

ABOUT the CONDUCTOR

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.

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Season 118, Program 38



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

THE OREGON WIND ENSEMBLE

Dr. David M. Jacobs, Conductor

Beall Concert Hall
Tuesday, March 12, 2019 | 7:30 p.m.



PROGRAM

PERSONNEL

Savannah River Holiday Overture	Ron Nelson (b. 1929)	9'
Alchemy in Silent Spaces “The Logic of All my Dreams”	Steven Bryant (b. 1972)	9'
Octet Sinfonia Tema con Variazioni Finale	Igor Stravinsky (1882-1971)	16'
Pageant	Vincent Persichetti (1915-1987)	8'
Chorale and Alleluia	Howard Hanson (1896-1981)	6'

PROGRAM NOTES

Savannah River Holiday Overture

Ron Nelson was born in Illinois in 1929. He was not born into an especially musical family, but both parents liked music, and his mother could play the piano by ear. She was determined that her son would be a church organist, and enrolled him in piano lessons when he was six. He soon found that he preferred to make up the music than to play it as written. At thirteen he became a church organist, an art which helped him develop orchestration skills. While still a teenager, he was accepted into the Eastman School of Music, where he studied under Howard Hanson and Bernard Rogers. He won a Fulbright Grant to study in Paris from 1954-1955. He received his doctorate from the Eastman School in 1956. During his final year there, he decided he would be a writer of film music (unsurprising, considering that one of his mentors, Bernard Rogers, is best known for his film music). Upon graduation, he took a position at Brown University, where he taught until his retirement in 1993.

Savannah River Holiday, originally written for orchestra and later transcribed for wind ensemble, was the first (1952) of a series of “Holidays,” including Rocky Point Holiday, Sonoran Desert Holiday, and

FLUTE
Elizabeth Soper
Jeffrey Chapman
Jennifer Martinez-Guidel
Sarah Jordan

OBOE
Brandon Dodd
Bryce Araiza
Ryan Strong

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

BASSOON
Kelly Cunningham
Delano Bell
Daniel Yim

SAXOPHONE
Jessica Dodge
Josh Kuhl
Maddi Krafve
Hayden Harper
Jesse Nativdad

TRUMPET
Eli Samantel
Conor Egan
Jessica Farmer
Riley White
Bailey Tucker
Morgan Bates

HORN
Cody Kiesling
Savannah Campbell
Jasmine Kim
Lauren Griffith
TROMBONE
Otmar Borchard
Daven Tjarda-Hernandez
Jon 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

HARP
Noah Brenner

PIANO/CELESTE
Grant Mack

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



Vincent Persichetti was born in Philadelphia. He was a virtuoso keyboard performer, scholar, author, and energetic teacher. Even as a youth he worked as an accompanist, radio staff pianist, orchestra member, church organist and composer. He studied at Combs College of Music, the Curtis Institute, and Philadelphia Conservatory. He later became a faculty member at Juilliard and Editorial Director at Elkan-Vogel publishing house in 1952. He composed for nearly every musical medium, and particularly for wind band, with over 120 works published. The influence of his musical mind is widely felt, thanks to his expert teaching and his book on harmonic practices in contemporary music.

Chorale and Alleluia

Chorale and Alleluia is Hanson's most popular wind ensemble composition and his first for that instrumentation. It was completed in January 1954 and premiered at the American Bandmasters Association convention at West Point that same year. The piece opens with a fine, flowing chorale. Soon the joyous Alleluia theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in the lower brasses in combination with the earlier themes. The effect is one of cathedral bells, religious exaltation, and dignity.

Howard Hanson was a distinguished American composer, conductor, educator, music theorist and ardent advocate of American music. Born in Wahoo, Nebraska to Swedish immigrants, he began his musical studies at an early age. He studied at the Institute of Musical Art in New York, and at Northwestern University where he played piano, cello and trombone. He became the director of the Eastman School of Music in 1924, a post he held for forty years, turning it into one of the most prestigious music schools in America. His Scandinavian heritage played a life-long role in the inspiration of his works, which combine the ethos of Sibelius and Grieg with a distinctive American flavor.

Hanson was a leading practitioner of American Romanticism, dedicating his professional life to the encouragement, creation and preservation of beauty and emotional expressiveness in music. He cherished these ideals and his conviction that musicians and audiences alike could respond openly to each other with mutual respect. He was awarded the Pulitzer Prize in 1944, one of many honors and distinctions he received in this country and abroad.

six others. It was so popular that it prompted commissions by those who expected similar sounds, and Nelson readily produced them. But Nelson became tired of being thought of as a "movie music" composer, and determined that Sonoran Desert Holiday would be the last of that genre. He declared that "there are two distinct aesthetic tracks" in his music. What we will hear today represents a very American, urban sound. There is also a more academic side to Nelson. He shows a respect for the past in his music, expressed in his Courtly Airs and Dances, and Chaconne, as well as in his many chorales. Even in the Savannah River Holiday, with its twentieth-century sonorities, there is an underlying structure that harkens back to the days of Vivaldi. Nelson calls this work an "Overture," and it does resemble an Italian Overture, which was made up of three movements: fast, slow, fast. Here, the "movements" proceed from one to the other without a clear break, but the segments remain distinct.

