

SPRING CONCERT



Guest Conductor: Valery Saul
Associate Conductor Arkansas Symphony Orchestra
Juan Pablo Contreras – Mariachitlán
Ravel – G Major Piano Concerto
Soloist Lifia Teguh
Brahms Symphony #4

Sunday May 19, 2024

7:00 p.m. • The LaSells Stewart Center, 875 SW 26th St., Corvallis

CORVALLIS-OSU SYMPHONY ORCHESTRA



WINTER CONCERT

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

CORVALLIS-OSU
SYMPHONY
ORCHESTRA
cosusymphony.org



CORVALLIS-OSU SYMPHONY ORCHESTRA SEASON 118 | 2023 – 2024

*The Corvallis-OSU Symphony Society
presents*

Corvallis-OSU Symphony Orchestra

Guest Conductor:

*Lance Inouye, conductor of the
Willamette Valley Symphony*

Sunday, March 3, 2024

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.

Symphony Society Board of Directors

President: Libby Ramirez
Vice President: Betsy Rock
Secretary: Diana Engel
Treasurer: Nicholas Weaver
Music Director and Conductor: Robert Brudvig
Executive Assistant: Nancy Currans

At-Large Members:

Marianne Clausing-Lee
Piper Geniza
Anne-Marie Girard-Pohjanpelto
Dan Harlan
Lynne Martin Ervin
Ed Ray

Ken Saul

Pauline Schilpzand
Lauren Servias
David Sorenson
Tony Van Vliet
Cooper Walter

IN-KIND DONATIONS

Illaha Vineyards
Willamette Valley Vineyards

GRANTS

OSU Folk Club Thrift Shop: Children's
Concert
OCF Carlson Family OSU Orchestral
Scholarship Fund: Scholarship

2024 CHILDREN'S CONCERT

John and Shirley Byrne
Korvis LLC
David Charlton and Candy Pierson-
Charlton
Michael Coolen and Sandra Reitmeier-
Coolen
Kevin and Nancy Currans
Carol and Michael Huntington
Sally McBride
OSU Folk Club Thrift Shop Foundation
Ryan Sparks DMD
Starker Forests Inc Philanthropy
Committee

DONATIONS

Anonymous (3)
Marge and Ralph Alig
Jan Ames
Mark Aron
Lawrence Barden
Michael and Sandra Beachley
Christopher and Elizabeth Bell
Becky Bennink
Robert and Charlaire Beschta
David Bledsoe and Diane Krueger
Mary Brauti
Peggy Brophy
Rosalinde and Richard Burgess
John and Shirley Byrne
Rafael Capiro
Marlan and Angela Carlson
Jim Cassidy
Yuan Tsien Chao
Kevin and Nancy Currans
Nichols Cutting and Katherine Bremser
Brent and Sharon Dalrymple
Kenton and Patricia Daniels
Brent Davis
Walter Derlacki
Helen Diggs and Richard Kuensting
John Elder
Gary R Enschede
Carol Erickson

Marilyn Martin Ervin and Lorraine
Martin
John and Carolyn Gardner
Karen Heilesen and George Gibson
Corrine L. Gobeli
Marion Gregor
Mary Ann and Ron Guenther
Linda Hadfield
Cliff and Gay Hall
Donald E Hall
Jutta Hardison
Emma and John Hartman
David Hattner and Kristie Leiser
Dennis and Judy Hedges
Irene Hornyik
Carol and Michael Huntington
Adriana Huyer
Janet Jarvis
Linda Jewett
Keller Kendall and Denis Green
Kelsie and Adam Kirkpatrick
Gerald and Lynn Kosanovic
Ken and Paula Krane
Jerry Krantz
John and Carol Krauss
Valerie Krauss
Bonnie and Jim Krueger
Judy Krueger
Robert and Janet Larkin
Bardon Maginnis, CPA
Lois Malango
Chris and Donna Mann
Ann and Ron Marek
Carol Mason
Catherine and Christopher Mathews
Sally McBride
Jane Meiners and Scott Wilson
Susanne Millan
Betty Miner
David and Machteld Mok
Martha and Robert J. Morris
Robert P. Morris
Rochelle Murphy
Whitney Olsen
Gerry Olson
Julie and Michael Oriard
Pastega Family Foundation
Jim and Anna Phelps
Wayne Phillips and Verlyne (in
memoriam) Phillips
Robert and Susan Poole
Sandra Potter
Bill and Lena Proebsting
Libby Ramirez
Ed Ray
Barbara Regan

