



School of Music
Symphony Orchestra
and Chamber Music Concert
Society of Composers Regional VIII Conference

SATURDAY, MARCH 8, 2014
SCHNEEBECK CONCERT HALL
7:30 P.M.

Spheres of Influence for string sextet Ching-chu Hu

Maria Sampen, violin; Sophia El-Wakil '16, violin
Timothy Christie, viola; Spencer Dechenne '15, viola
David Requiro, cello; Anna Schierbeek '16, cello

... until that time I may ... for string quartet Moon Young Ha

Maria Sampen, violin; Larissa Freier '17, violin;
Timothy Christie, viola; David Requiro, cello

Child's Play for string quartet Jody Rockmaker
III. Crunchy Bears

Maria Sampen, violin; Jonathan Mei '16, violin
Timothy Christie, viola; David Requiro, cello

INTERMISSION

Awakening for orchestra David Dean Mendoza

Before I Wake for orchestra Lauren Wells

Symphony No. 9 in E Minor, Opus 95 "*From the New World*" Antonin Dvorák
IV. Allegro con fuoco

Symphony Orchestra
Huw Edwards, conductor

SYMPHONY ORCHESTRA

Huw Edwards, conductor

VIOLIN I

Clara Fuhrman '16,
concertmaster
Larissa Freier '17
Rachel Lee '15
Marissa Kwong '15
Jonathan Mei '16
Brandi Main '16
Sophie Diepenheim '14
Jennifer Henry '14
Jesse McConnell '17
Zachary Hamilton '15*

VIOLIN II

Emily Brothers '14,
principal
Linnaea Arnett '17
Sophia El-Wakil '16
Abby Scurfield '16
Austin Chikamoto '17
Lauren Griffin '17
Sarah Tucker '17
Megan Takasaki '15
Nicolette Andres '15*

VIOLA

Spencer DeChenne '15,
principal
Max Keyes '14
Forrest Walker '17
Kimberly Thuman '16
Emily Doyle '15
Sarah Mueller '17
Liam Horner '16
Melissa Meharg '17
Libby Dabrowski '17
Elaine Kelly '15*

CELLO

Faithlina Chan '16, principal
Bronwyn Hagerty '15
Will Spengler '17
Kira Weiss '17
Anna Schierbeek '16
Aiden Meacham '14
Alana Roth '14
Georgia Martin '15
Carolynn Hammen '16

BASS

Kelton Mock '15, principal
Aaron Pomerantz '15
Arda Bulak '15

FLUTE and PICCOLO

Morgan Hellyer '14
Whitney Reveyard '15
Megan Reich '17

OBOE and ENGLISH HORN

Nathaniel Laviste '17
Sol Ontiveros '16

CLARINET and BASS

CLARINET
Andrew Friedman '14
Delaney Pearson '15
Jenna Tatiyatirong '16
Robert Wrigley '15

BASSOON

Emily Neville '14
Cheryl Phillips, guest

FRENCH HORN

Matt Wasson '14
Billy Murphy '16
Chloe Thornton '14
Andy Rodgers '16
Nick Campanelli '15

TRUMPET

Gavin Tranter '16
Lucy Banta '17
Andy Van Heuit '17

TROMBONE

Daniel Thorson '15
Stephen Abeshima '16
Wesley Stedman '16

TUBA

Scott Clabaugh '16

TIMPANI and PERCUSSION

Shannon Kilgore '14
Nils Larsson '17
Anson Olson '17

HARP

Frances Welsh '17

*On Study Abroad Program

FACULTY PERFORMERS

TIMOTHY CHRISTIE, affiliate faculty artist, violin and viola, is the founder and artistic director of the Walla Walla Chamber Music Festival. He serves on the music faculties of University of Puget Sound and Brevard Music Center in North Carolina. The solo violist of Brave New Works (bravenewworks.org) since the group's inception in 1997, Mr. Christie has performed and premiered numerous solo and chamber works of the 20th and 21st centuries. He currently performs with Pacific Northwest Ballet Orchestra, IRIS Orchestra (Germantown, Tenn.), Seattle Symphony, Seattle Opera, and in numerous chamber music series throughout the Northwest.

DAVID REQUIRO is the Cordelia Wikarski-Miedel Artist in Residence at Puget Sound. He has garnered first prize awards at the Walter W. Naumburg International Violoncello Competition, and the Washington International and Irving M. Klein International string competitions, as well as a top prize at the Gaspar Cassadó International Violoncello Competition in Japan. Requiro has made concerto appearances with the Tokyo Philharmonic, National Symphony, and Seattle Symphony orchestras, among others, and has been a featured soloist at venues including Carnegie Hall and The Kennedy Center. Recently appointed as a guest lecturer at the University of Michigan, Requiro has also served as artist faculty at the Bowdoin International Music Festival, Seattle Chamber Music Festival, Giverny Chamber Music Festival, Innsbrook Music Festival and Institute, Olympic Music Festival, and Center Stage Strings Program. He is a member of the Jupiter Symphony Chamber Players in New York City as well as a founding member of the Baumer String Quartet.

