

TROMBONE

Nick Ivers
co-principal
Sam Dale
co-principal
Otmar Borchard
Alan Wood
Daven Jjaarda-Hernandez
Taylor Noah
Kenny Ross, Bass

EUPHONIUM

Preston Wysopal
Michael Blomenkamp
Stephanie Bautista

TUBA

Andrew Eason
Penn Armstrong

PERCUSSION

Chloe Duerr
co-principal
Alistair Gardner
co-principal
Lucas Rice
Paige Madden
Graeme Pennington
Andy Gheorghui
Daniel Surprenant



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

University of Oregon

Wind
Ensemble

— and —

SYMPHONIC
BAND

Rodney Dorsey, conductor

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Season 115, Program 9

Beall Concert Hall
Wednesday, Oct. 28 2015 | 7:30 p.m.



PROGRAM**OREGON WIND ENSEMBLE PERSONNEL**

Schism for winds and percussion (2015) David Biedenbender
(b. 1984)

Serenade No. 3 in C from Hob. II: 32 Joseph Haydn
(1732-1809)
arr. by Derek Smith
Allegro moderato
Andante
Finale: molto vivace

Out in the Sun, op. 88 (2009) Karl Henning
(b. 1960)

Desi (1991) Michael Daugherty
(b. 1954)

INTERMISSION

Tempered Steel (1997) Charles R. Young
(b. 1965)

No Shadow of Turning (2005) David Gillingham
(b. 1947)

Mannin Veen (1933) Haydn Wood
(1882-1959)

FLUTE
Alexis Evers
principal
Robert Wakeley
Lucy Schermer
David Adams

OBOE
Emily Foltz
co-principal
Tass Schweiger
co-principal
Megan Anderson

BASSOON
Zac Post, *principal*
Kaden Christensen
Daniel Yim

CLARINET
Brynn Powell
principal
Jackson Yu
Cassandra Jones
Nick Soenyn
McKenzie Zimbelman
Alessandra Hollowell
Kyle Brooks
Raiko Green

SAXOPHONE
Brad Green
principal
Jonathan Hart
McCall Kochevar
Sarah Schultz

HORN
Amrita Gupta
principal
Shea Wirth

TRUMPET
Alexis Garnica
principal
Carla Lamb
Hannah Abercrombie
Luke Harju
Sierra Sparrow
Scott Avzaradel

TROMBONE
Bailey Schmidt
co-principal
Kellyn Haley
co-principal
Jon Caponetto
Matthew Brown, bass

EUPHONIUM
Thomas Janssen
principal
Charles Démonnin
James Garney

TUBA
Stephen Young
Juan Valdez
Derek White

PERCUSSION
Michael McAtamney
principal
Steven Golob
Tim Mansell
Mason Caldwell
Kelsey Molinari

PIANO
Eduardo Moreira

governing Crown dependency, located in the Irish Sea at the geographical center of the British Isles. The island was often a source of inspiration for the composer. At the age of 15 he studied the violin with Enrique Fernandez Arbos and composition with Charles Villiers Stanford at the Royal College of Music.

In 1909, he married soprano Dorothy Court whom he had met while they were both students at the Royal College of Music, and from 1913 to 1926 he toured extensively with her. Their act consisted of songs and ballads of his own composition, and well loved violin gems. Together with their pianist, he accompanied her on his violin while she was singing. He also gained considerable success from his works, particularly his “light music” and his songs.

Occasionally, Wood would take to the podium, usually to direct his own compositions. He was given his own program by the BBC on the occasion of his 70th birthday, and starting in 1939 he served as a Director of the Performing Rights Society. His final years were spent in relative peace and quiet, and he eventually died in a London nursing-home two weeks before his 77th birthday.

This work, based on Manx folksongs, is founded on four of those tunes. The first, “The Good Old Way,” is an old and typical air written mostly in the Dorian mode. The second, which introduces the lively section of the work, is a reel – “The Manx Fiddler.” The third tune, “Sweet Water in the Common” relates to the practice of summoning a jury to decide questions concerning water rights, boundaries, etc. The fourth and last is a fine old hymn, “The Harvest of the Sea,” sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.

- by Haydn Wood

Schism (for winds and percussion)

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-Maurtua, John Williamson, and Mark Cox.

