



School of Music

Symphony Orchestra

Wesley Schulz, conductor
featuring
Maria Sampen, violin
FRIDAY, OCT. 7, 2016
SCHNEEBECK CONCERT HALL
7:30 P.M.

Four Seasons Recomposed. Max Richter
Spring I b.1966
Spring II
Spring III
Summer I
Summer II
Summer III
Autumn I
Autumn II
Autumn III
Winter I
Winter II
Winter III

Maria Sampen, violin

INTERMISSION

Introduction of School of Music Outstanding Alumna, Karla Epperson '64

Overture to *Der Freischütz*. Carl Maria von Weber
(1786–1826)

Symphony No. 35 in D Major, K 385, *Haffner* Wolfgang Amadè Mozart
Allegro con spirit (1756–1791)
Andante
Menuetto and Trio
Presto

SYMPHONY ORCHESTRA

Wesley Schulz, conductor

Violin I

Eunmin Woo '19,
concertmaster
Larissa Freier '17
Kaitlyn Seitz '20
Ise Yoshimoto '20
Nicolas Casey '20
Naomi Schroeter '18

Violin II

Sage Genna '19,
principal
Sarah Rogowskey '18
Alonso Tirado '20
Austin Chikamoto '17
Lauren Griffin '17
Erin McMillin '19

Viola

Forrest Walker '17,
principal
Claire Helmberger '18
Jordan Goldstein '18
Melissa Meharg '17
Sarah Mueller '17
Kayce Guthmiller '20
Victoria Amerson '20
Emma Weirich '20
McKenna Milton '19
Kasey Stern '20

Cello

Jesse Jenks '18,
principal
Olivia Katz '19
Zara Bagasol '20
Elsa Soderberg '20

Bass

Jesse Kuras '17,
principal
Abe Golding '20
Nicole Ecklund '20
Ellen Finn '19

Flute

Colin Babcock '18,
principal
Ayse Hunt '19
Meadow Poplawsky '19

Oboe

Madeleine Scypinski
'20, principal
Katie Grainger '20
Matthew Imanaka '20

Clarinet

Cameron Stedman '17,
principal
Davis Hampton '18
Aaron Klein '19

Bassoon

Kelsey Tryon '18,
principal
Aric MacDavid '20

Trumpet

Gloria Ferguson '19
Andy Van Heuit '17
Matthew Boggert '17

Horn

Savannah Schaumburg
'20, principal
Jeremy Cucco
Josh Pi '19
Nalin Richardson '20

Trombone

Ryan Apathy '18,
principal
David Imholz '20
Keven Kraus '20, bass
trombone

Tuba

Sam Paige '19

Percussion

Clark Nichols '18, timpani
Bradley Olson '19
Tristan Winquist '20

Harp

Rosalie Boyle '17
Frances Welsh '17

Harpsichord

Taylor Gonzales '17

SOLOIST

MARIA SAMPEN, professor of violin, enjoys a vibrant musical career as a soloist, chamber musician, recording artist, and teacher. She is in demand as a performer of both standard repertoire and of new and experimental works. Her concert engagements have taken her around the world, playing in Europe, Asia, and throughout the United States and Canada. In addition to her busy performing schedule, Dr. Sampen is a dedicated teacher. During her tenure at Puget Sound she has twice received the university's Thomas A. Davis Teaching Award for excellence in teaching. Her students have won top awards in national competitions, including Music Teacher National Association Competition and American String Teachers Association Competition. In the summertime Dr. Sampen performs at the Walla Walla Chamber Music Festival in Eastern Washington. She was on the faculty of the Brevard Music Festival in North Carolina, from 2008 to 2012. During the academic year, Dr. Sampen performs frequently with her new music group, Brave New Works, IRIS Orchestra (Germantown, Tenn.), and Puget Sound Piano Trio. Her major teachers include Paul Kantor, Kenneth Goldsmith, and Paul Makara.

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.

