

UPCOMING EVENTS AT THE SCHOOL OF MUSIC AND DANCE

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**Sunday, February 12**

8:00pm – ESTELÍ GOMEZ, Soprano

**Monday, February 13**

7:30pm – TROMBONE STUDIO RECITAL

**Tuesday, February 14**

6:30pm – Public Lecture:  
ALEJANDRO ENRIQUE PLANCHART

**Thursday, February 16**

1:00pm – STUDENT FORUM  
7:30pm – BERNICE JOHNSON-REAGON  
8:00pm – DANCE 2012

**Friday, February 17**

3:15pm – THEME LECTURE: ALEJANDRO PLANCHART  
7:30pm – THE JAZZ CAFE  
8:00pm – DANCE 2012  
8:00pm – HEATHER HOLMQUEST, Soprano (Doctoral)

**Saturday, February 18**

8:00pm – DANCE 2012  
8:00pm – Folk Music and Dance of Northern Japan  
SATO CHOU EI & CHIEKO SHIROKANE, Shamisen

**Sunday, February 19**

8:00pm – OREGON COMPOSER'S FORUM

**Monday, February 20**

6:00pm – FLUTE ETUDE STUDIO PERFORMANCE  
6:30pm – PhD Lecture: MARGARET GRIES

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112th Season, 33rd program



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall  
3:00 p.m.

Sunday afternoon  
February 12, 2012

**THE OREGON  
WIND ENSEMBLE**

*Robert Ponto, conductor*  
*Armando Bayolo, guest composer*



UNIVERSITY OF OREGON

PROGRAM

**The Chairman Dances** (1985) John Adams  
(b. 1947)  
trans. Cormac Cannon

**Symphony: Savage Howls** (2011) Armando Bayolo  
(World Premiere) (b. 1973)  
*Shriekfanfare*  
*Mists*  
*...that remedy all singers dream of...*

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PROGRAM NOTES

**The Chairman Dances** was an “out-take” of Act III of *Nixon in China*. Neither an “excerpt” nor a “fantasy on themes from,” it was in fact a kind of warm-up for embarking on the creation of the full opera. At the time, 1985, I was obliged to fulfill a long-delayed commission for the Milwaukee Symphony, but having already seen the scenario to Act III of *Nixon in China*, I couldn’t wait to begin work on that piece. So *The Chairman Dances* began as a “foxtrot” for Chairman Mao and his bride, Chiang Ch’ing, the fabled “Madame Mao,” firebrand, revolutionary executioner, architect of China’s calamitous Cultural Revolution, and (a fact not universally realized) a former Shanghai movie actress. In the surreal final scene of the opera, she interrupts the tired formalities of a state banquet, disrupts the slow moving protocol and invites the Chairman, who is present only as a gigantic forty-foot portrait on the wall, to “come down, old man, and dance.” The music takes full cognizance of her past as a movie actress. Themes, sometimes slinky and sentimental, at other times bravura and bounding, ride above in bustling fabric of energized motives. Some of these themes make a dreamy reappearance in Act III of the actual opera, *en revenant*, as both the Nixons and Maos reminisce over their distant pasts. A scenario by Peter Sellars and Alice Goodman, somewhat altered from the final one in *Nixon in China*, is as follows:

“Chiang Ch’ing, a.k.a. Madame Mao, has gatecrashed the Presidential Banquet. She is first seen standing where she is most in the way of the waiters. After a few minutes, she brings out a box of paper