Schism is about divisions. I wrote *Schism* in 2010 in the midst of the turbulent national mid-term elections, a time that, in the context of more recent political turmoil, actually seems quite tame. I was overwhelmingly frustrated by the sophomoric mud-slinging and ridiculous lies being told by many politicians and the variously allied media, but I was also somewhat amused by what was nothing short of a nationwide goat rodeo*. Much of the musical material is transcribed almost note for note from an improvisation I played

* slang term for a chaotic situation

on the piano and recorded in the early stages of sketching the piece. I remember being interested in combining the pointillism of Anton Webern's music with a bluesy rock groove, so much of the piece is based on a single, simple, eighth note based, divided melodic line that jumps around the piano in very large leaps. I think of the musical affect as similar to the compound melodies in J.S. Bach's *Unaccompanied Cello Suites*, where a single melodic line is perceptually transformed through large leaps into multiple voices, though, in the end, I used the ensemble to actually hold out the notes the piano could not to add color, character, and attitude to the independent voices. I also wanted to play with the notion of groove by dividing it in unusual and unexpected ways, almost like running a few of the licks and grooves through a meat grinder.

Schism was originally written for the chamber orchestra Alarm Will Sound. This version for winds and percussion was commissioned by a consortium of ensembles led by Robert Carnochan and the University of Texas at Austin Wind Symphony as well as Michael Haithcock, University of Michigan; Chris Knighten, University of Arkansas; Steven D. Davis, University of Missouri, Kansas City Conservatory of Music.

Serenade No. 3 in C, from Hob. II:32
Joseph Haydn
arr. by Derek Smith

In the year 1785 or 1786, Haydn received a commission to write a series of concerti for King Ferdinand IV of Naples. It was a very curious commission, and its execution must have taxed even Haydn's ingenuity, for these concertos were to be written for two so-called "lira organizzata" – an unusual, kind of hurdy-gurdy into which was built a miniature organ. The instrument has been described in detail, but since no restored example has survived and there is no one alive today who can play it, interest in its probable sound is slightly academic – the more so since the actual notes can

Refrain

The title of the work is taken from the second line of the first verse which perhaps sums up the meaning of the hymn and the faith held by Lois Brock. The work also features optional hand bells, as Lois Brock was an avid hand bell player in her local church.

The work begins quietly and somewhat mysteriously on a motive using the interval of the falling fourth of the refrain of the hymn. This material grows and gathers texture and then concludes softly on a rolled G major chord in the marimba. A chorale follows, played by the vibraphone and bells and/or the hand bells. I call this chorale the "Lois Brock Chorale" as it exhibits the warmth of her ever-loving spirit. An interlude follows utilizing motives from the hymn and leads to the flute playing the verse of the hymn. Pursuant to this quiet rendition is a rather aggressive section featuring the timpani and percussion that play with the opening motive of the refrain. This leads to a fugue on the same motivic material that grows in intensity and segues with the trombones playing the hymn tune in march-like style against fanfare-like motives in the trumpets. All this subsides and the hymn is now played by the trumpets against the horns playing the Lois Brock Chorale. The full band joins in on the refrain that rises to a glorious pinnacle and then concludes softly by the euphonium. The material from the introduction is then restated and leads to a final statement of the refrain followed by a peaceful and heavenly benediction.

- by David R. Gillingham

Mannin Veen
Haydn Wood

Haydn Wood (born 25 March 1882, Slaithwaite, UK - died 11 March 1959, London, UK) was a British composer and violinist. At the age of two Wood and his family moved to the Isle of Man, a self-

Fellowship (1991) and a Research Professorship (1995). He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

No Shadow of Turning was commissioned by a consortium of organizations at The Ohio State University in memory of Lois Brock, beloved secretary of The Ohio State University Bands. The work is based on the hymn tune 'Great is Thy Faithfulness,' by Thomas O. Chisholm (words) and William M. Runyan (music).

Great is thy faithfulness, O God my Father;
There is no Shadow of turning with thee;
Thou changest not, thy compassions, they fail not;
As thou hast been, thou forever wilt be.

Refrain:

Great is thy faithfulness! Great is thy faithfulness!
Morning by morning new mercies I see;
All I have needed thy hand hath provided;
Great is thy faithfulness, Lord, unto thee.

Summer and winter and springtime and harvest,
Sun, moon, and stars in their courses above
Join with all nature in manifold witness
To thy great faithfulness, mercy and love.

