

## PERSONNEL

### BASS

Sam Miller, *principal*  
Rhys Gates  
Evan Pardi  
Andrew Reid  
Georgia Muggli  
Hayden Martinez

### FLUTE

Sarah Benton, *principal*  
Alexis Evers  
Savannah Gentry

### OBOE

Tass Schweiger, *principal*  
Michelle Gunvordahl

### CLARINET

Joshua Hettwer, *principal*  
Brynn Powell

### BASSOON

Raquel Vargas-Ramirez,  
*principal*  
Bronson Klimala-York

### HORN

Kelsi McGlothlin, *principal*  
Gavin Betterley  
Amrita Gupta  
Mariah Hill  
Jarek Bartels, *assist.*

### TRUMPET

Casey Riley, *principal*  
Mark Landon

### TROMBONE

John Church, *principal*  
Seth Arnold  
Matthew Brown, *bass*

### TUBA

Stephen Young

### TIMPANI

Adam Dunson

### PERCUSSION

Todd Bills  
Matthew Valenzuela  
Daniel Surprenant

# O

UNIVERSITY OF OREGON

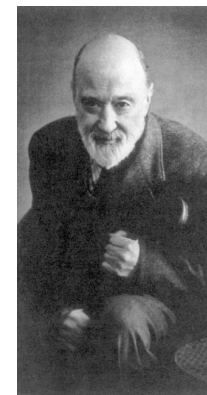
# SCHOOL OF MUSIC AND DANCE

## The University of Oregon Symphony Orchestra

David Jacobs, conductor



Mendelssohn



Ives



Tchaikovsky

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**Season 114, Program 4**

**Beall Concert Hall**  
Tuesday, October 21, 2014 | 7:30 p.m.



***The Hebrides Overture*** (1832)  
***(Fingal's Cave)***

Felix Mendelssohn  
(1809-1847)  
[10 mins]

*Zeke Fetrow, conductor*

***The Unanswered Question*** (1930-35)

Charles Ives  
(1874-1954)  
[6 mins]

***Symphony No. 4*** (1877-78)  
***in F minor, Op. 36***

Pyotr I. Tchaikovsky  
(1840-1893)  
[45 mins]

1. Andante sostenuto - Moderato con anima
2. Andantino in modo di Canzone
3. *Scherzo. Pizzicato ostinato.* Allegro
4. *Finale.* Allegro con fuoco

the central idea of its program. Keller has mentioned a parallel between the four-note motif which opens Beethoven's Fifth and the fanfare at the outset of Tchaikovsky's Fourth. Like Beethoven, Tchaikovsky uses his fanfare as a structural marker. Moreover, because of both the length and unorthodox form of the symphony, he may have felt using such a marker was a musical necessity.

