



Sunday Nov. 20, 2022

3:00 p.m.

 **CORVALLIS-OSU
SYMPHONY
ORCHESTRA**
cosusymphony.org



**Oregon State
University**

CORVALLIS-OSU SYMPHONY ORCHESTRA SEASON 117 | 2022 – 2023

*The Corvallis-OSU Symphony Society
presents*

CORVALLIS-OSU SYMPHONY ORCHESTRA

Dr. Marlan Carlson, Music Director

Gene and Eleanor Otwell Endowed Chair for University Orchestras

Sunday, November 20, 2022

3:00 p.m.

Austin Auditorium

The LaSells Stewart Center

875 SW 26th Street

Corvallis, Oregon

cosusymphony.org



PROGRAM

Shostakovich Symphony #8 in C minor, Op. 65

Dmitri Shostakovich
(1906-1975)

Adagio – Allegro non troppo - Adagio
Allegretto
Allegro non troppo
Largo
Allegretto

Marlan Carlson, conductor

Intermission

Dvorák Slavonic Dances Op. 72

Antonin Dvorák
(1841-1904)

No. 1 Molto vivace
No. 2 Allegretto grazioso

Elliana Phillips, conductor

Piano Concerto No. 1 in B-flat minor

Pyotr Ilyich Tchaikovsky
(1840-1893)

Allegro non troppo e molto maestoso – Allegro con spirito
Andantino semplice – Prestissimo – Tempo I
Allegro con fuoco – Molto meno mosso – Allegro vivo

Alexander Tutunov, piano

Please be considerate of others and **turn off** cell phones and other electronic devices. Use of cameras or recording equipment is not permitted during the performance.

PROGRAM NOTES

Shostakovich's 8th Symphony was created over two months in the summer of 1943 at an artists' retreat 150 miles northeast of Moscow. At the premiere in early November 1943 the symphony was met with polite puzzlement. By this time victory at the battle of Stalingrad had pushed the Nazis back and the public was expecting something more celebratory than the quiet ending of the last movement. Perhaps if Shostakovich had provided a heroic ending the symphony might not have been blasted in 1948 by the Communist Central Committee for "pessimism, unhealthy individualism, extreme subjectivism and willful complexity."

Shostakovich's own description of his symphony was published a month before the premiere: "I wrote it very quickly. When the 7th Symphony (the so-called 'Leningrad,' written during the more than two-year siege of the city) was finished I intended to write an oratorio about the defenders of Moscow. Then I put aside the oratorio and began work on the 8th Symphony. It reflects my elevated creative mood, influenced by the joyful news of the Red Army's victories . . . The 8th Symphony contains tragic and dramatic inner conflicts. But on the whole, it is optimistic and life-asserting . . . The philosophical conception of my new work can be summed up in these words: life is beautiful. All that is dark and evil rots away, and beauty triumphs."

Shostakovich surely meant the last statement as a mockery, since privately he referred to the work as his own requiem. His description does not convey the primal angst and sorrow he wrote into the symphony. He would continue to live in fear for his life until Stalin died in 1953.

Dvorák's Slavonic Dances were originally written for piano four-hands. The composer took inspiration from the Hungarian Dances of Johannes Brahms, who recommended Dvorák to his own publisher, Simrock, who in turn asked Dvorák to orchestrate his pieces. The first dance of Op. 72 is an *Odzemek*, a traditional male solo dance in a fast tempo. The second is a *Dumka*, a somewhat melancholy dance with a contrasting more cheerful section.

