

PERSONNEL

UNIVERSITY OF OREGON SYMPHONY ORCHESTRA

David M. Jacobs, conductor

VIOLIN I

Mary Evans, *concertmaster*

Miya Saito-Beckman

Valerie Nelson

Christopher Stark

Ji yeon Shin

Christine Senavsky

Lionel Thomas

John Fawcett

VIOLIN II

Christopher Ives, *principal*

Anne Wolfe

Izabel Austin

Elyse Hudson

Cilka Daniels

Elizabeth Thornton

Bashar Matti

Camille Barnisin

Michelle Brunader

VIOLA

Annissa Olsen, *principal*

Hannah Breyer

Sean Flynn

Kailie DeBolt

Amanda German

Emily Wade

Tommi Moore

Christina Tatman

CELLO

Jennifer Jordan, *principal*

Molly Tourtelot

Natalie Parker

Gabriel Skyrms

Kevin Hendrix

Makenna Carrico

Chas Barnard

Nora Willauer

BASS

Sam Miller, *principal*

Andrew Reid

Georgia Muggli

Hayden Martinez

Josef Ward

FLUTE

Alexis Evers, *principal*

Robert Wakeley

Sam Golter, *piccolo*

OBOE

Laura Goben, *principal*

Tass Schweiger

Megan Zochart, *English*

horn

CLARINET

Joshua Hettwer, *principal*

Courtney Sams

Colleen White, *bass*

clarinet

BASSOON

Kaden Christensen,

principal

Bronson Klimala-York

Raquel Vargas-Ramirez

contrabassoon

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

Kellyn Haley, *principal*

Nick Ivers

Stephen Young, *bass*

TUBA

Gavin Milligan, *principal*

TIMPANI

Adam Dunson, *principal*

PERCUSSION

Todd Bills

Aaron Howard

HARP

Kelly Hoff

Rachel Petty



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

University of Oregon Symphony Orchestra

David M. Jacobs, conductor
Maykin Lerttamrab, piano

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Season 114, Program 68

Beall Concert Hall
Saturday, March 7, 2015 | 8 p.m.



**Piano Concerto No. 3
in D minor, Op. 30** (1909)
I. Allegro ma non tanto
II. Intermezzo: Adagio
III. Finale: Alla breve

Sergei Rachmaninoff
(1873-1943)
41 mins

Maykin Lerttamrab, *piano*

INTERMISSION

**Concerto for Orchestra,
Sz. 116, BB 123** (1943)
I. Introduzione: Andante non troppo
V. Finale: Pesante — Presto

Béla Bartók
(1881-1945)
20 mins

It is one of his best known, most popular and most accessible works. The score is inscribed “15 August – 8 October 1943”. It was premiered on December 1, 1944, in Symphony Hall, Boston, by the Boston Symphony Orchestra conducted by Serge Koussevitzky. It was a great success and has been regularly performed since. It is perhaps the best-known of a number of pieces that have the apparently contradictory title *Concerto for Orchestra*. This is in contrast to the conventional concerto form, which features a solo instrument with orchestral accompaniment. Bartók said that he called the piece a concerto rather than a symphony because of the way each section of instruments is treated in a soloistic and virtuosic way.

Bartók makes extensive use of classical elements in the work; for instance, the first and fifth movements are in sonata-allegro form. The work combines elements of Western art music and eastern European folk music, especially that of Hungary, and it departs from traditional tonality, often using non-traditional modes and artificial scales. Bartók researched folk melodies, and their influence is felt throughout the work. For example, the second main theme of the first movement, as played by the first oboe, resembles a folk melody, with its narrow range and almost haphazard rhythm.

The second-movement intermezzo begins, again subdued, with an underlying pathos, made even more dramatic by the use of the oboe in the melodic writing. The strings eventually become intense, with the thematic material, but this is all before the piano has made its entrance. Once the piano enters, the listener is treated to a meandering chromatic passage leading into the main theme. The contrasting section is a scherzo in a waltz tempo, making it a very non-stereotypical concerto slow movement. The second movement ends with the character of the beginning of the movement and leads into the third movement finale without pause. The last movement resembles a frenetic march, alternating with luscious and expansive sections based on thematic material from the first movement.

The reviews of his Third Piano Concerto were not what Rachmaninoff had hoped for, especially for the highly touted “American” Concerto. He wrote, “Musicians loved it, but not the audience or critics.” It was perhaps a case of being too advanced for its time of 1909, for which an even greater debt of gratitude is owed to Vladimir Horowitz for popularizing the concerto by the 1920s. Rachmaninoff wrote to a friend when trying to decide whether or not to make the American trip of 1909, “I don’t want to go. But then perhaps, after America I’ll be able to buy myself that automobile.... It may not be so bad after all!” Rachmaninoff purchased his first car in 1912 and it is purported that he bought himself a new automobile every year after that.

