

University of Washington  
THE SCHOOL OF MUSIC

C661  
1994  
1-25

*presents*

CONCERTO COMPETITION  
WINNERS SHOWCASE

*with performances by*

LORRAINE FADER, *HORN*

KUI HE, *VIOLIN*

COLBY HUBLER, *TRUMPET*

KRISTA-DAWN JENNER, *PIANO*

SOOYEON KWON, *PIANO*

LISA MOODY, *VIOLA*

8:00 PM  
JANUARY 25, 1994  
MEANY THEATER



School  
of  
Music  
University  
of  
Washington

DAT 12,285

PROGRAM

CASS 12,286  
12,287

DAT  
102 TRUMPET SONATE IN D (G.1) (1690).....7'01..... Giuseppe Torelli  
*Andante*  
*Allegro*  
*Grave*  
*Allegro*  
(1658-1709)

**COLBY HUBLER, TRUMPET**

103 CONCERTO FOR VIOLA AND ORCHESTRA.....21'42..... Bela Bartók  
*Moderato*  
*Adagio religioso*  
*Allegro vivace*  
(1881-1945)

**LISA MOODY, VIOLA**

CASS 12,286 SIDE A

↑

104 CONCERTO NO. 3, OP. 37.....16'47..... Ludwig van Beethoven  
*Allegro con brio*  
(1770-1827)

SIDE B

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**SOOYEON KWON, PIANO**

**INTERMISSION**

106 CONCERTO FOR HORN.....10'05..... Reinhold Moritzvich Gliere  
*I. Allegro Maestoso*  
(1875-1956)

**LORRAINE FADER, HORN**

107 PIANO CONCERTO IN A MINOR, OP. 54.....15'07..... Robert Schumann  
*Allegro affettuoso*  
(1810-1856)

**KRISTA-DAWN JENNER, PIANO**

CASS 12,286 SIDE B

↑

108 CONCERTO FOR VIOLIN AND ORCHESTRA (1937-38).....16'11..... Bartók  
*Allegro non troppo*

**KUI HE, VIOLIN**

CASS  
12,287 SIDE A

Torelli, TRUMPET SONATE IN D (G.1) (1690) COLBY HUBLER

Giuseppe Torelli enjoyed a reputation during his lifetime as a composer, equal to Corelli and Vivaldi. As leader of one of Italy's finest orchestras, at the Church of St. Petronius in Bologna, Torelli must have had a superb trumpeter among his musicians, for he composed twenty-eight sonatas for one or two trumpets during his residency there. The "Sonata a cinque No. 1," for solo trumpet, strings, and basso continuo, stylistically resembles the *sonata da chiesa*. The opening D major Andante immediately establishes the work's mood, with a pensive feeling surrounding lyrical trumpet solos that alternate with tutti strings. Sudden harmonic shifts emphasize the expressive coloring; and a two measure Adagio bridge for solo strings progresses into the bright Allegro fugue of the second movement. The trumpet leads with spirited vigor and brilliantly ornamented clarino melodies, yet remains an integral part of the contrapuntal ensemble. Driving rhythmic pulse and a gradual dynamic increase bring the fugue to its high-powered conclusion, creating a startling contrast with the Grave third movement. For strings alone, it presents a series of short modulatory sections leading from the opening A major to F# minor. Again a wistful mood prevails with brief tutti passages juxtaposed against the haunting sparsely-accompanied violin solos. The Allegro closing borrows from the first movement for its melodic and rhythmic inspiration, while unifying the work's compositional elements and infusing them with abundant joy, life and spontaneity.

[Notes by Mary Lou Humphrey]

Bartók, CONCERTO FOR VIOLA AND ORCHESTRA LISA MOODY

When Bartók died in New York in 1945, he left behind an unfinished score for the viola concerto he had been working on for the famous violist, William Primrose. Bartók's former pupil and Hungarian compatriot, Tibor Serly, took on the task of completing the work. What for Bartók would have been "purely a mechanical work" was for Serly a painstaking labour of deciphering manuscript, completing harmonies and with virtually no indications of the orchestration in the score, assigning instrumentation. The result was this 3-movement work which is performed "attacca," that is, without interruption.

[Notes by Lisa Moody]

Beethoven, CONCERTO NO. 3, OP. 37 SOOYEON KWON

Beethoven composed his *Third Piano Concerto* between 1800 and 1803, and he conducted its first performance from the keyboard on April 5, 1803. His page-turner on that occasion was appalled to find that the solo part was hardly written out, and that he had to rely on Beethoven's haphazard cues to turn the blank pages. After the first movement's weighty orchestral exposition (the longest of all Beethoven's concerti), the solo piano enters fully charged with dramatic action, signaling a bold departure from the gentle solo entrances of his previous two concerti. With a sweeping gesture, covering the entire range of the keyboard, Beethoven asserts a commanding presence for the solo piano which establishes its position as an equal partner to the orchestra. Although the c minor concerto adheres to classical form, Beethoven's language demonstrates the Romantic spirit of individual expression.

