

ASU Chamber Orchestra presents

Graduate Recital

Kamna Gupta
Conductor

School of Music
Herberger Institute for Design & the Arts
Arizona State University
2017-2018 Season

February 11, 2018
7:30pm

Katzin Concert Hall

MUSIC

ASU Herberger Institute for
Design and the Arts
Arizona State University

ASU Chamber Orchestra

Symphony No. 25 in G minor, K. 183 (1773)..... W. A. Mozart
(1756-1791)

- I. Allegro con brio
- II. Andante
- III. Menuetto & Trio
- IV. Allegro

Siegfried Idyll, WWV 103 (1869)..... Richard Wagner
(1813-1883)

ASU Chamber Orchestra

Violin I

Eva Dove, *concertmaster*
Amanda Romani
Jingting Liu
Inna Karshева
Vladimir Gebe
Ramon Soberano

Violin II

Allison Unglaub, *principal*
Christiano Rodrigues
Grace Wills
Pan Du
Emilio Vazquez
Dana Zhou

Flute

Kelly Davis, *principal*

Oboe

Charlotte Ethington +
Chelsea Kanicsar *

Clarinet

Katrina Clements, *principal*
Elizabeth Druessedow

Bassoon

Tyler Colvin +
Ritty Gambhir *

Viola

Kim Hankins, *principal*
Mila Gallardo
Michael DiBarry
Chloe Calvino

Cello

Emily Hunt, *principal*
Elliot Yang
Cameryn Baum
Xuehui Yu

Bass

Darren Cueva, *principal*
Nathaniel de la Cruz

Horn

Juli Buxbaum, *principal*
Alex Moxley
Philip Sitterle
Jacqueline Fazekas

Trumpet

Brianne Borden, *principal*

Assistant Conductors

Mark Alpizar
Michelle Di Russo

Principal Distinctions

+ Wagner
* Mozart

Program Notes

Wagner, Siegfried Idyll

Untypical of the usual grandiose scoring of Wagner, Siegfried Idyll is an intimate work for flute, oboe, two clarinets, bassoon, two horns, trumpet, and strings. Wagner wrote this piece as a birthday present for his wife, Cosima, daughter of celebrated pianist and composer, Franz Liszt. A small orchestra gathered and prepared the work in secret to be performed on the staircase in their house at Tribschen, Switzerland, on Christmas Day 1870. On this memorable event, Cosima wrote in her Diaries (25 Dec 1870):

As I awoke, my ear caught a sound, which swelled fuller and fuller; no longer could I imagine myself to be dreaming: music was sounding, and such music! When it died away, Richard came into my room with the children and offered me the score of the symphonic birthday poem. I was in tears, but so were all the rest of the household. Richard had arranged his orchestra on the staircase, and thus was our Tribschen consecrated forever.

Two of the five children were Cosima's from her previous marriage to Hans von Bülow, a talented pianist and conductor, whom she left for the man that even Hans admitted to be his superior in the world of music. The other three were Cosima and Richard Wagner's children, all born before their marriage on August 25, 1870.

Siegfried Idyll represented also a celebration of the birth of their son Siegfried. Although the title does not refer to the composer's opera of the same name, Siegfried (1856-71), the third part of the cycle of Der Ring des Nibelungen, Wagner borrowed the Idyll's principal themes from Siegfried and Die Walküre (1854-56), where they have assigned meanings within the cycle's leitmotifs. Within the context of Siegfried Idyll, however, these themes take on a more general character as expressions of victorious love and affection, with an almost meditative and lullaby like tone and quality, reminiscent of the Brahms manner.

Notes from the Classical Music Institute by Silvia Santinelli

Mozart, Symphony No. 25

It is probably still a popular misconception that many of [Mozart's] great works date from early youth - but while it is true that there are flashes of inspiration in many of the early works, the first which has a firm footing in the modern repertoire is the... G-minor Symphony, K. 183, written when he was seventeen. Nevertheless, the shade of 'the prodigy of Salzburg' has come to haunt two centuries of musically talented children and the lids of chocolate boxes.

-- John Stone, in *The Mozart Companion*, edited by H. C. Robbins Landon
(Borders Press, 1990)

This "firm footing" was achieved, in part, through the Romantic era's concept of K. 183 as angry and atypical, as bursting the bounds of the putative Classical dictates of suppression of the darker emotions and dedication to "style" above feeling. But why so angry, young Wolfgang? Some biographers, with little if any substantiation, suggest a blighted love affair preceding the composition of K. 183 in Salzburg in the fall of 1773. Not at all conjectural, however, is the fact that between 1770 and 1773 Joseph Haydn produced a trio of tempestuous minor-key symphonies. Colorful nicknames have become attached to two of them, "Mourning" to No. 44 in E minor, "Farewell" to No. 45 in F-sharp minor; the third, sans sobriquet and therefore less well-known, but perhaps most pertinent to the present subject, is No. 39 in G minor.

Mozart was a keen student of Haydn's symphonies, and the latter's G-minor must have served as a model for the first of the younger composer's two symphonies in that dark key (the second is, of course, the super-familiar No. 40, K. 550, dating from 1788), not least for its scoring for four horns instead of the usual two of the Classical orchestra. The horn quartet - a pair each in B-flat and G - is employed in K. 183 to add weight to the overall sonority, and more importantly to supply the chromatic textures virtually impossible to achieve with the valveless instrument of the time.

