

Compact disc
R44
2016
11-12

Max Reger Symposium

University of Washington

School of Music

in conjunction with

St. Mark's Cathedral



November 11-12, 2016

Dr. Carole Terry
Wyatt Smith
Co-Directors

On behalf of the UW School of Music, I am delighted to welcome you to this very special Reger Symposium. Professor Carole Terry, working with her faculty colleagues and students has planned an exciting program of recitals, lectures, and lively discussions that promise to illuminate the life and uniquely important music of Max Reger. I wish to thank all of those who are performing and presenting as well those who are attending and participating in other ways in our two-day Symposium.

Richard Karpen
Professor and Director
School of Music, University of Washington

This year marks the 100th anniversary of the death of Max Reger, a remarkable south German composer of works for organ and piano, as well as symphonic, chamber, and choral music. On November 11th we were pleased to present a group of stellar Seattle organists in a concert of well known organ works by Reger. On November 12, our Symposium includes a group of renowned scholars from the University of Washington and around the world. Dr. Christopher Anderson, Associate Professor of Sacred Music at Southern Methodist University, will present two lectures as a part of the Symposium: The first will be on modern performance practice of Reger's organ works, which will be followed later in the day with lecture highlighting selected chamber works. Dr. George Bozarth will present a lecture on some of Reger's early lieder. Finally, Dr. Stefan König, a research fellow at the Max-Reger-Institut in Karlsruhe, Germany, will give a presentation on Reger's compositional process as seen through drafts and other manuscripts held by the Institut. The evening's chamber music concert will feature some of Reger's most beautiful works for voice, cello, flute, clarinet and piano, performed by faculty and talented students from the UW School of Music. We hope that these concerts and the symposium will enhance your understanding of Reger's *Werke*.

We wish to acknowledge the people who made this Symposium a reality:

- ~ Joanne DePue for her assistance in the production of this Symposium
- ~ Wyatt Smith and Natalie Ham for their overall organization of the Symposium.
- ~ Faculty performers: Rhonda Klein and Dr. Stephen Rumph
- ~ Student performers: Laura Struber, Christian Selig, Alexander Tu, Natalie Ham, Ermeran Pokorny, Corentin Pokorny, and Wyatt Smith

We are indebted to Michael Kleinschmidt, Canon Musician of St. Mark's Cathedral, for the collaboration with the UW School of Music and *Arts at St. Mark's* in presenting both a workshop and the the opening concert of the Symposium.

Dr. Carole Terry
Professor of Organ and Harpsichord
School of Music, University of Washington

only UW events recorded

Symposium Schedule

Friday, November 11, 2016

7:30 pm Concert on the Flentrop Organ: The Music of Max Reger (1873-1916)
Saint Mark's Cathedral
1245 10th Ave E, Seattle, WA 98102
\$20 adults/\$15 students

Saturday, November 12, 2016

10:00 am *at St. Mark's Episcopal Cathedral - Flentrop Organ Gallery*
Dr. Christopher Anderson, Southern Methodist University
*"How must they have played it?" vs. "How can we play it?":
Performing Reger at the Organ, 100 Years On*

12:00 pm Lunch on your own
See Dining Information on Page 15

CD#17,560 *at the UW School of Music - Brechemin Auditorium*
1:30 pm Dr. Stefan König, Max-Reger-Institut, Karlsruhe, Germany 47:09
"Max Reger's Working Process as Reflected in the Reger-Werkausgabe"

2:30 pm BREAK

CD#17,561
2:45 pm Dr. George Bozarth, University of Washington 58:26
Young Reger: Lieder of his Sturm- und Trankzeit (1890-98)

3:45 pm BREAK

CD#17,562
4:00 pm Dr. Christopher Anderson 60:30
*"Mag da prophezeihen - wer will - ich schaffe!":
Some Thoughts on Reger's Chamber Works*

5:00 pm Dinner on your own
See Dining Information on Page 15

CD#17,556
7:30 pm The Chamber Music of Max Reger *see concert*
UW School of Music
Brechemin Auditorium
Free

NONCIRC CDS #17,557, 17,558, 17,559

#17,556 (concert)

Lecture Abstracts

Dr. Christopher Anderson, Southern Methodist University

*"How must they have played it?" vs. "How can we play it?":
Performing Reger at the Organ, 100 Years On*

Performers who approach Max Reger's organ works are confronted immediately with several daunting and interrelated questions of interpretation, many of which have vexed organists since the time of the music's inception. The extended tonal paradigm of late Liszt is combined with a keyboard style indebted to Brahms in busy scores often perceived as opaque. This situation is made the more complex by two external factors impossible to ignore — first, that the organ music became known to audiences in the unapologetically subjective interpretations of Karl Straube and his students, that is, in versions that departed significantly from the composer's notated intentions; and second, that the modern eclectic organ accommodates only with difficulty certain parameters of the style, so that our performance strategy often must take on the character of a transcription.

