

EVENTS OF INTEREST

Saturday, February 13

Trombone Quartet Night
7 p.m., Beall Concert Hall | FREE

Monday, February 15

University Symphony Orchestra +
Oregon Wind Ensemble
7:30 p.m., Beall Concert Hall
\$7 general admission
\$5 students and seniors

Friday, February 19

UO Opera Ensemble
"Shattered Woman:
Poulenc's 'La Voix Humaine'"
7:30 p.m., Beall Concert Hall,
\$7 general admission
\$5 students and seniors

Sunday, February 21

American Brass Quintet
ChamberMusic@Beall
3 p.m., Beall Concert Hall
\$45, \$38, \$32, \$19
Reserved seating tickets.

Sunday, February 21

Bassoon Studio Recital
7:30 p.m., Beall Hall | FREE

Monday, February 22

Chamber Music on Campus
7:30 p.m., Beall Concert Hall | FREE

Tuesday, February 23

Oregon Composers Forum
7:30 p.m., Beall Concert Hall | FREE

music.uoregon.edu/events

Wednesday, February 24

Campus Band
7:30 p.m., Beall Concert Hall | FREE

Wednesday, February 24

Oregon Percussion Ensemble
8 p.m., Aasen-Hull Hall
\$7 general admission
\$5 students and seniors

Friday, February 26

Winter Big Bands
featuring Marshall Gilkes, trombone
7 p.m., Beall Concert Hall
\$10 general admission
\$8 students and seniors

Saturday, February 27

Katherine Siochi, Harp
7:30 p.m. Concert, Beall Hall
\$10 general admission
\$8 students and seniors

Monday, February 29

Alexandre Dossin, Piano
"In Beall with Brahms," Concert 5
7:30 p.m., Beall Concert Hall
\$10 general admission
\$8 students and seniors

Tuesday, March 1

Symphonic Band
7:30 p.m., Beall Concert Hall
\$7 general admission
\$5 students and seniors



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

UNIVERSITY OF OREGON Symphonic Band

Rodney Dorsey
conductor

Tickets.uoregon.edu | 541-346-4363

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Season 115, Program 43

Beall Concert Hall
Thursday, Feb. 11, 2016 | 7:30 p.m.



Armenian Dances Allegro Moderato Allegro	Aram Khachaturian (1903-1978) arr. by Ralph Satz
Luminescence (2009)	David Biedenbender (b. 1984)
After a Gentle Rain (1979) The Dark Green Glistens with Old Reflections Sparkling Air Bursts with Dancing Sunlight Crystal Chu, graduate conductor	Anthony Iannaccone (b. 1943)
Theme and Fantasia (1965)	Armand Russell (b. 1932)
Folk Dances (1979)	Dmitri Shostakovich (1906-1975) ed. H. Robert Reynolds

Flute

Aubrey Dutra
principal
Sahalee McFarland
Alyssa Vann Laar
Katie Pratt

Oboe

Zach Fitzgerald

Bassoon

Katherine Cummings
principal
Tristian Lee

Clarinet

McKenna Cromwell
principal
Nicole Lockhart
Michael Feeny
Logan McClain
Michael Roseberg

Saxophone

Kaitlynn Riehl
principal
Patrick Gordon
Madeline Krafve
Josh Kuhl

Horn

Spencer Krumpeck,
principal
Everett Davis

Trumpet

Sierra Sparrow
principal
Eli Simantel
Mark Adams

Trombone

Nick Ivers
principal
Otmar Borchard
Alan Wood
Daven Hernandez
Taylor Noah
Colin Hurowitz

Euphonium

Charles Démonnin
principal
Preston Wysopal

Tuba

Andrew Eason
principal
Penn Armstrong

Percussion

Grame Pennington
Paige Madden
Andy Georghui
Daniel Surprenant
Jared Alls

gradually recede into the past with the same delicate afterglow of soft bell sounds heard in the opening measures.

The movement *Sparkling Air Bursts with Dancing Sunlight* is extroverted and dance-like in nature. The movement gallops with the joy and freshness that seems to fill the air after a gentle rain. The cleansed air sparkles with a sense of rebirth and the celebration of life.

Theme and Fantasia

Armand Russell

Armand Russell was born in Seattle, Washington, in 1932. He studied composition with George McKay and John Verral at the University of Washington and with Howard Hanson and Bernard Rogers at the Eastman School of Music. Currently he is Chairman of the Music Department of the University of Hawaii in Honolulu, Hawaii.

Theme and Fantasia is based on a simple and tranquil theme. The fantasia consists of a series of variant sections evolving from this theme. In the first section, the variation is given to the high solo brass. In the sections following, the music becomes successively aggressive, vigorous, and expressive until the broad climactic ending is reached.

