

BASSOON

Hannah Murawsky
Bronson York
Daniel Yim

HORN

Laura Eason
Justin Stanley
Shae Wirth
Sean Brennan

TRUMPET

Joseph Vranas
Morgan Bates
Jessica Farmer

TROMBONE

Otmar Borchard
Brandon Pressley
Jon Caponetto

TUBA

Noe Aguilar Lopez

TIMPANI

Robby Carr
Kathie Hsieh
Natalie North

HARP

Noah Brenner

Recording of UO concerts and events without prior permission is prohibited.

Performances sponsored by the UO School of Music and Dance are sometimes video recorded and photographed for a variety of uses, including both live simulcast and digital archive on the UO website, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UO and the School of Music and Dance.

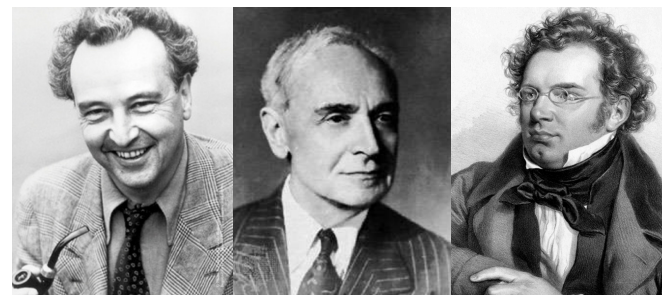


UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

**THE UNIVERSITY OF OREGON
SYMPHONY ORCHESTRA**

Dr. David M. Jacobs, conductor
Jonathan DeBruyn, Assistant Conductor



HONEGGER

KOUSSEVITZKY

SCHUBERT

Beall Concert Hall
Saturday, April 20, 2019 | 7:30 p.m.



Pacific 231 (1923) Arthur Honegger (1892-1955)
[8 min]

Double Bass Concerto (1905) Serge Koussevitzky (1874-1951)
[17 min]

Allegro
Andante
Allegro

Joe Conyers, bass

Symphony No. 7 'Unfinished' (1822) Franz Schubert (1897-1828)
[25 min]

Allegro moderato
Andante con moto

Jonathan DeBruyn, conductor

David M. Jacobs, Conductor
Jonathan DeBruyn, Assistant Conductor

VIOLIN I

Simeon Brown, *concertmaster*
Tina Glausi
Ben Gardner
Scott Hermanns
Ellie Van Hattem
Erika Parisien
Miya Saito-Beckman
Nicholas Sharma

CELLO

Clair Dietz, *principal*
Joseph Eggleston
Drew Faatz
Erica Pledger
Hendrik Mobley
Titus Young
Erik Okel
Connor Baldertson

VIOLIN II

Ryan Downs, *principal*
Emma Thormodsen
Kaydee Willis
Nakai Hawe
Darian Douglas
Gillian Frederick
Lauren Scott
Leah Jacobo

BASS

Andrew Mell, *principal*
Niels Miller
Alexandre Pabst
Rylee McConnell

FLUTE

Annabel McDonald
Brynna Paros
Tori Calderone

VIOLA

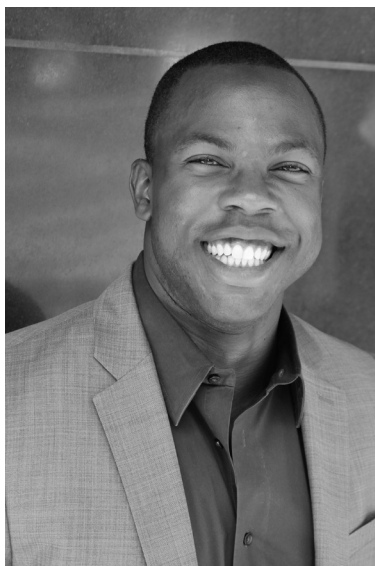
Devin Burgess, *principal*
Nicole Mowery
Katie Siegfried
Lily Coker
Rubi Yan
Myles Davis
Shae Skiles
Darlyn Fiallos Montufar
Forrest Walker
Kailie DeBolt

OBOE

Noah Sylwester
Bryce Araiza
Wesley Becherer

CLARINET

Anthony Aguayo
Dante Hoge
Darlene Mueller



Joseph H. Conyers was appointed assistant principal bass of the Philadelphia Orchestra in 2010. In 2017, he was named acting associate principal bass. He joined the Orchestra after a one-and-a-half-year tenure with the Atlanta Symphony, three-and-a-half years as principal bass of the Grand Rapids Symphony, and four summers as a member of the Santa Fe Opera Orchestra.

