

CORVALLIS-OSU SYMPHONY ORCHESTRA



Sunday, November 19, 2023
3:00 p.m.

 CORVALLIS-OSU
SYMPHONY
ORCHESTRA
cosusymphony.org



Oregon State
University

CORVALLIS-OSU SYMPHONY ORCHESTRA SEASON 118 | 2023 – 2024

*The Corvallis-OSU Symphony Society
presents*

Corvallis-OSU Symphony Orchestra

*Guest Conductor: David Hattner,
Portland Youth Philharmonic*

Sunday, November 19, 2023

3:00 p.m.

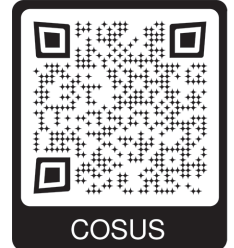
Austin Auditorium

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 by providing scholarships for student musicians and by presenting the annual concert season.

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PROGRAM

Symphony in D Minor, op. 48
Lento; Allegro ma non troppo
Allegretto
Allegro non troppo

César Franck
(1822–1890)

Intermission

Femmes de légende (Three Legendary Women)
Ophélie
Salomé
Le Songe de Cléopâtre

Mel Bonis
(1858–1937)

Daphnis et Chloé Suite No. 2

Maurice Ravel
(1875-1937)



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

César Franck (1822–1890) began composing his **Symphony in D minor** in 1887 at the age of sixty-five; upon its completion nearly two years later, he dedicated it to his student Henri Duparc. This work – his only symphony – was considered controversial in the wake of the Franco-Prussian War due to its clear Germanic influence during a time filled with intense French nationalism. After the symphony's debut, some (including Franck's wife) criticized the piece, feeling it deviated too far from the conventions of contemporaneous French symphonies, but others were deeply moved by its power and nobility. Today the work is considered one of Franck's masterpieces.

Lento; Allegro ma non troppo opens with an homage to German music – the opening theme quotes Beethoven's final string quartet, then unveils cyclic themes that reappear throughout the symphony, unifying the entire composition. Franck's decision to write prominent themes for the English horn was considered unconventional but was balanced by his structuring the movement in a traditional sonata-allegro form. The beginning of the second movement, *Allegretto*, offers a stately contrast to the intensity of the preceding movement, due to the serene interludes created by Franck's lyrical woodwind and string dialogues. Eschewing the tradition of composing four movements and employing a slow tempo and then a *scherzo* for the second and third movements, Franck instead chose to make his symphony three movements and combined elements from both a slow movement and a *scherzo* in this middle movement. The final movement, an exhilarating *Allegro non troppo*, revisits melodies from earlier movements, continuing Franck's use of cyclic writing. In Franck's own words: "The finale, as in Beethoven's Ninth Symphony, recalls all the themes. But they do not appear as mere quotations. I make something of them, they become new elements."

Mel Bonis (1858–1937) was a prolific French late-Romantic composer whose oeuvre includes instrumental works, chamber music, choral compositions, a mass, and pieces for orchestra. Her path as a musician and composer was not easy, as both her parents and her first husband discouraged her musical pursuits. Despite these obstacles, she was able to attend the Paris Conservatoire, where she studied alongside Claude Debussy and was mentored by César Franck. It was during this time that Bonis began shortening her name from Mélanie to Mel when signing her compositions in order to avoid the gender-based discrimination she had previously experienced. Bonis' juxtaposition of Romanticism and Impressionism is evident in **Femmes de légende** (Women of Legend), and her use of whole-tone scales, dissonant chords, and arpeggiated textures contribute a sense of exoticism and drama to this orchestral cycle.

