PERSONNEL

Violin I
Mary Evans -
Bashar Matti *
Valerie Nelson +
Lionel Thomas ^
Izabel Austin
Melanie Haskins
Miya Saito-Beckman

Violin II
Mary Evans ^
Michael Kaveney *
Valerie Nelson -
Miya Saito-Beckman +
Christine Senavsky
Ji Shin
Anne Wolfe

Viola
Hannah Breyer *
Kasey Calebaugh ^ -
Michael Kaveney +
Sean Flynn

Cello
Chas Barnard ^ -
Elizabeth Gergel *
Eleanora Willauer +

Bass
Evan Pardi

Flute
Linda Jenkins

Oboe
Emily Foltz
Tass Schweiger

Clarinet
Courtney Glausi
Colleen White

Bassoon
Kevin Foss

Trumpet
Aaron Kahn

Trombone
Talon Smith

Percussion
Todd Bills

Harpsichord/Piano
Ednaldo Borba

+ = Principal for Bach
** = Principal for Delius*
^ = Principal for Mendelssohn
- = Principal for Copland

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Season 115, Program 65

SCHOOL OF MUSIC AND DANCE

UNIVERSITY OF
OREGON

CENTRAL OREGON MUSIC FESTIVAL

featuring

Oregon Camerata

David M. Jacobs
conductor

Evan Harger
graduate conductor

Tower Theater
Wednesday, April 13, 2016 | 7 p.m.

Orchestral Suite No. 1 in C Major, BWV 1066 J.S. Bach (1685-1750)
22’

1. Ouverture
2. Courante
3. Gavotte I/II
4. Forlane
5. Menuet I/II
6. Bourrée I/II
7. Passepied I/II

Prelude to “Irmelin” Frederick Delius (1862-1934)
5’

String Symphony No. 2 in D Major Felix Mendelssohn (1809-1847)
10’

1. Allegro
2. Andante
3. Allegro Vivace

Evan Harger, conductor

— INTERMISSION —

Appalachian Spring Aaron Copland (1900-1990)
23’

L’Histoire du Soldat Igor Stravinsky (1882-1971)
10’

1. The Soldier’s March
2. Airs by a Stream
3. The Royal March
4. The Devil’s Dance

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 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 he is coaxed into this unwise move by his princess-wife. 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 blooming introduction, which unison strings burst into in an elated Allegro. The scenes that follow move from a warm, gentle duet for the pioneering couple, through fleetly fiddling dances for a revivalist preacher and his followers, to an animated dance of anticipation for the bride. A transitional interlude recalls the opening, before the Suite's climax, a set of variations on the Shaker hymn "Simple Gifts," which supported scenes of rustic domesticity in the choreography. In the coda, the married couple is left alone in their new home, with tender music that bookends and fulfills the opening expectations.

Graham told Copland that she wanted the dance to be "a legend of American living, like a bone structure, the inner frame that holds together a people," and the ballet and its music were immediately understood as reflections of a national identity, of hope and fulfillment in a difficult time. "... the Spring that is being celebrated is not just any Spring but the Spring of America; and the celebrants are not just half a dozen individuals but ourselves in different phases," John Martin wrote in his New York Times review.

Program Notes by Los angeles Philharmonic

L'Histoire du Soldat — 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

Orchestral Suite No. 1 in C Major, BWV 1066 — J.S. Bach (1685-1750)

Today it is hard to imagine a time when Bach's name meant little to music lovers, and when his four orchestral suites weren't considered landmarks. But in the years immediately following Bach's death in 1750, public knowledge of his music was nil, even though other, more cosmopolitan composers, such as Handel, who died only nine years later, remained popular. It's Mendelssohn who gets the credit for the rediscovery of Bach's music, launched in 1829 by his revival of the Saint Matthew Passion in Berlin.

A great deal of Bach's music survives, but incredibly, there's much more that didn't. Chrisoph Wolff, today's finest Bach biographer, speculates that over two hundred compositions from the Weimar years are lost, and that just 15 to 20 percent of Bach's output from his subsequent time in Cöthen has survived. Two-fifths of the cantatas he wrote in Leipzig have never been found. The familiar Bach-Weke-Verzeichneis, a catalog that attaches a BWV number to each of Bach's compositions, lists 1,087 works nonetheless, and the tally continues to grow as new scores are uncovered. (Recently in Kiev, Ukraine, Wolff, discovered the long-lost musical estate of Bach's son Carl Philipp Emanuel, which contains unpublished scores by J.S. Bach, two of his sons, and his predecessors.)

