

PERSONNEL

FLUTE

Sam Golter*
Alexis Henson
Luke Davis
Rebecca Larkin
David Adams
Savannah Gentry

OBOE

Laura Goben*
Tass Schweiger
Noah Sylvester

BASSOON

Katherine Cummings*
Tristan Lee
Mateo Palfreman

CLARINET

Brynn Powell*
Alessandra Hollowell
Kyle Brooks
Junsheng Yu
Raiko Green
Nick Soenyun
Noela Estrada

SAXOPHONE

Brad Green*
Jonathan Hart
McCall Kocheuar
Justin Graham

HORN

Amrita Gupta*
Shae Wirth
Jenny Mendoza
Gavin Betterley

TRUMPET

Luke Harju*
Alexis Garnica
Mark Landon
Poom Aempoo
Hannah Abercrombie

TROMBONE

Kellyn Haley*
Kenny Ross
Sam Dale

BASS TROMBONE

Matt Brown

EUPHONIUM

Cameron Jerde*
Brian McGoldrick

TUBA

Stephen Young*
Gavin Milligan

PERCUSSION

Todd Bills*
Leila Hawana
Mason Caldwell
Tim Mansell
Oscar Watson
Kevin Yatsu

DOUBLE BASS

Ryan Ponto

HARP

Rachel Petty

GUITAR

Jack Radsliff

**principal player*



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

University of Oregon

Wind Ensemble

Rodney Dorsey, conductor

GUEST CONDUCTOR

Dr. David Waybright
*Director of Bands
University of Florida*

GUEST SOLOIST

Fritz Gearhart
*Associate Professor of Violin
University of Oregon*

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 114, Program 81

Beall Concert Hall
Sunday, May 3, 2015 | 3 p.m.



Dance Mix (2000) Rob Smith (b. 1968)

English Folksong Suite (1924) Ralph Vaughan Williams
(1872-1958)

March – “Seventeen Come Sunday”

Intermezzo – “My Bonny Boy”

March - “Folk Songs from Somerset”

Dr. David Waybright, guest conductor
Director of Bands, University of Florida

Concerto for Cello and Winds (1980) Friedrich Gulda (b. 1930)

Overture

Idylle

Candenza

Menuett

Finale alla marcia

Fritz Gearhart, soloist *(new version for solo violin)

INTERMISSION

Petite Symphonie Op. 216 (1885) Charles Gounod (1818-1893)

Adagio et Allegretto

Andante cantabile

Scherzo

Finale

When Jesus Wept William Schuman
from New England Triptych (1956) (1910-1992)

Chester from New England Triptych (1957)

around campfires or played by fifers on the march. The music and words expressed the burning desire for freedom which sustained the colonists through the difficult years of the Revolution:

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, We trust in God,
New England's God forever reigns.
The Foe comes on with haughty stride
Our Troops advance with martial noise
Their Vet'rans flee, before our Youth
And Gen'ral's yield to beardless Boys.

When Jesus Wept
from New England Triptych
Chester from New England Triptych

William Schuman

When Jesus Wept is originally the second movement of Schuman's New England Triptych: Three Pieces after William Billings written in 1956. As a result of various commissions, Schuman separately transcribed each movement for the wind band, finding its new form in 1959. The most significant alteration made by Schuman in the transcription process is reassignment of the solo voices; while the original orchestral version features an extended oboe and bassoon dialogue, the wind band version is instead scored for solo trumpet and euphonium. This instrumental change, coupled with the lone field drum of the introduction, create in this work a subtly martial, though mournful, atmosphere. The work is in a ternary form (a-b-a) with coda, with the book-ending sections containing the statements by the soloists. In the interior, though, Schuman faithfully presents the melodic material in its original form: as the round of William Billings (1746-1800), a Yankee tunesmith who was a prominent figure in early American music. The text set by Billings is as follows:

When Jesus wept, the falling Tear,
In Mercy flow'd beyond all Bound;
When Jesus groan'd a trembling Fear,
Seiz'd all the guilty World around.