Femmes de légende originated as a seven-movement piano solo in 1909, but then evolved into a symphonic work as an orchestra could provide the colors and timbres that added character and richness to these musical portraits of Ophelia, Salome, and Cleopatra. (Publication date of the orchestrated *Femmes de légende* is unknown.) *Ophélie* refers to the lover of Shakespeare's Hamlet, who descended into madness before tragically drowning. Ophelia's beauty and fragility are represented by the lush strings and delicate harp while the building intensity and shimmering harmonies depict her growing frenzy and tragic death. *Salomé* is based on the biblical character whose infamous dance led to the beheading of John the Baptist. It begins and ends with a slow five-beat rhythm that evokes imagery of a faraway desert caravan, then between these evocative bookends, the music undergoes mercurial changes in atmosphere. Graceful woodwind solos are overtaken by suddenly wild strings, which then give way to sultry and languid passages. The quick transitions and stark contrast effectively paint a picture of sensuality, passion, and destruction. *Le Songe de Cléopâtre* (Cleopatra's Dream) features long and elegant melodic lines, exotic modal harmonies, and dramatic, billowing crescendos, which perfectly represent the seductive and regal Queen of the Nile.

Maurice Ravel's (1875-1937) **Daphnis et Chloé** originated as a choreographic symphony based upon the second century A.D. love story by Greek writer Longus. It was commissioned by Ballets Russes, the famed Russian ballet company that had taken Paris by storm but unlike the success of Ballets Russes' previous commissions (*The Firebird* and *Petrushka* by Igor Stravinsky), *Daphnis et Chloé* was plagued by difficulties due to the language barrier and creative differences between Ravel and choreographer Michael Fokine. The resulting 1912 production was unsuccessful, but the two suites (completed in 1911 and 1913) that Ravel gleaned from the original material have become staples in the symphonic repertoire.

The opening movement, *Lever du Jour* (Daybreak) opens with a gorgeous orchestral depiction of a pastoral dawn, its theme built around a simple ascending sequence which symbolizes the rising of the sun. Herdsmen and shepherdesses gather with lovers Daphnis and Chloe, who then act out the story of the god Pan and his nymph Syrinx before Chloe disappears. The next movement, *Pantomime*, features a beautiful flute solo, as Daphnis fashions a flute from nearby reeds and plays a longing tune (a reference to Syrinx, who had been transformed into a reed pipe). Daphnis is deep in despair...until Chloe returns and dances to his playing. The third movement, *Danse Generale*, celebrates Chloe's return – the god Pan saved her from a kidnapping by pirates and Daphnis and Chloe dance with joy, eventually joined by their herdsman and shepherdess friends and ending with a wild bacchanal.

Program notes by Lauren Servias

DAVID HATTNER

Conductor David Hattner, hailed by The New York Times as “calmly authoritative,” and The Chicago Tribune as “brilliant in all departments,” is a maestro like no other. With a musical intelligence that soars and a technique that dazzles, Hattner brings an infectious energy to the podium. But don't be fooled by his animated exterior; beneath it lies an inner calm and polish that sets him apart.

As the Musical Director of the prestigious Portland Youth Philharmonic, the nation's oldest youth orchestra, Hattner makes history as the first American-born conductor to take the helm in its 93-year legacy. His passion for American repertoire shines through, with over 75 orchestral works by 45 American composers under his baton. Critics applaud his programming as “especially attractive.”

Hattner's recent seasons have been a whirlwind of debut performances and guest appearances, from the Phoenix Symphony to the Olympia Symphony. He's known for his knack for forming orchestras from scratch, a talent that lands him at numerous summer festivals.

Mastering repertoire under pressure is Hattner's forte, earning him a reputation as a dependable substitute conductor. His skill in directing diverse ensembles shines brightly in his flawless performance of Richard Einhorn's *Voices of Light* alongside silent film, earning praise from soprano Susan Narucki for his ability to create an atmosphere where performers shine.

But Hattner's talents don't end on the podium. He's an accomplished clarinetist, having trained under the legendary Robert Marcellus. From live radio broadcasts to roles as principal clarinetist in various orchestras, his musical prowess knows no bounds.

