



UNIVERSITY OF  
OREGON

**SCHOOL OF MUSIC AND DANCE**

UNIVERSITY OF OREGON  
**Symphony Orchestra**

David M. Jacobs  
conductor

Evan Harger  
graduate conductor

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**Season 115, Program 63**

**Beall Concert Hall**  
Saturday, March 16, 2016 | 7:30 p.m.



Finlandia Overture, Op. 26                      Jean Sibelius (1865-1957)

Evan Harger, graduate conductor

Concerto for Tuba and Strings                      Arild Plau (1920-2005)

Stephen Young, Tuba

Symphony No. 8  
in G Major, Op. 88, B. 163                      Antonín Dvořák (1841-1904)

#### VIOLIN I

Melanie Haskins  
*principal*  
Miya Saito-Beckman  
*principal*  
Izabel Austin  
Camille Barnisin  
Merydith Dyall  
Mary Evans  
Sasha Chandler  
Kelly Lanzafame  
Bashar Matti  
Valerie Nelson  
Christine Senavsky  
Meagan Susuico  
Lionel Thomas  
Anne Wolfe

#### VIOLIN II

Melanie Haskins  
*principal*  
Miya Saito-Beckman  
*principal*  
Michelle Brunader  
Merydith Dyall  
Mary Evans  
Gillian Frederick  
Holly Roberts  
Teagan Roberts  
Elizabeth Thornton  
Anne Wolfe

#### VIOLA

Kasey Calebaugh  
*principal*  
Sean Flynn, *principal*  
Hannah Breyer  
Kalie DeBolt  
Michael Kaveney  
Emily Korzeniewski  
Tommi Moore

Luis Rivera  
Samrah Tariku  
CJ Tatman  
Emily Wade  
Ziyun Wei

#### CELLO

Elizabeth Gergel  
*principal*  
Kevin Hendrix  
*principal*  
Chas Barnard  
Makenna Carrico  
Clair Dietz  
Nicole Long  
Eleanor Rochester  
Ramsey Sadaka  
Anjelica Urciel  
Eleanora Willauer

#### BASS

Evan Pardi  
*principal*  
Hayden Martinez  
Xixiao Pan

#### FLUTE

Alexis Evers  
*co-principal*  
Savannah Gentry,  
*co-principal*

#### OBOE

Emily Foltz  
*co-principal*  
Tass Schweiger  
*co-principal*

#### 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*  
Mariah Hill  
Carla Lamb

#### TROMBONE

John Caponetto  
*co-principal*  
Talon Smith  
*co-principal*  
Matthew Brown  
*bass trombone*

#### TUBA

Juan Valdez

#### TIMPANI

Todd Bills

#### PERCUSSION

Aaron Howard

Originally from Juneau, Alaska, Stephen is in his second year pursuing a master's degree in performance and pedagogy of multiple brass instruments - tuba, bass trombone, and euphonium. He received his bachelor's degree in tuba performance from the University of Oregon in 2014 and continues as the graduate teaching fellow (GTF) for the tuba studio. As GTF, he teaches lessons to undergraduate tuba/euphonium students and teaches the low brass methods class to music education students. He is deeply indebted to his professors Henry Henniger and Michael Grose, to whom he owes all his success.



Stephen wishes to thank Dr. Jacobs and the members of the orchestra for their efforts to bring this strangely beautiful music to life.

### Finlandia Overture, Op. 26

Jean Sibelius (1865-1957)

There is nothing more Finnish than Sibelius's Finlandia. It was written originally for a scenic piece called Finland Awakes, which was presented at the Swedish Theatre in Helsinki in protest against the drastic suppression of political freedom by Finland's Russian masters in the February Manifesto of 1899. Arranged as an independent concert work in 1900, it was known first under the discreetly Finnish title Suomi, and given the more challenging title of Finlandia a year later.