William Schuman, a native New Yorker, originally wrote Chester as the third movement of the New England Triptych. He developed and extended the orchestral version, making Chester into an overture for band. The tune on which this composition is based was born during the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings (1746 - 1800). It was subsequently adopted by the Continental Army and sung

Dr. David A. Waybright received his Bachelor of Arts and Master of Arts degrees at Marshall University and the Doctor of Musical Arts degree in orchestral conducting from the Cincinnati College-Conservatory of Music. He taught initially at Wahama High School in Mason, West Virginia and since that time has served as Director of Bands at Ferrum College, Plymouth State College, and Director of Bands and Orchestra at McNeese State University. Dr. Waybright is currently Director of Bands at the University of Florida, where he holds the rank of professor and is the head of the conducting area. He directs the wind symphony and supervises the band program and the graduate and undergraduate conducting curricula. Dr. Waybright is in demand as a guest conductor and clinician with wind bands, orchestras, and choirs, and has appeared in that capacity in most of the 50 states, throughout Europe, South America, Asia and Australia. He has held residencies at many of the nation's leading music schools. In addition, he is active in the commissioning and performance of new music and has won the praise of composers such as Dana Wilson, Michael Torke, Donald Grantham, John Corigliano and Leslie Bassett for his interpretation of their works. There are many recordings available featuring the University of Florida Wind Symphony under his direction. He is founder and principal conductor for the American Chamber Winds, a professional touring and recording ensemble. Dr. Waybright is an elected member of the American Bandmasters Association where he has served on the Board of Directors for two terms and is a Past President of the organization. He is a lifetime member of the World Association of Symphonic Bands and Ensembles. He is also a member of the College Band Director's National Association, Music Educators National Convention and Florida Music Educators Association. Ensembles under his direction have performed invited concerts at conferences sponsored by all of those organizations. Dr. Waybright is also a member of Pi Kappa Lambda and an honorary member of Phi Mu Alpha, Tau Beta Sigma and Kappa Kappa Psi. He is a National Arts Associate honorary of Sigma Alpha Iota.

Violinist **Fritz Gearhart** has performed for audiences from coast to coast. He has appeared in major halls around the country including the Kennedy Center, the 92nd Street Y in NYC, Alice Tully Hall, and Weill Recital Hall at Carnegie (six times since 1998). He is heard frequently on National Public Radio, including past live broadcasts on WFMT Chicago, WQXR in New York as well as Public Radio's nationally syndicated program Performance Today. Several compact discs featuring Gearhart have been released in the last few years to rave reviews. A sampling from the press: "...a sizzling performance..." (The Wall Street Journal), "...supple and imaginative..." (The New York Times), "...a superlative evening of musicmaking..." (New York Concert Review), and "Gearhart is a bold assertive player..." (Strad). Exploring unique and seldom-heard music, Mr. Gearhart has championed the music of American composer Quincy Porter with his 1998 release (Quincy Porter: The Unpublished Manuscripts) for Koch Entertainment. In 2001 he released The Complete Works for Violin by Robert Casadesus (also on Koch) featuring wonderful yet unknown works by this French pianist/composer. Gearhart has premiered several contemporary works written especially for him, including works by award-winning American composers David Crumb and Robert Kyr.

First violinist of the Chester String Quartet in the early 90's, Gearhart continues to be very active in chamber music and now performs regularly with the Oregon String Quartet, which released two discs on Koch Entertainment: The OSQ and All That Jazz, featuring jazz violinist Diane Monroe, and a disc containing music by African-American composer William Grant Still which Strad Magazine called "Musical Heaven: Oregon String Quartet." Gearhart received his Master's Degree and Performer's Certificate from the Eastman School of Music where he studied with Donald Weilerstein. Earlier studies at the Hartt School included work with Charles Treger and members of the Emerson Quartet. Mr. Gearhart is currently on the faculty of the University of Oregon School of Music.

tenor of a Bohemian health resort may twice show how frighteningly beautifully and full of emotion he can sing. Extremely agitated, like a thunderstorm in the mountains, a jazz-like middle section develops to be followed by a rousing coda which first with smiles and then outright laughter pushes the exhausted soloist to reach a magnificent end.

