PERSONNEL

University of Oregon Symphony Orchestra
Zeke Fetrow, conductor

Violin I
Bashar Matti, concertmaster
Mary Evans
Anne Wolfe
Izabel Austin
Christopher Ives
Elyse Hudson
Lionel Thomas
Valerie Nelson

Violin II
Miya Saito-Beckman, principal
Christopher Stark
Christine Senavsky
Elizabeth Thornton
Ji yeon Shin
Camille Barnisin
Cilka Daniels
Michelle Brunader

Cello
Chas Barnard, principal
Makenna Carrico
Jennifer Jordan
Molly Tourtelot
Kevin Hendrix
Gabriel Skyrms
Natalie Parker

Bass
Andrew Reid, principal
Georgia Muggli
Sam Miller
Josef Ward
Hayden Martinez

Flute
Sarah Benton, co-principal
Alexis Evers, co-principal
Robert Wakeley

Oboe
Laura Goben, principal
Tass Schweiger
Megan Zochart, English horn

Clarinet
Joshua Hettwer, principal
Courtney Sams

Bassoon
Kaden Christensen, co-principal
Bronson Klimala-York, co-principal

Horn
Gavin Betterley, co-principal
Kelsi McGlothin, co-principal
Arryn Bess
Amos Heifner
Michelle Stuart

Trumpet
John Davison, co-principal
Casey Riley, co-principal
Hannah Abercrombie

Trombone
John Church, principal
Kellyn Haley
Stephen Young, bass

Tuba
Gavin Milligan, principal

Timpani
Adam Dunson, principal

Percussion
Todd Bills
Mason Caldwell
Leila Hawana
Aaron Howard
Tim Mansell

Harp
Rachel Petty

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Polovtsian Dances
from Prince Igor (1869-87) Aleksandr Borodin (1833-1887)

Scheherazade, Op. 35 (1888) Nikolay Rimsky-Korsakov (1844-1908)

1. The Sea and Sinbad's Ship
   Largo e maestoso. Allegro non troppo.
2. The Legend of the Kalendar Prince
3. The Young Prince and The Young Princess
   Andantino quasi allegretto. Pochissimo più mosso.
   Come prima. Pochissimo più animato.
4. Festival at Baghdad. The Sea. Ship Breaks against
   a Cliff Surmounted by a Bronze Horseman
   Allegro molto. Vivo. Allegro non troppo maestoso.

in the winds that mark the opening of the piece before the ultimate
tender embrace of the conclusion.

It is interesting to note that Rimsky-Korsakov actually never intended
for Scheherazade to have such a definitive program. As he writes in
his autobiography, "My Musical Life", completed some eighteen years
after finishing Scheherazade, he details the process of composing the
piece:

"...I had in view the creation of an orchestral suite
in four movements, closely knit by the community of
its themes and motives, yet presenting, as it were, a
kaleidoscope of fairy-tale images and designs of oriental
character..."

Almost completely divorced of the idea of having a strict program in
mind, Nikolai initially wanted to title the movements of the suite: I.
Prelude, II. Ballade, III. Adagio, and IV. Finale. On the advice of many
friends, most notably Anatoly Lyadov, he was dissuaded from doing
so. He goes on to explain:

"In composing Shekherazada I mean these hints to direct but slightly
the hearer's fancy on the path which my own fancy had travelled,
and to leave more minute and particular conceptions to the will and
mood of each. All I had desired was that the hearer, if he liked my
piece as symphonic music, would carry away the impression that it
is beyond doubt an oriental narrative of some numerous and varied
fairy-tale wonders and not merely four pieces played one after the
other and composed on the basis of themes common to all the four
movements."

How then do we react to this knowledge? Does that make the story
of Scheherazade any less enchanting, or compelling? Does that mean
that there's no Sultan, and no Sultana? Does that mean there's no
ship, no sea, no prince, nor princess? The beauty of the imagination
is that it gives us the freedom to make art whatever we want it to
be. Listening to Scheherazade will conjure many images, likely
different ones for every person—and that is exactly what Rimsky-
Korsakov wanted. The magic of Scheherazade is that it inspires the
imagination—encouraging us to approach a world full of adventure
with an open heart and mind.
Alexander Borodin
Born: Oct. 31st, 1833, in St. Petersburg
Died: February 18th, 1887, in St. Petersburg

Alexander Borodin along with Mily Balakirev, César cui, Modest Mussorgsky and Rimsky-Korsakov formed “The Five”—a group of Russian composers who met in St. Petersburg from 1856 to 1870. “The Five” dedicated themselves to creating a uniquely Russian flavor of classical music. Their use of Russian folk songs, orthodox church music, and Russian dances gave their nationalistic writing the air of Russian life. Equally unique was the group’s reliance on exoticism and orientalism—their use of whole tone, pentatonic, and octatonic scales coupled with eastern themes and harmonies gave the music a refreshing, mystical and distinctive character.

