

UNIVERSITY SINGERS

Christopher Olin, *conductor*

SOPRANOS

Rebecca Chen  
Sarah Derhalli  
Bridget Dolan  
Lauren Duplessie  
Kelsey Gregory  
Mikaela Jaquette  
Emma Knox-Hershey  
Mahsheed Massarat  
Alana McKenzie  
McKenzie Messer  
Kathleen Murphy-Geiss  
Alishia Piper  
Megan Prehm  
Camille Robinson+  
Kelsey Spelich

ALTOS

Maklyn Baley  
Erin Batali  
Moriah Bishop  
Mary Bradbury  
Natalie Carrigan  
April Dimmick  
Julia McCallum  
Leanne Merrill  
Ruthie Millgard+  
Anna Neufeld  
Helen Rawlins  
Austin Skelton  
Courtney Stinson  
Glenna Unfred  
Joslyn Vargas  
Peyton Zeigler

TENORS

Ethan Alvarez  
Chris Boveroux+  
Jake Buhlmann  
Dante Haruna  
Kyle Ludwig  
Austin Mahar  
Jace Saplan+  
Joshua Searl  
Austin Walker  
Daniel Wesselink

BASSES

Austen Allen  
Chris Almasie  
Matthew Brown  
Kelvin Close-King  
Colin Cossi  
Gabriel Elder  
Nathan Engelmann  
Zeke Fetrow  
Zachary Fitzgerald  
Kodiak Hast  
Alex Kenton+  
Ian Magill  
Alec Malnati  
Tim McCoy  
Conor O'Brien+  
Brendan York  
Calvin Yu+  
Zachary Horn

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SCHOOL OF MUSIC AND DANCE

University of Oregon

**Wind Ensemble**

Rodney Dorsey, conductor

**Symphony**

**Orchestra**

David Jacobs, conductor

**University Singers**

Christopher Olin, conductor

*special guest*

*The Oregon Brass Quintet*

Hult Center Silva Concert Hall  
Friday, May 30, 2014 | 7:30 p.m.



**OREGON WIND ENSEMBLE**

Dr. Rodney Dorsey, conductor

**La Procepción del Rocío (1913)** Joaquín Turina  
(1882-1949)  
arr. by Alfred Reed  
[10 mins]

**O Magnum Mysterium (1994)** Morten Lauridsen  
(b. 1943)  
arr. by H. Robert Reynolds  
[6 mins]

**Concerto Grosso (1980)** Fisher Tull  
(1934-1994)  
[12 mins]

*featuring the Oregon Brass Quintet*

**Two Tangos**  
**Tangential Tango,** Andrea Reinkemeyer  
**from Dos Danzas(2010)** (b. 1976)  
[4 mins]

**Redline Tango (2004)** John Mackey  
(b.1973)  
[9 mins]

**INTERMISSION**

**Viola**  
*Annissa Olsen*\*^  
Sean Flynn^  
Hannah Breyer^  
Christina Tatman  
Jordan Nelson  
Tommi Moore  
Christian Rivaz

**Cello**  
*Kathryn Brunhaver*\*^  
Pecos Singer  
Makenna Carrico  
Gabriel Skyrms  
Molly Tourtelot  
Natalie Parker  
Nora Willauer  
Jennifer Jordan^  
Kevin Hendrix  
Anjelica Urciel

**Bass**  
*Kyle Sanborn*\*+  
Rhys Gates  
Sam Miller  
Austin Haag+  
Evan Pardi  
Milo Fultz+ ^  
Georgia Muggli

**Flute**  
*Sarah Benton*\*  
Sam Golter  
Savannah Gentry  
Matt Zavortink

**Oboe**  
*Laura Goben*\*^  
Megan Zochart^  
Noah Sylwester

**Clarinet**  
*Colleen White*\*  
Joshua Hettwer  
Courtney Sams  
Bradley Frizzell+

**Bassoon**  
*Raquel Vargas Ramirez*\*  
Katharine Cummings  
Kaden Christensen  
Paige Allen

**Horn**  
*Michelle Stuart*+\*  
Kelsi McGlothlin  
Eric Grunkemeyer+  
Bret Eason+

**Trumpet**  
*Casey Riley*\*^  
John Davison^  
Alexis Garnica  
Thomas Cushman

**Trombone**  
*John Church*\*  
Seth Arnold  
Stephen Young+, bass

**Tuba**  
*Jake Fewx*\*

**Timpani**  
*Adam Dunson*\*^

**Percussion**  
Alistair Gardner  
Leila Hawana  
Aaron Howard  
Kathie Hsieh  
Colin Hurowitz+  
Tim Mansell  
Daniel Surprenant  
Matthew Valenzuela

