

PERSONNEL CONT'D

Clarinet

Colleen White*
Joshua Hettwer

Bassoon

Raquel Vargas Ramirez*
Katharine Cummings

Horn

Michelle Stuart
Bret Eason
Eric Grunkemeyer
Kelsi McGlothlin

Trumpet

Casey Riley
John Davison
Thomas Cushman

Trombone

John Church
Seth Arnold
Stephen Young, bass

Tuba

Jake Fewx

Timpani

Adam Dunson

Percussion

Leila Hawana
Colin Hurowitz

Harp

Kelly Hoff

Piano

Margaret Gowen*

**Appalachian Spring players*

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UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

University of Oregon
**Symphony
Orchestra**

David Jacobs, conductor
Clarissa Osborn, clarinet



Aaron Copland

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Season 113, Program 70

Beall Concert Hall
Tuesday, May 6, 2014 | 7:30 p.m.



**University of Oregon
Symphony Orchestra**
David M. Jacobs, conductor
Zeke Fetrow, assistant conductor

Saturday Night Waltz *from Rodeo* (1942) Aaron Copland
(1900-1990)
[5 mins]
Zeke Fetrow, *conductor*

Clarinet Concerto (1947-48) [18 mins]
Clarissa Osborn, *clarinet*

INTERMISSION

Appalachian Spring (1944) [30 mins]

Orchestral Variations (1957) [15 mins]

Violin I

Noah Jenkins, *concertmaster*
Lesslie Nuñez, *asst. concertmaster*
Christopher Ives*
Amara Sperber
Christopher Stark
Elyse Hudson
Mary Evans*
Emily Schoen

Violin II

Holly Roberts, *principal*
Michael Weiland
Anne Wolfe*
Christine Senavsky
Bashar Matti*
Sophie Lott
Izabel Austin
Martin Kwon

Viola

Annissa Olsen*, *principal*
Hannah Breyer*
Sean Flynn
Jordan Nelson
Christian Rivaz
Tommi Moore
Christina Tatman

Cello

Jennifer Jordan, *principal*
Nora Willauer*
Gabriel Skymys
Molly Tourtelot
Natalie Parker*
Anjelica Urciel
Kathryn Brunhaver
Pecos Singer
Makenna Carrico
Kevin Hendrix

Bass

Milo Fultz, *principal*
Kyle Sanborn*
Sam Miller
Rhys Gates
Austin Haag
Georgia Muggli
Evan Pardi

Flute

Sam Golter
Sarah Benton*

Oboe

Laura Goben
Meghan Zochart

the variations on the Shaker folk tune “Simple Gifts.” Copland conceded this inclusion was less than historically accurate, as there had never been a Shaker settlement in Pennsylvania.

Copland transcribed his *Piano Variations* for orchestra in 1957 after a commission from the Louisville Symphony Orchestra. These **Orchestral Variations** were premiered the following year under conductor Robert Whitney. Copland regarded the “lean, percussive and rather harmonically severe” quality of the piano as essential to the *Piano Variations* in 1930, but after 27 years, reinvented the work to take advantage of a full orchestral palette. The *Orchestral Variations* offer a new perspective on the work, focusing instead on the contrasts of its multifarious moods and colors.

GUEST SOLOIST | Clarissa Osborn, *clarinet*

Born and raised in Damascus, Oregon, clarinetist Clarissa Osborn is pursuing a Master of Music degree in clarinet performance at the University of Michigan, where she studies with Daniel Gilbert. She holds a bachelor of Music Performance degree from the University of Oregon, where she studied with Dr. Wayne Bennett, Jerome Simas, and Louis DeMartino. While attending the University of Oregon, she performed with the Eugene Symphony, the Central Lutheran Church Chamber Orchestra, Orchestra Next, as well as the University’s Symphony Orchestra, Wind Ensemble, and Eastern European Folk Music Ensemble. Clarissa was also accepted as an orchestra fellow for the 2014 season of the Texas Music Festival, and will be attending the festival this June.