Borodin, a Russian chemist, doctor and part-time composer is most well-known for his symphonies, string quartets and his opera, Prince Igor. Prince Igor is a four act opera based on the ancient Russian tale “The Lay of Igor’s Host” which tells the story of military conquest and invasion. When Borodin died in 1887, the score for Prince Igor remain unfinished. Two of his dear friends and colleagues, Nikolai Rimsky-Korsakov and Alexander Glazunov set out to complete Prince Igor posthumously.

Polovetsian Dances
Composed in 1869 – 1887 (unfinished)

When Rimsky-Korsakov and Glazunov had completed the score to the opera, Nikolai began work on orchestrating the movements. Polovetsian Dances is a suite of dances from exotic scenes in Prince Igor. Orchestrated by Rimsky-Korsakov, the piece bears many of the great hallmarks of the orchestration found in Scheherazade. Borodin’s wild sense for dance and rhythm paired with Rimsky-Korsakov’s impeccable sense for orchestral color, and variety has given the work the longevity and timelessness it deserves.

There are six unique dances featured in the suite, which is often performed without the first of the six.
(No. 8) Dance of the Polovetsian Maidens (Omitted in this edition)
I. Introduction
II. Gliding Dance of the Maidens
III. Wild Dance of the Men
IV. General Dance (Sometimes called the Dance of the Archers)
V. Dance of the Boys

The first dance, marked by lyricism and simplicity creates images of relaxation.

The second dance, a flowing, expressive melody, is sweet and tender.

The third dance, a wild flurry of notes, conjures images of dancing, and the running and stomping of feet.

The fourth dance, which is perhaps the most famous of the suite, features the percussion in a bold way, and has a very militaristic, regal quality.

The fifth dance, featuring many syncopated steps, gives the feeling of skipping, jumping, and generally just frolicking around.

The piece ends in a ferocious coda that builds excitement and energy continuously before the final resounding sonority.

**Nikolai Rimsky-Korsakov**

Born: March 18th, 1844 in Tikhvin, east of St. Petersburg
Died: June 21st, 1908 in Lyubensk, south of St. Petersburg

Nikolai Rimsky-Korsakov was one of the most important influences in 19th-century Russian music. Born to a poor but aristocratic family, Rimsky-Korsakov's experience of Russian folk and religious music came to him from his mother and grandmother, both of which were born peasants. He served in the Russian Navy from 1862-1865. On a three-year cruise, he visited New York, London, and Rio de Janeiro, buying music in every port. After returning home, Rimsky-Korsakov takes up a desk job, and begins studying composition with Mily Balakirev. Six years later, at 27 years old, Nikolai is appointed professor of composition at the St. Petersburg Conservatory, where he would meet Alexander Borodin, a professor of chemistry. In a period of creative outpouring between 1887-1888, Nikolai would write his three most important orchestral works—Capriccio Espagnol, Russian Easter Overture, and Scheherazade. These three orchestral works, along with his operas, would establish Rimsky-Korsakov's place in the history of classical music as a great orchestrator, teacher and composer. Nikolai dies in the summer of 1908, at 64 years old, after complications with a failing heart.

**Scheherazade**

Composed in Winter 1887- Fall 1888
Premiered in St. Petersburg on November 9th, 1888

The magic, mystery, and power of Scheherazade has captivated audiences for over a century. Immediately well-received, the work stands as Rimsky-Korsakov's most famous and most performed composition. A staple of modern orchestras around the world, Scheherazade is essentially a concerto for orchestra. Each movement is littered with challenging, exotic solos for various instruments. The work boasts one of the most diverse, brilliant, and colorful orchestrations of any piece in classical music.

Rimsky-Korsakov introduces the tale of Scheherazade with the following inscription that prefaces the score:

“The Sultan Schahriar, convinced of the perfidy and faithlessness of women, vowed to execute each of his wives after the first night. But the Sultana Scheherazade saved her own life by interesting him in the tales she told him through 1001 nights. Impelled by curiosity, the Sultan continually put off her execution, and at last entirely abandoned his sanguinary resolve. Many marvels did Scheherazade relate to him, citing the verses of poets and the words of songs, weaving tale into tale and story into story.”

This programmatic suite features musical pictures of the fantastical tales from The Arabian Nights, also known as One Thousand and One Nights, a famous collection of West and South Asian stories and folk tales, written in Arabic. The four movements of the suite are titled:

I. The sea and Sindbad's ship.
II. The story of prince-kalandar.
III. The young prince and princess.
IV. Festival in Baghdad. The sea. The ship breaks up against a cliff surmounted by a bronze horseman. Conclusion.