

SYMPHONY PERSONNEL CONT'D

CELLO

Pecos Singer
principal
Chas Bernard
Makenna Carrico
Ian Palmer
River Ramuglia
Jennifer Jordan
Kelly Quesada

BASS

Milo Fultz
principal
Kyle Sanborn
Austin Haag
Georgia Muggli
Elijah Medina
Evan Pardi
Kaylee Wood
Rhys Gates

FLUTE

Rianna Cohen
principal
Sarah Pyle
Julianna Han

OBOE

Yinchi Chang
principal
Isabel Zacharias
Melinda McConnel
English horn

CLARINET

Clarissa Osborn
principal
Joshua Hettwer
Ryan Loiacono
bass clarinet

SAXOPHONE

Sean Fredenburg

BASSOON

Helena Spencer
principal
Katherine Cummings
Steve Vacchi
contrabassoon

HORN

Margarite Waddell
principal
Scott Meyers
asst. principal
Eric Grunkemeyer
Kelsi McGlothlin
Sarah Morrow

TRUMPET

Joshua Silva
principal
Brit Englund
Ryan Lewis

TROMBONE

John Church
principal
Dan Hartley
Stephen Young
bass trombone

TUBA

Sean Turner
principal

EUPHONIUM

Justin Stowe
principal

PERCUSSION

Andrew Carlson
principal
Rachel Harris
Casey Crane
Colin Hurowitz
Matt Keown

HARP

Kelly Hoff
principal
Becca Fletcher

CELESTE

Zeke Fetrow

SCHOOL OF MUSIC AND DANCE

UNIVERSITY OF OREGON

UNIVERSITY OF OREGON SPRING CONCERT

University Singers

Dr. Sharon J. Paul, director

Oregon Wind Ensemble

Dr. Timothy A. Paul, director

University Symphony

Dr. David M. Jacobs, director

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Season 112, Program 98

Hult Center, Silva Concert Hall
Sunday, May 19, 2013, 3 p.m.



PROGRAM AND NOTES

University Singers Dr. Sharon J. Paul, director

Leonardo Dreams of His Flying Machine Eric Whitacre
(b. 1970)

Anna Breuer and Kate Schreiner, soprano
Kevin Wyatt-Stone, bass

Christopher Boveroux, Leanne Merrill, and Kate Schreiner, percussion

Libretto brève by Charles Anthony Silvestri
(Italian fragments taken from the notebooks of Leonardo Da Vinci)

Tormented by visions of flight and falling,
More wondrous and terrible each than the last,
Master Leonardo imagines an engine
To carry man up into the sun. . .

And he's dreaming the heavens call him,
Softly whispering their siren-song:
"Leonardo, Leonardo, vieni à volare."

"Leonardo, Leonardo, come fly."

*L'uomo colle sua congegniante e grandi ale,
facciendo forza contro alla resistente aria.*

**A man with wings large enough
and duly connected might learn
to overcome the resistance of the air.**

As the candles burn low he paces and writes,
Releasing purchased pigeons one by one
Into the golden Tuscan sunrise. . .

And as he dreams, again the calling,
The very air itself gives voice:
"Leonardo, Leonardo, vieni à volare."

"Leonardo, Leonardo, come fly."

Vicina all' elemento del fuoco. . .

Close to the sphere of elemental fire. . .

Scratching quill on crumpled paper
(Rete, canna, filo, carta.)

(Net, cane, thread, paper.)

Images of wing and frame and fabric fastened tightly.

UNIVERSITY SINGERS PERSONNEL

REHEARSAL PIANIST

Hung-Yun Chu

SOPRANO

Anna Breuer
Carolyn Cruze
Alexandra Saori Erickson
Lindsay Forsyth
Kelsey Gregory
Sarah Gunn
Jill Jungwirth
Emma Knox-Hershey
Sarah Martin
Kyla Padbury
Megan Prehm
Camille Robinson
Kate Schreiner
Jamie Sieminski
Glenna Unfred
Isabel Zacharias

ALTO

Rebecca Chen
Katie Curtis
April Dimmick
Aimee Gregg
Daron Mackie
Leanne Merrill
Ruthie Millgard
Anna Neufeld
April Phillips
Jayati Ramakrishnan
Katy Schakols
Miranda Taylor-Weiss

TENOR

Ethan Alvarez
Christopher Boveroux
Mckay Breuner
Jake Buhlmann
Donovan Cassell
James Crawford
Michael Crotty
Kevin Depolo