[Notes by Sooyeon Kwon]

Gliere, CONCERTO FOR HORN LORRAINE FADER

Reinhold Gliere was one of the leading Russian composers of his time. He displayed his talents for composition at an early age, writing several serious works even as a teenager. He graduated from the Moscow Conservatory with honors and a gold medal in 1900. One of his notable students of composition was the 11-year-old Prokofiev.

The Concerto for horn and piano was written in 1940. It combines some of the characteristics of Gliere's compositional style such as broad lyricism and gay cheerfulness. Gliere intended this piece to fill a place in the horn literature like that of the numerous violin concerto—grand, lyric, and virtuosic. It was dedicated to the foremost hornist of the time, Valery Polekh, who edited it and wrote the first cadenza. The cadenza this evening is by Lorraine Fader with thanks to Hermann Baumann.  
*[Notes by Lorraine Fader]*

Schumann, PIANO CONCERTO IN A MINOR, OP. 54

KRISTA-DAWN JENNER

It was scarcely surprising that Schumann's first concerto should have been for the piano; he himself was a gifted pianist before damaging his left hand, and in Clara Wieck he had married one of the most famous women pianists of the day. As a youth he had always wanted to study composition with Weber, an ambition shattered by Weber's untimely death in 1826. In the event he remained largely self-taught, writing only for the solo piano until 1840. Not until 1841 did he take up the challenge of the orchestra, following his first symphonic essays with a one-movement Phantasie in A minor for piano and orchestra which Clara tried out in private with the Gewandhaus Orchestra on August 13, 1841. Though four more years elapsed before he decided to expand the work into the full-length concerto we now know, the three movements belong to each other as closely as the three acts of a play since they largely grow from material introduced at the outset.

The basic source of unity is the nostalgic A minor theme (embracing Schumann's "Clara" motto of five falling notes) with which, after a peremptory call to attention, the Allegro affettuoso is launched. Transposed into C major it serves as second subject, and it generates most of the development as well as the spirited coda. The poetic cadenza is the composer's own.

Bartók, CONCERTO FOR VIOLIN AND ORCHESTRA

KUI HE

Bartók wanted to write a large-scale composition in variation form, but his suggestion was turned down by violinist Zoltan Székely, who later became leader of the Hungarian String Quartet. Székely insisted on a full-scale violin concerto in three movements. The composer agreed to this and set to work, finishing the score in 1938. This concerto had taken Bartók more than sixteen months, and even then a certain amount of revision was to take place before the first performance on March 23, 1939. The composer, although he worked closely with Székely beforehand, was unable to attend the première given in Amsterdam, the violinist being partnered by the Concertgebouw Orchestra under Willem Mengelberg.

The opening movement is rich in thematic material, the first piece of which can easily be overlooked, since it consists merely of a few notes played pizzicato by the lower string against the opening harp chords. For the moment it prepares the way for the first main theme, which is announced by the soloist. The development section begins with the introductory idea stated by the lower strings against the harp, but now it is expanded by the soloist and other instruments also against the harp. Shortly before the end there is a substantial cadenza and there is no question of Bartók indulging in a microtonal idiom.  
*[Notes by Kui He]*

**LORRAINE FADER** has a Bachelor of Music degree and a Teaching Certificate from the University of British Columbia. She played horn in the Okanagan Symphony for twelve years, and founded the Ogoopogo Brass Quintet. She taught grades 4 through 7 and worked in the Ministry of Advanced Education in Teacher Training.

In 1991 she came to Seattle and earned a Master's degree in Horn Performance, and won a Brechemin Scholarship to further her studies. She has now begun to work toward a Doctor of Musical Arts degree in horn performance. Fader currently plays in the Yakima Symphony, Brassworks Brass Quintet, and other groups in Seattle.

**KUI HE** of Shanghai, China, is a freshman at the University of Washington School of Music, studying with Professor Steven Staryk. His earlier education was at the High School of the Shanghai Conservatory of Music, and he was concertmaster of the String Orchestra of the Symphony of Shanghai Conservatory of Music. Previously he has soloed with the Shanghai and University of Washington Symphonies.

**COLBY HUBLER** is a graduate of Aberdeen High School. During his time here at the University of Washington, he has served as Principal Trumpet for the University Symphony and Wind Ensemble, and as lead trumpet of the Studio Jazz Ensemble, and has worked on many other chamber group performances and recitals. He plans to attend graduate school and pursue a career in a symphony.