Petite Symphonie

Charles Gounod

Charles Gounod was one of the most distinguished French composers of the nineteenth century. While Gounod made contributions to the symphonic, chamber, and vocal repertoire, he is most remembered for his famous opera Faust of 1859. Faust, along with George Bizet's opera Carmen, is considered to be the apex of nineteenth century French opera. In 1839, his cantata Fernand won the Prix de Rome. With this prize, Gounod was able to study in Rome for three years with a particular interest in the music of Palestrina and the Renaissance masters. It was after his Rome trip that Gounod visited Leipzig and Vienna before returning to Paris. His trip to Leipzig and Vienna, along with the encouragement of his composition teacher Henri Breton, left a lasting admiration for the music of Mozart. The influence of Mozart's wind serenades is particularly evident throughout the Petite Symphonie.

Gounod's friend, the virtuoso flutist Paul Taffanel, formed the Société de Musique de Chambre pour Instruments à Vent in 1875. This ambitious enterprise sought to commission leading composers to write chamber music for wind instruments. Up to this point in Gounod's life, he had a small output of chamber music. When Taffanel commissioned Gounod for a new work, he responded with the Petite Symphonie that demonstrates the diverse influence of Mozart wind serenades, French opera, and Taffanel's expressive flute playing.

new challenges to the cellist. Besides the immensely difficult techniques involved, the aggressive rock- rhythm needs to be mastered. It must be played exactly, without vibrato, which might be considered “bad habits” in the context of classical music. I was happy, and Gulda was maybe somewhat surprised, that I succeeded at this task. Three times, two rock choruses are interrupted by two gentle lyrical interludes (or second themes) which not only fulfilled my dream for cello playing in the idiom of jazz and rock, but they also excited the listener with their rock-hard tension. From that, almost surprisingly, the second movement presents the complete opposite. “Idylle” accurately describes the Austrian Salzkammergut (a famous resort area) as the source of beauty, the greatness and the simplicity of this music. The fact that I was born in this region is pure coincidence yet it created an additional challenge to me as the simple melody expresses everything we often miss and search for. The jovial middle part of this movement brings happy folk-like relaxation and it center is a tribute to the cellist, who like a tenor, may excel in the best register of the instrument.

The cadenza, the central point of the concerto, develops out of the last chord of the second movement. The two improvised sections are easily recognizable. The first one, with its wild double stops, and the second one with its “lovingly whistling” harmonics both contrast charmingly with thoughtful and heartfelt monologues, as well as wild rhythmic memories of the time before the “Idylle.” The listener then finds himself calmed, as if in a dream, in the fantastically unreal minuet, which seems to have glided from its Central European origins into an oriental reverie; the wonderful maggiore-trio seems to float in space.

The last movement overwhelms with earthly happiness. It does not flirt but identifies itself completely with Alpine brass band music. The cello gets its chance to excel on this rustic basis; even the beloved

Dance Mix

Rob Smith

The innovative and highly energetic music of Rob Smith is frequently performed throughout the United States and abroad. His music has received numerous awards, including those from the Aaron Copland House, ASCAP and the National Band Association. Commissions have come from the Texas Music Festival Orchestra, the New York Youth Symphony Chamber Music Program, the American Composers Forum (as a part of their Continental Harmony project) and several nationally renowned university wind ensembles, among others.

In 1997, he was the recipient of a Fulbright Grant to Australia, which led to a teaching position at the University of Wollongong in 1998. Currently, he teaches at the University of Houston’s Moores School of Music where he is Associate Professor of Music Composition and director of the AURA Contemporary Ensemble. Smith also serves as one of the artistic directors of Musiqa, a Houston-based chamber ensemble.

