

School of Music

University of Washington Seattle, Washington

COMPACT
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2005
S-31

DATE# 14,892

presents

The Erös Studio in Concert

May 31, 2005

7:30 PM

130 Kane Hall

CD# 14.893

PROGRAM

1 Comments, Philip Tschopp

2 SIEGFRIED IDYLL.....19:35..... RICHARD WAGNER (1813-1833)

Philip Tschopp, Conductor

*This performance is given in partial fulfillment of the
Doctor of Musical Arts degree.*

3 SYMPHONY NO. 5 IN B^b MAJOR, D485..... FRANZ SCHUBERT (1797-1828)

I. Allegro
III. Allegro molto 13:40

Catherine Chi, Conductor

*This performance is given in partial fulfillment of the
Doctor of Musical Arts degree.*

4 SYMPHONY NO. 36 IN C, K425 "LINZ"..... WOLFGANG AMADEUS. MOZART

I. Adagio, Allegro Spiritoso 14:51 (1756-1791)
II. Andante
IV. Presto

Meena Hwang, Conductor

*This performance is given in partial fulfillment of the
Master of Arts degree.*

~ INTERMISSION ~

CD# 14.894

- 1 SYMPHONY NO. 104 IN D MAJOR "LONDON" FRANZ JOSEPH HAYDN
I. Adagio; Allegro 16:50 (1732-1809)
II. Andante

David Upham, *Conductor*

*This performance is given in partial fulfillment of the
Doctor of Musical Arts degree.*

- 2 PAVANE POUR UNE INFANTE DÉFUNTE.....6:32 MAURICE RAVEL (1875-1937)

- 3 EGMONT OVERTURE, OP. 84a.....8:10 LUDWIG VAN BEETHOVEN
(1770-1827)

Juyong Kwon, *Conductor*

*This performance is given in partial fulfillment of the
Doctor of Musical Arts degree.*

Philip Tschopp is pursuing his D.M.A. under Maestro Erös at the University of Washington, where he serves as Teaching Assistant to the Orchestra program. Philip is director of the Cascadian Chorale (Bellevue, Washington) and founded its chamber choir, the Cascadian Singers in 1996. He has led the Chorale and Cascadian Singers in 25 world premieres by composers Bern Herbolzheimer, William Hawley, Troy Peters, and David White, and in gala Masterwork performances in Seattle's Benaroya Hall and Townhall. In 2002, the Cascadian Singers released *Premiere*, their first CD of music commissioned and premiered by the Singers. Previous to studies at the UW, Philip completed a double degree in choral and instrumental music at Pacific Lutheran University (Tacoma, WA) where he studied conducting with Dr. Jerry Kracht, Robert Ponto, and Richard Sparks. From 1990 to 1996 he served as assistant conductor to Dr. James Savage at St. James Cathedral (Seattle). Honors include the Summer Scholars Fellowship to the Northwestern University School of Music in Evanston, Illinois, and acceptance as an Associate Conductor to the 1996 and 1997 Conductor's Institute at the University of South Carolina. Most recently (summer of 2000) Mr. Tschopp was the music director for the Northwest Bach Festival production of Bern Herbolzheimer's one-act opera, *Aria da Capo*, and Garret Fisher's opera *Dream of Zeus*. This summer Philip will conduct the UW Summer Orchestra for the second season and will also sing in the UW Chamber Singers Baltic Tour in early June.

Catherine Kai-Ling Chi, came from Taiwan. On May 16, 2005, she has passed the final defense for her D.M.A. degree in instrumental conducting at University of Washington School of Music, where she is pursuing her D.M.A. in violin performance as well. Catherine was educated in Taiwan before she received a full scholarship to enter into Los Angeles County High School for the Arts in 1988. In 1990, California State University at Northridge awarded her a full scholarship for her undergraduate study in violin performance. Upon receiving her B.Mus. degree, sponsored by a scholarship from New England Conservatory of Music, she continued to study wind ensemble conducting with Professor Frank Battisti in 1994. After obtaining her M.M. degree in conducting from NEC, she won a full scholarship to University of Massachusetts at Lowell to pursue an additional master degree in violin performance in 1996. After completing the M.M degree in violin performance in 1998, she went back to Taiwan and was invited to be a music director/conductor/violin teacher for several music schools. In 2003, she was admitted to the University of Washington School of Music to study instrumental conducting with Maestro Peter Eros and violin performance with Dr. Kyung Sun Chee. In July, she will return to her country, Taiwan, to promote music education as a vehicle to help developing character of the young there. Catherine and her husband, Paul Tao-Chou Chang, a district court judge in Taiwan, have a beautiful 5-year-old daughter, Jacqueline Lu-Chia Chang.

