

CAMPUS ORCHESTRA PERSONNEL

Violin I

Lisa Haber
Charmaine Ooh
Sheryl Burda

Navara Boon-Long
Liz Craft

Viola

Emily Merrell
Henri Bunting
Ena Chang

Cello

Megan Manley
Rebecca Bailey

Bass

Cathy Baldwin

Violin II

Marisa Moneyhun
Erin O'Connell

Beall Concert Hall
8:00 p.m.

Wednesday evening
November 7, 2001

CAMPUS BAND PERSONNEL

Flute

Kelsey Bailey
Stacy Bonnin
Erica Chae
Mischa Farey
Amiee Petite
Erin Shepherd
Marianne Young

Alto Saxophone

Kimberly Boness
Kari Doshier
Jillianne Moon
Andrew Netter
Nicoal Price

Trombone

Brandon Bolt
Stan Hall
Matt Kuka
Karen Matheson
John Pendleton

Oboe

Kelly Pira

Tenor Saxophone

Walter Biddle
Tyler Neeley

Euphonium

Tim Biddle

Bassoon

Wil Biddle

Baritone Saxophone

Travis Wong

Tuba

Rik Bogen
Jon Ching
Kevin Gore

Clarinet

Niko Hoskins
Yoko Kan
Leanne Kildare
Jennifer Loman
Paige Pe'a

Trumpet

Joseph Barker
Paul Hembree
Andy Richards
Brandon Shanklin
Chris Wytoski

Percussion

Sabrina Clausen
Melissa Davis
Tony Fowler
Aaron Jester
Tom Mulkey
Neil Reid

Bass Clarinet

Kyla Bjornson
Christopher Sommer

Horn

Yukiko Aida
Esther Cole
Antesa Johnson
Alicia Ostarello

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

presents

CAMPUS ORCHESTRA
Franklin Alvarez, director

CAMPUS BAND
Steven M. Schifferdecker, director

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101st Season, 12th program

PROGRAM

CAMPUS ORCHESTRA

Serenade <i>Scherzo</i>	Ermanno Wolf Ferrari (1876-1948)
Pavane	Emma Lou Diemer (b. 1927)
Partita All'Ungaresca <i>Basse danse</i> <i>Gagliarda</i> <i>Hajdútánc-Heiduckkentanz</i>	Ferenc Farkas (b. 1905)

INTERMISSION

CAMPUS BAND

Cenotaph	Jack Stamp (b. 1954)
Let Evening Come	Robert Sheldon (b. 1954)
Ancient Air and Dance	Elliot Del Borgo (b. 1938)

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PROGRAM NOTES AND TRANSLATIONS

Cenotaph

Jack Stamp

A cenotaph is a "statue or monument to a person not buried there." The Lincoln Memorial and Washington Monuments are familiar examples of cenotaphs. This fanfare connotes a breathtaking structure such as one of these cenotaphs.

Let Evening Come

Robert Sheldon

based on a poem by Jane Kenyon

*Let the light of the late afternoon
shine through chinks in the barn, moving
up the bales as the sun moves down.*

*Let the cricket take up chafing
as a woman takes up her needles
and her yarn. Let evening come.*

*Let dew collect on the hoe abandoned
in long grass. Let the stars appear
and the moon disclose her silver horn.*

*Let the fox go back to its sandy den.
Let the wind die down. Let the shed
go black inside. Let evening come.*

*To the bottle in the ditch, to the scoop
in the oats, to air in the lung
let evening come.*

*Let it come, as it will, and don't
be afraid. God does not leave us
comfortless, so let evening come.*

Ancient Air and Dance

Elliot Del Borgo

A musical description of a religious ritual from long ago. The colors of the percussion section are used to provide the mood of the eerie opening, while driving rhythms and dissonant harmonies are the basic elements of the dance.