OREGON WIND ENSEMBLE PERSONNEL

**Flute/Piccolo**  
Ella Anderson  
Sarah Benton  
Rianna Cohen\*  
Cassie Lear\*  
Laura Marsh  
Sarah Pyle

**Oboe/English Horn**  
Jeremy Curtis\*  
Kourtney Hannaway  
Leslie Maggi  
Melinda McConnel

**E-flat Clarinet**  
Lauren Silberman

**Clarinet**  
Bradley Frizzell  
Stephanie Jerrett\*  
Tess Murrell  
Lauren Silberman  
Ariella Wolfe

**Bass/Contrabass Clarinet**  
Ryan Loiacono  
Travis Wong

**Bassoon/Contrabassoon**  
Nicole Coffen  
Brian McKee\*  
Aaron Schatzer

**Saxophone**  
Kyle Adams  
Katherine Haller\*  
Chris McCurdy  
Alyssa Tamayo

**Horn**  
Caitlin Brody  
Jillian Furman  
Mara Liechty\*  
Jenny Mendoza  
Bret Eason

**Trumpet**  
Casey Riley\*  
Sam Saunders  
Joshua Silva\*  
Tony Tunzart

**Trombone**  
John Church  
Dan Hartley  
Matt Hettwer\*  
Jacob Rosevear

**Tuba**  
Joe Ready\*  
Stephen Young

**Percussion/Timpani**  
Andrew Carlson\*  
Casey Crane  
Rachel Harris  
Leila Hawana  
Colin Hurowitz  
Matt Keown\*  
Derick Thomas

**String Bass**  
Elijah Medina

**Piano**  
Evan C. Paul

**Harp**  
Kelly Hoff

\* *section leader*

lo, and established masters like John Adams, Michael Daugherty, Steve Reich, John Luther Adams, Frederic Rzewski, Poul Ruders, and Louis Andriessen, whose opera, *De Materie*, he is one of only two American conductor to have led. Recently, Mr. Bayolo was named Curator for New Music by the Atlas Performing Arts Center in Washington, for whom he is developing a new music concert series beginning during the 2011-12 concert season, featuring artists such as the Imani Winds, Janus Trio and the string quartet Ethel.

Mr. Bayolo has been featured on Public Radio International's *Studio 360* broadcast out of WNYC in New York and on the NPR program *Fresh Ink* broadcast from WCNY in Syracuse as well as the Washington Post and the New York Times' *Opinionator* Blog. He has also contributed articles to *New Music Box* and *Sequenza21*, where he is a Contributing Editor. As an educator, he has served on the faculties of Reed College and Hamilton College where was a member of the Consortium for a Strong Minority Presence Fellow from 2006-2008 as well as the music theory faculty of the Peabody Conservatory of Johns Hopkins University. Mr. Bayolo is the recipient 2008 Brandon Fradd fellowship in music from the Cintas Foundation and has received grants and awards from the Fromm Music Foundation of Harvard University, the states of Iowa and North Carolina arts council, Hamilton College, the Minnesota Orchestra Composers Institute and the American Composers Forum. He lives outside of Washington, D.C. with his wife and two daughters.

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lanterns and hangs them around the hall, then strips down to a cheongsam, skin-tight from neck to ankle and slit up the hip. She signals the orchestra to play and begins dancing by herself. Mao is becoming excited. He steps down from his portrait on the wall, and they begin to foxtrot together. They are back in Yenan, dancing to the gramophone..."

— John Adams

**Symphony: Savage Howls** is the third in a loose trilogy of symphonies scored for a variety of ensembles (the first, a "chamber" symphony, is scored for a large chamber ensemble of 18 instruments; the second is a more traditional work in four movements scored for orchestra) in which I try to engage the past while maintaining a firm footing in the present and, perhaps, even updating this venerable genre. Of these three symphonies it is also the most personal and the one which wears its heart most obviously on its sleeve. The title comes from a line in Stéphane Mallarmé's "Tombeau de Charles Baudelaire" and describes the symphony's bitter, enraged, death-haunted mood.

*Shriekfanfare*, the first movement's title, is a bastardization of Richard Wagner's description of the opening fanfare in Beethoven's Ninth Symphony as a *Schreckenfanfare* or "fanfare of terror." The entire first movement is an attempt to simultaneously distill and stretch this famous passage's sense of horror and rage. The mood gradually relaxes over the course of the movement, but the calm is short-lived and the rage consuming.

*Mists* is a gentler meditation on loss and memory. It is marked with the last two lines of Mallarmé's poem, which read, in Henry Weinfield's translation, "...A tutelary poison, his own Wraith, /We breathe in always though it brings us death...." a reflection of memory of those lost, precious and fleeting in itself, and always reminding us of our own finality.

*...that remedy all singers dream of...*, the finale, is an attempt at a more physical representation of rage, loosely, through the tropes of heavy metal music (at least as I understand them). The poetry here is Allen Ginsberg's, who, in his "Kaddish," conjuring the Bible, the Buddhist Book of Answers and Ray Charles, writes that "Death is that remedy all singers dream of." There is little singing, however, in this movement, as it is a rather obsessive exploration of a simple rhythmic figure which is only interrupted by a final "savage howl"

which briefly gives way to a lyrical meditation on transience, memory and loss; “...nothing to weep for but the Beings in the Dream, trapped in its disappearance...”

