

PERSONNEL

FLUTE

Elizabeth Soper
Jeffrey Chapman
Jennifer Martinez-
Gudiel
Sarah Jordan

OBOE

Brandon Dodd
Bryce Azaira
Ryan Strong

CLARINET

McKenna Cromwell
Madeline Farmer
Emily Geoffroy
Esther Kwak
Robert Lassila
Max Mabry
Dante Hoge
Tyler Roberts
Aaron Yu

BASSOON

Kelly Cunningham
Delano Bell
Daniel Yim

SAXOPHONE

Jessica Dodge
Josh Kuhl
Maddi Krafve
Hayden Harper
Jesse Nativdad

HORN

Cody Kiesling
Savannah Campbell
Jasmine Kim
Lauren Griffith

TRUMPET

Eli Samantel
Conor Egan
Jessica Farmer
Riley White
Bailey Tucker
Scott Avzaradel

TROMBONE

Otmar Borchard
Daven Tjarda-
Hernandez
John Caponetto

EUPHONIUM

Leila Rasas
Preston Wysopal

TUBA

Noe Aguilar Lopez
Kalin Mark

PERCUSSION

Paige Madden
Kathy Hsieh
Chandler Larsen
David Lee
Natalie North

STRING BASS

Cam Whitehead

PIANO

Grant Mack



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

THE OREGON WIND ENSEMBLE

Dr. David M. Jacobs, Conductor

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Season 118, Program 25

Beall Concert Hall
Wednesday, Feb. 6, 2019 | 7:30 p.m.



“The Gum-Sucker’s” March	Percy Grainger (1882-1961) 4’
Symphonic Movement	Václav Nelhýbel (1919-1996) 7’
Sanctuary	Frank Ticheli (b.1958) 11’
Symphony No. 19	Nikolai Myaskovsky (1881-1950) 26’
I. Maestoso	
II. Moderato	
III. Andante serio	
IV. Poco maestoso – Vivo	

Dr. David M. Jacobs, conductor

PROGRAM NOTES

“The Gum-Sucker’s” March

Percy Grainger (1882-1961)

Percy Grainger Percy Aldridge Grainger was an Australian-born pianist, lecturer, and prolific composer; he composed and arranged over 1200 works. Grainger was born in Brighton, a suburb of Melbourne, Australia. His father, John, was a well-known architect in Melbourne, and his mother, Rose, was the daughter of hotel managers from Adelaide, South Australia. When Grainger was eleven, his parents separated and Rose obtained custody. At the age of twelve, Grainger made his first concert tour as a pianist, and soon afterwards, Rose brought him to Europe to study at Dr. Hoch’s conservatory in Frankfurt. Between 1901 and 1914, Grainger and his mother lived in London where he met and became good friends with Norwegian composer, Edvard Grieg. Grieg’s love for national music inspired Grainger to study English folk music, and much of his compositions during these years illuminate this influence. Additionally, Grainger composed piano works that foreshadowed the compositional technique ‘tone cluster’, for which Henry Cowell is most noted. In 1914, Grainger moved to America where he lived for the rest of his life. During WWI, he joined the U. S. Army Band as an oboist and saxophonist.

death, just eighteen months after his denunciation, he was lauded by the Soviet Council of Ministers as an “outstanding Soviet musical worker and people’s artist.”

Although his primary interest was in orchestral writing, Symphony No. 19 is unique in that it was composed for winds and percussion. Symphony No. 19 fulfilled a promise by Myaskovsky to a Russian military bandmaster, Ivan Vassillivitch Petrov, that he would write a work for military band.

Originally, the work was planned to be a simple, one-movement overture, but due to a surge of creative energy, Myaskovsky was able to expand the work to a full, four-movement symphony. Miaskovsky used very traditional and formal compositional technique in the creation of this dynamic, nationalistic work. Completed in 1939, this work is one of the first symphonies ever written for band.

ABOUT the CONDUCTOR

David Jacobs is currently an Associate Professor of Conducting and the Director of Orchestral Studies at the University of Oregon where he conducts the UO Symphony Orchestra, Oregon Camerata, the Oregon Wind Ensemble, and leads the graduate program in orchestral conducting. He also serves as the President for the Western Region of the College Orchestra Director’s Association.

