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UPCOMING EVENTS OF INTEREST

THE MUSICKING CONFERENCE

Mon., May 13 – Fri., May 17
Full Schedule on SOMD Events
All events are free

GLOBAL SCHOLARS HALL RECITAL SERIES

Every Friday at Noon
Global Scholars Hall
Free Admission

IN BEALL WITH POULENC, 2 Saturday, May 18 at 7:30 p.m.

Beall Concert Hall
\$12 general, \$8 students + seniors

DEMA DANCE ENSEMBLE

Saturday, May 18 at 8:00 p.m.
Dougherty Dance Theatre
\$12 general, \$8 students + seniors

CHAMBER CHOIR + U SINGERS Saturday, June 1 at 7:30 p.m.

Beall Concert Hall
\$7 general, \$5 students + seniors

GOSPEL CHOIRS

Sunday, June 9 at 5:00 p.m.
Beall Concert Hall
\$8 general, \$6 students + seniors

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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 118, Program 56



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

Chamber Choir

Dr. Sharon J. Paul, conductor

Oregon Wind Ensemble

Dr. David Jacobs, Conductor

Symphony Orchestra

Dr. David Jacobs, Conductor
Jonathan DeBruyn, Assistant Conductor

Hult Center Silva Concert Hall
Saturday, May 11, 2019 | 7:30 p.m.



UNIVERSITY OF OREGON CHAMBER CHOIR

Sharon J. Paul, conductor

Unbroken Circles

- Hallelujah (2012) arr. Shawn Kirchner
- Will the Circle Be Unbroken (2016) arr. J. David Moore
SOLOIST
Elizabeth Reynaud, soprano
- Ronda Catonga (2001) arr. Pablo Trindade-Roballo
PERCUSSION
Dane Johnsen and Robert Bohall
- Swing Low, Sweet Chariot (1994) arr. David Brunner
- Thixo Onothando (2018) arr. Michael Barrett
SOLOISTS
Lawrence Barasa, Dane Johnsen, and Payton Lommers

Oregon Wind Ensemble

David Jacobs, Conductor

- Chorale and Shaker Dance John Zdechlik
- Symphony No. 8 David Maslanka
III. Moderate – Very fast – Moderate – Very fast

THE UNIVERSITY OF OREGON SYMPHONY ORCHESTRA

David Jacobs, Conductor

Jonathan DeBruyn, Assistant Conductor

- Nabucco Overture (1841) Giuseppe Verdi (1813-1901)
[8 min]
Jonathan DeBruyn, conductor



students immerse themselves in a supportive community of artists and scholars who learn together, perform together, and socialize together.

With more than thirty student ensembles presenting repertoire from the classical to the contemporary, students have ample opportunity to practice and perform in cutting-edge facilities, and to engage with alumni and supporters.

The UO School of Music and Dance presents approximately 300 concerts and events each year, featuring visiting professors, guest artists, faculty artists, and student ensembles. The school's wealth of concert styles ranges from contemporary dance to African dance, and from early and classical music to new music, world music, and jazz.

As a leader in performance and performing arts scholarship both locally and nationally, the University of Oregon School of Music and Dance is a mainstay of our wider community here in Oregon. The Community Music Institute (CMI), our High School Summer Band Camps and various community seminars and festivals are the keystone of our outreach and demonstrate our dedication to greater community education.



The University of Oregon School of Music and Dance is the premier higher education institution of music and dance in the Pacific Northwest, one of eight distinct schools and colleges that compose Oregon's flagship university.

A comprehensive public institution, the UO School of Music and Dance offers courses in, music education, music performance, pedagogy, composition, conducting, jazz studies, music theory, musicology, ethnomusicology, music history-literature, music technology, liberal arts studies in music, choreography-performance, dance education, dance history, dance science, and liberal arts studies in dance.

Degrees are offered in dance from the bachelor's through the master's level, and in music from the bachelor's through the doctoral level.