Nick Kilfoil
Kyle Ludwig
Jace Saplan
Joshua Searl
Miles Thoming-Gale
Daniel Wesselink

BASS

Aric Avina
Matt Blumenstein
Jeffrey Boen
Colin Cossi
Ben Delmar
Nathan Engelmann
Zeke Fetrow
Zachary Horn
Conor O'Brien
Kevin Wyatt-Stone
Brendan York
Calvin Yue
Adam Zukaitis

SYMPHONY PERSONNEL

VIOLIN I

Christopher Stark
concertmaster
Amara Sperber
asst. concertmaster
Charlie Hankin
Christine Senavsky
Lesslie Nunez
Sophie Lott
Mark Rockwood
Anne Wolfe
Emily Schoen

VIOLIN II

Chris Scherer
principal
Chris Ives
Bashar Matti
Mike Weiland
Bryce Caster
Martin Kwon
Noah Jenkins
Olivia Baker
Izabel Austin

VIOLA

Annissa Olsen
principal
Avery Pratt
Olivia Davis
Christina Tatman
Andrew Stiefel
Evan Kline
Carlin Schossau
Tommi Moore
Katie White

Catacombae. Cum Mortuis in Lingua Mortua. Hartmann's drawing a guide with a lantern leading him through cavernous underground tombs. The movement's second section is a mysterious transformation of the Promenade theme.

The Hut on Fowl's Legs (Baba-Yaga). Hartmann's sketch is a design for an elaborate clock suggested by Baba Yaga, the fearsome witch of Russian folklore who eats human bones she has ground into paste with her mortar and pestle. She also can fly through the air on her fantastic pestle, and Mussorgsky's music suggests a wild, midnight ride.

The Great Gate of Kiev. Mussorgsky's grand conclusion to his suite was inspired by Hartmann's plan for a gateway for the city of Kiev in the massive old Russian style crowned with a cupola in the shape of a Slavic warrior's helmet. The majestic music suggests both the imposing bulk of the edifice (never built, incidentally) and a brilliant procession passing through its arches. The work ends with a heroic statement of the Promenade theme and a jubilant pealing of the great bells of the city.

—Dr. Richard E. Rodda, *The Kennedy Center* (2009)

OREGON WIND ENSEMBLE PERSONNEL

FLUTE

Sarah Benton
Savannah Gentry
Miguel Gomez

OBOE

Elliot Anderson
Melinda McConnel

ENGLISH HORN

Noah Sylwester

BASSOON

Nicole Coffen
Kaden Christensen
Katharine Cummings
contrabassoon

CLARINET

Bradley Frizzell
Ryan Loiacono
Courtney Sams
Calvin Yue

SAXOPHONE

Alyssa Tamayo

David Foley

Christopher McCurdy
Jared Yakel

TRUMPET

Casey Riley
Tony Glausi
Ryan Lewis
Jon Ewing

HORN

Mara Liechty
Arryn Bess
Michelle Stuart
Amos Heifner

TROMBONE

Nathan L. Walyer
John Church
Seth Arnold
Marisa Smith

EUPHONIUM

Adam Mullen
Cameron Jerde

TUBA

Joe Ready
Stacer McChesney

STRING BASS

Rhys Gates

CELESTE

Alexandra Larsen
Patrick Neff

PIANO

Vincent Centeno

PERCUSSION

Matthew Keown
(co-principal)
Andrew Carlson
(co-principal)
Peter White
Leila Hawana
Patrick Neff
Colin Hurowitz

. . . *sulla suprema sottile aria.*

. . . in the highest and rarest atmosphere.

As the midnight watchtower tolls,
Over rooftop, street and dome,
The triumph of a human being ascending
In the dreaming of a mortal man.

Leonardo steels himself,
Takes one last breath, and leaps. . . .

"Leonardo vieni à volare! Leonardo, sognare!"

"Leonardo, come fly! Leonardo, dream!"

Oregon Wind Ensemble

Dr. Timothy A. Paul, director

From a Dark Millennium

Joseph Schwantner
(b.1943)

The Promise of Living (From The Tender Land)

Aaron Copland
(1900-1990)
trans. Thomas Duffy

with University Singers
Dr. Sharon J. Paul, director

This afternoon, the Oregon Wind Ensemble will present a seamless celebration of dark and light. We begin with *From a Dark Millennium*, which was written by Pulitzer Prize-winning composer, Joseph Schwantner. Although the melodic material and poem on which the piece is based come from an earlier chamber work by Schwantner entitled *Music of Amber*, the wind band world has embraced this composition as Schwantner's second great piece for wind ensemble. Schwantner does not believe that *From a Dark Millennium* is programmatic in nature but rather that the mysterious and shadowy atmosphere of the work sprang from images he drew from his brief original poem, *Sanctuary*, which formed the backdrop for the composition. He indicates that "the poem helped to stimulate, provoke, and enhance the flow of my musical ideas . . ."

