

OREGON WIND ENSEMBLE PERSONNEL

FLUTE

Elizabeth Soper,
principal
Brandon Denman
Jeffrey Chapman
Lauralei Singsank
Tori Calderone

OBOE

Noah Sylwester,
principal
Wesley Becherer
Hannah Pell

BASSON*

Zac Post, *principal*
Hannah Murawsky
Cameron Joublin

CLARINET *

McKenna Cromwell,
co-principal
Darlene Mueller,
co-principal
Dante Hoge
Tyler Roberts
Aaron Yu
Mikel Wade
Madeline Judge
Micah Desmarais
T. J. Low

SAXOPHONE*

Katherine Von Bernthal
Kaitlynn Riehl
McCall Kochevar
Maddi Krafve
Nathan Boal

HORN*

Laura Eason, *principal*
Jasmine Kim
Cody Kiesling
Everett Davis

TRUMPET *

Dan Kocurek,
co-principal
Jessica Farmer,
co-principal
Eli Simantel
John Cummings
Sierra Sparrow
Scott Avzaradel

TROMBONE

Seven Converse,
principal
Otmar Borchard
Ian Gravelle

EUHONIUM *

Darren Fujii,
principal
Tom Janssen

TUBA*

Juan Valdez,
principal
Isaac Smith

PERCUSSION

Paige Madden,
principal
David Lee
Robby Carr
Luke DeDominces

HARP

Rachel Petty

STRING BASS

Josef Ward



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

UNIVERSITY OF OREGON

Wind Ensemble

Dr. Rodney Dorsey, conductor
Alex Beczewski, graduate conductor

guest artist
Wonkak Kim, clarinet

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Season 117, Program 33

Beall Concert Hall
Sunday, February 4, 2018 | 3:00 p.m.



English Folk Song Suite (1924) Ralph Vaughan Williams (1872-1958)

March, Seventeen Come Sunday
 Intermezzo, My Bonny Boy
 March, Folk Songs from Somerset

Alex Baczewski, graduate conductor

Brooklyn Bridge (2005) Michael Daugherty (b. 1954)
for solo clarinet and symphony band

East
 South
 West
 North

Wonkak Kim, soloist

from Nordic Symphony Howard Hanson (1896-1981)
No. 1, Mvt. 2 (1922)**Dragon Rhyme** (2010) Chen Yi (b. 1953)
 Mysteriously-Harmoniously
 Energetically

of Music as Assistant Professor of Clarinet in 2017. Prior to his appointment at UO, Kim served as Associate Professor of Clarinet at Tennessee Tech University (2012-2017), where he received numerous faculty awards. He is regularly invited as a guest artist and teacher at world's renowned institutions, including the Juilliard School, Manhattan School of Music, San Francisco Conservatory of Music, and many universities and conservatories throughout the US, Latin America, Europe, and Asia. Kim's students have excelled in state and national competitions and received prestigious scholarships to many universities and summer festivals. Kim is a College Music Society Ambassador to Korea and regularly invited as a guest professor in Korean universities and conservatories.

Kim's notable engagements from the recent past include a nationally broadcasted performance of Mozart's *Clarinet Concerto* on basset clarinet with Seungnam Philharmonic Orchestra in South Korea (the first Korean clarinetist to do so), the world premiere performance of Steve Landis's *Thronateeska Concerto* with enhakē and Albany Symphony Orchestra, the world premiere performance of Peter Lieuwen's *Bright River for Clarinet and Piano* in Washington D.C. and London (European premiere), solo appearance at International ClarinetFests (Baton Rouge, Madrid, and Orlando), ongoing collaboration with Mirus Trio on Olivier Messiaen's *Quartet for the End of Time*, including a performance at the Seoul Arts Center's IBK Hall, and "Tokyo to New York" Series at Bargemusic NYC.

A native of South Korea, Dr. Wonkak Kim grew up in Seoul and Paris and moved to the United States at the age of 15. The same year, he began studying clarinet with Kenneth Lee, a disciple of the legendary pedagogue Leon Russianoff. Kim subsequently attended the University of North Carolina at Chapel Hill on a distinguished scholarship, where he studied clarinet with Donald Oehler and received degrees in Mathematics (BA) and Music (BM). He continued his graduate studies with Dr. Frank Kowalsky, earning MM and DM degrees at Florida State University.

playing, a lovely sound and consummate facility” in *François Devienne: Clarinet Sonatas*. On his most recent Naxos release of Stephen Krehl’s Clarinet Quintet, *American Record Guide* wrote: **“Kim renders the Clarinet Quintet with a clear and nicely rounded timbre...with seamless blend and excellent legato.”** Kim’s live and recorded performances have been featured on Radio France, BBC Radio 3, Swedish Radio, Australian Broadcasting Corporation, CJPX Radio Classique Québec, Hong Kong RTHK-HK, Korean Broadcasting System, and NPR stations around the US. Kim is Buffet Crampon, Silverstein, and Vandoren Performing Artist and plays exclusively on Buffet Tosca Clarinet and Vandoren products.