Meena Hwang is pursuing her master's degree in orchestral conducting with Maestro Erös. A pianist and cellist since an early age, Meena comes from a tradition of professional musicians, her mother being a long-time professional flautist and pedagogue in Seoul, Korea. Meena attended the Seoul Arts High School, and received her B.Mus. degree in orchestral conducting from the prestigious Korean National University of Arts. Meena served on the UW Opera music staff this season, and will continue as opera Teaching Assistant in 2005 - 2006.

David Upham completed his BA in music at Luther College in Decorah, Iowa, where he was active as both a conductor and soloist. Having completed a Master of Music degree in orchestral conducting under the direction of Dr. David MacKenzie at the University of Northern Colorado, he is presently working towards his DMA in conducting with Maestro Peter Erös at the University of Washington. Additionally, he has worked with Gunther Schuller at the Schweitzer Institute, Gustav Meier and Marin Alsop at the Cabrillo Music Festival, and was awarded

a Conducting Apprenticeship at the Hot Springs Music Festival. David's experience as a conductor ranges widely. He is currently the conductor of the Seattle Youth Symphony's "Classical Orchestra", and recently performed as a guest conductor with the Bainbridge Orchestra. David also works as a music educator at Newport High School in Bellevue, WA.

Juyong Kwon is currently studying orchestral conducting under maestro Peter Erös at University of Washington to completion of his doctorate. Mr. Kwon is a conductor, pianist, organist, harpist and singer with 10 years experience with various ensembles. Mr. Kwon also holds 3 masters degrees in engineering, physics, and music. Mr. Kwon's interest in the dramatic 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. Mr. Kwon continues his musical training this summer in the International Conducting Workshops & Festivals, led by Gustav Meier and Carl St.Clair.

Program Notes

One might guess that Wagner's *SIEGFRIED IDYLL* was, like *Siegfried's Rhine Journey*, a part of his mighty *Ring* cycle. A logical assumption, perhaps, but only partly correct. In fact, we were never supposed to hear this music; it was a very private piece! Only Wagner's constant lack of funds persuaded him to sell the score to a publisher. Its original title was *Tribschen Idyll*. During a period when he had temporarily broken off work on *The Ring* to create the single (but mighty) operas *Tristan und Isolde* and *Die Meistersinger*, Wagner's strongest proponent was the conductor and pianist Hans von Bülow. But Wagner was having an affair with Bülow's wife, Cosima. Eventually, the Bülows would divorce (after it became public knowledge that Wagner fathered Cosima's daughter, Isolde!) and Cosima and Wagner would marry. In 1868, to escape scandal, the Wagner's moved to a small house in Geneva, which they nicknamed "*Tribshen*." In June of 1869 Siegfried Wagner was born and the newly formed family's delight was complete! In these quiet surroundings far from the artistic world, Wagner prepared for his new wife an exquisite present for her thirty-third birthday, which fell on Christmas Day 1870. When she awoke that morning, she was graced with the bucolic sounds of *Siegfried Idyll* wafting up from the living room! *Siegfried Idyll* is Wagner's most popular orchestral work, and his most intimate. It is tranquil and introspective, a clear reflection of the

contentment he found in his newly-established home with Cosima. The piece provides fascinating insight into the Wagner's creative genius, since it displays themes utilized later in his opera *Siegfried* (the horns hunting call, and the trumpet fanfare being two notable examples). Taken as whole, *Idyll* is a loving, gentle orchestral lullaby dedicated to his wife and the pride they share in their son, Siegfried.

Among Schubert's six early symphonies, this "chamber symphony" may be the most popular. The Schubert scholar, Dr. Brian Newbould, described this symphony as "wearing its nostalgia for pre-Beethoven symphonism on its sleeve, as it were...on the heady heyday of the early Classical symphony." In September, 1816, Schubert began to write the *FIFTH SYMPHONY* and soon finished in October of the same year. He dismisses the trumpets and kettledrums, clarinets and the second flute, leaving a trim 18th century ensemble. The reason for this lies in the make-up of the private ensemble for which Schubert wrote the piece: the amateur orchestra that was founded in Schottenhof in 1815, rehearsed at the home of a violinist Otto Hatwig, and played for the benefit of friends and relatives. As a result of this light scoring, this B-flat major Symphony is the leanest work among Schubert's early symphonies (nary an extra or superfluous note to be found!), and the only one wherein grace, vivacity and naturalness of expression are its defining qualities.

