



School of Music

Symphony Orchestra

Wesley Schulz, conductor
featuring
Concerto/Aria Competition Winners
FRIDAY, APRIL 8, 2016
SCHNEEBECK CONCERT HALL
7:30 P.M.

Mein Herr Marquis from *Die Fledermaus* Johann Strauss Jr.
(1825–1899)

Rejoice great, O Daughter of Zion from *Messiah* George Frederic Handel
(1685–1759)

Les oiseaux dans la charmille from *The Tales of Hoffmann* Jacques Offenbach
(1819–1880)

Alexandra Hospenthal '16, soprano

Légende, Opus 66 Florent Schmitt
(1870–1958)

Minna Stelzner '16, saxophone

Concerto in C for Violoncello and Orchestra Erich Wolfgang Korngold
(1897–1957)

Anna Schierbeek '16, cello

INTERMISSION

Symphony No. 4 in F Minor, Opus 36 Piotry Ilyich Tchaikovsky
(1840–1893)

I. Andante sostenuto

II. Andantino in modo di canzona

III. Scherzo: Pizzicato ostinato

IV. Finale: Allegro con fuoco

SYMPHONY ORCHESTRA

Wesley Schulz, conductor

Violins

Clara Fuhrman '16,
co-concertmaster
Brandi Main '16,
principal 2nd
Sophia El-Wakil '16
Larissa Freier '17
Sage Genna '19
Lauren Griffin '17
Robert Haynes '18
Alex Hsu '18
Jonathan Mei '16
Kate Rogan '18
Sarah Rogowsky '18
Naomi Schroeter '18
Abby Scurfield '16
Sarah Tucker '17
Gaea Villaroya '18
Eunmin Woo '19

Viola

Forrest Walker '17,
principal
Jordan Goldstein '18
Claire Helmberger '18
Liam Horner '16
McKenna Milton '19
Sarah Mueller '17
Kim Thuman '16

Cello

Faithlina Chan '16,
co-principal
Anna Schierbeek '16,
co-principal
Nicolas Bailon '18
Bronwyn Hagerty '15
Jesse Jenks '18
Christine Sears '18

Bass

Jesse Kuras '18,
principal
Arda Bulak
Ellen Finn '19

Flute

Colin Babcock '18,
principal
Ayse Hunt '19
Meadow Poplawsky,
'19
Chloe Upshaw '19,
piccolo

Oboe

David Brookshire,
principal
Kelsey Johnson
English Horn

Clarinet

Jenna Tatiyatirong '16,
principal
Davis Hampton '18
Cameron Stedman '17

Bassoon

Kelsey Tryon '18,
principal
Nicholas Navin '19,
contrabassoon

Trumpet

Gavin Tranter '16,
principal
Lucy Banta '18
Marjorie Hart '19

Horn

Andy Rodgers '16,
principal
Jeremy Cucco
Rodger Burnett
Ron Gilbert

Trombone

Stephen Abeshima '16,
principal
Ryan Apathy '18
Wesley Stedman '16,
bass trombone

Tuba

Devan Salter '16

Percussion

William Miyahira '19
Clark Nichols '18, timpani
Bradley Olson '19

Harp

Rosalie Boyle '17
Christina Sumprer '18

Piano/Celesta

Imanuel Chen '16

DIRECTOR OF ORCHESTRAS

Conductor **WESLEY SCHULZ** is garnering attention for his fresh programming and imaginative performances as well as building orchestras and growing audiences. Schulz graduated magna cum laude with Bachelor degrees in percussion performance and music education from Ball State University and holds both Doctorate and Master's degrees in orchestral conducting from University of Texas at Austin.

Schulz is music director of Bainbridge Symphony Orchestra, Seattle Festival Orchestra, and serves as director of orchestras at University of Puget Sound. From 2014 to 2015 Schulz was the conducting fellow at Seattle Symphony Orchestra.

Schulz has appeared as guest conductor with Seattle Symphony Orchestra, Austin Symphony Orchestra, Northwest Mahler Festival, Juneau Symphony, Port Angeles Symphony, Bloomington Symphony Orchestra, Oregon East Symphony, Powder River Symphony, Rainier Symphony, San-Francisco All-City Honors String Orchestra, Austin Chamber Music Center, and was chosen to lead the International Clarinet Associations' Showcase Concert at ClarinetFest 2010. Schulz has participated in a variety of master classes and conductor training programs including Pierre Monteux School, Eastman Summer Conducting Institute, and workshops sponsored by the Conductor's Guild and International Conducting Workshops and Festivals. He has worked with Larry Rachleff, Donald Schleicher, Gustav Meier, Neil Varon, Thomas Wilkins, Mark Gibson, Michael Jinbo, Kirk Trevor, and Bridget-Michaele Reischl among others. His primary mentors include Gerhardt Zimmermann and Peter Bay.

