



UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

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

Recording of UO concerts and events without prior permission is prohibited.

Performances sponsored by the UO School of Music and Dance are sometimes video recorded and photographed for a variety of uses, including both live simulcast and digital archive on the UO website, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UO and the School of Music and Dance.

Season 113, Program 63

**Beall Concert Hall
Friday, May 2, 2014 | 7:30 p.m.**



Königsmarsch (1906) Richard Strauss
(1864-1949)
arr. for brass by Joseph Kreines

Stomp (2009) David Biedenbender
(b.1984)

Lincolnshire Posy (1937) Percy Grainger
(1882-1961)

Lisbon (Sailor's Song)
Horkstow Grange (The Mister and his Man: A local Tragedy)
Rufford Park Poachers (Poaching Song)
The Brisk Young Sailor (returned to wed his True Love)
Lord Melbourne (War Song)
The Lost Lady Found (Dance Song)

INTERMISSION

Noble Numbers (1937) trans. by Gordon Binkerd
(1916-2003)

Toccata and Recercar from "Fiori Musicali"
Chorale-Prelude on "Von Himmel hock, da Komm ich her"
Chorale-Fantasie on "Allein Gott in der Höh sei Her"

Fiesta Del Pacifico (1960) Roger Nixon
(1921-2009)

FLUTE

Savannah Gentry*
Sam Golter
Alexis Henson
Matt Zavortink
David Adams

OBOE

Laura Goben*
Noah Sylwester
Megan Zochert

CLARINET

Courtney Sams*
Ryan Loiacono
Bradley Frizzell
Calvin Yue
Brynn Powell

BASSOON

Tristan Lee*
Mateo Palfreman
Bronson Klimala-York

SAXOPHONE

Brad Green*
Chris McCurdy
Justin Graham
Erik Glasrud
Jonathan Hart

TRUMPET

John Davison*
Brit Englund
Alexis Garnica
Hannah Abercrombie
Zach Carter

HORN

Arryn Bess*
Sarah Morrow
Amos Heifner
Scott Meyers

TROMBONE

Nick Ivers*
Taylor Noah
Max Burns

BASS TROMBONE

Matthew Brown

EUPHONIUM

Cameron Jerde*
Brian McGoldrick

TUBA

Gavin Milligan*
Stephen Young

PERCUSSION

Crystal Chu*
Adam Dunson
Matthew Valenzuela
Sean Surprenant
Daniel Surprenant
Peter White
Oscar Watson II

DOUBLE BASS

Josef Ward

HARP

Kelly Hoff

PIANO

Caitlin Harrington

**Principal Player*

The final movement, “Chorale-Fantasie” is evocative of highly ornamented versions of chorale melodies. It is based upon three different settings of the chorale melody “Allein Gott in der Höh sei Her” (To God on High, Glory Be), by Friedrich Zachau, Nikolaus Vetter, and Johann Walther.

FIESTA DEL PACIFICO (1960)

Roger Nixon’s most frequently performed works are fanfares, marches, and ceremonials for concert band. He also wrote chamber music, song cycles, and an opera based on the Stephen Crane story “The Bride Comes to Yellow Sky.”

Nixon was born on 8 August 1921 in Tulare, California, where his father owned a department store. His mother was an amateur pianist and collector of opera recordings. He became proficient enough in the fundamentals of music to write his first piece at age 8. Under the guidance of a teacher who had played clarinet in John Philip Sousa’s band, he switched to clarinet and became so enthralled that he would practice eight hours a day, often in the bathroom, where the acoustics were favorable. After attending Modesto Junior College, Nixon transferred to UC Berkeley, where Roger Sessions and Ernest Bloch were his teachers. It was his weekly lessons with Arnold Schoenberg, for which he had to drive about four hundred miles each way, which proved to have the most impact. Mr. Nixon’s eldest son, Arnold, was named after Schoenberg. After earning his doctorate, Mr. Nixon taught at Modesto Junior College before joining the music faculty of San Francisco State in 1960. He retired in 1990.

Fiesta del Pacifico is one of several festivals held annually in various communities in California that celebrate the Old Spanish Days of the State. This particular festival is held in San Diego for twelve days in the summer and features a play on the history of the area with a cast of over a thousand, a parade, a rodeo, and street dances. Nixon uses the term “tonal fresco” to describe the work, adding that the concept is “similar to that of a tone poem, or that of the music drama, in that some of the musical ideas have extra-musical connotations. It is impressionistic in that the aim is to create descriptive impressions rather than to tell a story. The work is structured as a large dance form that makes frequent use of Spanish-Mexican idioms.”

KÖNIGSMARSCH (1906)

Born in 1864, Richard Strauss is perhaps best known as a groundbreaking composer of operas and tone poems. However, Strauss contributed significant repertoire to wind media as well. His fanfares for brass ensemble, such as *Festmusik der Stadt Wien*, and serenades for wind ensembles, such as the *Serenade Op. 7* are as significant to the wind ensemble repertoire as the tone poems to the orchestral repertoire. *Königsmarsch* was originally written for piano in 1906. The piece was premiered in an orchestral setting by Otto Singer and a military band setting by Franz Pelz on March 6, 1907 for a palace concert in Berlin with the composer conducting. During this ceremony, King Wilhelm II granted Strauss a citizenship award of the “Imperial Order of the Third Class.” The dedication of *Königsmarsch* reads: “To His Majesty the Kaiser, King Wilhelm II in profound respect and honor given by the composer.”

