

## OREGON WIND ENSEMBLE PERSONNEL

### FLUTE

Aubrey Dutra, principal  
Alyssa Van Laar  
Brynna Paros  
Jeffrey Chapman

### OBOE

Emily Foltz, principal  
Zach Fitzgerald  
Megan Anderson

### BASSOON

Zac Post, principal  
Cameron Joublin  
Tristan Lee

### CLARINET

Jackson Yu, principal  
Nicholas Soenyun  
McKenna Cromwell  
Aaron Yu  
Dhruva Chatterjee  
Michael Feeney  
Cassandra Jones

### SAXOPHONE

Kate Van Bernthal,  
*principal*  
Jonathan Hart  
McCall Kochevar  
Sarah Schultz

### FRENCH HORN

Mariah Hill, *principal*  
Spencer Krumpeck  
Jasmine Kim  
Everett Davis

### TRUMPET

Carla Lamb, *principal*  
Alexis Garnica  
John Cummings  
Mark Landon  
Scott Avzaradel  
Hannah Abercrombie  
Sierra Sparrow

### TROMBONE

Bailey Schmidt, *principal*  
Otmar Borchard  
Sam Dale  
Kenny Ross

### EUPHONIUM

Tom Janssen, *principal*  
Samantha Gilkey

### TUBA

Juan Valdez, *principal*  
Noe Aguillar Lopez

### PERCUSSION

Luke Dedominces,  
*principal*  
Alistair Gardner  
Aaron Howard  
Graeme Pennington  
Daniel Surprenant  
Brandon Pressley  
Oscar Watson

### PIANO

Keaton Springfield

### HARP

Noah Brenner



UNIVERSITY OF  
OREGON

# SCHOOL OF MUSIC AND DANCE

University of Oregon

# Wind Ensemble

Dr. Rodney Dorsey, conductor  
Dr. Jason Silveira, guest conductor

***Special thanks to Robert Ponto and Lance Miller for their technical assistance with the digital component of Ecstatic Waters.***

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**Season 116, Program 8**

**Beall Concert Hall**  
Wednesday, Oct. 26, 2016 | 7:30 p.m.



**Masks and Machines** (2015) Paul Dooley (b. 1984)  
 I.  
 II.  
 III.

**Ballad for Band** (1946) Morton Gould (1913-1996)  
 Dr. Jason Silveira, guest conductor

**Theme and Variations, op. 43a** (1943) Arnold Schoenberg  
 (1874-1951)

### INTERMISSION

**Ecstatic Waters** (2008) Steven Bryant (b. 1972)  
 Ceremony of Innocence  
 Augurs  
 The Generous Wrath of Simple Men  
 The Loving Machinery of Justice  
 Spiritus Mundi (epilogue)

**Dance of the Jesters** Pyotr Il'yich Tchaikovsky (1840-1893)  
**from *The Snow Maiden*** (1873/1997) trans. by Ray Cramer

Mvt. III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding.

*The Loving Machinery of Justice* brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo Clarinet and Oboe) and mechanized accompaniment (Bassoons). An emphatic resolution in Ab minor concludes the movement, floating seamlessly into the epilogue, *Spiritus Mundi*. Reprising music from Mvt. I, this short meditative movement reconciles and releases the earlier excesses.

**Dance of the Jesters** (1873/1997) Pyotr Il'yich Tchaikovsky

Pyotr Il'yich Tchaikovsky was born in Votkinsk, Russia, in 1840. He began taking piano lessons at age five, and his parents were initially supportive of his studies in music. By 1850, his family changed their feelings about their son's future and sent him to St. Petersburg to prepare for a life in civil service. He studied law and, at age 19, started work as a clerk with the Ministry of Justice. After working in civil service for several years, Tchaikovsky decided to pursue his interest in music and enrolled at the St. Petersburg Conservatory in 1862. He graduated in 1865 and dedicated the rest of his life to his musical career. In 1866, Tchaikovsky moved to Moscow, where he was appointed Professor of Music Theory at the Moscow Conservatory.

*Dance of the Jesters* was composed as incidental music for A. N. Ostrovsky's play *The Snow Maiden* (1873). The play is based on the Russian folktale of the snow maiden who can survive only if her heart is never warmed by love. The dance is incredibly lively and captures the color and zest of Russian folk dance.

performed throughout the world. Recently, his *Ecstatic Waters* was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians. Bryant provides the following information about his work:

*Ecstatic Waters* is music of dialectical tension – a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naiveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or, as I have described it more colloquially: W.B. Yeats meets Ray Kurzweil in the Matrix.

The overall title, as well as *Ceremony of Innocence* and *Spiritus Mundi* are taken from poetry of Yeats (“News for the Delphic Oracle,” and “The Second Coming”), and his personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece’s structural reality – as a hybrid of electronics and living players – *Ecstatic Waters* also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, in ways inspired by Kurzweil.

The first movement, *Ceremony of Innocence*, begins as a pure expression of exuberant joy in unapologetic Bb Major in the Celesta and Vibraphone. The movement grows in momentum, becoming perhaps too exuberant – the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naiveté, though it retreats from the brink and ends by returning to the opening innocence.

In Mvt. II, *Augurs*, the unsustainable nature of the previous *Ceremony of Innocence* becomes apparent, as the relentless tonic of Bb in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of Mvt. III. The movement grows inexorably, spiraling wider and wider, like Yeat’s gyre, until “the center cannot hold,” and it erupts with supreme force into *The Generous Wrath of Simple Men*.

