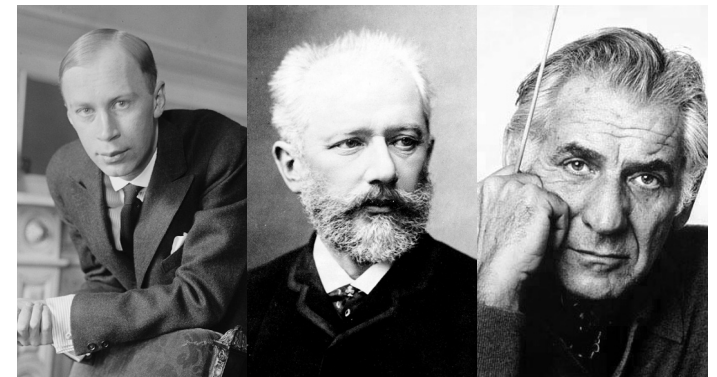




UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

University of Oregon
Symphony Orchestra



Sergei Prokofiev

Piotr Tchaikovsky

Leonard Bernstein

David M. Jacobs

conductor

Andrès Rodrigues

assistant conductor

Recording of UO concerts and events without prior permission is prohibited.

Performances sponsored by the UO School of Music and Dance are sometimes video recorded and photographed for a variety of uses, including both live simulcast and digital archive on the UO website, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UO and the School of Music and Dance.

Season 117, Program 23

Beall Concert Hall
Tuesday, Nov. 21, 2017 | 7:30 p.m.



Romeo and Juliet (1936) Sergei Prokofiev
Montagues and Capulets (1891-1953)
[4 min]

Romeo and Juliet Overture-Fantasy (1869) Piotr Tchaikovsky
(1840-1893)
[20 min]
Andrès Rodrigues, conductor

Symphonic Dances from West Side Story (1960) Leonard Bernstein
Prologue (1918-1990)
Somewhere [24 min]
Scherzo
Mambo
Cha-cha
Meeting scene
'Cool' Fugue
Rumble
Finale

University of Oregon Symphony Orchestra

David M. Jacobs, conductor

VIOLIN I

Miya Saito-Beckman
Nicholas Sharma
Megan Letky
Emma Thormodsen
Jonathan DeBruyn
Tina Glausi
Ellie Van Hattem
Bashar Matti

VIOLIN II

Simeon Brown
Olivia Hay
Ben Gardner
Kaydee Willis
Gillian Frederick
Madeleine Howard
Kelsey Hollenbaugh

VIOLA

Hannah Breyer
Kailie DeBolt
Forrest Walker
Luis Rivera
Julia Richards
Rubi Yan
Lauren Culver

CELLO

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

BASS

Hayden Martinez
Yixao Pan
Garrett Baxter

FLUTE

Linda Jenkins
Elizabeth Soper
Annabel McDonald

OBOE

Noah Sylwester
Ryan Strong

CLARINET

Darlene Mueller
Esther Kwak
Dante Hoge
Logan McClain

BASSOON

Bronson York
Dylan Myers
Daniel Yim

SAXOPHONE

Mccall Kochevar
Shayan Tohmaseb

HORN

Amrit Gupta
Andrès Rodrigues
Andrea Kennard
Shae Wirth
Sean Brennan

TRUMPET

Joseph Vranas
Luke Harju
John Cummings

TROMBONE

Otmar Borchard
Jon Caponetto

PERCUSSION

Crystal Chu
Graeme Pennington
Daniel Surprenant
Alistair Gardner
Kathie Hsieh

KEYBOARD

Grant Mack

HARP

Laura Zaerr

Jets try to control their nervous violence (“Cool,” Fugue), but their hostility breaks out in a climactic gang battle (Rumble) where the rival gang leaders are killed. The Finale is based on Maria’s “I Have a Love” which recalls the death of Tony and the other young men and the vision of “Somewhere.”