Jim and Sandy Ridlington
Judith Riggs
Vivian and Tim Roach
Nancy and Michael Robinson
Roger and Judy Rosenthal
Jan Rounds
Don and Nancy Sanderson
Ken Saul
Richard and Margaretta Scanlan: In
honor of Marlan Carlson and his
dedicated work
Kay Schaffer
Erica Schoell
Shawn and Tamera Scoville
Jim and Julie Searcy
Carol Shuey in Memory of Tony
Ashby
Ann Sitomer and Erik Thompson
Jon and Roberta Sobotka
David R. Sokoloff
Robert Stawski in Memory of
Marlene Stawski
Rebecca and Charles Steinmetz
Cheryl Stevenson and Jim Cannon
Irwin Suess in Memory of Zona Suess
Lloyd Swanson
Cliff and Jo Anne Trow
Marilyn Victor
Jane and Lawrence Viehl
Lloyd and Janet Wagenschutz
Teresa Welch
William Wickes
Mariol and Tom Wogaman
Stephen Wolbers and Heidi
Schellman
Meda Younger
Lois Marie and Joe Zaerr

*These donations were made between
April 17, 2023 through February 20,
2024. Your tax-deductible donation
will help us present outstanding
concerts and provide scholarships to
our talented OSU student musicians.
To contribute to any of the Symphony's
funds, please contact Nancy Currans,
Executive Assistant, at 541-286-5580 or
office@cosusymphony.org. Donations
can be mailed to COSUS, PO Box 1582
Corvallis, OR 97339, or visit our website
at cosusymphony.org and donate
online.*

ORCHESTRA

Violin I

Lucy Lin, Assistant Concertmaster
Alicia Cheng
Lilian Cheng
Kevin Craven
Dawn Davis
Yvonne Hsueh
Kaitlyn Kim
Rafael Peters
Evan Petticord
Marilyn Tyler
Zach Warren
Oliver Womack

Violin II

Matthew Gray, Principal
Caius Oprea, Assistant Principal
Anika Anderson
Emily Bullock
Sandra Byers
Autumn Ditzel
Jayanthi Joseph
Evan Mount
Sigrun Oprea
Claus Weigand

Viola

Lisa Zweben, Principal
Julie Asparro
Keean Balsiger
Dalton Burchette
Joyce Eberhart
Eleanor Feingold
Naomi Hartman
Jeramie Kim
Tucker Kirkes
Viola Stark
George Thomson
Elijah Zacharia

Cello

Anne Ridlington, Principal
Andrea Pauls, Assistant Principal
Connor Balderston
Erin Christensen
Jonas Donnenfield
Annie Givens
Camille Kendrick
Amanpreet Sandhu
Noah Seitz
Roberta Sobotka
Yuming Sun
Dante Wilson

Bass

Kevin Brown, Principal
Richard Meyn, Co-Principal
Greg Dugan
Garrett Jellesma
Tess Northcutt
Clinton O'Brien
Nathan Waddell

Flute

Jill Pauls, Principal
Aaron Jobe
Savannah Pinion
Lily Wong

Oboe

Ryan Klein, Principal
Gustavo Chavez, English horn,
Oboe 3
Thomas Sharp

Clarinet

Carol Robe, Principal
Niall Alboro
Elijah Durbin
Lisandro Valdez Hernandez

Bassoon

Ann Kosanovic-Brown, Principal
Margaret McShea
Andrew Mills
Ryan Nelson

Horn

David Sorenson, Principal
Adrienne Choc
Greg Gadeholt
Fatehjot Gogia
Dan Harlan
Avery Horner
Larry Johnson
Cindy Lefton
Elise Morgan
Harrison Tye

