



UNIVERSITY OF  
OREGON

**SCHOOL OF MUSIC AND DANCE**

UNIVERSITY OF OREGON

**Wind Ensemble**

Dr. Rodney Dorsey, conductor  
Alex Beczewski, graduate conductor  
Daniel Kocurek, graduate conductor

*guest artist*

Katherine von Bernthal, saxophone

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**Season 117, Program 69**

**Beall Concert Hall**  
Thursday, May 10, 2018 | 7:30 p.m.



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**PROGRAM**

**Cityscape: A Symphonic Fanfare  
for Winds and Percussion** (2006) Scott Boerma (b. 1964)  
Alex Baczewski, graduate conductor

**Cloud of Witnesses** (2015) D. J. Sparr (b. 1975)

**Quicksilver: Concerto for  
Alto Saxophone and Wind Ensemble** (2017) Stacy Garrop (b. 1969)  
The Antics of a Newborn God  
Guiding Souls to the Underworld  
Messenger of Olympus  
Katherine Von Bernthal, soloist

**Anahita** (2005) Roshanne Etezady (b. 1973)  
The Flight of Night  
Night Mares  
Sleep and Repose/The Coming of Light  
Daniel Kocurek, graduate conductor

**Wedding Dance** (1955/1967) Jacques Press (1903-1985)  
arr. by Herbert Johnston

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**OREGON WIND ENSEMBLE PERSONNEL****FLUTE**

Jeffrey Chapman,  
*principal*  
Elizabeth Soper  
Lauralei Singsank  
Jennifer Martinez  
Holly Chapman

**OBOE**

Noah Sylwester,  
*principal*  
Wesley Becherer  
Hannah Pell

**BASSOON**

Cameron Joublin,  
*co-principal*  
Hannah Murawsky,  
*co-principal*  
Dylan Myers

**CLARINET**

Darlene Mueller,  
*principal*  
Mckenna Cromwell  
Mikel Wade  
Dante Hoge  
Aaron Yu  
Tyler Roberts  
Madeline Judge  
TJ Low

**SAXOPHONE**

Katherine von  
Bernthal, *principal*  
Kaitlynn Riehl  
Alex Baczewski  
Maddi Krafve  
Nathan Boal

**HORN**

Sean Brennan,  
*co-principal*  
Shae Wirth,  
*co-principal*  
Cody Kiesling  
Savanah Campbell

**TRUMPET**

Joseph Vranas,  
*principal*  
Sierra Sparrow  
Eli Simantel  
Scott Avzaradel  
John Cummings

**TROMBONE**

Daven Tjaarda-  
Hernandez, *principal*  
Jacob Raffee  
Kenny Ross  
Jon Caponetto

**EUPHONIUM**

Tom Janssen,  
*principal*  
Darren Fujii

**TUBA**

Clare Brennan,  
*principal*  
Isaac Smith  
Derek White

**PERCUSSION**

Paige Madden,  
*co-principal*  
Kathie Hsieh,  
*co-principal*  
Luke DeDominces  
Robby Carr  
David Choongin Lee  
Chandler Larsen

**DOUBLE BASS**

Andrew Reid

**PIANO**

Grant Mack

**SYNTHESIZER**

Alex Baczewski

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Saxophonist **Katherine von Bernthal** is a performer, composer, and teacher from metro-Detroit, Michigan. In 2017, von Bernthal was awarded 2nd Prize in the classical saxophone category of the Vandoren Emerging Artist competition. Earlier that year she was a featured soloist at the North American Saxophone Alliance Region I conference in Portland, OR. In 2016, she competed as a finalist in the Oregon Pro Arte Chamber Orchestra's Emerging Artist Solo Competition. During 2015, she attended the Fresh Inc Festival where she premiered multiple new chamber works and gave solo performances in the Milwaukee Art Museum and the Kenosha Public Library. That same year she attended the Cortona Sessions for New Music in Italy where she collaborated with professional new music composers and performers, including the H2 saxophone quartet. While in Italy, she premiered several new chamber works and performed in master classes by Jeffrey Loeffert and Christopher Creviston.



von Bernthal has performed with numerous ensembles including the Eugene Symphony Orchestra, the Eugene Contemporary Chamber Ensemble, the Moanin' Frogs Saxophone Sextet, the University of Michigan Symphony and Concert Bands, and the University of Oregon Wind Ensemble.

von Bernthal earned her Bachelor of Music in saxophone performance from the University of Michigan where she studied under Donald Sinta and Timothy McAllister. She is currently working toward her Master of Music in saxophone performance from the University of Oregon under the direction of Idit Shner. In addition to her studies, she works for the University of Oregon as a Graduate Educator.

