

PERSONNEL

BASSOON

Raquel Vargas-Ramirez, *principal* +
Bronson Klimala-York

HORN

Kelsi McGlothin, *principal*
Gavin Betterley+
Amrita Gupta
Mariah Hill

TRUMPET

Casey Riley, *principal* +
Mark Landon

TROMBONE

John Church, *principal*
Seth Arnold
Matthew Brown, *bass* +

TIMPANI

Adam Dunson, *principal*

PERCUSSION

Todd Bills, *principal*

PIANO

Olga Oseth+

+ = *Oregon Camerata Players*

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Season 114, Program 16

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UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

The University of Oregon Symphony Orchestra

Johannes Müller-Stosch
guest conductor
David M. Jacobs
music director



Schubert



Brahms



Daugherty

Beall Concert Hall
Thursday, Nov. 13, 2014 | 7:30 p.m.



UNIVERSITY OF OREGON SYMPHONY ORCHESTRA

David M. Jacobs, conductor
Zeke Fetrow, assistant conductor

VIOLIN I

Christopher Ives, *concertmaster*
Ji yeon Shin, *assist. concertmaster*
Bashar Matti
Amara Sperber
Mary Evans+
Miya Saito-Beckman
Christopher Stark
Bryce Caster*

VIOLIN II

Holly Roberts, *principal* +
Charlie Hankin
Anne Wolfe
Christine Senavsky
Izabel Austin
Camille Barnisin
Elizabeth Thornton
Mark Rockwood*

VIOLA

Hannah Breyer, *principal* +
Sean Flynn
Andrew Weller-Gordon
Kailie DeBolt
Annisia Olsen
Tommi Moore
Christina Tatman
Emily Wade

CELLO

Gabriel Skeyrms, *principal*
Nora Willauer
Natalie Parker
Kevin Hendrix
Jennifer Jordan
Eryn Whitton
Chas Barnard+
Molly Tourtelot
Makenna Carrico

BASS

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

FLUTE

Alexis Evers, *principal* +
Sarah Benton+

OBOE

Tass Schweiger, *principal* +
Michelle Gunvordahl

CLARINET

Joshua Hettwer, *principal* +
Brynn Powell

Flamingo (1991)

Michael Daugherty
(b. 1954)
[9 mins]

Oregon Camerata
David Jacobs, conductor

**Symphony No. 8
in B minor, "Unfinished"** (1822)

Franz Schubert
(1797-1828)
[25mins]

I. Allegro moderato
II. Andante con moto

INTERMISSION

**Piano Concerto No. 1
in D minor, Op. 15** (1854-59)

Johannes Brahms
(1833-1897)
[45 mins]

I. Maestoso
II. Adagio
III. Rondo; Allegro non troppo

Ednaldo Borba, pianist

unequivocally establishes D minor as the concerto's presiding tonality. He marks each of the crucial moments in the sonata-form design with something unexpected, so that we not only take notice, but stop and think. For example, the soloist does not begin with the powerful first theme, but instead enters alone, commanding our attention with quiet and eloquent new music. (It is, in fact, not new, but a transformation of the immediately preceding orchestral music.) And when the pianist arrives at F major—the movement's primary harmonic destination—Brahms introduces a majestic, very expansive truly new theme that he has been saving just for the occasion. (Joachim, who once suggested that Brahms compose a theme that was “appropriately magnificent . . . commensurately elevated and beautiful” at this point, must have been particularly pleased.)

The biggest surprise comes at the most dramatic moment in any sonata-form movement, the start of the recapitulation, when the opening music and the main key are reunited. Here Brahms disrupts our expectations by following the fierce timpani roll on D with the piano entering emphatically in E major, as if the soloist's hands simply landed on the wrong keys. Although this large movement was often shaped by the rhetoric and demeanor of Beethoven's Ninth Symphony, each masterstroke here is entirely Brahms's own.

The glorious, rapt Adagio has been interpreted as either a homage to Robert or an ode to Clara, but in some sense, it is both, with music being every bit as complicated as life. The piano line, by turns meditative, rhapsodic, impassioned, and even aggressive, never resorts to sheer display. (As American pianist William Mason commented after watching Brahms perform, “It was the playing of a composer, not that of a virtuoso.”) The brief cadenza is all the more captivating for being soft and slow.

Joachim enjoyed the “pithy bold spirit of the first theme” of the finale and admired the subsequent “intimate and soft B-flat major passage.” The entire rondo is carried by the immense energy of its main theme, although near the end Brahms makes room for more than one cadenza, followed by what Joachim called “the solemn reawakening toward a majestic close.”

Johannes Müller-Stosch serves as Music Director and Conductor of the Cole Conservatory Orchestra, Chamber and Opera Orchestras and coordinator of string studies. He is also the Music Director and Conductor of the Holland Symphony Orchestra in Michigan. Additionally, he is founder and director of the Michigan Conducting Institute, a summer conducting training workshop with the Holland Symphony Orchestra. He received his Doctorate from the Eastman School of Music where he served as Assistant Conductor of the famed Eastman Philharmonia Orchestra. He has been Music Director of the Brockport Symphony (New York), Tri State Players (Ohio), Conducting Assistant at the Cincinnati Symphony Orchestra, and served repeatedly on the conducting and coaching staff at the Opera Theatre Festival in Lucca, Italy. A tour with the Eastman String Orchestra brought Müller-Stosch to Japan where he conducted concerts as part of Hiroshima's 2005 Peace Festival. He received much acclaim for his doctoral project and concert with the Eastman Philharmonia, which surveyed all four symphonies by early 20th century Viennese composer Franz Schmidt.