In this talk I will explore these issues with particular attention to questions of tempo, tempo modification, phrasing, and registration. The composer's own frequently articulated positions on the performance of his music, eyewitness accounts of his and others' playing, the evidence of relevant performing scores, and period recordings — all this sheds light on what modern musical sensibilities tend to view as an extraordinary interpretive freedom during Reger's time and in the decades following. More importantly, such evidence raises further difficult questions about what constitutes an "authentic" interpretation of Reger, and whether authenticity so conceived is even desirable. Put another way: What is compelling and innovative in this music, and how might our performances foreground it?

Dr. Stefan König, Max-Reger-Institut, Karlsruhe, Germany

"Max Reger's Working Process as Reflected in the Reger-Werkausgabe"

At the beginning of 2008 the Max-Reger-Institut in Karlsruhe, Germany, began working on the Reger-Werkausgabe (RWA); In this project, supported by the Academy of Sciences and Literature in Mainz as part of the »Academies« Program, volumes of printed music and digitized items are combined with each other in a hybrid edition, thereby exploiting the qualities of both types of presentation. The visual representation of the sources, synchronized bar by bar, offers numerous insights into Reger's specific working processes and into the works themselves. This lecture illustrates Reger's compositional workflow from the first sketches to the printed edition by means of examples from the organ works, which have been published comprehensively within the RWA. It focuses on the dynamic of Reger's compositional process as well as on the characteristics of his musical orthography.

Dr. George Bozarth, University of Washington

Young Reger: Lieder of his Sturm- und Trankzeit (1890-98)

The year 1890 saw the seventeen year-old Max Reger following his mentor, the eminent theorist Hugo Riemann, to the conservatory in the Rhenish city of Wiesbaden, where he began a systematic study of the keyboard works of Bach, in what he described as “the way backwards from enchantment with Liszt to honoring Beethoven and Bach.” During these years Reger succumbed to two vices, the delicious Rhenish wines and tobacco. He later spoke of the Wiesbaden period as his Sturm- und Trankzeit – the play on the young Werther’s Sturm und Drang years is obvious. Reger’s “final years [there] led to a gradual breakdown of his mental and physical health,” and in 1898 “he returned to his family in Weiden to recuperate.” Nonetheless, during his eight years in Wiesbaden he released no fewer than thirty-eight secular songs, two sacred songs, and five duets, as well as his first significant chamber work, the Violin Sonata, op. 1. This paper considers selected songs from the Wiesbaden years within the context of the musical languages of Liszt and Wagner and the word-tone synthesizes achieved in the lieder of Johannes Brahms and Hugo Wolf.

Dr. Christopher Anderson

"Mag da prophezeihen - wer will - ich schaffe!":

Some Thoughts on Reger's Chamber Works

In 1904 Max Reger emphatically turned down an invitation from Richard Strauss to contribute an essay to a series of books edited by the elder composer. The proposed topic was the future of chamber music, and we may interpret the request as an indication of the high regard in which Reger’s progressive chamber works were held, products of a prodigious musical mind carrying the mantle of Brahms and others into the new century. Certainly, the sheer quantity of Reger’s chamber music is striking: among 146 opus numbers produced over about a quarter century, 42 items are instrumental chamber works, about thirty percent of a catalog itself bookended by the Violin Sonata op. 1 and the Clarinet Quintet op. 146. A voluminous corpus of arrangements and non-opus-bearing works bears further witness to this composer’s preoccupation with chamber genres.

Like the illustrious forebears with whom he saw himself in continuity, Reger adopted the chamber medium both as a site of compositional experimentation and, in those works that include piano — or exceptionally, organ — as a practical vehicle for his performing. Quotation from and nuanced allusion to canonic chamber music of recent and distant past abound in this music, allowing Reger to achieve a demonstrative connection to the heritage while framing it in radically new terms. Finally, the confines of the medium allowed him to pursue a transparency that sometimes eluded him in works for larger forces (orchestra) or grander instruments (organ). This lecture will survey the repertory from these vantage points.