SANCTUARY

Deep forests
a play of Shadows
most ancient murmurings
from a dark millennium
the trembling fragrance
of the music of amber

As the darkness ends, Aaron Copland's *The Promise of Living* from *The Tender Land* provides the opportunity for light. Commissioned by Rodgers and Hammerstein, Copland's second opera features some of his finest writing as a mature composer. *The Promise of Living* occurs at the end of the opera's first act and unites families and hobos to celebrate the harvest and all of its traditions. The orchestration of this work underscores how communities can come together and allows for the opportunity to celebrate that "promise of living."

I N T E R M I S S I O N

University of Oregon Symphony Orchestra
Dr. David M. Jacobs, director

Liszt Piano Concerto No. 1 in E-flat major Franz Liszt
(1811-1886)

Nattapol Tantikarn, Piano

Pictures at an Exhibition Modest Mussorgsky
(1839-1881)
orch. Maurice Ravel
(1875-1937)

Promenade
Gnomus
Promenade
The Old Castle
Promenade
Tuileries
Bydlo
Promenade
Ballet of the Unhatched Chicks
Samuel Goldenberg und Schmuyle
Promenade
The Market at Limoges
Catacombae (Sepulcrum romanum) and
 Con mortuis in lingua mortua
The Hut on Fowl's Legs (Baba-Yaga)
The Great Gate of Kiev

Pictures at an Exhibition Notes

In the years around 1850, with the spirit of nationalism sweeping across Europe, several young Russian artists banded together to rid their art of foreign influences in order to establish a distinctive nationalist character for their works. Leading this movement was a group of composers known as "The Five," whose

members included Modest Mussorgsky, Nikolai Rimsky-Korsakov, Alexander Borodin, César Cui and Mily Balakirev. Among the allies that The Five found in other fields was the artist and architect Victor Hartmann, with whom Mussorgsky became close personal friends. Hartmann's premature death at 39 stunned the composer and the entire Russian artistic community. Vladimir Stassov, a noted critic and the journalistic champion of the Russian arts movement, organized a memorial exhibit of Hartmann's work in February 1874, and it was under the inspiration of that showing that Mussorgsky conceived his *Pictures at an Exhibition*.

The movements mostly depict sketches, watercolors and architectural designs shown publicly at the Hartmann exhibit, though Mussorgsky based two or three sections on canvases that he had been shown privately by the artist before his death. The composer linked his sketches together with a musical "Promenade" in which he depicted his own rotund self shuffling "in an uneven meter" from one picture to the next. Though Mussorgsky was not given to much excitement over his own creations, he took special delight in this one.

Promenade. According to Stassov, this recurring section depicts Mussorgsky "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and, at times sadly, thinking of his friend."

Gnomus. Hartmann's drawing is for a fantastic wooden nutcracker representing a gnome who gives off savage shrieks while he waddles about on short, bandy legs.

Promenade. The Old Castle. A troubadour sings a doleful lament before a foreboding, ruined ancient fortress.

Promenade. Tuileries (Dispute between Children at Play). Hartmann's picture shows a corner of the famous Tuileries garden in Paris filled with nursemaids and their youthful charges.

Bydlo (Cattle). Hartmann's picture depicts a rugged wagon drawn by oxen. The peasant driver sings a plaintive melody heard first from afar, then close-by, before the cart passes away into the distance.

Promenade. Ballet of the Unhatched Chicks. Hartmann's costume design for the 1871 fantasy ballet *Trilby* shows dancers enclosed in enormous eggshells, with only their arms, legs and heads protruding.

Samuel Goldenberg and Schmuyle. Mussorgsky originally called this movement "Two Jews: one rich, the other poor." It was inspired by a pair of pictures that Hartmann presented to the composer showing two residents of the Warsaw ghetto, one rich and pompous, the other poor and complaining. Mussorgsky based both themes on incantations he had heard on visits to Jewish synagogues.

The Market at Limoges. A lively sketch of a bustling market, with animated conversations flying among the female vendors.