

**PERSONNEL ORCHESTRA CONT'D**

**HORN**

Kelsi McGlothlin, co-principal+  
Gavin Betterley, co-principal\*  
Andrea Kennard  
Amos Heifner

**TRUMPET**

John Davison, co-principal\*  
Casey Riley, co-principal+  
Hannah Abercrombie\*

**TROMBONE**

John Church, principal\*+  
Nick Ivers  
Stephen Young, bass

**TUBA**

Jake Fewx, principal\*+

**TIMPANI**

Adam Dunson, principal\*+

**PERCUSSION**

Todd Bills  
Aaron Howard  
Matthew Valenzuela

**PIANO**

Andrew Pham, principal+

**HARP**

Kelly Hoff, co-principal\*  
Rachel Petty, co-principal+

\* Bartok

+ Stravinsky



UNIVERSITY OF  
OREGON

**SCHOOL OF MUSIC AND DANCE**

**University Singers**

Christopher S. Olin, conductor

**Oregon**

**Wind Ensemble**

Rodney Dorsey, conductor

**Symphony Orchestra**

David M. Jacobs, conductor

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**Season 114, Program 89**

**Hult Center Silva Concert Hall**  
**Saturday, May 30, 2015 | 8 p.m.**



**UNIVERSITY SINGERS**

Christopher S. Olin, conductor

Choral Etudes, op. 78, no. 1: Dan Forrest  
 Nocturne in A minor (Hymn to the night) (b. 1978)  
 Amara Sperber, violin; Christopher Stark, violin  
 CJ Tatman, viola; Natalie Parker, cello  
 Hung-Yun Chu, piano

Precious Lord Thomas A. Dorsey  
 (1899-1993)  
 arr. Arnold Sevier

Bright Morning Stars arr. Shawn Kirchner  
 (b.1970)  
 Hung-Yun Chu, piano

True Light Keith Hampton  
 (b. 1957)  
 Hung-Yun Chu, piano

**OREGON WIND ENSEMBLE**

Dr. Rodney Dorsey, conductor

Orient et Occident, op. 25 (1869/1995) Camille Saint-Saëns  
 (1835-1921)  
 ed. Timothy Reynish & Bruce Parry  
 [8 mins]

Symphony for Band, op. 69 Vincent Persichetti  
 (1915-1987)  
 [16 mins]  
 Adagio – Allegro  
 Adagio sostenuto  
 Allegretto  
 Vivace

Rocky Point Holiday (1969) Ron Nelson  
 (b. 1929)  
 [5:30 mins]

**UNIVERSITY OF OREGON SYMPHONY ORCHESTRA**

Dr. David M. Jacobs, conductor

**VIOLIN**

Mary Evans, co-concertmaster\*  
 Amara Sperber, co-concertmaster+  
 Christopher Ives, principal 2nd violin\*+  
 Izabel Austin  
 Michelle Brunader  
 John Fawcett  
 Kathryn Lucktenberg  
 Bashar Matti  
 Valerie Nelson  
 Miya Saito-Beckman  
 Christine Senavsky  
 Christopher Stark  
 Lionel Thomas  
 Elizabeth Thornton  
 Anne Wolfe  
 Ji yeon Shin

**VIOLA**

Annisla Olsen, co-principal\*  
 Sean Flynn, co-principal+  
 Hannah Breyer  
 Kailie DeBolt  
 Amanda German  
 Tommi Moore  
 Christina Tatman  
 Emily Wade

**CELLO**

Jennifer Jordan, principal\*+  
 Chas Barnard  
 Makenna Carrico  
 Kevin Hendrix  
 Natalie Parker  
 Gabriel Skyrms

Molly Tourtelot  
 Eryn Whitton  
 Nora Willauer  
 Bass  
 Sam Miller, co-principal\*  
 Rhys Gates, co-principal+  
 Hayden Martinez  
 Andrew Reid  
 Josef Ward

**FLUTE**

Alexis Evers, co-principal\*  
 Sarah Benton, co-principal+  
 Savannah Gentry  
 Robert Wakeley

**OBOE**

Laura Goben, principal\*+  
 Tass Schweiger  
 Megan Zochart, English horn\*  
 Clarinet  
 Joshua Hettwer, principal\*+  
 Courtney Sams  
 Colleen White, bass clarinet\*

**BASSOON**

Kaden Christensen, co-principal\*  
 Raquel Vargas-Ramirez, co-principal+  
 Bronson Klimala-York\*

**OREGON WIND ENSEMBLE**

Dr. Rodeny Dorsey, conductor

**FLUTE**

Sam Golter\*  
 Alexis Henson  
 Luke Davis  
 Rebecca Larkin  
 David Adams  
 Savannah Gentry