**PERSONNEL**

**UNIVERSITY OF OREGON SYMPHONY ORCHESTRA**

David M. Jacobs, conductor

Zeke Fetrow, assistant conductor

**VIOLIN I**

Christopher Stark, *concertmaster*

Mary Evans, *assist. concertmaster*

Christopher Ives

Bashar Matti

Amara Sperber

Miya Saito-Beckman

Ji yeon Shin

Grace Rosier

**VIOLIN II**

Holly Roberts, *principal*

Izabel Austin

Charlie Hankin

Karlie Roberts

Christine Senavsky

Cilka Daniels

Anne Wolfe

Camille Barnisin

Elizabeth Thornton

**VIOLA**

Amanda German, *principal*

Hannah Breyer

Sean Flynn

Christina Tatman

Andrew Weller-Gordon

Tommi Moore

Rachel Rosier

Annissa Olsen

Kailie DeBolt

Emily Wade

**CELLO**

Natalie Parker, *principal*

Chas Barnard

Molly Tourtelot

Jennifer Jordan

Gabriel Skyrms

Makenna Carrico

Kevin Hendrix

Nora Willauer

Eryn Whitton

The concert overture *The Hebrides* (German: *Die Hebriden*), Op. 26, also known as *Fingal's Cave* (*Die Fingalshöhle*), was composed by Felix Mendelssohn in 1830. The piece was inspired by Mendelssohn's visit to Fingal's Cave on the island of Staffa, located in the Hebrides archipelago off the west coast of Scotland. As was common in the Romantic era, this is not an overture in the sense that it precedes a play or opera; it is a concert overture, a stand-alone musical selection, and has now become part of standard orchestral repertoire. The piece was dedicated to King Frederick William IV of Prussia (then Crown Prince of Prussia).

Mendelssohn first travelled to England at the invitation of a German lord after the composer's twentieth birthday. Following his tour of England, Mendelssohn proceeded to Scotland, where he began work on his Symphony No. 3, *Scottish*. He was engaged on a tour of Scotland with his travelling companion Karl Klingemann when he sent a postcard to his family with the opening phrase of the overture written on it. In a note to his sister, Fanny Mendelssohn he said: "In order to make you understand how extraordinarily the Hebrides affected me, I send you the following, which came into my head there." The cave at that time was approximately 35 feet (11 m) high and over 200 feet (61 m) deep, and contained black basalt pillars.

*The Unanswered Question* is a musical work by American composer Charles Ives. Originally paired with *Central Park in the Dark* as *Two Contemplations* in 1908, *The Unanswered Question* was revived by Ives in 1930–1935. As with many of Ives' works, it was largely unknown until much later in his life, and was not performed until 1946.

Against a background of slow, quiet strings representing "The Silence of the Druids", a solo trumpet poses "The Perennial Question of Existence", to which a woodwind quartet of "Fighting Answerers" tries vainly to provide an answer, growing more frustrated and dissonant until they give up. The three groups of instruments perform in independent tempos and are placed separately on the stage—the strings offstage.

**Symphony #4** During the composition of the symphony, Tchaikovsky wrote to his patroness, Nadezhda von Meck, that he wanted "very much" to dedicate it to her, and that he would write on it "Dedicated to My

Best Friend". He had begun composing the symphony not long after von Meck had entered his life. He would complete it in the aftermath of his catastrophic marriage and claimed she would find in it "an echo of your most intimate thoughts and emotions." The dedication was significant in more than one way. One important facet of the paternalistic nature of Russian society was that, in artistic patronage, patron and artist were considered equals. Dedications of works to patrons were not gestures of humble gratitude but expressions of artistic partnership. By dedicating the Fourth Symphony to her, he was affirming her as an equal partner in its creation.

It is also due to von Meck that, at her request, Tchaikovsky wrote a program explaining the symphony. This action encouraged numerous writers to quote it instead of focusing on the symphony's purely musical qualities, including what Hans Keller termed "one of the most towering symphonic structures in our whole literature" in the opening movement. This program hindered acceptance of the symphony for many years, prejudicing Alfred Einstein and other musicologists against it.

Despite its overall negative impact on the symphony, the composer's program gives one very telling clue regarding the work's musical architecture. Assertions to the effect that "the first movement represents Fate" are oversimplifications: according to a letter the composer wrote to Madame von Meck in 1878, it is actually the fanfare first heard at the opening ("the kernel, the quintessence, the chief thought of the whole symphony") that stands for "Fate", with this being "the fatal power which prevents one from attaining the goal of happiness ... There is nothing to be done but to submit to it and lament in vain". As the composer explained it, the program of the first movement is—"roughly"—that "all life is an unbroken alternation of hard reality with swiftly passing dreams and visions of happiness ...". He went on: "No haven exists ... Drift upon that sea until it engulfs and submerges you in its depths".

The composer's description of the symphony's opening fanfare as a metaphor for "Fate" becomes more telling in the context of a letter he wrote Sergei Taneyev. He wrote Taneyev that the Fourth Symphony was both program music and a reflection of Beethoven's Fifth Symphony in