

CORVALLIS-OSU SYMPHONY ORCHESTRA



Sunday March 5, 2023 • 3:00 p.m.



**Oregon State
University**

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

CORVALLIS-OSU SYMPHONY ORCHESTRA SEASON 117 | 2022 – 2023

*The Corvallis-OSU Symphony Society
presents*

Corvallis-OSU Symphony Orchestra

Dr. Marlan Carlson, Conductor

Gene and Eleanor Otwell Endowed Chair for University Orchestras

Sunday, March 5, 2023

3:00 p.m.

Austin Auditorium

The LaSells Stewart Center

875 SW 26th Street

Corvallis, Oregon

cosusymphony.org



The Corvallis-OSU Symphony Society is a 501(c)(3) non-profit organization dedicated to supporting the mission of the Symphony Orchestra. Oregon State University student musicians from any major can benefit from outstanding musical education and performance opportunities by joining the orchestra, while all OSU students and community members can enjoy the Corvallis-OSU Symphony orchestra's live classical music performances. Two important ways the Corvallis-OSU Symphony Society supports these activities are by providing scholarships for student musicians and by presenting the annual concert season.

Your support is also vital to the mission of the Symphony orchestra. Ticket sales do not cover the expenses of producing concerts or provide the extra income we can dedicate to scholarships. We rely on donations from our patrons and our community.

You can make a gift in support of music education and classical music by sending a check to the Corvallis-OSU Symphony Society, PO Box 1582, Corvallis, OR 97339 or by donating online at www.cosusymphony.org. If you would like assistance with your donation, please email us at office@cosusymphony.org or call our message-only phone line at 541-286-5580. Donations are welcomed for either scholarship funding or operating expenses. Thank you for your support of the Corvallis-OSU Symphony Orchestra.

PROGRAM

Fanfare from “La Péri”

Paul Dukas
(1865-1935)

Concerto for Cello and Orchestra, Op. 104

Antonin Dvořak
(1841-1904)

I. Allegro

II. Adagio non troppo

III. Finale: Allegro Moderato

Anne Ridlington, cello

Intermission

Prelude to Act I of “Lohengrin”

Richard Wagner
(1813-1883)

Symphony No. 4

IV. Sehr behaglich (very comfortable)

Amy Hansen, soprano

Gustav Mahler
(1860-1911)

Don Juan, Op. 20

Richard Strauss
(1864-1949)



Our programs are posted to our YouTube channel a few weeks after each performance. 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 by Angela Carlson

Paul Dukas' "La Peri" is a ballet dating from 1912. A young prince is seeking the lotus flower of immortality, which is guarded by the Peri, a beautiful winged fairy-like creature found in Persian folk tales. The short fanfare is for brass instruments alone – a festive beginning for any concert.

Antonin Dvořák's Concerto for Cello and Orchestra was written in the United States between November 1894 and February 1895, during the last year of Dvořák's tenure as director of the National Conservatory in New York. The work was inspired in part by a performance of a new cello concerto by cellist/composer Victor Herbert, who later became known mostly for his operettas. Back in Prague, Dvořák showed his new concerto to his violinist friend, Hans Wihan, who suggested several revisions, including a cadenza in the last movement. Dvořák adamantly refused, since he had already revised the ending to include a melody from one of his own songs - a favorite of his sister-in-law Josephina who had recently died. She had been Dvořák's first love, but like Mozart before him, Dvořák married the younger sister, Anna.

The concerto is in the standard three-movement form. The first, marked *Allegro*, features two contrasting themes: the first assertive, the second one of Dvořák's most expressive melodies. The second movement, *Adagio non troppo*, also pours out one beautiful melody after another. The Finale: *Allegro Moderato*, is dance-like in character, perhaps, as one biographer suggested, because of "happy anticipation of returning to his homeland."

