



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

University of Oregon

**Wind
Ensemble**

Dr. Rodney Dorsey, conductor

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Season 116, Program 31

Beall Concert Hall
Sunday, February 5, 2017 | 7:30 p.m.



Cathedrals (2007) Kathryn Salfelder
(b. 1987)

My Jesus! Oh, What Anguish (1736) Johann Sebastian Bach
(1685-1750)
transcribed by Alfred Reed

**Flourishes and Meditations
on a Renaissance Theme** (2010) Michael Gandolfi
(b. 1956)

Symphony No. 2 (2003) Frank Ticheli
Shooting Stars (b. 1958)
Dreams Under a New Moon
Apollo Unleashed

Folk Festival from The Gadfly Dmitri Shostakovich
(1906-1975)
arr. by Donald Hunsberger

FLUTE
Aubrey Dutra, *principal*
Alyssa Van Laar
Brynna Paros
Jeffrey Chapman
Elizabeth Soper

OBOE
Emily Foltz, *principal*
Zach Fitzgerald
Megan Anderson

CLARINET
Nicholas Soenyun, *principal*
Jackson Yu
McKenna Cromwell
Aaron Yu
Dhruva Chatterjee
Michael Freeney
Raiko Green
Logan McClain

SAXOPHONE
Kate Von Bernthal, *principal*
Jonathan Hart
McCall Kochevar
Sarah Schultz

FRENCH HORN
Mariah Hill, *principal*
Sean Brennan
Jasmine Kim
Spencer Krumpeck

BASSOON
Cameron Joublin, *principal*
Tristian Lee
Bronson York

TRUMPET
Aaron Kahn, *principal*
John Cummings
Mark Landon
Scott Avzaradel
Hannah Abercrombie
Sierra Sparrow

TROMBONE
Nick Ivers, *principal*
Talon Smith
Sam Dale
Jon Caponetto

EUPHONIUM
Tom Janssen, *principal*
Samantha Gilkey

TUBA
Juan Valdez, *principal*
Noe Aquilar Lopez

PERCUSSION
Luke Dedominces, *principal*
Alistair Gardner
Kathie Hsieh
Graeme Pennington
Daniel Surprenant
Brandon Pressley

HARP
Marissa Lane-Massee

PIANO
Grant Mack

STRING BASS
Andrew Reid

Folk Festival from The Gadfly

Dmitri Shostakovich

The death of Joseph Stalin on March 5, 1953, was followed by a pronounced relaxation of political restraints on creativity that had affected the work of Russian artists for many years. Dmitri Shostakovich and Sergei Prokofiev were the most prominent Russian composers affected by the interference and management of the government during these difficult times. Prokofiev, who died on the same day as Stalin, was never able to enjoy the new artistic freedom. Shostakovich, on the other hand, was able to take many earlier scores “out of the drawer” as a result of Stalin’s death.

The Gadfly (1955) was a highly successful film inside the Soviet Union, a sugary and entertaining drama based on a popular historical novel by the English writer Ethel Voynich. Published in 1897, it is set in 1840s Italy under the dominance of Austria, a time of tumult, revolt and uprisings. The story centers on the life of Arthur Burton. A tragic relationship between Arthur and his love, Gemma, simultaneously runs through the story. It is a story of faith, disillusionment, revolution, romance, and heroism. “Folk Festival”, from the orchestral suite, features Shostakovich’s notorious combination of lyrical, flowing melodies with technical flourishes in the winds.

Cathedrals (2007)

Kathryn Salfelder

Kathryn Salfelder (b. 1987) has received commissions from the Albany Symphony, Boston Musica Viva, United States Air Force Band – Washington D.C., American Bandmasters Association, New York Virtuoso Singers, and Japan Wind Ensemble Conductors Conference (JWECC). She is currently a Lecturer at MIT and a Teaching Fellow at New England Conservatory. Awards include an ASCAP Morton Gould Young Composer Award, ASCAP/CBDNA Frederick Fennell Prize, Ithaca College Walter Beeler Memorial Composition Prize, and the USAF Colonel Arnold D. Gabriel Award. Her music has been performed by the Minnesota Orchestra, New England Philharmonic, Yale Philharmonia, and the Dallas Wind Symphony, and featured in over two hundred concerts at the nation’s leading universities and conservatories.