The UO School of Music and Dance has been guiding scholars, artists, dreamers, and performers for more than a century. SOMD

Pictures at the Exhibition (1905) Modest Mussorgsky (1839-1881)
Orchestrated by Maurice Ravel (1875-1937)
[35 min]

- PROMENADE
1. Gnomus (The Gnome)
- PROMENADE
2. Il Vecchio castello (The Old Castle)
- PROMENADE
3. Tuileries (Tuileries Garden)
4. Bydło (Cattle)
- PROMENADE
5. Balet nevylyupivshikh sya ptentsov (Ballet of Unhatched Chicks)
6. "Samuel" Godenberg und "Schmuyle"
- PROMENADE
7. Limoges. Le marché (Limoges. The Market)
8. Catacombæ. Con mortuis in lingua mortua (Catacombs. With the Dead in a Dead Language)
9. Izbushka na kuryikh nozhkakh (The Hut on Hen's Legs – Baba Yaga)
10. Bogatyrskiy Vorota (Great Gate of Kiev)

PROGRAM NOTES

Chorale and Shaker Dance John Zdechlik (b. 1937)
Commissioned by the Jefferson High School Band of Bloomington, Minnesota, in honor of their conductor, Earl Benson, Chorale and Shaker Dance was written in 1971 and was premiered at the convention of Music Educators National Conference in Atlanta, Georgia in March of the following year. It is a lively composition based on two musical themes, an original melody (the "chorale") and the Shaker tune, Simple Gifts.

Zdechlik transforms, varies, and juxtaposes both themes throughout the entire composition, incorporating intricate counterpoint and jazz-influenced syncopated rhythms. The work begins with a woodwind chorale with a canon theme exhibited several times between the saxophone and flute. Soon after, a call-

and-response melody is featured between high and low woodwinds. As the work progresses, Zdechlik switches the meter multiple times, including to 5/4 in a gloomy and dark passage. The Shaker melody does not appear in its entirety until near the end of the piece, when the trumpet section plays the tune over a flurry of activity in the upper woodwinds and a sonorous low-brass accompaniment. A short allegro section follows, and the work draws to a close with several dissonant whole notes that resolve into a brilliant D major chord. The compositional ideas of the piece include augmentation and diminution, as well as polytonality, melodic fragmentation, and homophonic and polyphonic textures. Several portions of the song feature “call and response” between instrumental groups, and canon variations play an essential role in supporting the simple Shaker melody.

Symphony No. 8 David Maslanka (1943-2017)
Program note by the composer:

Symphony No. 8 is in three distinct movements, but the musical layout suggests a single large-scale panoramic vista. I began the composition process for this symphony with meditation, and was shown scenes of widespread devastation. But this music is not about the surface of our world problems. It is a response to a much deeper vital creative flow which is forcefully at work, and which will carry us through our age of crisis. This music is a celebration of life. It is about new life, continuity from the past to the future, great hope, great faith, joy, ecstatic vision, and fierce determination.

The third movement is a music of praise and gratitude for all that is. It can be traced to the very end of the favorite old hymn tune All Creatures of Our God and King – the part with the joyous descending major scale where all the bells ring out. I recently used this tune for a set of variations in a piece called Unending Stream of Life, a name which could also be a fitting subtitle for this new symphony.

-David Maslanka

Nabucco Overture (1841) Giuseppe Verdi (1813-1901)
After a long apprenticeship in the provincial towns of Italy, the young Giuseppe Verdi had finally reached Milan, experienced

UNIVERSITY OF OREGON SYMPHONY ORCHESTRA

David M. Jacobs, Conductor
Jonathan DeBruyn, Assistant Conductor

VIOLIN I

Miya Saito-Beckman
concertmaster
Ryan Downs
Emma Thormodsen
Darian Douglas
Scott Hermanns
Ellie Van Hattem
Jonathan DeBruyn
Nicholas Sharma

VIOLIN II

Ben Gardner
principal
Simeon Brown
Kaydee Willis
Erika Parisien
Lauren Scott
Gillian Frederick
Nakai Hawe
Leah Jacobo
Tina Glausi

VIOLA

Forrest Walker
principal
Devin Burgess
Rubi Yan
Myles Davis
Lily Coker
Nicole Mowery
Katie Siegfried
Darlyn Fiallos Montufar
Shae Skiles
Kailie DeBolt