The Symphony opens with a splendidly theatrical falling diminished seventh - the prelude to a drama that unfolds rather like the storm scenes of operas of the time. This is tense, terse music, marked by fierce syncopations, pregnant silences, and a powerful bass line, the last employed for melodic purposes rather than as mere accompaniment. The ensuing Andante is again operatic, but this time in the form of an aria, notable for the sweetly sad appoggiaturas of the opening measures and the

imaginatively scored dialogues for violins (muted) and bassoons that follow. The minuet is far removed from the ballroom: a stern, stomping affair, announced by the bare octaves of the full orchestra, with relief coming in the form of a gently rustic trio, scored for wind band. In the finale, the composer returns to the driven, hectoring mood of the opening movement - intensified here by even greater compression and precipitate dynamic shifts.

Notes from the LA Philharmonic by Hebert Glass

-- John Stone in The Mozart Companion, edited by H. C. Robbins Landon (Bakers Press, 1990)

This "film scoring" was achieved, in part, through the Romantic era's concept of K. 183 as angry and atypical, as befitting the hours of the putative Classical dancer who so angry, young Wolfgang? Some biographers, with little if any substantiation, suggest a distant love affair preceding the composition of K. 183 in Salzburg in the fall of 1773. Not at all conceptual, however, is the fact that between 1770 and 1773 Joseph Haydn produced a trio of temperata minor-key symphonies. Coloff's reckonings have become attached to two of them, "Morning" to No. 44 in E minor, "Farewell" to No. 45 in F-sharp minor; the third, sans subtitle and therefore less well-known, but perhaps most pertinent to the present subject, is No. 39 in G minor.

Mozart was a keen student of Haydn's symphonies, and the latter's G-minor must have served as a model for the first of the younger composer's two symphonies in that dark key (the second is, of course, the super-familiar No. 40, K. 550, dating from 1788), not least for its scoring for four horns instead of the usual two of the Classical orchestra. The horn quartet - a pair each in B-flat and G - is employed in K. 183 to add weight to the overall sonority, and more importantly to supply the dramatic textures virtually impossible to achieve with the valved instruments of the time.

The Symphony opens with a splendidly dramatic falling diminished seventh - the prelude to a drama that unfolds rather like the storm scores of operas of the time. This is true, true music, marked by those symphonical, programmatic, and powerful bass line, the last employed for melodic purposes rather than as mere accompaniment. The evening's Andante is again operatic, but this time in the form of an aria, notable for the sweetly sad appoggiatura of the opening measures and the

About the Artists

KAMNA GUPTA

Kamna Gupta's diverse musical interests have led her to a variety of experiences, including orchestral, operatic, and choral, in both baroque and contemporary repertoire. She has been active internationally, having conducted in Germany, Russia, and the Czech Republic, including leading the Leipzig Barockorchester in the Thomaskirche in Leipzig. From 2013-2015, she was invited to work with the New York Youth Symphony as an apprentice conductor. Recently, she was also a Conducting Fellow at the Atlantic Music Festival, recording many contemporary works by living composers. She is active as a pianist, with experience in jazz as well as harpsichord.

A versatile musician, Kamna is involved in many creative possibilities for performance. She frequently collaborates with dancers and actors, and has directed traditional repertoire in non-traditional spaces such as gardens. In 2017, she produced a popular series of humanitarian concerts in Phoenix and New York to raise money for non-profits working with refugees. Previously, she has worked with the New York Philharmonic and the Castleton Festival to expand their outreach activities. Her artistic passions stem both from her musical experience and from a desire to develop social awareness through art. She holds a B.A. from Princeton University and is currently pursuing her M.M. in Orchestral Conducting at Arizona State University with Jeffery Meyer.

ASU Instrumental and Voice Faculty

WOODWINDS

Elizabeth Buck	Flute
Martin Schuring	Oboe
Robert Spring	Clarinet
Joshua Gardner	Clarinet
Albie Micklich	Bassoon
Christopher Creviston	Saxophone

BRASS

John Ericson	Horn
David Hickman	Trumpet
Bradley Edwards	Trombone
Deanna Swoboda	Tuba

STRINGS

Danwen Jiang	Violin
Katherine McLin	Violin
Jonathan Swartz	Violin
Nancy Buck	Viola
Thomas Landschoot	Cello
Catalin Rotaru	Bass
Lynne Aspnes	Harp

PERCUSSION

Simone Mancuso
Dom Moio
J.B. Smith
Shaun Tilburg

VOICE

David Britton
Amanda DeMaris
Carole Fitzpatrick
Gordon Hawkins
Anne Kopta
Stephanie Weiss
Andrea Pitman-Will

Upcoming Events:

March 1, 2018, 7:30 pm
Beethoven *Symphony No. 5*
ASU Chamber Orchestra
Jeffery Meyer, *Conductor*
Stephanie Weiss, *Mezzo-Soprano*


March 28, 2018, 7:30 pm at *Tempe Center for the Arts*
April 2, 2018, 7:30 pm at *Scottsdale Center for the Performing Arts*
Berlioz *Symphonie Fantastique*
ASU Symphony Orchestra and Gospel Choir *
Jeffery Meyer, *Conductor*
Daniel Bernard Roumain, *Composer*
Gordon Hawkins, *Baritone*

April 10, 2018 7:30 pm
Aquarium
ASU Wind Orchestra and Wind Ensemble
Gary W. Hill and
Jason Caslor, *Conductors*

**All events in ASU Gammage
unless otherwise specified*

**All concerts begin at 7:30pm*

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