



UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

University of Oregon
**Wind
Ensemble**
Rodney Dorsey, conductor

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Season 113, Program 45

**Beall Concert Hall
Sunday, March 2, 2014 | 3 p.m.**



PROGRAM**PERSONNEL**

Festive Overture, Op. 96 (1954) Dimitri Shostakovich
(1906-1975)
trans. Donald Hunsberger

As the scent of spring rain... (2003) Jonathan Newman
(b. 1972)

Masquerade for Band, Op. 102 (1965) Vincent Persichetti
(1915-1987)

Intermission

Consort for Ten Winds (1997) Robert Spittal
(b. 1963)
Jeux
Aubade
Sautereau

Symphony No. 3 (1958) Vittorio Giannini
(1903-1966)
Allegro energico
Adagio
Allegretto
Allegro con brio

FLUTE

Meghan Naxer*
Savannah Gentry
Matt Zavortink

OBOE

Laura Goben*
Noah Sylwester
Megan Zochert

CLARINET

Courtney Sams*
Ryan Loiacono
Bradley Frizzell
Calvin Yue
JJ Pinto
Brynn Powell

BASSOON

Tristan Lee*
Mateo Palfreman
Bronson Klimala-York

SAXOPHONE

Brad Green*
Chris McCurdy
Justin Graham
Erik Glasrud

TRUMPET

Casey Riley*
Brit Englund
Alexis Garnica
Jon Ewing
Hannah Abercrombie

HORN

Kelsi McGlothin*
Arryn Bess
Eric Grunkemeyer
Mariah Hill

TROMBONE

Seth Arnold*
Max Burns

BASS TROMBONE

Matthew Brown

EUPHONIUM

Cameron Jerde*
Brian McGoldrick

TUBA

Jake Fewx*
Stephen Young
Nathan Stokes

PERCUSSION

Crystal Chu*
Peter White
Colin Hurowitz
Sean Surprenant
Leila Hawana
Matthew Valenzuela

DOUBLE BASS

Josef Ward

HARP

Kelly Hoff

PIANO

Caitlin Harrington

**Principal Player*

great "Sun King," Louis XIV. All musical materials in this work are original, and not based on any specific pieces of that time. The outer movements, "Jeux" (Games) and "Sautereau" (a French saltarello), are whimsical, lively dances which reflect the frivolities and excesses of the court, while the middle movement, "Aubade" (Morning Song), is more intimate, lyrical, and influenced by the imitative styles of vocal music of the period. This movement later evolved into my *Pacem—A Hymn for Peace* for concert band.

SYMPHONY NO. 3 (1958)

Few composers fit the label "traditionalist" as accurately as Vittorio Giannini. Deeply imbued at an early age with the aesthetic values and compositional techniques of the European musical heritage, he devoted his life -- as both composer and teacher -- to applying these principles to his own music, and to passing them on to the next generation of serious music students. Composed at a time that virtually defined itself by its rejection of traditional values, little of Giannini's music was taken seriously by the music profession during his lifetime, although his meticulous craftsmanship commanded considerable respect and his personal warmth and magnetism earned him great affection.

Of his Symphony No. 3, the composer writes (rather frankly):

"The Symphony No. 3 was composed on a commission by the Duke University Band and its conductor, Paul Bryan, during the summer of 1958, in Rome Italy, where I was spending my vacation. It is my second work for band; the first, Preludium and Allegro, was commissioned by Richard Franko Goldman. I can give no other reason for choosing to write a Symphony to fulfill this commission than that I "felt like it," and the thought of doing it interested me a great deal. I will not go into the technical details of the work. Basically, the listener is not concerned with them beyond what they can hear for themselves. I follow no 'isms' when I compose; I try to project and communicate a feeling, a thought that is in me at the time, using whatever technique is suggested by my mood to achieve this communication. The form of the movements is this: first movement – sonata allegro; second movement – A B A; third movement – A B A B; fourth movement – sonata allegro. There is no program – only what I heard and felt at the time. I hope it makes music."

FESTIVE OVERTURE (1954)

When Josef Stalin died on March 5, 1953--on the same day as Prokofiev, by the way--life for Soviet artists began to change, gradually at first, and then with increasing speed, as the tight controls of the 1930s and 1940s relaxed. Shostakovich had suffered artistically under Stalin and his immediate response to Stalin's death was the tenth symphony, a return to an uncompromising modern style. The more modest *Festive Overture*, hardly modernist at all, was a response of a different sort: light and exuberantly happy.

Shostakovich had gradually worked his way back into favor with Soviet authorities, and in 1954, he was named to a post with the Bolshoi Theater. The Bolshoi was chosen to host an important celebration of the 37th anniversary of the 1917 revolution, and turned to Shostakovich for a suitably joyful piece to open the festivities. Though they informed him only a week beforehand, Shostakovich seemed unfazed—his friend Lev Lebedinsk recalled how he composed with amazing speed, and was able to make jokes at the same time he was writing down music. Lebedinsk also recalled hearing the new piece for the first time: "Two days later the dress rehearsal took place. I hurried down to the Theatre and I heard this brilliant effervescent work, with its vivacious energy spilling over like uncorked champagne."