**SCHOOL OF MUSIC
OUTSTANDING ALUMNA 2016**

KARLA T. EPPERSON '64

Karla Epperson's story begins in 1964, when she graduated from Puget Sound and launched a 30-year career teaching choral and orchestral music in the Olympia School District. She followed that work by founding the string program for Bethel School District in 1994, which she ran for five years. In 1996 she overlapped her leadership in Bethel with directing Tacoma String Symphony and Philharmonia for Tacoma Youth Symphony, roles she continues to this day. Not to be kept idle, Epperson also has served as the director of Debut and Encore string symphonies for Peninsula Youth Orchestra since 2001, and for 12 years, between 1999 and 2011, she was an adjunct professor in music education at her alma mater. Also active as a performer, she was a professional cellist in Tacoma Symphony Orchestra for 44 years and still plays cello in A Trio Classique.

Epperson's prodigious undertakings are only part of the story. She is someone recognized as an advocate for music and a leader among peers. For six years she was a member of Northwest Music Educators Board, and was an officer of Washington Music Educators Association for 12 years, six of those years holding offices, first as secretary, then as president-elect, and finally as president. She has also served on the Arts Commission for the city of Gig Harbor, and she was on Tacoma Symphony Orchestra Board of Directors for 19 years.

Her honors are impressive: Outstanding Contribution Award to Youth Through Music by Capitol Music Club. A Proclamation of Merit and Thanks for contributing to "Youth for Arts" for Thurston County. Two Outstanding Teacher of the Year awards, one by Olympia School District and a second by Washington Music Educators Association. A Distinguished Service Award from Northwest Division of the Music Educators National Conference. A member of the inaugural class of Washington Music Educator's Hall of Fame.

"Karla Epperson is most highly recommended for this award for her outstanding and tireless service," writes Pat Krueger, professor of music education at Puget Sound. We couldn't agree more! She has influenced generations of students through her dedication to teaching excellence, her love of music, and her selfless devotion to her community. She has made all of us richer through diverse contributions in a remarkable music career.

PROGRAM NOTES

by Wesley Schulz

Four Seasons Recomposed

Max Richter

Born March 22, 1966, in Hamelin, Germany

Max Richter's music crosses all borders in an effort to synthesize seemingly disparate styles and genres. His second album, *The Blue Notebooks*, was released in 2004 and acts as a protest to the invasion of Iraq in 2003. Throughout the album Tilda Swinton reads from Franz Kafka and Czeslaw Milosz alternating with music for strings, piano solo, and sometimes electronic effects. The album received widespread acclaim and has been used in films such as Will Ferrell's *Stranger Than Fiction* and Martin Scorsese's *Shutter Island*.

Vivaldi's *Four Seasons* is one of the most well known works in all music. It has been recorded over 250 times and remains a staple of the violin concerto repertory. Iconic works such as Vivaldi's *Seasons* not only have their own devoted fans but they often inspire other artists. The Argentinian composer, Astor Piazzolla, wrote his own *Four Seasons of Buenos Aires* inspired by Vivaldi and this work has entered the mainstream repertory. In this vein, Max Richter was inspired to take Vivaldi's work and set it anew in his own voice and likeness. As a post-minimalist composer, Richter's **Four Seasons Recomposed** is decidedly different than Vivaldi's yet it maintains enough connection to the original that Vivaldi is never far away.

Richter was quoted in *Gramophone* magazine about his composition:

"The challenge was to create a new score, an experimental hybrid, that constantly references "Vivaldi" but also "Richter" and that is current but simultaneously preserves the original spirit of this great work. In my notes you will find parts that consist of 90 percent of my own material; but on the other hand you will find moments where I have only altered a couple of notes in Vivaldi's original score and shortened, prolonged or shifted some of the beats. I literally wrote myself into Vivaldi's score."

Overture to *Der Freischütz*

Carl Maria von Weber

Born November 1786, in Eutin; died June 5, 1826, in London

The founder and hero of German Romantic Opera is **Carl Maria von Weber**. Having grown up in the theater (his father was a director) Weber came to know much of the works for stage by Spontini, Cherubini, Mozart, and Beethoven. Early in 1817 Weber shared his idea of an opera based on the tale "Der Freischütz" ("The Charmed Bullet" is one possible translation) with his friend Friedrich Kind to help him with a libretto. Although many elements of the opera came from tradition such as nature,

village life, a villain caught in his own trap, the supernatural, and so forth, Weber used these elements in a completely new and unique manner. Through imaginative orchestration, special effects (use of tremolo, glissandi, silence, unison chanting for the spirits), and empowering folk melodies with the richness of learned writing elevated Weber to his position as father of Romantic opera.

