

ABOUT the CONDUCTOR

David Jacobs is currently an Associate Professor of Conducting and the Director of Orchestral Studies at the University of Oregon where he conducts the UO Symphony Orchestra, Oregon Camerata, the Oregon Wind Ensemble, and leads the graduate program in orchestral conducting. He also serves as the President for the Western Region of the College Orchestra Director's Association.



Dr. Jacobs began his career as an orchestral musician and performed with many widely respected orchestras including the Pittsburgh Symphony, Sarasota Orchestra, Naples Philharmonic, New World Symphony, Palm Beach Opera, and Sarasota Opera. During his seven years performing as an orchestral musician, Jacobs developed an appetite for conducting, and in 2007, he was accepted into the conducting studio at the prestigious Eastman School of Music. He excelled quickly and became the recipient of several student prizes, including the esteemed Frederick Fennell Fellowship and the Walter Hagen prize for excellence in conducting.

After earning his D.M.A., Dr. Jacobs led the Palm Beach Atlantic Symphony to increased notoriety in the South Florida community by his courageous programming, frequent radio interviews and numerous outreach concerts. In 2012, he accepted a tenure track position at the University of Oregon and has since been invited to guest conduct other fine university orchestras throughout North America, including the Eastman School of Music, Florida State University, University of British Columbia, Baylor University, CSU- Long Beach, Northern Arizona University, and Duquesne University. His areas of expertise are conducting pedagogy, music semiology, Russian symphonic music, and musical hermeneutics.

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Season 118, Program 62



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

THE UO SYMPHONY ORCHESTRA

THE OREGON WIND ENSEMBLE

David M. Jacobs, conductor
Nora Willauer, cello

Beall Concert Hall
Saturday, March 31, 2019 | 7:30 p.m.



PROGRAM

Oregon Wind Ensemble

David M. Jacobs, conductor

March from Symphonic Metamorphosis	Paul Hindemith (1895-1963) [5 min]
Traveler	David Maslanka (1943-2017) [14 min]
The Ascension <i>from the Divine Comedy</i>	Robert W. Smith (b. 1958) [6 min]

University of Oregon Symphony Orchestra

David M. Jacobs, conductor

Cello Concerto Op. 104 (1895)	Antonín Dvořák (1841-1904) [40 min]
I. Allegro	
II. Adagio, ma non troppo	
III. Finale: Allegro moderato – Andante – Allegro vivo	

Nora Willauer, cellist

PROGRAM NOTES

March from Symphonic Metamorphosis

Paul Hindemith was an influential German composer who explored the fringes of tonality through his music and who was teacher to many famous composers. He grew up and began his career in Germany, but a complicated relationship with the Nazi regime in the 1930s sent him elsewhere. During that period, he was invited to Turkey, where he helped to reorganize the music education system there. In 1940, he emigrated to the United States, where he taught primarily at Yale University. He became an American citizen in 1946, but moved to Zurich in 1953, where he remained for the rest of his life. He developed his own non-diatonic system of tonality, which ranks musical intervals from most consonant to most dissonant while still relating to a tonal center. While this approach might

PERSONNEL UO SYMPHONY ORCHESTRA, David M. Jacobs, conductor

VIOLIN I

Miya Saito-Beckman,
concertmaster
Simeon Brown
Tina Glausi
Emma Thormodsen
Scott Hermanns
Darian Douglas
Ellie Van Hattem
Erika Parisien
Nicholas Sharma
Jonathan DeBruyn

VIOLIN II

Ryan Downs,
principal
Ben Gardner
Kaydee Willis
Nakai Hawe
Gillian Frederick
Leah Jacobo
Lauren Scott

VIOLA

Forrest Walker,
principal
Rubi Yan
Katie Siegfried
Shae Skiles
Nicole Mowery
Myles Davis
Lily Coker
Darlyn Fiallos
Montufar
Devin Burgess
Kailie DeBolt

CELLO

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

BASS

Andrew Mell,
principal
Alexandre Pabst
Rylee McConnell
Niels Miller

FLUTE

Annabel McDonald
Tori Calderone

OBOE

Noah Sylwester
Wesley Becherer

CLARINET

Anthony Aguayo
Dante Hoge

BASSOON

Kelly Cunningham
Hannah Murawsky

HORN

Justin Stanley
Shae Wirth
Sean Brennan

TRUMPET

Joseph Vranas
Jessica Farmer

TROMBONE

Otmar Borchard
Brandon Pressley
Jon Caponetto

TUBA

Noe Aguilar Lopez

PERCUSSION

Robby Carr
Kathie Hsieh

FLUTE

Elizabeth Soper
Jeffrey Chapman
Jennifer Martinez-Guidel
Sarah Jordan

OBOE

Brandon Dodd
Bryce Araiza
Ryan Strong

CLARINET

Madeline Farmer
Emily Geoffroy
Esther Kwak
Robert Lassila
Max Mabry
Tyler Roberts
Mikel Wade
Aaron Yu

BASSOON

Cameron Joublin
Delano Bell
Richard Krishnan

SAXOPHONE

Jessica Dodge
Shayan Tahmaseb
Maddi Krafve
Jesse Nativdad

TRUMPET

Conor Egan
Jessica Farmer
Bailey Tucker
Morgan Bates

HORN

Cody Kiesling
Jasmine Kim

TROMBONE

Cory Francis
Daven Hernandez
Josh Thomas-Urlik

EUPHONIUM

Leila Rasas
Darren Fujii

TUBA

Juan Valdez
Kalin Mark

PERCUSSION

Paige Madden
Kathy Hsieh
Chandler Larsen
Natalie North

STRING BASS

Cam Whitehead

PIANO

Grant Mack

sound purely academic, it resulted in playful, accessible music in Hindemith's hands. He was very interested in understanding instrumental technique, to the point that he is said to have learned to play every one of his instrumental sonatas on the instrument for which he wrote it -- and there are many, including for trumpet, clarinet, trombone, harp, tuba, flute, violin, viola, and bass.

