

OREGON WIND ENSEMBLE PERSONNEL

FLUTE

Brynna Paros*
Alyssa Van Laar
Brandon Denman
Jeffrey Chapman
Sarah Jordan

OBOE

Noah Sylwester*
Wesley Becherer
Hannah Pell

BASSOON

Zac Post, principal
Hannah Murawsky
Cameron Joublin

CLARINET

McKenna Cromwell*
Dante Hoge
Tyler Roberts
Darlene Mueller
Dhruva Chatterjee
Aaron Yu
Mikel Wade
Madeline Judge
Micah Desmarais
T. J. Low

SAXOPHONE

Katherine Von Bernthal*
Kaitlynn Riehl
McCall Kochevar
Maddi Krafve
Nathan Boal

HORN

Laura Eason*
Jasmine Kim
Cody Kiesling
Everett Davis

TRUMPET

Dan Kocurek*
Sierra Sparrow
Delano Bell
Scott Avzaradel
Mark Landon
Jessica Farmer

TROMBONE

Seven Converse*
Daven Tjaarda-Hernandez
Kenny Ross

EUPHONIUM

Tom Janssen*
Darren Fujii

TUBA

Isaac Smith*
Derek White

PERCUSSION

Luke DeDominces**
Kathie Hsieh**
Paige Madden
David Lee
Robby Carr

*principal**

*co-principal***



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

UNIVERSITY OF OREGON

Symphonic Band

Dr. Jason Silveira, conductor

and **Wind Ensemble**

Dr. Rodney Dorsey, conductor

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Season 117, Program 10

Beall Concert Hall
Wednesday, Oct. 25, 2017 | 7:30 p.m.



UNIVERSITY OF OREGON SYMPHONIC BAND*Anniversaries and Remembrances*

Sonata pian'e forte (1597/ed. 1958) Giovanni Gabrieli
(Anniversary: 420th Anniversary of Composition) (c. 1554–1612)

Hymn for Diana (1997/2017) Joseph Turrin
(Anniversary: 20th Anniversary of Princess Diana's Death) (b. 1947)
arr. Derek White

Nicholas Soenyun, Conductor

Othello (1977) Alfred Reed
I. Prelude (Venice) (1921–2005)
II. Aubade (Cyprus)
III. Othello and Desdemona
IV. Entrance of the Court
V. The Death of Desdemona – Epilogue
(Anniversary: 40th Anniversary of Composition)

—INTERMISSION—

OREGON WIND ENSEMBLE

Festive Overture (1954) Dimitri Shostakovich
(1906-1975)
trans. by Donald Hunsberger

Scherzo alla marcia (1956) Ralph Vaughan Williams
from Symphony no. 8 in D Minor (1872-1958)

The Alcotts (1920) Charles Ives
from Piano Sonata no. 2 (1874-1954)
performed as a set trans. by Richard E. Thurston

Rosie the Riveter (2001) Felicia Sandler
(b. 1961)

—PAUSE—

PICCOLO
Lauralei Singsank

FLUTE
Jennifer Martinez
Lauralei Singsank
Shaina Dillon
Sarah Steindorf
Serena McCoard
Melissa Henriquez
Bridget Altez

OBOE
Fiona Curliss
Robin Black
Mia Acree
Kaila Nichols-Howell

ENGLISH HORN
Robin Black
Mia Acree

BASSOON
Miles Cole
Marissa Lane-Massee
Hayden Hanson

CONTRABASSOON
Marissa Lane-Massee

CLARINET
Marisa Finlayson
Luna Zang
Kate Whitney
McKenzie Apperson
Katherine Yoo
Isaid Salazar
Jacob Gibbs
Nick Soenyun

BASS CLARINET
Natalie Resendez

**CONTRABASS
CLARINET**
Jacob Gibbs

**ALTO
SAXOPHONE**
Tatum Stewart
Jesse Natividad

**TENOR
SAXOPHONE**
Shayan Tahmaseb

**BARITONE
SAXOPHONE**
Zach Jandrasi

CORNET/TRUMPET
Carolyn Norland
Jordan Kim
Bailey Tucker
Danny Beckett
Charles DeMonnin
Jessica Farmer

