

PERSONNEL

SYMPHONY ORCHESTRA

VIOLIN I

Bashar Matti
co-principal
Mary Evans
co-principal
Valerie Nelson
Ji Shin

VIOLIN II

Michael Kaveney
principal
Kelly Lanzafame
Isabel Austin
Meagan Susuico

VIOLA

Hannah Breyer
principal
Lauren Culver
Kalie DeBolt

CELLO

Kevin Hendrix
principal
Eleanora Willauer

BASS

Hayden Martinez

FLUTE

Savannah Gentry

OBOE

Emily Foltz

CLARINET

Esther Kwak

HARP

Rachel Petty

THE OREGON CAMERATA

VIOLIN I

Valerie Nelson
Lionel Thomas

VIOLIN II

Mary Evans

VIOLA

Kasey Calebaugh

CELLO

Chas Barnard

BASS

Xixiao Pan
Evan Pardi

FLUTE

Linda Jenkins

OBOE

Tass Schweiger

CLARINET

Esther Kwak
Courtney Glausi
Bassoon
Bronson York
Kevin Foss

HORN

Gavin Betterley
principal

TRUMPET

Aaron Kahn
principal

TROMBONE

Talon Smith
principal

PERCUSSION

Todd Bills



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

UNIVERSITY OF OREGON Symphony Orchestra and Oregon Camerata

David M. Jacobs
conductor

Evan Harger
graduate conductor

Brad Green
guest soloist

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Season 115, Program 21

Beall Concert Hall
Saturday, Nov. 21, 2015 | 7:30 p.m.



The University of Oregon Symphony Orchestra

Irmelin Prelude 1932 Frederick Delius (1862 - 1934)
arr. Robert Threlfall

The Oregon Camerata

Concertino da Camera 1935 Jacques Ibert (1890 - 1962)

1. Allegro con moto
2. Larghetto
3. Animato Molto

Brad Green, saxophone
Evan Harger, guest conductor,

L'Hisoire du Soldat 1918 Igor Stravinsky (1882 – 1971)

1. The Soldier's March
2. Music from Scene 1
3. Music from Scene 2 "Pastorale"
4. The Royal March
5. Little Concert
6. Three Dances
 - a. Tango
 - b. Waltz
 - c. Ragtime
7. The Devil's Dance
8. Grand Chorale
9. Triumphal March of the Dead



Saxophonist Brad Green received his bachelor's degree from Northern Arizona University, where he studied saxophone with Dr. Jonathan Bergeron. Brad is currently pursuing a master's degree in Saxophone Performance at the University of Oregon, where he is the Graduate Teaching Fellow for the saxophone studio.

Brad has performed in master classes taught by Wildy Zumwalt, Lawrence Gwozdz, Chien-Kwan Lin, Kenneth Tse, the Tetrphonics Saxophone

Quartet, and the Mana Saxophone Quartet. Additionally, he has participated in many important chamber and large ensemble performances, including the world premier of Zdeněk Lukáš's *Concerto Grosso No. 4 for saxophone quartet and symphony orchestra* as well as a duo performance of *Wink* with world-class marimbist Mark Ford. Additionally, Brad has performed with the Oregon Wind Ensemble, Northern Arizona University Wind Symphony, Eugene Symphony Orchestra, Orchestra Next, and the Northern Arizona University Saxophone Orchestra.

of the violin and the punctuation of the drums.”

Parody is the essence of Stravinsky’s art—whether the parody be serious or comic—and Stravinsky has an amazing ability to choose precisely those details of style that penetrate most surely to the core of the thing parodied. (That is perhaps why there is something so singularly appealing about those Arnold Newman photographs of Stravinsky with *two* pairs of glasses). No two consecutive bars of his march, chorale, waltz, tango, or ragtime could conceivably occur in one of the *bona fide* specimens of their genres, but still, Stravinsky’s versions always seems more *real* than the “real” thing.

The story goes something like this. The devil, in disguise, trades a magic book for a soldier’s fiddle. The soldier loses the riches he has acquired through his new magic, but by getting the devil drunk he manages to retrieve his fiddle. With the fiddle’s help the soldier cures a princess whose illness has defied the skills of all physicians. The soldier and the princess marry, and the soldier drives the devil away by playing until he falls into convulsions. In spite of having been warned not to do it, the soldier visits his home village. Actually, his princess-wife coaxes him into this unwise move. The devil is waiting for him there, and the moment the soldier steps across the town line and into the devil’s domain he is carried off.

The moral: Don’t try to have your cake and eat it too. Or, as Saki says it in his wonderful “The Story-Teller,” you can’t have pigs and flowers. It’s a good one.

Program Note by San Francisco Symphony

What else happened in 1918?

- Women over thirty allowed to vote in the UK
- Russia adopts the Gregorian Calendar, the date skips from February 1st to February 14th – leaving many people without a proper birthday celebration
- Moscow becomes the capital of Soviet Russia
- End of the Finnish Civil War
- The Russian Revolution
- World War I continues
- Austria becomes a republic
- Woodrow Wilson becomes the first president to travel to a foreign country while in office

Irmelin Prelude 1932

Frederick Delius (1862 - 1934)
arr. Robert Threlfall

At the start of the twentieth century, many composers sought to break away from the high Romanticism of the previous century. Composers like Mahler, Strauss, and Bruckner were falling out of fashion, and a trend towards smaller compositions began. In England, composers like Elgar and Vaughan Williams continued that large orchestral tradition – but composer Frederick Delius was much more influenced by the impressionism of Claude Debussy. Small pieces using color, texture, and quaint melodies were preferred over the overwrought emotions of the previous century.

