

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

VARÈSE PERSONNEL

Alistair Gardner	Chloe Duerr	Leila Hawana	Tim Mansell
Andy Georghui	Daniel Surprenant	Mason Cladwell	Todd Bills
Calvin Davis	Kelsey Bleck	Nichaolas Baron	Aaron Howard
			Oscar Watson

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
Scarley Liu

DOUBLE BASS

Ryan Ponto

HARP

Rachel Petty

GUITAR

Gabriel Davila

**principal player*



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

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

Special Guests

Nancy Ambrose King, oboe
Melissa Peña, oboe
Oregon Percussion Ensemble

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Season 114, Program 62

Beall Concert Hall
Sunday, March 1, 2015 | 7:30 p.m.



Postcard (1991) Frank Ticheli
(b. 1958)

Gone (2013) Scott McAllister
(b. 1969)

Concertante for Two Flutes (1793) Domenico Cimarosa
Allegro (1749-1801)
arr. by Paul Brink

Nancy King and Melissa Peña, soloists

INTERMISSION

Ionisation (1931) Edgard Varèse
(1883-1965)

Oregon Percussion Ensemble
Crystal Chu, conductor

Grunge Concerto (2014) Scott McAllister
(b. 1969)

Nancy King, oboe

Zion (1994) Dan Welcher
(b. 1948)

the University of Illinois, Urbana-Champaign and served as the first female President of the International Double Reed Society. She has also served on the music faculties of Indiana University, Ithaca College, University of Northern Colorado, and Duquesne University Schools of Music, as well as the Idyllwild Music Festival, Bowdoin Music Festival, Marrowstone Music Festival, Strings in the Mountains of Steamboat Springs, and the Hot Springs Music Festival.

Professor King received her Doctor of Musical Arts, Master of Music, and Performer's Certificate from the Eastman School of Music, studying with Richard Killmer. A graduate of the University of Michigan with a Bachelor of Music degree where she studied with Arno Mariotti and Harry Sargous, Ms. King was the recipient of the school's prestigious Stanley Medal and was honored with the 2010 Hall of Fame Award by the University of Michigan School of Music, Theatre and Dance.

Melissa Peña joined the University of Oregon faculty in 2012 as Assistant Professor of Oboe. Prior to joining the Oregon faculty, Peña held the positions of Associate Principal Oboe/English Horn with the New Mexico Symphony Orchestra (2002-2011), Second Oboe with the Sarasota Orchestra (2001-2002), and was Assistant Professor of Oboe at the University of Northern Colorado (2010-2012). She has recently performed with the Seattle Symphony, Santa Fe Opera, Opera Colorado, Oregon Symphony, Oregon Bach Festival, and the Astoria Music Festival. As a chamber musician, Peña is a member of the Oregon Wind Quintet and frequently collaborates with the Albuquerque-based contemporary music ensemble *Chatter*. She has appeared as a soloist with the New Mexico Symphony and the Southwest Florida Symphony, and additionally has performed with the Kansas City Symphony, Jacksonville Symphony, The Florida Orchestra, Santa Fe Chamber Music Festival, and Music from Angel Fire among others. Peña received her Master of Music degree from the University of Missouri – Kansas City where she was a student of Barbara Bishop, and her Bachelor of Music degree from the University of Illinois, where she studied with Nancy Ambrose-King.

University of Michigan Symphony Band. She can also be heard in performances on the Athena, Arabesque, and CBS Masterworks labels. She was a finalist in the Fernand Gillet Oboe Competition held in Graz, Austria, and has been heard as soloist on WQXR radio in New York City and NPR's "Performance Today". She is on the faculty of the Sarasota Music Festival, has appeared as a recitalist throughout the world and was a member of the jury for the esteemed 2009 Barbirolli Oboe Competition. She will serve on the jury for the internationally recognized Muri, Switzerland Competition 2016. Ms. King recently released an E-book for Apple I-Tunes titled "Making Oboe Reeds from Start to Finish with Nancy Ambrose King", as well as a Youtube video channel, "Trois Trios/ Deux Duos" with colleagues Jeffrey Lyman, bassoon and Martin Katz, piano.

Her playing has earned high praise from a variety of critics, including the *American Record Guide*: "Marvelously evocative, full of character, sultry and seductive, with a soft-spoken, utterly supple tone, and as musically descriptive as any I have heard...a fine exhibition of thoroughly musical oboe playing"; "She plays not only with delicacy, but also with an intense, almost rapturous sound that is second to none in expressivity and gradation. Delightful!". "...a lovely player with a tone that surpasses that of most other American oboe soloists. It defines delicacy, yet is strangely assertive, like a soft-spoken woman who nonetheless speaks up strongly when her mind is made up.", *Fanfare*: "Nancy Ambrose King is clearly a skilled musician of great promise, with a sterling technique", and *The Double Reed*: "...thoughtful, expressive, and perfectly controlled performance of consummate accuracy. It's not that she makes it sound easy-she makes it sound perfect", "Ms. King's fluid technique, combined with clean and accurate articulations, makes the most complex passages flow and sounds effortless. Combine these aspects with a beautiful tone and a sensitive touch in the lyrical passages, all oboists have a new level to which to strive."