MARIA SAMPEN, associate 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. Dr. Sampen spends her summers on the faculties of Walla Walla Chamber Music Festival in Eastern Washington (wwcmf.org) and Brevard Music Festival in North Carolina (brevardmusic.org). During the academic year, she performs frequently with her new music group Brave New Works (bravenewworks.org), IRIS Orchestra (Germantown, Tenn.), and Puget Sound Piano Trio. Her major teachers include Paul Kantor, Kenneth Goldsmith, and Paul Makara.

CONDUCTOR

HUW EDWARDS is in his second year as the director of orchestras at University of Puget Sound, following a very successful debut year with the orchestra. Born in Wales, Great Britain, Mr. Edwards holds degrees from University of Surrey in England, and Southern Methodist University in Dallas. Mr. Edwards came to the Northwest from Chicago, Ill., where he was a lecturer and doctoral candidate at Northwestern University. Mr. Edwards has been active as a conductor since the age of 17, when he was appointed music director of Maidstone Opera Company in England—a post he held for six years—and came to the United States in 1988 on scholarship to attend SMU in Texas. His principal teachers have been Simon Johnson and Barry Wordsworth (London), Anshel Brusilow and Eduardo Mata (Dallas), and Victor Yampolsky (Chicago).

Mr. Edwards has been the music director of the Olympia Symphony Orchestra for 10 years. There has been a continued sense of excitement in Olympia following his appointment, and he is credited with greatly improving the quality of the orchestra, selecting challenging yet rewarding programs, and being very active in the community—especially with local school music programs. Mr. Edwards is often a guest lecturer at South Puget Sound Community College, where he assists with the Music Appreciation Program and presents “brown bag” talks to the campus community.

From 2000 to 2012, Mr. Edwards was music director of the Portland Columbia Symphony in Oregon. He stepped down from this post in June 2012, and was immediately named the orchestra’s conductor emeritus and principal guest conductor. From 2002 to 2005, Mr. Edwards was music director of the Seattle Youth Orchestras and he was a faculty member at Marrowstone Music Festival from 1998 to 2005. He moved to Seattle after seven memorable seasons (1995–2002) as music director of Portland Youth Philharmonic in Oregon, which included numerous innovations, a coveted ASCAP Award, and landmark tours to Canada, New Zealand, and Australia.

Active as a guest conductor, Mr. Edwards has performed with Oregon Symphony, Vancouver Symphony, Wisconsin Chamber Orchestra, Eugene Symphony, Yakima Symphony, and Salem Chamber Orchestra, and has worked with the symphony orchestras of Dallas and Memphis, as well as in Hong Kong, New Zealand, Australia, and throughout the United Kingdom. Recent guest conducting engagements include University of Tennessee Symphony Orchestra in Knoxville, Northwest Mahler Festival Orchestra, Portland Conservatory Orchestra, Orchestra Seattle/Seattle Chamber Singers, Ballet Northwest, Chamber Music Camp of Portland, and the all-state orchestras of Utah, Nebraska, Texas, Montana, and Washington.

PROGRAM NOTES

***Spheres of Influence* Ching-chu Hu**

Our identity is formed in part by those around us. As individuals, our actions and decisions are often determined by how we were raised and the culture in which we grew up. As parents, we hope our words will guide our children even when we are out of their sight. As artists, we are influenced by our teachers, their teachers, and master artists from the distant past, as well as current artists around us.

Spheres of Influence is a single-movement work in three sections. Various combinations, or “spheres” of instruments—solos, duos, and trios—“influence” the remaining instruments. This work is inspired by the music of Tchaikovsky, Vaughan Williams, Copland, and Stravinsky, among others; yet music of my Asian upbringing is present, as well. The work begins with a single pitch as a drone. Longing melodies in the middle section represents the eventual parting between parent and child. The relaxed third section “lets go,” trusting that the positive influence we have had will flourish in those around us.

Spheres of Influence was commissioned by the Walla Walla Chamber Music Festival, Timothy Christie, founder and artistic director, for its sixth season.

Ching-chu Hu teaches at Denison University (Granville, Ohio), where he holds the Richard Lucier Endowed Professorship.

***... until that time I may ...* Moon Young Ha** **“...until that time I may...”** was written for and premiered by Momenta Quartet.

Moon Young Ha received degrees (B.M., M.M.) from University of Illinois at Urbana-Champaign and is currently pursuing his Ph.D. at New York University.

***Child's Play for string quartet* Jody Rockmaker**

Child's Play for string quartet for string quartet was completed in January 2006, after a year and a half of work. The piece may well be subtitled, “The Disney in my life,” since the underlying programs of each of the three movements involve my daughter’s interactions with some Disney product. The third movement, Crunchy Bears, is simply a corruption of that now classic movie, *Country Bears*. I guess Crunchy Bears make more sense to a two-and-a-half year old. The name has stuck ever since. The music depicts a child’s excitement upon hearing that we will watch the movie, yet again.

