

BEALL CONCERT HALL | University of Oregon

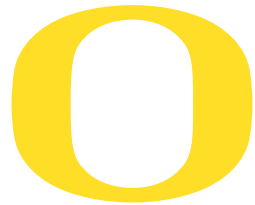


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Dr. Eric Wiltshire
Associate Professor of Instrumental Music Education
Assistant Director, Bands

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Dr. Rodney Dorsey
Director of Bands and Conductor of the Oregon Wind Ensemble



THE UNIVERSITY OF OREGON

Wind Ensemble

Dr. Rodney Dorsey
conductor

The College Band Directors National Association
Western/Northwestern Division Conference

March 17, 2016 | 9 p.m. | Nightingale Hall | Reno, NV



UNIVERSITY OF OREGON

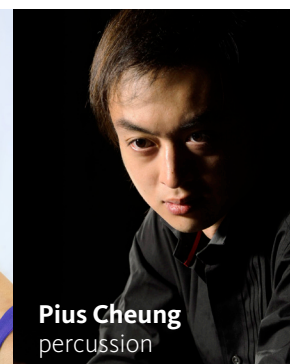
School of Music and Dance



Tyler Abbott
trombone



Molly Barth
flute



Pius Cheung
percussion



Louis DeMartino
clarinet



Mike Grose
tuba and euphonium



Henry Henniger
trombone



Brian McWhorter
trumpet



Melissa Peña
oboe



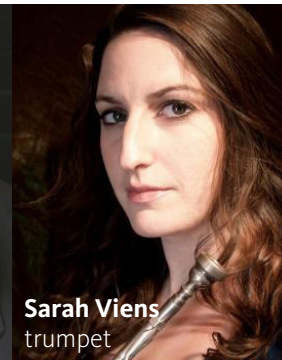
THANKS WIND BRASS PERCUSSION BASS FACULTY



Idit Shner
saxophone



Sean Wagoner
percussion



Sarah Viens
trumpet



Lydia Van Dreeel
horn



Steven Vacchi
bassoon

OREGON WIND ENSEMBLE PERSONNEL

Flute

Linda Jenkins, *principal*
Sam Golter
Lucy Schermer
David Adams

Oboe

Emily Foltz, *co-principal*
Tass Schweiger, *co-principal*
Megan Anderson
Noah Sylwester

Bassoon

Zac Post, *principal*
Kaden Christensen
Mateo Palfreman

Clarinet

Brynn Powell, *principal*
Jackson Yu
Cassandra Jones
Nick Soenyun
McKenzie Zimbelman
Alessandra 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

Euphonium

Tom Janssen, *principal*
James Garney
Stephen Young

Tuba

Jake Fewx, *principal*
Derek White

Percussion

Aaron Howard, *principal*
Tim Mansell
Alistair Gardner
Kelsey Molinari
Kathie Hsieh
Graeme Pennington
Todd Bills

Double Bass

Ryan Ponto

Piano

Nick Pietromonaco

Celesta

Crystal Chu

The Oregon Wind Ensemble Program for
the 2016 College Band Directors National Association
Western/Northwestern Division Conference



Schism for winds and percussion (2015)

David Biedenbender
(b. 1984)

From a Dark Millennium (1982)

Joseph Schwantner
(b. 1943)

from Concerto for soprano saxophone and band (2015)

Serenade
Caprice

William Bolcom
(b. 1938)

Dr. Idit Shner, soloist

Here We Rest (2011)

Anthony Barfield
(b. 1983)

from Lost Vegas (2011)

Fever

Michael Daugherty
(b. 1943)

PROGRAM NOTES

Schism for winds and percussion (2015)

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. 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.

The composer writes:

Schism is about divisions. I wrote Schism in 2010 in the midst of the turbulent national mid-term elections, a time that, in the context of more recent political turmoil, actually seems quite tame. I was overwhelmingly frustrated by the sophomoric mud-slinging and ridiculous lies being told by many politicians and the variously allied media, but I was also somewhat amused by what was nothing short of a nationwide goat rodeo. Much of the musical material is transcribed almost note for note from an improvisation I played on the piano and recorded in the early stages of sketching the piece. I remember being interested in combining the pointillism of Anton Webern's music with a bluesy rock groove, so much of the piece is based on a single, simple, eighth note based, divided melodic line that jumps around the piano in very large leaps. I think of the musical affect as similar to the compound melodies in J.S. Bach's Unaccompanied Cello Suites, where a single melodic line is perceptually transformed through large leaps into multiple voices, though, in the end, I used the ensemble to actually hold out the notes the piano could not to add color, character, and attitude to the independent voices. I also wanted to play with the notion of groove by dividing it in unusual and unexpected ways, almost like running a few of the licks and grooves through a meat grinder.

