

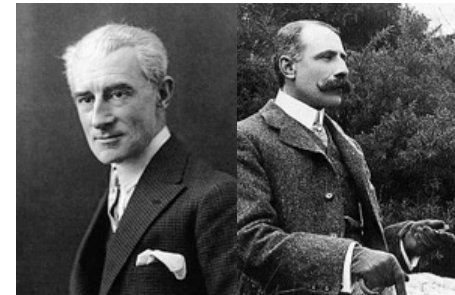


UNIVERSITY OF  
OREGON

SCHOOL OF MUSIC AND DANCE

THE UNIVERSITY OF OREGON  
**SYMPHONY ORCHESTRA**

David Jacobs, conductor  
Nicholas Sharma, assistant conductor  
Jonathan DeBruyn, assistant conductor



RAVEL

ELGAR



RAUTAVAARA

SCHUMANN

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**Season 118, Program 2**

**Beall Concert Hall**  
Thursday, Oct. 25, 2018 | 7:30 p.m.



**Le tombeau de Couperin** (1917)

Prélude  
Forlane  
Menuet  
Rigaudon

Maurice Ravel  
(1875-1937)  
[26 min]

**Serenade for Strings** (1892)

Allegro piacevole  
Larghetto  
Allegretto

Edward Elgar  
(1857-1934)  
[13 min]

*Jonathan DeBruyn, conductor*

**The Fiddlers** (1952/72)

Närböläisten Braa Speli  
Kopsin Jonas  
Klockar Samuel Dikström  
Pirun Polska  
Hypyt

Einojuhani Rautavaara  
(1928-2016)  
[7 min]

*Nicholas Sharma, conductor*

**Overture, Scherzo and Finale** (1841)

Overture (Andante con moto)  
Scherzo (Vivo)  
Finale (Allegro molto vivace)

Robert Schumann  
(1810-1956)  
[19 min]

David M. Jacobs, Conductor  
Nicholas Sharma, Assistant Conductor  
Jonathan DeBruyn, Assistant Conductor

**VIOLIN I**

Miya Saito-Beckman,  
*concertmaster*  
Ryan Downs  
Simeon Brown  
Scott Hermanns  
Clara Fuhrman  
Darian Douglas  
Tyler Goldman  
Nicholas Sharma  
Jonathan DeBruyn

**VIOLIN II**

Tina Glausi, *principal*  
Ellie Van Hattem  
Ben Gardner  
Lauren Scott  
Erika Parisien  
Kaydee Willis  
Teagan Roberts  
Gillian Frederick  
Leah Jacobo

**VIOLA**

Devin Burgess,  
*principal*  
Forrest Walker  
Myles Davis  
Shae Skiles  
Nicole Mowery  
Rubi Yan  
Kailie DeBolt  
Lily Coker

**CELLO**

Joseph Eggleston,  
*principal*  
Hendrik Mobley  
Titus Young  
Erik Okel  
Connor Balderston  
Erica Pledger  
Clair Dietz  
Drew Faatz  
Lizzy Donovan

**BASS**

Andrew Mell, *principal*  
Rhys Gates  
Alexandre Pabst  
Niels Miller

**FLUTE**

Annabel McDonald  
Elizabeth Soper

**OBOE**

Noah Sylwester  
Bryce Araiza

**CLARINET**

Anthony Aguayo  
Dante Hoge

**BASSOON**

Bronson York  
Cameron Joublin

**HORN**

Justin Stanley  
Sean Brennan  
Shae Wirth

**TRUMPET**

Jessica Farmer  
Morgan Bates

**TROMBONE**

Otmar Borchard  
Daven Tjaarda-  
Hernandez  
Cory Francis

**TIMPANI**

Robby Carr

**HARP**

Becca Schaefer

veins of delicate feeling and fancy, which distinguish his works; and it would be difficult to find a work of his which unites his most pleasing characteristics in so short a form. The Scherzo is peculiarly stamped with that individuality which gained his symphonies such high rank, and all of which contain Scherzos of extraordinary merit. The tripping dotted rhythm, 6-8 time, prevails throughout, and is relieved in the Trio by a graceful phrase in 2-4 time. Both Scherzo and Trio are repeated, closing with a reminiscence of the first movement and a few bars from the Scherzo. The Finale assumes a more legato character in the first part, while the second half introduces a new theme, which, by its obstinate and uncompromising rhythm, is in strong contrast to the former.

A work from the student days of Finnish composer, **Einojuhani Rautavaara, The Fiddlers** (Pelimannit) is an ode to both the folk music, and also the stories of the musicians—the fiddlers—he found in a book, *Album of Tunes*, by Samuel Rinda-Nickola. An ebulliently dissonant opening illustrates the arrival of the fiddlers. Kopsin Jonas, portrays the fiddler who preferred to practice out in the woods, alone. Klockar Samuel Dikström (“Bell-Ringer Samuel Dikström”) was not only a fiddler, but also an organist. Here, we find him practicing Bach. Pirun polska (“Devil’s Schottische,” a dance like the polka) is both foreboding, and melancholic. Hyyt (“Jumps”) is a playful dance, brief but packed with vivacity.