### **Cityscape: A Symphonic Fanfare for Winds and Percussion** (2006)

Scott Boerma (b. 1964)

Scott Boerma is the Director of Bands and Professor of Music at Western Michigan University, where he conducts the University Symphonic Band and Western Winds. Prior to this appointment, he was the Associate Director of Bands, Director of the Michigan Marching Band, and the Donald R. Shepherd Associate Professor of Conducting at the University of Michigan. Before those positions, Boerma was the Director of Bands at Eastern Michigan University, and he began his career teaching music in the Michigan public schools at Lamphere and Novi High Schools. He earned his Doctor of Musical Arts degree in wind conducting at Michigan State University and his Master of Music degree in music education from the University of Michigan, where he studied composition with Pulitzer Prize winning composer William Bolcom. He received his Bachelor of Music degree in music education from Western Michigan University, where he studied composition with Ramon Zupko. Scott has also studied composition with Anthony Iannaccone.

*Cityscape*, a fanfare for winds and percussion, was written for and dedicated to James F. Keene and the University of Illinois Wind Symphony. This symphonic fanfare was designed to make a bold opening statement for the ensemble's 2006 performance in New York City's Carnegie Hall. Intense, clashing harmonies, and tight vertical rhythms combine with moments of calm, yet unsettled release to depict the atmosphere within the endless canyons of metal and cement in the heart of the city.

### **Cloud of Witnesses** (2015)

D. J. Sparr (b. 1975)

D. J. Sparr is a graduate of the Baltimore School for the Arts and received his Bachelor of Music degree from the Eastman School of Music. He completed his Doctor of Musical Arts degree from the University of Michigan in 2003. His composition teachers include Michael Daugherty, Augusta Read Thomas, and Pulitzer Prize winners William Bolcom, Christopher Rouse, and Joseph Schwantner.

D. J. was the Young American Composer-in-Residence with the California Symphony from 2011-14 and was Composer-in-Residence with the Richmond Symphony from 2009-11. His compositions have been commissioned and performed by organizations such as the Houston Grand Opera, North Carolina Opera, and Eighth Blackbird. Recent/upcoming works include *Katrina: Concerto or Jazz Guitar and Orchestra* (Arkansas Symphony) *White Gold* (CAM Raleigh, NC Symphony), and *On Behalf: A Metaphor* (Tribeca New Music Festival).

*Cloud of Witnesses* is a nine-minute work for wind ensemble. The notion of our ancestors' guidance helping us "run with perseverance" through our challenges in life inspired the work. Sparr uses impressionistic orchestration techniques which draw on the wide variety of sounds available in a wind ensemble. A defining feature of *Cloud of Witnesses* is a sustained melodic motive performed by a synthesizer, string bass, harp and piano. The percussion use bell-like instruments to create a cloud of rhythmic activity. Wind instruments in high ranges float and embellish the melodic phrasings over a firm foundation of chords in low instruments.

The work is a result of a Texas Tech led consortium with twenty other University band programs across the United States including Eastman, Michigan, UCLA, Arizona State, Florida State, Baylor and Oregon.

**Quicksilver: Concerto for Alto Saxophone and Wind Ensemble** (2017) Stacy Garrop (b. 1969)

Stacy Garrop's music is centered on dramatic and lyrical storytelling. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find compelling. Stacy shares stories by taking audiences on sonic journeys – some simple and beautiful, while others are complicated and dark – depending on the needs and dramatic shape of the story.

Stacy is currently on a journey that is redefining her personal narrative. After teaching composition full-time at the Chicago College of Performing Arts at Roosevelt University from 2000-2016, she stepped down from her position to become a freelance composer. As

Before the car, an owl, gloom sighted, flaps  
His weary way; with melancholy hoot  
Dispelling spectral shades that flee  
With bat-like rush, affrighted, back  
Within the blackest nooks of caverned Night.  
Still Hours of darkness wend around the car,  
By raven tresses half concealed; but one,  
With fairer locks, seems lingering back for Day.  
Yet all with even measured footsteps mark  
Her onward course. And floating in her train  
Repose lies nestled on the breast of Sleep,  
While soft Desires enclasp the waist of Dreams,  
And light-winged Fancies flit around in troops.

