

School of Music

University of Washington Seattle, Washington

(NUNCINE CDS # 15,462-15,463)

presents

THE UNIVERSITY SYMPHONY

Graduate Student Conductors:

Meena Hwang

Philip Tschopp

Julia Tai

Juyong Kwon

June 1, 2007

7:30 PM

MEANY THEATER

PROGRAM

CD # 15,464

☐ VARIATIONS ON A THEME OF JOSEPH HAYDN, 18:10
Op. 56a JOHANNES BRAHMS (1833-1897)

Thema. Chorale St. Antoni. Andante

Variation I. Poco più animato

Variation II. Più vivace

Variation III. Con moto

Variation IV. Andante con moto

Variation V. Vivace

Variation VI. Vivace

Variation VII. Grazioso

Variation VIII. Presto non troppo

Finale. Andante

Meena Hwang, conductor

[2] SONGS OF TRAVEL ^{23:30}.....RALPH VAUGHAN WILLIAMS (1872-1958)
(Song Cycle on texts by Robert Louis Stevenson)

The Vagabond
Let Beauty Awake
The Roadside Fire
Youth and Love
In Dreams
The Infinite Shining Heavens
Whither Must I Wander?
Bright Is the Ring of Words
I Have Trod the Upward and the Downward Slope

Gregory Carroll, *baritone*
Philip Tschopp, *conductor*

CD# 15465

INTERMISSION

[1] LIEUTENANT KIJÉ SUITE, Op. 60.....^{20:07}SERGEI PROKOFIEV (1891-1953)

I. *Kije's Birth*
II. *Romance*
III. *Kije's Wedding*
IV. *Troika Song*
V. *Kije's Burial*

Anthony Pierce, *tenor saxophone*
Julia Tai, *conductor*

[2] CAPRICCIO ESPAGNOL, Opus 34.....^{17:20}NIKOLAI RIMSKY-KORSAKOV
(1844-1908)

I. *Alborada*
II. *Variazioni*
III. *Alborada*
IV. *Scena e Canto Gitano*
V. *Fandango*

Juyong Kwon, *conductor*

Variations on a Theme of Haydn

As compared with his more progressive, even revolutionary moments, the Haydn Variations reveal the conservative, backwards-looking side of Brahms. This set of variations is strict, in the sense that each variation (save the finale) has an exact proportional correspondence to the theme. While reverting to this style was anachronistic — considering the variations written by Brahms's contemporaries — it nevertheless allowed Brahms to provide his own unique mark on a traditional genre.

If there is one cardinal rule for both writing and listening to variations it would have to be: Know thy theme! In a strict set of variations, the theme provides the structural basis for what is subsequently heard, particularly how the phrases are shaped. The theme for this set was based on the Saint Anthony chorale, which Brahms attributed to Haydn (although many scholars have since doubted this). This charming melody must have fascinated Brahms in large part because of its five-bar phrase rhythm, as opposed to the much more common four-bar phrase.

The theme itself reveals an overall three-part structure: it consists of the opening theme for ten bars (which is repeated), a contrasting middle section of eight bars, and then a reprise of the opening theme (after which these final two sections are repeated as a unit). This clear delineation of sections provides the listener with a precise map for following the ensuing variations.

The first variation introduces a brilliant technique that is employed in many of the later ones as well. The opening melody in the violins is accompanied by a counter-melody in the lower strings; then in bar six of this variation, the two melodies switch places: the cellos play the melody while the counter-melody is in the upper strings. This kind of flip-flopping of the melodies, known as invertible counterpoint, reaches back to earlier compositional practice of the Baroque era (listen for the use of this technique in the third, fourth, fifth, and seventh variations as well).

For the Finale, Brahms again resorted to Baroque practice, employing a ground bass in the basses and cellos that is repeated throughout until the close of the movement. This seemingly simple tune provides the structure upon which Brahms begins spinning off magnificent melodies and counter-melodies. As the finale progresses, this melody is slowly taken up by other instruments in higher registers until it finally reveals itself as a masked form of the original Saint Anthony chorale theme with which the piece began. Having circled back to the beginning, Brahms then brings the set to a triumphant close.

