

OREGON SYMPHONIC BAND PERSONNEL

FLUTE

Rachelle Austin,
principal
Luke Davis
Aubrey Dutra
Sahalee McFarland

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
Colin Horowitz
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 22

Beall Concert Hall
Tuesday, Nov. 24, 2015 | 7:30 p.m.



PROGRAM**OREGON WIND ENSEMBLE PERSONNEL**

Two Scarlatti Pieces, op. 16 (1928)
Pastorale
Capriccio

Dmitri Shostakovich
(1906-1975)

Carmina Burana (1936)
Fortune plango vulnera
In trutina
Tanz
Amor volat undique
In taberna

Carl Orff
(1895-1982)
arr. by Friedrich K. Wanek
(1929-1991)

From a Dark Millennium (1982)

Joseph Schwantner
(b. 1943)

Commando March (1943)

Samuel Barber
(1910-1981)

Rest (2011)

Frank Ticheli
(b. 1958)

Songs Without Words:

Five Mood Piece for Wind Ensemble (2000)

Manic
Reflective
Giddy
Stunned
Confident

Dan Welcher
(b. 1948)

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
principal
Juan Valdez
Derek White

PERCUSSION

Michael McAtamney
principal
Steven Golob
Tim Mansell
Mason Caldwell
Kelsey Molinari

PIANO

Eduardo Moreira

Songs Without Words

Dan Welcher (b. 1948)

Born in Rochester, New York, in 1948, Dan Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its Principal Bassoonist in 1972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He joined the Artist Faculty of the Aspen Music Festival in the summer of 1976, teaching bassoon and composition, and remained there for fourteen years. He accepted a position on the faculty at the University of Texas in 1978, creating the New Music Ensemble there and serving as Assistant Conductor of the Austin Symphony Orchestra from 1980 to 1990. He now holds the Lee Hage Jamail Regents Professorship in Composition at the School of Music at UT/Austin, teaching composition and directing the New Music Ensemble.

The composer writes, “Since the very nature of a piece entitled *Songs Without Words* would be destroyed by too many words about the piece, it seems best to let the movement titles speak for themselves. Mendelssohn’s celebrated set of piano pieces in this genre establishes a precedent for short, mood-oriented works with simple titles attached. I began this composition by imagining five moods that could be portrayed in wind, brass, and percussion colors—then expanded on the idea by linking the separate motives together in the fifth ‘song.’ The effect would be one of looking at separate elements of a personality, then looking at the whole person.

‘Manic’ was originally titled *Almost Too Happy* (like Schumann’s *Almost Too Serious* in *Kinderszenen*.) It is very short and over the top in terms of energy. ‘Reflective’ was inspired by a series of days in which it never stopped raining. The effect is somewhat like sitting in a Zen garden listening to the tiny waterfall. ‘Giddy’ is pure silliness and good humor. As the music gallops to what feels like a happy climax, it is suddenly interrupted. ‘Stunned’ is what happens in life when we aren’t looking. The carefree mood is shattered, almost like running into a brick wall. The finale is ‘Confident’ but it doesn’t start quite that way. A repeated chord begins tapping at our consciousness as if trying to pull us out of despair. [The movement then draws on motives heard in the earlier movements.] The personality is reassembling itself after the tragedy. The piece ends in a buoyant cloud of optimism.”

Two Scarlatti Pieces, op. 16 (1928)

Dmitri Shostakovich (1906-1975)

Born in St. Petersburg in 1906, Dmitri Shostakovich is generally regarded as one of the greatest symphonists of the mid-20th century, and many of his string quartets, concerti, instrumental works, and vocal works are also firmly established in the repertoire. He succeeded in forging a musical language of colossal emotional power and played a decisive role in the musical life of the former Soviet Union. He was an active teacher, composer, administrator, and pianist. His last concert appearance was in 1966.

