

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

Wind Ensemble

Dr. Rodney Dorsey, conductor

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Season 117, Program 17

Beall Concert Hall
Thursday, Nov. 16, 2017 | 7:30 p.m.



George Washington Bridge (1950)William Schuman
(1910-1992)

After many peaks and dips, the emotional arc of the piece culminates in the long-awaited return of the second theme. It grows and transforms into a sweeping gesture, bringing closure to the pent-up tension from before. What follows is an epilogue, and the piece ends with one final tender moment with the solo quartet.

**Variations on “Mein junges
Leben hat ein End”**Jan P. Sweelinck
(1562-1621)**cheating, lying, stealing** (1993, rev. 1995)David Lang
(b. 1957)**Mare Tranquillitatis** (2012)Roger Zare
(b. 1985)**Les Couleurs Fauves** (1995)Persistent Bells
Ritual Dance MasksKarel Husa
(1921-2016)**Les Couleurs Fauves** (1995)

Karel Husa

Les Couleurs Fauves (Vivid Colors) was commissioned by Northwestern University School of Music in tribute to its director of bands, John Paynter, upon his retirement. Sadly, this wonderful musician and champion of new music died before the work's premiere in November 1996.

I have always been fascinated by colors, not only in music but also in nature and art. The paintings of the Impressionists and Fauvists have been particularly attractive to me, and their French origin accounts for the title of my piece. The two movements, “Persistent Bells” and “Ritual Dance Masks,” gave me the chance to play with the colors — sometimes gentle, sometimes raw — of the wind ensemble, something John Paynter also liked to do in his conducting.

I was reminded of those French painters, whom I admired as a young student in Paris. They called themselves fauvists (vivid, wild), for they used both, often powerful strokes of brushes with unmixed colors. Their paintings, though, breathe with sensitivity, serenity, and gentleness. John's transcriptions as well as his conducting had these characteristics and hopefully *Les Couleurs Fauves* will remind you of them.

— Karel Husa

Mare Tranquillitatis (2012)

Roger Zare

Roger Zare, born in Sarasota, Florida, has written for a wide variety of ensembles and received many awards and recognitions for his compositions, including the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, and a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters. He has also served as a composer-in-residence at the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington, and the SONAR new music ensemble.

Zare received his doctorate in composition in 2012 from the University of Michigan, where he studied with Michael Daugherty, Paul Schoenfeld, Bright Sheng, and Kristen Kuster. Zare also holds a master's degree from the Peabody Conservatory and a bachelor's degree from the University of Southern California. He has also completed additional studies in composition with Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen. The composer offers the following remarks concerning this piece:

I was commissioned in the summer of 2007 by Jeffrey Bishop, a well-known music pedagogue and high school orchestra director, to write a short piece for his string orchestra at Shawnee Mission Northwest High School. The string version of this work was premiered on February 12, 2008. In 2012, a consortium of wind ensembles around the United States commissioned a transcription of this work for band and was premiered throughout the 2012–2013 season.

Mare tranquillitatis translates to “Sea of Tranquility,” and is the famous location on the moon where Apollo 11 landed and the first man set foot on the lunar surface. The music seeks to capture a dichotomy of emotions—tranquil beauty and restless isolation. All of the musical material is derived from only two ideas: the descending fourth heard in the opening bar, and the flowing and surging melody heard not long after. These two ideas trade back and forth within a contrapuntal texture, swelling and flowing as they interact with each other. The music recedes into a quieter realm and a quartet of soloists emerges, juxtaposing the lush full textures with a delicate and intimate passage.

George Washington Bridge (1950)

William Schuman

William Schuman (1910–1992) led a diverse and successful life in music. He won the first Pulitzer Prize awarded in music in 1943, received two Guggenheim Fellowships, and held honorary doctorate degrees from twenty American colleges and universities. He served on the faculty of Sarah Lawrence College, and as the president of the Juilliard School, of which he was named president emeritus in 1962. He became the first president of the new Lincoln Center for the Performing Arts upon his retirement from Juilliard. Schuman's list of works includes ten symphonies, numerous orchestral and chamber pieces, seven works for band, cantatas, an opera, ballet music, piano pieces, and music for film. He was an active composer, consultant and lecturer until his death in 1992.

