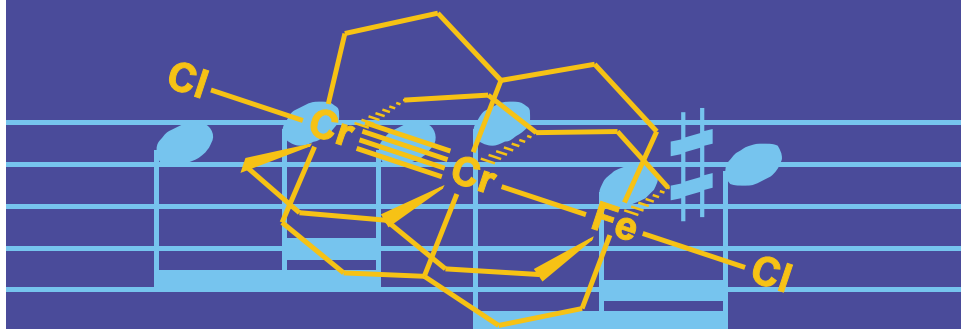


The WISCONSIN INITIATIVE FOR SCIENCE LITERACY presents

Concert at Chemistry

A musical performance by science faculty,
students, and colleagues
from the University of Wisconsin-Madison



Thursday, March 12, 2009
1:15 pm Seminar Hall
Room 1315 Chemistry

Wisconsin Initiative for
Science Literacy

Sponsored by the Science, Arts, and Humanities program of the
WISCONSIN INITIATIVE FOR SCIENCE LITERACY

CONCERT AT CHEMISTRY

Thursday, March 12, 2009

1:15 p.m. Room 1315 Chemistry

Christopher Taylor, piano

Krista Stewart, violin Marc Fink, oboe

Stephanie Frye, tuba John F. Berry, viola

Kirstin Ihde, piano John Yin, violoncello

Program

The Garden of Eden (4 Rags)

I. Old Adam

II. The Eternal Feminine

III. The Serpent's Kiss

IV. Through Eden's Gates

Christopher Taylor, piano

William Bolcom

(b. 1938)

Three Caprices for solo violin

No. 14 in E flat major

No. 20 in D major

No. 24 in A minor

Krista Stewart, violin

Niccolo Paganini

(1782-1840)

Sonata for Tuba and Piano

I. Moderato

II. Grave

III. Vivace

Stephanie Frye, tuba

Kirstin Ihde, piano

John F. Berry

(b. 1977)

Quartet for Oboe & Strings in F Major, KV 370

I. Allegro

II. Andante

III. Rondo: Allegro

Marc Fink, oboe

Krista Stewart, violin

John Berry, viola

John Yin, violoncello

Wolfgang Amadeus Mozart

(1756-1791)

The Steinway piano has been generously provided by Steinway & Sons for today's concert.



About the Music

Notes by Rodney Schreiner

The Garden of Eden by William Bolcom

Ragtime is an original American musical genre that was popular in the first two decades of the 20th Century, pre-dating Jazz. Its influence spread even to classical composers in Europe, including Debussy and Stravinsky. Although ragtime has been replaced in popularity by Jazz, it has experienced several periods of renewed interest. One of these periods was in the late 1960s and early 1970s, spurred in part by recordings of piano rags of Scott Joplin, which were featured in the sound track of the popular Paul Newman and Robert Redford film, *The Sting*. At that time, contemporary American composer William Bolcom composed a number of ragtime pieces, including the four that constitute *The Garden of Eden*. These four rags tell the biblical story of the Fall, and the final rag in the set, Through Eden's Gates, conjures the image of Adam and Eve cakewalking their way out of Paradise.

Three Caprices for solo violin by Niccolo Paganini

The Italian violin virtuoso Niccolo Paganini was perhaps the first "superstar" musician, achieving great fame and wealth through his performances. He is renowned for his technical wizardry with the violin, as evidenced by his own compositions for the instrument, including the 24 Caprices, which present formidable challenges for today's violinists. Each of the Caprices features particular technical difficulties. The 14th Caprice displays the violin's ability to voice several simultaneous notes and contains many triple and quadruple stops. Caprice No. 20 uses the D string as a drone, a backdrop to a lyrical melody on the A and E strings, followed by rapid trills and staccato. The final Caprice is the most famous of all Paganini's works and has formed the basis for works by numerous other composers, from Brahms and Rachmaninoff to Andrew Lloyd Webber. The 24th Caprice is composed of a theme with 11 variations and finale, and it requires all the virtuosity a performer can muster.

Sonata for Tuba and Piano by John F. Berry

Note by John F. Berry

The Sonata for Tuba and Piano was written in 2006 for Kenichi Ozawa, a tubist and good friend of the composer, but has not been publicly performed until now. Much of the melodic and harmonic material for the entire piece is built on the first six notes played by the tuba: an octave, and a set of descending thirds. The first movement takes the form of a conversation between the tuba and piano. In the second movement, most of the thematic material is delivered by the piano, as the thirds and octaves are transformed into seventh and ninth chords. The third movement is a dogged chase in which the tuba finally comes out on top.