He received two Master of Music degrees in organ performance and orchestral conducting from the Cincinnati College-Conservatory of Music. Since then he has been visiting guest conductor for new opera productions at CCM, including Mozart's *Così fan Tutte* (2004), the world premier of Joel Hoffman's *The Memory Game* (2003), and Virgil Thomson's *The Mother Of Us All* (2001). He is repeatedly invited as conductor at the Opera Theater at Webster University in St. Louis, Missouri. In 2000 he served as Music Director of the Museumsinsel-Operafestival in Berlin, Germany.

A passionate educator, Dr. Müller-Stosch works with dozens of High School Orchestras who come to Cal State Long Beach for ensemble clinics. He is in demand also as adjudicator and conductor for All-State Orchestras, most recently Salt Lake City, Utah (2011). Müller-Stosch was a featured guest conductor with the Busan Sinfonietta in Korea in 2009. This concert was broadcast on national TV (KBS). His residency also included a concert with Dong-A University as well as conducting classes. Concert tours as a soloist and collaborative artist have taken him throughout Germany, Italy, Chile, and Japan. Müller-Stosch has several commercial recordings to his credit, some of which have been featured

on NPR's *With Heart and Voice*. His principal teachers were Neil Varon (Eastman School) and Mark Gibson (College-Conservatory of Music, Cincinnati).

Ednaldo Borba began his piano studies with Prof. Claudia Marcia Feitosa, entering the Universidade Federal do Rio de Janeiro in 2003 in the class of Prof. Idis Benicio. In 2012 he obtained his Masters degree at James Madison University, studying with Dr. Paulo Steinberg, and in that same year he started his Doctorate at the University of Oregon under the direction of Dr. Alexandre Dossin. He has played as soloist with the Symphonic Orchestra from the Federal University of Rio de Janeiro, Ribeirão Preto Symphonic Orchestra, and the James Madison Symphony Orchestra. His recitals includes performances in the USA, Brazil and Spain, and he won many prizes in Brazilian National Piano Competitions and the 1st prize in the VI Fórum Internacional de Música Barcelona Ciutat International Piano Competition 2008.

PROGRAM NOTES

Flamingo, for chamber orchestra, derives its title from pink plastic flamingo lawn ornaments. Daugherty was inspired by memories from a road trip that his family went on in 1962 in which they drove from Iowa to Florida, where he eventually saw real flamingos standing next to plastic flamingos.

Flamingo is a little over eight minutes in duration and features two percussionists playing tambourines on opposite sides of the stage. The tambourines add a great deal of drama to the work as they are used to provide rhythmic substance and soloistic intensity. The piece is also influenced by flamenco dancing, a well-known dance style of the Andalusian Gypsies characterized by forceful, often improvised rhythms. The work begins with a short, catchy motive that works its way through every wind instrument of the orchestra during which time the tambourinists are beating away in counterpoint, filling in the spaces with dynamic pulses. Brass swells enter providing interest and add to the orchestrational layers. Eventually, a turning string melody enters, and the main ingredients of the piece are completely introduced. Over the course of the work, one finds tambourine cadenzas, a beautiful adagio section (which may be related to

the fact that at the same time he saw the real flamingos, Marilyn Monroe's suicide was announced on the radio), and even a singing bassoon solo—not to mention more pulsing flamenco-influenced dance music.

The manuscript of **Schubert's B minor symphony** is dated October 30, 1822. The first performance was given on December 17, 1865, in Vienna. The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; three trombones; timpani; and strings. Performance time is approximately twenty-two minutes.

We don't know why Schubert never finished his B minor symphony. This has been one of music's great unanswered questions for more than a hundred years, and, despite some intelligent speculation, we still come up empty-handed today.

At least we *know* that he didn't finish it. For many years, music lovers persisted in believing that the missing movements sat, forgotten, in some Viennese attic. On the other hand, scholars no longer suggest that Schubert intended to write a two-movement symphony, giving the composer credit for a bold stroke that, for all his daring, is not his. The facts are scarce and mysterious, which has only heightened the intrigue over the years. There was no mention of this symphony made during the composer's lifetime. It lay buried, like hidden treasure, in Anselm Hüttenbrenner's cluttered study until the 1860s—more than thirty years after Schubert's death—when it was dusted off to take its place as no. 8 among the known Schubert symphonies.

Brahms's first sketches for his **Piano Concerto** date back to 1854. He completed the work early in 1858 and was the soloist at the first private performance on March 30, 1858, in Hanover, as well as at the first public performance on January 22, 1859, also in Hanover. The orchestra consists of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings. Performance time is approximately forty-eight minutes.

Brahms begins with a menacing timpani roll and a fierce unison theme. There is not only drama in this opening, but also ambiguity, for over the first low D, the strings suggest not D minor, but B-flat major. It will take several pages before Brahms (already a master of long-range planning)