

PERSONNEL

VIOLIN 1

*Mary Evans
Nolan Biorn
Elliot Bliss
Miya Saito-Beckman
Madeline Chu
Cilka Daniels
Madeline Howard
Ellie Van Hattem
Emily Lauer
Chris Ives
Valerie Nelson

VIOLIN 2

*Anika Hirai
Melanie Haskins
Bashar Matti
Teagan Roberts
Megan Hermansen
Kelsey Hollenbaugh
Gillian Frederick
Camille Barnisin

VIOLA

*Kasey Calebaugh
Lauren Culver
Sean Flynn
Rubi Yan
Kallie DeBolt
Ziyun Wei
Ricky Waterman
Nicole Mowry

CELLO

*Kevin Hendrix
Elizabeth Gergel
Clair Dietz
Hendrik Mobley
Connor Balderston
Nicole Long
Eleanor Rochester

BASS

*Josef Ward
Yixiao Pan
Hayden Martinez
Aaron Green
Mario Rodriguez

FLUTE

*@Linda Jenkins
Annabel MacDonald

OBOE

*Emily Foltz
Megan Anderson

CLARINET

*@Esther Kwak
Nick Soenyun

BASSOON

*Bronson York
Zach Post
@Daniel Yim

HORN

*Amrit Gupta
#Andrea Kennard
Shae Wirth
Mariah Hill

TRUMPET

*Luke Harju
@#Alexis Garnica

TROMBONE

*@Bailey Schmidt
Otmar Borchard
Kenny Ross

TUBA

Noe Aguilar Lopez

PERCUSSION

*Matthew Gley
Kelsey Molinari
Aaron Howard
Luke DeDominces

* = Principal on Brahms

@ = Principal on Stravinsky

= Principal on Tower



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

University of Oregon Symphony Orchestra

Dr. David Jacobs, Conductor
Evan Harger, Graduate Conductor

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Season 116, Program 44

Beall Concert Hall
Thursday, March 9 | 7:30 p.m.



Fanfare for the Uncommon Woman No. 1	Joan Tower (b. 1938) 3'
Octet for Wind Instruments	Igor Stravinsky (1882 - 1971) 17'
Symphony No. 3 in F major	Johannes Brahms (1883 - 1897) 38'

Evan Harger, Conductor

the work, transformed in many ways. The passion soon subsides to allow for a mood of reflection and nostalgia. This pattern of tension and relaxation continues throughout the movement, and indeed the entire work.

Between the powerful first movement and the similarly charged finale, Brahms nestles two more-relaxed movements, which some claim are based on sketches for an abandoned Faust project from a few years earlier. The Andante, says writer Robert Dearling, “considers the meaning of life and, more than once, seems to dwell in suspended animation while pondering great truths.” The ravishing Poco allegretto is an example of the sheer beauty Brahms can create with the simplest of materials and means.

Among the many surprises in this remarkable work is the unusual fact that each of the four movements of the Symphony ends quietly. The mysterious introduction to the finale is followed by a sudden outburst of heroic intensity, but eventually the material from earlier movements is resolved to a shimmering recollection of the opening theme. There is no throbbing tragedy such as that which we encounter in Tchaikovsky’s “Pathétique” Symphony, but instead a gentle and comforting serenity.

– program notes by Dennis Bade

instruments, for example, which are less cold and more vague—this ensemble forms a complete sonorous scale and consequently furnished me with a sufficiently rich register; second, because the difference of the volume of these instruments renders more evident the musical architecture.” This word architecture is important. He calls it «the most important question in all my recent works» and uses it several times to contextualize and justify his compositional choices. Combined with his diatribe condemning the «picturesque» in music, this captures the ethos of the new Stravinsky—no longer a composer creating vivid and colorful, yet ultimately flat musical canvases, but rather a musical architect, designing complex, three-dimensional structures built entirely of sound. «No one could have foreseen, first, that Stravinsky was to persist in this new manner of his,» Copland concluded in his reminiscence referenced above, «or second, that the Octet was destined to influence composers all over the world by bringing the latest objectivity of modern music to full consciousness—thus was neo-classicism born.

– program notes by Jay Goodwin

Symphony No. 3 in F Major

Although Brahms was just 50 when he wrote his Third Symphony, he looked back to younger days with the musical quotation of the motto *Frei aber froh* (“Free but happy”), which was his defiant response to Joseph Joachim’s *Frei aber einsam* (“Free but lonely”). Brahms would indeed remain single throughout his lifetime, despite a number of infatuations and an especially close relationship with Clara Schumann—both before and after the sad death of her husband Robert at age 46. We know that Brahms wrote the Symphony quickly, in the summer of 1883 in Wiesbaden, working in a rented studio with a view of the Rhine valley. The dramatic aspects of the Third Symphony, the shortest of the four Brahms wrote, are intensified by the compactness of the work.

