

## PERSONNEL

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### VIOLIN

Miya Saito-Beckman†‡§  
Simeon Brown\*†  
Megan Letky§  
Anika Harai\*  
Emma Thormodsens†§

### VIOLA

Hannah Breyer\*†  
Kalie DeBolt§  
Forrest Walker†§

### CELLO

Joseph Eggleston\*†  
Nora Willauer†§  
Hendrik Mobley§

### BASS

Hayden Martinez\*†  
Yixao Pan†  
Garrett Baxter§

### FLUTE

Tori Calderone\*†  
Elizabeth Soper§  
Annabel McDonald†§

### OBOE

Noah Sylwester\*†‡  
Ryan Strong§

### CLARINET

Esther Kwak\*†  
Dante Hoge§  
Darlene Mueller†  
Logan McClain†

### BASSOON

Bronson York\*§  
Dylan Myers†  
Daniel Yim§

### SAXOPHONE

Kathryn Von Bernthal§  
Nathan Boal§

### HORN

Amrit Gupta\*  
Andrea Kennard†§  
Shae Wirth†  
Sean Brennan§

### TRUMPET

Joseph Vranas†§  
Luke Harju\*†

### TROMBONE

Otmar Borchard\*†  
Jon Caponetto†

### PERCUSSION

Crystal Chu†‡§  
Graeme Pennington†§  
Daniel Surprenant\*†

### KEYBOARD

Grant Mack\*†‡§

\*Takemitsu  
†Górecki  
‡Daugherty  
§Grainger



UNIVERSITY OF  
OREGON

# SCHOOL OF MUSIC AND DANCE

## University of Oregon Symphony Camerata



### David M. Jacobs

conductor

### Nicholas Sharma

assistant conductor

### Jonathan DeBruyn

assistant conductor

### Beall Concert Hall

Friday, October 20, 2017 | 7:30 p.m.



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Rain Coming (1982)

Toru Takemitsu  
(1930-1996)  
[8 min]

*Nicholas Sharma, conductor*

Kleines Requiem für eine Polka (1993)

Tranquillo  
Allegro impetuoso – Marcatisissimo  
Allegro – Deciso assai  
Adagio cantabile

Henryk Górecki  
(1933-2010)  
[26 min]

Snap! (1987)

Michael Daugherty  
(b. 1954)  
[7 min]

*Jonathan DeBruyn, conductor*

Green Bushes (1921)

Percy Grainger  
(1882-1961)  
[9 min]

the beginning of the composition, goes through various rhythmic permutations and melodic elaboration. As my compositional camera pans across the ensemble, I rotate two or three lines contrapuntally in different instrumental combinations to create multiple musical canons. Snap! is my jazz tribute to the golden age of Hollywood and the panache of Cagney's performance.

-Michael Daugherty

**Green Bushes**, a Passacaglia, is one of Grainger's most accomplished works and is based on a modal English folk-song incorporating one version collected by himself in Lincolnshire and another from Somerset found by Cecil Sharp. Though the tune is of English origin it has also been found in Ireland and America. George Butterworth used a variant of it in his tone poem The Banks of Green Willow as did Vaughan Williams in the Intermezzo from his Folksong Suite.

-John Bird

**Rain Coming** falls into a series of works by Toru Takemitsu beginning in the early 1980s that are referred to as the Waterscape cycle. Takemitsu had become more and more preoccupied with a sense of tonality – not the functional progressive directed tonality of classical Western harmony, but one more fluid, one able to grow from rain drops into rivers flowing into what he came to call a “sea of tonality.” As a result, Takemitsu’s contemplation of water became a compositional metaphor for a more porous harmonic flow, able to carry with its current not only the inevitable famous mid-20th century ‘dissonances’ just able to keep their heads above swirling waters, but also earlier modalities and textures largely attributable to Debussy and Messiaen, which increasingly manifested themselves in his work into the “sea of tonality” from this point until his death. In a note to one of his compositions from the early 1960s Takemitsu wrote: “When I see and listen to flowing water, it reminds me of an old Japanese word, Tao (the Path)... My image of Tao is not a continuous road but many disconnected dots. Listeners will experience a feeling of stillness, motion, time, and space. These spaces and times are not the same as physics. They are rhythm of nature and time of mind.”

The premiere of **Little Requiem for a Certain Polka** in 1993 coincided with the peak of interest in Górecki’s music after the worldwide success of Elektra Nonesuch’s release of his Symphony No. 3 with Dawn Upshaw and the London Sinfonietta under David Zinman. The first performance of the new composition, commissioned by the Schönberg Ensemble, a leading new-music ensemble, and the Holland Festival in Amsterdam, consequently attracted great interest.

Little Requiem for a Certain Polka consists of four parts, of which the first and last are mournful, pensive and deeply reflective, which is stressed by the sound of tubular bells imitating church bells and by delicate piano phrases. In the first part, the composer introduces a highly lyrical passage of extraordinary musical beauty, tainted by sadness and melancholy. This duet of violin and piano is regarded as one of the finest in Górecki’s music. The second part is more expressive, characterized by harsh and distinctive sound, whereas

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third part is a rather surprising grotesque, frantic dance bearing distinct resemblance to a popular, circus-like polka. The piece ends with a reflective, spiritual finale in which piano and tubular bells echo elements from the opening section, thus rounding off the composition's emotional framework.

Today Little Requiem for a Certain Polka is one of Górecki's most popular, most frequently performed compositions. Its title holds a mystery that the composer never fully explained: The "polka" can be a reference to the Czech dance, as Górecki usually suggested, but also to a Polish woman. The ambiguity is also caused by the fact that in German – the original language of the title – the word "Polka", like every noun, is spelled with a capital letter – Kleines Requiem für eine Polka.

When asked about the origins of the piece, the composer would usually claim that it was an expression of regret after the break-up of Czechoslovakia, which he saw as a symbol of the end of a certain era, related to globalisation, the disappearance of regional differences and the decline of local cultural traditions. Hence the Czech dance – the polka – which appears in the title and whose rhythms can be heard in the third part of the composition. All the same, the distinctly lamentational, intimate character of the first and last parts might suggest other hidden inspirations of a more personal nature. These, however, remain a mystery that analysts and commentators will no doubt attempt to solve in the future.

**Snap!** is a work for chamber ensemble features two cymbal players positioned on opposite sides of the stage, who perform a duet of various rhythmic patterns in stereo. The idea of this spatial separation occurred to me when I saw James Cagney tap dancing in the 1937 Hollywood film, *Something to Sing About*. Sporting a top hat and tuxedo in the opening night club scene, Cagney tap dances up and down and around a stage framed by two jazz bands: one stage left, the other stage right, with the camera continually panning back and forth. Reflecting on my own early experience of learning to tap dance, I composed a syncopated and snappy opening motive for **Snap!** This motive, first heard in the trumpet at

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