Schism was originally written for the chamber orchestra Alarm Will Sound. This version for winds and percussion was commissioned by a consortium of ensembles led by Robert Carnochan and the University of Texas at Austin Wind Symphony as well as Michael Haithcock,

Oregon Symphony and the Eugene Symphony. Other appearances include the Northwest Percussion Festival, Electronic Music Midwest, the Oregon Bach Festival, Sunriver Music Festival, and many North American Saxophone Alliance Conventions. During March 2006 she played in Israel as a featured soloist with a symphonic orchestra, and performed contemporary music at the national convention of the Society for Electro Acoustic Music in the US. Her last solo recital in Israel was broadcasted live on Voice of Music, a national public radio station.

Shner holds a Doctor of Musical Arts degree from the University of North Texas, and was the recipient of the 2015 Thomas F. Hermann Award for Excellence in Pedagogy at the University of Oregon.

Selected Discography:

Tuesday's Blues, Origin Records

Fissures: 20th Century Music for Saxophone and Harp, Origin Records

Le Merle Noir, Challenge Records



ABOUT DR. DORSEY

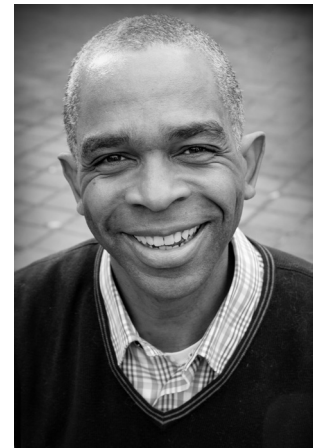
Dr. Rodney Dorsey comes to SOMD from a position as the associate director of bands at the University of Michigan where he conducted the Concert Band, taught undergraduate conducting, and conducted the Michigan Youth Band. Dorsey will be taking on the director of bands, conducting, and conductor of the UO Wind Ensemble starting Fall of 2013.

Prior to this appointment at UM, Dorsey served on the faculties of DePaul and Northwestern Universities.

Dorsey studied conducting with Dr. James Croft, Mr. John P. Paynter, and Dr. Mallory Thompson. He was a clarinet student of Mr. Fred Ormand and Dr. Frank Kowalsky. He gained extensive experience teaching in the public schools of Florida and Georgia.

Ensembles under Dorsey's direction have performed at several state and national events including the Bands of America National Concert Band Festival. He is active as a guest conductor, clinician, and adjudicator in the United States.

Dorsey holds a number of professional memberships that include the College Band Directors National Association, Music Educators National Conference, Illinois Music Educators Association, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Alpha Phi Alpha Fraternity Incorporated. Dorsey is also a member of the Midwest Clinic Board of Directors.



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 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*.



ABOUT DR. SHNER



An active performer of both jazz and classical music, **Idit Shner** has played in various distinguished venues in the United States and abroad, such as The Kennedy Center in Washington, D.C. and Lincoln Center in New York. Currently Shner plays with her jazz quartet in Eugene and Portland, Oregon. Her latest project involved nursery rhymes and ancient melodies from the Jewish liturgy performed in a jazz setting. Jazz festival performances include the Diet Coke Woman in Jazz Festival (NY), Belleayre Festival NY, New-Trier Jazz Festival (IL), and the City of Seoul Film Festival (Seoul, Korea). In 2010 she toured Japan and Korea with jazz pianist Jangeun “JB” Bae.

As an avid classical saxophonist Shner has commissioned and recorded new music and performed solo recitals in the US and Israel. Shner has collaborated with Fireworks, Beta Collide and Third Angle new music ensembles, and performed with the

University of Michigan; Chris Knighten, University of Arkansas; Steven D. Davis, University of Missouri–Kansas City Conservatory of Music.

From a Dark Millennium (1982)

Joseph Schwantner

Born in Chicago in 1943, Joseph Schwantner received his musical and academic training at the Chicago Conservatory and Northwestern University. While developing a role as a leading American composer, he also served on the faculties of the Juilliard School, the Eastman School of Music, and the Yale School of Music, simultaneously establishing himself as a sought-after composition instructor.

