

driving intensity. The storm is the only movement that shows this side of the composer, but this is still different: it is nature that becomes violent, not man.

The expansive quality of this piece is also carefully encoded in the movements' formal layout. The finale, for example, is in an *A-A'-coda* form. *A* consists of several themes that are passed throughout the orchestra in succession. In the *A'* section these themes are repeated in the same order but with new material inserted between them. Thus the music expands as it progresses. Furthermore the *coda*, when broken into its constituent parts, is also in an *A-A'-coda* form. This is a bit like a Russian doll, suggesting endlessness by having smaller copies of itself within itself.

In the end, these remarks are nothing new. This is a famous and often performed piece and it has been studied by musicians and scholars for more than two hundred years. While perhaps somewhat interesting (or perhaps not), the above is ultimately beside the point. What is so wonderful about a piece like this is not what can be said about it, but simply learning it and performing it – making music with friends and colleagues. Many people may doubt the validity of orchestral performance or classical music in general, but it will always be relevant. Because, when we play music like this we are bringing to *right now* a whole other time and place – one that is gone from direct experience but still available through the music itself. As musicians we are also given the privilege and responsibility of contributing to this thing, which is greater than the score, its composer, or any single performance. This music is very alive and its meaning in the world is purely good.

Finally, I wish to say that working on this piece with the UCSD Chamber Orchestra this quarter has been a wonderful experience for me, and I hope that everyone in the orchestra has had as much fun with this project as I have. I thank every individual for their inspired commitment and incredible musicianship!

A special thanks to Jessica Flores and the production staff as well as Joe Kucera and the recording staff.

Please enjoy the show!

## David Medine

David Medine is a violist, conductor, music critic, experimental musician, and computer music researcher from Tucson, Arizona. He is currently pursuing a PhD in the field of computer music at UCSD.

# UCSD Chamber Orchestra – March 12, 2013

David Medine Conductor



---

## Beethoven. LUDWIG VAN ..Symphony no. 6 *Pastoral*, op. 68

- I. ALLEGRO MA NON TROPPO – Erwachen heiterer Empfindungen bei der Ankunft am dem Lande.  
*A cheerful awakening upon arriving in the country.*
- II. ANDANTE MOLTO MOTTO – Scene am Bach.  
*By the brook.*
- III. ALLEGRO – Lustiges Zusammensein der Landlueete.  
*Celebration of the countryfolk.*
- IV. ALLEGRO – Gewitter. Sturm.  
*Thunderstorm.*
- V. ALLEGRETTO – Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm.  
*Shepherd song. Relief and thanksgiving after the storm.*



## VIOLIN I

Stephanie Shin (concertmaster)  
Daniel Breen  
Kimberley Caesar  
Ciara Dabkowsky  
Jenan Kharbush  
Dorian Koehring  
Lior Schenk  
Yunshu Song  
Kira Turnbull  
Stephanie Zapata  
Steven Zhu

## VIOLIN II

Carine Bossard  
Jack Lee  
Yinana Liu  
Jennifer Mott  
Talia Nassi  
Jiayi Sun  
Danielle Tong  
Kevin Vo  
Lily Voon  
Shu Zhang

## VIOLA

Jennie Gowan  
Mohammad Khorsand  
Palak Pancholli  
Andrew Yousef  
Jamie Yang  
Jasmine Yu

## VIOLINCELLO

Emily Chen  
Cindy Choi  
Ree-Ha Kim  
Vivian Wang

## CONTRABASS

Brandon Bonilla  
Karemy Valdez

## FLUTE

Kelley Gallagher  
Katherine So

## PICCOLO

Rachel Beetz

## OBOE

Jung Yeon Kim  
Jieun Lee

## CLARINET

Ana Kasirer-Friede  
Leah Baum

## BASSOON

Mohammad Sedarat  
John Guidarelli

## HORN

David Ryan  
Alexander Lin

## TRUMPET

Richard Lin

## TROMBONE

Max Yang

## TIMPANI

Kyle Fanene

## Beethoven's 6th

Next to the opening 'bah bah bah buuuuuuum' of the 5th, and the 'Ode to Joy' in his 9th, the themes of this pastoral symphony of Beethoven are among the most familiar in his oeuvre. It goes without saying (though I do say so) that this is, to a great extent, due to its being featured in Disney's *Fantasia*. (In case you don't remember, it's the one with the centaurs.) This symphony is a natural choice for such an adaptation. After all it is one of the few pieces by Beethoven that attempts to 'paint a picture'.

Beethoven spent most of his time in Vienna amongst crowding, bustle, and commotion. He was extremely fond of rural retreats and often spoke longingly of the countryside. This symphony is a testament to those feelings and is the only one of the nine that attempts to capture the essence of something literal and tangible. It is also the only symphony that literally quotes sounds from the natural world.

In general, Beethoven's technique is to evoke the feelings of the countryside – to give the mood through the music – but there are some literal illustrations of natural sounds as well. The fourth movement (the storm) has thunder strikes. In the second movement (the brook) Beethoven illustrates the murmur of the water with undulating sixteenth notes in the strings. The second movement also ends with a trio of birdcalls. This begins with the *Nachtigal* (nightingale) portrayed by the flute, the *Wachtel* (a small game bird) given by the two clarinets playing in unison, and the *Kukuk* (cu-cu) in the oboe. Each bird call is labeled in the score.

This practice of putting German instructions and titles in a score anticipates an emerging habit for Beethoven. The late string quartets, in particular, are conspicuously full of textual instructions and German titles to movements. There is the famous *Beklempt* (restrained) violin solo from op. 130; the *Heiliger Dankgesang* from op. 132 has *Mit neuer Kraft* (with renewed strength), and *Mit innigster Empfindung* (with innermost feeling) written above certain passages; and then there is the mysterious *Muß es sein? Es muß sein!* (Must it be? It must be!) which appears in the finale of op. 135 – a movement entitled *Der schwer Gefaßte Entschuß* (the difficult decision).

The 6th stands out from the remaining eight symphonies not just for its programmatic nature and unusual form, but also for its peace and its patience. This is mostly on account of pacing and a sense of space. There is a lot of room in this piece, and time moves very slowly. The builds are gradual and the harmonic rhythm is often quite static. This gives the impression of width and of languor. More typical of Beethoven is music full sudden outbursts and