

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 Feeny
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

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Season 116, Program 19

Beall Concert Hall
Tuesday, November 22, 2016 | 7:30 p.m.



Ping, Pang, Pong (2004) Joel Puckett (b. 1977)

Allerseelen (1885/1955) Richard Strauss (1864-1949)
arr. by Albert Oliver Davis

A Dialogue of Self and Soul (2013) James Stephenson (b. 1969)
Allegretto moderato assai
Allegro – spirited
Lento – espressivo
Dr. Steve Vacchi, bassoon
Paul Rudoj, tenor

INTERMISSION

A Requiem in Our Time (1958) Einojuhani Rautavaara (1928-2016)
Hymnus
Credo et Dubito
Dies Irae
Lacrymosa

Road Stories (2012) Jennifer Higdon (b. 1962)
Speed Bike
Winding Tree Lane
Rail Lights

In Storm and Sunshine (1885) John Clifford Heed (1862-1908)

Since 2000, **STEVE VACCHI** has been professor of bassoon at the University of Oregon, where he also coordinates the chamber music program. He holds degrees in performance from the Eastman School of Music, The Hartt School, and Louisiana State University and also studied at the Yale School of Music. Formerly a faculty member at Wichita State University (KS) and the Brevard Music Center (NC), he has presented masterclasses at high schools, conservatories, and universities throughout the United States and China and served as a faculty sabbatical replacement at Indiana University's Jacobs School of Music.

Vacchi has performed on 23 commercially available recordings, ranging from the music of J.S. Bach to a new work for bassoon and live electronics that is inspired by a Swedish heavy metal band. He has performed in 23 countries throughout Europe, the Americas, Asia, the Middle East, and the Caribbean. In the U.S., Vacchi has performed with The Florida Orchestra, Santa Fe ProMusica, the Rhode Island, Tulsa, and Rochester Philharmonics, and the Saint Louis, New World, Baton Rouge, Colorado, Honolulu, Kansas City, Oregon, Sarasota, New Haven, and Wichita Symphony Orchestras. He is a member of the Oregon Ballet Theatre, Oregon Bach Festival, Eugene Symphony Orchestra, Cabrillo Festival of Contemporary Music (CA), and Music on the Hill (RI).

Vacchi has been a featured soloist in works by Haydn, Mozart, Strauss, J.S. Bach, Vivaldi, Lindpaintner, Jurriaan Andriessen, Michael Daugherty, Walter Hartley, Ellen Taaffe Zwilich, Walter Mays, Peter Hope, and James Stephenson.

An advocate of new music, Vacchi has performed hundreds of recent works, including many premieres. A member of the Oregon Wind Quintet, he also performs with Douglas Detrick's AnyWhen Ensemble, which features contemporary improvisation and jazz-influenced chamber music.

Vacchi maintains interests in instrument collecting and early music, performing on historical bassoons with ensembles throughout the west coast.

Deemed “indisputably unique, confident, and innovative” through the American Prize, **PAUL JOHN RUDOI**’s award-winning compositions have been commissioned and performed by various ensembles and artists throughout North America and Europe, including Orphei Dränger, the Vancouver Chamber Singers, the British Trombone Society, Cantus, and the National Lutheran Choir. His work has garnered numerous grants from the Jerome Foundation, the ACF, MRAC, MSAB, the NEA, and ASCAP. His music is published through PJR Music alongside Graphite, Santa Barbara, Walton, Morningstar, and ECS music publishers.

As a professional tenor vocalist, Rudoi has performed and recorded a wide range of music as a member of the full-time vocal ensemble Cantus. From 2008 to 2016, he premiered dozens of new works for male chorus, traveled on four continents, and advocated for arts education and empowerment through education outreach opportunities nationwide.

Rudoi has performed and recorded a wide range of music as a member of the full-time vocal ensemble Cantus. He holds a degree in vocal performance from the Hartt School in Hartford, Connecticut, and is currently pursuing a concurrent master’s in choral conducting and composition at the University of Oregon in Eugene.

His teachers have included Robert Kyr, Sharon Paul, Libby Larsen, Mary Ellen Childs, Edward Bolkovac, and Tyler Flanders.

