



UNIVERSITY OF  
OREGON

SCHOOL OF MUSIC AND DANCE

University of Oregon  
Symphony Orchestra



Joseph Vranas

Richard Strauss

Franz Schubert

**David M. Jacobs**  
conductor

Andrès Rodriguez  
assistant conductor

Jonathan DeBruyn  
assistant conductor

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**Season 117, Program 31**

**Beall Concert Hall**  
Thursday, Feb. 1, 2018 | 7:30 p.m.



**No. 7. Colors on Sound. A Collage** (2017) Joseph Vranas  
[8 min]

*Jonathan DeBruyn, conductor*

**Horn Concerto No. 1 Op. 11** (1883) Richard Strauss (1864-1949)  
1. Allegro [15 min]  
2. Andante  
3. Allegro

*Shae Wirth, horn*  
*Andrès Rodriguez, conductor*

**Symphony No. 5 in Bb Major** (1816) Franz Schubert (1797-1828)  
1. Allegro [30 min]  
2. Andante con moto  
3. Menuetto Allegro molto  
4. Allegro vivace

*Andrès Rodriguez, conductor*

**UNIVERSITY OF OREGON SYMPHONY ORCHESTRA**

David M. Jacobs, conductor  
Andrès Rodriguez, assistant conductor  
Jonathan DeBruyn, assistant conductor

**VIOLIN I**

Miya Saito-Beckman,  
*concertmaster*  
Tina Glausi  
Nolan Bjorn  
Jonathan DeBruyn  
Ben Gardner  
Ellie Van Hattem  
Megan Letky  
Bashar Matti

**VIOLIN II**

Simeon Brown,  
*principal*  
Megan Letky  
Kelsey Hollenbaugh  
Gillian Frederick  
Cilka Daniels  
Kaydee Willis

**VIOLA**

Lauren Culver,  
*principal*  
Forrest Walker  
Kailie DeBolt  
Lily Coker  
Rubi Yan  
Ricky Waterman  
Ziyun Wei

**CELLO**

Nora Willauer,  
*principal*  
Hendrik Mobley  
Connor Balderston  
Clair Dietz  
Elizabeth Donovan  
Titus Young  
Joseph Eggleston

**BASS**

Josef Ward,  
*principal*  
Mario Rodriguez  
Yixao Pan  
Garrett Baxter  
Hayden Martinez  
Andrew Mell

**FLUTE**

Annabel McDonald  
Bryna Paros

**OBOE**

Noah Sylwester  
Wesley Becherer  
Ryan Strong

**CLARINET**

Esther Kwak  
Dante Hoge

**BASSOON**

Bronson York  
Daniel Yim

**HORN**

Andrea Kennard  
Amrit Gupta  
Laura Eason  
Shae Wirth

**TRUMPET**

Joseph Vranas  
Luke Harju  
Carla Lamb

**TROMBONE**

Kenny Ross  
Brandon Pressley  
Jon Caponetto

**TUBA**

Clare Brennan

**PERCUSSION**

Daniel Surprenant  
Kathie Hsieh  
Luke DeDedominces

straightforward song form, with a developing middle section in contrast to the outside statements. Schubert begins the return, but in a surprise move he then allows the listener a review of nearly the entire middle section, with its extended harmonic journey in search of the home key and theme. The straightforward but energetic and fast-paced Menuetto reminds us how far the character of this form had removed itself from its ancestor in the dance.

In keeping with the rest of the work, the Allegro vivace is completely classical in form and character; it requires an especially light presto treatment for which the old-style instruments are admirably suited. In the fall of 1816, Franz Schubert heard the first performance of his Fifth Symphony at the establishment of Otto Hatwig in Vienna's Schottenhof. A year and a half later Hatwig also conducted the Sixth Symphony at these concerts. Hatwig was a violinist in the Burgtheater Orchestra, composer, pianoteacher and conductor whose concerts had grown out of modest string evenings at the home of Schubert's father. It is doubtful that any of these first performances captured much of the important creative spirit in Schubert's music.

