

SALEM SYMPHONIC WINDS

CONDUCTOR John Skelton	BASSOON Karin Magnuson Steve Mitchell	TROMBONE Brian Case McKay Humpherys George Nix Brian Wilson	WIND WAND / BULL ROARER Elise Keith John Keith Maggie Keith Ava Price Caspian Price Colleen Skelton
FLUTE Keaton Aldrich Kristen Anderson Pippa Randolph Alicia Rasmussen	CONTRABASSOON Gary Zaganiacz	EUPHONIUM Jesse O'Neill Darrick Price	ACCORDION Tommy Thompson
OBOE Shauna Purcell Maddie Ditzel	SAXOPHONE Gerrit Cooper Mario Sanchez Joe Sorce John Taylor	TUBA Mark Cousins Rex Cray John Dalen	PIANO Debra Pine Scott Alexander
ENGLISH HORN Maddie Ditzel	TRUMPET David Chasney Greg Hilfiker Jim Langford Scott Mischke Joan Paddock Tyler Ramm-Gramenz	PERCUSSION Sue Case Steve Noyd Tyler Payne Debra Pine Phil Rundquist Tim Sasaki Toni Skelton Tristan Snaer	CELESTE Debra Pine
E♭ & BASS CLARINET Kevin Vaughn	FRENCH HORN Kurt Chandler Sue Friesen Benjamin Garrett Cassidy Vela		CELLO Elena Harchanko Joseph Harchanko
CLARINET Scott Alexander Tami Atkinson Patrice DeRoest Cassandra Jones Marten King Mandie Ramon Lisa Taylor			STRING BASS Whitney Moulton Tommy Thompson
			HARP Laura Zaerr



SOPRANO REBECCA FROMHERZ is the 2008 recipient of the *Lillian and Paul Petri Foreign Music Study Award* from the Benton County Foundation, Oregon. Grown up in Dallas, she started her West Coast performance career by winning the *Young Artists Live Competition* in

Portland in 1996 and the chance to sing at Schnitzer Concert Hall as a seventeen-year-old. Receiving her B.A. in Vocal Performance from Oberlin Conservatory of Music, she was honored as *Outstanding Vocal Student* for her work in the Otto B. Schoepfle Vocal Arts Center.

Rebecca lived in Vienna, Austria, and Berlin, Germany, studying with Kammersängerinnen Christa Ludwig and Hilde Zadek, Jean-Ronald LaFond, and Professor Konrad Leitner at the University of Vienna. Her European Professional Resume lists appearances at the Concertgebouw, Amsterdam, and outdoor opera festivals in Holland, Germany, Italy, Austria, and Slovakia.

As the founder and director of *Voice Resilient*, she teaches singing to enthusiastic singers of all ages. Teaching K-12 Music full-time at Falls City School District, she loves to apply the power of intrinsic motivation. A long-time advocate for voice and music education equity, Rebecca is on track to earn her Doctorate of Educational Leadership in April 2024 from George Fox University. Rebecca is a

regular soloist in the Willamette Valley, Portland, and beyond.

TOMMY THOMPSON is a native of Vancouver, Washington, where at the age of 4, he began music studies, taking lessons at a local music store on the accordion. At age 10, he moved to study with Eileen Hagen in Portland.

He was a member of an accordion orchestra conducted by Hagen that won a national competition at Carnegie Hall in 1962. He performed a transcription of Maurice Ravel's *Shéhérazade* for 42 accordions by Jacob Avshalomov. During his sophomore year, he played the Grieg *Piano Concerto* on accordion for his high school.

Tommy started playing string bass in high school and local rhythm, blues, and jazz bands. He continued his musical studies at Clarke College, University of Portland, Juilliard School in New York, and Curtis Institute of Music in Philadelphia. He performed in the bass section of the Oregon Symphony for 35 years, continuing to play in jazz ensembles, at the ballet and opera, in visiting Broadway musicals, and serving in the 234th Army Band. Over the years, he has played with an extensive list of major artists, but among his favorite memories are those where he was asked to play accordion with Luciano Pavarotti on at least three of his engagements in Portland.