Concert Programs

St. Mark's Cathedral - November 11, 2016

Choralfantasie über *Halleluja, Gott zu loben*, Op. 52/3

Dr. Paul Thornock

Introduction and Passacaglia in d, WoO

Dr. Carole Terry

Benedictus, Op. 59/9

Fantasie on BACH, Op. 46

Joseph Adam

Toccata and Fugue in d/D, Op. 59

Michael Kleinschmidt

Introduction and Passacaglia in f, Op 63, Nos. 5-6

Dr. Christopher Anderson

Choralfantasie über *Wie schön leuchtet*, Op. 40/1

Wyatt Smith

UW School of Music - Brechemin Auditorium - November 12, 2016

Clarinet Sonata in F-sharp Minor, Op 49, No. 2

Alexander Tu, clarinet

Steven Damouni, piano

Serenade in D Major, Op 77a

Natalie Ham, flute

Corentin Pokorny, violin

Emmeran Pokorny, viola

Cello Sonata in A Minor, Op. 116

III: Largo

Christian Selig, cello

Laure Struber piano

Schlichte Weisen, Op. 76

“Du meines Herzens Krönelein”

“Das Mägdlein und der Spatz”

“Der Schwur”

“Der verliebte Jäger”

Dr. Stephen Rumph, tenor

Dr. Rhonda Kline, piano

Biographies

Presenters

Christopher Anderson is an organist and scholar with particular interests in early musical modernism, modern German history and philosophy, the organ's position in Western culture, and the composer Max Reger. He has written extensively on Reger and his music in two monographs (Max Reger and Karl Straube: Perspectives on an Organ Performing Tradition, Ashgate 2003; and Selected Writings of Max Reger, Routledge 2006) and many essays in international journals. Recently, he has translated into English the second volume of Jon Laukvik's Historical Performance Practice in Organ Playing (Carus, 2010) and edited the first complete survey of organ music in the twentieth century (Twentieth-Century Organ Music, Routledge 2011). His current work includes the Max Reger entry for the Oxford Bibliographies Online and a critical biography of the twentieth-century virtuoso organist and Leipzig Thomaskantor Karl Straube. He serves as an advisor to the publishing program of the Organ Historical Society.

Dr. Anderson is active as an organ recitalist, with emphases in nineteenth- and twentieth-century repertoires. He is Associate Professor of Sacred Music at Southern Methodist University, Dallas, where he teaches courses in history and analysis in the Perkins School of Theology and the Meadows School of the Arts. He holds the PhD in Performance Practices from Duke University.

.....

George Bozarth is a member of the faculty of the University of Washington and Artistic Director of Gallery Concerts in Seattle and The Kennebec Early Music Festival in Bath, ME. Internationally known as a Brahms scholar, he also specializes in the performance of Classical and Romantic music on period pianos. His article on Johannes Brahms, co-authored with Walter Frisch, appears in the New Grove Dictionary of Music and Musicians (2000) and Grove Online. His publications include a books on Brahms and the eminent nineteenth-century singer and conductor George Henschel and on the working relations between Brahms and his editor Robert Keller. He has published articles on the types of pianos Brahms liked to play and performance issues in his music and on how Brahms composed songs and duets, as well as a two-CD set of early performances of Brahms's piano music (1905–25) preserved on Welte-Mignon piano rolls. His co-authored article "Piano Wars: The Legal Machinations of London Pianoforte Makers, 1795–1806," was the winner of the 2011 Frances Densmore Prize, awarded by the American Musical Instrument Society (AMIS). His new edition of Brahms's organ works was recently published in the Neue Brahms Gesamtausgabe (G. Henle, Munich). He and his wife, fortepianist Tamara Friedman, have assembled a collection of two dozen historic keyboard instruments used in concerts and teaching students of all ages.

.....

