PERSONNEL

BASS
Sam Miller, principal
Rhys Gates
Evan Pardi
Andrew Reid
Georgia Muggli
Hayden Martinez

FLUTE
Sarah Benton, principal
Alexis Evers
Savannah Gentry

OBOE
Tass Schweiger, principal
Michelle Gunvordahl

CLARINET
Joshua Hettwer, principal
Brynn Powell

BASSOON
Raquel Vargas-Ramirez, principal
Bronson Klimala-York

HORN
Kelsi McGlothlin, principal
Gavin Betterley
Amrita Gupta
Mariah Hill
Jarek Bartels, assist.

TRUMPET
Casey Riley, principal
Mark Landon

TROMBONE
John Church, principal
Seth Arnold
Matthew Brown, bass

TUBA
Stephen Young

TIMPANI
Adam Dunson

PERCUSSION
Todd Bills
Matthew Valenzuela
Daniel Surprenant

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Season 114, Program 4

The University of Oregon Symphony Orchestra
David Jacobs, conductor
The Hebrides Overture (1832)  
*(Fingal’s Cave)*  
Felix Mendelssohn  
(1809-1847)  
[10 mins]  
Zeke Fetrow, conductor

The Unanswered Question (1930-35)  
Charles Ives  
(1874-1954)  
[6 mins]

Symphony No. 4 (1877-78)  
in *F minor, Op. 36*  
Pyotr I. Tchaikovsky  
(1840-1893)  
[45 mins]  
1. Andante sostenuto - Moderato con anima  
2. Andantino in modo di Canzone  
4. Finale. Allegro con fuoco

the central idea of its program. Keller has mentioned a parallel between the four-note motif which opens Beethoven’s Fifth and the fanfare at the outset of Tchaikovsky’s Fourth. Like Beethoven, Tchaikovsky uses his fanfare as a structural marker. Moreover, because of both the length and unorthodox form of the symphony, he may have felt using such a marker was a musical necessity.

PERSONNEL

UNIVERSITY OF OREGON SYMPHONY ORCHESTRA  
David M. Jacobs, conductor  
Zeke Fetrow, assistant conductor

VIOLIN I  
Christopher Stark, *concertmaster*  
Mary Evans, *assist. concertmaster*  
Christopher Ives  
Bashar Matti  
Amara Sperber  
Miya Saito-Beckman  
Ji yeon Shin  
Grace Rosier

VIOLIN II  
Holly Roberts, *principal*  
Izabel Austin  
Charlie Hankin  
Karlie Roberts  
Christine Senavsky  
Cilka Daniels  
Anne Wolfe  
Camille Barnisin  
Elizabeth Thornton

VIOLA  
Amanda German, *principal*  
Hannah Breyer  
Sean Flynn  
Christina Tatman  
Andrew Weller-Gordon  
Tommi Moore  
Rachel Rosier  
Annissa Olsen  
Kailie DeBolt  
Emily Wade

CELLO  
Natalie Parker, *principal*  
Chas Barnard  
Molly Tourtelot  
Jennifer Jordan  
Gabriel Skyrms  
Makenna Carrico  
Kevin Hendrix  
Nora Willauer  
Elyn Whitton
The concert overture *The Hebrides* (German: *Die Hebriden*), Op. 26, also known as *Fingal’s Cave* (Die Fingalshöhle), was composed by Felix Mendelssohn in 1830. The piece was inspired by Mendelssohn’s visit to Fingal’s Cave on the island of Staffa, located in the Hebrides archipelago off the west coast of Scotland. As was common in the Romantic era, this is not an overture in the sense that it precedes a play or opera; it is a concert overture, a stand-alone musical selection, and has now become part of standard orchestral repertoire. The piece was dedicated to King Frederick William IV of Prussia (then Crown Prince of Prussia).

Mendelssohn first travelled to England at the invitation of a German lord after the composer’s twentieth birthday. Following his tour of England, Mendelssohn proceeded to Scotland, where he began work on his Symphony No. 3, *Scottish*. He was engaged on a tour of Scotland with his travelling companion Karl Klingemann when he sent a postcard to his family with the opening phrase of the overture written on it. In a note to his sister, Fanny Mendelssohn he said: “In order to make you understand how extraordinarily the Hebrides affected me, I send you the following, which came into my head there.” The cave at that time was approximately 35 feet (11 m) high and over 200 feet (61 m) deep, and contained black basalt pillars.

The Unanswered Question is a musical work by American composer Charles Ives. Originally paired with *Central Park in the Dark* as *Two Contemplations* in 1908, *The Unanswered Question* was revived by Ives in 1930–1935. As with many of Ives’ works, it was largely unknown until much later in his life, and was not performed until 1946.

Against a background of slow, quiet strings representing “The Silence of the Druids”, a solo trumpet poses “The Perennial Question of Existence”, to which a woodwind quartet of “Fighting Answerers” tries vainly to provide an answer, growing more frustrated and dissonant until they give up. The three groups of instruments perform in independent tempos and are placed separately on the stage—the strings offstage.

**Symphony #4** During the composition of the symphony, Tchaikovsky wrote to his patroness, Nadezhda von Meck, that he wanted “very much” to dedicate it to her, and that he would write on it “Dedicated to My Best Friend”. He had begun composing the symphony not long after von Meck had entered his life. He would complete it in the aftermath of his catastrophic marriage and claimed she would find in it “an echo of your most intimate thoughts and emotions.” The dedication was significant in more than one way. One important facet of the paternalistic nature of Russian society was that, in artistic patronage, patron and artist were considered equals. Dedications of works to patrons were not gestures of humble gratitude but expressions of artistic partnership. By dedicating the Fourth Symphony to her, he was affirming her as an equal partner in its creation.

It is also due to von Meck that, at her request, Tchaikovsky wrote a program explaining the symphony. This action encouraged numerous writers to quote it instead of focusing on the symphony’s purely musical qualities, including what Hans Keller termed “one of the most towering symphonic structures in our whole literature” in the opening movement. This program hindered acceptance of the symphony for many years, prejudicing Alfred Einstein and other musicologists against it.

Despite its overall negative impact on the symphony, the composer’s program gives one very telling clue regarding the work’s musical architecture. Assertions to the effect that “the first movement represents Fate” are oversimplifications: according to a letter the composer wrote to Madame von Meck in 1878, it is actually the fanfare first heard at the opening (“the kernel, the quintessence, the chief thought of the whole symphony”) that stands for “Fate”, with this being “the fatal power which prevents one from attaining the goal of happiness ... There is nothing to be done but to submit to it and lament in vain”. As the composer explained it, the program of the first movement is—“roughly”—that “all life is an unbroken alternation of hard reality with swiftly passing dreams and visions of happiness ...”. He went on: “No haven exists ... Drift upon that sea until it engulfs and submerges you in its depths”.

The composer’s description of the symphony’s opening fanfare as a metaphor for “Fate” becomes more telling in the context of a letter he wrote Sergei Taneyev. He wrote Taneyev that the Fourth Symphony was both program music and a reflection of Beethoven’s Fifth Symphony in