**Edward Elgar’s Serenade for Strings** may have had its genesis as a group of three pieces composed in 1888 for the Worchestershire Musical Union, a women’s orchestra that he led. The manuscript of this piece has been lost, but four years later in May of 1892, Elgar completed the charming *Serenade for Strings* (which some believe was a reworking of the earlier pieces) for his wife Alice on the occasion of their third wedding anniversary. Referring to his wife, who throughout their married life was a great inspiration to his creativity, he said, “[she] helped a great deal to make these little tunes.” While the composer went on to become famous for his larger, more complex works, this early piece remained one of his favorites throughout his life. Though brief, the *Serenade* is a delight and shows the composer’s early mastery of writing for strings. The lilting first theme – marked “piacevole” (Italian for pleasing or agreeable) – is introduced by a gentle insistent motive by the violas; the second movement, *Larghetto*, is heartfelt, elegiac, the melody shaped by what became known as a characteristic Elgarian seventh – a melodic pattern rising, pausing, then falling. The final brief movement returns to the spirit of the opening, including calling upon the violas to introduce the closing section.

The outbreak of World War I in 1914 affected **Maurice Ravel** as

much as most young men of the time. Ravel was already thirty-nine, but he desperately wanted to fight for his country. His lifelong frailty eliminated any possibility of serving in the infantry, but he was able to enlist as a truck driver for the 13th Artillery Regiment. This job was still dangerous, and Ravel came close to losing his life on several occasions, while many of his colleagues were not so lucky. Not surprisingly, Ravel's compositional life halted completely. But upon his return in 1917, he completed a solo piano work he had begun sketching in 1814. It was originally titled a *Suite française*, but with the gain of years surrounded by death,

Ravel retitled the work **Le tombeau de Couperin**. A tombeau is a musical work composed to commemorate the death of an individual—a “musical tombstone,” if you will. The reference to François Couperin does not indicate any intention on Ravel's part to imitate Couperin *per se*, but instead evokes certain elements of the French Baroque keyboard suite, most notably in the structure of a dance for each movement.

The original piano piece had six movements; each dedicated to friends who died in World War I. Ravel orchestrated only the four for the suite for orchestra. The first movement is, “to the memory of Lieutenant Jacques Charlot,” the godson of Ravel's publisher and wrote the piano transcriptions to Ravel's *Menuet sur le nom de Haydn* and *Ma mère l'Oye* (Mother Goose Suite). The prelude is a perpetual motion of sixteenth notes much like Bach's famous prelude to the solo violin Partita No. 3, but with more fluidity and smoothness. The opening of the movement begins with an orchestrational device that will prove to be consistent throughout the piece—a special emphasis on the solo oboe (the work is well-known among musicians for its dazzling oboe lines!). The second movement, Forlane, is dedicated “to the memory of Lieutenant Gabriel Deluc,” a painter Ravel admired. The forlane is a fast dance in 6/8, and actually hails from the extreme northeastern

region of Italy. Ravel transcribed one of Couperin's own forlans in preparation for this movement. The menuet is, “to the memory of Jean Dreyfus,” the stepson of one of Ravel's mother figures. Ravel recuperated at the Dreyfus family home after his demobilization and actually finished the piano version of this work at their house, and Jean died around this time. The Baroque menuet was a stately, aristocratic dance in 3/4 time. Ravel's version could be understood as a post-World War I interpretation with its beautiful, slightly melancholy elegance. The fourth and final movement, Rigaudon is ascribed, “to the memory of Pierre and Pascal Gaudin,” two brothers of the Gaudin family and lifelong friends of Ravel's. The same shell killed them on the first day of their arrival at the front in 1914. This movement is a traditional French dance that was later adapted for court, and is by nature lively. This energetic, C major movement might surprise one who read the dedication first, but Ravel was once quoted as having a harsh reply for a critic who believed this work was not somber enough for the subject matter—“Les morts sont assez tristes dans leur silence éternel,” that is, “The dead are sad enough, in their eternal silence.” There is a place for a light heart, even in mourning.

**Robert Schumann's “Overture, Scherzo and Finale”** was first performed at the Gewandhaus Concert, in Leipzig, on December 7, 1841, at which concert the D minor Symphony of the same composer, was also played. The year 1841 was an unusually busy one for Schumann, for his happy surroundings stimulated him to enter the field of orchestral composition, and with his usual energy he sketched in rapid succession his first Symphony in B flat, the fourth in D minor, and the Sinfonetta, as he first called his opus 52. The latter work, not having any slow movement, he revised in 1845, and then published it under the title: “Overture, Scherzo and Finale.”

The Overture, though slighter than Schumann's other symphonic movements, is full of grace and spirit. It abounds in the peculiar