Trumpet

Ken Saul, Principal
Daniel Park
Andrew Pelto
Sam Taylor

Trombone

Nicholas Kim
Nicholas Kirkland
Duncan Robertson

Tuba

Griffin Barbieri
Logan Hart

Harp

Jeff Parsons
Laura Zaerr

Timpani

Guy Mayes

Percussion

Robert Brudvig, Principal
Colton Kohler
Alden Leback

PROGRAM

Overture to La Forza del Destino

Giuseppe Verdi
(1813 - 1901)

Brief Intermission

Symphony No. 5

Gustav Mahler
(1860 - 1911)

PART I

1. *Trauermarsch*
2. *Stürmisch bewegt, mit grösster Vehemenz*

PART II

3. *Scherzo*

PART III

4. *Adagietto*
5. *Rondo – Finale*

We dedicate this concert to our friend, colleague, and former Corvallis-OSU Symphony Board member Dr. John Byrne, who passed away January 11, 2024 at the age of 95. Please join us in celebrating John and Shirley Byrne's many years of dedication and exceptional contributions to the Symphony, as the music echoes our heartfelt gratitude for their enduring impact.

Our concerts 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

Overture to *La Forza del Destino*, by Giuseppe Verdi

Recognized as one of the reigning operatic composers of his time, Giuseppe Verdi (1813 – 1901) was in great demand, as everyone wished to commission a work by the “King of Italian Opera.” It was a commission from Russia – the Saint Petersburg Imperial Theatre – not Italy, however, that resulted in the creation of *La Forza del Destino*. While the 1862 premiere was plagued with challenges (primarily the poor health of the production’s prima donna), when Verdi produced the revised version of the opera at La Scala in 1869, it was met with great acclaim. The opera is one of Verdi’s most ambitious and complex works, and the Overture to *La Forza del Destino* is a fitting introduction to the opera’s complicated and dramatic plot. Lovers Don Alvaro and Leonora encounter a never-ending series of misfortunes, including Don Alvaro’s accidental murder of Leonora’s father while attempting to elope with Leonora. The lovers separate and then become tangled in a web of love, vengeance, and death – all part of their inescapable destiny.

The overture itself underwent significant changes between the 1862 and 1869 versions. Initially a concise prelude, Verdi expanded it into a thematic assemblage, emphasizing an ever-present three-note fate motive and an agitated four-note scale *leitmotif* from Leonora’s aria *Madre, pietosa Vergine*. As the overture begins, a stern proclamation of the three-note fate theme is played, which occurs throughout the opera whenever fate deals another blow to the doomed lovers. The violins respond with Leonora’s theme, which is then interwoven with the fate motive and other aria melodies for the rest of the overture, mirroring the constant presence of destiny and urgency in the opera itself. The intense brass exclamations, frantic pacing, and the recurring fate motive create a foreboding atmosphere and pave the way for the opera’s tragic narrative.

Symphony No. 5, by Gustav Mahler

At the turn of the twentieth century, Gustav Mahler (1860 – 1911) had reached new heights in his career, marked by four symphonies and prestigious positions leading the Vienna Court Opera and the Vienna Philharmonic. 1901 proved to be a pivotal year for Mahler due to two significant events that shaped the trajectory of his life. A life-threatening hemorrhage led to periods of recovery at his lakeside home, an idyllic setting that was ideal for composing. Mahler also met his future wife, Alma Schindler in 1901, whom he married within a year. The convalescence from his brush with death and Mahler’s new marital bliss were essential sources of inspiration for his Symphony No. 5.

