

Studio One and has made radio and television appearances in the U.S., Spain, Costa Rica, and Korea.

As co-founder of the Corigliano Quartet, Lim has won numerous awards, including the Grand Prize at the Fischhoff Chamber Music Competition and the ASCAP/CMA Award for Adventurous Programming. The Corigliano Quartet maintains an active performing schedule, having appeared at such venues as Carnegie Hall, Weill Recital Hall, Alice Tully Hall and the Kennedy Center. Lim has also performed as concertmaster of the Hartford Symphony Orchestra and the Evansville Philharmonic, and currently holds a position at the Metropolitan Opera House as a member of the American Ballet Theatre Orchestra, in which he has performed as Assistant Concertmaster.

Lim's violin teachers have included his mother, Sun Boo Lim, Vartan Manoogian, Josef Gingold, Mauricio Fuks and Yuval Yaron. He received bachelor's and master's degrees from Indiana University, where he won first prize in the school's Violin Concerto Competition. Lim served on the faculty at Indiana as a visiting lecturer and later taught chamber music at the Juilliard School as an assistant to the Juilliard String Quartet. He has also served as musical artist in residence at Dickinson College and on the faculty of the New York Youth Symphony Chamber Music Program.

RICHARD KARPEN (b. 1957, New York) is Director of The Center for Digital Arts and Experimental Media (DXARTS) at the University of Washington in Seattle. At the UW he is also Professor of Music Composition and Computer Music. Karpen's works are widely performed in the U.S. and internationally. He has been the recipient of many awards, grants and prizes including those from the National Endowment for the Arts, the ASCAP Foundation, the Bourges Contest in France, and the Luigi Russolo Foundation in Italy. Fellowships and grants for work outside of the U.S. include a Fulbright to Italy, Stanford University's *Prix de Paris* to work at IRCAM, and a Leverhulme Visiting Fellowship to the United Kingdom. He received his doctorate in composition from Stanford University, where he also worked at the Center for Computer Research in Music and Acoustics (CCRMA). He is a native of New York where he studied composition with Charles Dodge, Gheorghe Costinescu, and Morton Subotnick. In addition to Karpen's work in electronic media, for which he is primarily known, he has composed symphonic and chamber works for a wide variety of ensembles. Karpen is acknowledged as one of the leading international figures in Computer Music for both his pioneering compositions and his work in developing computer applications for music composition and sound design. Along with numerous concert and radio performances, his works have been set to dance by groups such as the Royal Danish Ballet and the Guandong Dance Company of China. Karpen's compositions have been recorded on CD by Le Chant du Monde/Cultures Electroniques, Wergo, Centaur, Neuma, and DIFFUSION i MeDIA. A forthcoming Centaur CD (autumn 2005) of his works will feature several leading international performers including Garth Knox (viola), Stuart Dempster (trombone), and Jos Zwaanenberg (flute).

UW
School of Music

University of Washington
THE SCHOOL OF MUSIC

Presents a Debut Faculty Recital:

COMPACT
DISC
W39
10-19
2004

MELIA
WATRAS,
viola

with

CRAIG SHEPPARD, *piano*

and

MICHAEL JINSOO LIM, *violin*

7:30 PM
October 19, 2004
MEANY THEATER

PROGRAM

CD# 14,720

- 1] SONATA for Viola da gamba and Keyboard No. 3 in G minor, BWV 1029..... 13:27 J. S. BACH (1685-1750)

Vivace
Adagio
Allegro

- 2] SOLO/TUTTI: VARIATIONS ON AN IRRATIONAL NUMBER for amplified viola and real-time computer processing (2002)..... 18:11 RICHARD KARPEN (b. 1957)

INTERMISSION

- 1] DUO IN B^b MAJOR for Violin and Viola, K. 424..... 20:31 W. A. MOZART (1756-1791)

Adagio—Allegro
Andante cantabile
Tema con variazioni: Andante grazioso—Allegretto—Allegro

- 2] SONATA IN B^b MAJOR for Viola and Piano, Op. 36..... 22:50 HENRI VIEUXTEMPS (1820-1881)

Maestoso—Allegro
Barcarolla: Andante con moto
Finale scherzando: Allegretto

- 3] Encore - Kreisler transcription from Gluck / Orpheus (2:33)

