



**CORVALLIS-OSU
SYMPHONY
ORCHESTRA**

cosusymphony.org

**2024 • 2025
SEASON**

Corvallis-OSU Symphony Society Presents:

Fall Concert: Eroica

Sunday, November 17, 2024

3:00 p.m.

PRAx, Lynne Hallstrom Detrick Concert Hall

470 SW 15th Street, Corvallis, OR 97331

PROGRAM

Soundcheck in C Major

Mason Bates (b. 1977)

Concerto for Violoncello and Orchestra

William Walton (1902-1983)

Moderato

Allegro appassionato

Tema ed improvvisazioni

Anne Ridlington, cello

Intermission

“Nimrod” from Enigma Variations

Edward Elgar (1857-1934)

Symphony No. 3 in E-flat, Op. 55 “Eroica”

Ludwig van Beethoven (1770-1827)

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

Conducted by Erik Leung

We dedicate the performance of Nimrod from Enigma Variations by Edward Elgar to our friend and colleague, Corvallis-OSU Symphony Orchestra long-time bassist, Richard Meyn, who passed away August, 18, 2024 the age of 75.

“I haven’t ever gone more than a few weeks without playing a concert with Richard since I moved back to Corvallis...I don’t think I’ve had a colleague or musician friend who loved classical music more than Richard. He was so happy and fulfilled when surrounded by an orchestra. And he was so kind and generous and supportive of all his musician friends. So classy.” - Anne Ridlington

Erik Leung, Conductor



A native of Calgary, Alberta, Canada, **Erik Kar Jun Leung** serves as the Director of Bands at Oregon State University, where he conducts the Wind Ensemble and Chamber Winds, teaches undergraduate and graduate conducting, and oversees all aspects of the band program at OSU. Groups under his direction have been invited to perform at the Western International Band Clinic, the Percy Grainger Wind Festival, the NW NAFME Conference, the WNW CBDNA Conference, the Oregon Music Educators Conference, and the first-ever Small Band Program Showcase at the College Band Directors National Association. The Oregon State University Wind Ensemble was also selected as a finalist for the American Prize in Music Wind Band Division.

Leung completed his DMA in Wind Conducting from Northwestern University and has earned degrees from the University of Toronto (M.Mus) and the University of Calgary (B.Mus *with distinction*, B.Ed). His teachers include Mallory Thompson, Gillian Mackay, Glenn Price, Mark Hopkins, and Jeremy Brown.

As a researcher and author, Leung has written articles for the *Canadian Winds* and created the critical edition of Jan Meyerowitz's *Three Comments on War* for concert band, published through E.B. Marks Music Company. Most recently, his book *The Horizon Leans Forward. . . Stories of Courage, Strength, and Triumph of Underrepresented Communities in the Wind Band Field* was published through GIA Music Publications. He has presented at a variety of conferences throughout North America and Europe including the Midwest Band and Orchestra Clinic, the national College Band Directors National Association convention, and the World Association of Symphonic Bands and Ensembles in Utrecht, Netherlands.

A passionate educator, he has been nominated for the Edwin Parr Teaching Award, was a semi-finalist for the Alberta Excellence in Teaching Award and received the Merit Award for teaching excellence at Fresno Pacific University. He holds memberships in the College Band Directors National Association, World Association of Symphonic Bands and Ensembles, the Oregon Music Educators Association, and the Canadian Band Association.

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.

Anne Ridlington, Cello



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 Rachele 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.

COSUSS November 2024 program notes

Please visit cosusymphony.org for extended program notes.

In 2021, the San Diego Symphony began the unveiling of their new concert hall, The Rady Shell at Jacobs Park, with ***Soundcheck in C Major***, a commissioned work by American composer Mason Bates (b. 1977). With a background in both classical music and electronica, Bates was chosen to showcase the performance space's acoustics, the orchestra's virtuosity, and the hall's state-of-the-art sound system. Inspired by Wagner, Pink Floyd, and the iconic THX sound test made familiar by movies since the 1980s, Bates transformed the concept of a routine pre-concert soundcheck into part of the music itself.

The piece opens with shimmering electronic chords that seem to test the hall's acoustics before the orchestra swells to a unified, resonant chord. A resolute march follows, giving way to lively solo passages, before building triumphantly back to the powerful sonorities of the opening. The blending of tradition and innovation represented both the Symphony's commitment to presenting a wide and diverse range of repertoire and the idea of pushing the limits of orchestral music in the 21st century.