Delius became associated with a small group of composers including Percy Grainger and Cyril Scott. They tried to create a distinctly English sound – one very different from Holst and Vaughan Williams. Rather than using the methods of the 19th century, which they accused Holst and Vaughan Williams of doing, they sought to add an impressionistic and modern touch to the English sound. This would eventually pave the way for Britain’s great modernist, Benjamin Britten.

On tonight’s program, we feature a small prelude to Delius’ opera *Irmelin*. Arranged for chamber orchestra by Robert Threlfall, this arrangement contains many beautiful and sweeping melodies. The winds provide long lyrical melodies over the bed of sound in the strings, and the entire piece feels like one long sigh. It’s a massive exhalation, and the piece ends where it began – in silence. It is fitting start to tonight’s program featuring the small ensemble music of the 20th century.

Program Note by Evan Harger

What Else Happened in 1932?

- The first woman is elected to the U.S. Senate
- Unemployment reaches an all-time high in Germany with 6 million unemployed
- Aldous Huxley’s *Brave New World* is published
- The Winter Olympics take place in New York
- The first Disney Cartoon in color premieres, *Flowers and Trees*
- The first committee against prohibition is established

Concertino da Camera 1935

Jacques Ibert (1890 - 1962)

A native Parisian, a highly successful graduate of the Paris Conservatory, a winner of the Prix de Rome, and a friend and confidant of the group of French composers known as Les Six, Ibert today is remembered for a relatively small number of his compositions. One of these is most certainly the Concertino da Camera, which is recognized as an essential part of the classical saxophone repertoire.

Written in 1935 for the German-American saxophonist Sigurd Rascher, Concertino da Camera consists of two movements though in fact, the second movement is made up of a slow and a fast section, effectively giving the Concertino a traditional three-movement form.

The movement begins with a brief introduction; the soloist then presents the rhythmic main theme, which incorporates many whole tone and chromatic scales and rapid melodic fragments, combining to produce a brisk “percolating” effect. The music slows and the solo becomes lyrical as the string accompaniment maintains an underlying pulse. The solo and the accompaniment then trade roles with the melody assumed by the violins as the saxophone plays a complex rhythmic counter melody all supported by the pulsating rhythm of the winds. A short development ends with a downward chromatic scale and the returning primary theme is introduced by the bassoon and echoed in turn by the clarinet, oboe and strings before being taken up again by the soloist for a satisfying, exhilarating and fiery dash to the conclusion.

The second movement is an expansive lyrical movement by the soloist alone, before the orchestra joins with a very modest accompaniment. This movement illustrates the remarkable lyrical quality of the instrument. The orchestra bursts into a full-fledged song before transitioning to the final movement. The final movement recalls the mood of the first movement with its fast-syncopated lines and colorful scoring. A virtuosic cadenza brings this brilliant concerto to a lively ending.

Program Note expanded from Southeast Iowa Symphony Orchestra

What else happened in 1935?

- The first canned beer is sold in Richmond, Virginia
- Parker Brothers creates Monopoly
- Mickey Mouse is released
- Hitler violates the Treaty of Versailles

- Persia is renamed Iran
- The world's first parking meters are installed in Oklahoma City
- Social Security is signed into law

L'Histoire du Soldat 1918

Igor Stravinsky (1882 – 1971)

Stravinsky wrote *L'Histoire du soldat—The Soldier's Tale*—because he needed cash. Today it is an overwhelmingly popular piece of music, but at the time it didn't work. While the composer was cut off with severe limitations on funds in Switzerland during the First World War, it occurred to him that a small portable theater going on a circuit of Swiss villages and small towns might provide an income. He found suitable material in one of the tales of Alexander Afanasiev, and with Stravinsky translating line-by-line, the Swiss poet and novelist C.F. Ramuz prepared a libretto in French.

The first performances took place under circumstances altogether different from those Stravinsky had imagined, namely as an exceedingly fashionable event under the patronage of the exiled Grand Duchess Helen. Ernest Ansermet conducted and for a while Stravinsky thought of dancing the final “Triumphal Dance of the Devil” himself. It went well, but *L'Histoire* fell victim to the epidemic of Spanish influenza that forced the sudden closing of all the theaters in Lausanne.

In *Expositions and Developments*, one of his books of conversations with Robert Craft, Stravinsky said: “The shoestring economics of the original *Histoire* production kept me to a handful of instruments, but this confinement did not act as a limitation, as my musical ideas were already directed toward a solo-instrumental style. My choice of instruments was influenced by a very important event in my life at that time, the discovery of American jazz. . .The *Histoire* ensemble resembles the jazz band in that each instrumental category—strings, woodwinds, brass, percussion—is represented by both treble and bass components. The instruments themselves are jazz legitimates, too, except the bassoon, which is my substitution for the saxophone. . .The percussion part must also be considered as a manifestation of my enthusiasm for jazz. I purchased the instruments from a music shop in Lausanne, learning to play them myself as I composed. . .My knowledge of jazz was derived exclusively from copies of sheet music, and as I had never actually heard any of the music performed, I borrowed its rhythmic style not as played, but as written. I *could* imagine jazz sound, however, or so I liked to think. Jazz meant, in any case, a wholly new sound in my music, and *Histoire* marks my final break with the Russian orchestral school in which I had been fostered. . .If every good piece of music is marked by its own characteristic sound . . . then the characteristic sounds of *Histoire* are the scrape