

OREGON WIND ENSEMBLE PERSONNEL

Flute

Linda Jenkins
principal
Robert Wakeley
Lucy Schermer
David Adams
Sam Golter

Oboe

Emily Foltz
co-principal
Tass Schweger
co-principal
Megan Anderson
Noah Sylwester

Bassoon

Zach Post
principal
Kaden Christensen
Mateo Palfreman

Clarinet

Brynn Powell
principal
Jackson Yu
Cassandra Jones
Nick Soenyn
McKenzie Zimbelman
Alsessandra Hollowell
Raiko Green

Saxophone

Brad Green
principal
Jonathan Hart
McCall Kochevar
Sarah Schultz

Horn

Amrita Gupta
principal
Mariah Hill
Alex Nelson
Shae Wirth
Sean Brennan

Trumpet

Alexis Garnica
co-principal
Hannah Abercrombie
co-principal
Luke Harju
Mark Landon
Sierra Sparrow
Scott Avzaradel

Trombone

Bailey Schmidt
principal
Sam Dale
Kenny Ross
Matt Brown, Bass

Euphonium

Tom Janssen
principal
James Garney
Stephen Young

Tuba

Jake Fewx
principal
Derek White

Percussion

Aaron Howard
principal
Steven Golob
Tim Mansell
Alistair Gardner
Kelsey Molinari
Kathie Hsieh
(Todd Bills)-Bolcom

Double Bass

Ryan Ponto

Piano

Nick Pietromonaco



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

University of Oregon

Wind Ensemble

Rodney Dorsey, conductor

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Season 115, Program 37

Beall Concert Hall
Sunday, Jan. 31, 2016 | 3 p.m.



Smetana Fanfare (1984) Karel Husa
(b. 1921)

March of the Revolutionary Guard (1848) Bedrich Smetana
(1824-1884)

The above works will be played as a set.

Suite Francaise (1944) Darius Milhaud
(1892-1974)
Normandie
Bretagne
Ile de France
Alsace – Lorraine
Provence

Here We Rest (2011) Anthony Barfield
(b. 1983)

Lost Vegas (2011) Michael Daughert
(b. 1954)
Viva
Mirage
Fever

casinos and hotels ruled by the underworld, and the massive marquees trumpeting performances by pop music legends such as Frank Sinatra and Elvis. Performed without pause, *Lost Vegas* is divided into three movements.

The first movement, *Viva*, is inspired by the seminal book *Learning from Las Vegas* (1968–72), by modernist architects Robert Venturi and Denise Scott Brown, who likened the symbolism of the Vegas “Strip” to the Piazza Navona in Rome. The music in *Viva* unfolds as catchy musical riffs are layered and phased in various polytonal guises and orchestrations.

Mirage, the second movement, was inspired by my recent drive through the forbidding desert of Death Valley. Located 88 miles west of Las Vegas, Death Valley is one of the lowest, driest, and hottest locations in North America. A serpentine oboe solo, later doubled by trumpets with harmon mutes, is surrounded by steamy brass chords and twisting countermelodies played by winds and percussion keyboards. Accompanied by an ominous bass drum, the music in *Mirage* appears and disappears, like an optical illusion one might encounter in the scorching desert, or driving from the pitch-black darkness of Death Valley in the dead of night toward the bright lights of Las Vegas.

The final movement, *Fever*, is a swinging tribute to an earlier epoch, when legendary entertainers such as Elvis, Peggy Lee, Bobby Darin, Stan Kenton, and Frank Sinatra’s “Rat Pack” performed in intimate and swanky showrooms of the Sands, Tropicana, and Flamingo hotels.

Torn down long ago, the original neon signs, casinos and hotels of the Vegas “Strip” have been replaced by impersonal, corporate glass towers. The cozy nightclubs, where the “Rat Pack” once performed edgy material, have been replaced by large arenas, where commercialized family entertainment is now presented. My composition for symphony band is a trip down memory lane to an adventurous and vibrant Vegas that once was and returns, if only for a moment, in *Lost Vegas*.

composition with C.P. First, Avner Dorman, Thomas Cabaniss, and Nils Vigeland. His primary trombone instructors include Joseph Alessi, Dr. Per Brevig, Jay Evans and Dan Drill.

He holds degrees in trombone performance from the Juilliard School and Manhattan School of Music. Mr. Barfield currently resides in New York City with his fiancé and works for Juilliard Global Ventures.

Here We Rest is dedicated to the state of Alabama in tribute to the victims of the 2011 tornado and those who were affected by it. Originally written for trombone choir, this arrangement captures the true essence of pain of people's losses.

Lost Vegas

Michael Daugherty

Michael Daugherty is one of the most colorful and widely performed American composers on the concert music scene today. Hailed by critics as “a monster icon maker” whose music reveals a “maverick imagination, with a fearless structural sense and meticulous ear,” he first came to international attention in the early 1990s with a series of witty and brilliantly scored compositions inspired by 20th-century pop culture phenomena and personalities. His idiom bears the stamps of classic modernism, with colliding tonalities and blocks of sound. At the same time, his melodies are infectious, and the rhythmic structures are driving and energetic.