Tchaikovsky's First Piano Concerto dates from 1874. Since he was not a real pianist himself, he sought the advice of Nicolai Rubenstein, the director of the Moscow Conservatory of Music, who had already conducted the premieres of several of Tchaikovsky's works. He hoped Rubenstein would premier the concerto, but when the composer played it through (before a Christmas Eve party!), Rubenstein ripped it to shreds, pronouncing it to be unplayable, among other rather nasty criticisms. Tchaikovsky was so wounded that he at first could not speak, but after further barbs from Rubenstein declared, "I shall not alter a single note. I shall publish the work exactly as it stands." And so he did, although five years later he made a few revisions which resulted in the version we hear today. To give Rubenstein some credit, he eventually did change his judgment, and even conducted the Moscow premiere less than a year after the Christmas Eve massacre. The actual premiere occurred in Boston, the solo part played by Hans von Bülow, the German pianist and conductor to whom Tchaikovsky had turned after Rubenstein's rejection. Bülow praised the concerto extravagantly, saying "It is so original in its ideas . . . so noble, so powerful . . . in a word, it is a real pearl, and you deserve the gratitude of all pianists." Undoubtedly thousands of pianists would still echo that sentiment today!

The beginning *Allegro non troppo e molto maestoso* of the first movement, with its four unison horns and the piano pounding out huge chords over six octaves of the keyboard, is really an extended introduction, and Tchaikovsky doesn't use the ideas again. The main *Allegro*, a rather curious hopping theme, is a Ukrainian folk song traditionally sung by blind beggars. There are several more lyric sections and two fairly long cadenzas and several shorter ones. All in all it is a grand display for both pianist and orchestra.

The middle movement begins with an *Andante semplice*, a simple melody in the flute, repeated by the piano. The middle section of this movement is a scherzo-like *Prestissimo*. It borrows the melody of a cabaret song which Tchaikovsky had sung with his brother. The quiet melody returns to round out the movement. Fireworks return for the *Allegro con fuoco*, a rondo with just two themes. The first one is another Ukrainian folk song, the other a broadly lyric theme. Just before the end there is a fusillade of double octaves in the piano, followed by this second theme in all its Hollywood technicolor glory. No wonder this concerto was and is so popular – it has something for everyone.

Program Notes by Angela Carlson



DR. MARLAN CARLSON

Dr. Marlan Carlson's love for performing and conducting music is outshone only by his passion for mentoring young talent. As a professor of music at Oregon State University and as music director of the Corvallis-OSU Symphony Orchestra, he has ample opportunity to teach and empower students to reach their full potential—not just musically but in their family, work, and community. He takes great pleasure in inspiring students to experience the joys of leadership.

Dr. Carlson earned his Doctor of Musical Arts and the Artist's Diploma from the Eastman School of Music at the University of Rochester, New York, and has been both a Fulbright Scholar and a Danforth Fellow. He performed as principal violist in the Heidelberg Staedisches Orchestra, London Symphony Orchestra, and Tokyo Metropolitan Orchestra. From 1988-90 Carlson was resident director of the Oregon Study Abroad Center in Stuttgart, Germany, during which he conducted the Hohenheim Wind Ensemble and played in the Stuttgart Bach Orchestra.

At OSU, Dr. Carlson was chair of the Music Department for 17 years, as well as serving as resident director of study abroad programs in London, England; Cologne, Germany; Siena, Italy; Angers, France; and Vienna, Austria. In 2000, he was presented with the International Service Award by OSU and the Excellence Award by the College of Liberal Arts Advisory Council. Following highly acclaimed concerts in 2001 in Zhengzhou, China, Maestro Carlson returned several times over the ensuing ten years to conduct professional orchestras in other cities, including Shanghai and Tianjin.

In June 2007, Dr. Carlson conducted the National Philharmonic Orchestra of Russia at the studios of Radio Moscow in the recording of a CD featuring three Russian-American pianists. The CD was released by classicalrecords.ru and features concerti of Glazunov, Scriabin, and Tchaikovsky.



ELLIANA PHILLIPS

Elliana Phillips is a violist studying Music Education at OSU. In 2020-2021, as a teaching assistant for the Corvallis-OSU Symphony, Elliana directed works for string orchestra by Strauss, Shostakovich, Dvorak, and Bach. In Spring 2020, she presented lectures for a course on orchestral literature taught by Dr. Marlan Carlson. Elliana has performed often at OSU as a soloist with the orchestra and appears regularly at OSU's noon concerts, Music à la carte. She has also played with the Newport Symphony, Orchestra NEXT, and the Western Oregon University Early Music Ensemble. Raised in Canby,

Oregon, Elliana is a second-generation music educator and would like to thank her family, who were her first and most important music teachers.