## Masks and Machines

Paul Dooley

Paul Dooley’s music has been described as “impressive and beautiful” by American composer Steve Reich. Mr. Dooley’s path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds.

At the University of Michigan, Dooley has co-directed the 2009 Midwest Composers Symposium and in 2010 was coordinator of the ONCE. MORE. Festival, a 50-year anniversary of the ONCE Festival of Contemporary Music. He studied composition primarily with composers Michael Daugherty, Bright Sheng, Evan Chambers, Frank Ticheli, Stephen Hartke, Charles Sepos and Doc Collins.

Mr. Dooley has received a wide range of prizes for his work, including: the William D. Revelli Composition Prize co-winner for *Masks and Machines* (2015), the 2013 Jacob Druckman Award for orchestral composition for *Point Blank* (2012), a 2010 BMI composer award for *Gradus* (2009) for solo cello, a 2008 ASCAP Morton Gould Composer Award for *Dani’s Dance* (2007) for piano trio, and a fellowship to the Aspen Music Festival Composition Masterclass with Christopher Rouse.

Paul Dooley provides the following information about his composition:

*Masks and Machines* (2015) was commissioned by a consortium of wind bands organized by Timothy Shade in honor of Gary Green’s retirement from the Frost School of Music at the University of Miami. *Masks and Machines* is inspired by the early twentieth century works of Bauhaus artist Oskar Schlemmer, and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and color in Schlemmer’s works such as the “Bauhaus Stairway” and “Triadic Ballet” as well as the renaissance and baroque musical influences in Stravinsky’s “Pulcinella.” *Masks and Machines* contains three contrasting character pieces featuring renaissance brass music, Baroque fortspinnung in virtuosic mallet percussion, lush oboe, clarinet and bassoon solos, and machine-like flute rips.

**Ballad for Band**

Morton Gould

Morton Gould was an American pianist, composer, conductor, and arranger. Gould was recognized early as a child prodigy with abilities in improvisation and composition. His first composition was published at age six. Gould studied at the Institute of Musical Art in New York, although his most important teachers were Abby Whiteside and Vincent Jones.

During the Depression, Gould, while a teenager, worked in New York City playing piano in movie theaters, as well as with vaudeville acts. When Radio City Music Hall opened, Gould was hired as the staff pianist. By 1935, he was conducting and arranging orchestral programs for New York's WOR radio station, where he reached a national audience via the Mutual Broadcasting System, combining popular programming with classical music.

In 1995, Gould was awarded the Pulitzer Prize for *Stringmusic*, a composition commissioned by the National Symphony Orchestra in recognition of the final season of director Mstislav Rostropovich. In 2005, he was honored with the Grammy Lifetime Achievement Award. He also was a member of the board of the American Symphony Orchestra League and of the National Endowment for the Arts music panel.

In 1946 Morton Gould somehow found a few minutes to satisfy a request from conductor Edwin Franko Goldman to write a piece for his renowned Goldman Band. The result was the reflective and sensitively scored *Ballad for Band*, a work inspired by African-American spirituals. In an interview with Dr. Thomas Stone, Gould offered insight on how the spiritual influenced this music:

I have always been sensitive to and stimulated by the, sounds that I would call our "American vernacular" -- jazz, ragtime, gospel, spirituals, hillbilly. The spirituals have always been the essence, in many ways, of our musical art, our musical spirit. The spiritual is an emotional, rhythmic expression. The spiritual has a universal feeling; it comes from the soul, from the gut. People all over the world react to them ... I am not aware of the first time I heard them. It was undoubtedly a sound I heard as a child; maybe at a revival.

It also captures the spirit of popular music and dance forms. The beauty

of the melody can hide the complexities of theme exchanges within the sections of the band. Antecedent-consequent phrases play off each other and build tension. Accents, syncopation, and lively rhythmic patterns complement the lush harmonies of the chord structures.

*-Program note by composer and the United States Marine Band*

**Theme and Variations, op. 43a**

Arnold Schoenberg

The name Arnold Schoenberg usually conjures images of the progressive composer's twelve-tone system of composition that "swept away" tonality, replacing it with abstract music without melody. The composer himself always retained a respect for traditional disciplines, however, famously noting that "there is still much good music to be written in C major." In 1943, Arnold Schoenberg composed his *Theme and Variations* after numerous requests for a band composition from his dear friend and president of G. Schirmer Music, Carl Engel. Schoenberg thought a great deal of this work and soon created a version for orchestra. In a 1944 letter to Fritz Reiner, Schoenberg noted that this "is not a composition with twelve tones but I can assure you—and I think I can prove it—technically this piece is a masterwork."

The composer clearly establishes the tonality of this work in G minor, yet takes free rein to assert his mastery of contrapuntal techniques. Seven variations follow the theme and, in true Classical form, each variation grows increasingly distant from the original statement of the theme before the latter returns to an extended coda. Schoenberg delineates each of the variations with a specific melodic, orchestrational, formal, and tempo framework. A Viennese waltz is the centerpiece of the seven variations. Schoenberg reserves the full force of a *tutti* for the finale, which features extravagant swirls of brass and emphatic percussion.

**Ecstatic Waters (2008)**

Steven Bryant

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. Winner of the ABA Ostwald award and three-time winner of the NBA Revelli Award, Steven Bryant's music for wind ensemble has reshaped the genre. A prolific composer, his substantial catalogue of music is regularly