Songs of Travel

The *Songs of Travel*, written between 1901 and 1904, represent Vaughan Williams's first major foray into song-writing. Drawn from a volume of Robert Louis Stevenson poems of the same name, the cycle offers a quintessentially British take on the "wayfarer cycle." A world-weary yet resolute individual, Stevenson's and Vaughan Williams's traveler shows neither the naivety of Schubert's miller in *Die Schöne Müllerin* nor the destructive impulses of the heroes of Schubert's *Winterreise* and Mahler's *Lieder eines fahrenden Gesellen*.

"The Vagabond" introduces the traveler, with heavy "trudging" chords depicting a rough journey through the English countryside. The vocal line in "Let Beauty Awake" unfolds over long arabesques in the winds and harp, lending a Gallic flavor to the song, even though Vaughan Williams would not study in France until 1908. The kaleidoscopic shifts in mood continues in "The Roadside Fire," with a lively accompaniment leading to a playful atmosphere for the first part of the song. The latter half of the song turns more serious as the traveler recalls private moments with his love, until the sunny music of the opening returns.

"Youth and Love" depicts a determined youth leaving his beloved as he ventures into the world; particularly notable is the exotic accompaniment of the second stanza, revealing bird songs, waterfalls, and trumpet fanfares. The fifth song, "In Dreams," is very much the dark center of the cycle—the midnight hour of sorcery in this nocturnal cycle. The anguish in the vocal line, heard in its chromaticism and in its awkward modulations, is doubled in the orchestra and reinforced by the tolling of low bells heard throughout. The mood brightens in the succeeding song, "The Infinite Shining Heavens," offering yet another view of the immutability of nature.

"Whither must I wander" offers the first of Vaughan Williams's many "big tunes;" the essentially strophic song recalls happy days of the past and reminds us that while the world will be renewed, our traveler cannot relive his past. Consolation is offered in "Bright is the ring of words:" We are reminded that while all wanderers (and artists) must eventually die, the beauty of their work shall remain as a testament to those who remain. The final song, "I have trod the upward and the downward slope," was discovered among Vaughan Williams's papers after his death and was added to the cycle only in 1960. The whole cycle is recapitulated in just four phrases—a miniature scena of recitative and arioso, quoting four of the previous songs in the cycle before ending with the opening chords, suggesting that the traveler's journey has just begun.

Lt. Kijé Suite

The great Russian film director Sergei Eisenstein marveled at Prokofiev's genius for film music. In the evening he would watch a series of edited takes a few times, note down the number of seconds that certain events lasted, then go off to his studio and return the next day at noon with the score of that scene perfectly attuned to the screen action. To Eisenstein, Prokofiev was capturing the inner rhythm of the film in his music. Indeed, Eisenstein's *Alexander Nevsky* is one of those very rare occasions when a great film is accompanied by a superb score.

But Prokofiev had written film music before meeting Eisenstein. His first project on returning to Russia in 1933, after years of self-imposed exile in the West, was the score to *Lieutenant Kijé*, a satiric comedy set in the court of Czar Paul I. In the film the czar misreads the report of one of his aides and creates a non-existent name out of the syllable *ki*, which ended the aide's name, and a Russian expletive *ji*. The aide was afraid to correct an imperial error, so Lt. Kijé had to exist. With a little connivance from the courtiers, Kijé assumed a paper existence that kept everyone hopping to prevent the czar from learning the truth.

After completing the music for the film, Prokofiev arranged the popular suite in 1934. Like the music for *Alexander Nevsky* it is substantially rewritten to stand on its own while tracing some of the central incidents of the film - in this case the history of the fictitious hero: his birth, his romantic ardor when in love, his marriage (combining brief pomp with unbuttoned festivity in the tavern), a ride in a troika, or carriage drawn by three horses, to the tune of a tavern song, and the death of our hero. This is in no way mournful; on the contrary, once Kijé "dies," all those involved in maintaining the deception can at last breathe a sigh of relief.

