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November 10, 1990



The Erie Philharmonic

Eiji Oue

*Music Director
and
Conductor*

1990-1991

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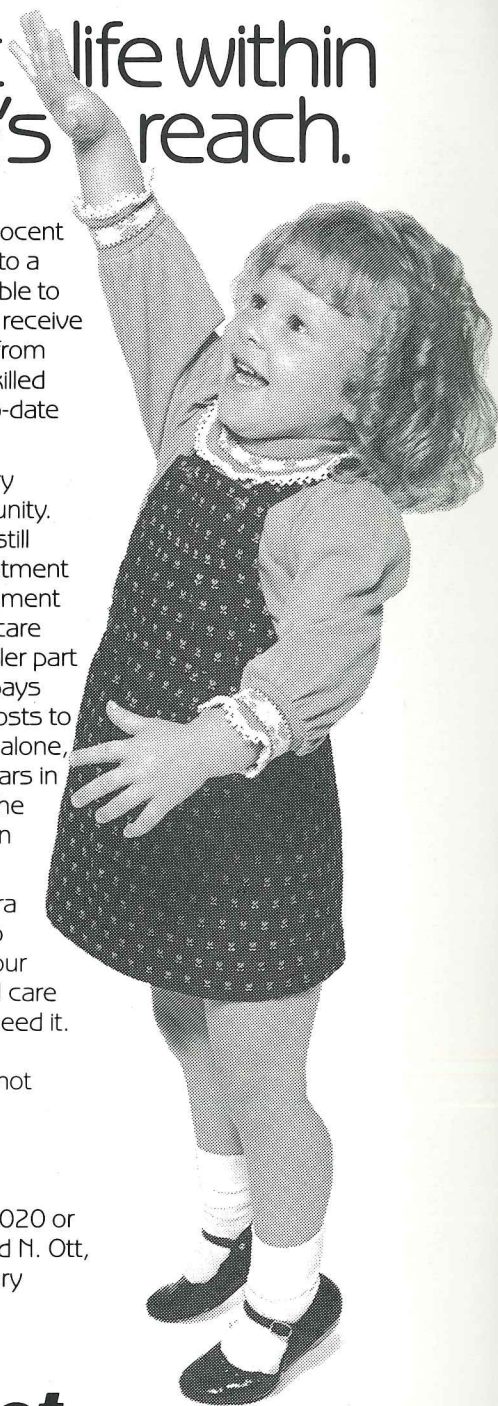
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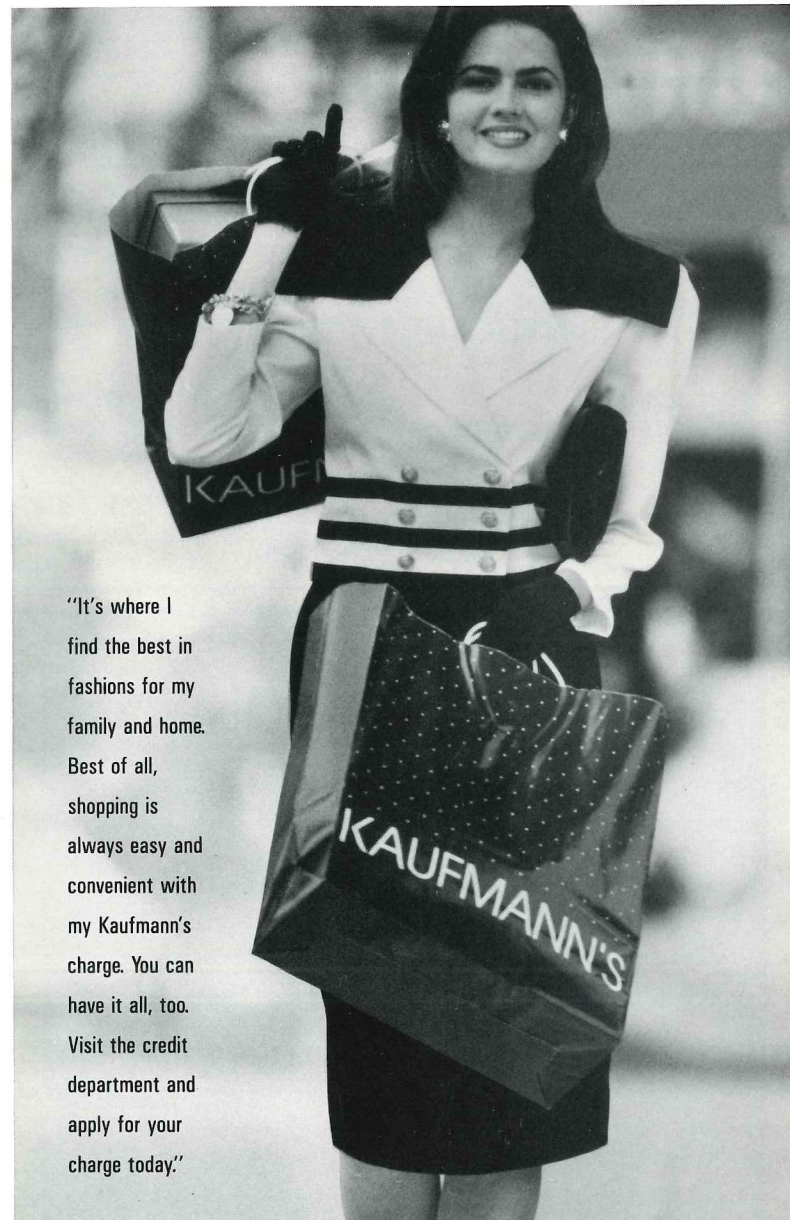
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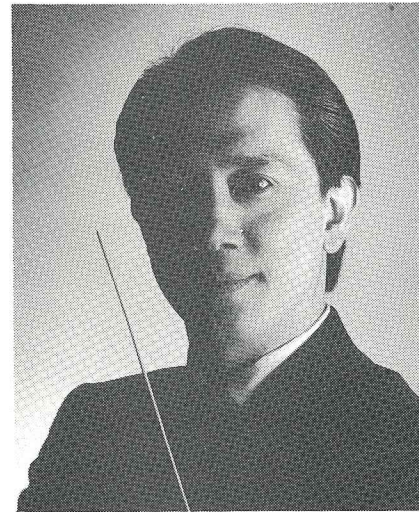
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Eiji Oue, Conductor