BACH: SONATA FOR VIOLA DA GAMBA AND KEYBOARD NO. 3 IN G MINOR

Bach composed three sonatas for viola da gamba and keyboard in the late 1730's or very early 1740's in Leipzig. By this time the viola da gamba was relatively old-fashioned, already being replaced in Italy by the more modern cello. Ironically, Bach wrote the gamba sonatas in a contemporary, Italian style, while when he wrote for the solo unaccompanied cello, he chose to write in the older dance suite form. The first two gamba sonatas each contain four movements, in the slow-fast-slow-fast form, while the third sonata follows the three movement format of the concerto. The G minor sonata also has a different tone, more extroverted and virtuoso than the first two. [Melia Watras]

KARPEN: SOLO/TUTTI: VARIATIONS ON AN IRRATIONAL NUMBER FOR AMPLIFIED VIOLA AND REAL-TIME COMPUTER PROCESSING (2002)

Solo/Tutti explores the genre of the musical solo using the computer to extend the performer and the instrument. It is a work not so much for viola as for violist. The merging of person and instrument interests me greatly. Each player is one manifestation of the current state of a continuing oral history of their instrument. The history is physical, existing within the body as much as in the mind in a kind of "body knowledge" which I believe is real and substantive. The title, *Solo/Tutti*, refers at the same time to the traditional musical meanings of these terms and to the nature of the performer/computer interaction. The computer part results entirely from the real-time computer processing of the live input of the viola. The performer now has many arms, hands, and fingers playing several instruments at the same time but always based on the visceral knowledge of the one instrument being played with the one body.

The computer part for this work relies heavily on the real-time version of software I developed for time-scale modulation to capture the sound of the viola and alter the speed to create a sort of alter-ego to the live viola. The time-scales vary throughout the piece, at times creating dense polyphony, aggressive virtuosity, and delicate heterophonic textures which are like fore and after shadows of the viola.

The subtitle: *Variations on an Irrational Number*, refers to the value π . The work uses π as a source of pitch material and structure, as well as a source of inspiration. The work has four primary sections, each of which uses the values of π in a different way to create form and materials. [Richard Karpen]

MOZART: DUO IN B-FLAT MAJOR FOR VIOLIN AND VIOLA, K. 424

Mozart's two duos for violin and viola (G major, K. 423 and B^b major, K. 424) were actually first performed as the work of Michael Haydn, composer and brother of Joseph Haydn. In 1783, while in Salzburg to work with the librettist Varesco on the opera *L'Oca del Cairo* (K. 422), Mozart was visited by Michael, who, due to illness, was unable to fulfill a commission from the Prince Archbishop. In a generous gesture, Mozart offered to write the required pieces (two duo sonatas) for the ailing composer.

Having already composed the Sinfonia Concertante for the same combination, Mozart had explored the technical and emotional capacities of the violin and viola duo with brilliant results. Mozart preferred to play viola during chamber music sessions and his love of the viola is evident in his writing for strings.

[Melia Watras]

VIEUXTEMPS: SONATA IN B-FLAT MAJOR FOR VIOLA AND PIANO, OP. 36

Belgian-born Henri Vieuxtemps began his study of the violin at age four with his father, an amateur violinist and luthier. He soon was drawing comparisons to the legendary Paganini, as he embarked upon a brilliant solo violin career that he would sustain until the age of 53, when he suffered a stroke which left his right arm paralyzed. Undoubtedly one of the greatest violinists of his generation, Vieuxtemps also excelled as a composer. In the tradition of violinist-composers such as Paganini, Spohr, and de Beriot, Vieuxtemps used his intimate knowledge of the instrument to produce an idiomatic and compelling body of work for the violin.

Also an excellent violist, Vieuxtemps wrote a small group of compositions for the viola as well as three string quartets. Like Mozart, Vieuxtemps preferred to play the viola part when performing his own quartets. In addition to the Op. 36 sonata, Vieuxtemps wrote the *Capriccio* for Viola Solo, *Elegie* for Viola and Piano, and left behind a two movement unfinished sonata for viola and piano.