A passionate teacher as well as conductor, Schulz is deeply committed to working with young musicians. In addition to teaching tomorrow's musicians at University of Puget Sound he teaches conducting and score study at Seattle Conservatory of Music: a pre-college program for incredibly gifted musicians. Further, Schulz has served as music director for both Everett Youth Symphony orchestras and Bainbridge Island Youth orchestras and is a frequent clinician and adjudicator all across the Pacific Northwest.

STUDENT SOLOISTS

ALEXANDRA (LEXA) ROSE HOSPENTHAL '16, has been studying with Christina Kowalski since 2008. She is a member of Adelphian Concert Choir, which she toured with for the past four years. Lexa was honored to win the Concerto-Aria Competition in fall 2015. She also has been a member of the mixed-voice a cappella group Underground Sound. During spring 2014 opera scenes production, Lexa portrayed the role of the Erste Dame in a scene from W.A. Mozart's *Die Zauberflöte*. That same spring she was the soprano soloist in Faure's *Requiem* (singing the "*Pie Jesu*"), performing with the orchestra and combined choirs of Puget Sound. In spring 2015 she sang the role of Isolier in the fully staged opera theater production of Gioacchino Rossini's *Le Comte Ory*. Lexa will continue her education next year as she begins

her graduate degree in opera performance abroad at the Royal Academy of Music in London, England.

ANNA SCHIERBEEK '16, cello, student of Alistair MacRae, is pursuing a Bachelor of Music degree in cello performance with a minor in education studies. She is co-principal cellist of the Symphony Orchestra, as well as a devoted student of the chamber music program. In recent years Anna traveled to the United Arab Emirates, where she had the honor of teaching and playing with emerging artists at New York University's campus in Abu Dhabi. She also had the privilege of studying music high in the Alps in Vipiteno, Italy, with a world-renowned faculty of international artists. After graduation Anna plans to move to Seattle, where she will explore both chamber music opportunities and teaching positions in primary education.

MINNA STELZNER '16, is pursuing a Bachelor of Music degree in music education with an emphasis in saxophone performance. She performs as principal alto saxophonist for the Wind Ensemble and as baritone saxophonist for the Jazz Orchestra. She has performed in master classes for guest artists Eugene Rousseau, Frederick Hemke, Kenneth Tse, and Julia Nolan. She has appeared with Puget Sound Youth Wind Ensemble, Tacoma Music Teachers' Association Orchestra Recital Series, and University of Puget Sound Concert Band. Minna coaches musicians in school programs in the Bremerton, Tacoma, and Lake Washington school districts, and has served on the faculty of Lake Samish Music Camp in Bellingham, Wash. Her teachers are Fred Winkler and Gerard Morris.

PROGRAM NOTES

by Wesley Schulz

Selected Arias

Tonight Alexandra Hospenthal will perform three arias from various operatic and oratorio works. The first selection comes from **JOHANN STRAUSS JR.**'s operetta *Die Fledermaus*, a comedic work of costumes, balls, and mistaken identities. Adele, a maid to Dr. Eisenstein and his wife Rosalinde, has sneaked into a Viennese costume ball dressed as a real lady. Dr. Eisenstein recognizes Adele and comments that she looks like his maid. In her ensuing aria, "**MEIN HERR MARQUIS**," (often referred to as Adele's "Laughing Song") she dismisses his suggestion.

When **GEORGE FREDERIC HANDEL**'s operas were starting to wane in England, he turned to writing sacred oratorios. These productions were just as theatrical as opera even though they didn't contain staging, costumes, or scenery. The aria "**REJOICE GREATLY, O DAUGHTER OF ZION**" from *Messiah* uses text from the Old Testament in which Zechariah declares the Messiah's role as the coming King and bringer of peace to the world.

The Tales of Hoffmann by **JACQUES OFFENBACH** is a light opera about a story within the story. The romantic author E.T.A Hoffmann writes himself into the story as he moves about from one adventure to another trying to find the perfect woman. In one such exploit he finds himself in the workshop of the inventor Spalanzani having fallen in love with a creation of the latter: a mechanical doll named Olympia. Hoffmann refuses to believe she is a machine, even when she stops singing in her aria "**LES OISEAUX DANS LA CHARMILLE**," also known as the "Doll Song," and needs re-winding. This is a fireworks display of beautiful coloratura singing.