Stefan König was born in Munich in 1977. He read Musicology as well as New German Literature and Media at the Universities of Marburg and Padova. M.A. 2002), Ph. D. with a dissertation on *Die italienische Sinfonie 1900–1945. Quellen, Werke, Rezeption* (Wiesenfelden: Verlag Katzbichler, 2011). He was granted scholarships by the Deutsches Historisches Institut in Rome (2002) and the Deutsches Studienzentrum in Venice (2004). From 1999 to 2007 he was a staff member at the Musikverlag/Antiquariat Katzbichler, Munich and Wiesenfelden; from 2006 he was free employee at the *Süddeutsche Zeitung* (local section Ebersberg). Since 2008 he is Research Assistant at the Max-Reger-Institut, Karlsruhe; at first he worked in the *Reger-Briefe-Verzeichnis* (a project of the Deutsche Forschungsgemeinschaft), since May 2009 in the *Reger-Werkausgabe* (a project of the Akademie der Wissenschaften und der Literatur, Mainz). From 2008 up to July 2009 he was secretary of the Fördergemeinschaft Kunst e.V. Karlsruhe (with Agnes Michalak). Additionally he taught at the University of Marburg (2013–2014).

Organists

Organist **Joseph Adam** is active as a performer, church musician, and teacher, and performs regularly as an organist, harpsichordist and pianist. He was appointed Cathedral Organist at St. James Cathedral in Seattle in 1993, where he is principal organist; in 2016 he assumed additional duties as Associate Director of Music at St. James. Since 1997 he has also been a faculty member at the University of Puget Sound in Tacoma; there he teaches organ and harpsichord and presents an ongoing monthly organ recital series.

His playing received international attention when he was awarded the First Prize in the St. Albans International Organ Competition in 1991, one of the most prestigious organ competitions in the world. His subsequent performances have included recitals in notable venues throughout Europe and America. His appearances have included performances at the national conventions of numerous professional organizations, including the American Guild of Organists, the National Association of Pastoral Musicians, and the Conference of Roman Catholic Cathedral Musicians.

As Resident Organist of the Seattle Symphony Orchestra since 2003, Joseph Adam performs regularly as a member of the keyboard section of the orchestra, undertaking organ, harpsichord, piano and celesta parts, as well as annual solo recitals. He can be heard on numerous recent recordings by the SSO on its new in-house Seattle Symphony Media, in works by Dutilleux, Stravinsky, Debussy, John Luther Adams, Charles Ives, and the Saint-Saëns Organ Symphony.

His recent appearances include recitals in cathedrals and noted churches in eastern Germany, Hungary and France, highlighted with a recital on the historic 1746 Silbermann organ in Marmoutier, France; and recitals at the Cathedral of the Madeleine in Salt Lake City, the University of St. Thomas in St. Paul, Minnesota, St. Joseph Cathedral in Columbus (OH), Holy Cross Cathedral in Boston, Christ Church Cathedral in Victoria (B.C.), and St. James Episcopal Church in Los Angeles. Earlier this week, he performed the complete works of Maurice Duruflé as part of the East Texas Organ Festival.

Joseph Adam concertizes as a member of the Windwerk Artists cooperative.

.....

Christopher Anderson (see *Presenters*)

.....

Michael Kleinschmidt is the Canon Musician of Saint Mark's Cathedral, Seattle, where he oversees the ministries of six choirs and plays the landmark Flentrop pipe organ. Before assuming this role in March, 2015, he served as Canon Musician of Trinity Cathedral, Portland, Oregon. Prior to moving to Oregon in 2010, he was Director of Music and Organist of Trinity Church, Copley Square, Boston.

As a concert organist, Michael has performed in forty States of America, and in Canada, Europe, and Japan. As a choral conductor, he has served as guest conductor for summer choir courses of the Royal School of Church Music/America.

Michael's primary mentor in church music was the late Gerre Hancock, with whom he worked as Assistant Organist of Saint Thomas Church, New York City, in the early 1990s. Michael holds degrees in organ performance from the Oberlin Conservatory of Music and the Eastman School. His teachers were Haskell Thomson and Russell Saunders.

In addition to his professional activities, Mr. Kleinschmidt enjoys exploring the natural wonders of the Pacific Northwest on foot or bicycle, studying Japanese garden and home design, and sharing life with his spouse, Marc Aubertin.

.....

A performer with "nuance, polish, and personality" (APM *Pipedreams*), **Wyatt Smith**, a native of Rapid City, South Dakota, is currently a doctoral student at the University of Washington in Seattle, where he studies organ performance with Dr. Carole Terry. Wyatt received his Master of Music degree from the Yale Institute of Sacred Music and the Yale School of Music, where he studied organ performance with Dr. Martin Jean. He received his Bachelor of Music degree in organ performance from the University of South Dakota, where he graduated *magna cum laude*. At the University of South Dakota, he was an organ student of Dr. Larry Schou. Wyatt is currently the Principal Organist at Calvary Lutheran Church in Bellevue, Washington.