A very large portion of Bach's orchestra music is lost; the existing twenty-some solo concertos, six Brandenburg Concertos, and four orchestral suites no doubt represent just the tip of the iceberg. We're probably lucky to have the four suites at all, in fact, since they aren't mentioned – even in passing – either in the extensive obituary prepared by Carl Philipp Emanuel or in J.N. Forkel's pioneering biography published in 1802.

The numbering of Bach's four suites, like that of Dvorak's symphonies, is a convention that has little to do with their order of composition. The first suite is, apparently, the earliest, dating from before 1725, but the second, with its winning flute solo, is the last: composed I 1738 or 1739, it may well be Bach's final orchestral work. The fourth suite was probably written around the time of the first; the third can be dated, with some certainty, from 1731. None of Bach's original manuscripts for the suites has survived, which makes dating them unusually difficult.

Bach didn't call these works suites – he used the conventional term of the day, overture, after their grand opening movements. But they are unmistakably suites – that is to say, sets of varied popular dances. For the idea of starting each one off with a large-scale overture, Bach was indebted to Jean-Baptiste Lully, the seventeenth-century French composer who perfected what we now call the French overture: a solemn, striding introduction, kept in motion by the brittle snap of dotted rhythms, followed by a quick lively, imitative main section. Bach borrows Lully's boilerplate, but makes his overtures into magnificent, expansive pieces that tower over the dances that folow. (In fact, Bach's overtures are nearly as long as the remainder of the suites they introduce.)

Program Notes by Chicago Symphony Orchestra

Prelude to "Irmelin" Frederick Delius (1862-1934)

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.

Program Notes by Evan Harger

String Symphony No. 2 in D Major Felix Mendelssohn (1809-1847)

It is one of the peculiarities of Felix Mendelssohn's development as a composer that, starting from a high Classical point of view (as instilled in him by both chronological proximity and his boyhood mentor, Zelter), he moved almost simultaneously in two opposite historical directions. For, even as he moved through late childhood and the teenage years and "caught up" with the late-Classical and early-Romantic age, he moved backwards towards an intense appreciation of the craftsmanship of Bach and of the glorious aristocratic manner of Handel and company. The early string sinfonias bear good witness to this phenomenon -- listen, for instance, to the Sinfonia No. 2 in D major for string orchestra, with its excited Classically oriented opening movement, its fully Baroque middle movement, and the hint of staunch Beethovenian rowdiness that pops through every so often during the otherwise well-mannered finale.

The Sinfonia No. 2, then, follows the same three-movement pattern as do all of Mendelssohn's other early string symphonies. Here the movements are: Allegro -- Andante -- Allegro vivace. The work was composed in 1821, right after the Sinfonia No. 1, and fills just a little bit less time than does its predecessor, coming in at around ten or eleven minutes in most performances.

Program Notes by Blair Johnston

Appalachian Spring Aaron Copland (1900-1990)

Some of Copland's most populist "American" music was produced during the Depression and war years, including the overtly patriotic morale boosters Lincoln Portrait and Fanfare for the Common Man. Appalachian Spring capped a trilogy of dance interpretations of the American frontier spirit, beginning with Billy the Kid (1938) and continuing with Rodeo (1942). This was music that created the concert and theater equivalent of the poignant "high lonesome" bluegrass sound emerging at the same time, music of open chords and spare textures that often drew on traditional sources.

Appalachian Spring was commissioned by Elizabeth Sprague Coolidge for Martha Graham. Copland began work on Graham's then-untitled scenario in Hollywood in June 1943, completing the ballet a year later in Cambridge, Massachusetts. "After Martha gave me this bare outline, I knew certain crucial things – that it had to do with the pioneer American spirit, with youth and spring, with optimism and hope," Copland later wrote.

Graham took the eventual title from a poem by Hart Crane, though not the narrative of an Appalachian housewarming for pioneer and his bride. Copland originally scored the ballet for an ensemble of 13 instruments, since the premiere was in the small Elizabeth Sprague Coolidge Auditorium at the Library of Congress (with Graham herself as the Bride, Erick Hawkins as the Husbandman, and Merce Cunningham as the Revivalist). This is the version we will be performing today.

The Suite is cast in eight uninterrupted sections. It opens with a slowly