

ABOUT OUR GUEST ARTISTS Cont'd



conductor of the Drew Chamber Orchestra and violin professor. Mr. Avagliano is increasingly in demand as a guest conductor, making his European debut with the Pleven Philharmonic in Bulgaria. Recent appearances include the Plainfield Symphony, Opera Forza, the University of Oregon Symphony, the Northern Dutchess Symphony in New York, and the Metropolitan Orchestra of New Jersey. In September, he made his New York debut at Carnegie Hall with the YPHIL International Youth Philharmonic, bringing together young musicians from 80 countries around the world in celebration of United Nations week.

Under his leadership, the Central Jersey Symphony has drawn acclaim for a transformation in artistic achievement from audiences and critics alike. In the 2014 season, Mr. Avagliano conducted the orchestra's first opera performances, collaborating with Light Opera of New Jersey for a fully staged production of *Die Zauberflöte*, and this season the two organizations will present Donizetti's *Don Pasquale*.

Also an active violinist and violist, Mr. Avagliano is a member of the critically acclaimed Madison String Quartet, performing on chamber series throughout the United States. Highlights of recent seasons include appearances at the Kenai Peninsula Festival in Alaska, the Ulster and Rhinebeck Chamber Series in New York, the Gabriel Chamber Ensemble series, and the Pennsylvania Consort. Mr. Avagliano has appeared with the New Jersey Symphony, the Singapore Symphony, the Strauss Symphony of America, and the Indianapolis Chamber Orchestra, and is an active performer in the New York area. Mr. Avagliano frequently works with several orchestras in the region, including the Harrisburg and Allentown symphonies, and currently serves as concertmaster of the Garden State Philharmonic. Mr. Avagliano resides in New Jersey with his wife, violinist Evelyn Estava.

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Season 115, Program 34



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

UNIVERSITY OF OREGON
Symphony Orchestra
with Oregon Camerata

David M. Jacobs
conductor

Michael Avagliano
guest conductor

Shannon McAleb
guest soloist

Evan Harger

Beall Concert Hall
Thursday, Jan. 28, 2016 | 7:30 p.m.



Overture from A Midsummer Night's Dream Felix Mendelssohn
(1809-1847)
12 min
with guest conductor Michael Avagliano
Music Director of The Central Jersey Symphony Orchestra

OREGON CAMERATA
String Symphony No. 2 in D major Felix Mendelssohn
I. Allegro (1809-1847)
II. Andante 10 min
III. Allegro vivace
Conducted by Evan Harger
Graduate Teaching Fellow in Conducting

Depuis le jour from Louise Gustave Charpentier
(1860-1956)
6 min
with guest soloist Shannon McAleb

Symphony No. 1 in C Major, Opus 21 Ludwig van Beethoven
I. Adagio Molto-Allegro con brio (1770-1827)
II. Andante Cantabile con molto 25 min
III. Menuetto: Allegro molto e vivace
IV. Adagio-Allegro molto e vivace

Clarinet
Courtney Glausi
principal
Esther Kwak

Bassoon
Kevin Foss
principal
Daniel Yim
principal
Bronson Klimala-York

Horn
Gavin Betterley
principal
Andrea Kennard
principal

Trumpet
Aaron Kahn
principal
Carla Lamb

Trombone
John Caponetto
principal
Talon Smith

Tuba
Stephen Young

Timpani
Todd Bills

Percussion
Aaron Howard
Harp
Rachel Petty

ABOUT OUR GUEST ARTISTS



Soprano Shannon McAleb, a New Orleans native, holds an undergraduate degree in Voice Performance from the University of Northern Colorado and earned her Master's degree at the University of Oregon, under the tutelage of Milagro Vargas. While at the University of Oregon, Ms. McAleb was seen with the University of Oregon Opera Ensemble as Mutter in *Hänsel und Gretel* and Laetitia in *The Old Maid and the Thief*, as well as partial roles which include Laurie in *The Tender Land*, Erste Dame in *Die Zauberflöte*, and Female Chorus in *The Rape of Lucretia*. In 2013, Ms. McAleb was seen as Madame