The Symphonic Metamorphosis on Themes of Carl Maria von Weber came into being in 1943, while Hindemith was living in America. Initially he was invited to arrange the music for a ballet on Weber's themes, but the project fell through when it became clear that he and the choreographer, Leonide Massine, did not see eye-to-eye. This left Hindemith free to take Weber's source material in any direction he pleased. He used themes from some of Weber's little-known piano duets and from his incidental music for the play Turandot, which had also inspired Puccini's famous opera. Hindemith casts the Symphonic Metamorphosis in four movements. The final "March" made its way into the band repertoire in 1950, arranged by the director of bands at Yale, Keith Wilson.

Traveler

Program note by the composer:

Traveler was commissioned in 2003 by the University of Texas at Arlington Band Alumni Association, the Delta Sigma Chapter of Kappa Kappa Psi and the Gamma Nu Chapter of Tau Beta Sigma, in honor of the career contributions of Ray C. Lichtenwalter, retiring Director of Bands at UT Arlington. Ray has been a close friend and champion of my music for many years, and it was a great pleasure for me to write this piece for his final concert.

The idea for Traveler came from the feeling of a big life movement as I contemplated my friend's retirement. Traveler begins with an assertive statement of the chorale melody "Nicht so traurig, nicht so sehr" ("Not so sad, not so much"). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of life need not be sad. It is an accumulation of all that has gone before, and a powerful projection into the future – the potential for a tremendous gift of life and joy. And so the music begins with energy

and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for its next big step.

In our hearts, our minds, our souls
We travel from life to life to life
In time and eternity.

-David Maslanka

The Ascension from *The Divine Comedy*

The Divine Comedy Symphony is Robert W. Smith's first complete symphonic band symphony. It was based on Dante's epic, *The Divine Comedy*, and consists of four movements. The third of these movements, "The Ascension," was commissioned by the George Mason University Band, and represents Dante's ascension into heaven. The piece follows typical overture form, starting with Dante looking up to the stars atop Mount Purgatory. A swift horn motif starts Dante's ascension, moving faster than thought. Technically difficult woodwind runs add to the speed of Dante's ascension, as well as loud, dissonant trombone glissandi. The middle of the piece slows down, the ensemble accompanied by bowed vibraphone and pitched wine glasses. The opening theme of the movement is repeated in the woodwinds, while the remainder of the band sings "alleluia." After a short horn solo, the music of the gods and of heaven builds to a climax with a trumpet solo, which is then expanded on by the rest of the band. The piece then speeds up again with the same horn motif, finishing with a climactic and dramatic crescendo to the final note, as Dante finally arrives in Heaven. The movement begins in E-flat major, modulates to C minor, then modulates to B-flat major at the trumpet solo. When the horn motif returns, the piece once again modulates to C minor, where it stays for the rest of the piece. This movement prominently features horn, trumpet, and piano.

Cello Concerto in B Minor, Op. 104, concerto for cello and orchestra by Antonín Dvořák, premiered in London on March 19, 1896. It is one of the most frequently performed of all cello concerti, and it is admired for the richness of its orchestral music and for the lyrical writing for the solo instrument.

The concerto follows a typical structure of three movements of fast, slow, and fast tempi. It opens with a broad orchestral statement, bringing in the soloist after the initial themes are introduced. The soloist then restates those themes in a new, more elaborate fashion. The melancholy second movement quotes a theme from one of Dvořák's own songs, "Lasst mich allein" (German: "Leave Me Alone"). The song had been a favourite of the composer's sister-in-law Josefina, who had recently died. Having loved Josefina before he consented to marry her sister Anna, Dvořák here paid tribute to his first love. For the final movement, Dvořák builds a rondo structure upon a jaunty marchlike theme. In its final bars, brief recapitulations of melodies from the previous movements are heard.

-Betsy Schwarm

ABOUT our GUEST

Nora Willauer is a passionate musician, devoted not only to her instrument, but to the relationship between music and community. Last spring, Willauer graduated *cum laude* from the Clark Honors College and the University of Oregon School of Music and Dance. She is currently pursuing her masters degree at the Cleveland Institute of Music with Mark Kosower. In the past few years, Willauer has performed as a soloist with the Eugene Symphony Orchestra, as well as with the Liceu Cello Ensemble in Barcelona. She has won numerous prizes including the Labberte-Hoedemaker Award from the Peter de Grote festival in the Netherlands, the University of Oregon's Undergraduate Performance Award, and the Eugene Symphony's Young Artist Competition. Willauer currently performs with the Firelands Symphony Orchestra in Ohio, as well as with Palaver Strings, a Boston based chamber orchestra. She also manages numerous music projects including "The Sound of Om," a fusion of restorative yoga and cello improvisation, as well as "Songs of Survivors," a songwriting collaboration that serves to increase awareness around sexual misconduct.