Cathedrals is a fantasy on Gabrieli’s *Canzon Primi Toni* from “*Sacrae Symphoniae*,” which dates from 1597. Written for St. Mark’s Cathedral in Venice, the canzon was scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal cori spezati (broken choirs), which forms the basis of much of Gabrieli’s writing.

Cathedrals is an adventure in ‘neo-renaissance’ music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The golden section (m. 141), the area surrounding the golden section (mm. 114-117), and its series of extrapolated

subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with a rich color palette, modal harmonies, and textures of woodwinds and percussion.

My Jesus! Oh, What Anguish (1736) Johann Sebastian Bach

"My Jesus! Oh, What Anguish" is one of a group of 69 Sacred Songs and Airs attributed to J. S. Bach. Each of these pieces was composed with only a single melodic line accompanied by figured bass. This collection of pieces was first published in 1736, some 14 years before Bach's death. There has been some debate whether Bach composed all 69 of these works, or whether some pieces in the collection can be attributed to other composers. It is interesting to note that since the first appearance of this group of pieces in 1736, there have been at least eight other editions prepared and published by different authorities. The melody of "My Jesus!" appears in all of them. Therefore, its authenticity as an original work from Bach's own hand seems never to have been questioned by any of the compilers and editors during the past 175 years.

The first performance of this setting for band took place in 1974, by the University of Miami Symphonic Wind Ensemble under the direction of Frederick Fennell. For all of its apparent simplicity of musical construction (a small two-part form, with each part repeated once), this music is deeply moving and has great expressiveness. In the present realization for winds from the figured bass, Bach's harmonic intentions have been faithfully adhered to throughout. Aside from choices of specific voicings and instrumental colors, nothing has been

the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another. Modulation after modulation occurs as the music lifts and searches for resolution. Near the end, the main theme returns in counterpoint with the chant, building to a majestic climax, then falling to a peaceful coda. The final B-flat at major chord is colored by a questioning G-flat.

The finale, "Apollo Unleashed", is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's chorale BWV 433 ("Wer Gott vertraut, hat wohl gebaut"). This chorale—a favorite of the dedicatee, and one he himself arranged for chorus and band—serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA'). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of sixteenth notes.

My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft's doctoral students, conducting students, and friends as a gesture of thanks for all he has given to the profession.

addition to composing, he has appeared as a guest conductor at Carnegie Hall as well as at several universities, festivals, and cities throughout the world.

Ticheli's many awards include the Charles Ives and the Goddard Lieberston Awards and the Walter Beeler Memorial Prize. He has also won first prize awards in the Texas Sesquicentennial Orchestral Composition Competition, the Britten- on-the-Bay Choral Composition Contest, and the Virginia CBDNA Symposium for New Band Music. He is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2.

Ticheli offers the following remarks concerning his Second Symphony:

The symphony's three movements refer to celestial light— Shooting Stars, the Moon, and the Sun. Although the title for the first movement, "Shooting Stars," came after its completion, I was imagining such quick ashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. High above, the E-flat clarinet shouts out the main theme, while underneath, the low brasses punch out staccatissimo chords that intensify the dance-like energy. Fleeting events of many kinds are cut and pasted at unexpected moments, keeping the ear on its toes. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The second movement, "Dreams Under a New Moon," depicts a kind of journey of the soul as represented by a series of dreams. A bluesy clarinet melody is answered by a chant-like theme in muted trumpet and piccolo. Many dream episodes follow, ranging from the mysterious to

added to one of the most haunting and poignant expressions of sorrow and compassion to be found in all of Western music.