Currently Professor of Oboe at the University of Michigan, she was previously Associate Professor and University Scholar at

Postcard

Frank Ticheli

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

Ticheli was awarded national honorary membership to Phi Mu Alpha Sinfonia, "bestowed to individuals who have significantly contributed to the cause of music in America," and the A. Austin Harding Award by the American School Band Directors Association, "given to individuals who have made exceptional contributions to the school band movement in America." At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos, and Reference.

Postcard was commissioned by my friend, colleague, and former mentor, H. Robert Reynolds, in memory of his mother, Ethel

Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief “postcard” as a musical reflection of her character -- vibrant, whimsical, succinct.

It is cast in an ABA' form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a *palindrome* -- that is, it sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as *Hannah* and *Anna*) to their children. H. Robert Reynolds' first name is *Harrah*. The theme's symmetry is often broken, sometimes being elongated, other times being abruptly cut off by unexpected events.

The B section is based on a five-note series derived from the name *Ethel*: E (E natural) T (*te* in the *solfeggio* system, B flat) H (in the German system, B natural) E (E-flat this time) L (*la* in the *solfeggio* system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

The A' section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones.

Postcard was completed in the summer of 1991. Its first performance was on April 17, 1992, at Hill Auditorium in Ann Arbor, Michigan, by the University of Michigan Symphony Band conducted by H. Robert Reynolds.

~ program note by the composer

Gone

Scott McAllister

Scott McAllister is Professor of Composition and founder of the Arts Research Coalition (ARC) at Baylor University. McAllister has received commissions, awards and performances from ensembles and soloists around the world, including The American

a driving rhythmic ostinato based on a 3/4-4/4 alternating meter scheme. This pauses at its height to restate “Zion’s Security” one more time, in a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinets, and percussion – until the sun warms the ground sufficiently for the second hymn to appear. “Zion’s Walls” is set in 7/8, unlike Copland’s 9/8-6/8 meters (the original is quite strange and doesn’t really fit any constant meter) and is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention from here to the end of the piece, with the glowingly optimistic “Zion’s Walls” finally achieving prominence. The work ends with a sense of triumph and unbreakable spirit.

Zion was commissioned in 1994 by the wind ensembles of The University of Texas at Austin, The University of Texas at Arlington, and The University of Oklahoma. It is dedicated to the memory of Aaron Copland.

~ program note by the composer

Nancy Ambrose King, oboe, is the first-prize winner of the Third New York International Competition for Solo Oboists, held in 1995. She has appeared as soloist throughout the United States and abroad, including performances with the St. Petersburg, Russia, Philharmonic, Prague Chamber Orchestra, Janacek Philharmonic, Tokyo Chamber Orchestra, Puerto Rico Symphony, Orchestra of the Swan in Birmingham, England, Festival Internationale de Musica Orchestra in Buenos Aires, Argentina, New York String Orchestra, Amarillo Symphony, Cayuga Chamber Orchestra, and Sinfonia da Camera. She has performed as recitalist in Weill Recital Hall and as soloist at Lincoln Center and Carnegie Hall.

She has recorded nine CDs of works for the oboe, on Boston Records, Cala Records, Equilibrium, Naxos and Centaur Records. Her latest releases include a CD of 20th century oboe concertos, “Global Reflections”, recorded with the Prague Chamber Orchestra and featuring the works of Strauss, Skalkottas, Sierra, and Foss, as well as the premiere of Jennifer Higdon’s Oboe Concerto with the

March 1999 by the Handel and Haydn Society of Boston; and *Zion*, a 10-minute tone poem commissioned by the Utah Symphony, and premiered by that orchestra under Keith Lockhart in Sept. 1999.

Dan Welcher provides this note concerning *Zion*:

Zion is the third and final installment of a series of works for Wind Ensemble inspired by national parks in the western United States, collectively called *Three Places In the West*. As in the other two works (*The Yellowstone Fires* and *Arches*), it is my intention to convey more an impression of the feelings I've had in Zion National Park in Utah than an attempt at pictorial description. *Zion* is a place with unrivalled grandeur, being sort of a huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side – but it is also a place with a human history, having been inhabited by several tribes of native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as “a place nobody wanted” but were nonetheless determined to keep it for themselves. Although *Zion Canyon* was never a “Mormon Stronghold,” the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

It is the religious fervor of these persecuted people that I was able to draw upon in creating *ZION* as a piece of music. There are two quoted hymns in the work: “*Zion's Walls*” (which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*) and “*Zion's Security*,” which I found in the same volume where Copland found “*Zion's Walls*” - that inexhaustible storehouse of nineteenth-century hymnody called “*The Sacred Harp*.”