With the commencement of the 1990-91 season, Mr. Eiji Oue becomes the 10th Music Director of the Erie Philharmonic Orchestra. Born in Hiroshima, Japan, he studied conducting with Hideo Saito at the Toho School of Music and with Larry Livingston at the New England Conservatory. In 1978, Mr. Oue was invited by the Boston Symphony Orchestra's Music Director Seiji Ozawa to participate in the conducting program at the Tanglewood Music Center. In 1980, he returned to Tanglewood and received the Koussevitzky Memorial Fellowship Prize. In the summer of 1981, he won the Hans Haring First Prize in the conducting competition at the Salzburg Mozarteum. The following year, he made his west coast debut at the Hollywood Bowl with the Los Angeles Philharmonic Institute Orchestra. Mr. Oue has studied under Seiji Ozawa, Sergui Celibidache, Andre Previn, Sir Colin Davis, Kurt Masur, and Leonard Bernstein. It is Maestro Bernstein, in particular, who has had the profoundest influence on his artistic refinement.

He was the Associate Conductor of the Buffalo Philharmonic from 1986 to 1990. In the summer of 1990, he assisted in the creation of the Pacific Music Festival in Sapporo, Japan where he acted as Resident Conductor for the Festival Orchestra and as

Guest Conductor for the London Symphony Orchestra, which he subsequently led on a tour of Japan. Other orchestras which Mr. Oue has worked with include the Santa Cecilia Orchestra in Rome, the St. Louis Symphony Orchestra, the Oakland Symphony Orchestra, the Springfield Symphony Orchestra, the Pro Arte Chamber Orchestra, the Hartford Symphony Orchestra, the Sapporo Symphony Orchestra, and the New Japan Philharmonic Orchestra.

