

presents

THE UNIVERSITY SYMPHONY
Peter Erös, *conductor*

June 5, 2009

7:30 PM

Meany Theater

PROGRAM

ROSAMUNDE OVERTUREFRANZ SCHUBERT (1797-1828)
Meena Hwang, conductor

DER HIRT AUF DEM FELSEN (SHEPHERD ON THE ROCK)..... FRANZ SCHUBERT
Orchestrated by Carl Reinecke
Tess Altiveros, *soprano* / Kent van Alstyne, *clarinet*
Julia Tai, conductor

SYMPHONY NO. 8 IN B MINOR, "UNFINISHED" FRANZ SCHUBERT
I. Allegro moderato
II. Andante con moto
Julia Tai, conductor

INTERMISSION

FRANZ SCHUBERT: *GROSSE FANTASIE IN C MAJOR*,
“WANDERER FANTASY,” *OP. 15* FRANZ LISZT (1811-1886)

- I. *Allegro con fuoco*
- II. *Adagio*
- III. *Presto*
- IV. *Allegro*

Erh-Chia Wei, *piano*
Meena Hwang, *conductor*

Surprisingly, the overture known today as “*ROSAMUNDE*” is actually taken from Schubert’s failed opera, *Die Zauberharfe (The Magic Harp)*, which was written at about the same time as his masterpiece, the “Unfinished” Symphony in b minor. This overture is one of Schubert’s finest instrumental works. His Romantic ideals express themselves transparently in a piece that departs very little from Classical forms. After a powerful series of block chords, its quiet introduction establishes a mood of melancholy uneasiness with just a hint of tension. The rest of the overture is vigorous and energetic. Its main theme appears at once, defining a sort of restless energy, which gradually accumulates momentum until the constant motion ends powerfully in an only slightly restrained triumph.

SHEPHERD ON THE ROCK was written for the soprano Anna Milder-Hauptmann and scored for voice and piano with clarinet obligato. Schubert made up a composite text in order to meet Milder-Hauptmann’s request for an extended piece with contrasted sections. The first four verses come from the beginning of Wilhelm Müller’s poem *Der Berghirt* (“The Alpine Shepherd”), and the last verse from the same poet’s *Liebesgedanken* (“Thoughts of Love”). The authorship of the middle section (“In tiefem Gram...”) is not certain, but it is usually attributed to Helmina von Chézy.

DER HIRT AUF DEM FELSEN “THE SHEPHERD ON THE ROCK”
Text after Wilhelm Müller’s poem “The mountain shepherd.”
Translation by Lionel Salter.

Wenn auf dem höchsten Fels ich steh, ins tiefe Thal herneider seh, und singe, und singe, fern aus dem tiefen, dunkeln Thal	When on the highest cliff I stand, gaze down into the deep valley and sing, the echo from the ravines
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schwingt sich empor der Wiederhall, der Wiederhall der Klüfte.	floats upwards from the dark valley far away.
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Je weiter meine Stimme dringt, Je heller sie mir wiederklingt, von unten, von unten. Mein Liebchen wohnt so weit von mir, drum seh ich mich so heiß nach ihr hinüber, hinüber.	The further my voice travels the clearer it returns to me from below. So far from me does my love dwell that I yearn for her more ardently over there.
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In tiefem Gram verzehr’ ich mich, mir ist die Freude hin, auf Erden mir die Hoffnung wich, ich hier so einsam bin, ich hier so einsam bin.	With deep grief I am consumed, my joy is at an end; all hope on earth has left me; I am so lonely here, I am so lonely here.
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So sehnd klang im Wald das Lied, so sehnd klang es durch die Nacht, die Herzen es zum Himmel zieht mit wunderbarer Macht.	So longingly sounded the song in the wood so longingly it sounded through the night, drawing hearts heavenwards with wondrous power.
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Der Frühling will kommen, der Frühling meine Freud, nun mach ich mich fertig zum Wandern bereit.	Spring is coming, Spring, my joy; now I will make ready to go journeying.
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The two movements comprising the “*UNFINISHED*” *SYMPHONY* were completed about the time Schubert contracted the illness that would lead to his early death. Perhaps he could not bear to return to it to create a full-sized symphony because of this association. It was given to his friend, Anselm Hüttenbrenner, who turned it over to the Vienna Musikverein for performance first in 1865, thirty-seven years after the composer’s death.