The title of this work, **No. 7. Colors on Sound. A Collage**, is intended to read like a label in an art museum. This collection of seven short movements is my musical explanation of the visual conception of "abstract expressionism", based on the paintings of my favorite artists, Mark Rothko, Wassily Kandinsky, and Aleksandra Ekster. Each movement is titled after one of the seven elements of art, *Shape, Space, Line, Color, Texture, Form, and Value*, and is very compact, the shortest being fifteen seconds and the longest being ninety.

Abstract expressionism has already been attributed to a certain style of music and though some of the techniques to composing such a work are very similar to the construction of abstract expressionist painting, I find that the resulting products are surprisingly dissimilar. While abstract expressionist music offers much interest and complexity in and of itself, my intention through this piece is to share with you what I hear when viewing its counterpart in the visual arts: contrasts of the concise and familiar against complexity and disjunction, as small pieces of individuality come together to form a new whole. This piece was written for the University of Oregon Symphony Orchestra Brass.

— Joseph Vranas

When Richard Strauss (1864-1949) began work on his **Horn Concerto No. 1**, he may have been only 18 years old, but he already had literally a lifetime of experience in virtuoso horn playing. His father, Franz Joseph Strauss, was principal horn at the Munich Court Orchestra and had been since well before Richard was born. Dour and conservative in musical

and personal issues, the elder Strauss was nonetheless almost universally admired in German music circles for his flawless technique and impeccable artistry. He became famous, for example, for his glorious playing in Wagner's operas, compositions - and a composer - he despised. "Strauss is a detestable fellow," Wagner retorted, "but when he plays the horn you can't be angry with him."

This magical playing, and the long hours of practice that supported it, were surely among Richard Strauss' formative musical experiences. Certainly a love for the French horn and a keen ear for its effective use is apparent in all of Richard's music, from this early concerto through the tone poems — think of the marvelous calls in *Don Juan* and *Till Eulenspiegel*, for just a few examples - the operas, the *Second Horn Concerto* of 1942 (dedicated "to the memory of my father"), and even the autumnal *Four Last Songs*.

Richard Strauss would come to disagree with his father on the subject of Wagner's operas, but in 1882 and 1883 - when he was composing this concerto - he had not yet fallen under the Wagnerian spell. This is a very conservative work in its harmony and a youthful one in its melodic ardor and profligacy, though even in his final years, depressed and discouraged by the vastly changed post-war world around him, Strauss still had big tunes in him.

This concerto is cast in the three movements traditional to European concertos, though as Mendelssohn did in his E-minor Violin Concerto, Strauss links the first two

movements. And also like Mendelssohn, he wastes no time introducing the soloist: one chord from the orchestra and the horn jumps in with an energetic fanfare.

Strauss provides the thematic contrasts expected of a late-Romantic opening movement, long-winded lyricism versus dark drama. He deftly slips into the slow movement, a somber, soft-grained place of sweetly haunted tunes, elegantly accompanied. The finale is one of those robust movements full of hunting calls so typical of horn writing. There are ominous developments towards the end, but it closes with brave display. All three movements are linked by varied manipulation of the opening fanfare.

— Howard Posner

Schubert wrote the score of his **Fifth symphony** (D. 485) in September of 1816, completing it on October 3rd. Of Schubert's seven completed symphonies, this symphony, is the only one in a chamber setting, that is, without trumpets, timpani, or clarinets. Perhaps the smaller orchestration reflects the limited number of players available to Hatwig, but this explanation is not entirely satisfactory. Contrary to the popularized view of Franz Schubert, he was not a man to be influenced by such circumstances, Another view is that this symphony was meant to speak its musical message more directly than could a great 'public' symphony.

The symphony is in the key of B-flat minor and following an elegant and classical Allegro, a charming Andante seems to continue in the 18th century spirit. It opens as a