**OBOE**

Laura Goben\*  
 Tass Schweiger  
 Noah Sylvester

**BASSOON**

Katherine Cummings\*  
 Tristan Lee  
 Mateo Palfreman

**CLARINET**

Brynn Powell\*  
 Alessandra Hollowell  
 Kyle Brooks  
 Junsheng Yu  
 Raiko Green  
 Nick Soenyun  
 Noela Estrada

**SAXOPHONE**

Brad Green\*  
 Jonathan Hart  
 McCall Kocheuar  
 Justin Graham

**HORN**

Amrita Gupta\*  
 Shae Wirth  
 Jenny Mendoza  
 Gavin Betterley

**TRUMPET**

Luke Harju\*  
 Alexis Garnica  
 Mark Landon  
 Poom Aempoo  
 Hannah Abercrombie

**TROMBONE**

Kellyn Haley\*  
 Kenny Ross  
 Sam Dale

**BASS TROMBONE**

Matt Brown

**EUPHONIUM**

Cameron Jerde\*  
 Brian McGoldrick

**TUBA**

Stephen Young\*  
 Gavin Milligan

**PERCUSSION**

Todd Bills\*  
 Leila Hawana  
 Mason Caldwell  
 Tim Mansell  
 Oscar Watson  
 Kevin Yatsu

**DOUBLE BASS**

Ryan Ponto

**HARP**

Rachel Petty

*\*principal player*

**OREGON SYMPHONY ORCHESTRA**

Dr. David M. Jacobs, conductor

Concerto for Orchestra, Sz. 116, BB 123 (1943)

Introduzione: Andante non troppo

Presentando le coppie: Allegro scherzando

Elegia: Andante non troppo

Intermezzo Interrotto: Allegretto

Finale: Pesante — Presto

Béla Bartók

(1881-1945)

[36 mins]

The Firebird Suite (1919)

Infernal Dance of King Kashchei

Berceuse (Lullaby)

Finale

Igor Stravinsky

(1882-1971)

[12 mins]

**PROGRAM NOTES****OREGON WIND ENSEMBLE****Orient et occident, op. 25**

Camile Saint-Saëns

The French Revolution had a profound effect, not least on the Harmonie, the military band of the 18th century. The cosy chamber wind music of Haydn and Mozart, Beethoven and Krommer, with its pairs of wind instruments, was expanded enormously when in 1789 Bernard Sarette first raised the band of the Garde Nationale, a group of some forty-five players, from which evolved the massive groups formed to support the great fêtes through which the politicians put over their ideals of Liberty, Equality and Fraternity. It was for these bands that Catel, Louis, Jadin, Mehul and Reicha wrote their “revolutionary” symphonies and marches. In their hands, the oboe was replaced as the main solo instrument by the clarinet and a little later the middle of the band was thickened by the addition of saxophones and saxhorns.

Although Saint-Saëns did not visit Egypt and Algeria until his later years, the assimilation of exotic styles is an important component in his music. One excellent example is the 5th Piano Concerto. The central section is a

moderato with a unison melody typical of 19th century French balletic and operatic forays into the Orient. The “Occident” is characterized by a fine, sweeping melody of great energy, followed by a trio which might have been written by a British march composer. The main thematic material returns in a brief fugato, leading to a restatement of the opening material but treated with greater urgency and combined with the oriental material.

### Symphony for Band

Vincent Persichetti

The Symphony for Band, op. 69 was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis, Missouri on 16 April 1956. According to the composer, it could have been titled Symphony for Winds, following, as it did his Symphony No. 5 for Strings. Persichetti, however, did not wish to avoid the word “band,” which he felt no longer had the connotation of a poor quality of music.

In autumn of 1964 in the Journal of Band Research, he wrote, “Band music is virtually the only kind of music in America today (outside the ‘pop’ field) which can be introduced, accepted, put into immediate and wide use, and become a staple of the literature in a short time.”

The four movements have forms with traditional implications. The opening horn call and a following scalar passage in the slow introduction become the two principal themes in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are in the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on “Round Me Falls the Night,” from the composer’s Hymns and Responses for the Church Year. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

### Rocky Point Holiday

Ron Nelson

Leonard Slatkin, Music Director of the Detroit Symphony Orchestra, has said of Ron Nelson that he is “the quintessential American composer as he has the ability to move between conservative and newer styles with ease.” A native of Joliet, Illinois, Nelson received his bachelor’s, master’s, and doctoral degrees from the Eastman School of Music. These studies were followed by work in France at the Ecole Normale de Musique and the Paris Conservatoire. He was a member of the faculty at Brown University from 1956 until his retirement in 1993.

out in glorious triumph. The Firebird clearly shows Stravinsky on the cusp of a new world, mixing the orchestral mastery of his Russian mentors with the rhythmic vitality of the revolutionary about to burst out of his shell.