STOMP (2009)

David Biedenbender’s first musical collaborations were in rock and jazz bands as an electric bass player, and as a bass trombone and euphonium player in wind and jazz bands. The composer has collaborated with many talented performers and ensembles, including the PRISM Saxophone Quartet, the Juventas New Music Ensemble, the Washington Kantorei, the Boston New Music Initiative, Composer’s Inc. (San Francisco), the University of Michigan Symphony Orchestra, and the Vivo Sinfonietta. His music has been heard in Symphony Space (New York City), the German Embassy (Washington, D.C.), the Middle East (Boston, MA), the Antonín Dvořák Museum (Prague, CZ), the Old First Church (San Francisco, CA), the Settlement Music School (Philadelphia, PA), the Interlochen Center for the Arts (Interlochen, MI), and on WNYC’s (New York City Public Radio) Soundcheck with John Schaefer. Currently working on his Doctor of Musical Arts degree in composition at the University of Michigan, Biedenbender received his Master of Music in composition at Michigan and his Bachelor of Music degree in composition and theory from Central Michigan University. David is a member of the composition/theory faculty at the Interlochen Arts Camp and was previously on the composition/theory faculty at Oakland University.

Stomp is an energetic piece with driving rhythms and exciting flourishes. From the very beginning, the bass and percussion instruments set up an intense “groove” that pushes the music forward. The upper woodwinds and brass often play soaring melodies above the bass line, which creates tension and contrast in the music. The composer states that “the title, *Stomp*, refers to a heavy, syncopated dance with some serious attitude—picture a Saturday night jam session—in a barn—featuring a crazed country fiddle band and Jelly Roll Morton’s Red Hot Peppers.”

LINCOLNSHIRE POSY (1937)

Percy Aldridge Grainger was a native of Brighton, Australia. He first studied piano with his mother and later with Luis Pabst in Melbourne. At the age of ten he gave a series of recitals that financed his later studies in Germany. In 1900 he started a career as a concert pianist, with sensational successes in England, South Africa, and Australia. He came to America in 1915, and at the outbreak of World War I enlisted as a U.S. Army bandsman and was soon promoted to the Army School of Music. He became a United States citizen in 1919, and resumed his career as a concert pianist. Grainger’s technical facility and rugged individualism, heard regularly in his piano performances, became an integral part of his compositions, particularly *Lincolnshire Posy*. Percy Grainger requested the following introduction be published at all performances of this work.

Lincolnshire Posy, as a whole work was conceived and scored by me directly for band early in 1937. Five out of the six movements, of which it is made up, existed in no other form, though most of these movements—as is the case with almost all my compositions and settings, for whatever medium—were indebted, more or less, to unfinished sketches for a variety of mediums covering many years. In this case, the sketches date from 1905 to 1937.

This bunch of “musical wildflowers” is based in folksongs collected in Lincolnshire, England, in the years 1905–1906 with the help of a phonograph. The work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each movement is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer’s personality no less than the habits of the

song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesque delivery, his contrast of legato and staccato, his tendency toward breadth and delicacy of tone.

For these folksingers were the kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style. For while our concert singers show nothing better than slavish obedience to the tyrannical behests of composers, our folksingers were lord in their own domain—were at once performers and creators. For they bent all songs to suit their personal artistic taste and personal vocal resources.

These musical portraits of my folksingers were tone-painted in a mood of considerable bitterness at memories of the cruel treatment meted out to folksingers as human beings and at the thought of how their high gifts oftenest were allowed to perish unheard, unrecorded and unhonoured.

NOBLE NUMBERS (1973)

Born in Lynch, Nebraska in 1916, and trained as a musicologist, Gordon Binkerd taught theory and composition at the University of Illinois in Urbana. He eventually resigned this position to focus exclusively on composing. His compositional output includes five symphonies, several large orchestral works, instrumental and chamber pieces, and he is particularly noted for exceptional choral music.

Noble Numbers is based on organ music of the 17th and 18th centuries representing works of Frescobaldi, Pachelbel, Zachau, Vetter, and Walther. The first movement, “Toccata and Recercar” is evocative of the Baroque toccata. The toccata refers to a virtuosic sectional composition and the recercar is an early type of motive-based predecessor to the fugue. It is based upon *Fiori Musicali*, or “Musical Flowers”: a collection of liturgical music by Girolamo Frescobaldi.

The second movement, “Chorale-Prelude” is based on the tradition of German Baroque shorter liturgical works for organ that employ a chorale melody as a basis for composition. It is based on a setting of the Christmas hymn, “Von Himmel hoch, da Komm ich her” (From Heaven Above to Earth I Come), by Johann Pachelbel.