Ping, Pang, Pong (2004)

Joel Puckett (b. 1977)

Born in Atlanta in 1977, Joel Puckett received his master’s and doctoral degrees in composition from the University of Michigan, where his composition teachers included William Bolcom, Michael Daugherty, and Bright Sheng. Puckett has received multiple awards, including an Aspen Merit Fellowship, the Russell Woolen Prize, a 2003 BMI Student Composer Award, and numerous fellowships from the University of Michigan. His work *This Mourning* for orchestra, chorus, forty wine glasses, and tenor soloist was commissioned and subsequently premiered by The Washington Chorus, whose efforts received the 2000 Grammy Award for Best Choral Performance. In 2010, Puckett was appointed composer-in-residence of the Chicago Youth Symphony Orchestras for a two-year term, and he recently joined the faculty of the Peabody Institute at The Johns Hopkins University in Baltimore.

Dr. Puckett offers the following remarks concerning the work being performed this evening:

I’ve always loved opera overtures. They tend to be fast paced, exciting, and made up from a variety of melodic material. My first experience with these overtures actually came via my father’s LPs from the 1950s of the University of Michigan Symphony Band under the baton of William D. Revelli. Revelli was fond of performing these overtures in arrangements, or transcriptions, for his large wind symphony. I remember many a time when my father would comment on how much better the overtures were “without all those darn strings!”

In *Ping, Pang, Pong*, I have captured the essence of these opera overture transcriptions while maintaining a contemporary perspective— in a way, bridging the gap between the past and the present. The title is inspired by the three frustrated Chinese ministers from Puccini’s opera *Turandot*. They have always been some of my favorite characters in all of opera. Their frustration, lamenting, and excitement are some of the best moments in Puccini’s masterpiece and seemed to me to be the perfect inspiration for my modern overture.

Allerseelen (1885/1955)Richard Strauss (1864-1949)
arr. by Albert Oliver Davis

Richard Strauss enjoyed early success as a conductor and composer and was influenced by the works of Wagner. He developed the tone poem to an unrivalled level of expressiveness and achieved great success with his operas. He served as musical director in the courts of Munich, Weimar and Berlin. His relationship with the government in Germany was ambiguous, a fact that protected him but led to post-war difficulties and self-imposed exile in Switzerland.

Allerseelen (“All Souls’ Day”) is set to text by Hermann von Gilm zu Rosenegg (1812-1864). This song’s melody and rich accompaniment make it one of the best known lieder of Strauss.

Place on the table the fragrant mignonettes,
Bring the last red asters inside,
and let us speak again of love,
As once in May.

Give me your hand, so that I may secretly press it;
And if someone sees, it’s all the same to me.
Just give me one of your sweet glances,
As once in May.

Every grave blooms and is fragrant tonight,
One day in the year are the dead free,
Come to my heart, so that I may have you again,
As once in May.

A Dialogue of Self and Soul (2013)

James Stephenson (b. 1969)

Leading American orchestras, instrumentalists, and wind ensembles around the world have performed the music of Chicago based composer James M. Stephenson, both to critical acclaim and the delight of audiences. The Boston Herald raved about “straightforward, unabashedly beautiful sounds,” suggesting “Stephenson deserves to be heard again and again!” A formal sense of melody and tonality characterize his music, each embedded in a contemporary soundscape. These qualities, coupled with the composer’s keen ability to write to each occasion, have led to a steady stream of commissions and ongoing projects.

Commissioned by The National Wind Ensemble Consortium Group, *Road Stories* is a series of portraits of life journeys. In “Speed Bike,” the listener moves along in a joyful ride over sudden lifting hills and along paths that are comprised of quick twists and turns; there is a relishing of freedom and the speed of youth. “Winding Tree Lane” moves at a much slower pace...a quiet street of leafy sunlit patterns, absorbed by the traveler in slow footfalls; this is time movement in contemplative moments. “Rail Lights” is the visual phenomena of being on a train, looking through windows at fast passing lights. No picture is clear, but sometimes a space will go by, where the passenger can see a larger picture than the momentary shifts of light slivers. The traveling that we all do while moving from one day to the next often shows us only passing glimmers, but there are those moments when a clear picture shifts into the focus of a larger world.

