



UNIVERSITY OF OREGON

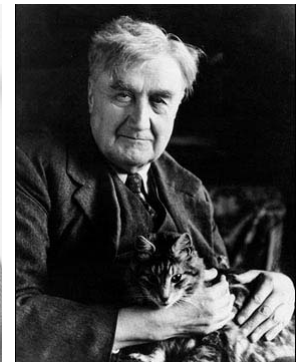
**SCHOOL OF MUSIC AND DANCE**

University of Oregon  
**Symphony  
Orchestra**

Dr. David Jacobs, conductor



Crumb



Vaughan-Williams

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**Season 113, Program 44**

**Beall Concert Hall**  
**Saturday, March 1, 2014 | 7:30 p.m.**



Concerto #2 in G major, op. 13  
Allegretto moderato

Friedrich Seitz  
arr. Patty Nicholas  
(1848-1918)  
4'

*featuring students from the  
UO Community Music Institute*

Sofia Bremer  
Emma Clarke  
Kenji Ignatius  
Alejandro McClain

Reina Nagata  
Miranda Newman  
Katie Siegfried  
Serena Strode

Vestiges of a Distant Time  
(1996, rev. 2003)

David Crumb  
b. 1962  
11'

*University of Oregon  
Chamber Orchestra (UOCO)*

Symphony #5  
Preludio  
Scherzo  
Romanza  
Passacaglia

Ralph Vaughan-Williams  
(1872-1958)  
42'

## BASSOON

Raquel Vargas-Ramirez, *principal*  
Kaden Christensen  
Kathryn Cummings

## HORN

Margarite Waddell, *principal*  
Mara Liechty, *principal* (Crumb)  
Amos Heifner  
Sarah Morrow

## TRUMPET

John Davison, *principal*  
Thomas Cushman

## TROMBONE

John Church, *principal*  
Nick Ivers  
Stephen Young, bass

## TUBA

Gavin Milligan, *principal*

## TIMPANI

Adam Dunson, *principal*

## PERCUSSION

Casey Crane, *principal*

## PIANO

Olga Oseth, *principal*

+ = UOCO strings

**VIOLIN I**

Michael Weiland+, *concertmaster*  
 Bashar Matti+  
 Noah Jenkins  
 Leslie Nuñez+  
 Samuel Taylor+  
 Izabel Austin  
 Christopher Stark+  
 Alexis Byers  
 Sophie Lott+  
 Christopher Ives+, *concertmaster*  
 (Crumb)

**VIOLIN II**

Holly Roberts+, *principal*  
 Amara Sperber+  
 Anne Wolfe+  
 Elyse Hudson  
 Mary Evans, *principal* (Crumb)  
 Christine Senavsky+  
 Emily Schoen  
 Martin Kwon  
 Chen-Yun Yang

**VIOLA**

Annissa Olson+, *principal*  
 Hannah Breyer+  
 Christine Tatman  
 Jordan Nelson  
 Tommi Moore+  
 Christian Rivaz  
 Hao Liu  
 Sean Flynn+

**CELLO**

Natalie Parker+, *principal*  
 MaKenna Carrico+  
 Kathryn Brunhaver  
 Nora Willauer+  
 Molly Tourtelot  
 Gabriel Skymy  
 Jennifer Jordan+  
 Anjelica Urciel

**BASS**

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

**FLUTE**

Sarah Benton, *principal*  
 Sam Golter  
 Meghan Naxer, *piccolo*

**OBOE**

Laura Goben, *principal*  
 Meghan Zochert,  
 english horn

**CLARINET**

Colleen White, *principal*  
 Josh Hettwer

**SEITZ**

The manuscript found at the Library of Congress dates the work “Concerto Number Two” as being written in 1893. This manuscript does not call the work a concerto. It refers to the work as a “Schüler-Concert” meaning a children’s concert. The manuscript goes on to say the Children’s Concert is in G major for violin and piano. The G major, op. 13 is one of Seitz’s best compositions. Most of his compositions were for violin and piano for the purposes of teaching children.

Tonight it is being presented in collaboration with the University of Oregon’s acclaimed Community Music Institute. CMI provides comprehensive string instrument instruction designed to develop musicianship, exceptional instrumental skill, and a life-long appreciation of the musical arts. Founded in 1993, CMI was initiated as an effort to broaden the UO School of Music’s engagement with the community at large, and to provide growth for UO string pedagogy students and community students and parents through long-term mentoship. Through the Suzuki Strings and Chamber Players programs, dedicated faculty and UO student teachers provide individual instruction, group classes, music theory classes, and small orchestra and chamber ensemble experiences to students ages four and older in Eugene and its surrounding communities. To find out more about CMI, including upcoming performances, events, and enrollment, please visit [uocmi.org](http://uocmi.org)

**CRUMB**

On occasion, while traveling to regions where ancient civilizations once stood, I have felt haunted by vestigial spirits from distant times. While exploring such places as old city Jerusalem, or strolling among ancient Mayan ruins, this nebulous feeling of being surrounded by the ghosts of antiquity, whether real or imagined, inspired me to compose the tone poem *Vestiges of a Distant Time*.