*-Written by Thomas May for the L.A. Philharmonic*

## PERSONNEL

### UNIVERSITY SINGERS

Christopher S. Olin, conductor

### SOPRANO

Sarah Derhalli  
Bridget Dolan  
Lauren Duplessie  
Erin Healy  
Mikaela Jaquette  
Hailey Kristiansen  
Veronica Lindquist  
Serena Lodes  
Susannah Manton  
Alyssa McClintick  
Alexa McCuen  
McKenzie Messer  
Rachel Petty  
Meg Schenk  
Kelsey Spelich  
Mengzhumei Yang  
Chelsea Young  
Yuxin Zhou

### ALTO

Daphne Barnum  
Erin Batali  
Moriah Bishop  
Mary Bradbury  
Rachel Benner  
Corie Brown

Natalie Carrigan  
Kelsy Combs  
April Dimmick  
Mary Farmar  
Mahsheed Massarat  
Julia McCallum  
Annapurna Ravel  
Helen Rawlins  
Hannah Rice  
Hannah Tooley  
Peyton Zeigler

### TENOR

Jake Buhlmann  
Bradley Lewis  
Burdick  
Cole Blume  
Casey Brees  
Colin Corbett  
Ransom Hovekamp  
Blair Westbrook

### BASS

Christopher Almasie  
Beau Baumann  
Tristan Bredeweg  
Kelvin Close-Kung  
Kodiak Hast

Zachary Horn  
Gus Kerzic  
Theodore LaGrow  
Isaac Lance  
Evan Lianopoulos  
Ian Magill  
Alec Malnati  
Nelson Martin  
Evan McCarty

of the title. The miraculous Firebird is so called on account of her beautiful feathers, which glitter and flicker like flames. Kastchei is in the habit of seizing pretty young princesses as captives while turning the knights who arrive to rescue them into stone. Crown Prince Ivan, the protagonist, enlists the Firebird's help to destroy Kastchei and free his victims.

You can readily hear how Stravinsky's own imagination must have caught fire (he even set aside his work on a bird of a different feather – the fairy-tale opera *The Nightingale* – to take up Diaghilev's invitation). The Firebird's score blends the orchestral wizardry Stravinsky had learned as a student of Rimsky-Korsakov with the vitality of Russian folk music to yield a dazzling, evocative atmosphere. Throughout his later career, Stravinsky remained especially fond of *The Firebird*, returning to create three different concert versions that he himself conducted tirelessly (a savvy financial move on the composer's part). The most popular is the second of these suites, introduced in 1919, which uses less than half of the original ballet score and simplifies some of its orchestration.

The Firebird's musical language shifts between exotic, chromatic gestures to illustrate the supernatural dimension (including a powerful non-Western scale that would later feature in the *Rite of Spring's* harmonic vocabulary) and the sing-song simplicity of folk song for the mortals. The suite opens with a spooky conjuring, low in the strings, of Kastchei's magical realm. In his illusory garden, Prince Ivan encounters the Firebird, which is depicted with opulent colors and radiant trills. (Diaghilev spared no expense in the similarly gorgeous costumes Léon Bakst designed for this creature.) A calmly pastoral section follows, featuring Stravinsky's already characteristically imaginative scoring for woodwinds. Prince Ivan observes the princesses who have been captured by Kastchei performing their ritual *Khorovod*, or round dance, and falls in love with the one destined to be his bride.

To protect Ivan, the Firebird casts a spell over Kastchei and his monstrous aides. Whipped into motion by Stravinsky's frenetic rhythms, they are compelled to dance themselves to exhaustion in a savage "Infernal Dance." Their paroxysms subside, while a serene lullaby ("Berceuse") lulls the hypnotized Kastchei to sleep, its lazy tune first given by the bassoon. Ivan is instructed to destroy the giant egg containing the ogre's soul, and Kastchei's power vanishes. A solo horn, intoning the score's most-famous folk tune, announces the joyful arrival of sunlight. Together with Ivan and his betrothed, the rescued captives celebrate with music that swells and rings

*Rocky Point Holiday* was commissioned by the University of Minnesota and was the composer's first major work for band. The composition was premiered in February of 1967 in Hill Auditorium by the University of Minnesota Concert Band, who performed in Ann Arbor as part of the College Band Directors National Association Convention. The work is virtuosic and unites elements of jazz, popular, and classical music into a style that was emerging when Nelson composed the piece while on vacation in the summer of 1966 at Rocky Point, Rhode Island.

## UNIVERSITY SYMPHONY ORCHESTRA

### Concerto For Orchestra

Béla Bartók

At the beginning of 1943, while he was delivering a series of lectures on folk music at Harvard University, Béla Bartók's already fragile health took a drastic downturn, necessitating a battery of medical examinations. When these proved inconclusive, "the Harvard people persuaded me to go through another examination," the composer wrote, "led by a doctor highly appreciated by them and at their expense. This had a certain result as an X-ray showed some trouble in the lungs which they believed to be [tuberculosis] and greeted with great joy: 'at last we have the real cause!' (I was less joyful at hearing this news.)"

