

OREGON SYMPHONIC BAND PERSONNEL

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
Pat Gordon
Madeline Krafve
Josh Kuhl

HORN

Spencer Krumpeck,
principal
Everett Davis
TRUMPET
Sierra Sparrow,
principal

Eli Simantel
Mark Adams
Emily Iversen
Patrick Horve

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
Yuuki Divers

PERCUSSION

Graeme Pennington,
principal
Luceil (Lucy) Rice
Paige Madden
Andy Georghui
Daniel Surprenant
Jared Alls



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

SYMPHONIC BAND

Rodney Dorsey, conductor

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Season 115, Program 53

Beall Concert Hall
Tuesday, March 1, 2016 | 7:30 p.m.



Marche des Parachutistes Belges (1946)	Pierre Leemans (1897-1980)
A Little Night and Day Music (1976) A Little Day Music A Little Night Music	Samuel Adler (b. 1928)
Pageant (1953)	Vincent Persichetti (1915-1987)
On a Hymnsong of Philip Bliss (1989)	David Holsinger (b. 1945)
Symphonic Dance No. 3, "Fiesta"	Clifton Williams (1923-1976)

Despite the financial difficulties of the depression of the early 1930's, Williams fared well in school, learning the piano, mellophone, and French horn. In his senior class of 600, he was voted the most outstanding in artistry, talent, and versatility. In 1942, he joined the Army Air Corps as a bandsman, serving as drum major and composing works at every opportunity. After the war, he attended Louisiana State University and went on to earn his M. M. degree at the Eastman School of Music in 1949. He taught at the University of Texas at Austin for seventeen years. In the 10 years before his death in 1976, he served as chairman of the department of theory and composition at the University of Miami, where he was influenced by and became close friends with Frederick Fennell.

Fiesta was originally one of Clifton Williams' five Symphonic Dances, commissioned by the San Antonio Symphony Orchestra to celebrate their 25th anniversary in 1964. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city's numerous Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called "the pageantry of Latin-American celebration - street bands, bull fights, bright costumes, the colorful legacy of a proud people." The introduction features a brass fanfare that generates a dark, yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass announces the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.

Horatio G. Spafford, a Chicago Presbyterian layman and successful businessman, planned a European trip for his family in 1873. In November of that year, due to unexpected last minute business developments, he had to remain in Chicago; but he sent his wife and four daughters on ahead as scheduled aboard the S.S. Ville du Havre. He expected to follow in a few days. On November 22, the ship was struck by the Lochearn, an English vessel, and sank in twelve minutes. Several days later the survivors finally landed in Cardiff, Wales, and Mrs. Spafford cabled her husband, "Saved alone." Shortly afterward, Spafford left by ship to join his bereaved wife.

It is speculated that on the sea near the area where it was thought his four daughters had drowned, Spafford penned this text with words so significantly describing his own personal grief, "When sorrows like sea billows roll..." It is noteworthy however that Spafford does not dwell on the theme of life's sorrows and trials, but focuses attention in the third stanza on the redemptive work of Christ. Humanly speaking, it is amazing that one could experience such personal tragedy and sorrow as did Horatio Spafford and still be able to say with such convincing clarity, "It is well with my soul..."

Hymn writer Philip Bliss was so impressed with the experience and expression of Spafford's text that he shortly wrote the music for it, first published in 1876. Bliss was a prolific writer of gospel songs throughout his brief lifetime and in most cases, he wrote both the words and the music. This hymn is one of the few exceptions.

There is speculation that this was perhaps the last gospel song written by Bliss. Bliss and his wife, Lucy, were killed in a train wreck in Ashtabula, Ohio, on December 29, 1876. Most sources mention that Bliss actually escaped from the flames first, but was then killed when he went back into the train to try to rescue his wife. Neither body was ever found. As a postscript, Bliss' trunk was salvaged from the wreckage, and in it, evangelist D. W. Whittle found an unfinished hymn, which began, "I know not what awaits me, God kindly veils my eyes..."

-Program Note by composer

Symphonic Dance No. 3, "Fiesta"

Clifton Williams

Clifton Williams Jr. was born in Traskwood, Arkansas, in 1923.