AS THE SCENT OF SPRING RAIN... (2003)

Jonathan Newman composes music rich with rhythmic drive and intricate sophistication. A 2001 recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters, Newman creates broadly colored musical works, often incorporating styles of pop, blues, jazz, folk, and funk into otherwise classical models.

Born in 1972, Newman holds degrees from Boston University's School for the Arts (BM), where he studied composition with Richard Cornell and Charles Fussell and conducting with Lukas Foss, and from the Juilliard School (MM), where he studied with composers John Corigliano and David Del Tredici and conducting with Miguel Harth-Bedoya. Early training includes Boston University Tanglewood Institute and Aspen Music Festival where he studied with composers George Tsontakis and Bernard Rands.

Newman provides the following reflection upon his work:

As the scent of spring rain... comes from a translation of the evocative first line of a love poem by Israeli poet Leah Goldberg. The poem itself was introduced to me by a good friend of mine a number of years ago, and I have

a strong memory of how much the beauty of the original Hebrew and the imagery in her translation touched me. Because of that I deliberately did not work from the poem itself but only from my memory of it, which was so special to me that I didn't want to disturb it with a re-reading which would create a new and different experience. As a result, the harmonic language, structure, and orchestration all aim to conjure the intense juxtaposition of sweetness and sadness which I most remember from the poem.

MASQUERADE (1965)

Born in Philadelphia in 1915, Vincent Persichetti began studying piano and organ at age five, and soon he was performing professionally as a pianist and church organist. At age sixteen, he was appointed organist and choir director for the Arch Street Presbyterian Church in Philadelphia, a post he held for nearly twenty years.

Following study at the Combs College of Music, Persichetti was appointed head of the theory and composition departments at Combs College at age twenty. Persichetti received graduate degrees in conducting and piano from the Curtis Institute and the Philadelphia Conservatory. He studied composition with Roy Harris, and conducting with Fritz Reiner. In 1941 he was appointed head of the theory and composition departments at the Philadelphia Conservatory, and in 1947 he joined the faculty of the Julliard School of Music, assuming chairmanship of the Composition Department in 1963. Persichetti received numerous awards, including three Guggenheim Fellowships, two grants from the National Foundation on the Arts and Humanities, one from the National Institute of Arts and Letters, the first Kennedy Center Friedheim Award, and a Medal of Honor from the Italian Government.

In 1961, Persichetti wrote one of the definitive books on modern compositional techniques, *Twentieth Century Harmony: Creative Aspects and Practice*, in which he outlines, describes, and illustrates compositional techniques utilized by composers throughout the century. Persichetti composed original musical examples for the text, several of which were the creative inspiration for *Masquerade*, composed in 1965. *Masquerade* was commissioned by the Baldwin-Wallace College Conservatory of Music, and received its premiere on January 23, 1966. Persichetti states:

After writing examples for the *Twentieth Century Harmony*, I forgot about them – or so I thought – they began to ferment and began haunting me. I

realized that certain examples had a thematic kernel in common. These examples from the harmony book evolved into a set of variations for fifty wind and percussion instruments. The work is a masquerade of my book.

The title refers not only to the composer's conception of the work, but as a piece "masquerading" as a harmony text. The title undoubtedly also suggests the dance-like qualities contained throughout the work – "a masked ball" of musical events. The work is constructed as a set of ten variations and coda based on a motivic fragment first presented by a series of cadenzas for solo instruments. Examples of the expanded palette of tonal colors available for the wind band are evident throughout the work. Doloroso clarinets and brilliant upper woodwinds integrate with brass scoring that is sometimes capriccioso, sometimes risoluto. Traditional percussion timbres expand to include ratchets, sandpaper blocks, an anvil, tomtoms, and timpani asserting important melodic material. The motivic content of the works serves to bind the variations together, supported by a series of cadenzas for solo instruments. Persichetti takes great care in transitioning from one variation to the next, often blending material from a particular section with ideas that appear in an upcoming variation. The variations feature great diversity of affect. Some are slow and sustained, some fast and rhythmic, some agitated, some contemplative. Each variation employs a different aspect of Persichetti's harmonic theory including polymodality, bitonality, pentatonicism, and free chromaticism. The result is a highly crafted, extremely varied work that conceals its academic origins within a work that is rich in expressive content.

CONSORT FOR TEN WINDS (1997)

Robert Spittal is an American conductor and composer of music for band, orchestra, chamber ensembles, and electronic media. He has also written jazz music and works for dance and musical theatre. In addition to composing, he maintains an active schedule as a conductor and clinician. As Associate Professor of Music and Director of Winds and Percussion at Gonzaga University in Spokane, Washington, a position he has held since 2000, he conducts the Wind Symphony and Chamber Wind Ensemble. Spittal developed his interest in wind music after studying conducting with Craig Kirchoff at The Ohio State University. He went on to study with Michael Haithcock and Eugene Corporon, to whom *Consort for Ten Winds* is dedicated, and received the doctor of musical arts degree in 1995.

The composer offers the following comments about his piece:

Each movement of Consort reflects on the music of "Les Grandes Hautbois," the court wind band of France's