Légende, Opus 66 (1918)

Florent Schmitt

Born Sept. 28, 1870, in Blamont, Meurthe-et-Moselle; died Aug. 17, 1958, in Paris

FLORENT SCHMITT entered the Paris Conservatoire at the age of 19 and studied with Dubois, Lavignac, Gédalge, and Massenet. He admired Fauré and Debussy, and today's work by Schmitt, **LÉGENDE**, is certainly evocative of the impressionist style. Adolphe Sax invented the saxophone in 1841, and two important proponents of the instrument were Elise Boyer Hall (1851–1924) and Marcel Mule (1901–2001). Hall, an American, commissioned a number of well-known French composers to write works for the saxophone. Schmitt's work was a Hall commission and was composed in 1918. *Légende* is highly perfumed and evocative, using broad brushstrokes and effervescent textures. You will not hear a long, spun-out melody in this piece, but rather you will be immersed in a hazy pool of color, atmosphere, and spaciousness. Listen for Asian influences in the tonality and color of this 10-minute work for saxophone and large orchestra.

Concerto in C for Violoncello and Orchestra in one movement

Erich Wolfgang Korngold

Born May 29, 1897, in Brno; died Nov. 29, 1957, in Hollywood

ERICH KORNGOLD was an American composer of Austro-Hungarian birth. As a youth, he was a remarkable child protégé. Established composers from Mahler to Strauss expressed admiration for works Korngold wrote when he was just a precocious 11 year old. His operatic masterpiece, *Die tote Stadt*, was composed when Korngold was 20 years old. At the onset of the Second World War Korngold moved to the United States and began to write film music, winning Academy Awards for *Robin Hood* and *Anthony Adverse*. This experience in both serious music as well as film spurred many critics to consider him less seriously, and his music hasn't quite returned to favor.

The **CELLO CONCERTO** was adapted from music from his last film score, *Deception*. This melodramatic (and poorly received) film is about a love triangle in the context of classical music. A cellist, Karel Novak (played by Paul Henreid), marries a woman, Christine Radcliffe (Bette Davis), but a jealous composer, Hollenius (Claude Rains), a former love of Christine, re-enters the picture. Korngold composed fragments of

a cello concert for the film and later expanded it as the stand-alone piece which you will hear tonight. At 13 minutes, the *Cello Concerto* is a compact but animated—if not anxious—tour-de-force for cellist and orchestra.

Symphony No. 4 in F Minor, Opus 36

Piotry Ilyich Tchaikovsky

Born May 7, 1840, in north Votkinsk; died Nov. 6, 1893, in St. Petersburg

The year 1877 was one of the worst years of **TCHAIKOVSKY**'s life. This might seem ironic when some of his greatest musical works to date were also composed during this time. This includes the *Fourth Symphony* and his opera *Eugene Onegin*. Moreover, in March of 1878 he sketched out his Violin Concerto in 11 days. Despite the masterpieces that came from Tchaikovsky's pen during this time, his personal life was in turmoil. It is now widely believed that Tchaikovsky was a repressed homosexual, yet in the summer of 1878, after receiving a letter from a former student expressing her love for him, he suddenly embraced the prospect of matrimony. He spent three days with his admirer, Antonina Milyukova, before agreeing to marriage. A mere three months later Tchaikovsky regretted his decision and became depressed. His brother, Modest, sent him on vacation and delivered the news to Antonina on Tchaikovsky's behalf that he wanted a divorce. The separation was drawn out and unkind, making a lasting impact on Tchaikovsky.

Yet out of this experience came the **SYMPHONY NO. 4**. The gem of the work is the opening motive, which Tchaikovsky confirmed has to do with the idea of fate. Four times in the **opening movement** does this powerful call ring forth. Unlike the fate motive of Beethoven's *Symphony No. 5*, which threads that symphony together like a fine fabric, in Tchaikovsky the fate call is a disruptive device. Any time it appears (including in the Finale) it stops everything in its path and intones an ominous warning. Tchaikovsky, the master of the ballet, uses a waltz rhythm throughout this long and difficult movement as a sort of foil for fate. The inner movements are more simple with the **second movement** being melancholic as the oboe intones the melody. The **third movement** is a playful scherzo with the strings playing pizzicato for most of the movement. The **Finale** is a mix of emotions alternating between the serious and the profane. A folk tune, "There Stood a Little Birch," is used as the primary theme. The fate theme is intoned one last time before being quashed triumphantly, as well as defiantly. The symphony ends in grandeur and strength, laying to rest a most difficult year for our dear composer.