HORN
Savanah Campbell
Jeanie Chen
Megan Marty
Anna Lau

TROMBONE
Jacob Raffee
Cory Francis
Ian Grevelle
Dylan Whitney

EUPHONIUM
Preston Wysopal
Daniel Little

TUBA
Noe Aguilar-Lopez
Kalin Mark
Josh Coughlin
Payton Lommers

STRING BASS
Andrew Mell

PERCUSSION
Zachary Farnell
Jared Alls
Jonah Dvorin
Chandler Larsen
Malcolm Orr

“glorious dead” to their final internment in the base of the new column. According to Berlioz:

I positioned the trumpets and side-drums at the front in such a way as to be able to give them the tempo, whilst I myself walked backwards. As I had envisaged when composing the music, the opening bars, being exposed, were clearly heard over a great distance by the rest of the band. The result was that not only the “Marche Funèbre” but also the “Apothéose” were played six times during the course of the procession with truly extraordinary ensemble and effect.

COMBINED WIND ENSEMBLE AND SYMPHONIC BAND

Grande symphonie funèbre et triomphale (1840) Hector Berlioz

I. Marche Funèbre (1803–1869)

II. Oraison Funèbre ed. Matthew Inkster

III. Apotheose

(Remembrance: Written in dedication of the combatants of the French Revolution)

Seven Converse, trombone soloist

Dr. Jason Silveira, conductor

PROGRAM NOTES

Sonata pian'e forte (1597/ed. 1958)

Giovanni Gabrieli

Giovanni Gabrieli was principal organist and composer at the church of St Mark's in Venice. There he continued the development of the *polychoral* style (music for two or more choirs), which had already been a feature of the works of earlier Venetian composers, notably those of his uncle Andrea Gabrieli. There were two choir “lofts” in St. Mark's cathedral, each of which could be occupied by singers, instrumentalists, or combinations of the two. Gabrieli wrote a large number of pieces for *cori spezzati* (literally “broken” choirs) in which one group would start on its own and then be answered by the other. They would then join together for climaxes. Some of his pieces are for three or even four choirs. In 1597, he gathered together a set of vocal and instrumental pieces in a collection called *Sacrae Symphoniae* (“sacred symphonies”), including the famous ***Sonata pian'e forte***. The title refers to the alternating soft and loud dynamics used in the piece. Most Renaissance music contains no directions for volume of sound, so this type of instruction was very new. Instrumental pieces such as this sonata would have been performed at important points of the church service, perhaps for the arrival of the Doge (ruler) of Venice. The period from the end of the 16th Century to the beginning of the 17th was a time of transition from Renaissance to Early Baroque

style. Gabrieli was in the forefront of these developments. His first set of *Sacrae Symphoniae* (which includes this sonata) is in many ways representative of the older, Late Renaissance style, despite the use of dynamics. His second set, published in 1615, after his death, was much more forward-looking and made considerable use of organ continuo and soloistic features.

Hymn for Diana (1997/2017)

Joseph Turrin
arr. Derek White

Originally written for brass band, *Hymn for Diana* was composed in memory of Diana, Princess of Wales. Composer **Joseph Turrin** states the following regarding his piece:

I composed *Hymn for Diana* the week of September 7, 1997. I wanted to pay tribute to Princess Diana's life and all that she represented to the people of this world.

The Hymn opens with a stately chorale that is the main focus of the work. Following is a brief lighter section with almost a waltz quality which builds to a rather short climax. There is at this point, a building of tension culminating in descending diatonic scale patterns. I thought of the memorial service on Sept. 6, 1997 from Westminster Abbey. At the conclusion, there was this cascade of descending bells, so haunting and dreadful. I will never forget that sound.