Wyatt has concertized extensively throughout the United States. His achievements in performance were recently recognized when he was named a member of the "Class of 2016" by *The Diapason's* program "20-under-30", which recognizes leaders in the fields of organ, harpsichord, carillon, and church music. Notable venues in which Wyatt has performed include the US Air Force Academy Protestant Cadet Chapel (Colorado Springs), William Jewell College (Liberty), St. Mark Episcopal Cathedral (Seattle), the Spreckels Organ Pavilion – Balboa Park

(San Diego), King's Chapel and Trinity Church – Copley Square (Boston), Woolsey Hall – Yale University (New Haven), the Community of Christ Auditorium and Temple (Independence), the Cathedral of Our Lady of the Angels (Los Angeles), and Overture Concert Hall (Madison). He also performed as a Rising Star at the 2012 AGO National Convention in Nashville, Tennessee, among many other venues. His performances have been heard on several episodes of American Public Media's *Pipedreams*, along with South Dakota Public Radio and Television.

Wyatt is a member of the American Guild of Organists, in which he continues to serve on multiple committees both at the national, regional, and local level. He is currently the Member-at-Large for AGO Young Organists – West Region, along with serving on the AGO National Marketing Committee. He holds the Colleague and Service Playing Certificates from the AGO.

.....

Carole Terry is Professor of Organ and Harpsichord at the University of Washington School of Music, and Artist in Residence of Epiphany Parish, Seattle. Her career as an internationally renowned performer and teacher of the organ and harpsichord has taken her to many cities and universities throughout the United States, Europe, and the Far East. While she is especially heralded for her performances and recordings of German Romantic music, she is also an expert on the physiology of keyboard performance.

Dr. Terry has appeared at The Bamboo Organ Festival, Manila, Philippines, the Attersee Barock Akademie in Austria, and the Schleswig-Holstein Musik Festival in Germany. She has been featured at the International Summer School for Young Organists in Oundle (Britain), the Mount Royal College Organ Academy and International Summer School in Calgary and the McGill Summer Organ Academy (Canada). In September, 2004 she was the first American organist to perform on the new Glatter-Götz organ in the concert hall of Perm, Russia. She has performed and served on the panel of jurors for the Musachino Organ Competition in Tokyo, the Tariverdiev International Organ Competition and the St. Albans International Organ Festival and Competition in England.

In the United States, Dr. Terry has been featured as performer and lecturer at the San Anselmo Organ Festival (California), The Historical Organ in America (Arizona), the Oregon Bach Festival, and the Montreat Festival of Worship and Music (North Carolina) and, most recently, at the 2008 Organ Historical Society Convention in Seattle and the 2015 AGO regional convention in San Diego.

From 2000-2003, Carole Terry was Resident Organist and Curator for the Seattle Symphony where she helped to inaugurate the new Watjen Concert Organ built by C.B. Fisk in Seattle's acclaimed Benaroya Hall. In that role she performed numerous solo recitals, organ concerti, and other works for organ and orchestra. Her 2008 recording on the *Loft* label was made on this instrument. Her other recordings are found on the MHS, CRI, and Crystal labels.

Carole Terry is represented exclusively by Phillip Truckenbrod Concert Artists, LLC.

.....

Paul Thornock is Director of Music at St. James Cathedral. He conducts the Cathedral Choir, Women's Schola, and Cathedral Cantorei. He previously served as Cathedral Director of Music and Diocesan Music Consultant for St. Joseph Cathedral in Columbus, Ohio, where he was responsible for the installation of the Cathedral's Paul Fritts organ.

Thornock earned the Bachelor of Music degree from the University of Puget Sound where he studied organ with Edward Hansen and conducting with Paul Schultz. He earned the Master of Music in Organ Performance and Literature degree from the University of Notre Dame as a student of Craig Cramer and Gail Walton. Thornock earned the Doctor of Musical Arts degree at the University of Cincinnati College-Conservatory of Music as a student of Roberta Gary. In 2012, Thornock was awarded a grant from the Tangeman Sacred Music Center to record four representative organs by Paul Fritts and Co. demonstrating the northwest firm's four decades of development.

Dr. Thornock has performed for regional conventions of the American Guild of Organists, the 2008 national convention of the Organ Historical Society, the American Institute of Organ Builders, and has been heard as both an organist and conductor on the nationally syndicated radio programs Pipedreams and With Heart and Voice. He won first prize in the 2010 Strader Organ Playing Competition.