Born in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied composition at North Texas University, at the Manhattan School of Music, and at IRCAM in Paris with Pierre Boulez. He received his DMA in composition from Yale University in 1986, joined the faculty at UM in 1991, and continues to teach composition in the School of Music, Theatre & Dance.

The composer offers the following insight to his composition:

Lost Vegas (2011) was commissioned by the University of Michigan Symphony Band, Michael Haithcock, conductor, and the University of Miami Wind Ensemble, Gary Green, conductor. *Lost Vegas* is my musical homage to bygone days in the city of Las Vegas, Nevada. I recall the enormous neon signs punctuating the “Strip,” promoting

Smetana Fanfare

Karel Husa

A native of Prague, Karel Husa studied also in Paris, notably with Arthur Honegger and Nadia Boulanger, later settling in the United States. His work as a composer was for some time limited by his distinction as a conductor.

Husa's musical language successfully combines a contemporary harmonic idiom with a neoclassical attention to form and balance. His *Music for Prague* reflects his reaction to the suppression of newly developing freedom in Prague in 1968. Other compositions include concertos for various solo instruments, music for wind instruments, and compositions for various chamber ensembles. His choral works include settings of texts taken from Henry David Thoreau.

Smetana Fanfare for Wind Ensemble was commissioned by The San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedrich Smetana. It was first performed on April 3, 1984, in San Diego by the SDSU Wind Ensemble, on the occasion of the centennial celebration of Smetana's death. This short work uses two excerpts from Smetana's symphonic poem *Wallenstein's Camp*, completed in 1859 in Goteberg, Sweden, during his exile from Prague. Following a timpani flourish, the piece opens with a simple, single pitch, which echoes through the trumpet section and soon develops into a cascade of triplets leading to the statement of the first theme. Percussion, woodwind, and brass sections play with the rhythmic material in juxtaposition, the appearance of the second theme boldly stated by the low brass.

-Note from the score

March of the Revolutionary Guard

Bedrich Smetana

Smetana holds an important place in the development of musical nationalism in his native Bohemia, where he was born in 1824, the son of a master brewer in the service of Count Waldstein and others. His career was interrupted by a period of self-imposed exile in Sweden after the political disappointments that followed the turmoil of 1848. He was instrumental in the establishment of

Czech national opera and a Czech national style, in particular in his symphonic poems.

The March of the Revolutionary Guard was written in 1848, an inflammatory political time in European history. It is known that Smetana, then a young man of twenty-four, composed this march while actual street fighting raged in his city of Prague. There are also two other marches that comprise a set.

Although written originally as pieces for piano solo, the third march (also known as *A Song of Freedom*) had a vocal text. The second piece, *March of the Student Legion*, is based on two easily recognizable and traditional sources – the student song *Gaudeamus Igitur* (Let us therefore rejoice) and a European folk song resembling the familiar tune known as *A Hunting We Will Go*.

-Note from the score

Suite Française

Darius Milhaud

In his lifetime, Darius Milhaud traversed nearly every musical terrain of the first half of the twentieth century. Born of Jewish heritage in Aix-en-Provence, he was deeply influenced by the folk songs and culture of his native region, and his musical talent was nurtured and encouraged throughout his childhood. Milhaud moved to Paris in 1909 to study composition at the Conservatoire. In Paris, he encountered the avant-garde of the early twentieth century, hearing music by Ravel, Fauré, Satie, Stravinsky, and Schoenberg. After World War I, Milhaud plunged into the postwar effervescence of Paris. Writer and critic Henri Collet dubbed Milhaud's core group of friends *Les Six*. United by a common feeling about music rather than any one musical style, the circle of young composers consisted of Milhaud, Francis Poulenc, Arthur Honegger, Germaine Tailleferre, Louis Durey, and Georges Auric. As part of the avant-garde in the 1920s, Milhaud was one of the first composers to incorporate jazz into the concert hall, and he wrote in a wide variety of musical styles. As a progressive artist and a Jew, it was necessary for Milhaud to flee after the fall of France to the Germans in 1940. He settled at Mills College in Oakland, California.

After the war, Milhaud also took up teaching duties at the Paris Conservatoire, dividing his time equally between California and Paris until his death in 1974.

Milhaud provides the following information about his composition:

For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer.

The five parts of this Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace).

I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France.

Here We Rest

Anthony Barfield

Anthony Barfield is a composer and educator based in New York City. Known for his lyrical writing style, his compositions have been performed throughout the U.S. and Europe. Anthony has received commissions from groups such as The University of Kentucky Wind Ensemble and Joseph Alessi of the New York Philharmonic. He made his Carnegie Hall debut at the 2012 New York Wind Band Festival where his work *Here We Rest* was performed. In demand as a composer in residence, Mr. Barfield has had performances at College Bandmasters National Association and has worked with groups such as The University of Scranton Singers, Manhattan School of Music Brass Ensemble. Anthony released his first composition album in the fall of 2013 titled "Chapter II" with The University of Alabama Wind Ensemble. Anthony studied