After the composer returned to his home in New York, ASCAP (the American Society of Composers, Authors and Publishers), "somehow got interested in my case," he continues, "and decided to cure me at their expense.... They sent me to their doctors who again took me to a hospital. The new X-rays, however, showed a lesser degree of lung trouble... maybe not tuberculosis at all!... So, we have the same story again, doctors don't know the real cause of my illness."

While in the New York hospital, however, he was visited by Serge Koussevitzky, conductor of the Boston Symphony, who - at the behest of two of Bartók's fellow Hungarian expatriates, violinist Joseph Szigeti and conductor Fritz Reiner - came with a commission for a work in memory of his recently deceased wife, Natalie Koussevitzky. Bartók accepted and produced the *Concerto for Orchestra*, his last completed work save for the *Sonata for Solo Violin* of 1944.

It was shortly after the meeting with Koussevitzky that leukemia, which was

to prove fatal two years hence, was diagnosed; but the composer was kept in the dark. A wise decision, as it turned out, since during the subsequent months he regained strength and, obviously, creativity.

The score was written in only two months at the health resort of Saranac Lake in upstate New York and completed on October 8, 1943. The first performance, an enormous success with audience and critics, was given by the Boston Symphony under Koussevitzky on December 1, 1944.

The composer, in Boston for the premiere with his wife, Ditta Pásztor, reported: "We went there for the rehearsals and performances - after having obtained the grudgingly granted permission of my doctor for this trip.... The performance was excellent. Koussevitzky says it is the 'best orchestra piece of the last 25 years' (including the works of his idol, Shostakovich!)."

Bartók provided the following brief program note for the occasion: "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one... The title of this symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a concertant or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the perpetuum mobile-like passage of the principal theme in the last movement (strings), and especially in the second movement, in which pairs of instruments consecutively appear with brilliant passages."

A charming, seldom-quoted story about that second movement is related by the late conductor Antal Dorati, who studied piano and composition with Bartók in Budapest and would occasionally visit his old teacher in New York:

"Once when we were alone, Bartók asked me, 'Do you know what the interruption in the [Concerto's] intermezzo interrotto is?'  
'Of course I do, professor. It's from The Merry Widow.'  
'And who is that?'

"Momentarily nonplussed, I then established that he did, after all, know who Lehár was, and had heard of The Merry Widow. But because its music was quite unfamiliar to him, and had no conceivable bearing on

what he had been thinking of, he had not grasped what I was referring to. "So, evidently it was not a quote from there. What was it then? Having extracted my solemn promise that I would not tell anyone while he was still alive... he confided that he was caricaturing a tune from Shostakovich's Seventh Symphony, the "Leningrad," which was then enjoying great popularity in America, and, in Bartók's view, more than it merited. 'So, I gave vent to my anger,' he said."

The "Leningrad" punch line is familiar from recollections by other members of the Bartók circle; the Merry Widow reference, less so. The coincidental resemblance to the operetta's famous "Da geh' ich zu Maxim" (you know, 'Lolo, Joujou, Zsazsa,' etc.) is at least as apparent as is the intended resemblance to the latter part of the egregious "crescendo theme" in the first movement of Shostakovich's Symphony.

The Concerto for Orchestra follows the palindromic form Bartók employed in his Fourth String Quartet (1928), in which the core slow middle movement is surrounded by two scherzos, which are in turn surrounded by two larger movements.

Not least among the many attractions of this, the composer's most popular orchestral work, is his splendidly achieved end of allowing each section of his hundred-headed virtuoso to shine and, finally, to exhibit his virtuosity in a spectacularly complex fugue (in the finale's development), prior to the delectably rabble-raising conclusion.

*-Written by Herbert Glass, 12/2006, for the L.A. Philharmonic*

### **Firebird Suite** (1919 Version)

Igor Stravinsky

It's intriguing to speculate how the history of music in the last century would have been altered if the extraordinary ballet impresario Sergei Diaghilev had not decided to gamble on the young, relatively unknown Stravinsky. Diaghilev's Ballets Russes – which the émigré Russian had established in Paris – was just starting to take the West by storm, and Diaghilev wanted a splendid new production for the climax of its season in 1910. His initial plans for better-known composers fell through, so Diaghilev, on a hunch, gave the commission to Stravinsky, then in his late 20s. It was a risk for everyone concerned, since The Firebird would be the first production by the emerging ballet company to feature an entirely new score.

Stravinsky was handed a scenario (devised in part by Fokine, the show's choreographer) that drew on old Russian folklore. The Firebird tells of the downfall of a powerful, ogre-like figure of evil, Kastchei the Deathless, through the intervention of a beautiful rare bird – the enchanting character