Refrain

Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine, with ten thousand beside!

be played by a recorder, flute or oboe (and best by combination). This lira was a favorite instrument of the lazzaroni – the people of Naples. The Bourbon King, although often a rough and uncouth monarch, had a genuine interest for his people and for all their peculiar customs. It is therefore quite characteristic that his favorite musical instrument should have been this eccentric hurdy-gurdy. He was actually a virtuoso on the instrument (or a similar version thereof) and his primary teacher, Norbert Hadrava often sought foreign composers to write concerti and divertimenti for the instrument. This evening's performance of Haydn's *Serenade No. 3 in C major* is arranged for two flutes, two oboes, two clarinets, two horns, and two bassoons.

**Out in the Sun, op. 88
Karl Henning**

Karl Henning (b. 1960) holds a Bachelor of Music degree with a double major in composition and clarinet performance from the College of Wooster (Wooster, Ohio) where he studied with Jack Gallagher, Paul Schwartz, and Nancy Garlick. Further study includes an M.A. in composition from the University of Virginia and a Ph.D. in composition from the University of Buffalo where he studied with Charles Wuorinen and Louis Andriessen.

Karl Henning said about *Out in the Sun*:
"I played with patterns of staggered superimposition ... I enjoyed the challenge of composing with the repeated patterns, enjoyed the question of how a passage of such apparently 'mechanical' ostinati differs from the larger question of composition and shape... My linear approach in the unfolding piece is perhaps something like the points of imitation of Renaissance polyphony. Once layered ostinati are set in motion, the important compositional questions of where you go, what is the end, and how do we know it's the end (how does the ending 'convince' me) all remain."

Out in the Sun was premiered on November 9, 2006 by the New England Conservatory Wind Ensemble, Charles Pelz, conductor.

**Desi
Michael Daugherty**

Desi (1991) was composed for and premiered by the Stephen F. Austin State University Symphonic Band, conducted by John Whitwell at the 1991 CBDNA Convention in Kansas City, Missouri. Since then *Desi* has been widely performed in America by ensembles ranging from the U.S. Marine Band to the San Francisco Symphony Orchestra, and abroad by ensembles including the Tokyo Kosei Wind Orchestra, Netherlands Wind Ensemble, and the Zurich Tonhalle-Orchester. This work is a tribute to the persona of Desi Arnaz (1917-86), who played the Cuban bandleader Ricky Ricardo alongside his wife Lucille Ball in “I Love Lucy,” widely regarded as one of the most innovative television comedy shows of the 1950’s. The opening rhythmic motive is derived from the “Conga Dance” made famous by Arnaz when he sang and played bongos in Hollywood film musicals in the 1940’s. In *Desi* the bongo soloist and percussion section provide a lively counterpoint to intricately structured musical canons and four-note cluster cords, creating polyrhythmic layers that intensify and build to a sizzling conclusion. *Desi* evokes a Latin sound punctuated by big band trumpets, trombone glissandi, and dazzling woodwind runs.

- notes by the composer

**Tempered Steel
Charles Rochester Young**

Dr. Young is a graduate of Baylor University and the University of Michigan. His mentors include Pulitzer-prize winner Leslie Bassett, Donald Sinta, Keith Hill and Marianne Ploger. Currently, Dr. Young is the Chair of Composition and Music Theory at the University

of Wisconsin-Stevens Point. Previously, Dr. Young served on the faculty at the Interlochen Center for the Arts. In 1999, the Carnegie Foundation and the Council for the Advancement and Support of Education named Dr. Young Wisconsin Professor of the Year. The University of Wisconsin System awarded Dr. Young their University of Wisconsin System Career Teaching Excellence Award in 2000.

As we grow stronger and more resilient through hardship, we become “tempered.” *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all.

As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the “tempest” is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes. *Tempered Steel* was “forged” in 1997 as the first work to be commissioned by the Big 12 Band Directors Association.

**No Shadow of Turning
David Gillingham**

David Gillingham earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. His numerous awards include the 1981 DeMoulin Award for *Concerto for Bass Trombone and Wind Ensemble* and the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*. Dr. Gillingham’s works have been recorded by Klavier, Sony, Mark, White Pine, Naxos, Summit, and Centaur. His works are regularly performed by nationally recognized ensembles and nationally known artists. Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer