

OREGON CAMERATA PERSONNEL

Violin 1

Mary Evans^{*#@}
Melanie Haskins^{@%}
Elliot Bliss
Madeleine Howard
Meagan Susuico
Elizabeth Thornton
Ellie VanHatterm

Violin 2

Miya Saito-Beckman^{*#%}
Nolan Biorn
Michelle Brunader
Madelin Chu
Gillian Frederick
Sarah Klein
Emily Lauer
Bashar Matti
Teagan Roberts

Viola

Kasey Calebaugh^{*#@}
Sean Flynn[%]
Lauren Culver
Kallie DeBolt
Nicole Mowery
Luis Rivera
Emily Wade
Ricky Waterman
Ziyun Wei
Rubi Yan

Cello

Elizabeth Gergel^{*@}
Kevin Hendrix^{#%}
Connor Balderston
Clair Dietz
Nicole Long
Hendrik Mobbley
Eleanor Rochester

Bass

Aaron Green[%]
Josef Ward^{*#}
Hayden Martinez[@]
Yixiao Pan
Mario Rodriguez

Flute

Linda Jenkins^{@%}
Annabel McDonald^{*}
Rebecca Larkin

Oboe

Emily Foltz^{@%}
Megan Anderson^{*}
Noah Sylwester

Clarinet

Esther Kwak^{*@%}
Nick Soenyun
Jackson Yu

Bassoon

Kathryn Chamberlin^{*@}
Zac Post[%]

Horn

Andrea Kennard^{#@}
Amrit Gupta[%]
*Shae Wirth
Sean Brennan

Trumpet

Aaron Kahn^{*^%}
Carla Lamb[@]
Luke Harju
Joseph Vranas

Trombone

Talon Smith^{*^@%}
Nick Ivers
Matthew Brown, bass

Tuba

Clare Brennan

Keyboard/ Harpsichord

Grant Mack

Percussion

Aaron Howard
Kathie Hsieh
Matthew Gley
Kelsey Molinari
Graham Pennington

[^] Principal in *Ruggles*

[@] Principal in *Lutoslawski*

[%] Principal in *Schnittke*

^{*} Principal in *Applebaum*

[#] Principal in *Villa Lobos*



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

Oregon Camerata

David M. Jacobs
conductor

Evan Harger
graduate conductor

Recording of UO concerts and events without prior permission is prohibited.

Performances sponsored by the UO School of Music and Dance are sometimes video recorded and photographed for a variety of uses, including both live simulcast and digital archive on the UO website, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UO and the School of Music and Dance.

Season 116, Program 7

Beall Concert Hall
Sunday, October 23, 2016 | 7:30 p.m.



Angels Carl Ruggles (1876 – 1971)
3'

Evan Harger, graduate conductor

Chain 1 Witold Lutoslawski (1913 – 1994)
9'

Polyphonic Tango Alred Schnittke (1934 – 1998)
5'

Fantasia para saxophone Heitor Villa-Lobos (1887 – 1959)
10'

Jonathan Hart, Concert Competition Winner

BRIEF INTERMISSION

Skumfiduser! Mark Applebaum (b. 1967)
10'

University of Oregon Symphony Orchestra

others. In 1997 Applebaum received the American Music Center's Stephen Albert Award and an artist residency fellowship at the Villa Montalvo artist colony in Northern California.

Applebaum is also active as a jazz pianist and builds electroacoustic instruments out of junk, hardware, and found objects for use as both compositional and improvisational tools. His music can be heard on recordings on the Innova, Tzadik, Capstone, and SEAMUS labels. Prior to his current appointment, he taught at UCSD, Mississippi State University, and Carleton College. Additional information is available at www.markapplebaum.com.

“Skumfiduser” is Danish for Marshmallow. Wondering how that should impact your listening? It doesn't! But this early work for electronics and orchestra featuring highly creative sounds from both the tape and the live musicians. The two groups combine to form unique rhythmic grooves, but sometimes the two dual with each other. The piece ends quietly in a contemplative mood.

GUEST ARTIST



Saxophonist Jonathan Hart is currently a fourth year undergraduate in the Music Performance degree program at the University of Oregon under Dr. Idit Shner. After earning his degree, Jonathan wishes to attend graduate school to further his saxophone education. Jonathan has performed in master classes taught by Otis Murphy and José A. Zayas-Cabán in a solo and quartet setting in the Duende Saxophone Quartet. The Duende Quartet was able to participate in a composer's workshop

with the Oregon Composition Studio in the Winter of 2016, where they premiered two quartets of contrasting styles. As well as performing in solo and quartet settings, Jonathan has performed in small chamber ensembles, premiering compositions in composition workshops written by composers across the country.

several concerts with Marcel Mule, the pioneering French saxophonist who helped establish a place and a repertory for his instrument in the classical realm. Villa-Lobos was encouraged by that encounter to include saxophone in several of his works, and in 1948 he composed a Fantasia for the instrument accompanied by three horns and strings that he dedicated to Mule. Mule, however, was unable to interest any conductors in doing the work and never performed it, so the privilege of the premiere went to Villa-Lobos' friend Waldemar Szilman, the Polish-born Brazilian saxophonist who played that instrument in several dance bands in town as well as clarinet in the Orquestra Sinfônica Brasileira; they introduced the Fantasia at the Auditorium of the Ministry of Education and Culture in Rio de Janeiro on November 17, 1951. (Waldemar's cousin Wlydislaw Szilman was the subject of Roman Polanski's 2002 Oscar-winning film *The Pianist*.)

The Fantasia's opening Animé takes two complementary themes as its thematic materials, one a darting, disjunct strain with a jazzy swing quality, the other a subtle tango, which coexist amiably throughout the movement, often embellished with wide-ranging arabesques. The solo viola introduces the subject of the second movement, which the soloist expands into a languid nocturne that hints of the exotic Brazilian rain forests Villa-Lobos evoked in many of his works. The determinedly energetic, three-part finale uses a circling, mixed-meter melody in its outer sections and a smoothed-out variant of that same theme in its central episode.

Skumfiduser!

Mark Applebaum (b. 1967)

Mark Applebaum is Associate Professor of Composition and Theory at Stanford University. He received his Ph.D. in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, operatic, and electroacoustic work has been performed throughout the United States, Europe, Africa, and Asia with notable premieres at the Darmstadt summer sessions. He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Fromm Foundation, the Paul Drescher Ensemble, the Vienna Modern Festival, Antwerp's Champ D'Action, Festival ADEvantgarde in Munich, Zeitgeist, MANUFACTURE (Tokyo), the St. Lawrence String Quartet, the Jerome Foundation, and the American Composers Forum, among

Angels

Carl Ruggles (1876 – 1971)

In 1921, Ruggles wrote an orchestral work in three movements: Men, Angels and SunTreader. When he was asked to submit a piece for performance at the International Composers Guild concert in New York on December 17, 1922, he chose Angels, whose small (and unusual) ensemble of six muted trumpets could be accommodated easily by the organization's resources. (Ruggles later destroyed the first movement of Men, Angels and Sun-Treader and in 1924 reworked the third movement as the first part [also called Men] of a chamber symphony. He reused the title Sun-Treader for a new orchestral work in 1931.) Ruggles won his first notoriety when Angels was encoed at its premiere and received wide attention from the new-music community. He revised the work in 1938 for four trumpets and two trombones, transposing it to a lower range (the first trumpet player at the premiere had demanded an extra \$10 because of the vertiginous original part) and allowing that the piece "may be played by any six [woodwind or string] instruments of equal timbre."

Following Angels' premiere, the influential New York critic Paul Rosenfeld wrote that it was "distinguished by the loveliness of the sound of the six close dissonant silversnarling trumpets and by an inner homogeneity." Angels, slow and serene throughout its three-minute duration, is woven meticulously from its six precisely matched lines, the rhythms sometimes aligning, sometimes tugging gently against each other. The harmony floats just beyond traditional tonality, implying but never confirming any definite keys, and the texture is seamless, with widely spaced breaks that suggest an angelic rate of inhalation, qualities that one commentator thought gave the piece "the nature of a visionary prayer." (Ruggles never indicated that the work had any programmatic intent. His wife suggested the title.) Angels, at once comforting and challenging, is a remarkable creation by one of America's greatest musical individualists.