TEXT AND TRANSLATIONS

"Mein Herr Marquis"

Mein Herr Marquis, ein Mann wie Sie
sollt' besser das verstehn,

"My Dear Marquis"

My dear marquis, a man like you
should know better,

darum rate ich, ja genauer sich
die Leute anzusehn!
Die Hand ist doch wohl gar so fein,
ha ha ha,
dies Füsschen so zierlich und klein,
ha ha ha,
die Sprache, die ich führe,
die Taille, die Tournüre,
dergleichen finden Sie
bei einer Zofe nie!
Gestehen müssen sie fürwahr,
sehr komisch dieser Irrtum war!
Ja, sehr komisch, ha ha ha,
ist die Sache, ha ha ha,
drum verzeihn Sie, ha ha ha,
wenn ich lache, ha ha ha!

Sehr komisch, Herr Marquis, sind Sie!

Mit dem Profil im griech'schen Stil
beschenkte mich Natur;
wenn nicht dies Gesicht schon genügend
spricht,
so sehn Sie die Figur!
Schaun durch die Lorgnette
Sie dann, ah,
sich diese Toilette nur an, ah.
Mir scheint wohl, die Liebe
macht Ihre augen trübe,
der schönen Zofe Bild
hat ganz Ihr Herz erfüllt!
Nun sehen Sie sie überall,
sehr komisch ist fürwahr der Fall!
Ja, sehr komisch, ha ha ha,
ist die Sache, ha ha ha,
drum verzeihn Sie, ha ha ha,
wenn ich lache, ha ha ha!

English translation by Darrin T. Britting

“Rejoice greatly, O Daughter of Zion”

Rejoice greatly,
O daughter of Zion
shout, O daughter of Jerusalem!
behold, thy King cometh unto thee!

so I advise you to take a closer
look at people!
Surely my hand is so very graceful,
ha ha ha,
this foot is so small and dainty,
ha ha ha,
the way I speak,
my waist, my bustle,
you won't find these
on a maidservant!
You really must admit,
it was a very funny mistake!
Yes, how funny, ha ha ha,
this thing is, ha ha ha,
so forgive me, ha ha ha,
if I laugh, ha ha ha!

How funny you are, marquis!

My Grecian profile
was a gift of nature;
if this face is not proof
enough,
see my figure!
Then just have a look through your
lorgnette, aha,
at this outfit, aha.
I really think love
has clouded your vision,
the image of your beautiful maidservant
has quite filled your heart!
Now you see her everywhere,
truly it is a very funny business!
Yes, how funny, ha ha ha,
this thing is, ha ha ha,
so forgive me, ha ha ha,
if I laugh, ha ha ha!

He is the righteous Saviour,
and He shall speak peace unto the heathen.

“Les oiseaux dans la charmille”

Les oiseaux dans la charmille
Dans les cieux l’astre du jour,
Tout parle à la jeune fille d’amour!

Ah! Voilà la chanson gentille
La chanson d’Olympia! Ah!

Tout ce qui chante et résonne
Et soupire, tour à tour,
Émeut son cœur qui frissonne d’amour!

Ah! Voilà la chanson mignonne
La chanson d’Olympia!

“The Doll Song”

The birds in the arbor,
The sky’s daytime star,
Everything speaks to a young girl of in
love!

Ah! This is the gentile song,
The song of Olympia! Ah!

Everything that sings and resonates
And sighs, in turn,
Moves his heart, which shudders of
love!

Ah! This is the lovely song,
Ah! The song of Olympia! Ah!

CONCERTO/ARIA COMPETITION

University of Puget Sound Concerto/Aria Competition has been an honored tradition of the School of Music since 1981. Richard Kessler, a former faculty member, began this music competition in order to enhance the performance opportunities available to students in the School of Music. From its beginning, the program has been enormously successful. Puget Sound students participate each fall term in this highly competitive program. Contestants select and prepare a concerto or aria of their choice, then perform before a panel of judges. The winners of the competition perform in a celebratory public concert with the Symphony Orchestra or Wind Ensemble in the spring. The university is proud of all of the students who compete in the Concerto/Aria Competition. Many of the winners of this competition have won national music competitions and are members of professional chamber groups, orchestras, and opera companies.