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The **Concerto for Orchestra, Sz. 116, BB 123**, is a five-movement musical work for orchestra composed by Béla Bartók in 1943.

Maykin Lerttamrab was born in Bangkok, Thailand. He studied under Claire Wachter from 2002 to 2007 at the University of Oregon. He was also a student of Andre Michel Schub at the Manhattan School of Music from 2007 to 2009. Now he is a doctoral student, majoring in piano performance with a supporting area in collaborative piano. Maykin is a student of Dean Kramer.

Program Notes

Piano Concerto No. 3 in D minor, Op. 30- There was perhaps no greater status symbol in the United States in the early 20th century than the ownership of an automobile. So attractive was this prospect, that it played a major role in Sergei Rachmaninoff’s first tour to the United States in 1909. Automobiles were far less common in Russia, and the composer felt he could earn enough money from his American tour to procure a car in his homeland. Rachmaninoff had achieved major success in Russia, so much so, that he was overwhelmed by requests for solo performances, conducting engagements, and composition commissions. He had decided to pull back on his performing and moved his family to Dresden in 1906 so he could concentrate on composing. He spent 1906 through some of 1909 in both Dresden and Paris, composing and taking a break from his busy touring and schedule. Then America and the promise of the funds for a shiny automobile beckoned.

Rachmaninoff wrote his Third Piano Concerto to kick-off his U.S. tour in 1909, in which he had garnered engagements as soloist and conductor with some of the most prestigious orchestras in the U.S., including Boston, Chicago, Philadelphia, Baltimore, and New York. Rachmaninoff was wise in his marketing of his Third Piano

Concerto, hailing that it was “written especially for America.” His Piano Concerto No. 3 premiered on November 28, 1909 with Rachmaninoff as soloist and Walter Damrosch conducting the New York Symphony. Two months later he performed the work with the New York Philharmonic with Gustav Mahler conducting. Rachmaninoff’s time spent rehearsing his Third Piano Concerto with Mahler had a profound effect on Rachmaninoff. He wrote of the experience:

Mahler was the only conductor whom I considered worthy to be classed with Nikisch [Arthur Nikisch, Hungarian, preeminent conductor of the early 20th century.] He touched my composer’s heart straight away by devoting himself to my Concerto until the accompaniment, which is rather complicated, had been practiced to the point of perfection, although he had already gone through a long rehearsal. According to Mahler, every detail of the score was important—an attitude which is unfortunately rare among conductors.

Rachmaninoff’s Third Piano Concerto was known for its incredible technical difficulty and different style than his previous two piano concertos. One of its earlier reviews stated, “The work grows in impressiveness upon acquaintance and will doubtless take rank among the most interesting piano concertos of recent years, although its great length and extreme difficulties bar it from performance by any but pianists of exceptional technical powers.” This manifested itself in a multitude of ways. Firstly, Rachmaninoff dedicated his Third Piano Concerto to his good friend, and many argued, the finest pianist of his generation,

Josef Hofmann. However, Hofmann never performed the work, stating it, “wasn’t for him.” The concerto was made famous and popular by the young Vladimir Horowitz, who first challenged the concerto in 1920. When Horowitz and Rachmaninoff met, the composer suggested cutting portions of the concerto to make it more accessible and popular with audiences; some argue that this interfered with its artistic integrity, while others posited that the cuts accomplished Rachmaninoff’s vision for the work’s future. The use of these cuts became standard; Horowitz first recorded the Concerto with the cuts in 1930 with the London Symphony, and several years later Rachmaninoff recorded the work with the same cuts in 1939 with the Philadelphia Orchestra. Rachmaninoff ceded that Horowitz played his Concerto better than he did, and never performed the work again in a live performance. Since those early years, the concerto’s popularity has grown significantly, and with this new-found appreciation, the cuts are usually removed by contemporary performers and the original notes are reinstated.

One of the more striking elements of Rachmaninoff’s Third Piano Concerto is the simplicity with which it begins. An orchestral two-measure undulating pattern (slightly reminiscent of parts of his Second Piano Concerto) introduces one of the most simple and haunting melodies of Rachmaninoff’s works. He saves the fireworks in this concerto for later. There has been debate and speculation regarding the origin of the opening piano melody. A musicologist, Joseph Yasser, contrived a theory that the piano’s opening theme is a Russian liturgical chant, entitled *Thy Tomb, O Savior, Soldiers Guarding*. Rachmaninoff immediately dismissed the theory stating that the melody “is borrowed neither from folk song nor from liturgical sources. It simply wrote itself.”