Additionally, Mr. Oue has served as Guest Conductor for a number of renowned music festivals such as the Tanglewood Festival, the Wolftrap Festival, the Greatwoods Festival, and the Midland Festival. He has also toured internationally, and in 1985 conducted the European Community Youth Orchestra in performances dedicated to world peace. This tour included stops in Hiroshima, Athens, Budapest, and Vienna. The summer of 1989 found him once again in Europe during which time he conducted the Santa Cecilia Orchestra of Rome and the Schleswig Holstein Festival Orchestra.

Mr. Oue's long dedication to the training and education of young musicians is evidenced by his active participation with several premier organizations. He was the Music Director of the Greater Boston Youth Symphony Orchestra which he led on several international tours. He has also served as the Music Director of the Brown University Orchestra, as Principal Conductor of the Boston University Tanglewood Institute Young Artists Orchestra, and has appeared as Guest Conductor of the All-Eastern Festival Orchestra, the New England Conservatory Symphony Orchestra, the Repertory Orchestra, the Oberlin Conservatory Orchestra, and several All-State Festival Orchestras.

Mr. Oue has performed with such soloists as Midori, Peter Serkin, Maureen Forrester, Ivan Morovitz, Barbara Hendricks, and Joseph Silverstein. His list of recordings includes Mahler's Symphony #1, Bizet's Carmen, Holst's The Planets, Ravel's Alborada Del Gracioso, and Respighi's Pines of Rome.

Erie Philharmonic Orchestra 1990-91

Eiji Oue, Music Director and Conductor
Paul Martin, Associate Conductor

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Erie Philharmonic Association chair

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Margaret Cooper
Emilie Engel
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Sonia Margles
Linda Melaragno
Louis Nicolai
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William Skerlong
Colleen Woods

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Maria Benkovic
Robert Christopherson
Brenda Dolwick
Karen Ferren
Joseph Hart
Adrienne Hovenmeyer
Charles Johnson
David Klein
Joel Steinhoff
Dianne Tate
Rita Verdecchia
Hillert Vitt
Darla Widger

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Principal
Mary Ann Saylor
Jooyong Ahn
Thomas Beck
Stephen Brusco, Jr.
Clifford Cox
Craig Fisher
Robert Leemhuis
Scott Pomer
Paul Schriebl
Barbara Venable
Zanita Zacks-Gabriel

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Principal
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Richard Eckert
Joel Ferren
Marjorie Leemhuis
David Meyer
Shaun Pomer
Louis Richardson
Ruth Scanzillo
Patricia Sublette

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Principal
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Thomas Christopherson
Esther Isenstadt
Harry Jacobson
Robert Liebold
Christine Majdoub
Patty Symans
Michael Wang

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LeAnne Wistrom
Susan Royal
Mary Margaret Zeppenfeld

Piccolo

Susan Royal

Oboe

Principal
Danna Sundet
Kelly Peterson

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Laurie Lubick

Clarinet

Principal
James East
David Sublette

Bass Clarinet

Dinah Betts

Bassoon

Principal
John Gillette
Carolyne Wallace

Contra-Bassoon

Edward Wadin

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Principal
Albert DeMarco
Charles Ventrello
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Sloan Ladwig

