

PERSONNEL

FLUTE

Alexis Henson
Luke Davis
Savannah Gentry*
Rebecca Larkin
David Adams

OBOE

Tass Schweiger*
Megan Zochart
Noah Sylvester

BASSOON

Raquel Vargas-Ramírez*
Katherine Cummings
Tristan Lee
Mateo Palfreman

CLARINET

Chelsea Oden*
Alessandra Hollowell
Kyle Brooks
Junsheng Yu
Raiko Green
Nick Soenyun
Noela Estrada

SAXOPHONE

Brad Green*
Jonathan Hart
McCall Kocheuar
Justin Graham

HORN

Shae Wirth
Amrita Gupta
Andrea Kennard
Amos Heifner
Arryn Bess*

TRUMPET

Alexis Garnica*
Mark Landon
Luke Harju
Poom Aempoo

TROMBONE

Seth Enigma*
Nick Ivers
Kenny Ross

EUPHONIUM

Brian McGoldrick*
Charles Demonnin

TUBA

Jake Fewx*
Stephen Young*

PERCUSSION

Todd Bills*
Matthew Valenzuela
Leila Hawana
Mason Caldwell
Tim Mansell
Crystal Chu
Kevin Yatsu

PIANO

Qiuya Ke
Jeffrey Worsfol

CELESTE

Scarley Liu

DOUBLE BASS

Ryan Ponto

HARP

Rachel Petty

**principal player*



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

University of Oregon

Wind Ensemble

Rodney Dorsey, conductor

“Commemorations”

This program celebrates music, events, and people who contributed to the groundbreaking struggle for Civil Rights in the United States.

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Season 114, Program 47

Beall Concert Hall
Sunday, February 1, 2014 | 3 p.m.



American Salute (1942) Morton Gould
(1913-1996)
trans. by Philip Lang

American Guernica (1982) Adolphus Hailstork
(b. 1941)

performed without pause

Honey in the Rock
From An Alabama Songbook (2008) Donald Grantham
(b. 1947)

A Movement for Rosa (1992) Mark Camhouse
(b. 1954)

INTERMISSION

In Wartime (2003) David Del Tredici
(b. 1937)

The Governor's Own (1921) Alton Adams
(1889-1987)

hymn; the surprising combination suggests not only an expanding musical universe, but also a coalescence of forces in prayer before battle. Heralded by a long, ominous roll on the snare drum and a steady, measured tread, Battlemarch announces the start of war. In a wave-like series of pulsing four-bar phrases, the musical energy repeatedly pushes forward, and then recedes. Like the incoming tide, the “waves” encroach inexorably on new harmonic ground; like a gathering storm, the waveforms grow in enormity and frenzy, until their fateful confrontation with “Salamati, Shah!” (the national song of Persia), laced as well with quotes from the opening of Wagner’s *Tristan und Isolde*. With East battling West in musical terms, this trio section of the march builds to the movement’s climax. As the overwhelming wash of sound subsides, the opening march-theme returns, now battle-weary but growing nevertheless to a full-throttled recapitulation and finale - marked, inevitably by a wail of pain.

Note courtesy of Boosey and Hawkes

The Governor's Own

Alton Adams

Based on the bugle call to attention, the trumpets’ snappy opening four-note motif announces the beginning of the march and serves to call listeners in preparation for the arrival of the Virgin Islands’ governor. The principal theme of the march was inspired by its original dedicatee, Admiral Joseph Wallace Oman, naval governor of the Virgin Islands from 1919 to 1921. The melody seems to depict the governor who Adams described as a “short, jaunty, snappy sort of fellow” while it similarly echoes the energetic themes of Sousa’s *King Cotton* or *Manhattan Beach*. Adams felt that Sousa’s music perfectly captured the “spirit of militant vigor and courage” emblematic of the march. As a boy, Adams had imagined himself conducting Sousa’s band while listening secretly to phonograph records outside a neighbor’s home. He studied composition and orchestration in part by copying the individual parts to Sousa’s marches in full score. Originally known as *Governor Oman*, the march was renamed *The Governor's Own* in time for its initial publication with Carl Fisher in 1922.

orchestral canvases of tonal sound. His fascination with Lewis Carroll's *Alice in Wonderland* books yielded a surprising diversity - from the spiky, witty settings of *Pop-Pourri* and *Adventures Underground* (which include folk and rock ensembles), to the extravagant, theatrical opera-cantata, *Final Alice*, and the lush, neo-romantic *Child Alice*. Recent years have seen Del Tredici turn from Carroll to American poetry as a fount of inspiration, yielding more than 50 songs in the past few years.

In addition to the Pulitzer Prize, Del Tredici's many compositional honors include Guggenheim and Woodrow Wilson fellowships, the Brandeis and Friedheim Awards, grants from the NEA, and election to The American Academy of Arts and Letters. He currently sits on the Boards of Directors of Yaddo, the MacDowell Colony and the Aaron Copland Fund for Music and is Distinguished Professor of Music at the City College of New York. Del Tredici's music has been commissioned and performed by nearly every major American and European orchestral ensemble. Best-selling recordings were made of both *Final Alice* and *In Memory of a Summer Day* (Part I of *Child Alice*); the latter work won Del Tredici the Pulitzer Prize in 1980.