*Symphony: Savage Howls* was commissioned by a consortium of wind ensembles led by the University of Oregon and its music director, Robert Ponto. It is dedicated to the memory of Steven Dennis Bodner, director of the wind ensemble and contemporary music ensemble at Williams College, who died suddenly at age 35 in January, 2011. His death deprived the world of an important advocate for new music and a talented young conductor whose voice was silenced before he could achieve his full potential.

— Armando Bayolo

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### COMPOSER ARMANDO BAYOLO

“Armando Bayolo is a tireless advocate for others’ music. His persuasive style as an essayist and esteemed work as the conductor of Washington, DC’s Great Noise Ensemble could easily overshadow his own compositions, if they weren’t so attractive in their own right. Armando’s music combines the audacity of popular music, the verve-filled rhythmic language of Latin America, and the pugnacity of postmodern classicism into a heady, formidable concoction.” – Christian Carey, *Sequenza21*

Born in 1973 in Santurce, Puerto Rico to Cuban parents, composer **Armando Bayolo** began musical studies at the age of twelve. At sixteen he went on to study at the prestigious Interlochen Arts Academy in Michigan, where he first began the serious study of composition. He holds degrees from the Eastman School of Music (B.M. 1995), where his teachers were Samuel Adler, Joseph Schwantner and Christopher Rouse; Yale University (M.M. 1997), where he studied with Roberto Sierra, Jacob Druckman, Ingram Marshall and Martin Bresnick; and the University of Michigan (D.M.A. 2001) where he studied with Michael Daugherty, Bright Sheng and Evan Chambers. Mr. Bayolo’s music, which the Washington Post hailed as radiant and ethereal, “full of lush ideas and a kind of fierce grandeur (which unfold) with subtle, driving power;” and which the Charlotte Observer says “deserves to be played many more times and in many more places” encompasses a wide variety of genres including works for solo instruments, voices, chamber and orchestral music.

Recent premiere performances include *Orfei Mors* by cellist Phillip von Maltzahn and the Society for New Music (Syracuse) and the Western Piedmont Symphony Orchestra; *Kaddish: Passio: Rothko* for the chorus and orchestra of the National Gallery of Art; *Mix Tape* by the National Symphony Orchestra bassist and Peabody Institute professor, Jeffrey Weisner; *Absolute Music* for trombone and orchestra with trombonist Philip Brown and the South Jutlands Symphony Orchestra of Soderborg, Denmark; *Caprichos* by the ensemble Hexnut as part of the Karnatic Lab series in Amsterdam, as well as various festival appearances throughout Holland; and *Los Conquistadores* by the Puerto Rico Symphony Orchestra, Maximiano Valdés, conducting.

The 2011–12 season will see the premiere performance of *Lullabies*, for baritone, clarinet and piano by the Trio Montage in October at Weill Hall in Carnegie Concert Hall in New York and the premiere of his third symphony, *Symphony: Savage Howls* by the University of Oregon Wind Ensemble, Robert Ponto, conductor as well as performances of *A Kind of Standoff* by pianist May Phang and the DePauw University Percussion Ensemble, Amy Lynne Barber, director, during the ensemble’s tour of China in January.

Mr. Bayolo’s other recent commissions include *Little Black Book*, commissioned by the Fromm Foundation for guitarist D.J. Sparr; *Crudely Spun Tales for Pictures on Silence*; and *Sacred Cows*, a cantata for soprano, baritone, three back-up singers and large ensemble, for Great Noise Ensemble.

Upcoming commissions include a new work for piano and electronics for pianist Kathleen Supove; a major solo organ work for organist David Troiano; a choral work for Volti and Orfeon San Juan Bautista; a new work for the new music “super group,” The Deviant Septet; and a major work for large ensemble commissioned for Great Noise Ensemble by the music department of the National Gallery of Art in commemoration of the 35th anniversary of the opening of its east building.

Mr. Bayolo is the founder, Artistic Director and conductor of Great Noise Ensemble, which in just seven seasons, has become one of the most important forces in contemporary music in the Washington, D.C. region. He has led Great Noise in several world and regional premieres both by composers as diverse as emerging talents Joel Puckett, D.J. Sparr, Robert Paterson, Ken Ueno, Carlos Carril-