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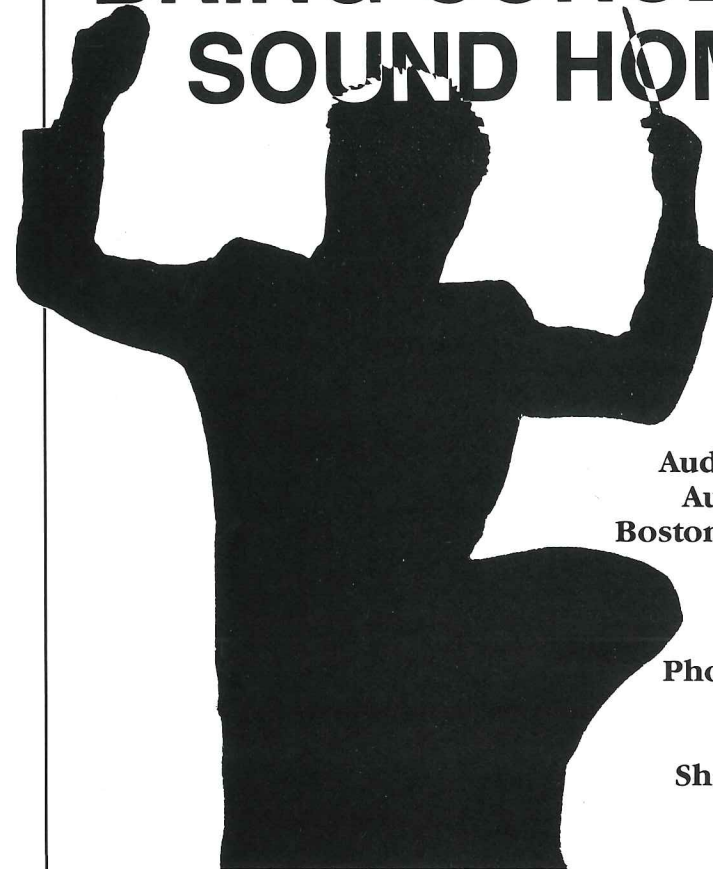
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Renee Ackerman
Joy Gay
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Larry C. Harden
Robert A. Hoff
Edward A. Lesser
Sieglinda Merwin
J. Gary Raimy
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Paul J. Seligson
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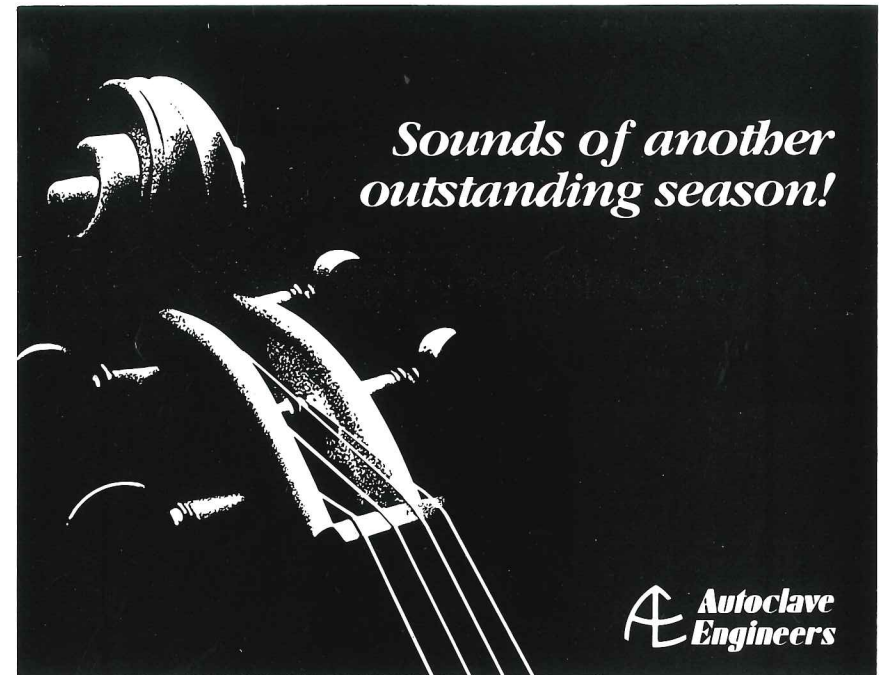
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Vicki Jamison, Lyric-coloratura Soprano



performed the title role in *Princess Ida*, with the Connecticut Stage Inc., and appeared as a soloist with the Waterbury Symphony and Oratorio Society in Connecticut.

Since joining the part-time music faculty at Allegheny College, Jamison has appeared in the Warren Festival of the Arts, soloed with the Meadville Chorale, the University Circle Chorale and the Cleveland Institute of Music Chamber Orchestra. In the Allegheny Summer Music Festival, Jamison has played the role of Lucy in *The Telephone*, and Madame Goldentrill in *The Impresario*, as well as soloing in Mahler's 4th Symphony and Bach's Cantata 51.