1981–82 David Hensler, trumpet; Duane Karna, tenor
1982–83 Margaret McGee, soprano; Marjorie Skreen, piano
1983–84 Debra Kleiner, mezzo soprano; Cliff Robinson, piano
1984–85 Timothy Bozarth, piano; Douglas Hull, French horn
1985–86 Alayne Faraone, mezzo soprano; Laura Koehl, cello; Tamara Meinecke, violin
1987–88 Rachel Coloff, soprano; Linda Stratton, piano
1988–89 Darrell Hunt, violin; Alexa Newby, piano
1989–90 Rachel Bowman, soprano; Yoshi Nagai, piano; Darrin Thaves, flute
1990–91 Miriam Chong, double bass; Robert McPherson, tenor
1991–92 Jodi Albrecht, clarinet; Shanie Johnson, oboe; Stephen Reis, cello

1992–93 Alison George, flute; Christine Padaca, piano
1993–94 Michael Leon-Guerrero, oboe; Dani Munsell, soprano
1994–95 Gwynne Kuhner, piano; Wayne Ledbetter, saxophone
1995–96 Erin Guinup, soprano; Brett Johnson, saxophone
1996–97 Keven Stewart, trombone; Monica Yu, piano
1997–98 Andrea Sato, piano; Jeremy Wendelin, alto saxophone
1998–99 Joseph Li, piano; Darren Sagawa, violin
1999–00 Tomiko Hamai, flute; Brian Knowlton, tuba; Tom Walworth, cello
2000–01 Richard Frey, marimba; Teresa Smith, soprano; Erik Steighner, saxophone
2001–02 Joo Eun Pak, piano; Tasha Parker, soprano
2002–03 Noah Hock, viola; Josefina Mutascu, flute; Rebecca Schermerhorn, soprano
2003–04 Jennifer Creek, piano; Erin McKibben, flute; Bina Peters, violin
2004–05 Ryan Bede, baritone; Rebecca Fay, soprano; Maureen McGee, percussion
2005–06 Heidi Benson, mezzo-soprano; Beverly Brossmann, flute;
Daniil Davydov, violin
2006–07 Meese Agrawal, piccolo; Danya Clevenger, vocalist
2007–08 Colin Cronin, piano; John Harrison, baritone; Katelinn Shaw, violin
2008–09 Daniel Goodrich, saxophone; Linnea Johansen, violin; Brian Roberts, horn
2009–10 Sara Johansen, violin; Peter Nelson-King, trumpet; Kaleb Shelton, piano
2010–11 Daniel Bahr, piano; Jinshil Yi, piano; Grace Youn, violin
2011–12 Chet Baughman, alto saxophone; Joseph R. Bozich, alto saxophone;
Rhiannon Guevin, soprano
2012–13 Faithlina Chan, cello; Andrew Friedman, clarinet; Brenda Miller, piano
2013–14 Bronwyn Hagerty, cello; Maggie Manire, soprano; Frances Welsh, harp
2014–15 Stephen Abeshima, euphonium; Clara Fuhrman, violin; Brady McCowan,
tenor saxophone
2015–16 Alexandra Hospenthal, soprano; Anna Schierbeek, cello;
Minna Stelzner, saxophone

UPCOMING ARTS AND LECTURES

E = exhibit F = film L = lecture M = music T = theater O = other

Events are free unless noted otherwise.

E THROUGH–SATURDAY, APRIL 16

Large Gallery: *Anesidora* by James Allen

Small Gallery: *Paintings* by Deborah Kahn

Kittredge Gallery: Monday–Friday, 10 a.m.–5 p.m.; Saturday, noon–5 p.m.; Closed Sunday

E THROUGH THURSDAY, JUNE 30

Murray Johnson Collection on the Cape Thompson Environmental Impact Report, 1946–1978

Collins Memorial Library, Second-floor archives, 9 a.m.–9 p.m.

M SATURDAY, APRIL 9

Music Student Recitals

Schneebeck Concert Hall

2 p.m. Senior Recital: Jenna Tatyatrairong '16, clarinet

5 p.m. Senior Recital: Faithlina Chan '16, cello

7:30 p.m. Senior Recital: Anna Schierbeek '16, cello

M SUNDAY, APRIL 10

Music Student Recitals

Schneebeck Concert Hall

5 p.m. Senior Recital: Stephen Abeshima '16, euphonium

7:30 p.m. Senior Recital: Gavin Tranter '16, trumpet

F MONDAY, APRIL 11

Legenda No. 17 from Vladivostok, Russia

Part of the Sister Cities International Film Festival

Rasmussen Rotunda, Wheelock Student Center, 7 p.m.

F/L TUESDAY, APRIL 12

Aby Warburg: Metamorphosis and Memory

Judith Wechsler, filmmaker

Screening and lecture

Rausch Auditorium, McIntyre Hall, Room 003, 5 p.m.

Information: 253.879.3555 | pugetsound.edu/calendar

Tickets: available at Wheelock Student Center, 253.879.3100, online at
tickets.pugetsound.edu

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event accessibility, please contact 253.879.3236,
accessibility@pugetsound.edu, or pugetsound.edu/accessibility

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.

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