[Melia Watras]

Violist MELIA WATRAS enjoys a multi-faceted career as a soloist, chamber musician, educator, and recording artist. She has been hailed by audiences and critics alike for her electrifying and vibrant performances, and has long been at the forefront of the American new music scene, performing numerous commissions and world premieres as a soloist and as co-founder of the award-winning Corigliano Quartet (www.coriglianoquartet.com). Watras has performed in Carnegie Hall, Weill Recital Hall, Alice Tully Hall, and the Kennedy Center and at festivals such as Aspen and Ravinia. As a member of the Corigliano Quartet, she has received awards such as the Grand Prize at the Fischhoff Competition and the ASCAP/CMA Award for Adventurous Programming.

Watras recently recorded her debut solo CD for the Fleur De Son label (www.fleurdeson.com). Composed entirely of unaccompanied viola works, the disc features world premiere recordings of pieces by Andrew Waggoner and Paola Prestini, as well as the first recording on viola of John Corigliano's *Fancy on a Bach Air*. With the Corigliano Quartet, she has recorded for Albany, Bayer, CRI, Riax, and Aguava and has appeared on NPR's *All Things Considered* and WFMT-Chicago's *Live from Studio One*.

Watras attended Indiana University, where she studied with Abraham Skernick and Atar Arad, earning bachelor's and master's degrees and the prestigious Performer's Certificate. While at Indiana, she served as Arad's assistant for many years, and was a member of the faculty as a visiting lecturer. She went on

to study chamber music at the Juilliard School, while also teaching as an assistant to the Juilliard String Quartet. Watras served as musical artist in residence at Dickinson College and on the faculty of the New York Youth Symphony Chamber Music Program. In 2004 she was appointed assistant professor of viola at the University of Washington School of Music, where she teaches viola and chamber music.

For more information on Melia Watras, please visit www.meliawatras.com.

CRAIG SHEPPARD came to the UW School of Music in 1993. A graduate of both the Curtis Institute in Philadelphia and the Juilliard School in New York City, he studied with Rudolf Serkin, Sir Clifford Curzon, Eleanor Sokoloff, Sascha Gorodnitzki, and Ilona Kabos.

Following his New York debut in 1972, he won the silver medal at the Leeds International Pianoforte Competition in England and moved there in 1973. He quickly established himself through recording and frequent appearances on BBC radio and television as one of the preeminent pianists of his generation.

Sheppard has performed with all the major orchestras in Great Britain, as well as those of Philadelphia, Boston, Chicago, San Francisco, Atlanta, Dallas, Seattle, and others, and with such conductors as Sir Georg Solti, James Levine, Leonard Slatkin, Michael Tilson Thomas, Lord Yehudi Menuhin, Erich Leinsdorf, Aaron Copland, David Zinman, Gerard Schwarz and Peter Erös.

In 1999, he made his recital debut at the Berlin Philharmonic to great critical acclaim. More recently, Sheppard has performed and taught in both Japan and Taiwan, and made his first trip to Korea in 2003.

In January 2003, Sheppard began a critically acclaimed seven-concert cycle of the complete piano sonatas of Beethoven in Meany Theater on the University of Washington campus. The series concluded in May 2004.

Sheppard frequently appears in summer festivals, such as the Seattle Chamber Music Festival and the Park City (Utah) International Festival. He also teaches at the Heifetz International Music Institute in Wolfeboro, New Hampshire, a music camp devoted to bringing out the best in each young performer.

He has recorded on the EMI, Polygram (Philips), Sony, Chandos and Cirrus labels, and his most recent CDs are available through Annette Tangermann in Berlin (e-mail: at-label@gmx.de).

Korean-American violinist MICHAEL JINSOO LIM has made appearances in the United States, Central America, Europe, and Asia as a soloist, chamber musician, and concertmaster. His solo engagements have included appearances with the Indianapolis Symphony Orchestra, the International Chamber Orchestra of Girona, Spain, the Indiana University Philharmonic, the Evansville Philharmonic Orchestra, and the Lafayette Symphony Orchestra. Lim has recorded for DreamWorks, Albany, CRI, Bayer, Aguava, and Indiana University. He has been heard on NPR's *All Things Considered* and WFMT-Chicago's *Live From*