OREGON WIND ENSEMBLE PERSONNEL

Flute/Piccolo	Bass Clarinet	Trombone
Mary Buckler*	Laura Arthur	Rachel Katzmar
Heather Cairns	Sarah Little	Michael Ragsdale
Jen Northup		Luke Warren *
Easton Stuard	Saxophone	
Elizabeth Whitener	Scott Dakof	Euphonium
	Gabe Dickinson	John Edens
Oboe/English Horn	Corey Lanini	Skyler Johnson
Kevin Findtner	Collin Wilson	•
Jennica Smith*		Tuba
Theresa Thompson	Horn	Cody Forcier
	Alice Codieck	Yukitada Onitsuka
Bassoon	Leah Golden-Sea*	
Lisa Andrews	John Maggi	Timpani
Kerry East	Adam Oswald	Chris Whyte*
Andrew McKelvey	Meagan Roby	
		Percussion
Clarinet	Trumpet	Melissa Davis
Michael Almich	Malia Bafaro	Erica Drake
Madelyn Banahene	Makiko Chiashi	Aaron Jester
Karen Dungan	Kimberly Hannon	Jon Koenig
Grant Linsell	Justin Lasley	Mark Lighthiser*
Danielle Miller*	Dan Kocurek	Tom Mulkey
Mandy Mullett	Zachary C. Person*	v
Julie Rose	Keemun Senff	Harp
Daniel Trapani	Patrick Velliquette	Akimi Murata

^{*} principal

SCHOOL OF MUSIC COMING EVENTS

For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678. To listen to a taped message of the week's coming events, call 485-2000, ext. 2533.

Thursday, March 4 · 8 p.m., Beall Hall CAMPUS BAND & UO REPERTOIRE SINGERS UO Ensembles; free

Saturday, March 6 · 10:30 a.m., Beall Hall SUZUKI STRINGS

Children's Concert Series; \$5, \$3, \$2

104th Season, 60th program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall 8:00 p.m.

Wednesday evening March 3, 2004

UNIVERSITY OF OREGON SCHOOL OF MUSIC

presents

OREGON SYMPHONIC BAND Todd Zimbelman, conductor

OREGON WIND ENSEMBLE Robert Ponto, conductor

with guest faculty artist

Charles Dowd, timpani



OREGON SYMPHONIC BAND PROGRAM

Cajun Folk Songs (1991)

Frank Ticheli (b. 1958)

Ralph Vaughan Williams **English Folk Song Suite** (1924) March—Seventeen Come Sunday (1872 - 1958)Intermezzo—My Bonny Boy March—Folk Songs from Somerset

Sleep (2003)

Eric Whitacre (b. 1970)

March from Symphonic Metamorphosis Paul Hindemith (trans. 1972) (1895-1963)trans. Keith Wilson

Overture to Candide (arr. 1962)

Leonard Bernstein (1918-1990)arr. Walter Beeler

INTERMISSION

OREGON WIND ENSEMBLE PROGRAM

Spin Cycle (2001)

Scott Lindroth (b. 1958)

Concertino for Timpani with Anthony J. Cirone Woodwinds, Brass, and Percussion (1986)* (b. 1941) Charles Dowd, timpani

* * *

* Northwest USA premiere

If you are in the company of a small child or someone who may inadvertently cause distractions, kindly sit near a rear exit and be prepared to leave in a timely fashion. Please respect our artists and your fellow concert goers. House management reserves the right to request exiting the Hall when appropriate.

Concertino for Timpani ~ Anthony J. Cirone

Concertino for Timpani was recently orchestrated by composer Anthony J. Cirone for woodwinds, brass and percussion from his original work Sonata No. 1 for Timpani and Piano, which was recorded by Victor Steinhardt and Charles Dowd. Cirone dedicated his original timpani/piano sonata to Saul Goodman, who for 46 years, was virtuoso timpanist of the New York Philharmonic, and was both Anthony Cirone and Charles Dowd's percussion mentor at Juilliard. This wind band orchestration was commissioned by Monte Bairos of Turlock, California.

OREGON SYMPHONIC BAND PERSONNEL

Flute	Alto Saxophone
Jessica Brady	Katie Argo
Erik Drentlaw	Graham Coslett
Angela Jannelli	Jeannie Evers
Diane Jensen	Tim Harrington*
Megan Loperena	Lisa Hasuike
Jennifer Paul	Alan Moffett*
Jessica Stratton	Bethany Parkyn
Jessica Terry	5 5
Kim Walker	Baritone Saxoph
Jeremy Zander*	Ian Tornay
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Oboe Sara Hamilton Evan Howard

Bassoon Brooke Jackson* Kurt Mehlenbacher Adrienn Verone

Clarinet Diana Barker Stephanie Carpenter Meghan Green Jon Hall Niko Hoskins Sarah Little* Jennifer Locanthi Emily Miller