Richard Wagner's "Lohengrin" is based on a medieval romance, the Knight of the Swan legend. In Wagner's version Lohengrin is dispatched from his father Parsifal's kingdom to go to the aid of Elsa, Duchess of Brabant, who has been accused of killing her younger brother. The two marry, but with the proviso that Elsa must never ask Lohengrin about his name or his origins. The famous "Wedding March" leads the pair to the altar. Inevitably, Elsa asks the fatal question and Lohengrin is forced to return to his father's kingdom on the swan boat, but not before dispatching the villains who falsely accused Elsa. The music in the prelude utterly belies what will happen in the story. The string sections are often divided into several different parts and the slow tempo makes the music hover like a velvet cloud. There is only one short climax before the prelude ends in wonderful pianissimo violin chords.

Gustav Mahler's Symphony No. 4 was composed in 1902, and revised four times. The final version was finished in January of 1911, just a few months before Mahler died. The inspiration for the fourth movement came from a collection of folk poems called "*Des Knaben Wunderhorn*," or the Boy's Book of Wonders. These poems were a staple of German literature during the 19th century. The great poet Wolfgang Goethe went so far as to say that every household should own the book. The poem that Mahler chose for this movement is a child's vision of heaven. According to a friend, Mahler said, "What I envisioned for the last movement was very difficult. Try, if you will, to imagine a heaven of undifferentiated blue, which is much harder to suggest than changing, contrasting hues. This is the fundamental mood. But it darkens sometimes, grows spooky, even terrifying. It is not that heaven itself really dims, on the contrary it shines on and on in its eternal blue. It is only that we sometimes react to it with sudden terror, just as on the most beautiful day, when the woods are drenched in sunlight, one is often suddenly gripped by a panic fear." Fodder for psychoanalysis, indeed!

Mahler marked the tempo *Sehr behaglich*, which can be translated as 'very tranquil, comfortable, snug, cozy'. Eight verses of the poem are interspersed with short orchestral interludes. These feature the chirping motive that was heard at the very beginning of the symphony. The effect is exactly what Mahler indicated, serene throughout, slipping away quietly at the end.

Richard Strauss's Don Juan was gestated in the heady atmosphere of Wagner's Bayreuth Festival in 1889. Strauss had obtained a position as vocal coach for the production of *Tristan und Isolde*. Somewhat surprisingly the young Strauss was not lured into Wagner's orbit, but instead launched into his first real tone poem in his own distinctive style. The story of Don Juan, the man who is irresistible to women, probably dates back to the 16th century and exists in many versions. The one that Strauss used was a narrative poem by an Austrian poet named Nicolaus Lenau, who presents Don Juan as a dreamer and philosopher who is seeking the ideal woman. Of course every conquest eventually ends in disappointment and he moves on to the next woman.

The music follows the course of Don Juan's loves and losses. The heroic theme of the opening reappears after each romantic episode. Along the way Strauss offers meltingly beautiful solos for the violin as well as the oboe. Eventually the orchestra rises to a huge climax, then stops dead in its tracks. This illustrates the poem's narration of Don Juan's demise. He has become so jaded that he lets down his guard in a duel and is stabbed to death. After a pregnant pause the music quickly fades away and the piece ends with a single pizzicato in the strings.

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 Staedtisches 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.

ANNE RIDLINGTON

Ms. Ridlington earned her Bachelor of Music in cello performance at Indiana University School of Music, where she studied primarily with Tsuyoshi Tsutsumi; she also took lessons from Helga Winold, Emilio Colón, and Janos Starker. She spent a year playing in the Lübeck Philharmonic Orchestra in Germany, and a year in Santa Barbara, California, playing on the sidewalk for tourist dollars. Ms. Ridlington has taught for many years in the Corvallis Elementary Strings program, as well as having a private cello studio. She also teaches cello at Oregon State University.

She has been a frequent soloist with the Corvallis-OSU Symphony. In 2010 Anne performed the Beethoven Triple Concerto with Rachelle McCabe and Jessica Lambert, followed by Haydn's C Major Concerto in 2014 and Bloch's "Schelomo" in 2017. She is principal cello of the Eugene Symphony and the Corvallis-OSU Symphony and often performs with the Corvallis Repertory Singers.

AMY HANSEN

Amy Hansen graduated with honors from Oberlin College Conservatory and earned her Masters in Music at Indiana University's Jacobs School of Music. She has been a resident artist with the Portland Opera, a Metropolitan Opera Auditions regional finalist, a Ellen Faull Gordon vocal competition winner, an Eleanor Lieber Awards winner, and Petri grant recipient.