Quartet for Oboe and Strings, KV 370 by Wolfgang Amadeus Mozart

Mozart spent the winter of 1780-1781 in Munich, where he met the oboist Friedrich Ramm, who had been appointed to the court orchestra when only fourteen years old. Ramm must have been an extraordinary oboist, for he inspired Mozart to compose a quartet that is almost a chamber concerto for the oboe. The quartet is filled with buoyant singable melodies that project joyous optimism. In the first movement, the oboe introduces most of the thematic material, but the strings are integral partners in its development. The slow second movement is in a minor key, which contributes a solemn and profound feeling to the music. The work ends with a lively Rondo, in which contrasting episodes have the instruments trading musical material in a bright and cheerful mood.

About the Performers



Critics frequently hail the intensity and artistry **Christopher Taylor** brings to the works of masters ranging from Beethoven to Boulez. The New York Times, for instance, has featured his work several times in the past five years, terming him a “superb pianist” who pulls off “astonishing” performances of Messiaen, Nancarrow, and Bach.

In recent seasons Mr. Taylor has concertized around the globe, performing throughout Europe, Asia, and the Caribbean. At home in the U.S. he has appeared with such orchestras as the New York Philharmonic, Los Angeles Philharmonic, Detroit Symphony, St. Louis Symphony, Atlanta Symphony, Houston Symphony, and Boston Pops. As a soloist he has performed in such venues as New York’s Carnegie and Alice Tully Halls, Washington’s Kennedy Center, the Ravinia and Aspen festivals, and dozens of others. Numerous awards have confirmed his high standing in the music world. He was named an American Pianists’ Association Fellow for 2000, before which he received an Avery Fischer Career Grant in 1996, the Bronze Medal in the 1993 Van Cliburn International Piano Competition, and first prize in the 1990 William Kapell International Piano Competition.

Christopher Taylor now serves as Paul Collins Associate Professor of Piano at the University of Wisconsin-Madison. He owes much of his success to several outstanding teachers, including Russell Sherman and Maria Curcio-Diamand. In addition to music, he pursues a variety of other interests, including mathematics (in which field he graduated from Harvard University summa cum laude); philosophy; computing; linguistics; and biking, which is his primary means of commuting. Mr. Taylor lives in Middleton, Wisconsin, with his wife and two daughters.



Stephanie Frye is currently in her first year at UW-Madison, pursuing a Masters of Music degree in tuba performance under the tutelage of John Stevens. She holds two degrees, in tuba performance and biology, from Lawrence University, where she studied with Marty Erickson. Stephanie has received a number of honors and awards in music, including placing second and third at two international tuba competitions. While in Madison she has enjoyed the opportunity to perform in many chamber and large ensembles, including the Green Bay Symphony, Manitowoc Symphony, Fox Valley Symphony, and Big House Tuba Euphonium Quartet.

Kirstin Ihde is currently in her first year as a collaborative piano DMA student at UW, studying with Martha Fischer. Prior to this, she worked as a faculty member at the University of Northern Iowa, where she taught class piano and accompanied various student and faculty recitals, master classes, and competitions. She earned her Master of Music in piano performance at the same school, studying with Genadi Zagor and Howard Aibel.

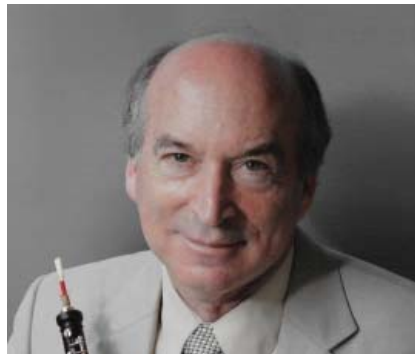


Krista Stewart gained national attention when she made her Carnegie Hall debut as soloist with the National Festival Orchestra at age 15. She has appeared as soloist with many orchestras including the Chicago Philharmonic, Milwaukee Symphony, the Madison Symphony, the La Crosse Symphony, the Wisconsin Chamber Orchestra, the Concord Chamber Orchestra, and the Venice Symphony. She has performed on radio and television broadcasts of National Public Radio’s “From the Top” with pianist Christopher O’Riley and violinist Joshua Bell in Carnegie Hall. She served as concertmaster of the Aspen Concert Orchestra and was a member of the New York String Orchestra Seminar with two performances in Carnegie Hall.

Krista Stewart has been the winner of several competitions including the Lukas Foss Young Artist Concerto Competition and the Walgreens Competition among many others. Recently she was invited to participate in the Jean Sibelius International Violin Competition in Helsinki, Finland. As a chamber musician she was a gold

medalist at the Fischhoff National Chamber Music Competition with the Vesta Trio, and grand prize winner of the St. Paul Chamber Music Competition with the Alethea String Quartet.

Krista Stewart is currently a senior at the University of Wisconsin-Madison graduating in Molecular Biology. For the past few years, she has been active in spinal cord injury research for which she received a Hilldale Undergraduate Research Grant and presented at the American Association of Neurological Surgeons Pediatric Section Meeting. She will attend the University of Wisconsin School of Medicine and Public Health pursuing an MD beginning August 2009.