Shostakovich transcribed Scarlatti’s Sonatas K. 9/L. 413 and K. 20/L. 375 for fourteen wind instruments and timpani in autumn 1928. The first performance took place on November 25th of that year in the small hall of the Moscow Conservatory. Members of the Sofila Orchestra, conducted by Nikolai Malko, performed a variety of arrangements by Shostakovich in an evening devoted solely to his music. Ivan Sollertinsky immediately called these transcriptions “orchestrations of genius.” The young Shostakovich succeeded perfectly in wedding the spirit of Scarlatti with provocative new sounds showing the influence of “Les Six,” Varèse, and Stravinsky.

Carmina Burana (1936)

Carl Orff (1895-1982)

Carl Orff’s first stage work, *Carmina Burana*, was composed in 1935-6 and premiered at the Frankfurt Opera in 1937; it became an outstanding success. Orff drew the inspiration for his grand vocal and orchestral work from 24 poems of the 200 found in the 13th century monastery of Benediktbeuern, near Munich in Bavaria, and published in 1847 under the title of *Carmina Burana*. Carmina is the plural of the Latin word *carmen* and in early times, carried the implication of student songs. *Burana* was the Latin name for the area we know today as Bavaria. Both sacred and secular, the texts are frank avowals of earthly pleasure: eating, dancing, drinking, gambling, and lovemaking. They proclaim the beauty of life and the glory of springtime. The music is simple in harmony and range, consistent with 13th century music, with a driving rhythm to which the listener instinctively responds.

From a Dark Millennium (1982)

Joseph Schwantner (b. 1943)

Born in Chicago in 1943, Joseph Schwantner received his musical and academic training at the Chicago Conservatory and Northwestern

University. While developing a career as a leading American composer, he also served on the faculties of the Juilliard School, the Eastman School of Music, and the Yale School of Music, simultaneously establishing himself as a sought-after composition instructor.

Schwantner's compositional career has been marked by many accolades, including the Bearns Prize, a Guggenheim Fellowship, several Grammy nominations, and the 1979 Pulitzer Prize for his orchestral work *Aftertones of Infinity*. Among his many commissions is his *Percussion Concerto*, which was commissioned for the 150th anniversary season of the New York Philharmonic and is one of the most performed concert works of the past decade. Schwantner is a member of the American Academy of Arts and Letters.

From a Dark Millennium was commissioned by the Mid-American Conference Band Directors Association in 1980 and premiered by Northern Illinois University in 1981. The work marks the only time that Schwantner has used the same music for two different pieces. The other piece, *Music for Amber* (1981), is a chamber work whose second movement, "Sanctuary", provided the musical material for *From a Dark Millennium*. The movement itself was inspired by a poem written by the composer.

Sanctuary...

deep forests,

a play of shadows.

Most ancient murmurings

from a dark millennium,

the trembling fragrance

of the music of amber....

Commando March (1943)

Samuel Barber (1910-1981)

Samuel Barber's music, masterfully crafted and built with romantic structures and sensibilities, is at once lyrical, rhythmically complex, and harmonically rich. Barber wrote his first piece at age seven and attempted

his first opera at age ten. At the age of fourteen he entered the Curtis Institute, where he studied voice, piano, and composition. He also studied conducting with Fritz Reiner.

At Curtis, Barber met Gian Carlo Menotti with whom he would form a lifelong personal and professional relationship. Menotti supplied libretti for Barber's operas *Vanessa* (for which Barber won the first of two Pulitzer prizes) and *A Hand of Bridge*. Over the years, a remarkably diverse group of renowned artists, musicians, and conductors has championed his music.

Barber wrote his *Commando March* shortly after enlisting in the United States Army during the Second World War. The work was completed in February 1943 and was premiered on 23 May of that year by the Army Air Force Tactical Training Command Band in Convention Hall in Atlantic City, New Jersey. The critic Fredric V. Grunfeld, writing in *High Fidelity* shortly thereafter, described the march as "an old-fashioned quickstep sporting a crew cut," and the work received many performances in the final years of the war.

Rest (2011)

Frank Ticheli (b. 1958)

Created in 2010, *Rest* is a concert band adaptation of my work for chorus, 'There Will Be Rest', which was commissioned in 1999 by the Pacific Chorale. In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words:

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.

I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace, --above me
Stars I shall find.

— Sara Teasdale (1884-1933)

— Note by the composer