An honors graduate of Northwestern University and a Conducting Fellow at the American Academy of Conducting at Aspen under the guidance of David Zinman and Murry Sidlin, Hattner's journey through the world of music is nothing short of extraordinary. With Hattner, every performance is a magical journey, where music lovers revel in the joy of music-making.

ORCHESTRA

Violin I

Jessica Lambert, Concertmaster
Lucy Lin, Assistant Concertmaster
Alicia Cheng
Lilian Cheng
Dawn Davis
Yvonne Hsueh
Kaitlyn Kim
Jim McLennan
Erika Nagamoto
Rafael Peters
Marilyn Tyler
Zach Warren
Oliver Womack
Matthew Zheng

Violin II

Matthew Gray, Principal
Caius Oprea, Asst. Principal
Emily Bullock
Sandra Byers
Kim Collar
Autumn Ditzel
Jeff Huang
Jayanthi Joseph
Evan Mount
Sigrun Oprea
Claus Weigand

Viola

Lisa Zweben, Principal
Elijah Zacharia, Asst. Principal
Kean Balsiger
Dalton Burchette
Joyce Eberhart
Naomi Hartman
Sam Jordan
Shauna Keyes
Jeramie Kim
Tucker Kirkes
Viola Stark
George Thomson

Cello

Anne Ridlington, Principal
Andrea Pauls, Asst. Principal
Connor Balderston
Erin Christensen
Jonas Donnenfield
Annie Givens
Andrea Pauls
Noah Seitz
Roberta Sobotka
Yuming Sun
Dante Wilson

Bass

Kevin Brown, Principal
Richard Meyn, Co-Principal
Garrett Jellesma
Clinton O'Brien
Mark Perlman
Nathan Waddell

Flute

Jill Pauls, Principal
Aaron Jobe
Cathy Patton
Cassidy Steckmann

Oboe

Ryan Klein, Principal
Stephanie Brannan
Gustavo Chavez

Clarinet

Holly Hang, Principal
Niall Alboro
Elijah Durbin
Dante Hoge

Bassoon

Sam Rhoton – Principal
Andrew Mills – II
Dean Buch – III
Daniel Yim, Contra

Horn

David Sorenson, Principal
Fatehjat Gogia
Dan Harlan
Avery Horner
Cindy Lefton
Ellie McGary
Elise Morgan
Harrison Tye

Trumpet

Ken Saul, Principal
Alleyah Forrister
Waritthorn "Ken" Mohr
Daniel Park

Trombone

Nicholas Kim
Nicholas Kirkland
Duncan Robertson

Tuba

Logan Hart

Harp

Jeff Parsons
Laura Zaerr

Celeste

Mattea Holt Colberg

Timpani

Guy Mayes

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2023-2024 SEASON

Fall Concert

**Sunday
November 19, 2023
3:00 p.m.**

Guest Conductor:
David Hattner,
Portland Youth
Philharmonic

Franck Symphony in D minor

Mel Bonis – Femmes de
Légende (Three Legendary
Women)

Ravel – Daphnis et Chloé,
Second Suite

Holiday Favorites with OSU Choirs

**Thursday
December 7, 2023
7:30 p.m.**

Guest Conductor:
Dr. Marlan Carlson,
Director Emeritus,
Corvallis-OSU
Symphony

Bernstein –
Chichester Psalms

Holiday Favorites:
Choir conductors
Dr. Steven Zielke and
Sandra Babb, OSU CLA

Winter Concert

**Sunday
March 3, 2024
3:00 p.m.**

Guest Conductor:
Lance Inouye,
Willamette Valley
Symphony

Verdi – Overture to La Forza
del Destino

Mahler – Symphony #5

Spring Concert

**Sunday
May 19, 2024
7:00 p.m.**

Guest Conductor:
Valery Saul,
Arkansas Symphony
Orchestra

Juan Pablo Contreras –
Mariachitlán

Ravel – G Major Piano
Concerto:
Soloist Lifia Teguh

Brahms Symphony #4

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