The main chorale now returns in full glory. There is a diminuendo, then a short building of tension once again. The lighter waltz section returns and the piece slowly fades into the distance. Although the work has a mournful quality, there is a touch of optimism and grace throughout. Very much like Princess Diana herself, *And her ways are ways of gentleness and all her paths are peace*

This arrangement was written specifically for the University of Oregon Symphonic Band by music education major, Derek White.

things because before the war we didn't have all these skilled people. But now we had. It would be time to do all the good and beautiful things for America because fascism was destroyed." Any post-war rebuilding was not to include Weixel nor the majority of her coworkers. There was little effort by the government to plan for a reconversion to a peacetime economy that would include the newly developed skills of the female workforce. Though some women were pleased to return to domestic life, most were not. The majority of women were dismissed from their jobs at the end of the war, barraged with a new propaganda that sought to lure them back into the private sector with new shining kitchen appliances and reminders of their "proper" place. *Rosie the Riveter* is a tribute to the pioneering women of the World War II era.

Grande symphonie funèbre et triomphale (1840) Hector Berlioz
ed. Matthew Inkster

Hector Berlioz's monumental work has long been considered one of the most important and "greatest" works for wind band. It is one of a handful of large-scale wind works by acknowledged master composers. But since Richard Franko Goldman published his edition nearly 70 years ago, the work has remained inaccessible. ***Grande Symphonie Funèbre et Triomphale*** was immediately a favorite of audiences and musicians alike, and Berlioz even referred to it as his "indestructible warhorse." Berlioz was especially fond of programming the last two movements of the symphony. The first performance of the *Symphonie* was for the occasion of the dedication of the memorial column erected to remember the "combatants" and heroes of the July Revolution in 1830 on its 10th anniversary. Because the performance was outdoors, Berlioz necessarily scored the work for large forces, and more than 200 participants at the time of the premiere. Berlioz, inspired by its rousing success, would soon add optional string and chorus parts to the work, and performances of the work with over 400 performers were given before the end of 1840. "Marche Funèbre" was composed as a funeral procession to move the remains of the

The *Piano Sonata No. 2, "Concord, Mass., 1840-1860,"* commonly known as the "Concord Sonata" was composed between 1909 and 1915 and consists of four movements, each bearing the name of a famous mid-19th century resident of Concord. To some degree, each movement is a musical impression of the personality and philosophical attitudes of its subject. *The Alcotts* is a section of simple and serene beauty and monumental character — a touching and lovingly etched remembrance of the Alcotts' Orchard House "under the elms" and the spirit of "that human faith melody" which, for Ives, was the root of that time and place.

Program note by Richard E. Thurston

Rosie the Riveter (2001)

Felicia Sandler

When the United States entered WWII in 1941, nearly all able-bodied men were drafted into active duty. The production of weapons, aircraft, ships and the like had to be accomplished by someone, and so the War Dept. launched a propaganda campaign to enlist women into the workforce as welders, riveters, electrical workers, machine operators, and so forth. "Rosie the Riveter" was the name the War Dept. chose as the epitome of the patriotic woman. Roughly eighteen million women were employed in the workforce in WWII, with six million employed for the first time. Twelve million, then, had been previously employed, but predominantly in menial jobs, domestic work, laundering, pottery, and so forth. Through the propaganda targeted middle class, married, white women whose husbands were overseas, a full two thirds of the force came from single, widowed, divorced women, including women of color, all needing work. Defense offered most of these women wages on which they could survive for the first time in their lives. As "Rosie" Margie Salazar McSweyn noted: "There wasn't that much money working as an [telephone] operator and I could see that I wasn't going to make it. The money was in a defense."

