PERSONNEL

VIOLIN I
Mary Evans, principal
Izabel Austin
Michael Kaveney
Kelly Lanzafame
Valerie Nelson
Lionel Thomas

VIOLIN II
Bashar Matti, principal
Camille Barnisin
Merydith Dyll
Gillian Frederick
Teagan Roberts
Ji Shin
Meagan Susuico
Elizabeth Thornton

VIOLA
Kasey Calebaugh, co-principal
Michael Kaveney, co-principal
Hannah Breyer
Lauren Culver
Kalie DeBolt
Sean Flynn
Emily Korzeniewski
Tommi Moore
Luis Rivera
Samrah Tariku
CJ Tatman
Emily Wade
Ziyun Wei

CELLO
Chas Barnard, co-principal
Elizabeth Gergel, co-principal
Makenna Carrico
Clair Dietz
Kevin Hendrix
Nicole Long
Anjelica Urciel
Eleanor Willauer

BASS
Evan Pardi, principal
Hayden Martinez
Xixiao Pan

FLUTE
Savannah Gentry, co-principal
Linda Jenkins, co-principal
Lucy Schermer

OBOE
Emily Foltz, co-principal
Tass Schweiger, co-principal

CLARINET
Courtney Glausi, principal
Esther Kwak

BASSOON
Kevin Foss, principal
Bronson Klimala-York

HORN
Gavin Betterley, principal
Andrea Kennard

TRUMPET
Aaron Kahn, principal
Mark Landon

TROMBONE
Talon Smith, principal
Baily Schmidt
Stephen Young, bass trombone

TUBA
Jake Fewx, principal

TIMPANI
Todd Bills

PERCUSSION
Aaron Howard
Kathy Hsieh
Tim Mansell

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Season 115, Program 5
Canzon Noni Toni
From Sacrae Symphoniae
Giovanni Gabrieli
(1557-1612)
4’
transcribed by
Evan Harger

Serenade No. 2 in A, Op. 16
Johannes Brahms
(1833-1897)
1. Allegro Moderato (1833-1897) 29’
2. Scherzo
3. Adagio non troppo
4. Quasi Menuetto
5. Rondo

5 minute pause

Symphony No. 100 in G Major, Hob. 1/100
Franz Joseph Haydn
(1732-1809)
“Military” Symphony
1. Adagio – Allegro
2. Allegretto
3. Menuet
4. Finale Presto

26’

Austro-Turkish War in 1791. In particular, the musical instruments of the Janissaries, or elite soldiers of the Sultan, were a popular form of entertainment in Austria. Instruments like the bass drum, cymbal, triangle, and oboe were all considered “exotic” to these listeners. Always the crowd pleaser, Joseph Haydn incorporated some of these Janissary instruments into his aptly titled “Military” Symphony. The first movement is classic Haydn featuring elegant melodies, turbulent string passages, and sudden interruptions of drama. Of particular note is the use of wind instruments to proclaim the main melody. This is partly where the symphony gets its “military” nickname!

The second movement has become a crowd favorite and is frequently performed as an encore. It alternates between soothing tranquil sections and impassioned fiery sections utilizing the bass drum and cymbals (perhaps to awaken a drowsy audience). The third movement is a lilting minuet and the finale is absolutely stirring! The work comes to a thundering conclusion with a full assortment of strings, winds, brass, and Janissary percussion – a fitting conclusion to a concert so focused on the wind instruments of the orchestra!

What else happened in 1793-94?

- The first gas balloon is flown in the United States
- Louis XVI of France is guillotined by the French National Convention
- George Washington holds the first Cabinet meeting as President of the United States
- Slavery is abolished Northern Canada
- New York City's first daily newspaper is established
- Niccolo Paganini debuts as a young prodigy at age 11

Program Notes by Evan Harger
Canzon Noni Toni
from Sacrae Symphoniae
Giovanni Gabrieli (1557 – 1612)
1597

Much like present day concert goers, audiences in Venice during the late Renaissance were attracted to spectacle and grandiosity. This was certainly the case at St. Mark's Basilica - where Giovanni Gabrieli served as principal organist and composer. Considered by many to be the musical epicenter of sacred music in Venice, this position was previously occupied by Giovanni's famous uncle Andrea Gabrieli. The music played in the basilica evoked a sense of the magnitude and mysterious nature of God. At a time when the Bible, Dante, and sacred religious poetry were as prevalent as electricity, the internet, and YouTube are to us today – one is struck at how much this music spoke to the hearts and souls of the denizens of Venice.