A partial manuscript to a third movement exists, but the facts around the composer’s intentions for a full-length symphony are disputed. In any event, one can hardly begrudge Schubert the missing movements. Despite only thirty-one years of life, he wrote over one thousand works! Schubert’s melodic gift is renowned through his many, inspired Lieder, though the “Unfinished” symphony is alone sufficient to convincingly demonstrate his immense talent. The variety and immediacy of the themes suffusing the symphony’s two movements are breathtaking.

The cellos and basses open with a lugubrious song fragment before settling into a percussive role beneath the violins’ shimmering soundscape. The winds bring in the principal theme, which gains haunting

echoes and suspenseful layers before transfiguring into a rather happy, if subdued, waltz in the cellos, then the violins. The melody's tail goes through development and leads to a repeat of the music heard thus far. The elusive theme that started it all is heard now for a third time, and Schubert grows it first deeper, then higher, longer, and more emphatic. After the earlier themes are reprised, this melody resurfaces and brings the movement to a close.

The second movement glistens at its beginning, so fragile that a whisper might upset it. The proportions are perfect, and with such grace! The clarinet's solo entrance is the first hint that the happy sweetness won't last. A melancholy seeps in and is taken up by the timpani and trombones. After a reprise a stormy development commences, finally resolved into the comfort of the music that began the movement. The "Unfinished" is powerful, satisfying music; perhaps it was left unfinished because it could not, need not be finished. Two movements, these two, might just be enough.

The *FANTASIE IN C MAJOR*, popularly known as the WANDERER FANTASY, is a four-movement fantasy for solo piano composed by Franz Schubert in November 1822. It is considered Schubert's most technically demanding composition for the piano. Schubert himself said "the devil may play it," in reference to his own inability to do so properly. Franz Liszt, who was fascinated by the Wanderer Fantasy, transcribed it for piano and orchestra and two pianos. He additionally edited the original score and added some various interpretations, and made a complete rearrangement of the final movement.

JULIA TAI is currently a doctoral student at the University of Washington, where she studies conducting with Maestro Peter Erös. She has conducted the UW Opera in their productions of Mozart's *La Finta Giardiniera*, Kurt Weill's *Seven Deadly Sins*, and was the assistant conductor of Mozart's *Marriage of Figaro*. She has served as the associate conductor of the Rainier Symphony, and the conductor of the UW Contemporary Ensemble. A champion of new music, she has also premiered many works with the Seattle Chamber Players, Seattle Experimental Opera, and the Affinity Ensemble of the Washington Composers Forum. Born in Taipei, Taiwan, Ms. Tai began her violin studies at age four and piano at eight. She received her formal music training at some of the most prestigious music schools in Taiwan. During these years, she gave many recitals in violin, piano, and chamber music. She also performed concerts with choirs and orchestras, which toured extensively in Austr-

lia, Austria, Belgium, France, Germany, Spain, United States, Japan, and Taiwan. Ms. Tai holds Bachelor of Music and Master of Music Degrees from the University of Southern California Thornton School of Music, where she graduated with honor of the departmental award as the "Outstanding Graduate of 2004." She has also participated in numerous conducting workshops, studying with renowned teachers such as John Farrer, Daniel Lewis, Kenneth Kiesler, Gustav Meier, Jorge Mester, Otto-Werner Müller, Larry Rachleff and Donald Thulean.

MEENA HWANG, a pianist and cellist since age four, is pursuing a doctoral degree in orchestral conducting with Maestro Peter Erös at the University of Washington. After graduating from the Seoul Arts High School with a composition emphasis, she entered the prestigious Korean National University of Arts and received her Bachelor's of Music degree in orchestral conducting. During these years, Ms. Hwang served the KNUA orchestra and opera as an assistant conductor and directed numerous ensemble groups for contemporary concerts and competitions for young composers. Since coming to the University of Washington, where she earned her Master's degree, she has served as an assistant conductor to the UW Symphony Orchestra and Opera, and made her opera conducting premiere at Meany Hall with the UW production of Mozart's *Marriage of Figaro*. As a recipient of the Alcor Endowed Scholarship, Ms. Hwang has conducted such ensembles as the Sofia Festival Orchestra, Rouse Philharmonic, Rose City Chamber Orchestra. Her stage credits include productions of Tchaikovsky's *Eugene Onegin*, Puccini's *Suor Angelica*, Mozart's *La Finta Giardiniera*, Haydn's *Il mondo della luna*, Pasatieri's *The Women* and others. She has also studied with Jorma Panula, Gianluigi Gelmetti, Nansae Kum and Chiyong Chung.

