

PERSONNEL

TRACK TOWN TROMBONES

TENOR

Seth Arnold Kellyn Haley Abigail Sanker
Max Burns Nick Ivers Alan Wood
John Church Taylor Noah
Sam Dale Kenny Ross

BASS

Jacob Rosevear
Matt Brown
Stephen Young

OREGON WIND ENSEMBLE

Dvorak

OBOE

Tass Schweiger
Laura Goben

BASSOON

Raquel Vargas-Ramírez
Katherine Cummings
Mateo Palfreman

CLARINET

Chelsea Oden
Jackson Yu

HORN

Gavin Betterley
Andrea Kennard
Amrita Gupta

CELLO

Katherine Brunhaver

DOUBLE BASS

Ryan Ponto

Tommasini

OBOE

Tass Schwiger
Noah Sylvester

BASSOON

Raquel Vargas-Ramírez
Katherine Cummings

CLARINET

Chelsea Oden
Alessandra Hollowell

HORN

Amrita Gupta
Shae Wirth

DOUBLE BASS

Ryan Ponto

PIANO

Jeffrey Worsfol

PERCUSSION

Crystal Chu

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Season 114, Program 58



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

TROMBONE DAY 2015

University of Oregon

Wind Ensemble

Rodney Dorsey, conductor

with

Track Town
Trombones
Henry Henniger
conductor

Beall Concert Hall
Sunday, February 22, 2014 | 7:30 p.m.



TRACK TOWN TROMBONES

Sonata Daniel Speer
(1663-1707)

Ecce veniet dies illa Giovanni Palestrina
(1552-1594)
arr. Stephen Gryc

Canzona for 8 Trombones Walter Hartley
(b.1927)
Seth Arnold, conductor

Crucifixus Antonio Lotti
(1667-1740)
arr. Elwwod Williams
with Trombone Day Participants

Achieved Is The Glorious Work Franz Joseph Haydn
(1732-1809)
with Trombone Day Participants

APOCALYPTIC BRASS

Symphony No. 6 Peter Tchaikovsky
(1840-1893)
arr. Justis MacKenzie

Movement III

Symphony No. 9 Gustav Mahler
(1860-1911)
arr. Erik Shinn

Henry Henniger joined the University of Oregon faculty as assistant professor of trombone in the fall of 2010. A native Oregonian, he previously held faculty-teaching positions at Oregon State University and Linfield College. Henniger started his musical career at Indiana University, where he received his bachelor's degree in trombone performance. He received his master's at Manhattan School of Music, where he was a member of the prestigious Orchestral Performance program and was awarded the John Clark Award for excellence in brass performance. Active as a soloist and orchestral musician, Henniger has performed with a wide variety of ensembles, including Di Capo Opera (NY), Park Avenue Symphony (NY), Axiom Brass (AK), and Imperial Brass (NY). While playing with Imperial Brass, he recorded under Summit Records and was featured as a soloist on their Bone-A-Fide Brass album with guest soloist Joseph Alessi, principal trombone of the New York Philharmonic. Henniger has also recorded under Sun King Productions, Emeritis Records and Orange Mountain Music labels, working under internationally acclaimed conductors such as Kurt Masur, Sir Colin Davis, and Gerald Schwarz, including performances in New York City's Avery Fisher and Carnegie Hall.

Locally, Henniger frequently performs with the Eugene Symphony, Sunriver Music Festival, Spokane Symphony, Astoria Music Festival, Oregon Bach Festival, and the Oregon Symphony. He has also been a featured soloist with several orchestras and wind ensembles throughout the region, including Central Oregon Symphony, Linfield College Wind Ensemble, Oregon State Wind Ensemble, University of Portland, and the Vancouver Symphony (WA). He is currently principal trombone of the Portland Opera and Oregon Ballet Theatre and is also a member of the Oregon Brass Quintet. Equally active as a music educator, Henniger is in demand as a guest clinician and adjudicator throughout the state and nationally. He also has been involved with outreach programs to help give music lessons to underprivileged students in the Bronx, NY. He has held faculty positions at the Young Musicians and Artists Seminar (OR), and the Wallowa Lake Brass Camp (OR). Through the years Henniger has been fortunate to study with some of the legendary brass virtuosos, including Scott Hartman, Carl Lenthe, David Finlayson, Per Brevig, Peter Ellefson, and Joseph Alessi.

Track Town Trombones, under the direction of Henry Henniger, are the University of Oregon's trombone choir. The choir is both a performing group and a laboratory for trombonists who are enrolled in private lessons. Concepts learned in the studio are reinforced, and ensemble skills are refined. Repertoire includes transcriptions especially of choral works, from the Renaissance through the Romantic Period, as well as original works for multiple trombones in a wide variety of styles.

Mr. Tommasini is Co-Founder and Composer-in-Residence of the critically-acclaimed, Connections Chamber Music Series.

Currently, he lives in Hong Kong where he is Associate Artistic Director of the internationally-acclaimed composers and performers festival, *The Intimacy of Creativity*, the *HKUST Music Alive!* concert series, and Composer-in-Residence/Visiting Associate Professor of Music at The Hong Kong University of Science and Technology.