Capriccio Espagnol

Russian nationalists were adept at using folk materials and harmonies from their own country; it is perhaps not surprising then that they could work equally successfully with folk music from different lands. Nikolay Rimsky-Korsakov may have entertained that thought, when he sat down with a book of songs by the Spanish composer, José Inzenga y Castellanos, with the object of reworking them into an orchestral showpiece. The resulting *Capriccio Espagnol* retains the original melodies, rhythms, and harmonization of Inzenga y Castellanos' songs; however, it is ultimately distinguished by the Russian master's sensitive and brilliant orchestral colors. After its premiere at the Russian Musical Society in 1887, the *Capriccio* entered the standard repertoire in Russia almost overnight and quickly became just as popular around the world.

The first movement, *Alborada* (morning serenade) immediately explodes with festive strings, whooping winds, and florid percussion. This emphatic, full orchestral texture contrasts with several individual solos, including seductive, pseudo-Gypsy melodic elaboration from a solo violin, closing the movement.

The next movement presents four variations on a lovely sighing theme, presented on the horns; the first variation is handled by the strings, the second by the French and English horns, and the last two by the full orchestra. The orchestration here is particularly skillful, especially in the witty French horn/English horn duet, accompanied by murmuring strings that fade in and out of the texture with extreme delicacy.

Next, the *Alborada* reappears, in a different key and with different orchestration that highlights the cheerful virtuoso escapades of the solo violin.

After a brass fanfare, the violin takes a lead role in the fourth movement (*Scene and Gypsy Song*) with a fiendishly difficult cadenza. The flute and clarinet each take their turn, providing extravagant flourishes, after which the harp plays shimmering, gossamer scales.

Finally, the *Gypsy Song* itself enters, and the movement concludes with the song clothed in orchestral garb reminiscent of the opening *Alborada*.

A sensual, fiery *Fandango* follows, its rhythm emphasized by cutting strings and emphatic cymbals and castanets. The *Fandango* moves through various sections of the orchestra, until it has nowhere else to go, at which time the *Alborada* returns to close the work in superlatively high spirits. The *Capriccio Espagnol* is one of the most famous orchestral showpieces ever, deservedly so.

Biographies

Meena Hwang, conductor, is pursuing her master's degree in orchestral conducting with Maestro Peter Erös at the University of Washington. A pianist and cellist since an early age, Meena comes from a family of professional musicians. For many years, Meena's mother served as principal flutist for the Pusan (Korea) symphony orchestra. Surrounded by music at home, Meena auditioned for and subsequently entered the prestigious Seoul Arts High School. After graduating with a composition emphasis, she entered the prestigious Korean National University of the Arts on scholarship and received her B. Mus. Degree in orchestral conducting. She served the KNUA orchestra and opera as an assistant conductor and participated in several concerts and productions for the University music festivals in Seoul. In Spring 2006 Meena served as assistant conductor to the UW Opera (Maestro Erös), making her opera conducting premiere at Meeny Hall with the UW *Marriage of Figaro* production. In November 2006, Meena served again as assistant to Maestro Erös and the UW Opera's production of Puccini's *Suor Angelica*. In the summer of 2006, Meena was accepted to the renowned Siena Accademia Musicale in Chigiana, Italy and studied with Gianluigi Gelmetti.