Marche des Parachutistes Belges (1946)

Pierre Leemans

Born in Schaarbeek, Belgium, in 1897, Pierre Leemans went on to study piano, harmony, orchestration, and composition and began his teaching career in 1917 at the Etterbeek Music Academy. At 22, he served his year of military duty and returned to teach music again until 1932, when he became the pianist-conductor-program director for the official broadcasting company, N.I.R. In 1934, he won the composition contest for the official march of the 1935 Brussels World Exposition. He founded the Schaarbeek High School Choir in 1940 and won a composition contest for school songs three years later. From entries by 109 anonymous composers, works by Leemans were selected for first and second prize for the 1958 Brussels World's Fair. After a lifetime of composing, teaching, performing, and conducting, he died in 1980 at the age of eighty-two.

While he was serving his year of military duty at the end of WWI, Leemans' regimental commander asked him to compose a march; it was begun, but never finished. Near the end of WWII, while having dinner with a group of paratroopers he was asked again to compose a march.

As the group commander drove him home that night, the march theme came back to his mind, and he wrote out all of the parts for the official March of the Belgian Paratroopers after reaching home. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a "patrol"; the music marches on from the distance, plays, and passes. Charles Wiley made this arrangement at the request of his Lamar (Texas) University Band students for the march's first U.S. performance.

A Little Night and Day Music (1976)

Samuel Adler

Samuel Adler is an American composer who emigrated from Germany to the United States in 1939. He attended Boston and Harvard Universities, and holds numerous honorary doctorates. His major composition teachers were Aaron Copland, Herbert Fromm, Paul Hindemith, Walter Piston, Randall Thompson, and he also studied conducting with Serge Koussevitzky. He taught composition at the University of North Texas from 1957 until 1977

and at the Eastman School of Music from 1966 until his 1995.

Adler has been awarded many prizes including a 1990 award from the American Academy of Arts and Letters, the Charles Ives Award, the Lillian Fairchild Award, the MTNA award for Composer of the Year (1988-1989), and a Special Citation by the American Federation of Music Clubs (2001). In May 2003, Adler was awarded the Aaron Copland Award by ASCAP for his achievements in Composition and Teaching. He is the author of *The Study of Orchestration*, a book that earned him the Deems Taylor Award in 1983. Since 1997, he has been a member of the composition faculty at the Juilliard School of Music in New York City.

A Little Night and Day Music was commissioned by the Carl Fischer publishing company for its 1976 band series. Published in 1977, it was premiered at the Midwest Clinic in Chicago, IL.

Pageant (1953) Vincent Persichetti

Vincent Persichetti began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 11 he was paying for his own musical education by playing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of 16 he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next 20 years. During all of this, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, where he earned a degree in 1935 under Russel King Miller, his principal composition teacher.

Starting at the age of 20, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major with Olga Samaroff at the Philadelphia Conservatory. He received a Diploma in Conducting from the Curtis Institute and graduate degrees from the Philadelphia Conservatory. In 1941 Persichetti married Dorothea Flanagan, a pianist he met while a graduate student. In 1947, he joined the faculty of the Juilliard School of Music, and became the chairman of the Composition Department in 1963.

Pageant was commissioned by the American Bandmasters Association and was completed in January 1953. It is Persichetti's third work for band. The work opens in slow tempo with a three note motive in the horn that is used throughout both sections of the piece. A lively "parade" section introduced by the snare drum succeeds the slow chordal section. In the final portion of the work the two principal subjects are developed simultaneously to a lively climax.

The premier performance of this work took place on March 7, 1953, at the ABA Convention in Miami, Florida.

-Program Note by Vincent Persichetti

On a Hymnsong of Philip Bliss (1989) David Holsinger

David Holsinger, twice the recipient of the prestigious Ostwald Composition Prize of the American Bandmasters Association, was educated at Central Methodist College, Fayette, Missouri, Central Missouri State University, Warrensburg, and the University of Kansas, Lawrence. His primary composition study has been with Donald Bohlen at Central Missouri State and Charles Hoag at the University of Kansas.

In 1999, following 15 years of service as music minister, worship leader, and composer in residence to Shady Grove Church in Grand Prairie, Texas, composer/conductor David R. Holsinger joined the School of Music faculty at Lee University, Cleveland, Tennessee, as conductor of the Lee University Wind Ensemble. Holsinger's duties include teaching advanced instrumental conducting and composition.

On A Hymnsong Of Philip Bliss is a radical departure of style for this composer. The frantic tempos, the ebullient rhythms we associate with Holsinger are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss – Horatio Spafford hymn, "It is Well with my Soul". Written to honor the retiring Principal of Shady Grove Christian Academy, *On A Hymnsong Of Philip Bliss* was presented as a gift from the SGCA Concert Band to Rev. Steve Edel in May of 1989.