***Awakening* David Dean Mendoza**

In the fall of 2012, Cleveland Orchestra in cooperation with University of Miami agreed to perform selected orchestral works by students based on ideas or themes by Hector Berlioz’s *Symphonie Fantastique*. After reading the program

given for the symphony, I decided that the work was incomplete and needed a sixth movement. In this imaginary last movement to *Symphonie Fantastique*, the young musician has awakened from his lovesick despair and realizes that the dosage of opium he took was too weak to kill him. Slowly he awakens, and realizes it was all a bad dream. He is grateful to be alive. Although not cured of his longings, he realizes that life is still worth living. Her memory and beauty still haunt him as represented in a solo flute melody toward the end of the piece.

David Dean Mendoza has taught as an adjunct professor at Florida International University, and is currently a doctoral student at University of Miami.

***Before I Wake* Lauren Wells**

Before I Wake is inspired by my experiences with sleep paralysis, which is a dreamlike state during which one feels awake yet completely unable to move or speak. Often, hallucinations occur; in my case, I hallucinate cacophonous sound, which I emulate in this piece. I also intend to capture the folklore many cultures have developed to explain these often terrifying experiences. While stories vary, many describe the experience as a heavy yet invisible presence, a ghost or agent of the devil, which presses down on victims and renders them paralyzed. I have experienced this haunted, heavy feeling, and I have attempted to express musically the particularly frightening sensation of trying to scream but being choked or silenced by some hallucinated presence. This strange coupling of outer cacophony with inner silencing is the fundamental basis from which the style and form of this piece arose.

Lauren Wells is a composer, performer, and educator currently residing in Seattle, Wash.

ANTONÍN DVORÁK (1841–1904)

Symphony No. 9 in E Minor, Opus 95 (“From the New World”)—final movement

Dvorák exhibits an unyielding love for his beloved Czechoslovakia in his “American period” works. This personal feeling—on occasions it borders on chronic homesickness—imbues the famous **Ninth Symphony**, which is far more Bohemian in tone than turn-of-the-century American. The shy Czech composer stayed in this vast continent, somewhat reluctantly, during his tenure as director of the National Conservatory of Music in New York (1892–5). The *E Minor Symphony* was composed during 1893. Although much of it was outlined amid the hustle-and-bustle of Manhattan, Dvorák and his family—country bumpkins at heart—enjoyed a summer recess among the Czech farming settlement at Spillville, Iowa, where composition poured forth more freely. One reason for the evergreen appeal of the *Ninth Symphony* is the seamless and effective way in which Dvorák combines his love of Europe (the Old World) with the tangy harmonies and imitative folk tunes from America (the New World).

The final movement is one of the most exciting passages in the orchestral

repertoire. After its intense beginning (one can hear where the theme from *Jaws* originated!) the music gathers a headlong momentum for its energetic journey. There are many memorable episodes in this dynamic movement—including a snippet that is reminiscent of the song “Three Blind Mice.” Themes from the three earlier movements of the symphony are recalled into the active texture, and there is something special for every section of the orchestra. The ending is riveting: Dvorák had obviously heard some jazz and other indigenous forms, as the blues-sounding sequences in the bass give way to a mysterious wind chord that fades into the distance. . . as if the old is suddenly brought into focus amid the excitement of the new.

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UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

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Wednesday, March 12, 7 p.m. Guest artist Howard Levy with Jazz Band, Schneebeck Concert Hall. Tickets: \$9 general; \$4 Puget Sound students/faculty/staff with ID. Tickets available at Wheelock Student Center, 253.879.6013, and online at tickets.pugetsound.edu.

Tuesday, March 25, 8 p.m. Guest Lecture "Our Divided Political Heart: The Battle for the American Idea in an Age of Discontent," by E.J. Dionne, *Washington Post*, Schneebeck Concert Hall. Tickets: Tickets required: \$20 general; complimentary tickets required for Puget Sound students/faculty/staff. Tickets available at Wheelock Student Center, 253.879.6013, and online at tickets.pugetsound.edu. Advance purchase advised. Sponsored by Susan Resneck Pierce Lectures in Public Affairs and the Arts.

Friday, March 28, 12:05 p.m. Organ at Noon, Joseph Adam, organist, Kilworth Memorial Chapel. Free

Friday, March 28, 8 p.m. (note time) Adelphian Concert Choir, *Home Concert*, Steven Zopfi, conductor, Kilworth Memorial Chapel. Free

APRIL

Thursday, April 3–Saturday, May 31 Collins Memorial Library Exhibit: *Stan! The Life and Times of Dr. Lyle Stanton "Stan,"* Shelmidine Room. Free

Friday, April 4–Saturday, April 5, 7:30 p.m. An Evening of Opera Scenes, Dawn Padula, director, Schneebeck Concert Hall. Tickets: \$12.50 general; \$8.50 sr. citizen (55+), military, students, and Puget Sound faculty/staff; \$5 Puget Sound student with ID (one ticket only). Tickets sold at Wheelock Information Center, 253.879.6013, or visit tickets.pugetsound.edu. Remaining tickets available at the door.

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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