

## PERSONNEL

### VIOLIN I

Mary Evans,  
principal  
Izabel Austin  
Michael Kaveney  
Kelly Lanzafame  
Valerie Nelson  
Lionel Thomas

### VIOLIN II

Bashar Matti,  
principal  
Camille Barnisin  
Merydith Dyall  
Gillian Frederick  
Teagan Roberts  
Ji Shin  
Meagan Susuico  
Elizabeth Thornton

### VIOLA

Kasey Calebaugh,  
co-principal  
Michael Kaveney,  
co-principal  
Hannah Breyer  
Lauren Culver  
Kalie DeBolt  
Sean Flynn  
Emily Korzeniewski  
Tommi Moore  
Luis Rivera  
Samrah Tariku  
CJ Tatman  
Emily Wade  
Ziyun Wei

### CELLO

Chas Barnard,  
co-principal  
Elizabeth Gergel,  
co-principal  
Makenna Carrico  
Clair Dietz  
Kevin Hendrix  
Nicole Long  
Anjelica Urciel  
Eleanora Willauer

### BASS

Evan Pardi, principal  
Hayden Martinez  
Xixiao Pan

### FLUTE

Savannah Gentry,  
co-principal  
Linda Jenkins,  
co-principal  
Lucy Schermer

### OBOE

Emily Foltz,  
co-principal  
Tass Schweiger,  
co-principal

### CLARINET

Courtney Glausi,  
principal  
Esther Kwak

### BASSOON

Kevin Foss,  
principal  
Bronson Klimala-York

### HORN

Gavin Betterley,  
principal  
Andrea Kennard

### TRUMPET

Aaron Kahn,  
principal  
Mark Landon

### TROMBONE

Talon Smith,  
principal  
Baily Schmidt  
Stephen Young,  
bass trombone

### TUBA

Jake Fewx,  
principal

### TIMPANI

Todd Bills

### PERCUSSION

Aaron Howard  
Kathy Hsieh  
Tim Mansell



UNIVERSITY OF  
OREGON

# SCHOOL OF MUSIC AND DANCE

## UNIVERSITY OF OREGON Symphony Orchestra

David M. Jacobs  
conductor

Evan Harger  
graduate conductor

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Season 115, Program 5

Beall Concert Hall  
Saturday, October 24, 2015 | 7:30 p.m.



*Canzon Noni Toni*  
*From Sacrae Symphoniae*

Giovanni Gabrieli  
 (1557-1612)  
 4'  
 transcribed by  
 Evan Harger

*Serenade No. 2 in A, Op. 16*  
 1. Allegro Moderato  
 2. Scherzo  
 3. Adagio non troppo  
 4. Quasi Menuetto  
 5. Rondo

Johannes Brahms  
 (1833-1897)  
 29'

*5 minute pause*

*Symphony No. 100 in G Major, Hob. 1/100*  
 “Military” Symphony  
 1. Adagio – Allegro  
 2. Allegretto  
 3. Menuet  
 4. Finale Presto

Franz Joseph Haydn  
 (1732-1809)  
 26'

Austro-Turkish War in 1791. In particular, the musical instruments of the Janissaries, or elite soldiers of the Sultan, were a popular form of entertainment in Austria. Instruments like the bass drum, cymbal, triangle, and oboe were all considered “exotic” to these listeners. Always the crowd pleaser, Joseph Haydn incorporated some of these Janissary instruments into his aptly titled “Military” Symphony. The first movement is classic Haydn featuring elegant melodies, turbulent string passages, and sudden interruptions of drama. Of particular note is the use of wind instruments to proclaim the main melody. This is partly where the symphony gets its “military” nickname!

The second movement has become a crowd favorite and is frequently performed as an encore. It alternates between soothing tranquil sections and impassioned fiery sections utilizing the bass drum and cymbals (perhaps to awaken a drowsy audience). The third movement is a lilting minuet and the finale is absolutely stirring! The work comes to a thundering conclusion with a full assortment of strings, winds, brass, and janissary percussion – a fitting conclusion to a concert so focused on the wind instruments of the orchestra!

What else happened in 1793-94?

- The first gas balloon is flown in the United States
- Louis XVI of France is guillotined by the French National Convention
- George Washington holds the first Cabinet meeting as President of the United States
- Slavery is abolished Northern Canada
- New York City’s first daily newspaper is established
- Niccolò Paganini debuts as a young prodigy at age 11

of the sublime, the dramatic, and the utter apathetic parallels Brahms' mental condition at the time of the composition, and serves as a contrast from the other four sunny movements. It is this juxtaposition of lightness and darkness, which gives this serenade its peculiar quality – a quality reflective of Brahms' psyche as he processed the tragic events of his life.

What else happened in 1859?

- The city of Olympia Washington becomes part of the United States
- Oregon is admitted as the 33<sup>rd</sup> U.S. state
- Charles Dickens publishes *A Tale of Two Cities*
- Charles Blondin crosses Niagara Falls on a tightrope
- The first intercollegiate baseball game is played between Amherst and Williams Colleges
- Charles Darwin publishes *On the Origin of Species*
- Abolitionist leader John Brown is hanged for his raid on Harpers Ferry

### **Symphony No. 100 "Military"**

Joseph Haydn (1732 – 1809)

1793-94

In keeping with the theme of this program, music for orchestra which utilizes prominent wind parts, our final piece of the evening will feature some riveting wind and percussion writing from the master pen of Joseph Haydn. Considered the "Father of the Symphony", Haydn was by no means the first to write a symphony. He was, however, the first composer to standardize its form and content. Perhaps a better designation would be "Perfectioner of the Symphony."

