

OREGON WIND ENSEMBLE PERSONNEL

Flute/Piccolo

Mary Buckler*
Heather Cairns
Jen Northup
Easton Stuard
Elizabeth Whitener

Oboe/English Horn

Kevin Findtner
Jennica Smith*
Theresa Thompson

Bassoon

Lisa Andrews
Kerry East
Andrew McKelvey

Clarinet

Michael Almich
Madelyn Banahene
Karen Dungan
Grant Linsell
Danielle Miller*
Mandy Mullett
Julie Rose
Daniel Trapani

Bass Clarinet

Laura Arthur
Sarah Little

Saxophone

Scott Dakof
Gabe Dickinson
Corey Lanini
Collin Wilson

Horn

Alice Codieck
Leah Golden-Sea*
John Maggi
Adam Oswald
Meagan Roby

Trumpet

Malia Bafaro
Makiko Chiashi
Kimberly Hannon
Justin Lasley
Dan Kocurek
Zachary C. Person*
Keemun Senff
Patrick Velliquette

Trombone

Rachel Katzmar
Michael Ragsdale
Luke Warren *

Euphonium

John Edens
Skyler Johnson

Tuba

Cody Forcier
Yukitada Onitsuka

Timpani

Chris Whyte*

Percussion

Melissa Davis
Erica Drake
Aaron Jester
Jon Koenig
Mark Lighthiser*
Tom Mulkey

Harp

Akimi Murata

** principal*

SCHOOL OF MUSIC COMING EVENTS

For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678. To listen to a taped message of the week's coming events, call 485-2000, ext. 2533.

Thursday, March 4 · 8 p.m., Beall Hall
CAMPUS BAND & UO REPERTOIRE SINGERS
UO Ensembles; free

Saturday, March 6 · 10:30 a.m., Beall Hall
SUZUKI STRINGS
Children's Concert Series; \$5, \$3, \$2

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104th Season, 60th program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall
8:00 p.m.

Wednesday evening
March 3, 2004

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

presents

OREGON SYMPHONIC BAND
Todd Zimelman, conductor

OREGON WIND ENSEMBLE
Robert Ponto, conductor

with guest faculty artist

Charles Dowd, timpani



UNIVERSITY OF OREGON

OREGON SYMPHONIC BAND PROGRAM

Cajun Folk Songs (1991) Frank Ticheli
(b. 1958)

English Folk Song Suite (1924) Ralph Vaughan Williams
March—Seventeen Come Sunday (1872-1958)
Intermezzo—My Bonny Boy
March—Folk Songs from Somerset

Sleep (2003) Eric Whitacre
(b. 1970)

March from Symphonic Metamorphosis Paul Hindemith
(trans. 1972) (1895-1963)
trans. Keith Wilson

Overture to Candide (arr. 1962) Leonard Bernstein
(1918-1990)
arr. Walter Beeler

INTERMISSION

OREGON WIND ENSEMBLE PROGRAM

Spin Cycle (2001) Scott Lindroth
(b. 1958)

**Concertino for Timpani with
Woodwinds, Brass, and Percussion** (1986)* Anthony J. Cirone
(b. 1941)
Charles Dowd, timpani

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* Northwest USA premiere

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.

Concertino for Timpani ~ Anthony J. Cirone

Concertino for Timpani was recently orchestrated by composer Anthony J. Cirone for woodwinds, brass and percussion from his original work *Sonata No. 1 for Timpani and Piano*, which was recorded by Victor Steinhardt and Charles Dowd. Cirone dedicated his original timpani/piano sonata to Saul Goodman, who for 46 years, was virtuoso timpanist of the New York Philharmonic, and was both Anthony Cirone and Charles Dowd's percussion mentor at Juilliard. This wind band orchestration was commissioned by Monte Bairos of Turlock, California.

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OREGON SYMPHONIC BAND PERSONNEL

Flute

Jessica Brady
Erik Drentlaw
Angela Jannelli
Diane Jensen
Megan Loperena
Jennifer Paul
Jessica Stratton
Jessica Terry
Kim Walker
Jeremy Zander*

Oboe

Sara Hamilton
Evan Howard

Bassoon

Brooke Jackson*
Kurt Mehlenbacher
Adrienn Verone

Clarinet

Diana Barker
Stephanie Carpenter
Meghan Green
Jon Hall
Niko Hoskins
Sarah Little*
Jennifer Locanthi
Emily Miller

E-Flat Clarinet

Grant Linsell

Bass Clarinet

Jenny Tucker

Alto Saxophone

Katie Argo
Graham Coslett
Jeannie Evers
Tim Harrington*
Lisa Hasuike
Alan Moffett*
Bethany Parkyn