-Jim Yancy

Prokofiev composed the score for ***Romeo and Juliet*** in 1935 for the Leningrad Theatre of Opera and Ballet, but the music became known through concert performances of suites the composer arranged well before the first staging in Russia by the Kirov Ballet, which, with choreography by Leonid Lavrovsky, occurred in 1940. (The premiere of the ballet actually took place in Czechoslovakia in 1938.) The score is little short of miraculous. With impressive economy of means, without ever resorting to inflated emotionalism, Prokofiev conjures in sound every circumstance, character, and mood. The musical pictorialism is endlessly intriguing, the musical footprints clearly recognizable. In the Montagues and Capulets an angry dissonance suggests the eventual tragedy. The arrogance of the feuding families is pictured in the long striding steps of the string theme and the horns’ haughty counter-theme. A contrasting middle section, which is Juliet’s first dance with Paris, her parents’ choice of a suitor for her, has the colorful shadings of harp, triangle, tambourine, snare drums, and glissando violas accompanying the sinuous flutes.

Stories of doomed love always resonated deeply with Tchaikovsky; Shakespeare’s tragedy ***Romeo and Juliet*** was no exception. In 1869, when Tchaikovsky took up the play as a musical subject at the suggestion of fellow composer Mily Balakirev, he was deeply in love with Eduard Zak, a 15-year-old cousin of one of his students. Zak committed suicide four

years later, and, when Tchaikovsky pondered the incident in his diary in 1887, his recollection of Zak reveals how strong his feelings for the boy were: “How amazingly clearly I remember him: the sound of his voice, his movements, but especially the extraordinarily wonderful expression on his face at times. I cannot conceive that he is no more. The death of this boy, the fact that he no longer exists, is beyond my understanding. It seems to me that I have never loved anyone so strongly as him.”

Shakespeare’s tragedy and Tchaikovsky’s tortured personal life collided to produce the first true expression of his genius as a composer, a tautly constructed masterpiece that boils Shakespeare’s narrative down to its essentials in 20 minutes of music that is, by turns, thunderingly dramatic and achingly beautiful. The fantasy-overture opens with a lengthy introduction before presenting its two main theme groups: oppressively brutal music representing the conflict between the Capulets and the Montagues, and a rapturous love theme for Romeo and Juliet. The second statement of this theme is interrupted by the music for the warring families as Romeo and Juliet’s love is crushed by the two families’ seething hatred for one another. After a somber reworked version of the love theme in the minor mode, it is transfigured into music that is serene and chorale-like, ending the piece on a triumphant and otherworldly note.

West Side Story, with a book by Arthur Laurents and lyrics by Stephen Sondheim, opened at the Winter Garden Theater on September 26, 1957. It was, of course, famously adapted from Shakespeare’s *Romeo and Juliet*. Unlike the unsuccessful Broadway run of Bernstein’s *Candide* a year earlier, this show ran for 772 performances and 253 more when it returned to New York after a tour. Jerome Robbins was both director and choreographer. Some commentators felt that *West Side Story* was the great American opera that composers had been trying to write for decades, but Bernstein felt the work was not an opera, but a bona fide Broadway musical, even though it did break new ground in many ways: “So much was conveyed in music, including the enormous reliance upon dance to tell plot – not just songs stuck into a book.” The *Symphonic Dances* were first performed on February 13, 1961, by the New York Philharmonic under Lukas Foss.

The Prologue depicts the growing rivalry and rising violence between two New York street gangs, the Jets and the Sharks. A dream sequence envisions the two gangs joined in peaceful friendship “Somewhere” beyond the city walls united in a realm of space, air, and sun (*Scherzo*). Real life breaks in at a high school gymnasium dance where the two gangs compete in a Mambo. Here too the two young lovers, Tony and Maria, see each other for the first time, dance together (*Cha-Cha*) and speak for the first time (*Meeting Scene*). The