ORCHESTRA

Violin 1

Jessica Lambert,
Concertmaster
Jim McLennan,
Assistant Concertmaster
Alex Carlson
Alicia Cheng
Stephen Chong
Kevin Craven
Jenny Estrin
Benjamin Frueh
Yvonne Hsueh
Kaitlyn Kim
Lucy Lin
Beatrice Lobscheid
Caius Oprea
Zach Warren
Matthew Zheng

Violin 2

Rachel Pross, principal
Casey Bozell
Sophia Cheng
Autumn Ditzel
Stacy Edgar
Matthew Gray
Jayanthi Joseph
Alistair Kok
Claudia Miller
Sigrun Oprea
Catherine Park

Viola

Lisa Zweben, principal
Emilie Bieshelt
Brandon Correa
Naomi Hartman
Sam Jordan
Shauna Keyes
Jeramie Kim
Lindsay Pearson
Ellie Phillips
Katie Siegfried
Viola Stark
George Thomson

Cello

Anne Ridlington, principal
Connor Balderston
Stephen Emerson
Ryan Fielding
Annie Givens
Camille Hendricks
Katherine Parks
Andrea Pauls
Kimia Pourmehr
Noah Seitz
Robert Sobotka
Yuming Sun
Anna Wilson

Bass

Richard Meyn, principal
Kevin Brown,
assistant principal
Tyler Abbott
William Bowman
Judith Hanna
Garrett Jellesma
Nathan Waddell

Flute

Jill Pauls, principal
Arden Fechtmeister
Aaron Jobe

Oboe

Sullivan Bailey-Darland,
acting principal
Gustavo Chavez
Valerie Tran

English Horn

Ryan Klein

Clarinet

Carol Robe, principal
Daniel Cathey
Holly Hang
Dante Hoge

Bassoon

Ann Kosanovic Brown, principal
Rachael Brewer
Joseph Hartman
Margaret McShea

French Horn

Larry Johnson, principal
Dan Harlan
Avery Horner
Cindy Lefton
Elise Morgan
David Sorensen
Harrison Tye

Trumpet

Ken Saul, principal
Daniel Sungmin Park
Jake Patterson
Trevor Wilson

Trombone

Chris Carrigg
Nicholas Kim
Nick Kirkland
Graham Middleton
Alan Morell
Bailey Schmidt

Tuba

Griffin Barbieri

Tympani

Guy Mayes

Percussion

Robert Brudvig
John Donohue
Alex Lazaro-Ortiz

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These donations were made between May 6, 2022 and October 31, 2022. To contribute to any of the Symphony's funds, please contact Nancy Currans, Project Manager: 541-286-5580 or office@cosusymphony.org

2022-2023 CONCERTS



September 25, 2022 at 7:00 p.m.

The University of Stuttgart Academic Orchestra

Free Concert - No Tickets Required - General Admission

Brahms: Tragic Overture

Schumann: Symphony No. 4

Bartók: Viola Concerto

Brahms: Academic Festival Overture

Sunday Nov. 20, 2022 at 3:00 p.m.

Dvorák: Slavonic Dances Op. 72, Nos. 1 and 2

Tchaikovsky: Piano Concerto No. 1 in B-flat minor

Alexander Tutunov, piano

Shostakovich: Symphony #8

Friday Dec. 2, 2022 at 7:30 p.m.

Debussy: Children's Corner Suite

Holiday Favorites with OSU Choirs

Sunday, March 5, 2023 at 3:00 p.m.

Verdi: La forza del destino Overture

Dvorak: Cello Concerto in B minor, with Anne Ridlington, cello

Strauss: Don Juan

Ravel: Rhapsodie Espagnole

Mahler: Symphony No. 4, IV, "The Heavenly Life," Amy Hansen, soprano

Tuesday, May 16, 2023 at 7:30 p.m.

Strauss: An Alpine Symphony

Webern: Passacaglia, Opus 1

Tickets, COVID updates, and accommodation information at cosusymphony.org