Gregory Carroll, baritone, most recently won the Metropolitan Opera National Council District Auditions and was second runner-up at the subsequent round. For the 2007-2008 season his engagements include Handel's *Messiah* with both the Tacoma Symphony and the Annas Bay Music Festival as well as the University of Washington Symphony Orchestra and Choirs for Vaughan Williams' *Symphony No.1 "A Sea Symphony"*. He has performed a varied repertoire as a guest-soloist with many of the region's top ensembles and, equally at home on the theater stage, has performed roles including the title characters in Ernst Krenek's *Der Diktator*, Kirke Mechem's *Tartuffe*, and Telemann's *Don Quichotte*. Gregory has toured Italy, France, Spain, Portugal, Germany, and Hungary in recent years singing concerts, recitals, and masses; has sung for two popes at Vatican City; and has been a featured performer in Thailand at the Bangkok ISB Choir Festival. He is currently a Cathedral Soloist at St. James Cathedral and teaches voice for Cascadian Chorale, the Midsummer Musical Retreat, and at the University of Washington as a graduate student employee. He has been featured in masterclasses with Nico Castell, Allan Monk, and Carol Vaness and his past teachers include Vinson Cole, Davida Kagen, and Joy Sherman. Gregory is currently a student of world-renown soprano, Jane Eaglen.

Philip Tschopp, conductor, is concluding his studies with Maestro Erös this quarter. While serving as teaching assistant to Maestro Erös and the UW Symphony, Philip served as assistant conductor to the UW's 2005 Opera *Tartuffe*, and in Summer 2007 will serve for the fourth season as conductor of the UW Summer orchestra. Regionally, Philip serves as artistic director/conductor of Bellevue's Cascadian Chorale, where he has commissioned and premiered new works by Bern Herbolzheimer, Troy Peters, David White, and William Hawley. Reviews of the Cascadian Singers recent CD "Premiere" have heralded the choir as being "phenomenal...a ravishing collection...angelically haunting." (Dave Segal of *The Stranger*, Feb. 1st, 2006.) Under Mr. Tschopp's tenure, the Chorale and Cascadian Chamber Orchestra has presented orchestral/choral masterworks including Requiem settings by Brahms, Mozart, Fauré, and Duruflé, as well as more diverse fare including Monteverdi's *Vespers of 1610*, Poulenc's *Gloria*, and Arvo Pärt's *Te Deum*. In the instrumental realm, Philip is resident conductor for Ballet Bellevue whose performances include *Fairy Queen* (2002), *Sleeping Beauty* (2006), *Nutcracker* (2006), and *Coppélia* (2007). In the Operatic realm, Philip has conducted Bern Herbolzheimer's award-winning one act opera, *Aria Da Capo* at the 2003 Chelan

Bach Festival, was recently music director/conductor for the Spring 2007 UW Opera *Dido and Aeneas* (Purcell), and this year completed his second season as conductor of the Garrett Fisher Ensemble, an avant-garde Opera company in Seattle. (*Dream of Zeus*, 2004; *Stargazers*, 2006). This year also marks Philip's second season as resident conductor of the Affinity Ensemble, a musician's collective associated with the Washington Composers Forum. The Affinity Ensemble, under Mr. Tschopp's direction was featured at the Seattle Symphony's 2006 *Made In America Festival* at Benaroya Hall, and more recently at the University of Washington (Brechemin Auditorium, Feb. 2007). In January 2008, Mr. Tschopp will appear for the second season as artist/instructor for Thailand's Bangkok ISB Choir Festival.

Julia Tai, conductor, was born in Taiwan and began her violin studies at age four and piano at eight. Since then, she was accepted into prestigious Music Schools in Taiwan and received formal musical trainings. During these years, she presented many recitals in violin, piano, and chamber music, as well as concerts with choirs and orchestras, which had toured to Austria, Belgium, France, Germany, Spain, United States, Japan, and in Taiwan. Ms. Tai is also an accomplished singer and has given recitals in the United States, Japan, and Taiwan. She attended the University of Southern California where she sang in the productions of Gianni Schicchi by Giacomo Puccini, *The Magic Flute* by Mozart, *The Crucible* by Robert Ward, *Merry Widow* by Franz Lehár, *The Ballad of Baby Doe* by Douglas Moore and *Die Fledermaus* by J. Strauss. She also sang with the Los Angeles Master Chorale and the Los Angeles Philharmonic for three seasons from 2002-2005. Ms. Tai holds a Bachelor of Music Degree in Vocal Arts Performance and a Master of Music Degree in Choral Music from the University of Southern California Thornton School of Music, where she was honored 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. Ms. Tai is currently a Doctoral student at the University of Washington, studying Instrumental Conducting with Maestro Peter Erös. In the fall of 2006, she conducted the University of Washington opera production of Kurt Weill's *Seven Deadly Sins*. Most recently, Ms. Tai organized and conducted the UW Contemporary Ensemble in their Spring 2007 concert.