Of *In Wartime*, Del Tredici writes:

In Wartime, my first piece for wind symphony, was begun on November 16, 2002, and completed on March 16, 2003 - as momentous a four-month period in US history as I have experienced. November's dramatic congressional mandate for war had become, by March, the shocking international reality of war. With my TV blaring, I composed throughout this period, feeling both irresistibly drawn to the developing news and more than a little guilty to be unable to turn the tube off. Composing music at such a time may have seemed an irrelevant pursuit, but it nevertheless served to keep me sane, stable and sanguine, despite the world's spiraling maelstrom.

In Wartime is comprised of two connected movements - Hymn and Battlemarch. The first, Hymn, has the character of a chorale prelude, with fragments of Abide With Me embedded beneath a welter of contrasting and contrapuntal musical material. After a climax, the well-known hymn tune is presented in its unadorned form. As the stately phrases progress, all the bustling earlier music gradually returns and is superimposed atop the

American Salute

Morton Gould

Morton Gould was one of the most prolific composers in American history, publishing his first composition, *Just Six*, when he was only six years old. As a teen, Gould was the in-house pianist for the 1932 opening of Radio City Music Hall, and became a conductor and arranger for WOR Mutual Radio by age twenty-one. He composed in many genres; besides music for Broadway, films, and television, his symphonic works were performed by the likes of Leopold Stokowski and Arturo Toscanini. He received a Kennedy Center Honor in 1994 and the Pulitzer Prize in Music in 1995.

Written literally overnight for a patriotic radio broadcast, *American Salute* is based on the tune "When Johnny Comes Marching Home" first published in 1863 but adapted from a similar Irish melody from the early 1820's. Soldiers on both sides of the American Civil War sang the tune as its lyrics provided motivation for how life would be after the war. Gould presents contrasting variations of the famous melody, showcasing his skill at thematic development. The tunefulness and brilliant use of stylistic variables has helped made it one of his most famous and oft-performed compositions as well as a showpiece for any ensemble.

American Guernica

Adolphus Hailstork

Adolphus Hailstork was born in 1941 in Rochester, New York. He studied the violin, piano, organ, and singing as a child. He then studied music at Howard University, where he studied with Mark Fax, the American Institute at Fountaineblau with Nadia Boulanger, the Manhattan School of Music with David Diamond, Vittorio Giannini, Ludmila Ulehla, and Nicholas Flagello, and at Michigan State University, where he was student of H. Owen Reed. He is currently professor of music and Composer-in-Residence at Old Dominion University.

Hailstork wrote *American Guernica* in remembrance of the fire-bombing of the 16th Street Baptist Church in Birmingham, Alabama that killed four young

girls attending Sunday school; Carol Robertson (14), Addie Mae Collins (14), Cynthia Wesley (14), and Denise McNair (11). It takes its title from a painting by Pablo Picasso which depicts a similar event in Spanish history. The work employs spatial notation and extended techniques to recount the bombing, rage, and reflection thereafter.

Honey in the Rock, from *An Alabama Songbook*

Donald Grantham

Alabama has a rich, varied and wide-ranging musical tradition that is celebrated in Byron Arnold's *An Alabama Songbook* (University of Alabama Press), edited and with an introduction by Robert W. Halli, Jr. From this excellent collection I selected seven highly contrasting and representative songs and presented them in the five movements of *An Alabama Songbook*. The fourth movement, *Honey in the Rock*, is excerpted from this piece, and is based on that famous moving and lyrical spiritual.

-note by the composer

A Movement for Rosa

Mark Camphouse (b. 1954)

Composer-conductor, Mark Camphouse is a product of the rich cultural life of Chicago. He was born in Oak Park, Illinois, in 1954 and received his formal musical training at Northwestern University. He began composing at an early age, with the Colorado Philharmonic premiering his *First Symphony* at age 17. His works for wind band have received widespread critical acclaim and are performed frequently throughout the United States and abroad. Mr. Camphouse is an elected member of the American Bandmasters Association and serves as conductor of the National Band Association's Young mentor project. The newest member to the full-time faculty at George Mason University, Mr. Camphouse was formerly Professor of Music and Director of Bands at Radford University in Virginia.

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title "Mother of the Freedom Movement" for her act

of personal courage, sparking the Civil Rights movement of the 1950's. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr. inscribed the following words on the frontispieces of his book, *Stride Toward Freedom*, a copy of which he gave to Mrs. Parks: "To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom."

Throughout the history of our great nation, we have glorified (and rightly so) various heroes; most frequently presidents, military figures and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who worked as a tailor's assistant in a men's clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement.

A Movement for Rosa, commissioned by the Florida Bandmasters Association, was composed and orchestrated over a three-month period: August-November 1992. With a duration of approximately 11 1/2 minutes, this 'movement' – a quasi-tone poem – contains three contrasting sections. Section I evokes Rosa's early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, *We Shall Overcome*, is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in modern American society.

In Wartime

David Del Tredici

David Del Tredici is generally recognized as the father of the Neo-Romantic movement in music. He was trained in serial techniques, but his early works, many of them settings of poems by James Joyce, reflect quirky individuality in the handling of those orthodox musical materials. Soon, however, he broke away from the language of his teachers to explore the fantasy world of Lewis Carroll and, in so doing, developed his own unique voice - a rich musical idiom of color, humor and sentiment - worked out on vast