Rodeo is a ballet scored by Aaron Copland and choreographed by Agnes de Mille, which premiered in 1942. Subtitled “The Courting at Burnt Ranch”, the ballet consists of five sections: “Buckaroo Holiday”, “Ranch House Party”, “Corral Nocturne”, “Saturday Night Waltz”, and “Hoe-Down”. While the “Texas minuet” of the **“Saturday Night Waltz”** plays de Mille’s transcribed version of “I Ride an Old Paint” (also known as “Houlihan”) the cowboys and their girls pair off. Expectant of a partner and finding none, the Cowgirl is alone until the Champion Roper approaches her, having failed to best the Wrangler in winning the affections of the Rancher’s Daughter. Both this section and the “Corral Nocturne” feature Copland’s characteristic economy of sound, where he uses solo instruments in lieu of entire sections.

Aaron Copland’s **Clarinet Concerto** was written between 1947 and 1949. Commissioned by jazz clarinetist Benny Goodman in 1947. On the piece, Copland writes: “The instrumentation being clarinet with strings, harp, and piano, I did not have a large battery of percussion to achieve jazzy effects, so I used slapping basses and whacking harp sounds to simulate them. The Clarinet Concerto ends with a fairly elaborate coda in C major that finishes off with a clarinet glissando – or “smear” in jazz lingo.”

The piece is written in a very unusual form. The two movements are played back-to-back, linked by a clarinet cadenza. The first movement is written in A-B-A form and is slow and expressive, full of bittersweet lyricism. The cadenza not only gives the soloist an opportunity to display his virtuosity, but also introduces many of the melodic Latin American jazz themes that dominate the second movement.

The overall form of the final movement is a free rondo with several

developing side issues that resolve in the end with an elaborate coda in C major. Copland noted that his playful finale is born of “an unconscious fusion of elements obviously related to North and South American popular music (for example, a phrase from a currently popular Brazilian tune, heard by me in Rio, became embedded in the secondary material).”

This section was written specially for Benny Goodman’s jazz talents; however, many of the technical challenges were above Goodman’s confidence level, and the original score shows several alterations by Goodman to bring down higher notes, making it easier to play. The manuscript page of the original coda has suggested changes by Goodman in pencil, and the memo on top reads: “1st version —later revised— of Coda of Clarinet Concerto (too difficult for Benny Goodman)”

Appalachian Spring Aaron Copland’s *Appalachian Spring* began as a ballet commissioned by the Elizabeth Sprague Coolidge Foundation. The eponymous foundation was a collaboration with the Library of Congress, and their intention was to promote the composition and performance of modern chamber music. Elizabeth Coolidge stated, “My plea for modern music is not that we should like it, nor necessarily that we should even understand it, but that we should exhibit it as a significant human document.” If you were to list all of the influential 20th century composers you could think of, you would find that most of those on your list have works commissioned by the E.S.P. Foundation.

Appalachian Spring afforded two titans of the mid-century American fine arts scene a chance to collaborate – Copland, and the ground-breaking modern dancer and choreographer, Martha Graham. Copland and Graham had developed a friendship a decade earlier, but this was the first opportunity for them to

fuse their collective genius. Martha Graham choreographed the ballet, as well as danced the lead role in the work’s premiere on October 30, 1944. Since this was a chamber music series, the Coolidge Auditorium at the Library of Congress was quite small; thus, the original music for the ballet was not for full orchestra, but a complement of merely thirteen instruments. The orchestral version was arranged by Copland soon after the ballet’s premiere and first performed in 1945 by the New York Philharmonic.

The ballet used the working title of *Ballet for Martha* (this still remains as the ballet’s subtitle) during most of its composition, but soon before the premiere Martha Graham settled on *Appalachian Spring*, a phrase she had found in a poem by American author, Hart Crane. Copland and Graham fully admitted that the title had no relationship to the story that the ballet told, and the phrase from the poem referred not to the season, but to a water source. Copland wrote this synopsis of the ballet’s story:

A pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the last [19th] century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, which their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist [preacher] and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

Appalachian Spring is Copland’s third ballet from his Americana period, the others being *Billy the Kid* and *Rodeo*. It contains his trademark American style, and its most famous section,