Mahler’s spectrum of emotions can be heard in the expansive emotional landscape of his fifth symphony, navigating from profound sorrow to uplifting exuberance. Unlike his previous four symphonies, which either quoted or included vocal music, this work is purely orchestral with no ties to the voice. The symphony’s premiere was met with mixed reactions and Mahler himself worked on revising the piece for the rest of his life. It is now considered a staple of orchestral repertoire, and meant so much to Leonard Bernstein that he was buried with a pocket-sized score of Mahler’s Fifth resting on his chest.

The symphony’s five movements are constructed in three overarching sections: Part I (the first two movements), Part II (the third movement), and Part III (the fourth and fifth movements). The first movement, *Trauermarsch* (“Funeral March”), begins with a lone trumpet’s somber call, which then leads into an atmosphere of mourning and introspection. The somber march soon transitions into frenetic anguish which is briefly interrupted by the returning trumpet fanfare before ebbing and flowing in intensity once more, then coming to a close with a jarring snap of the lower strings.

The second movement, *Stürmisch bewegt, mit grösster Vehemenz* (“Stormy, played with great vehemence”), provides a stark contrast to the solemnity of its predecessor. Lively dance-like rhythms and energetic writing depict fury and passion before giving way to a melancholy, sighing second theme. Despair gradually grows into defiance but after reaching its climax, the music slowly dissolves back into the tragic atmosphere of the movement’s opening.

Following the darkness of the first two movements, the third movement – a *Scherzo* that is as lively and playful as its tempo indication – delivers buoyancy and brilliance with its spirited folk-like themes and prominent horn solos. Charming and rustic, the *Scherzo* provides some much-needed lightness to contrast with the very heavy Part I.

The fourth movement, *Adagietto*, is perhaps the most well-known section of the symphony. Written for strings and harp, it exemplifies Mahler’s lyrical prowess and deep emotional expression. Mahler composed this penultimate movement as a love letter to his wife Alma, but due to its simplicity and tenderness, the movement is often played as an elegy (a custom which began when the *Adagietto* was performed at Robert F. Kennedy’s funeral).

The grand finale, marked by the triumphant *Rondo-Finale*, brings the symphony to a powerful conclusion. Mahler employs a kaleidoscope of orchestral colors and textures while recalling previous melodic themes, showcasing his masterful orchestration skills. The jubilant energy builds towards a triumphant climax, leaving the audience with a sense of catharsis and resolution.

Notes by Lauren Servias

LANCE INOUBE, CONDUCTOR

Japanese-American conductor, Lance Inouye, is Artistic Director and Conductor of the Willamette Valley Symphony, Artistic Director of The Portland Concert Opera, and Music Director/Conductor of the Lewis & Clark Orchestra where he is Director of Orchestral Activities at Lewis & Clark College.

Lance Inouye’s diverse conducting career has led to engagements with Portland Opera, Florida Grand Opera, Sarasota Opera, and Hawai’i Opera Theatre, as well as orchestras across the U.S. and abroad. Inouye previously held the position of Conducting Assistant with the Cincinnati Symphony Orchestra and has appeared as guest conductor with the Naples Philharmonic, Hawai’i Symphony Orchestra, Walla Walla Symphony, and Temple University Opera Theatre. In Russia, Inouye has guest conducted the St. Petersburg State Symphony Orchestra “Klassika,” Karelia Philharmonic, Sochi Symphony Orchestra, and the St. Petersburg Chamber Philharmonic, of which he served as Associate Conductor for three seasons. Inouye has recently given conducting masterclasses in Bangkok, Thailand, and at the Instituto de Formación Integral Coro y Orquesta Urubichá in Bolivia, where he premiered the music of Chilean composer Freddy Vilches.

Inouye has been a prizewinner at conducting competitions throughout Europe, most notably receiving 2nd prize in the 2019 Makris International Conducting Competition in Belgrade, Serbia. He studied under David Zinman at the Aspen Music Festival in the prestigious American Academy of Conducting at Aspen, received his Doctor of Musical Arts degree in orchestral conducting from the Cincinnati College-Conservatory of Music, and completed his post-graduate studies in Russia at the Rimsky-Korsakov St. Petersburg State Conservatory.