What about this basilica caused composers to produce some of their most spiritually charged and experimental music? Well for starters, examine the floor plan of the St. Mark's Basilica below. Notice how the shape of the basilica is of a cross. The obvious religious symbolism aside – this meant that musicians could be placed in the North, East, West, and even South corridors to create a three-dimensional space. Composers would utilize echoes, sudden volume changes, and interweaving musical melodies to create this reverberant chamber of sound. The result was magnificent! There are some scholars who speculate that Gabrieli knew the overtones (higher frequencies that are produced when a tone is sounded) that would be produced in the vastness of the church and that he actually wrote music with these overtones in mind!

Tonight's performance features one
of Gabrieli’s works written for this magnificent hall, the Canzon Noni Toni. To simulate the spacious nature of the work, we have placed the two brass groups on opposite sides of the stage and have instructed them to play with differing dynamics. As you listen, try and pretend that you are in the remarkable space of St. Mark’s Basilica and imagine how the citizens of Venice must have felt hearing this music for the first time.

What Else Happened in 1597?

• The first performance of William Shakespeare’s *The Merry Wives of Windsor*
• Jacopo Peri composes the first opera *Dafne*
• The Serbian Uprising of 1596 – 1597
• Over 12 million pesos of silver are shipped from the Philippines to the Ming Dynasty of China

Serenade No. 2
Johannes Brahms
(1833 – 1897)
1859

Every now and then, we all need to take a break from the stressors of everyday life. This was certainly the case with Johannes Brahms in 1859. A series of tragic events had led Brahms to an almost insurmountable level of anxiety. His dear friend and mentor Robert Schumann had flung himself into the Rhine River to escape the demonic voices that were plauging his mind in 1854. He was then placed in a mental sanatorium and lived there until his death in 1856.

The loss of his friend tore at Brahms heart – a sentiment made even more devastating by Brahms’ unwilling acceptanace of a fact that haunted him every moment of his life – he was in love with Robert’s wife Clara. In hindsight, it is easy for us to see how much Brahms cared for Clara. He watched after her kids, read her poetry, bought her groceries, exchanged letters with her as he traveled, and took long walks in the country side with her and her friends. Imagine the conflict that must have been consuming Brahms. He was moarning the loss of his beloved friend Robert while simultaneously courting his widowed lover. Alas, for Brahms, pain and love went hand in hand, and it is no surprise that Brahms eventually ended his brief romance with Clara leaving her in shambles. Brahms is simultaneously easy to sympathize with and easy to disdain for his treatment of Clara.

After breaking it off with Clara, Brahms hastily got engaged to Agathe von Siebold - perhaps in an attempt to repair his broken spirit. This rebound, however pleasant, ended in disaster as he broke up with her very close to the wedding. Brahms would never marry for the rest of his life.

If you were counseling Brahms on how he should recover following so much heartbreak how would you proceed? Would you tell him to try and try again? Would you tell him that he needed to rekindle broken relationships, or would you tell him to take a break and take a vacation? This last bit of advice was the course that Brahms took for himself, and after visiting Detmold, Brahms composed two of his lightest and most entertaining works – the two Serenades.

This evening, we will present the second of the Serenades inspired by Brahms’ experience of listening to the wind bands of Detmold. Brahms was particularly fascinated with winds and wind bands at this time. He had spent some time studying the wind serenades of Wolfgang Amadeus Mozart and wanted to compose a work in a similar light style utilizing the winds. Therefore, Brahms disposed of the violins altogether and created a hybrid-band utilizing the winds, violas, celli, and basses. The resulting composition is one of Brahms most cheerful works – with one notable exception.

The middle movement of this serenade is one of the most austere, haunting, and plaintive movements Brahms had ever composed. The music seems to stagnate and suspend itself in mid-air whilst occasionally erupting into bursts of tragedy. This combination