**Harp**  
*Kelly Hoff*\*+

**Celeste + Harpsichord**  
*Margaret Gowen*\*^

<b>Trumpet</b> <i>John Davison*</i> Brit Englund Alexis Garnica Hannah Abercrombie Zach Carter	<b>Bass Trombone</b> Matthew Brown	<b>Percussion</b> <i>Crystal Chu*</i> Adam Dunson Matthew Valenzuela Sean Surprenant+ Daniel Surprenant Peter White+ Oscar Watson II
<b>Horn</b> <i>Arryn Bess*</i> Sarah Morrow+ Amos Heifner Scott Meyers+	<b>Euphonium</b> <i>Cameron Jerde*+</i> Brian McGoldrick	<b>Double Bass</b> Josef Ward
<b>Trombone</b> Nick Ivers* Taylor Noah	<b>Tuba</b> <i>Gavin Milligan*</i> Stephen Young+	<b>Harp</b> Kelly Hoff+
		<b>Piano</b> Caitlin Harrington+

**UNIVERSITY OF OREGON SYMPHONY ORCHESTRA**

Dr. David Jacobs, conductor

**Overture to Orchestral Suite No. 3 in D Major, BWV 1068** J. S. Bach  
(1685-1750)  
[7 mins]

University of Oregon Chamber Orchestra  
*Zeke Fetrow, conductor*

**Pavane, Op. 50** Gabriel Fauré  
(1845-1924)  
[8 mins]

*featuring the University Singers*

**PERSONNEL** SYMPHONY ORCHESTRA

**University of Oregon Symphony Orchestra**

David M. Jacobs, *conductor*  
Zeke Fetrow, *assistant conductor/music librarian*  
Natalie Parker, *personnel manager/operations assistant*  
Brendan York, *operations manager*  
Kathryn Brunhaver, *music librarian assistant*

\* denotes principal | + denotes June graduates  
^ denotes University of Oregon Chamber Orchestra

**Suite No. 2 from Daphnis et Chloé** Maurice Ravel  
(1875-1937)  
[18 mins]

*featuring the University Singers*

<b>Violin I</b> Bashar Matti, <i>concertmaster</i> Christopher Stark^, <i>asst. concertmaster</i> Holly Roberts^ Martin Kwon+ Michael Weiland+ ^ Sophie Lott+ Noah Jenkins+ ^ Anne Wolfe^	<b>Violin II</b> <i>Amara Sperber*^</i> Elyse Hudson^ Christopher Ives^ Mary Evans^ Izabel Austin Lesslie Nuñez+ ^ Christine Senavsky Emily Schoen
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## OREGON WIND ENSEMBLE PROGRAM NOTES

## LA PROCESION DEL ROCÍO

Joaquin Turina was born in Seville, Spain, on December 9, 1882—a year that also saw the births of notable artists Béla Bartók, Percy Grainger, Pablo Picasso, Igor Stravinsky, and Anton von Webern. Turina began his musical studies in Madrid with José Trangó, who also taught his friend Manuel de Falla, before moving to Paris in 1905 to study with Vincent d'Indy. He benefitted from d'Indy's demanding training and remained in Paris until 1914. Turina was a marvelous pianist and an excellent conductor who was Diaghilev's choice to lead the orchestra when the Ballets Russes performed in Spain in 1918. He also wrote a two-volume musical encyclopedia and, after his appointment as a distinguished professor of composition at the Conservatory of Madrid in 1931, a two-volume treatise on composition.

The tone poem *La procesión del Rocío* was first performed on March 30, 1913, in Madrid and repeatedly thereafter in Paris. Although a single movement, the work is divided into two distinct sections labeled *Triana en fiestas* ("Triana in festival") and *La procesión*. The opening section depicts the various religious and popular celebrations that precede the annual procession in honor of the *Virgen del Rocío* ("Virgin of the Dew"). The pilgrimage is held annually during the Pentecost, beginning in Seville (Triana is the "Gypsy" neighborhood within the city) and ending at the coastal town of Rocío. Over the course of six days, thousands of pilgrims make their way over fifty miles of fields to the sea. These pilgrims, seated in elaborate farming carts or walking, escort the statue of the Virgin of the Dew to Rocío in the annual ritual but return to their festive ways in celebration of their arrival at the sea. In the evening, campfires are lit and music fills the air. Flamenco dancing is integral to the celebration. Turina's composition conveys the religiosity of

**Brass at Oregon**—UO students enjoy access to the only full-time brass faculty in the state in an environment open to experimentation. The dynamic musicians of the brass faculty actively perform locally, regionally, nationally, and internationally, and bring that experience back to the classroom.