Silberklang (*Die Schauspieldirektor*) in Taos Opera Institute's gala, where she was an apprentice artist. Ms. McAleb was also recently seen in the roles of Papagena in Blooming Voce Opera Workshop's production of *Die Zauberflöte* and Serpina in Cascadia Concert Opera's 2015 production of *La serva padrona*. In 2015, Ms. McAleb was awarded the Benzieover Opera Scholarship, as well as Honorable Mention at the University of Oregon's annual concerto competition. Ms. McAleb's upcoming engagements include appearances as a guest soloist with doctoral candidate, Ednaldo Borba, performing *Fiançailles pour rire* by Francis Poulenc and other works by Henri Duparc, as well as guest soloist for the Tabor Fundraiser in Leadville, Colorado, both in the spring of 2016.

Michael Avagliano has served as music director of the Central Jersey Symphony since 2008, and was recently appointed music director of the Summit Symphony. He is on the faculty of Drew University as

represented a distinct departure from the final symphonies of Mozart and Haydn. Other advancements included an increased reliance on wind instruments and an infusion of a scherzo-like energy into the traditional minuet movement but these observations are simple details when compared to the impact of the whole, which signaled to the world the start of something truly new.

What else happened in 1800?

- The Library of Congress is founded in Washington, D.C.
- First smallpox vaccination is made in North America
- John Adams becomes the first president to live in the White House
- Christmas Day first becomes a public holiday internationally
- Ludwig von Köchel is born

SYMPHONY PERSONNEL

Violin I

Mary Evans

principal

Sasha Chandler

Melanie Haskins

Michael Kaveney

Kelly Lanzafame

Bashar Matti

Valerie Nelson

Christine Senavsky

Lionel Thomas

Anne Wolfe

Violin II

Izabel Austin

principal

Camille Barnisin

Michelle Brunader

Merydith Dyall

Gillian Frederick

Teagan Roberts

Miya Saito-Beckman

Ji Shin

Meagan Susuico

Elizabeth Thornton

Viola

Kasey Calebaugh

principal

Lauren Culver

principal

Hannah Breyer

Kalie DeBolt

Sean Flynn

Emily Korzeniewski

Tommi Moore

Luis Rivera

Samrah Tariku

CJ Tatman

Emily Wade

Ziyun Wei

Cello

Chas Barnard

principal

Elizabeth Gergel

principal

Kevin Hendrix

principal

Eleanora Willauer

principal

Makenna Carrico

Clair Dietz

Nicole Long

Eleanor Rochester

Ramsey Sadaka

Anjelica Urciel

Bass

Hayden Martinez

principal

Xixiao Pan

principal

Evan Pardi

principal

Flute

Alexis Evers

co-principal

Savannah Gentry

co-principal

Oboe

Emily Foltz

co-principal

Tass Schweiger

co-principal

A Midsummer Night's Dream – Overture (1826)

Felix Mendelssohn

Inspired by William Shakespeare's comedy *A Midsummer Night's Dream*, Felix Mendelssohn completed his famous Overture in 1826. Originally the Overture was written and performed privately as a piano duet, when it was suggested that Mendelssohn should orchestrate it.

A passionate literary scholar, Mendelssohn was bewitched by the works of Shakespeare, whose collected plays had been translated into German 25 years earlier. The Overture, written when he was only seventeen years old, exemplifies Mendelssohn's ability to create extraordinarily imaginative and atmospheric music within the context of traditional harmonic and formal structure.

Filled with delicacy, the masterful use of instrumental colors in the Overture translates the three worlds of the comedy's universe into music of singular distinction. It is not necessary to know the story of Shakespeare's play to enjoy Mendelssohn's colorful music. The abode of Titania and Oberon is introduced by gossamer, almost breathless, violin figures, which have an ethereal quality to them that defines the fairy world. With a facility fully equal to Shakespeare's, Mendelssohn moves back and forth from the fairy kingdom to the realm of humanity, mainly by contrasting minor keys with major key areas. The earthy world of Bottom and his primitive cohorts is depicted by a comical drone of open fifths, along with realistic representations of sounds such as a donkey's braying.