The form of *George Washington Bridge* is constructed like that of an actual bridge. An overview of the piece would create the arch form A B C B A, with a coda to bring the piece to a close. The piece begins with a massive brass and percussion sound that is stated so powerfully it presents a mental picture of a giant structure. The opening section is followed with extreme contrast, by a more rhythmic and driving section. The middle of the piece is a beautiful, flowing legato section. All this material returns, in reverse order, as the music progresses. Schuman uses bitonality to create unique sonorities.

The piece, commissioned by the Michigan School Band and Orchestra Association, received its premiere by the Michigan All-State Band on July 31, 1951 at Interlochen, Michigan. In conceiving the piece, Schuman tells of his days driving on, walking on, or just seeing the George Washington Bridge:

There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore.

Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

Variations on “Mein junges Leben hat ein End” Jan P. Sweelinck
(my young life has ended) trans. Ramon L. Ricker

Jan P. Sweelinck, born near Amsterdam, was a Dutch composer, organist, and teacher. He was not only a famous organist and one of the most influential and sought-after teachers of his time but also one of the leading composers of vocal and keyboard music. His gift as a teacher made him famous in Northern Europe in the 17th century as he founded the German organ school, of which Bach was a pupil. His compositions were long thought to be the pinnacle of the Netherlander composers; however, now musicologists feel his works are merely his masterful competency in form and design.

Variations on “Mein junges Leben hat ein End” began as one of Sweelinck’s secular keyboard works and was transcribed for a wind ensemble by Ramon Ricker. Each variation of this edition establishes its own character through chamber-like instrumentation, holding back the tutti ensemble until the end. The piece opens with a presentation of the theme in the vibraphone and soprano sax. The subsequent variations move from upper woodwinds and horn, to all brass, to double reeds, then to percussion instruments to all the woodwinds, and finally tutti in Variation Six.

cheating, lying, stealing (1993, rev. 1995) David Lang

David Lang is one of the most highly esteemed and performed American composers writing today. His works have been performed around the world in most of the great concert halls.

Lang’s *simple song #3*, written as part of his score for Paolo Sorrentino’s acclaimed film *Youth*, received many honors in 2016, including Academy Award, Golden Globe, and Critics Choice nominations, among others.

Lang’s *the little match girl* passion won the 2008 Pulitzer Prize for Music. Commissioned by Carnegie Hall and based on a fable by Hans Christian Andersen and Lang’s own rewriting of the libretto to Bach’s St. Matthew Passion, the recording of the piece was awarded a 2010 Grammy Award for Best Small Ensemble Performance. Lang has also been the recipient of the Rome Prize, Le Chevalier des Arts et des Lettres, and Musical America’s 2013 Composer of the Year. Lang’s tenure as Carnegie Hall’s 2013–2014 Richard and Barbara Debs Composer’s Chair saw his critically acclaimed festival collected stories showcase different modes of storytelling in music.

In addition to his work as a composer, Lang is Artist in Residence at the Institute for Advanced Study in Princeton, New Jersey, and is a Professor of Composition at the Yale School of Music.

Lang offers the following about his work:

A couple of years ago, I started thinking about how so often when classical composers write a piece of music, they are trying to tell you something that they are proud of and like about themselves. Here’s this big gushing melody, see how emotional I am. Or, here’s this abstract hard-to-figure-out piece, see how complicated I am, see my really big brain. I am more noble, more sensitive, I am so happy. The composer really believes he or she is exemplary in this or that area. It’s interesting, but it’s not very humble. So, I thought: “What would it be like if composers based pieces on what they thought was wrong with them? Like, here’s a piece that shows you how miserable I am. Or, here’s a piece that shows you what a liar I am, what a cheater I am.” I wanted to make a piece that was about something disreputable. It’s a hard line to cross. You have to work against all your training. You are not taught to find the dirty seams in music. You are not taught to be low-down, clumsy, sly and underhanded. In “cheating, lying, stealing,” although phrased in a comic way, I am trying to look at something dark. There is a swagger, but it is not trustworthy. In fact, the instruction in the score for how to play it says: Ominous funk.