Marc Fink, Professor of Music, Principal Oboist of the Madison Symphony, and member of the Wingra Woodwind Quintet, has had a close association with Professor Shakhshiri and the Wisconsin Initiative for Science Literacy, having participated in several projects. He was appointed a WISL fellow in 2005. Marc's career has taken him around the world, including tours of the North Slope of Alaska with the Arctic Chamber Orchestra, the South Bohemian Music festival in

Ceske Budejovice, Czech Republic, the Colon Theatre in Buenos Aires, and Kremlin Kazan International Festival in Kazan, Russia. He has recorded with the Pro Arte Quartet, the University of Wisconsin Russian Folk Orchestra, and with the Wingra Quintet (soon to be released by the School of Music). His former students are active in the professional world, both orchestral and in teaching positions, and he served as former president of the International Double Reed Society, an organization of more than 4,000 double reed enthusiasts all over the world. Marc and his wife Marcia have three college aged daughters, Leah, Anna, and Eleanor, and 2 non-college aged pugs, Yoda and Jimi. He enjoys tennis, golf, rooting for the Chicago Cubs, and international cuisine.

John F. Berry is an Assistant Professor in the Chemistry Department at the University of Wisconsin-Madison, where he teaches general chemistry and inorganic chemistry and conducts research on the synthesis and electronic structure of new transition metal compounds. John began playing violin at the age of ten, and has subsequently learned to play viola and piano; his major focus in music, however, is composition, for which he obtained a BA in Music from Virginia Tech in May, 2000. While



at Virginia Tech, John performed regularly with the New River Valley Symphony (violin and viola), Opera Roanoke (viola), and the Polivestki String Quartet (viola). Several of John's compositions have been performed, including a solo viola tribute to the late F. Albert Cotton, John's Ph.D. mentor (2007), Sonata for Cello and Piano (2000), Two Movements for Violin and Piano (1997), and his Piano Sonata (1996, revised 2000). He was appointed a WISL Fellow in 2008



As a college student **John Yin** often wondered whether he should focus his studies on mathematics, chemistry, or biology. Ultimately, a dual major in chemical engineering and the liberal arts at Columbia University, along with cello studies at the Juilliard School, and summer research experiences at the National Institutes of Health, provided the most engaging balance. Doctoral work in chemical engineering at UC-Berkeley was followed by post-doctoral research at the Max-Planck Institute for Biophysical Chemistry (Göttingen, Germany). Prof. Yin's academic career began as an assistant professor of engineering at Dartmouth College, and in 1998 he moved to UW-Madison, where he is now a professor of Chemical and Biological Engineering. His research is in

the emerging area of systems biology, which draws on approaches from the physical sciences to develop insights into the behavior of living systems. A current challenge is to bridge 'wet-lab' experiments with 'dry-lab' computer simulations in studies of virus growth and infection spread. Prof. Yin received a Young Investigator Award and a Presidential Early Career Award for Scientists and Engineers (PECASE) from the National Science Foundation. As a musician, he was principal cellist of the Columbia University Orchestra, the Dartmouth Symphony Orchestra, and the Akademische Orchester Vereinigung (Germany). He also performed as a member of the symphony orchestras at UC-Berkeley and UW-Madison. Columbia University awarded him the Robert Emmett Dolan Prize to support his cello studies at Juilliard. In 1992 he performed the world premiere of *Fantasie für Violoncello und Orgel* by Ernst Arfken, in collaboration with the composer. As a pianist, a highlight was his performance of the Schumann concerto with the Columbia University Orchestra. Prof. Yin is grateful for the diverse teachers and mentors who have shaped his training in the sciences and engineering, including Edward Leonard, Jan Filipinski, Harvey Blanch, John McCaskill, and Manfred Eigen; his piano teachers were Ed Steed, Ylida Novik, Thomas Schumacher, and Niels Ostbye; and he received cello training from Isadore Glazer, Evelyn Elsing, Robert Newkirk, and Channing Robbins. His wife, Teresa, plays flute and piano, while sons Brian(9) and Wesley(7) both play violin and piano – contributing to an active family life.

Presented by the **Wisconsin Initiative for Science Literacy**
under the auspices of its program
for Science, the Arts, and the Humanities.

Passion, creativity, and the urge for expression are essential human qualities that inspire science, the arts, and the humanities, and thus constitute a common bond among them. WISL helps people explore, discuss, and cultivate the intellectual and emotional links between science, the arts, and the humanities. People can value, appreciate, and enjoy science without a deep understanding of specific details, just as they can appreciate music without a specialized knowledge of music theory, or appreciate literature, the theater, and the visual arts without being experts in those fields. Programs of the Initiative focus on the relationships, similarities, and differences in inquiry, creativity, and personal expression among scientists, artists, and humanists. A specific goal is to give musicians, artists, writers, and performers – present and future – an appreciation of science and enable them to see and understand the connections between science and the arts.

For more information, visit the Science Is Fun web site at
www.scifun.org

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