Baritone Saxophone

Ian Tornay

Tenor Saxophone

Megan Anderson
David Goward

Trumpet

Winston Arblaster
John Britton
Jon Clay
Patrick DeGiovanni
Paul Hembree
Joshua Hguyen
Justin Lasley
Aaron Longo
Chris Rowbotham*
Keemun Senff
Michael Suskin
Michael Thompson

Horn

David Needleman
Hana Binder
Jen Fuller
Gavin Haworth*
Justin Phillipson
Matt Socia

Trombone

Caleb Allen
Ted Argo
Donny Brouillette*
Aaron Nicholson
Tyler Ochs
Alex Poole
Ross Spencer
David Swensen

Bass Trombone

Marcus Oatman

Euphonium

Shannon Payton

Tuba

John Edens
Sarah Nelson
Eric Schreiner

Percussion

Alexander Singer*
Sheng-Huei Hsu
Kelly Johnson
Bryan Schuster
Colin Jenkins
Anna Hathaway

Timpani

Chris Lay

Piano

Melissa Davis

String Bass

Kevin Tomanka

* principal

English Folk Song Suite ~ Ralph Vaughan Williams

English Folk Song Suite was composed for British military band in 1924. It is in three movements (March-Seventeen Come Sunday, Intermezzo-My Bonny Boy, and March-Folk Songs from Somerset). Based entirely on folk music sources, the work is approximately nine and one-half minutes long. English Folk Song Suite, along with the two Suites by Gustav Holst, was one of the first works in this century's repertoire of compositions specifically composed for wind band. Vaughan Williams's use of folk music materials can be attributed to his nearly life-long interest and research in English folk songs. Folk sources can be found in many of his other works from this period, as Nationalism in music flourished during the years between the two world wars.

Sleep ~ Eric Whitacre

Sleep began its life as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sounds of winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire. Sleep can be performed as a work for band, or band and mixed chorus.

March from Symphonic Metamorphosis ~ Paul Hindemith

Hindemith composed this work in 1943 while teaching at Yale University. Believing strongly that the work should be made available in a band version, he asked his Yale colleague Keith Wilson to make the transcription. After permission was finally granted by the publisher in 1960, Wilson worked on the arrangement for 18 months. He regarded it as his largest and most significant transcription. The important two-bar fragment which is stated by the brass at the outset reappears and is developed at different points of punctuation throughout the movement. There is also a lyrical "trio" theme that is repeated and developed. The form is somewhat different from that of a standard march.

Overture to Candide ~ Leonard Bernstein

Candide was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr. Pangloss, to believe that everything is for the best "in this best of all possible worlds." Taking with him his sweetheart, Conegonde, and Pangloss, Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Conegonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with

*And let us try before we die
To make some sense of life.
We're neither pure nor wise nor good;
We'll do the best we know.*

The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide's simple honesty.

ABOUT TONIGHT'S GUEST FACULTY ARTIST

A native New Yorker, **Charles Dowd** is principal timpanist of the Eugene Symphony, Oregon Bach Festival, Cascade Festival of Music, Oregon Festival of American Music, Oregon Coast Music Festival and substitute principal timpanist of the Oregon Symphony in Portland. For thirty years Dowd was principal timpanist of the Cabrillo Music Festival in Santa Cruz, which won 18 consecutive ASCAP awards under Dennis Russell Davies and Marin Alsop. Dowd performs throughout the USA, in France, Germany and in Canada. He has performed in Carnegie Hall, RCA Studios New York, and with the Juilliard Orchestra, San Francisco Symphony and many others. Dowd records on MusicMasters, Warner Bros., Black Saint/Soul Note, PAUSA, Hanssler Germany, cdmUSA, Columbia, and KM Los Angeles record labels, and has written seven books on percussion performance, sold worldwide. His musical training includes DMA residency work with Saul Goodman at the Juilliard School, a master's degree at Stanford and a bachelor's degree from San Jose State University, both with Anthony J. Cirone of the San Francisco Symphony. Dowd is a Philip H. Knight Professor of Music at the University of Oregon School of Music and conductor/music director of the Oregon Percussion Ensemble, specializing in the premieres of avant-garde works for modern percussion chamber ensemble.

PROGRAM NOTES

Cajun Folk Songs ~ Frank Ticheli

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors. Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the *Archive of Folk Music* in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as pure and powerful expression of Louisiana French Society. "La Belle et le Capitaine" and "Belle" can both be heard in their original versions on the Lomax recordings (Swallow LP-8003-2, Swallow Records Co., Ville Platte, Louisiana). "La Belle et le Capitaine" tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet. "Belle" is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try and save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety. *Cajun Folk Songs* is composed as a tribute to the people of the old Cajun folksong culture with hopes that their contributions will not be forgotten.