CELLO

Titus Yougn
co-principal
Hendrik Mobley
co-principal
Connor Balderston
Clair Dietz
Drew Faatz
Erica Pledger
Erik Okel
Joseph Eggleston

BASS

Andrew Mell
principal
Rylee McConnell
Alexandre Pabst
Niels Miller

FLUTE

Annabel McDonald
Brynna Paros
Tori Calderone

OBOE

Noah Sylwester
Bryce Araiza
Wesley Becherer

CLARINET

Anthony Aguayo
Dante Hoge
Robert Lassila

BASSOON

Kelly Cunningham
Bronson York
Daniel Yim

SAXOPHONE

Hayden Harper

HORN

Justin Stanley
Laura Eason
Shae Wirth
Sean Brennan

TRUMPET

Joseph Vranas
Morgan Bates
Jessica Farmer

TROMBONE

Otmar Borchard
Brandon Pressley
Jon Caponetto

EUPHONIUM

Tom Janssen

TUBA

Noe Aguilar Lopez

PERCUSSION

Robby Carr
Kathie Hsieh
Paige Madden
Natalie North
David Lee
Chandler Larsen

HARP

Laura Zaerr
Noah Brenner

OREGON WIND ENSEMBLE

University of Oregon Symphony Orchestra
David M. Jacobs, Conductor

FLUTE

Elizabeth Soper
Jeffrey Chapman
Jennifer Martinez-Guidel
Sarah Jordan

OBOE

Brandon Dodd
Bryce Araiza
Ryan Strong

CLARINET

Madeline Farmer
Emily Geoffroy
Esther Kwak
Robert Lassila
Max Mabry
Tyler Roberts
Mikel Wade
Aaron Yu

BASSOON

Cameron Joublin
Delano Bell
Richard Krishnan

SAXOPHONE

Dylan Brown
Jessica Dodge
Jesse Natividad
Maddi Krafve
Shayan Tahmaseb

TRUMPET

Conor Egan
Jessica Farmer
Bailey Tucker
John Davison

HORN

Kamuela Akeo
Cody Kiesling
Jasmine Kim

TROMBONE

Cory Francis
Daven Hernandez
Josh Thomas-Urlik

EUPHONIUM

Leila Rasas
Darren Fujii

TUBA

Juan Valdez
Kalin Mark

PERCUSSION

Paige Madden
Kathy Hsieh
Chandler Larsen
David Lee
Natalie North

STRING BASS

Cam Whitehead

HARP

Noah Brenner

PIANO/CELESTA

Grant Mack

success in the production of his first opera, and with that success a commission for three more operas. Tragedy struck, and added to the loss of his two children, was the illness and death of his beloved wife, Margherita in July, 1840. Despite the composer's emotional devastation, La Scala demanded the commission of a comic opera for the fall season be fulfilled. Not surprisingly, the ensuing work, *Un giorno di regno*, was not a success and was withdrawn after only one performance. Verdi vowed to never compose music again. However, Merelli, La Scala's impresario, persuaded Verdi, against his will, to take home a libretto for *Nabucodonosor*. In the composer's words:

“On the way home I felt a kind of indefinable malaise, a very deep sadness, a distress that filled my heart. I got home and with an almost violent gesture threw the manuscript on the table, standing upright in front of it. The book had opened in falling on the table; without knowing how, I gazed at the page that lay before me, and read this line: *Va, pensiero, sull'ali dorate*. I ran through the verses that followed and was much moved, all the more because they were almost a paraphrase from the Bible (Psalm 137: *By the rivers of Babylon we sat down and wept as we remembered Zion*), the reading of which had always delighted me.”

While still determined not to compose, Verdi felt compelled to set to music the dramatic conflict of the Hebrew slaves and their Babylonian captors. Following the triumphant premier of *Nabucco* at La Scala, March 9, 1842, *Va Pensiero*, the chorus of the Hebrew slaves, was heard on the streets—overnight becoming a symbol of the Italians' longing for liberty. One of Verdi's great operatic innovations, demonstrated most effectively in this work, is the importance he gives the chorus. The result is to make *Nabucco* not only a drama of people, but a drama of a people.