Conceptually, the piece evolves out of a simple yet evocative three-chord modal progression introduced near the beginning. To me, this pseudo-Renaissance progression feels ancient and nostalgic; the special sound of the Oboe d’amore is used to enhance this character. The three-chord progression continues to serve as the primary thread of the piece,

propelling the music forward through strings of sequences that ultimately lead to an effusive dance-like music. Just as this music reaches an exhilarating point of climax, there is an abrupt interruption, marking a return to the melancholy descending line of the opening bars.

Originally commissioned by the Cumberland Valley Chamber Players, a chamber orchestra based in rural Pennsylvania (Wilson College), *Vestiges of a Distant Time* was premiered in April 1996. In fall 2003, I decided to substantially re-orchestrate the work, releasing it in its present version for full symphony orchestra.

### VAUGHAN-WILLIAMS

The first performance of this work, conducted by the composer during the 1943 Promenade Concerts, made an immediate and deep impression on a public burdened by wartime anxieties, who were to find in the calm reassurance of this music a release from grey reality and a foretaste of peace to come. The most common image of Ralph Vaughan Williams is that of the comfortable English pastoralist, and the Fifth Symphony, the most widely performed of his nine, seems on first acquaintance to conform totally to that image, yet beneath the surface there are occasional dark undertows, which well up most clearly in the scherzo's brusque brass punctuations and in the troubled central section of the slow movement. The landscapes that the Fifth explores are by no means as benign as they at first appear, which is perhaps not surprising considering that it is bracketed in Vaughan Williams's symphonic development by two very different works, the violent and extreme Fourth Symphony of 1935, which seems to foreshadow the world-wide conflagration to come, and the Sixth, composed in 1947, which inhabits a world totally numbed by the horror of what that war had produced. Whilst Vaughan Williams wished the work to be judged purely as an abstract musical argument, the symphony is imbued with the mood and underlying philosophy of *The Pilgrim's Progress*, a work with which the composer had been preoccupied since 1922. Although eventually completed in 1951, by the late thirties he had come to the conclusion that it was unlikely that the opera would ever be finished, and consequently conceived the idea of using some of the material as the basis for this symphony. Vaughan Williams was said to have been

uncertain as to what key title to give the symphony. It begins with an octave C held by the cellos and basses above which two horns play the call in D major, which haunts the movement. The music seems mysterious and withdrawn, with a pervading sense of irresolution and uncertainty, which eventually turns to assurance, culminating in the famous moment when the strings soar out of C minor into E major, a dramatic and moving passage of exultation which has been described as a musical parallel with the sun breaking through the clouds. The short development section makes much play with a three-note figure containing a flattened second before the horn call reappears followed by a mighty affirmation, for the full orchestra dominated by the brass, of the second subject. The recapitulation ends with the distant horn call above the held bass exactly as at the start of the movement. The Scherzo comes second for the first time in a symphony by Vaughan Williams. There are at least five themes, one cantabile, one (for oboe and cor anglais) with a spiteful barb to its jerky rhythm, one lilting like some ethereal folk dance, a chorale for trombones, and finally a chirpy woodwind theme. The music is mainly soft, but there are frequent loud interruptions and changes of rhythm. The movement ends as mysteriously as it began, flickering to a swift extinction. It is in the Romanza that most of the *Pilgrim* music occurs; the cor anglais theme and subsequent passages are all taken from Act 1 Scene 2, but the opera contains nothing as reassuring nor as magnificent as the rich and sonorous restatement of the cor anglais theme by the full weight of all the strings. This great movement can surely be ranked alongside the Larghetto of Elgar's second symphony as one of the high peaks of English romantic symphonic art. The last movement is a Passacaglia, although not a strict one, throughout which there is a sense of journeying towards an appointed goal, which eventually is reached with the return, fervent and affirmatory, of the D major horn call from the beginning of the symphony. The coda is based on the counter melody of the Passacaglia, slightly altered rhythmically and extended, soaring effortlessly to top B as the strings weave and interweave their miraculous counterpoint, before dying down into the silence from which the symphony was summoned. The original dedication, shortened in the printed score to "To Jean Sibelius, without permission" read "Without permission and with the sincerest flattery to Jean Sibelius, whose great example is worthy of imitation".