**KRISTA-DAWN JENNER** began her piano studies in Edmonton, Alberta at age four. Since then she has received the highest mark in Alberta in several grades of the Royal Conservatory of Toronto and Western Board Canadian Examination Systems; and was awarded the highest mark in Canada in her grade ten Western Board exam and Associate Diploma from the Royal Conservatory in Toronto. Jenner has appeared as a guest soloist with orchestras such as the Concordia College Community Orchestra, the Edmonton Youth Symphony and the Alberta College Faculty Orchestra. In the summer of 1991 she competed in the National Competition of the Registered Music Teachers Association of Canada, as the Alberta representative. She was awarded a scholarship upon entering the University of Washington. Her freshman year she studied with Béla Siki, completed her freshman recital and performed in the UW Opera production of *Orfeo*. Ms. Jenner is honored to be a 1993-94 Brechemin Scholarship recipient. She is a student of Robin McCabe pursuing a Bachelor of Music degree.

**SOOYEON KWON** began her musical studies in her native Seoul, Korea. Since emigrating to the United States in 1980, she has won first place at the Washington State Music Educators Auditions, and has performed as soloist with the Idaho-Washington Symphony. As a result of winning the Ladies Musical Club Competition in 1993, she was featured on a recital tour of Washington state. She earned her Bachelors and Masters degrees in Piano Performance at Washington State and Northern Illinois Universities, respectively, and now pursues her doctoral studies at the University of Washington, where she also serves as a teaching assistant. At the University she has studied with Professor Emeritus Béla Siki and now continues with Professor Patricia Michaelian.

Born in 1968, **LISA MOODY** began her musical studies at the age of 4 in Saskatoon, Saskatchewan, Canada. She later studied with Stephen Kondacks in Montréal, Gerald Stanick at the University of British Columbia where she completed B.Mus. and M.Mus. degrees in Viola performance, and is currently studying with Eric Shumsky at the University of Washington.

Moody has been a finalist in several international competitions, including the 1989 Irving Klein International String Competition in San Francisco, and the Mae M. Whitaker International String Competition in St. Louis. In 1991 she was awarded First Prize in the Banff Centre for the Arts Concerto Competition and second prize in the Edmonton Symphony Concerto Competition. She has also performed as soloist with the Calgary Philharmonic, Kamloops Symphony and Banff Festival and Johannessen Festival Orchestras. Most recently she was a finalist in Canada's prestigious Canadian Broadcasting Corporation Young Performer's Competition.

## UNIVERSITY SYMPHONY

Peter Eros, *conductor*

Timothy Schwarz, *assistant conductor*

### VIOLIN I

Xiao-po Fei  
Wonsoon Chung  
Keh shu Shen  
Kyung Chee  
Thane Lewis  
Dan Perry  
Andrea Tersigni  
Maria Kim  
Neil Bacon  
Phil Nation

### VIOLIN II

Leah Wolfe  
Coral Overman  
Kjell Sleipness  
Anja Kluge  
John Powelson  
Daniel Ellis  
Susie Jung

### VIOLA

Haiying Li  
Greg Savage  
Felicia McFall  
Donna Fogle  
Angela Engebretsen  
Jeanne Drumm  
Carrie Jo Adams  
Denise Martel  
Rob Duisberg

### CELLO

Zoltan Stefan  
Cheryl Bushnell  
Stacy Philpott  
Loren Dempster  
Joseph Kim  
Lan-Jung Wang  
Chris Ruthensteiner  
Alina Hua  
Karen Thomson  
Leslie Hirt  
Ruth Edwards  
Mary Kate Maas

### BASS

Ben Musa  
Olav Hekala  
Chien-pi Chen  
Brad Hartman  
Aron Taylor  
Patrick Marckx  
Mark Jasper

### FLUTE

Megan Lyden  
Cindy Martin  
Ashley Carter

### OBOE

Taina Karr  
Scott Perry  
Matthew Reek  
Jennifer Baullinger

### ENGLISH HORN

Scott Perry

### CLARINET

Deborah Smith  
Julia Dickinson

### BASSOON

Jason Schilling  
Emily Robertson

### HORN

Jennifer Barrett  
Ryan Stewart  
Tony Miller  
Donald J. Ankney

### TRUMPET

Matt Armstrong  
Dan McDermott  
Peter Terrill

### TROMBONE

Chad Kirby  
Scott Higbee

### BASS TROMBONE

Nathaniel Oxford

### TUBA

Scott Johansen

### TIMPANI

Gunnar Fulsom

### PERCUSSION

Gunnar Fulsom  
Kris Kilian  
Chris Carlson

### HARP

Alexis Odell

### CELESTE

Timothy Schwarz