Mr. Tommasini holds degrees in composition from the University of Michigan (DMA, MA) where he studied with Bright Sheng, William Bolcom, Michael Daugherty, and Leslie Bassett; and UCLA (BA) where he studied with Paul Chihara and Ian Krouse. He is a member of ASCAP.

Tommasini writes:

This work uses the format of a political debate as its foundation. In the frenzied, cartoonish first movement, the solo trombonist plays the role of moderator, trying to ask a musical question. The woodwind, divided into two complementary quartets, plays dueling variations of the question, ignoring, and eventually mocking the trombonist. In the jazz-influenced second movement, the ensemble reflects on a lyrical theme from the first movement, leading the reconciliation of the third movement. The trombone soloist brings the ensemble to consensus through variations of the original musical question, which morph through various jazz and popular musical styles. The ensemble begins to imitate the trombonist. Ultimately, the complementary quartets discover the irony of a conflict in which both sides have more in common than they initially realize.

The premier performance of *Taking Sides* occurred on April 13, 2008 by trombonist Ava Ordman and the Detroit Chamber Winds and Strings, conducted by H. Robert Reynolds.

Pictures at an Exhibition

Modest Mussorgsky
(1839-1881)
arr. Derek White

- VII. The Catacombs
- VIII. The Hut on Fowl's Legs (Baba-Yaga)
- VIII. The Great Gates

OREGON WIND ENSEMBLE

Serenade in D minor, op. 44

Antonín Dvorák
(1841-1904)

- Moderato, quasi marcia
- Minuetto. Tempo di minuetto
- Andante con moto
- Finale. Allegro molto

Taking Sides (2008)

Matthew Tommasini
(b. 1978)

- Dysfunction
- Reflection
- Consensus
- (movements performed without pause)

Henry Henniger, soloist

Serenade in D minor, op. 44

Antonín Dvorák

Antonín Dvorák composed, in all, two serenades for a simplified orchestra: in 1875, the *Serenade in E major for string orchestra* (op. 22) and, three years later, the *Serenade in D minor for wind instruments, violoncello and double-bass*, op. 44 (from a planned third Serenade, begun in the following year 1879, there arose a new composition entitled “Czech Suite”). Both serenades rank among the most characteristic and also the loveliest expressions of Dvorák’s creative spirit: the instrumentation of the second of them, however, corresponds more to the original character of a composition destined to be performed in the evening somewhere in a garden, or elsewhere, in the open air (originally the co-called “Cassations”). Besides, it is also important as the first in a series of works, with which, at the beginning of 1878, Dvorák opened a new period in his creative activity.

A special charm of this wind serenade lies also in its uniquely beautiful sound achieved by seemingly simple means. This, moreover, is not only a part of the external impression, but also the result of the whole inner and external compositional structure. The choice of the themes, its rhythmic and dynamic color, its development in various imitations and figurations, and this is in perfect harmony with the sound and expressive character of the respective instruments.

The wind serenade originated spontaneously and very quickly. The first movement was written, both in sketch and score, in one day on January 4, 1878. And if the sketch of the other movements does not mention any dates, those indicated in the definite version of the score bear a sufficient testimony to the speed of Dvorák’s work: the second movement on the 11th of the same month. Thus the sketch and the score of the Serenade took Dvorák less than 14 days to complete.

The composer performed the work for the first time with the orchestra of the Czech Interim Theatre in Prague, November 17, 1878. As early as April of the next year the Serenade was published by Simrock’s Merlin Publishing house, in score, parts and a piano duet arrangement by Dr. Josef Subaty. The

edition was dedicated to the German music critic Louis Ehlert (1825-1884), certainly from gratitude for this enthusiastic review of the Moravian duets and Slavonic Dances in the Berlin paper “Nationalzeitung”, which helped considerably to a quick popularization of Dvorák’s music in Germany.

-program note by Otakar Sourek

Taking Sides

Matthew Tommasini

Matthew Tommasini has been awarded top prizes including the Charles Ives Scholarship from the American Academy of Arts and Letters and the ASCAP/CBDNA Frederick Fennell Prize and grants from the ASCAP Foundation’s Leonard Bernstein Fund and the American Music Center’s Composer Assistance Program, among others. Recently, he was named Finalist in the International Composition Competition Città di Udine and awarded Top Prize in the Professional Division of the Foundation for Modern Music’s Robert Avalon International Competition for Composition.

His has been commissioned by organizations including the New York Youth Symphony, the Milwaukee Ballet, and the Detroit Chamber Winds and Strings/Oberlin Conservatory/University of Michigan Consortium, among others.

His orchestral works have been performed at the Munich Chamber Orchestra HKUST Reading Sessions, the Underwood Reading Sessions of the American Composers Orchestra and at the Riverside Reading Sessions of the Riverside Symphony, and by the Ann Arbor Symphony Orchestra, and New York Youth Sy

His chamber works have been performed by Richard Stoltzman, Mivos Quartet, Daedalus Quartet, Parker Quartet, Antares, Gary Levinson, and Adam Neiman, among others.

His work has been reviewed in the New York Times, Detroit Free Press, and Boston Music Intelligencer, and South China Morning Post, and featured on Radio Television Hong Kong, TVB Pearl (Hong Kong), and WCNY (Syracuse), among others.