Dr. Jacobs began his career as an orchestral musician and performed with many widely respected orchestras including the Pittsburgh Symphony, Sarasota Orchestra, Naples Philharmonic, New World Symphony, Palm Beach Opera, and Sarasota Opera. During his seven years performing as an orchestral musician, Jacobs developed an appetite for conducting, and in 2007, he was accepted into the conducting studio at the prestigious Eastman School of Music. He excelled quickly and became the recipient of several student prizes, including the esteemed Frederick Fennell Fellowship and the Walter Hagen prize for excellence in conducting.

After earning his D.M.A., Dr. Jacobs led the Palm Beach Atlantic Symphony to increased notoriety in the South Florida community by his courageous programming, frequent radio interviews and numerous outreach concerts. In 2012, he accepted a tenure track position at the University of Oregon and has since been invited to guest conduct other fine university orchestras throughout North America, including the Eastman School of Music, Florida State University, University of British Columbia, Baylor University, CSU- Long Beach, Northern Arizona University, and Duquesne University. His areas of expertise are conducting pedagogy, music semiology, Russian symphonic music, and musical hermeneutics.

with Nikolai Rimsky-Korsakov and Anatoly Lyadov at the St. Petersburg Conservatory (1906-1911); his Symphony No. 1 (1908) won him a scholarship that allowed him to complete his education. Myaskovsky then spent some time as a private teacher and music journalist. During World War I, he served on the front for three years, then worked on military fortifications. Some of those experiences are reflected in his Symphonies Nos. 4 and 5, both of which were partially sketched on the front.

In 1921, Myaskovsky became a professor of composition at the Moscow Conservatory, a position he held until his death. He also was appointed assistant director of the music department of the People's Commissariat (1921-1922) and editor at the Music Publishing House (1922-1931). In later years, he would become a consultant for music broadcasts for the All-Union Radio Committee, and would hold an important position in the Union of Soviet Composers. With his Symphony No. 6 (1921-1923) nationalistic themes entered his music; the Symphony's fourth movement is an evocation of the Russian Revolution. His Symphony No. 12 (1931-1932), written in commemoration of the 50th anniversary of the Revolution, was his first explicitly Soviet work, with its portrait of the past, present, and future of a Russian village.

In 1940, Myaskovsky received an honorary Doctor of Arts degree from the Moscow Conservatory. His Symphony No. 21 of that year, written for the 50th anniversary of the Chicago Symphony, earned for the composer the first of his three Stalin Prizes and remains perhaps his best-known work. During World War II he was relocated to the Caucasus, later to Tbilisi and Kirghizia. The hardships he experienced didn't prevent him from composing, and he completed two symphonies, a Cello Concerto, and other works during those years.

Despite the prominent place, he held in Russian musical society and the title of People's Artist he received in 1946, Myaskovsky was one of the composers – along with Sergei Prokofiev, Dmitri Shostakovich, Aram Khachaturian, and others – denounced in 1948 by the Central Committee of the Communist Party for formalism, modernism, and ignoring the needs of the Soviet people and society. He wasn't criticized as harshly as the others, but the frequently pessimistic tone of his music was noted, and he was accused, through his teaching, of injecting "inharmonic music into the Soviet educational system." Myaskovsky was quite ill by this time, but was able to reply in part to the charges made against him with his Symphony No. 27 (1949-1950), which was premiered four months after his death and won him his third, posthumous, Stalin Prize. On his

This experience allowed Grainger to compose several works for the Army Band, and most of these works continue to be performed by modern wind ensembles and bands. After the war, Grainger sustained a career of concert tours and lectures. Toward the end of his life, he worked on a new musical adventure—the production of free music (a term coined to represent music that is not limited by time or pitch intervals). On 20th February 1961, Percy Grainger died in New York and was buried in the family grave at Adelaide, South Australia.

The fourth movement of Grainger's *In a Nutshell Suite*, the "The Gum-Sucker's" March was composed in the summer of 1914 in England and scored for orchestra late the same year in New York City. It was sketched for military band late in the decade, but not finished until the summer of 1942. Versions for solo piano and two piano/four hands also exist. In typical Grainger fashion, the piece incorporates various themes successively and concurrently. All of the themes are Grainger's own, though he does borrow from himself with the second theme when he employs his "Up-Country Song" (the main theme of the previous piece *Colonial Song*). "The Gum-Sucker's" March is replete in what editor Mark Rogers calls "double-chording"—that is, unrelated chord groups passing freely above, below, and through each other, without regard to the harmonic clash resulting therefrom" Additionally, Mr. Rogers states:

"toward the end of the piece is heard a many-voiced climax in which clattering rhythms on the percussion instruments and gliding chromatic chords on the brass are pitted against the long notes of the "Australian" second theme, a melodic counter-theme and a melodic bass." As for the title of the work, Grainger says: 'Gum-sucker' is an Australian nick-name for Australians born in Victoria. The eucalyptus trees that abound in Victoria are called "gums"; and the young shoots at the bottom of the trunk are called "suckers"; so "gumsucker" came to mean a young native son of Victoria, just as Ohioans are nick-named "Buck-eyes".