- note by composer

**Wedding Dance** (1955/1967) Jacques Press (1903-1985)  
Jacques Press was born in Tblisi, Georgia in 1903, where he began music lessons at an early age. He studied composition in Paris, and toured Europe and Turkey with his own orchestra in the mid-1920s. Movies played an important role in Press's early life. He played piano for silent movies in his teens and was an active arranger and composer for films in New York and Hollywood after his immigration in 1926.

The "Wedding Dance" is a spirited horah, or traditional Jewish circle dance, from his symphonic suite for orchestra entitled *Hasseneh* (The Wedding). Composed in 1955, and arranged for band in 1967 by Herbert Johnston, this lively piece displays an infectious energy and quick tempo. With whirling woodwind lines and memorable melodies, the work exudes a fiery energy and relentless pulse.

In the Assembly Chamber of the State Capitol Building in Albany, New York, there are two murals that were completed in 1878 by the New England painter William Morris Hunt. These works are enormous – each approaching 18 feet in length – and are considered the culminating works of the artist’s career. One of these murals, *The Flight of Night*, depicts the Zoroastrian Goddess of the Night, Anahita, driving her chariot westward, fleeing from the rising sun. However, if you travel to Albany today, you won’t see *The Flight of Night*. Two years after Hunt completed the giant murals (and only one year after his death), the ceiling in the Assembly Chamber began to leak. By 1882, *The Flight of Night* had already been damaged, and by 1888, the vaulted ceiling in the Assembly Chamber had to be condemned. A “false” ceiling was erected, completely obscuring Hunt’s murals, and today, most of *The Flight of Night* has been destroyed by the elements. Only the lowest inches of the original painting are still visible.

*Anahita* draws inspiration from photographs of Hunt’s masterpiece before its decay as well as from the Persian poem that inspired Hunt originally. The first movement, *The Flight of Night*, is characterized by dramatic, aggressive gestures that are meant to evoke the terrifying beauty of the goddess herself. Movement two, *Night Mares*, is a scherzo-like movement that refers to the three monstrous horses that pull the chariot across the sky. In the final movement, *Sleep and Repose/The Coming of Light*, we hear the gentler side of the night, with a tender lullaby that ends with trumpets heralding the dawn.

#### ANAHITA

Enthroned upon her car of light, the moon  
 Is circling down the lofty heights of Heaven;  
 Her well-trained courses wedge the blindest depths  
 With fearful plunge, yet heed the steady hand  
 That guides their lonely way. So swift her course,  
 So bright her smile, she seems on silver wings.  
 O’er-reaching space, to glide the airy main;  
 Behind, far-flowing, spreads her deep blue veil,  
 Inwrought with stars that shimmer in its wave.

she makes this transition, she will serve as composer-in-residence of the Champaign-Urbana Symphony Orchestra, sponsored by New Music USA and the League of American Orchestras’ Music Alive 2016-2019 residence program. Stacy has additionally received awards and grants including a Fromm Music Foundation Grant, Raymond and Beverly Sackler Music Composition Prize, and three Barlow Endowment commissions, as well as competitions sponsored by the American Composers Orchestra, Charleston Symphony Orchestra, Civic Orchestra of Chicago, Detroit Symphony Orchestra, Minnesota Orchestra, Omaha Symphony, Boston Choral Ensemble, Pittsburgh New Music Ensemble, and the Utah Arts Festival.

Her chamber and orchestral works are published by Theodore Presser Company, and she self-publishes her choral works under Inkjar Publishing Company. She is a Cedille Records recording artist and has works on nine of their CDs, with pieces on ten additional record labels. She has been commissioned and performed by numerous ensembles including the Albany Symphony, Capitol Saxophone Quartet, Carthage College Wind Ensemble, Chanticleer, Chicago a cappella, Gaudete Brass Quintet, San Francisco Choral Society, and Volti. Her works have been performed by the Cabrillo and Grant Park Music Festival Orchestras, the Avalon and Cecilia String Quartets, Civitas Ensemble, Stacy earned degrees in music composition at the University of Michigan-Ann Arbor (BMus), University of Chicago (MA), and Indiana University-Bloomington (DM). She is serving as Artist Faculty in Composition at Roosevelt University for the 2016/17 academic year.