Chamber Concert Performers

Steven Damouni is an active performer of both contemporary and traditional repertoire. He holds a Bachelors of Music in Piano Performance and a Masters of Art in Music from Washington State University where he graduated Magna Cum Laude. Steven has performed in masterclasses for many prominent teachers including: Nelita True, Doug Humphreys, Robert McDonald, Stephen Drury, and Jonathan Feldman among others. In the summer of 2015, he participated in New England Conservatory's Summer Institute for Contemporary Performance Practice where he performed the Concord Sonata of Charles Ives in masterclasses and at the Isabella Stewart Gardner Museum. He has won numerous regional and state competitions and is equally at ease as a chamber musician. Steven has won many prizes at regional and state competitions. He is currently pursuing a Doctorate of Musical Arts at the University of Washington where he is studying with Dr. Robin McCabe.

.....

Natalie Ham is a flute student of Donna Shin in the Doctor of Musical Arts program at the University of Washington School of Music. She holds her Bachelor of Applied Music from the Eastman School of Music. Natalie has performed as principal flute in concert, opera, theater, and ballet productions with the University of Washington Symphony Orchestra, Ballet Bellevue (WA), the Eastman Philharmonia and Chamber Orchestra, the Eastman Wind Ensemble, the Bay View Opera Orchestra (MI), and the American Wind Symphony Orchestra (NY). In addition, she is an active member of chamber ensembles, including The Evergreen Trio, the UW Modern

Ensemble, Baroque ensembles, and has been a featured member in the American Wind Symphony Orchestra Wind Quintet (NY) and the Bay View Wind Quintet (MI). She has participated as artist and teacher at the Snowater Flute Festival (WA) and was the featured soloist and flute teacher with the American Wind Symphony Orchestra. Most recently, she was the flute and piano teacher at the Belvoir Terrace Summer Camp (MA). Natalie is the Membership Chair at the Seattle Flute Society. She is currently a Pre-doctoral Teaching Associate at the University of Washington.

.....

Rhonda Kline is Artist-in-Residence and Director of Accompanying at the University of Washington School of Music in Seattle. An accomplished and versatile pianist cited as a “tour de force at the piano” (Klarinet), Rhonda has performed with a variety of artists in Europe and the United States. Recent performance highlights have included concerts with the Sacred Music Foundation of Seattle, a European tour with Metropolitan Opera soprano Joyce Guyer, a chamber recital with Slovenian clarinetist Joze Kotar, cabaret performances with Black Box Opera Theater at Seattle’s Bumbershoot Festival, and a gala concert with Opera on Tap of Seattle. She recently joined baritone Victor Benedetti and soprano Juliana Rambaldi in a weeklong residency at the American University of Sharjah near Dubai, presenting a recital and masterclass to voice students. In addition, Rhonda was featured accompanying soprano Mimmi Fulmer on a CD entitled “Voyage Home: Songs of Finland, Sweden and Norway”, which was released by Centaur Records in 2013.

Passionate about fostering both the young emerging professional and veteran performer, Rhonda serves as general manager and music director for Northwest Opera In Schools, Etc. (N.O.I.S.E., www.noiseforkids.org), an opera education program which performs live adaptations of operas for K-6th grade students in Washington state. Summer months find her in Italy, where she is a pianist and coach with Cantata in Italia, a program for singers to study opera along with Italian language and culture. Her operatic coaching repertoire includes more than 50 titles, including traditional operas, contemporary works, and musical theater.

.....

Corentin Pokorny is a baroque and modern violinist based in Seattle, Washington. He has been a member of many chamber ensembles, most recently, the Daana String Quartet, the SCREE! Ensemble, and the Rocoempo Trio with his two brothers. He has also played with Pacific MusicWorks among other orchestras. He was born and raised in France, where he studied violin, piano, and voice from a very young age. He studied in the Boulogne Conservatory of Music, followed by several years in the Aulnay-Sous-Bois Conservatory of Music, under the teaching of violinist José Alvarez, former principal second of the Paris Opera, and assistant violin teacher at the Conservatoire National Supérieur de Musique in Paris. After moving to the United States in 2008, Corentin eagerly joined the musical scene of the Seattle area, performing three years in the Seattle Youth Symphony, as well as taking part in the chamber music program of the Seattle

Conservatory of Music. He also performed many times, as soloist and as part of ensembles, in concert series at the Daniels Recital Hall in downtown Seattle.