Program Notes by Kansas City Symphony

Chain 1

Witold Lutoslawski (1913 – 1994)

Lutoslawski applied the title "Chain" to three of his late works. What they have in common is consistent use of a technique of composition

designed to achieve continuity, as an alternative to traditional large-scale forms. In a chain-form work phrases or larger sections overlap, new material not waiting for old material to end before entering. Otherwise, there is no relationship among the three “Chain” pieces, nor are they the only Lutoslawski works to use this technique, which is actually pretty prevalent in his later music.

This nine minute piece, therefore, is one of the most important of Lutoslawski's works. It was written in response to repeated requests from Michael Vyner, conductor of the London Sinfonietta. It is scored for fourteen instruments (four woodwinds, three brass, five strings, harpsichord, and a percussionist). It lasts about nine minutes. It follows a typical pattern for a late work by Lutoslawski. The first “Stage” of the work is fragmentary, static, with little seeming musical action or development. It only springs into motion and development in Stage 2, which is in continuous and cantabile melodic lines. Stage 3 is merely a minute-long winding down.

Stage one announces a motive played in unison by almost the whole orchestra. The unison texture suddenly unfolds into an immense chord containing all twelve notes. These fold back in to a different unison note. This spreading and reclosing idea is a major element of the piece, both as a motive and as a formal idea.

Stage 2 also begins with a unison, only it takes considerably more time for the sound-structure to open up into a complete twelve-note chord. This Stage of the composition includes some aleatoric passages, where the players are given individual material and allowed to play them ad libitum so that they coincide in different combinations each time the piece is played. These are a series of melodic lines in counterpoint (in the first case) and thereafter are chord-like bundles of notes. Throughout, the melodic material chain-links itself to both the preceding and succeeding material.

The piece builds towards a climax, but the individual parts are kept loosely related, so that each part's high point occurs at a slightly different time than that of the others. This spread-out climax is suddenly stopped by a stroke of the deep tam-tam (gong) while one chord hangs on, only to “evaporate.”

Chain I is probably the work that pushes Lutoslawski's mid-period interest in ad libitum aleatory counterpoint to the maximum extent. There is a very low percentage of traditional, measured conducting and

organization of the ensemble by means of a common “beat.” Overall, the sound of the work is dissonant and complex; although it is written so as to give the members of the London Sinfonietta a maximum of melodic solo playing, most of this occurs at the same time.

Program Notes by Joseph Stevens

Polyphonic Tango

Alfred Schnittke (1934 – 1998)

Noted, above all, for his hallmark “polystylistic” idiom, Schnittke has written in a wide range of genres and styles. His Concerto Grosso No. 1 (1977) was one of the first works to bring his name to prominence. It was popularized by Gidon Kremer, a tireless proponent of his music. Many of Schnittke's works have been inspired by Kremer and other prominent performers, including Yury Bashmet, Natalia Gutman, Gennady Rozhdestvensky and Mstislav Rostropovich. Schnittke first came to America in 1988 for the “Making Music Together” Festival in Boston and the American premiere of Symphony No. 1 by the Boston Symphony Orchestra. He came again in 1991 when Carnegie Hall commissioned Concerto Grosso No. 5 for the Cleveland Orchestra as part of its Centennial Festival, and again in 1994 for the world premiere of his Symphony No. 7 by the New York Philharmonic and the American premiere of his Symphony No. 6 by the National Symphony.

In 1985, Schnittke suffered the first of a series of serious strokes. Despite his physical frailty, however, Schnittke suffered no loss of creative imagination, individuality or productivity. Beginning in 1990, Schnittke resided in Hamburg, maintaining dual German-Russian citizenship. He died, after suffering another stroke, on 3 August 1998 in Hamburg.

The Polyphonic Tango is written in Schnittke's “polystylist” mode, and incorporates a variety of tango melodies and rhythms superimposed with more contemporary compositional idioms.

Program Notes by Music Sales Classical

Fantasia para saxophone

Heitor Villa-Lobos (1887 – 1959)

When Villa-Lobos was in Paris in the 1920s, he met and performed