In addition to being another name for the element mercury, “quicksilver” is used to describe something that changes quickly or is difficult to contain. My concerto of the same name was inspired by the Roman god Mercury, as well as the mercurial nature of the saxophone: unpredictable, very lively, and volatile. Mercury (known as Hermes in Greek mythology) is best known for his winged shoes, which allowed him to fly swiftly as the messenger of his fellow Olympians. Mercury had other duties too, including serving as the god of merchants, travelers, and tricksters; he also ushered souls of the departed to the Underworld.

*Quicksilver* tells three tales of the Roman god. The first movement (*Antics of a Newborn God*) opens with the birth of Mercury; after he takes his first steps, he toddles around, gleefully looking for mischief. He stumbles across a herd of cows that belong to his brother Apollo; Mercury slyly lets the cows out of their pen before toddling onward with his mischief-making. In the second movement (*Guiding Souls to the Underworld*), Pluto, god of the Underworld, bids Mercury to bring him fresh souls. The movement begins with death-knells tolling for humans who are about to die; Mercury picks up these souls and leads them down to the gates of the Underworld. The third and final movement (*Messenger of Olympus*) depicts Mercury as he is busily running errands for various gods and goddesses. We first encounter him mid-flight as he dashes to earth to find Aeneas, a Trojan lieutenant who had been run out of Troy by the invading Greeks. Aeneas is on a quest to find land on which to establish a new city that would eventually become Rome. While traveling, he is distracted from his quest when he meets the beautiful queen Dido. They live together for many years before Mercury intervenes; he chastises Aeneas for giving up on his quest and persuades him to pick it up again. As Aeneas mournfully resumes his journey, we hear Dido perish of a broken heart. Mercury then takes to the skies to seek out Perseus, who is preparing to kill the Medusa, the hideous gorgon who has snakes for hair and a gaze that turns those who catch her glance into stone. Mercury advises Perseus on how to slay Medusa and lends Perseus his sword to do the deed. We hear Perseus victorious in the beheading of Medusa, after which Mercury takes to the skies once more to fly home to Olympus.

*Quicksilver* was commissioned by Appalachian State University, Arizona State University, Baylor University, Butler University, Carthage College, Louisiana State University, Penn State University, SUNY Postdam, University of Alabama, University of Massachusetts Amherst, University of Michigan, University of Nebraska-Lincoln, University of North Carolina at Greensboro, University of Oregon, and University of South Carolina.

-note by composer

### **Anahita** (2005)

Roshanne Etezady (b. 1973)

As a young musician, Roshanne studied piano and flute, and developed an interest in many different styles of music, from the musicals of Steven Sondheim to the 1980's power ballads and Europop of her teenage years. One fateful evening in 1986, she saw Philip Glass and his ensemble perform as the musical guests on Saturday Night Live. This event marked the beginning of her interest in contemporary classical music, as well as her interest in being a composer herself.

Since then, Etezady's works have been commissioned by the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and the PRISM Saxophone Quartet. She has been a fellow at the Aspen Music Festival, the Norfolk Chamber Music Festival and at the Atlantic Center for the Arts. Performers and ensembles including Rêlache, Amadinda Percussion Ensemble, Ensemble De Ereprijs, and the Dogs of Desire have performed Etezady's music throughout the United States and Europe. Roshanne Etezady's music has earned recognition from the American Academy of Arts and Letters, the Korean Society of 21st Century Music, the Jacob K. Javits Foundation, Meet the Composer, and ASCAP.

As one of the founding members of the Minimum Security Composers Collective, Etezady has helped expand the audience for new music. Through collaborative projects with performing ensembles as well as creative outreach programs, MSCC creates an open dialogue between composers, performers and audiences. An active teacher, Etezady has taught at the Interlochen Arts Camp, Yale University, Saint Mary's College, and the Crane School of Music at SUNY Potsdam. She has given masterclasses at Holy Cross College, the Juilliard School, and the Norfolk Chamber Music Festival.

Etezady holds academic degrees from Northwestern University and Yale University, and she has worked intensively with numerous composers, including William Bolcom, Martin Bresnick, Michael Daugherty, and Ned Rorem. She completed her doctorate at the University of Michigan in March, 2005.