**The Oregon Brass Quintet** has been in residence at the University of Oregon since the early 1970's. Comprised of the brass faculty members from the UO School of Music and Dance, the OBO promotes brass chambermusic in its region through clinics, educational programs, and recitals. The OBO has performed extensively throughout the Northwestern states in a variety of venues including school concerts, concert halls, and educational conferences, including the MENC/All Northwest Conference.

**Mike Grose**, tuba,

**John Davison**, trumpet

**Henry Henniger**, trombone

**Brian McWhorter**, trumpet++

**Joshua Silva**, trumpet\*\*

**Lydia Van Dreel**, horn

++On leave | \*\*Substitute member

## PERSONNEL OREGON WIND ENSEMBLE

## Oregon Wind Ensemble Personnel Spring 2014

Rodney Dorsey, *conductor*

\* *denotes principal* | + denotes June graduates

## Flute

*Savannah Gentry\**

Sam Golter

Alexis Henson

Matt Zavortink

David Adams

## Clarinet

*Courtney Sams\**

Ryan Loiacono

Bradley Frizzell+

Calvin Yue

Brynn Powell

## Saxophone

*Brad Green\**

Chris McCurdy+

Justin Graham

Erik Glasrud

Jonathan Hart

## Oboe

*Laura Goben\**

Noah Sylwester

Megan Zochert

## Bassoon

*Tristan Lee\**

Mateo Palfreman

Bronson Klimala-York

*Daphnis et Chloé* is a ballet with music by Maurice Ravel. Ravel described it as a “symphonie choréographique” (choreographic symphony). The scenario was adapted by Michel Fokine from an eponymous romance by the Greek writer Longus thought to date from around the 2nd century AD. Scott Goddard published a contemporary commentary that discussed the changes to the story that Fokine made to prepare a workable ballet scenario. The story concerns the love between the goatherd Daphnis and the shepherdess Chloé. The ballet is in one act and three scenes.

Ravel began work on the score in 1909 after a commission from Sergei Diaghilev. It was premiered at the Théâtre du Châtelet in Paris by his Ballets Russes on June 8, 1912. The orchestra was conducted by Pierre Monteux, the choreography was by Michel Fokine, and Vaslav Nijinsky and Tamara Karsavina danced the parts of Daphnis and Chloe. Léon Bakst designed the original sets.

At almost an hour long, *Daphnis et Chloé* is Ravel’s longest work. In spite of the ballet’s time length, a small number of musical leitmotifs give musical unity to the score. The music, some of the composer’s most passionate, is widely regarded as some of Ravel’s best, with extraordinarily lush harmonies typical of the impressionist movement in music. Even during the composer’s lifetime, contemporary commentators described this ballet as his masterpiece for orchestra. He extracted music from the ballet to make two orchestral suites, which can be performed with or without the chorus. The second of the suites, which includes much of the last part of the ballet and concludes with the “Danse generale”, is particularly popular. When the complete work is itself performed live, it is more often in concerts than in staged productions.

the procession, as well as the vital popular spirit of the nightly entertainment.

## O MAGNUM MYSTERIUM

Morten Lauridsen is most noted for his vocal cycles and his *a cappella* motets, both of which are regularly performed by distinguished ensembles and vocal artists throughout the world. Lauridsen is the recipient of many honors and awards, including the 2007 National Medal of Arts. *O magnum mysterium* has become one of the world’s most performed choral compositions, and the composer felt so strongly about the musical content of the piece that he created a version for brass ensemble shortly after the work premiered in 1994. The version for band was prepared with the composer’s support and appreciation by University of Michigan Director of Bands Emeritus, H. Robert Reynolds.

