

PERSONNEL

THE UNIVERSITY OF OREGON CAMPUS ORCHESTRA

Evan Harger, conductor

VIOLIN

Stefania Ashby
Meagan Barnes
Emily Brown
Saraya Go
Leah Hanseth
Janet Hough
Taylor Howat
Megan McGowan
Jaime Pier
Madison Wright

CELLO

Elizabeth Brown
Miranda Daley
Tony De Weerd
Evan Fleming
Fraser Gottlieb
Franziska Monahan
Eleanor Rochester
Kelsey Zlevor

BASS

VIOLA

C.J. Tatman

Jason Agtarap
Keegan Boyle
Austin Haag
Brian Mcree
Maddie Samples
Arianna Urban

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Season 115, Program 17



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

UNIVERSITY OF OREGON Campus Orchestra

Evan Harger, conductor

Beall Concert Hall
Wednesday, November 18, 2015 | 7:30 p.m.



Styres' Rally

Alexander Safford

Drifen Shirl Jae Atwell (b. 1949)**Selections from Battalia** Heinrich Biber (1644 – 1704)

- I. Sonata
- II. Allegro
- III. Presto
- IV. "The Battle"

Chelsea Wright, Harpsichord

Pavane Gabriel Fauré (1845 – 1924)

Vocalists

Emma Lynn, Sarah Brauer, Michael Kaveney, James Brown,
Vocalists prepared by Chris McGinley**Styres' Rally** Alexander Safford

Alexander Safford was born and raised in Montana. He received a Bachelor of Music Education degree and a Bachelor of Arts degree in modern languages from Montana State University. He subsequently earned a Master of Music degree in composition from the University of Arizona, where he also studied conducting with Gregg Hanson. Mr. Safford is currently an orchestra and music composition instructor at Orchard Park High School in New York. He has served as a guest conductor in New York at the junior high and high school levels. An active composer, Mr. Safford is a member of ASCAP and the winner of the 2002 TODA Composition Competition.

Styres' Rally is fun and challenging for the entire orchestra. With driving rhythms, double-stops, and ensemble solos, this work incorporates spirited aspects of fiddle and blues music. Both styles are fused together for an exciting, rapidly paced work.

Drifen

Shirl Jae Atwell (b. 1949)

Shirl Jae Atwell was born in Kansas City, Missouri in 1949. She earned a Bachelor of Music Education degree from Kansas State Teachers College and a Master of Music Theory/Composition degree from the University of Louisville where she studied composition with Nelson Keyes. Ms. Atwell has also completed post-graduate work in composition at the University of South Carolina.

The spelling of the title, Drifen (pronounced dri'- ven) is derived from the Middle English spelling of "driven." The word drifen comes from the Old English verb "to drive."

Selections from Battalia

Heinrich Biber (1644 – 1704)

Tonight's performance of Biber's Battalia contains four movements from the original eight movement suite. The work is a depiction of a battle, and each of the movements depicts some part of the battle. The work is famous for its use of extended techniques in the strings. Tonight, you will see players plucking the instruments with their left hands, striking the wood of the bow and their instruments with their hands, and plucking the strings of the instruments loudly to produce a percussive sound. All of these sounds were meant to simulate the sounds of a battle during the Baroque Era.

Each movement resembles a dance. The first movement is a spirited allegro with sudden dynamic contrast. The second movement is a frolicking allegro that contains musical "hiccups". The third movement is a lilting dance in 3/4, which resembles a Ländler, or Austrian dance.

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The final movement is a depiction of a battle. The strings play incredibly aggressively, and the bass plucks loud to simulate cannon fire! The piece was incredibly popular when it was written, and has remained popular ever since.

Pavane

Gabriel Fauré (1845 – 1924)

“This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.”

– Leonard Bernstein

A pavane is a traditional 16th and 17th century court dance in a double meter. It usually is written in a somewhat reserved or stately spirit. When Fauré composed his famous Pavane, he had this concept in mind. Admittedly, Fauré’s Pavane is much more songful than the typical dances written centuries earlier.

He wrote this music midway through his life, and it has quickly become one of his most popular works. He described having written the Pavane “with pleasure. This is the amusing aspect of my art.” This must have been quite a relief, because he struggled intensely with writing much larger symphonies.

Fauré later added the parts for vocalists at the suggestion of Vicomtesse Greffule – a notable patron of the arts. Eventually, the piece found its way into ballets. It is odd that this piece, which was originally written with such pleasantries in mind, has become one of the staple works in French solemn and ceremonial music. It has frequently been performed after national and international tragedies, and tonight’s performance is dedicated to the memory of the lives lost in the Paris attacks late Friday evening.

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