The F-A-F motif is heard immediately in the rising exclamation from the winds that opens this passionate work. The second F is actually the first note of the principal theme, which will recur throughout

Fanfare for the Uncommon Woman No. 1

Joan Tower is a child of both North and South America, having been born in New Rochelle, New York in 1939, but raised for ten years—from ages nine to nineteen—in Bolivia. She began her professional musical career as a pianist, studying piano performance at Bennington College in Vermont, and then earning a doctorate in music from Columbia University in 1968, where she studied composition with Otto Luening, Chou Wen-chung, and Vladimir Ussachevsky. She founded the Da Capo Chamber Players in 1969, to feature music of new composers such as herself, John Harbison, Philip Glass, David Lang, Shulamit Ran, and others. She served as pianist for the group until 1984, and the group is still associated with Bard College, where Tower teaches.

The roles of both composer and performer, Tower has said, should be understood by all musicians: “In the 19th century, more often than not the composers and the performers were one and the same people, and that made for a very interesting creative relationship on both sides ... We’ve got to get these two back together again.” As such, Tower’s early works were all for chamber groups, often for musicians whom she knew personally.

It was not until 1981, when she was 41, that she composed a piece for full orchestra, *Sequoia*, commissioned by the American Composers Orchestra. The work was performed by a number of orchestras, including the St. Louis Symphony Orchestra, whose music director, Leonard Slatkin, hired Tower as the organization’s composer-in-residence in 1985, a post she held until 1988. During this time she became acquainted with many of the musicians in the group, and wrote pieces expressly with the musicians of that orchestra in mind. Her two most significant works from this period were *Silver Ladders* (1986), a one-movement orchestral work based on a rising scale, and the *Fanfare for the Uncommon Woman* (1986), inspired by Aaron Copland’s well-known *Fanfare for the Common Man* (1943). Tower’s fanfare proved so popular that she composed four other fanfares with the same title, from 1989 through 1993. It is the original 1986 fanfare that Redwood Symphony performs this evening.

The fanfare commemorates “women who take risks and are adventurous,” Tower writes. She dedicated the work to conductor Marin Alsop, then one of the few women conductors in the classical world, who in 2007 was named the music director of the Baltimore Symphony, becoming the first woman to hold such a position for a major US metropolitan orchestra. Tower has been a trailblazer herself for other women composers. Asked in a 1987 interview if she wanted to be known as a woman composer, or simply as a composer, Tower responded: “I think some people are not aware that there are no women composers on their concerts. So for that reason, I do like to be reminded this is a woman composer. I think that’s an important reminder. Other than that, the music is the music and the fact that I’m a woman doesn’t make [a] difference to the music.”

Tower’s fanfare uses the same instrumentation as Copland’s, and its opening timpani and gong quote Copland’s work. The energetic brass lines build to a thrilling climax. As one critic writes, this fanfare is “a call to great deeds for whoever hears it.”

– program notes by Barbara Heninger

Octet for Wind Instruments

By the time Stravinsky’s Octet received its premiere at the Paris Opéra in October 1923, the composer was fully committed to the newly adopted neoclassical style that would dominate his work for the following 30 years. The Octet completely surprised its first audience, however, which must have come expecting something akin to the brilliantly colorful, powerfully Russian, and sometimes violent and primitivist sound of his earlier works—especially the famous ballets written for Sergei Diaghilev—that had so fascinated the musical world in the second decade of the century. Stravinsky had done little to prepare them for the drastic shift in direction. The first seeds of his neoclassicism were sown in 1920 with *Pulcinella*, but the nature of that work—in which Stravinsky adapted and re-imagined early Baroque music by Pergolesi and others—made it easy to dismiss the backward-looking musical style as a one-time consequence of the concept. The true debut of Stravinsky’s new methods was the brief, one-act satirical opera *Mavra*, which followed in 1922, but despite the

composer’s high opinion of it, that piece never really gained traction with the public.

The Octet, therefore, became the ambassador of Stravinsky’s new style, and it was initially met with confusion and disappointment. “I can attest to the general feeling of mystification that followed the initial hearing,” wrote Aaron Copland, who attended the premiere, many years later. “Here was Stravinsky ... suddenly presenting a piece to the public that bore no conceivable resemblance to the individual style with which he had hitherto been identified. Everyone was asking why Stravinsky should have exchanged his Russian heritage for what looked very much like a mess of 18th-century mannerisms. [It] seemed like a bad joke that left an unpleasant after-effect and gained [him] the unanimous disapproval of the press.”

The structures of the Octet’s three movements make plain Stravinsky’s return to earlier methods, each taking one of the Classical period’s most recognizable forms: sonata-allegro, theme and variations, and rondo, respectively. Stravinsky provided some explanation of this stylistic change as well as of the particulars of the Octet in a 1924 article for an English-language arts magazine. “Form, in my music, derives from counterpoint,” he wrote. “I consider counterpoint as the only means through which the attention of the composer is concentrated on purely musical questions ... This sort of music has no other aim than to be sufficient in itself. In general, I consider that music is only able to solve musical problems; and nothing else, neither the literary nor the picturesque, can be in music of any real interest. The play of the musical elements is the thing.” The Octet and this new style, then, are not only a return to pre-Romantic compositional methods, but also a rejection of the painterly, representational “program” music that had become so popular—and important—in the second half of the 19th century and the first years of the 20th.

In the same article, Stravinsky explained the Octet’s unusual instrumentation (decidedly not of Classical descent): “Wind instruments seem to me to be more apt to render a certain rigidity of the form I had in mind than other instruments—the string