The *SYMPHONY NO. 36 IN C MAJOR*, K. 425, was written by Wolfgang Amadeus Mozart during a stopover in the Austrian town of Linz on his and his wife's way back home to Vienna from Salzburg in late 1783. The entire symphony was written in four days to accommodate the local count's announcement, upon hearing of the Mozarts' arrival in Linz, of a concert. The symphony is laid out in impeccable classical form and the first and last movements are in sonata form. Despite its four-day gestation, the symphony displays no evidence of superficiality or hurriedness in its composition.

Franz Joseph Haydn (1732-1809) is the composer who has been credited with the development of the symphony from its origins into the form familiar to today's audiences. In his long career as the court composer at Esterháza in Hungary, Haydn had the financial stability and personal freedom to explore composing in whatever way inspired him. The inventiveness of the composer's music therefore rarely fails to amaze. For this his final symphony, Haydn did not hold back. The *Adagio* introduction is in the dark minor mode of the symphony's advertised D major tonality. The orchestra, in stark and dramatic unisons, proclaims

builds toward a second and third fanfare. The main theme of the *Allegro* is a festive and joyful release from the tension, and the remainder of the movement displays Haydn's brilliance in manipulating the single theme that is the inspiration for the whole movement. The second movement, *Andante*, is in the style of a simple and lyrical song. Following a statement of the full theme in the strings, Haydn's creativity in instrumentation becomes immediately obvious. The woodwinds seem to wander off into a minor-mode lament (reminiscent of the mood of the symphony's introduction) before the full orchestral "storm" ensues. The surprises of this movement never seem to end, including a delicate cadenza in the solo flute before the more traditional variations conclude the movement.

Ravel's *PAVANE* was composed in 1899, originally as a piano solo. It was instantly popular, and has remained so ever since, primarily in the composer's orchestral version of 1910. Though he was an ardent scholar of a wide range of musical forms, his own musical language was immediately apparent in this short piece: in the lightness of touch, in the change of mood and timbre using harmonic rather than dynamic shifts, and in the deftness of melody.

EGMONT is a play by Goethe telling the tale of a 16th century Flemish Count who is sentenced to death by the occupying Spaniards. A young woman called Klärchen tries to rescue him, but fails and commits suicide. This play is probably best known today for the overture that Ludwig van Beethoven wrote for it. The overture is in F minor, and it is set in sonata form. It opens with a stirring theme from the violins, suggesting the strength and nobility of Egmont, who fought so heroically to liberate the Netherlands from Spanish domination. After an opening unison F, the overture introduces a menacing F-minor *sarabande* rhythm (a slow dance originating in sixteenth-century Spain) that represents the Spanish oppressors. The answering theme in the winds is associated with the spirit of the Flemish people, as well as with Egmont's true love. These two themes battle throughout the piece--until Egmont's life comes to its abrupt end when he is beheaded by the violins. The end of Egmont's life is not the end of the story, though, and the overture concludes with a stirring hymn to the eventual triumph of liberty.

UNIVERSITY SYMPHONY

VIOLIN I

Emily Terrell, *Concertmaster*
 Matthew Wu
 Lisa Noguchi
 Laura McAdams
 Lisa Doubet
 Roy Lim
 Lisa Mahlum
 Jennifer Zhang
 Pamela Yu

VIOLIN II

Teo Benson*
 Derek Wong
 Kang Yu
 Charles Chang
 Heather Carman
 Deanna Doan
 Andrew Chang
 Catherine Chi

VIOLA

Dane Armbruster*
 Kore Hanratty
 Dane Guidon
 Ruth Navarre
 Whitney Shannon
 Chris De Leon

CELLO

Joanne DeMars*
 Janice Lee
 Nicholas Brown
 John Yoon
 Brendan Kellogg
 Meghan Black
 Suhrim Choe
 Sandy Kuan

BASS

Bren Plummer*
 James Tseng
 Anna Brodie
 Evan Meulhausen
 Gavin Kovite

FLUTE

Svetlana Abramova*
 Sarah Carr

OBOE

Gabriel Renteria*
 Haley Franzwa

CLARINET

Mathew Nelson*
 Christine Gilbert

BASSOON

Bruce Carpenter*
 Aaron Chang

HORN

Josiah Boothby*
 Maxwell Burdick*
 Kestrel Wright
 Veronica Reed

TRUMPET

Akash Shivashankara*
 Sarah Nelson

TIMPANI

Paul Pogreba
 Harp - Ashley Wong

*denotes principal