In Storm and Sunshine (1885)

John Clifford Heed (1862-1908)

The era of the late 1800s and early 1900s was the apex of the march era in American music. While we envision a march scene dominated by military bands and John Philip Sousa, other composers contributed to the legacy of the All-American march, and showmen like P.T. Barnum traveled the country using the march for an entirely different purpose. In Storm and Sunshine belongs to a category of marches known as circus marches, screamers, or barn burners. The fast tempo and exciting pounding rhythms remind one more of the chaos and thundering hooves of four-footed animals running into a circus arena than of the steady, regimented pulse of men marching. In Storm and Sunshine has all of the components of a great march – a strong attention-grabbing introduction, dynamic contrasts ranging from *fff* down to a bar of silence, technical melodies for both treble and bass melodies, and a melody in the last strain that everyone can remember. The piece alternates between major and minor modes, hence the “storms” and the “sunshine”. Whether Heed had the circus in mind when he wrote this march is unknown, but it has been a big-top favorite as well as a concert highlight throughout most of the twentieth century.

Despite this late start, Higdon has become a major figure in contemporary classical music and makes her living from commissions, completing between 5-10 pieces a year. These works represent a range of genres, from orchestral to chamber and from choral and vocal to wind ensemble. Hailed by the Washington Post as “a savvy, sensitive composer with a keen ear, an innate sense of form and a generous dash of pure esprit,” the League of American Orchestras reports that she is one of America’s most frequently performed composers.

Higdon’s list of commissioners is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Baltimore Symphony, The Cleveland Orchestra, The Minnesota Orchestra, The Pittsburgh Symphony, The Indianapolis Symphony, The Dallas Symphony, as well as such groups as the Tokyo String Quartet and the President’s Own Marine Band.

Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto, with the committee citing Higdon’s work as a “deeply engaging piece that combines flowing lyricism with dazzling virtuosity.” She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters (two awards), the Pew Fellowship in the Arts, Meet-the-Composer, the National Endowment for the Arts, and ASCAP. Also a winner of the American Composers Invitational, her *Secret and Glass Gardens* was performed by semi-finalists of the Van Cliburn Piano Competition.

Her works have been recorded on over three-dozen CDs. Her Percussion Concerto won the Grammy for Best Contemporary Classical Composition in January 2010. Other CDs containing her music that have won Grammys include: Higdon: Concerto for Orchestra/City Scape, Strange Imaginary Animals, and Transmigration.

Recent releases include the Violin Concerto for Deutsche Grammophon, The Singing Rooms for Telarc, Concerto 4-3 (for bluegrass trio/orchestra), as well as discs of chamber music with the Lark Ensemble and with the Serafin String Quartet. The symphonic band versions of Higdon’s Percussion Concerto, Soprano Sax Concerto, and Oboe Concerto were all released this year as well.

Dr. Higdon currently holds the Milton L. Rock Chair in Composition Studies at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

James M. Stephenson came late to his full-time composing career, having performed 17 seasons as a trumpeter in the Naples Philharmonic in Florida. As such, the composer is largely self-taught, making his voice truly individual and his life’s work all the more remarkable. Colleagues and friends encouraged his earliest efforts and enthusiasm followed from all directions. As his catalog grew, so did his reputation. That catalog now boasts concertos and sonatas for nearly every instrument, earning him the moniker “The Concerto King” from Chicago Symphony clarinetist John Yeh. The vast majority of those compositions came through commissions by and for major symphony principal players, in Chicago, Boston, New York, Philadelphia, Minnesota, Washington DC, St. Louis, Oregon, Milwaukee, and Dallas, among others. A major break came from the Minnesota Commissioning Club, which led to two works (violin concertos) receiving premieres in 2012—by Jennifer Frautschi with the Minnesota Orchestra under Osmo Vänskä and by Alex Kerr with the Rhode Island Philharmonic under Larry Rachleff. Other international soloists for whom Stephenson has composed include saxophonist Branford Marsalis and trumpeter Rex Richardson, whose concerto has been performed on five continents. With such prolific output, Stephenson’s music is well represented in recordings. Nearly all of his solo brass works (over 50) have been professionally recorded, and in total, his extensive catalog for all instruments can be heard on over 30 CDs.