The composer offers the following insights into his setting:

For centuries, composers have been inspired by the beautiful *O magnum mysterium* text with its depictions of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God’s grace to the meek and adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

## TEXT

*O magnum mysterium  
et admirabile sacramentum  
ut animalia viderent Dominum  
natum, jacentum in praesipio!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Christum, Alleluia!*

**ENGLISH TRANSLATION**

*O great mystery  
And the wondrous sacrament,  
that animals should see how the new  
born lord, lying in the manger!  
Blessed is the Virgin whose womb  
was worthy to bear the*

*Lord Jesus Christ. Alleluia!*

**CONCERTO GROSSO**

Fisher Tull was born in Waco, Texas in 1934. He received his musical training at North Texas State University. After he graduated in 1957 he went to Sam Houston State University as instructor of trumpet, theory and jazz ensembles. He returned to NUSO in 1962 to study with Samuel Adler for his doctorate in composition. Tull returned to Sam Houston State University as Chairman of the Department of Music and was twice named in "Outstanding Educators of America." In 1970 he achieved national recognition by winning the American Bandmasters Association Ostwald Award for his *Toccata for Band*, and in 1979 he was awarded the first Arthur Frazer Memorial Prize for his *Three Episodes for Orchestra*.

Fisher Tull's *Concerto Grosso* for Brass Quintet and Symphonic Band was commissioned by Ithaca College in memory of Walter Beeler. The premiere performance was by the Ithaca College Faculty Brass Quintet and the Concert Band conducted by Edward J. Gobrecht, Jr. on April 25, 1980.

The work has its origin in the Baroque concerto for small instrumental ensemble (concertino) set against the larger forces of the orchestra (ripieno). Tull uses the standard brass quintet consisting of two trumpets, horn, trombone, and tuba with full

Et la chute plus sûre! Nous rabattrons bien leur caquets!  
Nous serons bientôt leurs laquais!  
Qu'ils sont laids! Chers minois!  
Qu'ils sont fols! (Airs coquets!)

Et c'est toujours de même, et c'est ainsi toujours!

On s'adore! On se hait! On maudit ses amours!  
Adieu Myrtille, Eglé, Chloé, démons moqueurs!  
Adieu donc et bons jours aux tyrans de nos coeurs!

Et bons jours!

**ENGLISH TRANSLATION**

It's Lindor! it's Tircis! and all our conquerors!  
It's Myrtil! it's Lydé! the queens of our hearts!  
How provocative they are, how forever proud!  
How they dare reign over our destinies and our lives!

Watch out! Keep to the measure!

O the mortal injury! The cadence is not so slow!  
And the fall more certain! We'll tone down their chatter!  
Soon we'll be their lackeys!  
How ugly they are! Sweet faces!  
How madcap they are! Coquettish airs!

And it's always the same! And will be so always!

They adore one another! They hate one another!  
They curse their loves!  
Farewell, Myrtil! Eglé! Chloe! Mocking demons!  
Farewell and good days

to the tyrants of our hearts!

—Robert de Montesquiou-Fezensac  
(1855–1921)

is followed by a fast fugal section, then rounded off with a short recapitulation in triple meter of the opening music. More broadly, the term was used in Baroque Germany for a suite of dance-pieces in French Baroque style preceded by such an *ouverture*. This genre was extremely popular in Germany during Bach's day, and he showed far less interest in it than was usual. Scholars believe that Bach did not conceive of the four *Orchestral Suites* as a set (in the way he conceived of the *Brandenburg Concertos*), since the sources are various. The source for the **Orchestral Suite No. 3**, BWV 1068, is a partially autograph set of parts from 1730; Bach wrote out the first violin and continuo parts, C.P.E. Bach wrote out the trumpet, oboe, and timpani parts, and J.S. Bach's student Johann Ludwig Krebs wrote out the second violin and viola parts. Rifkin has argued that the original was a version for strings and continuo alone.

The ***Pavane*** in F-sharp minor, Op. 50, is a *pavane* by the French composer Gabriel Fauré written in 1887. It was originally a piano piece, but is better known in *Fauré's* version for orchestra and optional chorus. Obtaining its rhythm from the slow processional Spanish court dance of the same name, the *Pavane* ebbs and flows from a series of harmonic and melodic climaxes, conjuring a cool, somewhat haunting, Belle Époque elegance. The piece is scored for only modest orchestral forces consisting of string instruments and one pair each of flutes, oboes, clarinets, bassoons, and horns.

### TEXT

C'est Lindor, c'est Tircis et c'est tous nos vainqueurs!  
C'est Myrtille, c'est Lydé! Les reines de nos coeurs!  
Comme ils sont provocants! Comme ils sont fiers toujours!  
Comme on ose régner sur nos sorts et nos jours!