Schwantner’s compositional career has been marked by many accolades, including the Bearnis Prize, a Guggenheim Fellowship, several Grammy nominations, and the 1979 Pulitzer Prize for his orchestral work *Aftertones of Infinity*. Among his many commissions is his Percussion Concerto, which was commissioned for the 150th anniversary season of the New York Philharmonic and is one of the most performed concert works of the past decade. Schwantner is a member of the American Academy of Arts and Letters.

From a Dark Millennium was commissioned by the Mid-American Conference Band Directors Association in 1980 and premiered by Northern Illinois University in 1981. The work marks the only time that Schwantner has used the same music for two different pieces. The other piece, *Music for Amber* (1981), is a chamber work whose second movement, “Sanctuary”, provided the musical material for *From a Dark Millennium*. The movement itself was inspired by a poem written by the composer.

Sanctuary...
 deep forests,
a play of shadows.
 most ancient murmurings
from a dark millennium,
 the trembling fragrance
of the music of amber....

Concerto for soprano saxophone and band (2015)

William Bolcom

Professor Emeritus William Bolcom, recipient of the 1988 Pulitzer Prize for Music, maintains an active schedule of performing and composing in spite of his recent retirement from the University of Michigan. As a piano soloist, composer, and accompanist (primarily with his wife, mezzo-soprano and former University of Michigan School of Music, Theatre and Dance faculty member Joan Morris), Bolcom is represented on recordings for Nonesuch, Deutsche Gramophone, RCA, CBS, MHS, Arabesque, Jazzology, Vox, Advance, CRI, Phillips, Laurel, First Edition, Newport Classics, Omega, Vanguard, Argo, Koch Classics, Crystal, New World, Centaur, Folkways, Naxos, and many others. As a writer, his articles and essays are widely published.

Bolcom previously taught at the University of Washington, the Queens and Brooklyn Colleges of the City University of New York, and New York University's Tisch School of the Arts. He joined the UM faculty in 1973, and was honored in 1977 with the Henry Russel Award and the Henry Russel Lectureship in 1997. He was appointed Ross Lee Finney Distinguished Professor of Composition in 1994, and chaired the Composition Department from 1998 to 2003.

Bolcom writes the following about the work:

The soprano saxophone had far fewer proponents in jazz's classical era than either the alto or tenor, and the only name that comes to mind quickly is Sidney Bechet. This has changed a great deal in the last few decades, and it helps that newer saxophones are considered better in tune and general construction than the old ones. I've also found the soprano saxophone to be sensitive and expressive enough to play for instance my *Aubade*, which was written for the oboe. It can cross the divide between classical and other music easily when asked.

I felt this concerto to be in a celebratory mood, as I feel I'm beginning to understand the band in a way I didn't when only writing for orchestra. In the last years I've been exploring the possibilities inherent in the band and can say with certainty that this whole concerto would have been far different had it been first conceived for orchestra, as were my Saxophone Concerto Grosso and Clarinet Concerto before their band versions appeared.

In an orchestral milieu, even with its growing credibility in the classical world, a soprano saxophone might feel a little like an ugly duckling (which after all will present itself at the end as a swan) as soloist; the meeting might thus be somewhat confrontational and dramatic in dialogue with the orchestra, opening its own wealth of musical possibilities. In the band the soprano saxophone is totally at home and can converse with colleagues like the friendly discourse between piano and orchestra as in a Mozart concerto, and this pushes the dialogue into a more collegial direction and a very different mood. Though I can conceive that a later orchestral version could be fine, I wanted this concerto to feel right now totally like a band piece.

There are three movements in this Concerto. *Lively, with humor* contrasts the opening material featuring the high register of the saxophone with a more bluesy second theme in the lower part. *Serenade* follows with a sort of South Seas rhythm-and-blues atmosphere. *Caprice* tosses itself between a jazz-type "head" with what customarily follows versus a 1960s early-rockstyle hymn with 1930s echoes. These two things together grow into an apotheosis, ending the concerto.

Here We Rest (2011)

Anthony Barfield

Anthony Barfield is a composer and educator based in New York City. Known for a 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 and the 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 composition with C.P. First, Avner Dorman, Thomas Cabaniss, and Nils Vigeland. His primary trombone instructors include Joseph Alessi, 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 (2011)

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 the University of North Texas, 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 University of Michigan in 1991.

The composer offers the following insights to his composition:

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 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