Juyong Kwon, conductor, studied orchestral conducting under maestro Peter Erös at the University of Washington for his doctoral degree. He also studied with Carl St. Clair, Gustav Meier, Stephen Squires, Kirk Muspratt, Salvador Mas Conde in various workshops and festivals. He was a finalist at the 2006 Vakhtang Jordania International Conducting Competition. Mr. Kwon is currently a conductor/music director of the united Presbyterian church of Seattle, and Seattle Korean Music Association. Recently, he has conducted many ensembles including the UW Contemporary Ensemble, New Symphony Orchestra in Bulgaria, University of Washington Symphony Orchestra, Northern Illinois University Philharmonic, and the Northern Illinois University Wind Ensemble. Mr. Kwon is a pianist, organist, harpist, trumpeter and tenor with ten years experience with various orchestras and ensembles. Mr. Kwon also holds three masters degrees in engineering, physics, and music. Mr. Kwon's interest in the visual repertoire finds him the accompanist for the opera and the ballet. Additionally, his passion and knowledge of acoustics has led him to compose pieces in the computer medium and research projects in Acoustics.

THE UNIVERSITY SYMPHONY
PETER ERÖS, CONDUCTOR

VIOLIN I

Lauren Roth,
Concertmaster
Kelli Geiger
Ian Ma
Emily Bishop
Su-Min Lee
Audrey Djunaedi
Kang Yu
Rachel Simon

VIOLIN II

Matthew Wu*
Aurora Burd
Kevin Mosher
Sam Byun
Brittany Newell
Sean Chang
Rae Kim
Josh Chang

VIOLA

Julia King*
Jonathan Ip
Annika Donnen
Dane Armbruster
Lisa Philip
Jacqueline Benthuyssen
Anthony Pierce
Andrea Waade
Ruth Navarre
Sam Alkek
Sam Whittle
Pam Burovac
Sheila Francis
Tony Chen

CELLO

Ho-Lin Hsu*
Joanne de Mars
So-Young Lee
Nathan Whittaker
Hae-Yoon Shin
Suhrim Choe
Ruth Marshall
James Qunell

BASS

Jeff Norwood*
Will Jameson
Evan Muehlhausen
Anna Brodie
Shaunessey Scott

PICCOLO

Alyssa Treber

FLUTE

Hsiao-Chieh Lin*
Alysa Treber
Torrey Kaminski
Catherine Bender
Pamela Saunders
Catherine Bender

OBOE

Jayne Drummond*
Justin Henderlight
Chris Aagaard
Kelly Sixt

B^b CLARINET

Kent Van Alstyne
Timothy Nelson

BASSOON

Ya-Yun Tseng*
George Hamilton

CONTRA BASSOON

Kirsten Alfredsen

TENOR SAXOPHONE

Anthony Pierce

HORN

Josiah Boothby*
Kenji Ulmer
Aaron Avril
Severn Ringland

TRUMPET

Toby Penk*
Carey Rayburn

TROMBONE

Vince LaBelle*
Caleb Lambert

BASS TROMBONE

J. J. Cooper

TUBA

Jonathan Hill

PERCUSSION

Emily Kimes
Memmi Ochi*
Spenser Smith
Adam Page

HARP

Ashley Wong

CELESTE/PIANO

Meena Hwang

TIMPANI

Paul Pogreba

**denotes principal*