TESS ALTIVEROS, soprano, has been featured as a soloist both locally and internationally, including tours to Europe and Southeast Asia, performances with the Tacoma Symphony, the Empty Space Theatre, the Annas Bay Music Festival, St. Mark's Cathedral, Seattle Civic Light Opera, as well as the International Choral Festival in Bangkok, Thailand. Tess served for three years as artistic staff for Cascadian Chorale, during which time she was a founding member of the Cascadian Chorale Teaching Academy, and was featured in Mozart's Requiem, Haydn's *Paukenmesse*, and Schubert's Mass in G, among other works. She has been seen frequently onstage at the University of Washington, most recently she sang the role of Tatyana in Tchaikovsky's *Eugene Onegin*, Eve in Haydn's Creation and Don Ramiro in Mozart's *La Finta Giar-*

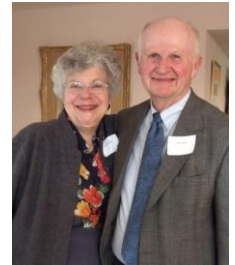
diniera. Other productions at the UW have included Purcell's *Dido and Aeneas* (Dido), Mozart's *Le Nozze di Figaro* (Cherubino), Mechem's *Tartuffe* (Elmire), Menotti's *The Old Maid and the Thief* (Miss Pinkerton), Vivaldi's *Dixit Dominus* and *Gloria*, the Durante *Magnificat* and the Bach Mass in b minor. While pursuing her Master's degree in Vocal Performance at the University of Washington, Tess acts as the primary Teaching Assistant for the Voice department. Tess studies with acclaimed soprano, Jane Eaglen.

KENT VAN ALSTYNE was born in England to parents Suzan and Greg, although he has spent most of his life in the United States. Kent started playing flute when he was six, but switched to clarinet at age nine. At the University of Washington, Kent is completing a double degree in Biology and Anthropology, with a minor in Music, and has previously performed as soloist with the UW orchestra with violist Sarah Bass in Max Bruch's Concerto for Viola and Clarinet.

Born in Taipei, Taiwan, ERH-CHIA WEI has been studying piano since age five. Her early teachers included Se-Se Chang, Mei-Ling Wang, and Boris Lvov. Since Childhood, she has demonstrated her musical talent by winning virtually every local and national competition in her native country, including Taiwan Area Piano Solo Contest and Taipei International Frederic Chopin Piano Competition. She has performed throughout Taiwan and has appeared several times in the prestigious National Concert Hall in Taipei. Erh-Chia Wei was the Third Prize Winner in the 2000 International Rachmaninoff Competition in Tambov, Russia and performed the Rachmaninoff *First Piano Concerto* in the Winners Concert. In 2002, she moved to United States to continue her musical training. She received Bachelor of Music and Master of Music degrees from The Boston Conservatory and New England Conservatory under the guidance of Michael Lewin and Patricia Zander. In 2003, she won the Churchill Full Scholarship at The Boston Conservatory. As an active soloist and chamber musician, she has appeared in Federal Reserved Bank Series and Piano Festival at The New England Conservatory. She also performed Mozart's Two-Piano Concertos with her students at the Tsai Performance Center at Boston University in 2006. Currently Ms. Wei is a student of Professor Craig Sheppard and a candidate of Doctoral Musical Arts degree in piano performance at University of Washington.

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Lauren Roth has been named THE DONALD AND GLORIA SWISHER CONCERTMASTER CHAIR IN ORCHESTRA in honor of Donald and Gloria Swisher, devoted supporters and friends of the School of Music.



Lauren Roth is a graduate of Lakeside School in Seattle. Shortly before her third birthday, she informed her parents that she wanted a violin and private lessons. They complied, and her musical career began. She studied the Suzuki method until she began working with faculty artist Ron Patterson six years ago. She is now in her fourth year at the University of Washington majoring in violin performance and Italian studies.

Lauren won the University of Washington Symphony's annual concerto competition and has soloed with the UW Symphony and Bremerton Symphony. She is also concertmaster of the UW Symphony and the Seattle Philharmonic Orchestra and teaches as an adjunct faculty member at Holy Names Academy in Seattle.

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