As an orchestral musician, Conyers has performed throughout the United States and Europe. He served as principal bass of the Philadelphia Virtuosi Chamber Orchestra, with which he traveled extensively and recorded on the Naxos label. He also served as assistant principal bass for Symphony in C (formerly the Haddonfield Symphony). He has been a fellowship student and held principal positions at numerous music festivals, including the Tanglewood Music Center, the Aspen Music Festival and School, the Verbier Music Festival in Switzerland, the Brevard Music Center, and the Britten-Pears Music Festival in England. Conyers has performed with several major orchestras, including the Boston and Detroit symphonies, the Minnesota Orchestra, and the City of Birmingham Symphony in several prestigious venues, including Carnegie Hall, Kennedy Center, Lincoln Center, and the Musikverein in Vienna.

Pacific 231

I have always loved locomotives passionately; for me, they are living beings and I love them as others love women or horses. What I have been looking for in “Pacific” is not the imitation of locomotive noises, but the translation of visual impression and physical enjoyment into a musical construction. It starts from objective contemplation: the quiet breathing of the machine at rest, the effort of starting, then the gradual increase of speed, to reach the lyrical state, exciting state, a train of 300 tons, launched in full night to going 120 km/h. As a “subject”, I chose the “Pacific” type locomotive, number 231, as they are both high-speed and heavy trains.

-Honegger

Double Bass Concerto

Serge Koussevitzky, known primarily to many as the champion conductor for the Boston Symphony from 1924-1949, began his musical career as a double bass virtuoso in Russia and all over Europe. While he composed a handful of pieces, he did not think of himself as composer, he just simply had to write music for himself as he did not have access to much solo repertoire composed specifically for the double bass. It was in 1902 that he composed his Concerto for Double Bass, which he premiered and toured extensively with great success. Some musicologists and double bassists theorize that Koussevitzky had help composing his concerto by composers like Reinhold Glière, but his wife, Olga Koussevitzky, is adamant that he composed the piece with no help from other musicians. (Karr 1999)

This concerto can be thought of as a compact musical idea split into 3 sections A-B-A'. Movements 1 and 2 follow what is typical repeat of the first, only in the second theme the piece takes a turn

including themes from both earlier movements and ultimately bringing the piece to an epically climactic close. Koussevitzky's concerto is a Tour de Force for any double bassist and has become a rite of passage for most students who are compelled to take on such an unwieldy beast.

-Ethan Reed

Symphony No. 7 'Unfinished'

Behind the first puzzle posed by the "Unfinished" Symphony (why didn't Schubert finish it?), there is a second and even greater enigma. Schubert's first six symphonies, written between 1813 and 1818, showed him completely at ease with all aspects of the form. But a few years later, he was leaving fragment after fragment, as if he had no longer felt up to the challenge. The B-minor symphony is not Schubert's only "Unfinished." Other projected symphonies were abandoned even earlier in the compositional process: the "Unfinished" was preceded by two symphonic fragments (D. 615 from 1818 and D. 780A from 1820-21) and a complete sketch of a symphony in E major.

These abortive projects point to Schubert's growing dissatisfaction with symphonic form as he had been practicing it. Clearly, he was striving for something on a far larger scale than his previous efforts. Both stimulated and discouraged by Beethoven's formidable example, he once exclaimed: "Who can do anything after him?" He was searching for his own artistic response to Beethoven's symphonies—a response that would match Beethoven in scope and dramatic energy, yet be free from any direct stylistic influence. Schubert eventually rose to the challenge in his C-major symphony of 1825; but it was a daunting task that could only be accomplished after several attempts and false starts.

With the B-minor symphony, Schubert came very close to a solution. As Brian Newbould, a specialist on the Schubert symphonies, has put it, this work is not so much an unfinished symphony as a "finished half-symphony," the only one of the fragments to need no editing whatsoever to be performed—as far as it goes. (It must be said that there are some sketches for the third movement, but these are too fragmentary to ever be completed.)

While Beethoven tended to construct his symphonic movements of extremely short melodic or rhythmic gestures, Schubert often started with full-fledged melodic statements that unfolded like songs. The first movement of the B-minor symphony is a case in point. Yet song soon turns into drama when the second theme is suddenly interrupted by a measure of silence, followed by a few moments of orchestral turbulence after which the previous idyll is restored only with some difficulty (and then temporarily). One harmonic turn in the development even uncannily anticipates Wagner's opera *Tristan und Isolde*.

The second movement, in E major, combines a peaceful and ethereal melody with a second, more majestic theme with trumpets, trombones, and timpani. A second melody is introduced in a new key (C-sharp minor), again with a dramatic extension. These sharp contrasts in mood persist until the end of the movement, where the "peaceful and ethereal" E major is finally re-established after an exacting tonal journey through several distant keys.

- Paul Horsley