Before moving to Pennsylvania in 1981, **Vicki Jamison**, lyric-coloratura soprano, was an active performer with the Milwaukee Opera Company and Florentine Opera Company in Wisconsin, singing the roles of Susanna in *Le Nozze di Figaro*, and Frasquita in *Carmen*, as well as a number of comprimario roles. She

Jamison graduated from the University of Northern Iowa where her major teacher was Charles Matheson. She later studied with Eleanor Lutton Gardner in Chicago and Marga Mueller at Yale. Her present teacher and coach is her husband Ward Jamison. She resides in Meadville, PA.

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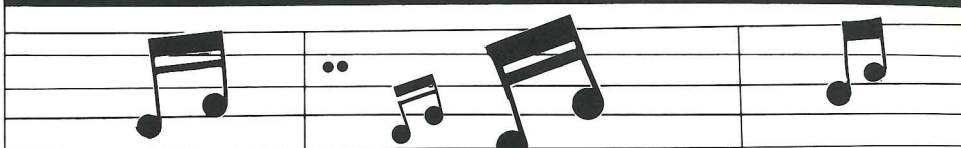
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Sam Rotman, pianist
Tchiakovsky Symphony No. 5

April 27

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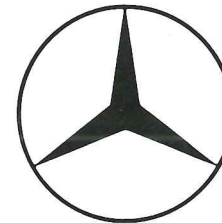
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Program

Symphonic Concert November 10, 1990

EIJI OUE, conducting

Vicki Jamison, soprano

Hans Choi, baritone

**Erie Philharmonic Chorus and Mercyhurst Concert Choir
Paul MacPhail, Chorus Director**

Vaughan Williams "Dona Nobis Pacem" (Grant us peace)

- I. Agnus Dei (Lamb of God)
- II. Beat! Beat! Drums!
- III. Reconciliation
- IV. Dirge for Two Veterans
- V. The Angel of Death
- VI. O Man Greatly Beloved

Vicki Jamison - Hans Choi, soloists

Erie Philharmonic Chorus and Mercyhurst Concert Choir

Mozart "Deh, vieni alla finestra" from Don Giovanni

Wagner "O du mein holder Abendstern" from Tannhäuser

INTERMISSION

Verdi "Di provenza il mar" from La Traviata
Hans Choi, baritone

Verdi "Eri tu che macchiavi" from Un Ballo in Maschera
Hans Choi, baritone

Rimsky-Korsakov Scheherazade, Opus 35

- I. Largo e maestoso - Allegro non troppo
- II. Andantino - Allegro - Viace scherzando - Allegro molto ed animato
- III. Andantino quasi Allegretto
- IV. Allegro molto - vivo - Pin stretto - Spiritoso - Allegro non troppo e maestoso

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Times
11-12-1990

WEEKEND MUSIC REVIEW

Baritone Choi, Soprano Jamison team up for power, poignancy

By GERRY WALLERSTEIN
For the Erie Daily Times

"A musical cornucopia" would best describe Saturday's Erie Philharmonic concert at the Warner Theater, under the direction of Eiji Oue.

First, there was a performance of Ralph Vaughan Williams' "Dona Nobis Pacem" (Grant Us Peace), featuring soprano Vicki Jamison and baritone Hans Choi as soloists, with the combined Erie Philharmonic Chorus and Mercyhurst Concert Choir, under the direction of Paul MacPhail.

Created by the English composer in the 1930s when war was imminent in Europe, this six-section cantata was particularly poignant now, when thousands of American soldiers are enduring the desert heat in the Persian Gulf while waiting to learn whether they are fated to go into battle.

Based on poems by Walt Whitman, selections from the Bible, and a speech to the British Parliament by John Bright, it conveys the brutality of war and prays for peace.

Jamison sang the recurring theme, "Dona Nobis Pacem" in a sweet, clear voice that at times verged on the ethereal. A rather small voice, its clarity and good diction enhanced its carrying power.