Corentin received his Bachelor of Music degree from the University of Washington in 2016, where he studied with Ron Patterson, violin professor at the University. During his years at the University, Corentin won the University of Washington's concerto competition, and was the concertmaster of the University Symphony Orchestra for the 2014-15 year. He also was a member of the UW Scholarship string quartet, the Daana String Quartet, for the 2015-16 year .

.....

Emmeran Pokorny is a student in Viola Performance at the University of Washington, with Professor Melia Watras. He was born and raised in France, where he studied violin, piano, and voice for many years. While in France, Emmeran studied at the Conservatoire a Rayonnement Regional de Boulogne-Billancourt as well as the Conservatoire de Musique d'Aulnay-sous-Bois, before moving to the United States in 2008. Emmeran is an avid chamber music and baroque musician and he plays in the official University of Washington String Quartet, the Corda Quartet. He has also played in several ensembles and groups, such as the SCREE! String Quintet, and forms the Rocoempo Trio with his brothers. Through the University of Washington collaborative performances, Emmeran Pokorny has performed several times with the Seattle-based group Pacific Music Works.

.....

Stephen Rumph is associate professor of music history at the School of Music. He has published two books with the University of California Press, *Beethoven After Napoleon: Political Romanticism in the Late Works* (2004) and *Mozart and Enlightenment Semiotics* (2011). He is currently writing a book on Gabriel Fauré's song cycles. Professor Rumph has appeared widely in opera and concert, singing leading lyric tenor roles with companies including Tacoma Opera (*La Bohème*, *Die Fledermaus*), Skagit Opera (*The Magic Flute*, *Madama Butterfly*), Washington-Idaho Symphony (*Don Giovanni*, *Così fan tutte*), and Berkeley Opera (*L'italiana in Algeri*, *Die Meistersinger*). Concert appearances include Beethoven's Ninth Symphony with the Seattle Symphony, Spokane Symphony, and Bozeman Symphony; Mozart's Requiem with Northwest Sinfonietta and Walla Walla Symphony; and *Das Lied von der Erde* with the Northwest Mahler Fest.

.....

Cellist **Christian Selig** began his instruction at age 16 under Hamilton Cheifetz, and is currently a student of Sæunn Thorsteinsdóttir. He is an officer of the Chamber Music Club at UW and has collaborated with many ensembles on and off campus. He is a two time recipient of the Marrowstone Music Festival Fellowship and a member of the Daana String Quartet, winner of the 2015 UW Chamber Music Competition. Christian studies Chemical Engineering and works

in the Kim Research Group, focusing on computational solutions to problems in synthetic and systems biology. Christian plays on a 2016 Michael Doran cello generously on loan from the UW School of Music.

.....

French-born pianist **Laure Struber** is currently pursuing a doctorate in piano performance at the University of Washington, where she is a student of Dr. Robin McCabe. She has widely performed throughout Europe and in the United States as a soloist, chamber musician and main keyboardist for the Strasbourg Philharmonic Orchestra. Laure has been the recipient of numerous awards including a Fulbright scholarship, a France-Fulbright Alumni distinction and a Soroptimist prize. Most recently, she won the UW School of Music Concerto Competition with the Chopin E minor Concerto.

Laure holds a bachelor degree in Musicology from the University of Strasbourg and a piano performance degree, with a minor in early music, from the Strasbourg Conservatory of Music. Under the guidance of Mr. McCray, she completed a Master of Music in piano performance at the San Francisco Conservatory of Music, where she has been honored with the Marina Grin Award for "fine pianism and selfless giving to the musical community". She currently serves as a teaching assistant for the University of Washington Secondary Piano department.

.....

Alexander Tu is pursuing a degree in Bachelor of Music in Clarinet Performance at the University of Washington studying under Benjamin Lulich. He performs regularly with the University of Washington Wind Ensemble (principal), Symphony Orchestra (principal), and Modern Ensemble. Alex has also performed with the Inverted Space Ensemble, Seattle Symphony Chamber Ensemble, Seattle Collaborative Orchestra, Ballet Bellevue, Bainbridge Symphony Orchestra, and Bremerton Symphony Orchestra. Alex previously studied with Jennifer Nelson, Sean Osborn, and Florie Rothenberg.

