

OREGON WIND ENSEMBLE PERSONNEL

Flute/Piccolo

Mary Buckler
Veronica Flinn
Danielle Holten*
Theresa Stieger
Jeremy Zander

Oboe

Kevin Findtner
Marisa Schwartzman*
Jennica Smith

E-flat Clarinet

Laura Woodruff

B-flat Clarinet

Michael Almich
Paul Cummings
Lauren Hougen
Nathan Macaulay
Ann Musco*
Brant Stai
Laura Woodruff

Bass Clarinet

Laura Arthur
Karen Dungan*

Bassoon/Contrabassoon

Erin Lantz
Liza Webb
Michelle White*

Saxophone

Kendra Borgen
Jessie Dochnall
Dylan Dwyer*
Kevin Ryan

Horn

Jennifer Gilding
Antesa Jensen
Steve Posegate
Rachel Seay*
Megan Vinther

Trumpet

Makiko Chiashi
Kim Hannon
Alex Lowe
Tim McLaughlin
Patrick Velliquette*
Michael Wilson

Trombone

Ryan Chaney*
Lisa Miller
Luke Warren

Euphonium

Andy Schanz
Steven Schifferdecker*

Tuba

Seth Horner
Jake Pegg

Timpani

David Constantine*

Percussion

Julie Bounds
Micah Brusse
Melissa Davis
Adam Kehl*
Rory McKee
Chris Whyte

* *Principal*



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall
8:00 p.m.

Wednesday evening
May 22, 2002

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

presents

UO SYMPHONIC BAND
Todd Zimbelman, director

OREGON WIND ENSEMBLE
Robert Ponto, director

If you are in the company of a small child or someone who may inadvertently cause distractions, kindly sit near a rear exit and be prepared to leave in a timely fashion. Please respect our artists and your fellow concert goers. House management reserves the right to request exiting the Hall when appropriate.

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102nd Season, 100th program

UO SYMPHONIC BAND PROGRAM

Introit (1983)	Fisher Tull (1934-1994)
Incantation and Dance (1964)	John Barnes Chance (1932-72)
Rhosymedre (1920)	Ralph Vaughan Williams (1872-1958) arr. Walter Beeler
Children's March (1919)	Percy Grainger (1882-1961)
With Heart and Voice (2001)	David R. Gillingham (b. 1947)

INTERMISSION

OREGON WIND ENSEMBLE PROGRAM

Concerto for Tuba (1954)	Ralph Vaughan Williams (1872-1958)
<i>Prelude</i>	
<i>Romanza</i>	arr. Denis Wick
<i>Finale – Rondo alla Tedesca</i>	
	Michael Grose, tuba
Awayday (1996)	Adam Gorb (b. 1958)
Mighty Oregon March (1916)	Albert Perfect (1873-1945)

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bringing life to this new school. A glorious statement of the Alma Mater follows signifying the dedication of Apple Valley High School, twenty five years ago. The ensuing section begins as a fugue with underlying unsettling rhythmic activity in the percussion. The obvious reference of this section is to challenge-maintaining the goals and mission of the high school. The section becomes frantic and desperate, but soon subsides into peacefulness. The peacefulness is stated by the marriage of the “Alma Mater” theme and the “Mission” theme...after all, for the High School to survive, it must never forget its mission. An extended finale follows which celebrates both themes in playful, joyful, and dramatic exuberance.

—David R. Gillingham

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UO SYMPHONIC BAND PERSONNEL

Flute/Piccolo Kelsey Bailey Noelle Hamblin* Angie Jannelli Wendy Rauch	Alto Saxophone Kimberly Boness Daniel Butler Jeannie Evers Gabe Dickinson Tim Harrington*	Trombone James Null Marcus Oatman Mike Ragsdale Tom Speldrich Jason Toomey* Luke Warren
Oboe Kevin Findtner	Tenor Saxophone Patrick Mackey Alan Moffett	Euphonium Jason Hamje Kari Hudson Steve Schifferdecker*
B-flat Clarinet Bryan Bursch Stephanie Carpenter Meghan Green Kevin Higgs Yoko Kan Sarah Little Katie Moss Mandy Mullett Thomas Redditt* Patrick Schmerber Heather Vincent	Bari Saxophone Jake Deming*	Tuba Aaron Defferding* Kevin Gore Asa Tellschow
Bass Clarinet Rudy Rofinot Lee Wood	Horn Racheal Bergstad Caleb Burke Alice Codiek John Maggi* Alicia Ostarello	Timpani Tony Fowler*
Trumpet Paul Hembree Justin Lasley* Dave Lichtenberger Scott Odle Michael Suskin Daniel Sweet Dana Thomas	Percussion Melissa Davis Erica Drake Aaron Jester Tom Mulkey Neil Reid	* Principal