Choi's baritone has broad range, power, excellent diction and a dark timbre that was especially effective for his solos in this melodic, haunting composition.

The combined choruses performed well, though their diction could have been more distinct. Fortunately, the text, which is in English, was supplied to the audience with the programs.

An effective and touching work, it owes much of its power to its superior poetic text.

Choi's first prize in voice in last spring's D'Angelo Young Artist Competition included a performance with the Erie Philharmonic. He sang four well-known baritone arias in this concert, all of which demonstrated why the 31-year-old Korean was the unanimous choice of the judges and audience, and why he went on to win two gold medals in the Tchaikovsky Competition in the Soviet Union.

The four operatic selections were: "Deh, vieni alla fenestra" from "Don Giovanni" by Mozart; "O du mein holden Abendstern" from "Tannhauser" by Wagner; and two Verdi arias, "Di provenza il mar" from "La Traviata" and "Eri tu che macchiavi" from "Un ballo in maschera."

EQUALLY AT HOME in English, German and Italian, the baritone's diction was excellent, and his smooth mellow voice encompassed all of the vocal demands, from the long legato lines of the Tannhauser and Traviata arias, to pianissimi, to the dark drama of "Eri tu."

Bravos, several curtain calls and a

standing ovation left no doubt that this young man has star quality.

Choi made his debut with the New York City Opera last month to excellent reviews as Jake in "La Fanciulla del West" by Puccini. A natural Verdi baritone, one hopes he will take his time before essaying the heavier Verdi roles for which he surely will be courted.

Rimsky-Korsakov's suite for orchestra, "Scheherezade," Opus 35, was the final selection on the program. In four movements, according to the composer, it was inspired by episodes in "The Arabian Nights."

Two themes recur throughout the work: one in the brass sections representing the Sultan, the other symbolizing the Princess via the solo violin.

Lee Wilkins, the philharmonic's concertmaster, was outstanding in the extended and demanding violin solos, and the many other musicians who had solos also performed well.

The orchestra's ensemble work was exemplary. Its sonority was truly symphonic and Oue made the most of the composition's Oriental imagery and numerous opportunities for contrast. While it is a familiar and popular concert piece, it does tend to be overly long and repetitive, but that flaw has to be laid at the composer's feet, not those of the performers.

The large audience reacted enthusiastically to a program that offered both variety and quality, and moments of deep emotion.

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Program Notes

by Tom McLaren

Vaughan Williams: Dona Nobis Pacem

One of many vocal compositions by Ralph Vaughan Williams, *Dona Nobis Pacem* ("Give us peace") was written when the clouds of war were gathering over Europe in the '30's. It is based on texts selected from the Bible, Whitman's portrayal of the brutality of war, and a speech delivered by John Bright before Parliament. This six section cantata for soprano, baritone, and chorus was first performed at Huddersfeld (England) in 1936.

Mozart: "Deh, vieni alla finestra" from Act 2 Don Giovanni

Don Giovanni is a charmer of women. In one act we see several examples of his seductive power and hear of others. The last is with Zerlina, a peasant girl. She is intrigued with him although she is engaged to be married. As the second act opens, he seeks to take advantage of Zerlina's interest. Disguised as his servant, Leporello, Don Giovanni appears outside the house where Zerlina is a servant and with mandolin in hand sings "I stand beneath your window." The serenade is interrupted with the appearance of her fiancé.

Wagner: "O du mein holder Abendstern" from Act 3 Tannhäuser

The knight Tannhäuser has been sent on a pilgrimage to Rome to find forgiveness for his sins. While he is away Elizabeth waits for and prays for him at the place where the pilgrims pass Wartburg Castle on their return. She is losing her health in her vigil. The knight, Wolfram, tries to persuade her to return to the castle but fails. In the darkness, he asks the evening star to watch over the grieving Elizabeth.

Verdi: "Di provenza il mar" from Act 2 La Traviata

Alfredo has fallen in love with a courtesan, Violetta. They begin living together in her

home. His father asks her to end the relationship with his son because the scandal is destroying his sister's chance to marry a man with social standing. Violetta finally agrees to end it, writes a farewell note, and departs for Paris. Alfredo is crushed by the news and his father tries to console him with thoughts of happier times in his native Provence.