Symphonic Movement

Václav Nelhýbel (1919-1996)

Czechoslovakian-born composer Václav Nelhýbel came to America in 1957, teaching at several schools and settling as composer-in-residence at the University of Scranton. Most of his 600 works were for wind instruments and concert bands, although he also wrote ballets, operas, and a symphony.

Symphonic Movement is dedicated to John Paynter and the Northwestern

University Band. Gill Mitchell, a former Assistant Director at The U.S. Army Band, played a recording of Nelhýbel's Trittico for Paynter, who immediately asked the composer to consider writing a work for Northwestern. Symphonic Movement arrived in the mail five days later. It is believed that Nelhýbel had already started the work, but was inspired to complete it. The piece was immediately popular among bands, and Nelhýbel conducted the Arkansas Tech University Band in a performance at the 1967 College Band Directors National convention.

Symphonic Movement is composed in five continuous sections: Adagio, Allegro, Poco meno mosso, Allegro, and Adagio. Nelhýbel described Symphonic Movement as "my first composition for band written completely on a symphonic level."

He opens the work with an eerie and suspenseful introduction. Nelhýbel builds the eight-note fragment that will be the foundation of the work. The piece is highly percussive in nature, and features unique material for each instrument family throughout the ensemble. The summation of this material creates a true tour-de-force, with intensity that grows until the final climax of the piece.

Sanctuary

Frank Ticheli (b.1958)

Frank Ticheli was born in Monroe, Louisiana. He graduated from L.V. Berkner High School in Richardson, Texas, and earned a Bachelor of Music in Composition from Southern Methodist University, where he studied with Donald Erb and Jack Waldenmaier. He went on to receive his master's and doctoral degrees in composition from the University of Michigan, where he studied with William Albright, Leslie Bassett, George Wilson, and William Bolcom.

Subsequently, Ticheli was an Assistant Professor of Music at Trinity University in San Antonio, Texas. There, he served on the board of directors of the Texas Composers Forum and was a member of the advisory committee for the San Antonio Symphony's "Music of the Americas" project. From 1991 to 1998, Ticheli was composer-in-residence with the Pacific Symphony Orchestra in Orange County, California. Since 1991, he has been a Professor of Composition at the University of Southern California's Thornton School of Music. In 2011, he endowed the "Frank Ticheli Composition Scholarship" to be awarded each year to an incoming graduate student in composition.

Notes by the composer:

Sanctuary was composed for conductor H. Robert Reynolds as a symbol of our enduring friendship. The work was commissioned in his honor, and received its premiere performance by the band he conducted for 26 years. As a personal tribute to Mr. Reynolds, who was a horn player in his earlier days, I chose the solo horn to be the work's main musical messenger. The opening prologue grows out of a set of pitches that were derived from the letters of his first name (Harrah). The word sanctuary conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, or protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia - a wistfulness, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work's dark and imposing climax. After the climax recedes, the main melody disappears for a period of time, replaced by the climax recedes, the main melody disappears for a period of time, replaced by flute and clarinet solo episodes which create repose, space, and distance. But in the end, the three-chord harmony returns and serves as a doorway for the final appearance of the main horn theme. The work ends with a quiet echo of the opening bells.

-Frank Ticheli, October 31 2005

Symphony No. 19

Nikolai Myaskovsky (1881-1950)

Nikolai Myaskovsky wrote 27 symphonies, 13 string quartets, nine piano sonatas, and a host of other works. Among his many students at the Moscow Conservatory were Aram Khachaturian and Dmitri Kabalevsky; his generosity as a teacher earned for him the nickname "the musical conscience of Moscow."

Born near Warsaw, Poland to an army officer who later attained the rank of General, the young Myaskovsky was expected by many to follow in his father's footsteps. However, after his mother's death in 1890, Myaskovsky was brought up by his aunt, a former singer, who encouraged his musical interests; his first compositions - piano pieces much influenced by Chopin - date from that time.

In 1903, Myaskovsky took a course in harmony from Reinhold Glière, which helped him decide to pursue a musical career. He continued his studies