Children's March-Over the Hills and Far Away

Percy Grainger

Children's March was scored for band by Grainger in 1919 from a piano solo which he had composed between 1916 and 1918. The band arrangement was begun in 1918 while the composer was a member of the U.S. Coast Artillery Band and was written to take advantage of that band's instrumentation. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds-especially the low reeds-during most of its seven minute duration. From the introduction to the end, the folk-like melodies make it difficult for the listener to realize that the work was original with Grainger. It was first performed by the Goldman Band on June 6, 1919, with the composer conducting and Ralph Leopold at the piano. Like many of Grainger's works the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. In 1953, 48 years after they had first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be performed by Dr. Kai Holton, Karen's brother.

With Heart and Voice

David R. Gillingham

With Heart and Voice was commissioned by Apple Valley High School Bands, Scott A. Jones, director (Apple Valley, Minnesota), to commemorate the 25th year of existence of this high school. Apple Valley High School's strong commitment to the arts was a major factor in my decision to take on this commission. After visiting the school in December of 2000 and meeting many of the students, faculty, and administrators, I became greatly inspired. Thematically, the work is based on the Apple Valley High School Alma Mater, an old Spanish hymn which has made its way into most church hymnals under the name of "Come, Christians, Join to Sing." It is perhaps fate that this hymn, a particular favorite of mine, happens to be the tune used for the Alma Mater. Christian Henry Bateman wrote the words for the hymn in 1843 and the first verse contains the line, "Let all, with heart and voice, before his throne rejoice." Hence, the title, *With Heart and Voice*. What better way to celebrate 25 years of this great high school than with our "hearts" and "voices." The "voice" in this case is the emotion that the music renders in celebration. Although the work is largely celebratory in nature, it begins with a feeling of reticence and apprehension, much like the beginnings of Apple Valley School. It was at one time only an idea or perhaps only a sketch in the mind of the architect. Small fragments of the Alma Mater are heard in the opening moments of the piece. The piece gains momentum, texture and volume in this opening section culminating in a dramatic statement of the first four notes of the theme. A calmness follows and a lyrically flute solo enters. This new material represents the uniqueness of the "mission" of a new school which will have roots in academic excellence and commitment to the visual and performing arts. The euphonium echoes the flute and soon more instruments join in and the section culminates with a dramatic fanfare. This is followed by a transitional section with much dissonance and rhythmic activity, equated to the challenge of

PROGRAM NOTES

Introit

Fisher Tull

Introit is based on a sixteenth century hymn melody "Rendez à Dieu" by the French composer Louis Bourgeois. This theme is introduced by the woodwinds and brass antiphonally. A five-part fughetto in the percussion establishes the tempo for the ensuing variations of several melodic fragments from the theme. Following this development, the theme recurs in augmentation as a Cantus Firmus beneath an elaborate woodwind ostinato to serve as a recapitulation. The coda features sonorities imitating the timbre of large cast-bronze bells. *Introit* was commissioned by the Manatee High School Band in Bradenton, Florida directed by Howard Lerner. The first performance was given at the high school with the composer conducting on May 26, 1983.

Incantation and Dance

John Barnes Chance

The present title of this work suggests a religious orientation, but not toward any of the established religions of a Western or Eastern culture. To the standard deities one offers prayers-incantations are uttered in rituals of magic, demonic rites, and the conjuring up of spirits, evil and benign. The opening *Incantation* is full of mystery and expectation, wandering, unstable, and without tonality. The *Dance* also begins quietly, but percussion instruments quickly begin, one by one, to build a rhythmic pattern of incredible complexity and drive. As other instruments are added, the dance grows wilder and more frenzied. The brasses hammer out ferocious snarls-the woodwinds fly in swirling scales. Here there is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation.

Rhosymedre

Ralph Vaughan Williams

In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, *Rhosymedre*, sometimes known as "Lovely," has become the most popular. The hymn tune used in this prelude was written by the 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself. The hymn tune in long values is surrounded by a moving bass line and a treble obbligato in faster notes often characterized by descending sixths. Vaughan Williams has joined together hymn tune, bass and obbligato in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.