Verdi: "Eri tu che macchiavi" from Act 4 Un Ballo in Maschera

Renato is convinced his wife has been unfaithful to him. The man with whom she has become involved is the king. Renato threatens her with death but allows her a last opportunity to be with their son to say goodbye. In her absence, standing before a portrait of the king, Renato sings of the treachery of the man whom he admired and served. Now he plans revenge.

Rimsky-Korsakov: Scheherazade

In writing this suite for orchestra, Rimsky-Korsakov noted that he was guided by several unconnected episodes from "The Arabian Nights." He wrote "I had in view the creation of an orchestral suite in four movements closely knit by the community of its themes and motives, yet, presenting as it were a kaleidoscope of fairy tale images." The oriental imagery he wished to convey is suggested in the titles of the sections.

Although the composer did not intend to describe events in detail, there are several recurring ideas through the suite. One represents the Sultan presented at the opening with a predominantly brass fanfare. The other is the Princess expressed in solo violin. This second theme is heard in all four sections of the suite. These two themes unite the suite and are supported by the oriental mood of the music.

Scheherazade was written in 1888 and dedicated to Vladamir Stassoff.

Mr. McLaren is Manager of Broadcast Operations for WQLN-TV and FM.

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Hans Choi, Baritone



Riding the crest of a wave the past few months is **Hans Choi**, a 31 year old baritone born in Korea. Choi captured two gold medals at the Tchiakovsky Competition held in Moscow in July. Selected gold medalist as the best male singer of this prestigious event, Choi was also given a special gold medal and a complete set of Tchaikovsky works as being the best interpreter of the Russian repertoire in the competition. Prior to that in April, he was the first male winner of the \$10,000 first prize award in the D'Angelo Young Artist Competition held at Mercyhurst College. In October, Choi made his debut with the New York City Opera Co. as Jake Wallace in *La Fanciulla del West*, and received excellent reviews.

The mellow, honey-colored quality of Choi's voice and exemplary performance in the Tchiakovsky competition moved the legendary Russian mezzo soprano, Irina Arkhipova, to state in a Moscow television interview, "The vocal art of Hans Choi is one of the greatest memories I will treasure in my entire listening experience. This is how a singer should sing — Hans Choi is a revelation to us."

A graduate of Yon Sei University of Music in Seoul, Korea with a degree in music and voice, Choi also holds diplomas from the Osimo Academy, Carlo Bergonzi Academy, the Milan Conservatory, and La Scala Theatre Academy in Milan, Italy. He has studied with well-known vocal coaches Luciano Silvestri, Carlo Bergonzi, Pier Miranda Ferraro, and Enrico Pessina. Choi's \$15,000 silver medallion award received in the 1990 Rosa Ponselle International Vocal Competition made possible his repertoire and dramatic studies under the auspices of the Ponselle Foundation with Igor Chichagov, vocal coach and Roger Brunyate, dramatic coach and noted stage director.

Choi's Italian operatic debuts include the title role in *Rigoletto*, Renata in *Un Ballo in Maschera*, Germont, in *La Traviata*, and Don Carlo in *Ernani*. His American debuts include the role of the Miller in *Luisa Miller*, Belcore in *L'Elisir d'Amore* with the Opera Company of Philadelphia, and the title role in *Rigoletto* with the San Francisco Opera Company.

Choi has had a notable concert and oratorio career touring and performing with orchestras throughout Asia and Europe. Choi has won several first prizes in his native Korea, including the Government Gold Medal as "Artist of the Year" in 1986. In 1988 he was the winner of the Luciano Pavarotti International Voice Competition.

Future plans for Choi include travelling to Korea this month for an extensive tour, and recording on compact discs. In March Choi will perform with the Savannah Symphony Orchestra, appear at the Savannah Onstage Arts Festival, and return to Erie to appear with the D'Angelo Visiting Artists Series at Tech Memorial Auditorium. Choi will also perform in Chautauqua this summer. Choi is under exclusive management of the Rosa Ponselle Artists' Management, Inc.