Only the musically sophisticated of Finnish patriots would have been able to associate the grim opening bars of Finlandia with Beethoven's similar image of political oppression at the start of the Egmont Overture. But the atmosphere of oppression would have been palpable enough and, if not, the allusion to Emil Genetz's well-known song 'Herää Suomi!' ('Arise, Finland!') and the increasingly triumphant mood of the work can have left no doubt in the Finnish mind as to what the message was meant to be. If you've seen The Hunt for Red October or Die Hard 2 you'll know to get the big guns primed when Finlandia pops up; this thing could go nuclear...

Program Notes by Miki Swann 2009

### Concerto for Tuba and Strings

Arild Plau (1920-2005)

The Concerto for Tuba and Strings was written in 1990. It is in the three movement sonata format with movements designated as Prologue, Canzone and Finale. The grief-ridden middle movement was composed in memory of the composer's wife, who had just passed away. Øystein Baadsvik gave the first performance of the concerto in 2001 at a concert in Poland with the Wratislava Chamber Orchestra conducted by Jan Stanienda. After being released on Baadsvik's solo CD Tuba Carnival in 2003, it soon became very popular among tubists and is now played on concerts and competitions all around the world. The concerto has been the finalist piece of the Markneukirchen Competition in Germany as well as the Falcone competition in the USA.

Program Notes by Ralph Jean Paul

**Symphony No. 8  
in G Major, Op. 88, B. 163**

Antonín Dvořák (1841-1904)

From its inception, Antonín Dvořák's Symphony in G major was more than a composition; it signified, in musical terms, all that made Dvořák a proud Bohemian. Dvořák's German publisher, Simrock, wanted to publish the symphony's movement titles and Dvořák's name in German translation. This might seem like an unimportant detail over which to haggle, but for Dvořák it was a matter of cultural life and death. Since the age of 26, Dvořák was a reluctant citizen of the Austro-Hungarian Empire, whose ruling Hapsburgs reigned over the Czech people; both Czech language and culture were vigorously repressed. Dvořák, an ardent Czech patriot who chafed under the oppressive rule of the Hapsburgs, refused Simrock's request.

For his part, Simrock was not especially enthusiastic about publishing Dvořák's symphonies; the music publisher wanted the Czech composer to produce more Slavonic dances and piano music, which were guaranteed moneymakers. Simrock and Dvořák also haggled over the composer's fee (Simrock had paid 3,000 marks for Dvořák's Symphony No. 7, but inexplicably and insultingly offered only 1,000 for the Eighth Symphony). All these factors contributed to Dvořák's decision to offer his Symphony No. 8 to the London firm Novello, which published it in 1890.

Dvořák broke new ground with the Symphony No. 8, a work, as he explained, meant to be "different from the other symphonies, with individual thoughts worked out in a new way." The music is steeped in the flavor and atmosphere of the Czech countryside. Within the music, Dvořák included sounds from nature, particularly hunting horn calls, birdsong and dramatic fanfares that suggest nonmusical images.

The Symphony No. 8 abounds with Czech folk tunes and the sounds of the Czech countryside, most notably utilizing different wind instruments to sound a number of birdcalls. Another unusual feature of this symphony is the oblique manner in which Dvořák

approaches harmony. The music begins with cellos, accompanied by horns, bassoons and trombones, intoning a stately chorale in G minor. A solo flute, imitating a bird, then ushers in the symphony's "true" key of G major.

Serenity floats over the Adagio. As in the first movement, Dvořák plays with tonality; E-flat major slides into its darker counterpart, C minor. A hint of melancholy pervades, even when the full orchestra is playing. Dvořák was most at home in rural settings, and the music of this Adagio evokes the tranquil landscapes of Dvořák's homeland, and particularly the garden at Vysoká, Dvořák's country home. In a manner similar to Beethoven's Pastoral Symphony, the music suggests an idyllic summer's day, interrupted by a cloudburst, after which the sun reappears, setting all the raindrops twinkling.

During a rehearsal of the trumpet fanfare in the last movement, conductor Rafael Kubelik declared, "Gentlemen, in Bohemia the trumpets never call to battle – they always call to the dance!" After this opening summons, cellos play the lyrical main theme, which is based on a folk melody. Quieter variations on the cello melody feature solo flute and strings. The movement ends with an exuberant blast from the brasses.

Program Notes from Oregon Symphony Orchestra