Faites attention! Observez la mesure!

Ô la mortelle injure! La cadence est moins lente!

symphonic band instrumentation for the ripieno. Although set in one continuous movement, the work is in three distinct sections: fast, slow, fast.

The opening section is a fugato presented by the quintet and followed by the woodwind section of the band. Development of this material exploits antiphonal passages and short canons in the quintet heading to a statement of the subject in augmentation by the full band.

The metallic percussion instruments introduce the second section, which opens with the solo horn in a melody reminiscent of plainchant. The solo tuba initiates a ground bass on this melody, which evolves by the gradual addition of other solo instruments. The recapitulation by the full band is followed by a coda, which presages the main motivic theme of the final section.

The third section is a modified rondo in a rapid tempo with virtuosic passages shared by the quintet and the woodwind section. Near the conclusion, a harmonized augmentation of the second section theme is interpolated by the quintet. This material gradually assumes prominence and the work closes with a dramatic affirmation of this theme.

### TANGENTIAL TANGO from **DOS DANZAS (2010)**

Andrea Reinkemeyer is a free-lance composer living in Thailand. Previously, she has taught music composition, theory and technology at Bowling Green State University (Ohio), and mentored public school students through community outreach programs. While earning graduate degrees in music composition from the University of Michigan, she was the recipient of the: Rackham Pre-doctoral Fellowship, Rackham Regents' Fellowship, Christine Rinaldo Memorial Scholarship, and a Graduate Student Instructor position in electronic music composition. As an undergraduate at the University of Oregon,

she received both the Ruth Lorraine Close Musical Fellows and Outstanding Creativity in Composition Awards.

Dr. Reinkemeyer has had performances of her music both nationally and internationally, by the American Composers Orchestra Underwood New Music Readings, North-South Consonance Chamber Orchestra, The Fire Wire Ensemble, Great Noise Ensemble, University of Michigan Symphony Orchestra, Pacific Rim Gamelan, and new music ensembles at BGSU, University of Wisconsin-Whitewater (Sonict), and Susquehanna University. Her electro-acoustic music has been performed at the SEAMUS Conference, Spark Electronic Music Festival, Electronic Music Midwest Festival, University of Central Missouri Festival, and Threshold Electronic Music Festival. She has enjoyed recent commissions from H. Robert Reynolds and the Detroit Chamber Winds & Strings, Miller Asbill and the Texas Tech University Concert Band, Primary Colors Trio, the Wild Swan Theater, Iowa Music Teachers' Association, and various performing and visual artists.

*Dos Danzas* for concert band was commissioned by (and is dedicated to) Miller Asbill and the Texas Tech University Concert Band, who premiered the work on 25 April 2010 at Hemmle Recital Hall, Lubbock, Texas. As if emerging from a fog, the first movement, "Tangential Tango," is a sultry bitonal dance that utilizes long melodic lines against a pulsing tango rhythm. The two keys are attracted to one another, yet push apart like magnets with the same polarity.

### REDLINE TANGO (2004)

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. His works have been performed at the Sydney Opera House, the Brooklyn Academy of Music, Carnegie

Hall, the Kennedy Center, Weill Recital Hall, Jacob's Pillow Dance Festival, Italy's Spoleto Festival, Alice Tully Hall, the Joyce Theater, Dance Theater Workshop, and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

Mackey has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include works for the American Bandmasters Association, the Dallas Wind Symphony, and a concerto for New York Philharmonic Principal Trombonist Joseph Alessi.

*Redline Tango* takes its title from the common term of "redlining an engine," or, pushing it to the limit.

The work is in three sections. The first section is the initial virtuosic "redlining" section, with constantly driving 16<sup>th</sup>-notes and a gradual increase in intensity. After the peak comes the second section, the "tango," which is rather light but demented, and even a bit sleazy. The material for the tango is derived directly from the first section of the work. A transition leads us back to an even "redder" version of the first section, with one final bang at the end.

### UNIVERSITY SYMPHONY ORCHESTRA PROGRAM NOTES

The four **Orchestral Suites** (called *ouvertures* by their author), BWV 1066–1069 are four suites by Johann Sebastian Bach. The name *ouverture* refers only in part to the opening movement in the style of the French overture, in which a majestic opening section in relatively slow dotted-note rhythm in duple meter