William Walton (1902–1983) established himself as a leading English composer in the first half of the 20th century, especially after the debuts of his celebrated viola and violin concertos. Walton's ***Cello Concerto*** was composed for his friend and celebrated cellist

Gregor Piatigorsky, who premiered the work in January 1957 with the Boston Symphony. Walton considered this his finest concerto, although critics were divided. Once viewed as an avant-garde composer, Walton's style was seen as conservative compared to the fashionable serialism of the 1950s. Critics called the work "too consonant," though others admired its character and drama. Today, Walton's *Cello Concerto* is highly regarded and frequently recorded by many of the world's finest cellists.

The first movement, *Moderato*, creates an intimate and dreamlike setting with a lyrical solo cello melody over a subtle orchestra. The fiery second movement, *Allegro appassionato*, showcases Walton's rhythmic inventiveness and dramatic flair. The finale, *Tema ed improvvisazioni*, unfolds a theme and set of variations leading to a reflective coda that recalls themes from the opening movement, bringing the concerto full circle.

English composer Edward Elgar (1857-1934) had achieved modest praise in the late 19th century, but it was the 1899 premiere of his *Enigma Variations* that earned his first critical acclaim. Each variation represented a close friend or family member of the composer, and the ninth variation, "**Nimrod**," was inspired by Elgar's friend, publisher, and steadfast supporter Augustus J. Jaeger. The title is a biblical reference to "the mighty hunter," as Jaeger is the German word for "hunter". "*Nimrod*" is one of the most beloved of the Enigma variations today, featured at events from the 2012 Olympics to King Charles' coronation. Marked as a gentle *Adagio*, this simple variation has a stately beginning and builds from quiet introspection to a radiant climax. While originally a personal tribute to Jaeger, "*Nimrod*" has taken on universal significance as an anthem of reverence, strength, remembrance, and regard.

Ludwig van Beethoven's (1770–1827) Symphony No. 3 – also known as his ***Eroica Symphony*** – was originally titled the "Bonaparte Symphony"; in honor of Napoleon and the ideals Beethoven felt his hero upheld. However, once Napoleon declared himself Emperor in 1804, Beethoven furiously scratched out the original dedication and renamed the symphony *Eroica*, or "Heroic", choosing to celebrate a more general notion of heroism rather than his fallen idol.

This groundbreaking work served as a pivotal moment in the evolution of the symphonic form and as a milestone marking the beginning of the German composer's middle or "Heroic" era. At its premiere in Vienna in 1805, audiences were struck by the symphony's unprecedented scale, depth, and complexity. Twice as long as Classical symphonies by Haydn and Mozart, this symphony also drastically increased its emotional range, creating greater contrasts both between and within movements.

The first movement, *Allegro con brio*, opens with two bold, striking E-flat major chords, establishing its grand scope. The first movement is an expansive sonata form, including

dramatic contrast and harmonic surprises. Unexpected chromatic notes and harmonic shifts are introduced, breaking tradition and adding to the sense of a valiant struggle.

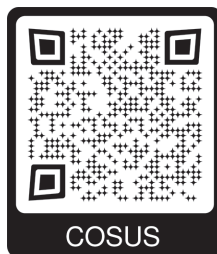
Marcia funebre: Adagio assai follows, filled with gravitas and sorrow. The strings begin a mournful theme, which is then echoed by the woodwinds, creating a haunting atmosphere. The melody then gives way to a major-key section, providing a brief respite from the previous sadness, but then eventually returns to darkness.

In stark contrast to the funeral march, the third movement, *Scherzo: Allegro vivace*, is an animated and vigorous scherzo that provides a burst of energy and sunshine. The driving rhythms, playful dialogue between the strings and winds, and jaunty hunting horns trio section inject a sense of gaiety.

Finale: Allegro molto is a set of variations on a theme; the theme begins quietly with pizzicato strings, before growing into a full orchestral statement. Each variation explores different moods and characters, from the playful and delicate to the grand and forceful. Beethoven's mastery of transformation and development shine, especially in the movement's coda, which ends with a heroic flourish.

Program notes by Lauren Servias

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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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Erin Christensen
Jonas Donnenfield
Annie Givens
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Mika Oprea
Amanpreet Sandhu
Roberta Sobotka
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Clara Cywinski
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