The composition was dedicated to Frank Battisti formerly of Ithaca High School and the New England Conservatory. Battisti participated in numerous commissions and said that the *Theme and Fantasia* may be the best piece he has ever commissioned.

Armenian Dances

Aram Khachaturian

Aram Khachaturian is probably best known outside of the former Soviet Republic region for his “Saber Dance” from the ballet, *Gayane* [*Happiness*]. His concertos for violin and piano, in addition to his incidental music and film scores made him a popular musical figure in his native land. Khachaturian’s music is deeply rooted in Armenian folklore – so much so that several of his themes evolved into Armenian national songs.

At age nineteen, Khachaturian began his music tutelage at the Gnessin’s Music School in Moscow, studying cello and composition. In 1929, he transferred to the Moscow Conservatory, taking up study with Miasovsky and Vassilenko. After his schooling, Khachaturian played a prominent role in musical society – conducting, composing, and teaching [at the Moscow Conservatory].

Armenian Dances are but one of several examples of Khachaturian’s wind band writing. These dances were originally written for the Red Army Cavalry Band in 1943, then edited to accommodate full (western) band instrumentation by Ralph Satz. It is unknown whether the themes are borrowed from Armenian culture or are original. Regardless, these dances show Khachaturian’s flair for melody and his penchant for layering rhythm to evoke mood.

Luminescence

David Biedenbender

David Biedenbender (b. 1984, Waukesha, Wisconsin) is a composer, conductor, performer, educator, and interdisciplinary collaborator. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by

his study of Indian Carnatic music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data.

He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor and the Bachelor of Music degree in composition and theory from Central Michigan University. He has also studied at the Swedish Collegium for Advanced Study in Uppsala, Sweden with Anders Hillborg and Steven Stucky, the Aspen Music Festival and School with Syd Hodkinson, and in Mysore, India where he studied South Indian Carnatic music. His primary musical mentors include Stephen Rush, Evan Chambers, Kristin Kuster, Michael Daugherty, Bright Sheng, Erik Santos, Christopher Lees, David R. Gillingham, José Luis-Maurtua, John Williamson, and Mark Cox.

Luminescence is based on fragments from the melody *Break Forth O Beauteous Heavenly Light*, which was written by Johann Schop (ca. 1590–1664) and subsequently harmonized in several settings by Johann Sebastian Bach.

Break Forth O Beauteous Heavenly Light was first known as “*Ermuntre dich, mein schwacher Geist*” (Rouse thyself, my weak spirit), and was published in Leipzig in 1641 in Johann Rist’s *Himmlische Lieder* (Heavenly or Celestial Songs), where the tune appeared in triple meter along with text by Rist. Johann Sebastian Bach probably found an altered version of the tune in Johann Crüger’s *Praxis Pietatis Melica* (1647) and subsequently harmonized it in various settings. This particular setting is from the second cantata of his *Christmas Oratorio* from 1737.

The original melody had a different character in its original form, as it was more closely related to Renaissance musical style. By the time Bach harmonized the tune in the 18th century, musical

preferences had shifted: the rhythm of the melody was made more consistent, the tempo became slower, and the harmony and counterpoint was more complex. This setting is still sung in modern churches at Christmas and is commonly known as *Break Forth O Beauteous Heavenly Light*.

After A Gentle Rain Anthony Iannaccone
Anthony Iannaccone began private musical studies at the age of seven. His BM and MM degrees are from the Manhattan School of Music, where he studies with Vittorio Giannini and David Diamond. His PhD degree is from the Eastman School of Music, where he studied composition with Samuel Adler and Musicology with Hendrik Van der Werf.

After a Gentle Rain is a work in two contrasting movements – the first quiet, meditative and introverted and the second sparkling, dance-like and extroverted. The work is dedicated to Max Plank and the Eastern Michigan University Symphonic Band.

The first movement – *The Dark Green Glistens With Old Reflections* – begins with a gently rippling arpeggiated figure containing the main harmonic and melodic idea of the entire piece: two superimposed major triads. The figure subtly changes color as it migrates through various registers, spacings, and doublings. While the external shape of the sextuplet seems frozen, one can hear an internal, textural progression of changing resonance qualities. Against this backdrop is painted a wide spectrum of both dark and bright mixtures of soft brass, reeds, and percussion. Those colorful mixtures constantly redefine the background and foreground of this introverted scenario.

The play on words in the title suggests images of light reflecting off moist green foliage, in turn evoking reflections “off” old memories in a quiet, meditative context. Memories, images and colors become bolder and more powerful, culminate in a climax and