The work opens energetically (*allegro vivace*), and strongly suggests music running under the opening credits of a 1950s movie. A four-note motif is established, and can be found throughout the rest of the work. It is broken only by a related three-note motif during the slow movement, featuring harp, strings, and muted trumpets. The second movement is marked "adagio plaintive," and has a wistful character. The third movement is, again, *allegro vivace*, and repeats the opening motif. It will doubtless recall "chase" music, leading to a fast march finale.

Alchemy in Silent Spaces - "The Logic of All my Dreams"

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. Winner of the ABA Ostwald award and three-time winner of the NBA Revelli Award, Steven Bryant's music for wind ensemble has reshaped the genre. A prolific composer, his substantial catalogue of music is regularly performed throughout the world. Recently, his *Ecstatic Waters* was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes several works for young and developing musicians.

Notes by the composer:

This piece is the first part of a larger, three-movement piece. The

inspiration for this movement is drawn from music I wrote as an undergraduate while studying with Francis McBeth. The opening is sparse, utilizing mallet percussion, harp, and piano to create a floating sense of timelessness. This gradually builds over several minutes, ultimately launching itself into a grandiose, warm, harmonically consonant blanket of sound, after which it concludes with a single chord repeated four times at pianissimo. The music is for the most part delicate and quiet, relying on silence and space to create drama, rather than the relentless rhythmic energy common to many of my other works. There is no explicit narrative to the piece, though many particular elements do have personal quasi-biographical significance. Ultimately, this is music of both personal and musical transformation.

Octet

“The Octet began with a dream,” Stravinsky recalled in his *Dialogues and a Diary*, “...in which I saw myself in a small room surrounded by a small group of instrumentalists playing some very attractive music. I did not recognize the music, though I strained to hear it, and I could not recall any features of it the next day, but I do remember my curiosity — in the dream — to know how many the musicians were. I remember too that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute, and a clarinet. I awoke from this little concert in a state of great delight and anticipation, and the next morning began to compose the Octet.”

Such a colorful confession about the genesis of a work from an arch-Romantic like Schumann or Berlioz might have been expected, but coming from Stravinsky, it was extraordinary. Stravinsky was, after all, the most outspoken of the 20th century’s composers in proclaiming the separation of music and emotion — the philosophy that music is merely an abstract patterning of sounds arranged to satisfy the composer’s intellect, and that it “means nothing” in the programmatic or expressive sense — and in 1924, a year after the Octet was completed, he issued a sort of apology for his dream-confession in which he stated, “My Octet is not an ‘emotive’ work but a musical composition based on objective elements which are sufficient in themselves.”

It is precisely such a clear-eyed, anti-Romantic (and anti-Debussy) belief that served as the philosophical basis of Stravinsky’s music for the thirty years after the 1923 Octet, the period of his creative career known as the

“Neoclassical,” when the emotional detachment and pristine clarity of 18th-century formal models and the intricate motivic and contrapuntal workings of Sebastian Bach’s music (realized, of course, through modern practices of harmony and sonority) were the ideals fueling his creativity. The Octet was among the first important musical documents of the Neoclassical movement that profoundly influenced the music of the mid-20th century.

The three movements of the Octet are built on Classical models, though the influences of the French instrumental *divertissement*, Johann Sebastian Bach, and even Venetian music of the Renaissance have also been cited. Stravinsky admitted the inspiration for the opening *Sinfonia* came from the symphonies of Haydn, though the slow introduction is more mischievous than ceremonial in character and the compact sonata form reverses the themes in the recapitulation. Stravinsky began the second movement as a waltz, and only after he had written the theme did he discover that it would make a fine subject for a set of variations. He composed the “ribbons of scales” (his phrase) variation first, and then used it as an interlude between most of the sections, giving the following form to the movement: Variation A (“ribbons of scales”) — Variation B (a Prussian march) — A — C (a slightly tipsy waltz) — D (a vertiginous galop) — A — E (a lugubrious fugato that Stravinsky said was his favorite episode in the Octet). “The finale,” according to the composer, “grew out of the fugato [‘little fugue’], and was intended as a contrast to that high point of harmonic tension.” The movement is jaunty in spirit and terse in speech, and confirms Stravinsky as one of the 20th century’s foremost masters of counterpoint.

Pageant

Composed in two major sections, *Pageant* opens with a pensive French horn solo that establishes the pitch and interval content for the entire work, even to the last chord. The opening slow section develops the initial theme by juxtaposing simple, open instrumentation using small forces, with lush, full chordal sounds involving the entire ensemble. A percussion break bridges the slow section to a fast *Allegro* section which continues to develop the themes heard previously. This section features several contrasts in articulation, instrumentation and style. Themes are heard first one at a time and then on top of one another, and in the final portion of the work the two principal subjects are developed simultaneously to a lively climax.