



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



BARTÓK

MARTIN

BRAHMS

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 118, Program 12

Beall Concert Hall
Tuesday, Nov. 20, 2018 | 7:30 p.m.



Romanian Dances (1917)

- I. Jocul cu bâță
- II. Brâul
- III. Pe loc
- IV. Buciumeana
- V. Poarga Românească
- VI. Mărunțel

Béla Bartók
(1881-1945)
[8 min]

Nicholas Sharma, conductor

Ballade (1939/41)

Frank Martin
(1890-1974)
[8 min]

Jonathan DeBruyn, conductor
Brynna Paros, flute

Symphony No. 2 (1877)

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso
- IV. Allegro con spirito

Johannes Brahms
(1833-1897)
[40 min]

HORN

Justin Stanley
Sean Brennan
Shae Wirth
Everett Davis
Savannah Campbell
Jasmine Kim

TRUMPET

Morgan Bates
Jessica Farmer

TROMBONE

Otmar Borchard
Daven Tjaarda-Hernandez
Cory Francis

TUBA

Noe Aguilar Lopez

TIMPANI

Robby Carr

PIANO

Grant Mack

University of Oregon Symphony Orchestra

David M. Jacobs, Conductor

Nicholas Sharma, Assistant Conductor

Jonathan DeBruyn, Assistant Conductor

VIOLIN IMiya Saito-Beckman, *concertmaster*

Ben Gardner

Ryan Downs

Tyler Goldman

Tina Glausi

Scott Hermanns

Clara Fuhrman

Jonathan DeBruyn

Nicholas Sharma

VIOLIN IIDarian Douglas, *principal*

Simeon Brown

Ellie Van Hattem

Erika Parisien

Kaydee Willis

Gillian Frederick

Lauren Scott

Leah Jacobo

Teagan Roberts

Phyllis Liao

VIOLAForrest Walker, *principal*

Devin Burgess

Rubi Yan

Myles Davis

Katie Siegfried

Lily Coker

Shae Skiles

Nicole Mowery

Kailie DeBolt

CELLOLizzy Donovan, *principal*

Clair Dietz

Connor Balderston

Drew Faatz

Erica Pledger

Titus Young

Hendrik Mobley

Erik Okel

Joseph Eggleston

BASSAndrew Mell, *principal*

Rhys Gates

Garret Baxter

Alexandre Pabst

Niels Miller

FLUTE

Annabel McDonald

Elizabeth Soper

OBOE

Noah Sylwester

Bryce Araiza

CLARINET

Anthony Aguayo

Dante Hoge

BASSOON

Daniel Yim

Kelly Cunningham

One of **Bartók's** most popular works, the *Romanian Folk Dances* are based on instrumental melodies the composer had heard, and recorded on phonograph cylinders, during his ethnomusicological fieldwork in Transylvania in 1910 and 1912. Bartók added only the most modest accompaniments to the folk melodies, yet, despite the economy of the means used, he managed to provide a rich and original harmonic coloring and an exciting rhythmic foundation. The individual dances are contrasted in tempo and mood, ranging from the hauntingly lyrical to the exuberant.

The Romanian movement titles translate as follows: 1. Dance with sticks - 2. Waistband Dance - 3. Stamping Dance ("in one spot") - 4. Horn Dance - 5. Romanian Polka - 6. Fast Dance (this movement actually combines two different dance melodies).

Over the course of his career **Frank Martin** produced a series of pieces he called Ballades, all one-movement works featuring a solo instrumental part. *The Ballade for flute* and piano is one of the earliest such entries in his catalogue. Like all but two of the Ballades, it was written first with a piano accompaniment and later orchestrated. Martin originally composed the Ballade as a compulsory piece for a flute competition; the particular musical challenge it poses for the performer is the negotiation of the composer's typical wide melodic leaps while retaining a lyrical, legato line. The work further tests the performer's abilities throughout the instrument's entire range; the section that focuses on the low register is particularly striking, with an effective ostinato in the accompaniment. The Ballade is neoclassical in its orientation and tonal (though marked by chromatic coloration) in its harmonic language, and has remained one of the most popular shorter works in the twentieth century flute repertoire.

After working off-and-on for some twenty years to produce what eventually became his First Symphony in 1876, **Brahms** was so heartened by the huge success of that work that he was able to

compose his *Symphony No. 2* swiftly and almost effortlessly in the following year. Where the First had been laboriously hewn from granite, the Second seemed to bloom as spontaneously as a spring blossom in a forest glade. Its genial, outgoing character, among other factors, sets it apart from Brahms's three other symphonies; this is the one understandably regarded as his "pastoral" symphony, and it is surely the most directly endearing of the four.

Brahms tried to conceal this geniality from the Viennese public up to the time of the work's premiere, even remarking that he ought to wear a crape armband "in deference to the solemn and mournful nature of my latest child." While some musical analysts have taken him at his word and have gone to great lengths to show the Second as a "tragic" symphony (the conductor Artur Rodzinski was one who felt "great tragedy" in this music), the very opening of the work assures us that he was only having one of his little jokes, for it establishes at once an ingratiatingly pastoral mood. The radiant second theme is one of Brahms's characteristic outpourings of warm contentment, reminiscent of his beloved "Cradle Song" and the Waltz in A-flat for piano. The first theme is subjected to fugal treatment in the development; new motifs spun off by variations in the rhythm are hailed and dismissed by clipped comments from the brass, and after its vigorous course has been run the movement ends even more tenderly than it began.

The serious mood of the second movement has been cited in support of the "tragic" interpretation of the Symphony, but "solemn" and "meditative" terms that do characterize this music are hardly synonyms for "tragic." There is a certain melancholy vein here, which deepens with the appearance of the hymn-like second theme, but it is only in the second half of the movement that the basic tranquility is disturbed briefly by a passing storm and storms, by long established tradition, are hardly out of place in "pastoral" works.

This basic element is emphasized on a simpler level in the third movement, a bucolic intermezzo of almost naïve charm and intimacy. The scoring is lighter here than in the rest of the work, and the unexpectedly animated middle section serves to heighten the ingratiating effect of the easygoing Allegretto that enwraps it. At the work's premiere, the delighted Viennese audience demanded and got a repetition of this movement.

Following the energetic but consciously restrained opening of the final movement, its first theme is restated in an exultant orchestral outburst and then, the way cleared by the good-naturedly crackling and snarling winds, the broad second theme makes its entrance in lambent sunset colors. The music builds confidently to the invigorating coda in which the second theme is transformed into a blazing fanfare, ending the symphony on a note of sheer exhilaration virtually unparalleled among Brahms's major works. The conclusions of his First and Fourth symphonies are monumental, that of the Third touchingly elegiac; that of the Second simply abounds in joy.