An avid chamber musician, Kim has been invited to OK Mozart, Norfolk, Osaka, and South Korea’s ISCM Pan Music festivals, working with members of the Chamber Music Society of Lincoln Center, Tokyo, Artis, Brentano and Hayden string quartets. Kim is a founding member of enhakē, the award-winning clarinet-violin-cello-piano quartet in its 10th season and praised for its “rock solid rhythmic integrity” as well as **“strength in balance, intonation, and musicality”** (*The New York Concert Review*). With the group, Kim has toured throughout the world, most notably at NYC’s Weill Recital Hall, Osaka’s Izumi Hall, Seoul Arts Center, International ClarinetFest, and the Promising Artists of the 21st Century Series in Costa Rica under the auspices of the US Department of State. His latest CD with enhakē entitled *Prepárense: The Piazzolla Project* on MSR has been described as **“positively delightful...[t]he sense of ensemble is near-miraculous”** (*Fanfare*) and received high praises from *Gramophone*: **“The playing throughout is sublime...The intensity is real, the sounds gorgeous, the rhythm infectious... this version strides proudly alongside the legendary recording by Piazzolla himself.”** Kim regularly collaborates with renowned composers such as Eric Ewazen, Libby Larsen, Peter Lieuwen, Steve Reich, Peter Schickele and Ellen Zwilich, commissioning, premiering or recording their new works.

Kim joined the music faculty at the University of Oregon School

English Folk Song Suite (1924) Ralph Vaughan Williams (1872-1958)

Vaughan Williams’s interest in the wind band has nowhere found a more satisfactory expression than in this suite, which gathers his settings of traditional songs from Norfolk and Somerset. Using the modal harmonies and striking rhythms found in the songs while infusing them with an entirely individual style, this score is remarkable for its originality and masterful instrumentation. The musical subjects are traditional and reflect the composer’s lifelong studies in the field of folk music. This suite, originally written for band, has also been transcribed for orchestra.

Brooklyn Bridge (2005) Michael Daugherty (b. 1954) **for solo clarinet and symphony band**

Brooklyn Bridge (2005) for solo clarinet and symphony band was commissioned by the International Clarinet Association. The world premiere was given by the University of Michigan Symphony Band under the direction of Michael Haithcock, with Michael Wayne, solo clarinet, at Hill Auditorium, Ann Arbor, Michigan on February 11, 2005.

Designed by John Roebling (1806-1869), the Brooklyn Bridge endures as the most admired and best-loved bridge in New York City. After the opening of the bridge to the public in 1883, Harper’s Monthly reported, “The wise man will not cross the bridge in five minutes, nor in twenty. He will linger to get the good of the splendid view about him”. As I have lingered and walked across the Brooklyn Bridge over the years, the stunning vistas of the New York skyline have inspired me to compose a panoramic clarinet concerto.

Like the four cables of webs of wire and steel that hold the Brooklyn Bridge together, my ode to this cultural icon is divided into four movements. Each movement of the clarinet concerto is a musical view from the Brooklyn Bridge: I. East (Brooklyn and Brooklyn

Heights); II. South (Statue of Liberty); III. West (Wall Street and the lower Manhattan skyline which was once dominated by the World Trade Towers); IV. North (Empire State Building, Chrysler Building, and Rockefeller Center). In the final movement of the concerto, I also imagine Artie Shaw, the great jazz swing clarinetist of the 1940s, performing with his orchestra in the once glorious Rainbow Room on the sixty-fifth floor of the Rockefeller Center.

Program note by the composer.

**from Nordic Symphony
No. 1, Mvt. 2** (1922)

Howard Hanson (1896-1981)

Written in 1922, *Nordic Symphony* is Hanson's first symphony. Hanson was the first American to win the Prix de Rome fellowship, and lived in Italy for three years, during which time he composed this symphony. A fine example of late-Romantic tonal musical language, "Nordic" has often been described as an American gloss on the early symphonies of Sibelius. Certainly Sibelius, along with Ottorino Respighi, Bach, and Palestrina, influenced his musical style. He was never ashamed of his Nordic roots, and was the first American composer of the twentieth century to attain worldwide prominence.

Hanson conducted the *Nordic Symphony* in New York in 1924, and was invited to head the Eastman School of Music at the University of Rochester that same year. Hanson remained at Eastman the rest of his life, creating a doctorate in musical composition and building one of the finest music schools in the country.

Dragon Rhyme (2010)

Chen Yi (b. 1953)

Commissioned by the National Wind Ensemble Consortium Group, and premiered by the Hartt Wind Ensemble and Symphony Band at Carnegie Hall under the baton of Dr. Glen Adsit on May 30, 2010,

Chen Yi's *Dragon Rhyme* for symphonic band has two movements: I. Mysteriously-Harmoniously; II. Energetically.

The first movement is more lyrical and the second powerful. The thematic material in both movements is matched, which is used economically for development throughout the work. The instrumental texture is rich in colors, from transparent and delicate to angular and strong. Taking the image of the dragon, which is auspicious, fresh and vivid, the music is layered and multidimensional. It symbolizes the Eastern culture. When it meets the world, it becomes part of the global family.

Program note by the composer.

ABOUT GUEST ARTIST



Korean-born clarinetist Wonkak Kim has captivated audiences around the world with his **"excellent breath control"** (*The Washington Post*) and **"exuberant musicianship"** (*Fanfare*). Kim appeared as a soloist and chamber musician at major venues throughout the United States such as Carnegie Hall, the Lincoln Center, the Kennedy Center,

and Constitution Hall as well as in Paris, London, Madrid, Ghent, Geneva, Seoul, Osaka, Costa Rica, and Brazil. A Naxos Recording Artist, he has garnered international acclaim through his extensive discography: *Gulfstream*, a collection of new American chamber music, received many distinctions, including "Music US Choice" (*BBC Music Magazine*), "Recording of the Month" (*MusicWeb International*), and *American Record Guide* Critic's Choice, and was praised for its **"very highest quality"** (*Gramophone, UK*). The International Clarinet Association *Journal* lauded Kim's "sensitive