The composer provides the following information on his composition:

A Dialogue of Self and Soul was never intended to be my concept for a bassoon concerto, composed for a consortium of wind ensembles led by Craig Kirchoff at the University of Minnesota. But it just so happened that as the project came to be, I was directed by happenstance to the Yeats poem, and was very taken by its meaning (or my interpretation of its meaning). As a composer, we are often pulled – almost on a daily basis – to consider what we write: who is the piece really for? Is it for the soloist, and his/her expectations? Or is it for the person/people commissioning the work, and what might work best for their needs? Or is it for the audience? Ideally, and the expected answer is, of course, that we should compose for ourselves first, and that everything else will take care of itself. Easier said than done. That’s a risky proposition. If the piece then falls into dislike, or suffers bad critical review, then those responses are direct criticisms of our self as a person. The opposite is true, no doubt, but nonetheless, this is the line we must constantly walk as

composers: our “dialogue” that runs constantly through our heads (or at least mine).

And so the two movements of this concerto are very contrasting. (as most concertos should be anyway). One plays up to some expectations, while the other ignores. It’s almost as if I worked through the issue described above throughout the concerto itself. One constant remains however: a solo bassoon part intended to be accessible to almost all levels of player; not too difficult for the young player, but also musically rewarding and stimulating for the seasoned professional.

The ending is different from most other music I’ve composed, and the repetition should be heralded, rather than labored. It should end with rapture; prolonged silence by the audience at the end would be most welcome.

Text used from “A Dialogue of Self and Soul” by William Butler Yeats

I am content to follow to its source
Every event in action or in thought:
Measure the lot; forgive myself the lot!
When such as I cast out remorse
So great a sweetness flows into the breast
We must laugh and we must sing,
We are blest by everything,
Everything we look up is blest.

A Requiem in Our Time (1958) Einojuhani Rautavaara (1928-2016)

Rautavaara was born in Helsinki in 1928 and studied with Merikanto at the Helsinki Academy (1948-52), with Persichetti at the Juilliard School in New York (1955-56), and with Sessions and Copland at Tanglewood (1955). He first came to international attention in 1955 when the neo-classical *A Requiem in Our Time* for brass and percussion won the Thor Johnson Composer’s Competition in Cincinnati. He studied serialism and soon integrated twelve note techniques, without displacing his essential Romanticism. For instance, *Symphony No.3* (1961) may be the first totally serial Finnish work, yet it is also a tribute to the symphonies of Bruckner, complete with Wagner tubas.

Works by Rautavaara over the past decade include the orchestral work *Tapestry of Life* (2007), the concertos *Incantations* for percussionist Colin Currie (2008), *Towards the Horizon* for cellist Truls Mork (2008-09), and *Summer Thoughts* (2008) toured by violinist Midori. His *Missa a cappella* (2010-11) received first performances in the Netherlands, Australia, the UK, Sweden and Germany and *Into the Heart of Light* (2011), composed for the Ostrobothnian Chamber Orchestra, was toured by the Scottish Chamber Orchestra in 2012. *Balada* for choir and orchestra, setting texts by Lorca, was premiered in Madrid in 2015.

Rautavaara’s music has been recorded on the Ondine, Finlandia and Naxos labels and DVDs have been released of his operas *The Gift of the Magi*, *Alexis Kivi* and *Rasputin*.

The composer provides the following:

I was still a student at the Sibelius Academy when I wrote this ‘breakthrough work’ that won an international composition competition in Cincinnati. The work is not a collective and apocalyptic ‘Requiem for our time’, as the title as sometimes been rendered. It is in fact a very personal work dedicated to my mother, who died during the war; it explores the borderline between belief and doubt and concludes more in sorrow than in declamation.

The ensemble prescribed for the competition – four horns and trumpets, three trombones, baritone horn, tuba and percussion – was so new and strange for me at that stage in my development that I still wonder at how confident the instrumental writing is. Perhaps it was a kind of sleepwalking. Not even my teacher, Aarre Merikanto, could tell me what kind of an animal a baritone horn is, but he eventually found a description in his ancient German orchestration textbook.

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Road Stories (2012)

Jennifer Higdon (b. 1962)

Pulitzer-prize winner Jennifer Higdon started late in music, teaching herself to play flute at the age of 15 and then beginning formal musical studies at 18, with an even later start in composition at the age of 21.