^

Dining Information

University District (The Ave)

A wide assortment of cultural cuisines are available on The Ave (University Way NE between 41st and 45th Streets), including Chinese, Japanese, Thai, and Greek, among others. The Ave is easily walkable from the UW Central Parking Plaza (one block).

Chipotle
Schultzy's
Flowers
Big Time

University Village

University Village is a large outdoor shopping center at the corner of 25th Ave NE and 45th Street NE. University Village is easily walkable from the UW School of Music.

Blue C Sushi
Chipotle
Delphino's Chicago Style Pizza
Din Tai Fung
Elemental Wood Fire Pizza
Eureka
Evergreens
Evolution Fresh
JOEY Kitchen
Liam's
Menchies
Pasta and Company
Piatti Ristorante + Bar
Veggie Grill

Selections from *Schlichte Weisen (Simple Tunes)*, Op. 76

You, My Heart's Crown

You, my heart's crown, are of purest gold.
When others are beside you, then you are only more beautiful.
The others like to be so clever, but you are so gentle and quiet:
That you delight every heart is your gift, not your aim.

The others search for love and good will with a thousand false words,
But you, without artful tongue or eye, are cherished everywhere.
You are like a rose in the forest: you know not your own bloom,
But everyone who passes by rejoices to behold you.

--Felix Ludwig Julius Dahn

The Maiden and the Sparrow

Early one morning as a maiden
Went out of her door,
A sparrow warbled from the roof,
High above the house.

"If a maid has a true love,
Everyone knows it.
Her eyes become red
And her cheeks white!"

The swarthy maiden laughed and sang:
"Don't chatter so foolishly!
Fly away, fly away,
Don't chatter so foolishly!
My cheeks glow bright red
When my true love kisses me!"

--Slavonic folksong

The Oath

Said Gretchen to little Hans:
My dear, I grieve to see
You flirting with ev'ry maiden,
Parted henceforth are we!

No more of love or trusting,
No more we'll plight our vows,
Until yon elder branches
Bear apples on their boughs!

The maiden closed her casement,
The curtain drew before,
And Hans wandered sadly
Past cruel Gretchen's door.

But when he pass'd next morning,
The strangest sight he saw,
Fair Gretchen tying apples
Upon each elder bough.

--Rudolph Baumbach

The Lovesmitten Hunter

A hunter rode through the woods,
Halli, halli!
His merry horn rangs out so brightly,
Trari, trara, trari!
Hey, the rabbits are bounding,
The deer are jumping away?
Why does his milord need to blow the horn?
A hunter doesn't do that!

A red skirt floats in the wind,
Halli, halli, halli!
That is, indeed, a lovely girl,
Trari, trara, trari!
To hell with deer and rabbits,
Thinks the happy huntsman,
I'd rather blow the horn
As loud as I can!

--Martin Boelitz

Compact disc K44 2016 11-12



The University of Washington Organ Department presents

The Chamber Music of Max Reger

**Saturday, November 12, 2016 at 7:30 PM
Brechemin Auditorium
University of Washington School of Music**

CD#17,556

Program

1 *Remarks, Carol Terry*

2 *Clarinet Sonata in F-sharp Minor, Op. 49, No. 2*

24:03

- I. Allegro dolente
- II. Vivacissimo – Sostenuto – Vivacissimo
- III. Larghetto
- IV. Allegro Affabile

Alexander Tu, clarinet; Steven Damouni, piano

3 *Serenade in D Major, Op. 77a* 20:37

- I. Allegro
- II. Andante semplice con variazioni
- III. Presto

Natalie Ham, flute; Corentin Pokorny, violin;
Emmeran Pokorny, viola

4 *Cello Sonata in A Minor, Op. 116* 8:02

- III. Largo

Christian Selig, cello; Laure Struber, piano

Program

Schlichte Weisen, Op. 76

- 5 "Du meines Herzens Krönelein", No. 1 2:14
- 6 "Das Mägdlein und der Spatz", No. 38 1:30
- 7 "Der Schwur", No. 26 2:34
- 8 "Der verliebte Jäger", No. 13 1:50

Dr. Stephen Rumph, tenor; Rhonda Kline, piano

Special thanks to Dr. Stephen Rumph and Rhonda Kline for presenting their artistry for this performance. Thanks also to Dr. Carole Terry for her leadership and inspiration, and a warm thanks to the University of Washington School of Music for hosting this event.

Please join us in the Fishbowl for a reception immediately following the performance.

"I am in the smallest room of the house. I have your review in front of me. Soon it will be behind me." – Max Reger