Commercial recordings of his music are available by the Society for New Music (Syracuse, NY), the University of Houston and Rutgers University Wind Ensembles, saxophonist Jeremy Justeson, Austrian toy pianist Isabel Ettenauer, and the University of Houston and Texas Christian University Percussion Ensembles. Boosey & Hawkes, Carl Fischer, Southern Music, C-Alan Publications, TRN and Skitter Music Publications publish his music.

Dance Mix was commissioned by the Society for New Music (Syracuse, NY) and the American Composer Forum’s Continental Harmony Project. It was premeired at an outdoor concert on Cazenovia Lake in Upstate New York in the summer of 2000. The instrumentation is similar to that of a jazz ensemble and the work contains traits of jazz and pop music, which the composer thought

appropriate given the setting of the premiere. The work was used as the title music for the PBS television documentary *Continental Harmony*, which aired in 2001 and 2002.

English Folk Song Suite Ralph Vaughan Williams

Vaughan Williams's interest in the wind band has nowhere found a more satisfactory expression than in this suite, which gathers his settings of traditional songs from Norfolk and Somerset. Using the modal harmonies and striking rhythms found in the songs while infusing them with an entirely individual style, this score is remarkable for its originality and masterful instrumentation. The musical subjects are traditional and reflect the composer's lifelong studies in the field of folk music. This suite, originally written for band, has also been transcribed for orchestra.

Concerto for Cello and Wind Orchestra Friedrich Gulda

Born in Vienna in 1930, Friedrich Gulda started piano lessons at the age of seven. At 12 he enrolled in the Vienna Music Academy, and four years later he received first prize in the Geneva International Music Festival. In 1949 he toured Europe and South America, earning international acclaim for his performances of Bach, Mozart, and Beethoven. The critical acclaim led to a successful debut at Carnegie Hall the following year and the beginning of his relationship with Decca as his recording label. Gulda was often grouped with Jörg Demus and Paul Badura Skoda—all three young Viennese pianists oriented toward the heart of the city's classical musical tradition. Gulda's involvement with jazz began after a 1951 encounter with trumpeter Dizzy Gillespie following a performance with the Chicago Symphony. Five years later, Gulda played his first American jazz concert at New York's Birdland club, followed by a performance

at the Newport Jazz Festival. After this, Gulda formed the Eurojazz Orchestra, a jazz combo and big band that drew from both jazz and classical compositions. In 1966, ten years after his Birdland appearance, Gulda organized a modern jazz competition in his native city. He was awarded the Vienna Academy's Beethoven Ring in 1970, but later returned it to protest what he regarded as a constricting educational system. A lone wolf to the end, Gulda developed a core of admirers but had little interaction with adherents of the then-flourishing third stream trend of fusing classical and jazz. His compositions reflect the eclectic taste of his performing experience. The *Concerto for Cello and Wind Orchestra* provides a perfect example. Composed for the cellist Heinrich Schiff, perhaps his words best describe the work's creative intentions:

On a rainy summer day a few years ago, I first visited Friedrich Gulda with a thumping heart. At the time, I did not dare imagine how fruitful our musical collaboration would soon become. My respect for this man and his many-sided talents reaches far back to my musical childhood; it is to him that I owe the first intense stimuli for expanding and breaking down my "classical" musical barriers. Quite naturally, Gulda's electric keyboard with its infinite spectrum of sound and my cello led to the first musical approaches between us after only a few preliminary words. I believe the first thoughts and ideas for the cello concerto date from our original, almost coincidental encounter. Other meetings followed during the next few months and intensified our mutual respect and understanding; at least the sense that Gulda got more and more acquainted with my cello and me. Furthermore, I received impulses for my playing, which became useful two years later when the cello concerto materialized. These impulses had such far-reaching effects and leave me forever indebted to this man.

Specifically, the first movement of the concerto presents completely