

OREGON WIND ENSEMBLE PERSONNEL

Flute/Piccolo

Elizabeth Erenberg
Heather Cairns
Ching-Yi Ho
Jen McIntosh
Kim Walker

Oboe/English Horn

Kevin Findtner
Theresa Thompson
Evan Howard

E-flat Clarinet

Ram Dass Khalsa

Clarinet

Danielle Miller
Madelyn Banahene
Aaron Rohrbacher
Camille Perezselsky
Lia Thomas
Julie Thierman
Ram Dass Khalsa

Bass Clarinet

Eliesebeth Allen

Bassoon/Contrabassoon

Nancy Shevlin
Sarah Tate
Kurt Mehlenbacher

Saxophone

Collin Wilson
Scott Dakof
Lisa Hasuike
David Sommers

Horn

Meagan Roby
Erika Rudnicki
Alex Schanz
Peter Yurkovich

Trumpet

Melanie Garrett
Dylan Girard
Kyle Ostwalt
Patrick DeGiovanni

Trombone

Amy Tompkins
Alex Poole
Michael Ragsdale

Euphonium

Skyler Johnson
Louis Olenick

Tuba

Cody Forcier
Torrey Lawrence

Timpani

Chris Whyte

Percussion

Aaron Jester
Erica Drake
Bryan Schuster
Jon Koenig



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall
8:00 p.m.

Wednesday evening
February 8, 2006

**THE OREGON
WIND ENSEMBLE**

Robert Ponto, conductor

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106th Season, 60th program

O | UNIVERSITY OF OREGON

PROGRAM

Music for Prague 1968 (1968)	Karel Husa
<i>Introduction and Fanfare</i>	(b. 1921)
<i>Aria</i>	
<i>Interlude</i>	
<i>Toccata and Chorale</i>	
Dances from Crete (2003)	Adam Gorb
<i>Syrtos</i>	(b. 1958)
<i>Tik</i>	
<i>Samaria Gorge</i>	
<i>Syrtaki</i>	

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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.

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PROGRAM NOTES

Music For Prague 1968

Karel Husa

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, “Ye Warriors of God on and His Law,” a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes the final movement in a strong unison. The song is never used in its entirety. The second idea is the sound of bells throughout; Prague, named also the City of “Hundreds of Towers”, has used its magnificently sounding church bells as calls of distress, as well as of victory. The last idea is a motif of three chords, first appearing

very softly under the piccolo solo at the beginning of the piece in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the *Aria*. Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the *Interlude*, the ending of the work, and so forth. Much symbolism also appears: in addition to the distress calls in the first movement (*Fanfares*), the unbroken hope of the Hussite song, the sounds of bells, or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo) — a symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

— Karel Husa

Dances From Crete

Adam Gorb

This work was commissioned by Timothy Reynish as part of a series to commemorate his son William who tragically died in a mountaineering accident in 2001. *Dances from Crete* is in four movements and is intended to celebrate the good things in life, drawing much of its material from the dance music of the Greek island of Crete, where many of the ancient Greek myths took place. The first movement, *Syrtos*, is intended to serve as a portrait of the Minotaur, the famous creature, half bull, half man, that fed upon the young men and women sacrificed to him every year, before being killed by the hero Theseus. The character of the movement is harsh and ruthless. The second movement, *Tik*, is a more graceful dance based on the sinuous movements of young women, but is also characterised by a certain roughness: it is in 5/8 time. Tim Reynish writes, “in this movement the whole orchestra should feel the pulse like a Cretan peasant on the threshing floor.” Following this, the third movement is in a slow 7/4 time, is darker in mood and inspired by a steep and perilous walk down the *Samaria Gorge* — one of the most spectacular of all walks. The movement eventually achieves a triumphant peroration, depicting a welcome plunge in the *Libyan Sea*. Following distant offstage fanfares, the finale is a modern Greek dance, *Syrtaki*, which bursts in with the offstage trumpets swaggering back on stage playing a deliberately vulgar theme. The music soon becomes very fast and eventually ends in total festive anarchy, though before the final apotheosis the ghost of the Minotaur can briefly be heard joining the party.

— Adam Gorb