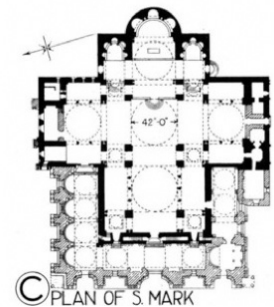
The political and cultural relationship between Turkey and Austria is a complicated one, but citizens of Austria were sufficiently terrified of and enamored with the Ottoman Empire at the conclusion of the

**Canzon Noni Toni**  
**from *Sacrae Symphoniae***  
 Giovanni Gabrieli (1557 – 1612)  
 1597

Much like present day concert goers, audiences in Venice during the late Renaissance were attracted to spectacle and grandiosity. This was certainly the case at St. Mark's Basilica - where Giovanni Gabrieli served as principal organist and composer. Considered by many to be the musical epicenter of sacred music in Venice, this position was previously occupied by Giovanni's famous uncle Andrea Gabrieli. The music played in the basilica evoked a sense of the magnitude and mysterious nature of God. At a time when the Bible, Dante, and sacred religious poetry were as prevalent as electricity, the internet, and YouTube are to us today – one is struck at how much this music spoke to the hearts and souls of the denizens of Venice.

What about this basilica caused composers to produce some of their most spiritually charged and experimental music? Well for starters, examine the floor plan of the St. Mark's Basilica below. Notice how the shape of the basilica is of a cross. The obvious religious symbolism aside – this meant that musicians could be placed in the North, East, West, and even South corridors to create a three-dimensional space. Composers would utilize echoes, sudden volume changes, and interweaving musical melodies to create this reverberant chamber of sound. The result was magnificent! There are some scholars who speculate that Gabrieli knew the overtones (higher frequencies that are produced when a tone is sounded) that would be produced in the vastness of the church and that he actually wrote music with these overtones in mind!

Tonight's performance features one



of Gabrieli's works written for this magnificent hall, the Canzon Noni Toni. To simulate the spacious nature of the work, we have placed the two brass groups on opposite sides of the stage and have instructed them to play with differing dynamics. As you listen, try and pretend that you are in the remarkable space of St. Mark's Basilica and imagine how the citizens of Venice must have felt hearing this music for the first time.

What Else Happened in 1597?

- The first performance of William Shakespeare's *The Merry Wives of Windsor*
- Jacopo Peri composes the first opera *Dafne*
- The Serbian Uprising of 1596 – 1597
- Over 12 million pesos of silver are shipped from the Philippines to the Ming Dynasty of China

### **Serenade No. 2**

Johannes Brahms  
(1833 – 1897)  
1859

Every now and then, we all need to take a break from the stressors of everyday life. This was certainly the case with Johannes Brahms in 1859. A series of tragic events had led Brahms to an almost insurmountable level of anxiety. His dear friend and mentor Robert Schumann had flung himself into the Rhine River to escape the demonic voices that were plaguing his mind in 1854. He was then placed in a mental sanatorium and lived there until his death in 1856. The loss of his friend tore at Brahms heart – a sentiment made even more devastating by Brahms' unwilling acceptance of a fact that haunted him every moment of his life – he was in love with Robert's wife Clara. In hindsight, it is easy for us to see how much Brahms cared for Clara. He watched after her kids, read her poetry, bought her groceries, exchanged letters with her as he traveled, and took long walks in the country side with her and her friends. Imagine

the conflict that must have been consuming Brahms. He was moaning the loss of his beloved friend Robert while simultaneously courting his widowed lover. Alas, for Brahms, pain and love went hand in hand, and it is no surprise that Brahms eventually ended his brief romance with Clara leaving her in shambles. Brahms is simultaneously easy to sympathize with and easy to disdain for his treatment of Clara.

After breaking it off with Clara, Brahms hastily got engaged to Agathe von Siebold -perhaps in an attempt to repair his broken spirit. This rebound, however pleasant, ended in disaster as he broke up with her very close to the wedding. Brahms would never marry for the rest of his life.

If you were counseling Brahms on how he should recover following so much heartbreak how would you proceed? Would you tell him to try and try again? Would you tell him that he needed to rekindle broken relationships, or would you tell him to take a break and take a vacation? This last bit of advice was the course that Brahms took for himself, and after visiting Detmold, Brahms composed two of his lightest and most entertaining works – the two Serenades.

This evening, we will present the second of the Serenades inspired by Brahms' experience of listening to the wind bands of Detmold. Brahms was particularly fascinated with winds and wind bands at this time. He had spent some time studying the wind serenades of Wolfgang Amadeus Mozart and wanted to compose a work in a similar light style utilizing the winds. Therefore, Brahms disposed of the violins altogether and created a hybrid-band utilizing the winds, violas, cello, and basses. The resulting composition is one of Brahms most cheerful works – with one notable exception.

The middle movement of this serenade is one of the most austere, haunting, and plaintive movements Brahms had ever composed. The music seems to stagnate and suspend itself in mid-air whilst occasionally erupting into bursts of tragedy. This combination