E-Flat Clarinet Grant Linsell

Bass Clarinet Jenny Tucker

one

Tenor Saxophone Megan Anderson David Goward

Trumpet

Winston Arblaster John Britton Ion Clav Patrick DeGiovanni Paul Hembree Joshua Hguyen Justin Lasley Aaron Longo Chris Rowbotham* Keemun Senff Michael Suskin Michael Thompson

Horn David Needleman Hana Binder Ien Fuller Gavin Haworth* Justin Phillipson Matt Socia

Trombone Caleb Allen Ted Argo Donny Brouillette* Aaron Nicholson Tyler Ochs Alex Poole Ross Spencer David Swensen

Bass Trombone Marcus Oatman

Euphonium Shannon Payton

Tuba John Edens Sarah Nelson Eric Schreiner

Percussion Alexander Singer* Sheng-Huei Hsu Kelly Johnson Bryan Schuster Colin Ienkins Anna Hathaway

Timpani Chris Lay

Piano Melissa Davis

String Bass Kevin Tomanka

^{*} principal

English Folk Song Suite ~ Ralph Vaughan Williams

English Folk Song Suite was composed for British military band in 1924. It is in three movements (March-Seventeen Come Sunday, Intermezzo-My Bonny Boy, and March-Folk Songs from Somerset). Based entirely on folk music sources, the work is approximately nine and one-half minutes long. English Folk Song Suite, along with the two Suites by Gustav Holst, was one of the first works in this century's repertoire of compositions specifically composed for wind band. Vaughan Williams's use of folk music materials can be attributed to his nearly life-long interest and research in English folk songs. Folk sources can be found in many of his other works from this period, as Nationalism in music flourished during the years between the two world wars.

Sleep ~ Eric Whitacre

Sleep began its life as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sounds of winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire. Sleep can be performed as a work for band, or band and mixed chorus.

March from Symphonic Metamorphosis ~ Paul Hindemith

Hindemith composed this work in 1943 while teaching at Yale University. Believing strongly that the work should be made available in a band version, he asked his Yale colleague Keith Wilson to make the transcription. After permission was finally granted by the publisher in 1960, Wilson worked on the arrangement for 18 months. He regarded it as his largest and most significant transcription. The important two-bar fragment which is stated by the brass at the outset reappears and is developed at different points of punctuation throughout the movement. There is also a lyrical "trio" theme that is repeated and developed. The form is somewhat different from that of a standard march.

Overture to Candide ~ Leonard Bernstein

Candide was Leonard Bernstein's third Broadway musical, following On the Town and Wonderful Town. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr. Pangloss, to believe that everything is for the best "in this best of all possible worlds." Taking with him his sweetheart, Conegonde, and Pangloss, Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Conegonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with

And let us try before we die To make some sense of life. We're neither pure nor wise nor good; We'll do the best we know.

The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide's simple honesty.

ABOUT TONIGHT'S GUEST FACULTY ARTIST

A native New Yorker, Charles Dowd is principal timpanist of the Eugene Symphony, Oregon Bach Festival, Cascade Festival of Music, Oregon Festival of American Music, Oregon Coast Music Festival and substitute principal timpanist of the Oregon Symphony in Portland. For thirty years Dowd was principal timpanist of the Cabrillo Music Festival in Santa Cruz, which won 18 consecutive ASCAP awards under Dennis Russell Davies and Marin Alsop. Dowd performs throughout the USA, in France, Germany and in Canada. He has performed in Carnegie Hall, RCA Studios New York, and with the Juilliard Orchestra, San Francisco Symphony and many others. Dowd records on MusicMasters, Warner Bros., Black Saint/Soul Note, PAUSA, Hanssler Germany, cdmUSA, Columbia, and KM Los Angeles record labels, and has written seven books on percussion performance, sold worldwide. His musical training includes DMA residency work with Saul Goodman at the Juilliard School, a master's degree at Stanford and a bachelor's degree from San Jose State University, both with Anthony J. Cirone of the San Francisco Symphony. Dowd is a Philip H. Knight Professor of Music at the University of Oregon School of Music and conductor/music director of the Oregon Percussion Ensemble, specializing in the premieres of avant-garde works for modern percussion chamber ensemble.

PROGRAM NOTES

Cajun Folk Songs ~ Frank Ticheli

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors. Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as pure and powerful expression of Louisiana French Society. "La Belle et le Capitaine" and "Belle" can both be heard in their original versions on the Lomax recordings (Swallow LP-8003-2, Swallow Records Co., Ville Platte, Louisiana). "La Belle et le Capitaine" tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet. "Belle" is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try and save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety. Cajun Folk Songs is composed as a tribute to the people of the old Cajun folksong culture with hopes that their contributions will not be forgotten.