Flourishes and Meditations on a Renaissance Theme (2010)

Michael Gandolfi

Flourishes and Meditations on a Renaissance Theme was commissioned by the President's Own United States Marine Band and is dedicated to them, their Director, Colonel Michael J. Colburn and their Assistant Director, Major Jason K. Fetting.

Flourishes and Meditations on a Renaissance Theme is a set of seven variations on an anonymous Renaissance melody that is simply titled Spagnoletta. It is derived from a popular melody titled Española or 'Little Spanish Tune.' I first knew this melody as quoted by Joachin Rodrigo in his *Fantasia para un gentilhombre* for guitar and orchestra. I also found this tune in the 1970s in a collection of Renaissance songs for classical guitar, and I have played it in that form countless times over the years. I was motivated to probe this elegant tune with which I have been acquainted for four decades, with the expectation that it would prompt a wealth of ideas unique to such a longstanding relationship. The beauty and elegance of the original tune resides in its simplicity, so I chose to present it at the outset of the piece in a clear and streamlined orchestration. The basic nature or character of each variation is revealed in the labels that are placed in the score:

(Theme)

Variation I. (A Cubist Kaleidoscope)

Variation II. (Cantus in augmentation: speed demon)

Variation III. (Carnival)

Variation IV. (Tune's in the round)

Variation V. (Spike)

Variation VI. (Rewind/Fast Forward)

Variation VII. (Echoes: a surreal reprise)

The form of Spagnoletta is AA BB and coda. This tripartite form is reflected in the large-scale design of my piece, which is also comprised of three parts, each of which mirrors important structural features of the original. The first part of *Flourishes and Meditations on a Renaissance Theme* consists of Variations I and II. Each of these variations adheres strictly to the form of Spagnoletta. Additionally, Variation I has a kinship to cubist painting in which various features of the original are fragmented, framed and juxtaposed, resulting in a kaleidoscopic amplification of its details. Variation II uses the entire Spagnoletta melody as a cantus firmus while new melodies and lines are sounded over it; an ancient musical technique popular in medieval and renaissance times.

The second part is comprised of Variations III, IV and V. These variations are the most wide-ranging of the set, but always maintain motivic connections to Spagnoletta. Variations III and V are each expressed in AA form, an obvious reference to the formal repetitions of the original. Variation IV uses motives of Spagnoletta to form a mobile or layered ostinato, upon which a type of canon known as a 'round' is sounded. The melody of this round is built with melodic motives found in Spagnoletta.

Variations VI and VII form the third and final part of the piece and function similarly to the coda of Spagnoletta, which introduces no new melodic material but utilizes previously heard motives in new permutations that lead to the final cadence. In this spirit, Variation VI points in two directions: it forecasts the main texture of Variation VII while

briefly reflecting upon each variation already heard (in reverse order). Variation VII returns to the original Spagnoletta melodies but places them in a new 'dream-like' environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close.

While composing this piece, I experienced a wealth of rich emotions, among which were great joy and deep satisfaction in writing for The President's Own United States Marine Band, the quintessential concert band of our time. I cannot overstate the significance of being called upon by this magnificent assembly of dedicated and supremely skilled musicians. It was also profoundly moving to connect, over several centuries, to the composer of Spagnoletta; a kindred spirit in the love of music making.

Program note by Michael Gandolfi

Symphony No. 2 (2003)

Frank Ticheli

A native of Dallas, Frank Ticheli completed his undergraduate studies at Southern Methodist University before receiving his master's and doctoral degrees in composition from the University of Michigan, where he studied with William Albright, William Bolcom, and Leslie Bassett. In 1991, Ticheli joined the faculty of the University of Southern California, where he is serves as a professor of composition. From 1991 to 1998, Ticheli was composer-in-residence of the Pacific Symphony.

Ticheli's orchestral works have received considerable recognition in the U.S. and Europe, and many of his works for concert band have become standards in the repertoire. In