"We believed that the economy was going to burgeon. It would be splendid. We would rebuild the cities. We would do all these

Othello (1977)

Alfred Reed

Othello is a concert suite in five movements (after Shakespeare). Each movement characterizes the mood in the scene of the play musically. *Othello* was composed as incidental music to a 1974 production of the Shakespeare play at the University of Miami Ring Theater. **Alfred Reed** conceived fourteen separate sequences, ranging from relatively extended forms (Prelude, Entr'acte, Epilogue and Curtain Down) to short fanfares for brass and percussion. The music reflects the tension and uncertainty of the war that permeates the story. In 1977, the composer completely reworked the music, producing a greatly expanded concert version for symphonic winds. About the individual movements, the composer writes:

The first movement, "Prelude (Venice)," at once establishes the tense military atmosphere that pervades much of the play and reveals itself in Othello's statement to the Duke of Venice in Act I, "The tyrant custom hath made the flinty and steel couch war my thrice-driven bed." The second movement, "Aubade (Cyprus)," is a morning song played by itinerant musicians under Othello and Desdemona's window (Act III), titled, appropriately, "Good Morning, General." The third movement, "Othello and Desdemona," portrays the deep feeling between them, passionate yet tender, and is prefaced by a quotation from Othello's famous speech to the Venetian Senate in Act I, telling of his wooing her, "She loves me for the dangers I had passed, and I loved her that she did pity them." The fourth movement, "Entrance of the Court," is an amalgam of Shakespeare's Act IV and Boito's handling of essentially the same action in his libretto for Verdi's opera. Following the terrible scene in which Othello, driven half-mad with rage and jealousy, first upbraids, then strikes Desdemona, in full view of the court gathered to hail him as hero, Iago mocks, "Behold the Lion of Venice!" The fifth and final movement, "The Death of Desdemona, Epilogue," is a summation of the music and final resolution of the tensions herefore generated, just as Act V sums up the play and resolves all the wrenching-

apart of human nature that has preceded it. The music here carries as its quotation Othello's famous last lines, spoken to the dead body of Desdemona, "I kissed thee ere I killed thee. No way but this, killing myself, to die upon a kiss."

Festive Overture (1954) Dimitri Shostakovich
trans. by Donald Hunsberger

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."

Scherzo alla marcia (1956) Ralph Vaughan Williams
from Symphony no. 8 in D Minor (1872-1958)

Ralph Vaughan Williams was born on October 12, 1872 in the Cotswold village of Down Ampney. He was educated at Charterhouse School, then Trinity College, Cambridge. Vaughan Williams was a pupil of Stanford and Parry at the Royal College of Music, after which he

studied with Max Bruch in Berlin and Maurice Ravel in Paris. In 1904, Vaughan Williams discovered English folk songs and carols, which were fast becoming extinct. The oral tradition through which they existed was being undermined by the increase of literacy and printed music in rural areas. He traveled the countryside, transcribing and preserving many folksongs. Later, Vaughan Williams incorporated songs and melodies into his own music, being fascinated by the beauty of the music and its anonymous history in the working lives of ordinary people. His efforts did much to raise appreciation of traditional English folk song and melody. He died on August 26, 1958; his ashes are interred in Westminster Abbey, near Purcell.

Scherzo alla Marcia is the second movement of Symphony no. 8 in D Minor. The symphony, Vaughan Williams's shortest, was composed between the years 1953 and 1956. Highlighting the level of interest that Vaughan Williams had in wind instruments, the entire movement excludes the string section and is scored solely for winds. The piece was premiered in 1956 by the Hallé Orchestra of Manchester, England conducted by John Barbirolli.

The Alcotts (1920) **from Piano Sonata no. 2** Charles Ives
trans. by Richard E. Thurston

Charles Ives was born in 1874 into a tradition of band music. At 13, he was composing simple marches and fiddle tunes and at 14 he became the youngest salaried church organist in Connecticut. He studied composition with Horatio Parker at Yale, where he made barely passing grades in his subjects other than music. In 1898, he went to New York to work for the Mutual Life Insurance Company. He formed an insurance business with Julian Myrick in 1902 and saw the business prosper with his innovations (e.g., estate planning). A successful business man by day, Ives would do his composing in the evenings. He wrote only to please his sense of music and didn't have to depend on it for a living. In 1918, he suffered a heart attack and was forced to give up composing. Ives died in 1954, leaving a legacy that anticipated most of the innovations of the 20th century, including atonality, polytonality, microtones, multiple cross-rhythms, and tone cluster.