Pre-concert presentation:
“Suite for English Horn and Bassoon” by Alan Hovhaness
Kevin Vaughn – English horn, Gary Zaganiacz – bassoon

PROGRAM ORDER

- Overture to Nabucco. Giuseppe Verdi
arr. Franco Cesarini
- “Glück das mir verblieb” from *Die Tote Stadt* Eric Wolfgang Korngold
transcr. Jos van de Braak
Rebecca Fromherz, soprano
- “Air de Salomé” from *Herodiade* Jules Massenet
arr. Anton Weiss
- Of Blood and Stone: *The Pyramids of Giza* Julie Giroux
- Theme from **Lawrence of Arabia** Maurice Jarre
adapt. Alfred Reed, ed. Mark Rogers

INTERMISSION

- The Rubáiyát of Omar Khayyám. Alan Hovhaness
arr. John Skelton
Tommy Thompson, accordion soloist – Rebecca Fromherz, narrator
- Klezmer Classics arr. Johan de Meij
Tommy Thompson, accordion soloist
- 1. Mazltov
 - 2. Dem Trisker rebn’s nign
 - 3. Lomir zich iberbetn
 - 4. Chosidl (slow dance)
 - 5. Ma Jofus (Tants, tants, Jidelech)
- Armenian Dances collected/composed by Gomidas Vartabed
arr. Alfred Reed
- 1. Tzirani Tsar (The Apricot Tree)
 - 2. Gakavi Yerk (The Partridge’s Song)
 - 3. Hoy, Nazan Eem (Hoy, My Nazan)
 - 4. Alagyaz
 - 5. Gna, Gna (Go, Go)

THIS PROGRAM WAS MADE POSSIBLE, IN PART, BY FUNDING FROM THE
MARION COUNTY CULTURAL CORPORATION

THE RUBÁIYÁT OF OMAR KHAYYÁM is presented today in its world première of the arrangement for symphonic wind band by Salem Symphonic Winds’ artistic director and conductor John Skelton.

The work conjures up the spirit of ancient Persia in the time of the revered poet and sets his immortal lines in a framework of musically haunting images that evoke the fragility of life and of love — the fragility of everything, except fate. By the interweaving of narration, symphonic band, and accordion, the composer demonstrates that the imperishability of the poetry is matched by the inevitability of the music.

Awake! For the sun who scatter’d into flight
The stars before him from the field of night
Drives night along with them from heav’n and strikes
The Sultan’s turret with a shaft of light.

Ah, my beloved, fill the cup that clears
Today of past regrets and future fears:
Tomorrow! Why, tomorrow I may be
Myself with yesterday’s sev’n thousand years.

Here with a loaf of bread, beneath the bough,
A jug of wind, a book of verse – and thou
Beside me singing in the wilderness –
Oh, wilderness were paradise enow!

Ah, love! Could you and I with Fate conspire
To grasp this sorry scheme of things entire,
Would not we shatter it to bits – and then
Re-mould it nearer to the heart’s desire!

The moving finger writes, and, having writ,
Moves on: nor all thy piety nor wit
Shall lure it back to cancel half a line,
Nor all thy tears was out a word of it.

Waste not your hour, nor in the vain pursuit
Of this and that endeavor and dispute:
Better be merry with the fruitful grape
Than sadden after none, or bitter, fruit.

Alas, that spring should vanish with the rose!
That youth’s sweet-scented manuscript should close!
The nightingale that in the branches sang,
Ah! whence and whither flown again, who knows?

Come, Fill the cup, and in the fire of spring
The winter garment of repentance fling.
The bird of time has but a little way
To fly – and lo! the bird is on the wing.

And when thyself with shining foot shall pass
Among the guests, star-scatter’d on the grass,
And in thy joyous errand reach the spot
Where we made one – turn down the empty glass!

Ah, moon of my delight, that knows no wane,
The moon of heav’n is rising once again –
How oft hereafter rising shall she look
Through this same garden after me – in vain.

NEXT UP WITH THE SALEM SYMPHONIC WINDS

On the Cliffs of Cornwall

Sunday, May 19 3 PM
Rose Auditorium

Tickets & Info: SalemSymphonicWinds.org

SALEM SYMPHONIC WINDS PRESENTS

The Rubáiyát of Omar Kháyyam

composed by Alan Hovhaness, arranged for symphonic band by John Skelton
Rebecca Fromherz, narrator – Tommy Thompson, accordion

A Celebration of Middle Eastern Cultures

Sunday March 24 2024
Rose Auditorium – South Salem High School

SalemSymphonicWinds.org

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