Seventeen years after the composition of the Overture, Mendelssohn rounded out the entire incidental score. For a production of the play at the Royal Theater in Berlin in 1842 for William IV of Prussia, he added the sprightly Scherzo, the Intermezzo, Nocturne, and the celebrated Wedding March. Although composed only four years before Mendelssohn's death, these numbers emanate a truly youthful energy, complementing the Overture's musical narrative with scenes of exceptional charm. Mendelssohn, it is said, lived a life of perennial youth. Certainly he was able to complete something begun long before without losing the sense of wonder and delight.

- Program Note by Silicon Valley Symphony

What else Happened in 1826?

- Beethoven finished his *String Quartet in C-sharp minor, Opus 131*
- The first train operates in Massachusetts
- American Texans make their first attempt to secede from Mexico
- Beethoven composes his *Grosse Fugue*
- Stephen Foster is born
- John Adams and Thomas Jefferson pass away

**Sinfonia (String Symphony)
for String Orchestra No. 2 in D Major (1821)**

Felix Mendelssohn

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 Note by Blair Johnston

What else happened in 1821?

- James Monroe swears in for his second term as President of The United States
- Napoleon dies in exile on Saint Helena
- Establishment of the Peloponnesian Senate
- The United States takes possession of Florida from Spain
- Peru declares independence from Spain
- Missouri is admitted as the 24th U.S. State
- Amherst College is founded in Massachusetts
- The Dominican Republic declares independence from Spain
- Panama declares independence from Spain

Depuis le jour from *Louise* (1900)

Gustave Charpentier

Charpentier belongs to that group of composers whose reputation rests upon a single work. In his case it is the opera *Louise*, a drama that premièred in Paris in 1900. It is the leading French example of an operatic style that was enjoying a tremendous vogue at that time in Italy: *verismo*, or truthfulness. *Verismo's* goal was to portray everyday people and their everyday concerns, at least in more realistic terms than had been common in opera before then.

Charpentier studied composition with Jules Massenet, the leading French operatic composer of the previous generation. In 1881, Charpentier won the Paris Conservatoire's prestigious Prix de Rome competition, which entitled him to a fully subsidized three-year term of study in Rome. While there, he set to work on *Louise*, preparing both the music and the text. Work progressed slowly, and it was not until 1896, by which time he had returned to Paris, that he completed the opera. When he submitted it to the Opéra-Comique, the director of the company rejected it, but a change in management reversed that judgment. It won enormous success from opening night, and before long it was produced across Europe and in the United States. It received its 1,000th Parisian performance in 1935.

The huge cast of characters—thirty-five singing roles, which necessitates having some cast members perform several of them—brings to life their day-to-day existence in the raw, teeming Montmartre district of Paris. Louise is torn between two loves: her domineering parents, and Julien, an artist. In this ravishing aria from Act Three, she pours out her feelings for Julien.

- Program notes from Toronto Symphony Orchestra

What else happened in 1900?

- Puccini's *Tosca* premieres in Rome, Italy.
- Open Door Policy promotes American trade with China
- The Paris World Exhibition opens
- The second Modern Olympic Games opens in Paris
- Boxer Rebellion continues
- The first zeppelin flight is carried out in Germany

Symphony No. 1 in C Major (1800)

Ludwig Van Beethoven (1770 – 1827)

It is interesting that Beethoven would wait so long to write symphonies and string quartets. He was 30 years old when he completed his first symphony and just two years younger when he wrote his first quartet. Both genres were the territory of his sometime teacher Haydn so Beethoven might have been hesitant about entering those arenas while the older master was still productive. The interesting part of this is that Beethoven's music would later have the same effect on Johannes Brahms. It would seem that future legends, especially the world-striding sort, tend to be respectful of their predecessors' turf.

Beethoven's first foray into the symphony form, a form he would eventually change so much it would seem as if he invented it from whole cloth, was extremely well-received at its premiere. The music has a Classical veneer but also hints of revolutions to come in the shifting harmonic sands of the introduction that sound perfectly reasonable to our modern ears but must have been startling at the turn of the 19th century. These few bars alone