The **overture** balances the keys of C Major and C Minor. This duality is representative of both the sinister element of the opera embodied in the character Samiel (the devil) and the innocence say of Agathe. After the initial foreboding heard in the opening, C Major takes hold as the horns enter. The sound of horns has traditionally invoked rustic settings and here it is meant to represent the forest and hunting. This melody breaks down however upon the entrance of the diminished seventh chord found in the low clarinets, strings, and timpani. The diminished seventh, a string of minor 3rds, is the motif of Samiel. When the tempo picks up the music comes from Max's 'Doch mich umgarden finstre Mächte' in Act I (the ominous music heard first after the tempo change) and then Agathe's exuberant 'Süss entzückt entgegen ihm' from Act II.

Symphony No. 35 in D Major, K. 385, Haffner

Wolfgang Amadè Mozart

Born January 17, 1756 in Salzburg; died December 5, 1791 in Vienna

A significant amount of documentation exists regarding the composition of **K. 385**. **Mozart** was working furiously at the time as his opera *Die Entführung aus dem Serail* was about to be staged and several other commissions commanded his attention. He was also about to marry Constanze Weber (who happens to be cousins with the composer Carl Maria von Weber). Nonetheless, his father Leopold wrote him in the summer of 1782 asking for a new symphony to be written on the occasion of Wolfgang's childhood friend, Sigmund Haffner, being ennobled. It appears the symphony was not received in time for the ennoblement but it was performed a few weeks later in Salzburg.

In February 1783 Mozart reworked the symphony for an academy of his music. A march that was a part of the original symphony was deleted as were repeats in the first movement. Pairs of flutes and clarinets were also added to the orchestration primarily as reinforcement. The first movement is striking not only in its use of asymmetrical phrases but that it reflects Mozart's adoration of Haydn. Michael Steinberg points out in his commentary on the symphony that where Mozart is lavish in his use of musical material Haydn is economical. According to Steinberg Mozart's **first movement**, seems to be inspired by Haydn in that it is mostly monothematic and more taut than most first movements by Mozart. After the Allegro comes a leisurely **Andante** followed by a charming **Minuet and Trio**. The **finale** is rip-roaring and moves with abandon. Mozart wrote to his father after completing the symphony, "The first Allegro must be played with great fire, the last—as fast as possible."

UPCOMING ARTS AND LECTURES

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

Events are free unless noted otherwise.

L THURSDAY, OCT. 13

“What I Learned in Chile About Teaching, Learning, and Climate Change”

Steven Neshyba, University of Puget Sound Chemistry Department

Thompson Hall Science and Mathematics Seminars

Thompson Hall, Room 175, 4 p.m.

M THURSDAY, OCT. 13

Wind Ensemble *REMIX*

Gerard Morris, conductor

Schneebeck Concert Hall, 7:30 p.m.

M/L WEDNESDAY, OCT. 19

“Timeless Music and a Timeless Disease: Classical Composers and Consumption”

Dr. Mary Perkinson, violin, and Dr. Yolande A. Chan, microbiologist

School of Music, Room 106, 5 p.m.

E SATURDAY, OCT. 20–MONDAY, JANUARY 2, 2017

Salish Bounty: *Traditional Native American Foods of Puget Sound and Farm to Table*

Burke Museum, UW

Chandler O’Leary

Collins Memorial Library, M–Sat., 9 a.m.–9 p.m.

M FRIDAY, OCT. 21

Jazz Orchestra with Arturo Sandoval

Tracy Knoop, director

Schneebeck Concert Hall, 7:30 p.m.

\$15 general; \$7 Puget Sound faculty/staff/students/alumni

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 253.879.3931,
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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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