My work opens with a three-verse setting of “*Zion's Security*,” a stern tune in F# minor which is full of resolve. (The words of this hymn are resolute and strong, rally the faithful to be firm, and describing the “city of our God” they hope to establish.) This melody alternates with a fanfare tune, whose origins will be revealed in later music, until the second half of the piece begins:

Composers Orchestra, The President's Own Marine Band, the Chicago Symphony, the New York Philharmonic, the Jacksonville Symphony, the Waco Symphony, the Leipzig Radio Orchestra, I Musici de Montreal, Richard Stoltzman, the Verdehr Trio, the Rascher Quartet, the Ladislav Kubik International Prize, and the American Society of Composers and Publishers, among others. McAllister's music has been recorded on more than a dozen CDs on the Naxos, Centurion, Albany Records, Summit Records, and American Modern Recordings labels. His music has been the topic of five dissertations and his solo works have won numerous concerto competitions. McAllister's music may be found at Lydmusic.com.

Gone for wind ensemble is a transcription of the sixth movement from my sixty-minute concerto for the clarinet called the *Epic Concerto*. Each movement of the concerto relates to different pillar moments of my life as a clarinetist. In 1994, my playing career was ended in an automobile accident. *Gone* is about loss and the emotions and process of healing and learning to move on after a life-changing event.

This unique work in the concerto and the wind ensemble version challenges the musicians and the audience to experience the music in a meditative and prayerful way. My goal was to draw memories of loss and comfort for those who experience this composition.

The inspiration for the wind ensemble version was the death of my mentor James Croft, and the wonderful influence he was in my life with his encouragement to never forget about writing for the band. It was commissioned by the Baylor Chapters of Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Alpha Sinfonia and Mu Phi Epsilon.

Concertante for Two Oboes and Band Domenico Cimarosa

Cimarosa was born in Aversa, Italy. He was a central figure in opera, particularly comic opera of the late 18th century. He studied music at the Conservatorio di S Maria di Loreto for ten years. He

became an able violinist and keyboard player. In addition to some eighty operas he also composed many oratorios, masses, cantatas, a harpsichord concerto, and Concerto in G Major for Two Flutes. He became the most celebrated composer of comic opera in the late eighteenth century. His masterpiece was *Il matrimonio segreto* (The Secret Marriage) in 1792. The success of the work was immediate and has continued so ever since.

The arranger provides the following information on his transcription. *Concertante for Two Oboes* (originally scored for two flutes) was written in 1793 and published in 1803-04. Typical of the early classical period, the Concertante has three movements, fast, slow, fast. The first movement, which is scored for winds in this publication, does not follow the “text book” first movement form of a classical concerto, but does show many of the elements of the sonata form as it was adapted for the concerto. The thematic material is basically restated in various keys rather than developed in the Beethoven sense. After the cadenza, material from the orchestral introduction is briefly restated.

Ionisation

Edgard Varèse

Ionisation is scored for some three-dozen percussion instruments, of which only three-- chimes, celesta, and piano--are capable of playing notes in the equal-tempered scale. Composition based on the preeminence of pitch here gives way to music of timbres and rhythms. As the first of many all-percussion scores written in this century, *Ionisation* is remarkably subtle in its use of those instruments. The form is articulated by changing sonorities--a passage scored only for metal instruments; a fleeting duet for drums and maracas; a hair-raising moment (the first sustained loud point in the score) when several players have the same triplet figure (a *rhythmic* unison); the first high, Morse-code clanging of the anvils, more than midway through. The grand and sonorous coda is marked by the entrance of the piano, celesta, and chimes--the three instruments of definite pitch. Varèse once defined his mission as the “liberation of sound” (just as Schoenberg promised the “emancipation of dissonance.”) *Ionisation* is the purest

demonstration of his success, and of his eventual influence.

Grunge Concerto

Scott McAllister

Grunge Concerto was written for and dedicated to Nancy Ambrose King, Professor of Oboe at the University of Michigan. This work emulates the emotions of the X generation and the energetic and stagnant aspects of grunge music. The soloist imitates this style with aggressive technical passages along with an unkempt spirit contrasted by psychedelic passages.

Tonight's performance is the premier of the version for oboe and winds.

Zion

Dan Welcher

Born in Rochester, New York, in 1948, composer-conductor Dan Welcher has been gradually creating a body of compositions in almost every genre including opera, concerto, symphony, vocal literature, piano solos, and various kinds of chamber music. Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its Principal Bassoonist in 1972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He joined the Artist Faculty of the Aspen Music Festival in the summer of 1976, teaching bassoon and composition, and remained there for fourteen years. He accepted a position on the faculty at the University of Texas in 1978 and now holds the Lee Hage Jamail Regents Professorship in Composition.

His works for symphonic wind ensemble, notably *Zion* (which won the ABA/Ostwald Prize in 1996) and *Symphony No. 3* (“Shaker Life”) have earned him new accolades in non-orchestral venues. His most recent orchestral works are *Venti Di Mare: Fantasy-Concerto for Oboe and Small Orchestra*, commissioned by the Guggenheim Foundation for the Rochester Philharmonic and premiered in February 1999; *JFK: The Voice of Peace*, a 55-minute oratorio for chorus, orchestra, narrator, solo cello, and soloists, premiered in