The overture, written at the last moment, is a dramatic assortment of themes taken from the opera—primarily choruses and themes trumpeting military exercises to come. The stroke of genius, however, is the opening chorale on the lower brass, vividly

symbolizing the steadfastness of the Hebrews in the face of Babylonian persecution.

-Linda Mack

Pictures at the Exhibition (1905) Modest Mussorgsky (1839-1881) Pictures at an Exhibition, musical work in 10 movements by Russian composer Modest Mussorgsky that was inspired by a visit to an art exhibition. Each of the movements represents one of the drawings or artworks on display. Although originally composed in 1874 for solo piano, Pictures became better known in orchestral form, particularly as arranged by French composer Maurice Ravel in 1922. The work was also orchestrated by other composers, such as Sir Henry J. Wood (1918), Leopold Stokowski (1939), and Vladimir Ashkenazy (1982). In 1971 the British popular music group Emerson, Lake and Palmer devoted an entire album to their own art-rock interpretation of the piece.

Mussorgsky composed Pictures as a memorial to his friend, the Russian artist Viktor Hartmann, who had died in 1873 at age 39. Shortly after the artist's death, Mussorgsky visited a retrospective exhibit of Hartmann's sketches, stage designs, and architectural studies and felt the need to capture the experience in music. By early summer 1874, he had completed the work, a lengthy and fiendishly difficult suite for solo piano. At the time of Mussorgsky's death in 1881 from alcoholism, the piece had been neither performed nor published. It fell to his friend and colleague Nikolay Rimsky-Korsakov to tidy up the manuscript and bring it to print in 1886.

The suite consists of musical depictions of 10 paintings by Hartmann, interspersed with a recurring "Promenade" theme, or intermezzo, that represents a visitor—in this case, the composer himself—strolling through the exhibition. The powerful nature of the intermezzi, Mussorgsky acknowledged in one of his letters, reflects his own large physique.

Following the opening "Promenade," the first four movements, or "pictures," in order of appearance, are: "The Gnome," a depiction of an awkward dwarf conveyed through irregular rhythms and

forceful outbursts; "The Old Castle," a solemn and lyrical portrayal of a medieval troubadour singing on the grounds of a grand castle; "Tuileries," a sprightly sketch of children at play in the well-known Tuileries Gardens in Paris; and "Cattle," a ponderous characterization of the lumbering of a large Polish ox cart.

The scampering fifth movement, "The Ballet of Unhatched Chicks in Their Shells," represents a costume design by Hartmann for a children's ballet. The sixth scene evokes an image of "Two Jews: One Rich, One Poor" through the interplay of a strident melody in the lower register and a twittering chantlike theme in the upper. The folksy and cheerful quality of the seventh movement, "The Market at Limoges," is neutralized by the eighth, "The Catacombs," which casts an eerie shadow with ominous chords and variations on the recurring intermezzo.

The last two scenes of Pictures at an Exhibition are the most renowned. "The Hut on Fowl's Legs" is a nightmarish portrayal of the cackling witch Baba-Yaga on the prowl for her prey. She charges—bounding in a virtuosic passage in octaves—right into the tenth and final picture, "The Great Gate of Kiev." With a depiction of Hartmann's sketch of a proposed city gate topped by cupolas in which carillons ring, Mussorgsky brings the piece to a majestic close.

- Betsy Schwarm

PERSONNEL

CHAMBER CHOIR

Sharon J. Paul, conductor

SOPRANO

Cera Babb

Kasey Eck

Bailey Halleen

Morgan Paige

Tracy Reasoner

Elizabeth Reynaud

Alice Somerville

Alycia Thatcher

ALTO

Claire Buchanan

Lydia Burkett

Naomi Castro

Kelly Hefty

Marjorie Sheiman

Jamie Smith

Isabel Valle

Elena Zilar

TENOR

Lawrence Barasa

Ransom Hovekamp

Carson Lott

Easton Marks

Everett Nash

Daniel Yim

BASS

Blake Balmaseda

Robert Bohall

Ely Cleland

Zari Crier

Jared Fischer

Javier Jimenez

Dane Johnsen

Mark King

Payton Lommers