



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

UNIVERSITY OF OREGON
Symphonic Band

Dr. Rodney Dorsey
conductor

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Season 115, Program 77

Beall Concert Hall
Thursday, April 28, 2016 | 7:30 p.m.



PROGRAM**OREGON SYMPHONIC BAND PERSONNEL**

Sun Dance (1997) Frank Ticheli (b. 1958)

Be Thou My Vision (1999) David Gillingham (b. 1947)

Old Home Days (1954) Charles Ives (1874-1954)
arr. Jonathan Elkus

Waltz
The Opera House/Old Home Days
The Collection
Slow March
London Bridge is Fallen Down!

INTERMISSION

Virga Jesse, WAB 52 (1885) Anton Bruckner (1824-1896)
arr. Sauer/White

Birthday Quartet (1995) Roland Szentpali (b. 1977)

Tom Janssen, Charles Demonnin, euphonium
Stephen Young, Jake Fewx, tuba

Courtly Airs and Dances (1995) Ron Nelson (b. 1929)

Intrada
Basse Danse
Pavane
Saltarello
Sarabande
Allemande

The Gallant Seventh (1922) John Philip Sousa (1854-1932)
ed. Frederick Fennell

Flute

Sahallee McFarland
Alyssa Van Laar
Katie Pratt
Shaina Dillon

Oboe

Toby Kim
Julie Schwab

Bassoon

Katherine Cummings
Tristan Lee

Clarinet

McKenna Cromwell
Michael Feeney
Logan McClain
Michael Rossberg

Saxophone

Kaitlynn Riehl
Patrick Gordon
Maddi Krafve
Josh Kuhl

French Horn

Spencer Krumpeck
Everett Davis

Trumpet

Eli Simantel
Mark Adams
Patrick Horve
Emily Iversen

Trombone

Jon Caponetto
Daven Hernandez
Alan Wood

Euphonium

Charles Demonnin

Tuba

Andrew Eason
Derek White
Penn Armstrong

Percussion

Graeme Pennington
Luceil Rice
Paige Madden
Andy Gheorghiu
Daniel Surprenant
Jared Alls

Nelson joined the Brown University faculty the following year as an assistant professor in 1960, and full professor in 1968. In 1991 he was awarded the Acuff Chair of Excellence in the Creative Arts – the first musician to hold the chair. He has gained wide recognition as a composer of choral, band and orchestral works.

Courtly Airs and Dances is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Danse, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period.

The work opens with a fanfare-like Intrada followed by the Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain), and Allemande (Germany).

The Gallant Seventh

John Philip Sousa

John Philip Sousa is perhaps the most recognizable name in the history of wind band music. As leader of the United States Marine Band and then later of his own magnificent civilian band, the “March King” was renown as a master conductor, composer, and arranger.

Sousa wrote the *Gallant Seventh* for the Seventh Regiment, 107th Infantry, of the New York National Guard. Its conductor Major Francis Sutherland played cornet in Sousa’s band before joining the Army during the First World War. The march was premiered at the New York Hippodrome in November 1922 by the Seventh Regiment band.

Sun Dance (1997)

Frank Ticheli

Educated at the University of Michigan, composer Frank Ticheli has become one of the biggest names in new wind band repertoire. Since 1991 he has been a Professor of Composition at the University of Southern California Thornton School of Music and, until 1998, Composer in Residence of the Pacific Symphony. He is the recipient of many awards, including first prize in the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2, and a 2012 Arts and Letters Award from the American Academy of Arts and Letters. Ticheli provides the following information about his composition:

While composing *Sun Dance*, I was consciously attempting to evoke a feeling of bright joy. After completing the work, I found that the music began to suggest a more concrete image – a town festival on a warm, sun washed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dancelike components of “bright joy.” The oboe’s gentle statement of the main melody establishes the work’s songlike characteristics, while the work’s middle section, a lyrical theme of even greater passion appears. Several recurring themes are indeed more vocal than instrumental in nature.

Be Thou My Vision (1999)

David Gillingham

David Gillingham earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. His numerous awards include the 1981 DeMoulin Award for *Concerto for Bass Trombone and Wind Ensemble* and the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*. Dr. Gillingham’s works have been recorded by Klavier, Sony, Mark, White Pine, Naxos, Summit, and

Centaur. Nationally recognized ensembles and nationally known artists regularly perform his works. Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991) and a Research Professorship (1995).

It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive and hopefully inspiring. The hymn tune, “Slane”, is one of my favorites and inspired me to compose a countermelody, which is likened to an old Irish ballad. Since “Slane” is, in fact, an old Irish ballad, the two tunes share this unique camaraderie. The work opens with a medieval-like flavor of reverence leading to the first presentation of “Slane” (“Be Thou My Vision”) in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute, which leads to a dramatic statement of “Be Thou My Vision” by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in D-flat major, which grows to a glorious climax and then subsides. A heavenly benediction closes the work.

Old Home Days

Charles Ives

Charles Ives was born in Danbury, Connecticut and died in New York City at the age of seventy-nine.

His father George was an accomplished cornet player and Civil War bandmaster, who conducted orchestras, bands, and choirs in Danbury and was his son’s first and most influential music teacher. While he insisted on the mastery of traditional music practice, his imaginative teaching also inspired Charles’s remarkable experiments with new kinds of musical sounds.

The songs and sketches assembled in this suite reflect Ives’s lifelong love of familiar tunes and homegrown music making.

1. *Waltz* begins and ends by quoting from Michael Nolan’s popular Bowery Waltz, “Little Annie Rooney.” Ives’s own verses to the song

imagine Annie, now a bride, and her festive wedding party at “the old dance ground.”

2a. *The Opera House* is the first part of the song “Memories,” and the text, also by Ives, recalls a youngster’s breathless expectancy as the pit band strikes up the overture.

2b. Just as the curtain rises, a drum roll-off takes our thoughts outdoors again to “march along down Main street behind the village band,” amid the ringing of the church and schoolhouse bells. *Old Home Day* is the nostalgic title of the song from which this section is taken, and the obbligato line played during the repeat features bits and pieces of “The Girl I Left Behind Me,” “Garryowen,” and “Auld Lang Syne.”

3. The title of *The Collection* refers to a church offering. This setting of George Kingsley’s hymn-tune *Tappan* introduces first “The Organist,” then “The Soprano,” and lastly a “Response by Village Choir.”

4. *Slow March*, the earliest surviving song by Ives, was composed for the funeral of a family pet. Inscribed “to the Children’s Faithful Friend,” it opens and closes with a quotation from the “Dead March” of Handel’s oratorio, *Saul*.

5. *London Bridge is Fallen Down!* is a tonal and rhythmic “takeoff” on the familiar tune, which we may imagine to be typical of young Ives’s unruly keyboard improvisations. This arrangement is based on Kenneth Singleton’s realization for brass quintet of Ives’s sketches for organ or piano, which date from about 1891.

Courtly Airs and Dances

Ron Nelson

Ron Nelson received his Bachelor of Music degree in 1952, the Master’s degree in 1953, and the Doctor of Music Arts degree in 1956 from the Eastman School of Music at the University of Rochester. He studied in France at the École Normale de Musique and the Paris Conservatory under a Fulbright Grant in 1955. Dr.