Choi resides in New York City with his wife and seven year old son.

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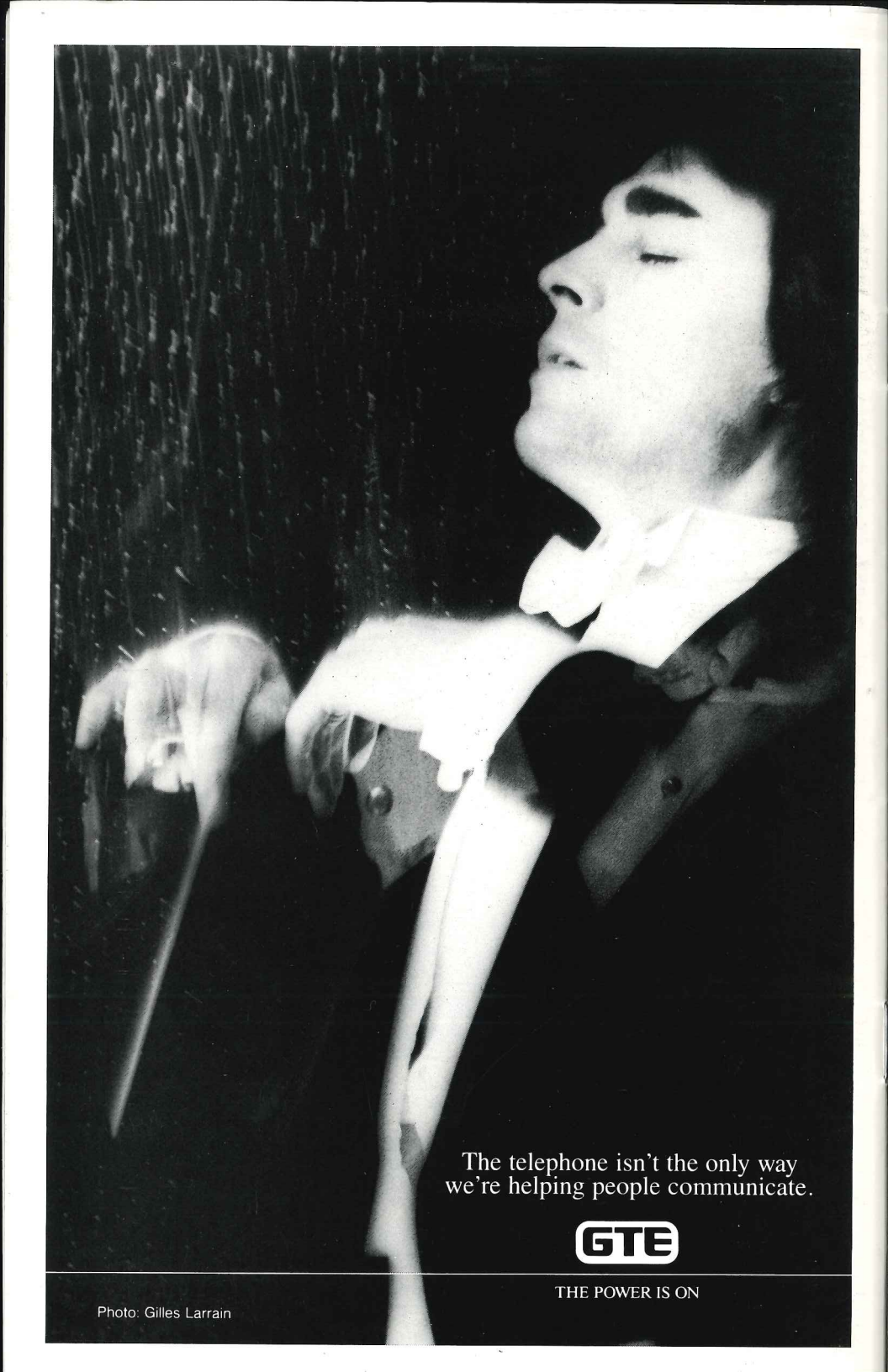
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