A graduate of Corvallis High School, she is pleased to be following in her parents' footsteps, teaching voice at OSU and in her independent studio. Her solo appearances range from pops with the North Carolina Symphony to heroines at the Michigan Opera, solos at the Tel Aviv Theater and operatic deaths at Calgary Opera. Happily returned to Oregon, Ms. Hansen performs with the Oregon Symphony, the Eugene Symphony, Portland Opera, Third Angle, the Portland Symphonic Choir, at the Cascade Festival of Music, and Portland's Festa Italiana. For Portland Summerfest's Opera in the Park, in the Washington Park Rose Garden, her roles include Gilda in Rigoletto, Violetta in La Traviata, Micaela in Carmen, and Adele in Die Fledermaus. She can be heard on the Decca label recording of The Tenderland, conducted by Murry Sidlin and performed with Third Angle.

ORCHESTRA

Violin 1

Jessica Lambert,
concert master
Jim McLennan,
assistant concert master
Alex Carlson
Alicia Cheng
Stephen Chong
Kevin Craven
Benjamin Frueh
Yvonne Hsueh
Kaitlyn Kim
Lucy Lin
Beatrice Lobscheid
Erika Nagamoto
Zach Warren
Matthew Zheng

Violin 2

Rachel Pross, principal
Autumn Ditzel
Matthew Gray
Jayanthi Joseph
Claudia Miller
Caius Oprea
Sigrun Oprea
Catherine Park

Viola

Lisa Sweben, principal
Annissa Bolder
Kim Burton
Naomi Hartman
Sam Jordan
Shauna Keyes
Jeramie Kim
Ellie Phillips
Viola Stark
George Thomson

Cello

Anne Ridlington, principal
Connor Balderston
Jonas Donnenfield
Annie Givens
Camille Hendricks
Katherine Parks
Andrea Pauls
Kimia Pourmehr
Roberta Sobotka
Georgienne Young

Bass

Richard Meyn, principal
Kevin Brown, assistant principal
Greg Dugan
Garrett Jellesma
Mark Perlman
Nathan Waddell

Harp

Laura Zaerr
Jeff Parsons

Flute

Jill Pauls, principal
Aaron Jobe
Stephanie Siegel
Cassidy Steckman

Oboe

Sullivan Bailey-Darland

Clarinet

Carol Robe, principal
Niall Alboro
Elijah Durbin
Lisandro Valdez-Hernandez

Bassoon

Ann Kosanovich-Brown, principal
Rachael Brewer
Ryan Nelson

Horn

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

Trumpet

Ken Saul, principal
Zach Elms
Connor McKay
Sungmin "Daniel" Park
Jake Patterson

Trombone

Chris Carrigg
Nicholas Kim
Nicholas Kirkland
Jackson Stiver

Tuba

Griffin Barbieri
Logan Hart

Tympani

Guy Mayes

Percussion

Alex Lazaro-Ortiz
Ava Schnell
Cadence Schurger

Every year the Corvallis-OSU Symphony Society presents a Children's Concert for Benton County fifth-graders, with our orchestra musicians playing classical music that most of the students have never heard before. However, we always play the theme from "Star Wars" and they cheer loudly upon hearing it! Many of them have never been to a live concert and there is no cost for students to attend. We see this as an opportunity to encourage an interest in music, perhaps to start thinking about learning to play an instrument, or coming to one of our regular concerts. The year's event was held in February with 900 students attending, thanks to the support of the people and organizations listed on the donor page in the program. If you would like to donate to this annual Children's Concert, please visit cosusymphony.org and click on the "support" pull-down menu.

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These donations were made between May 6, 2022 and February 10, 2023. 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.

Dukas: Fanfare from "La Péri"

Dvořák: Concerto for Cello and Orchestra, Op. 104

Wagner: Prelude to Act I of "Lohengrin"

Mahler: Symphony No. 4

Strauss: Don Juan, Op. 20

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

Strauss: An Alpine Symphony

OSU Student Soloists

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