

compact disc  
599  
2012  
6-1

# School of Music

University of Washington Seattle, Washington

*Presents the*

# UNIVERSITY SYMPHONY

Dr. Jonathan Pasternack,  
*conductor*

*with faculty artist*

Donna Shin, *flute*

7:30 PM  
June 1, 2012  
Meany Theater

CLASSICAL  
**KING FM 98.1**  
[www.king.org](http://www.king.org)

## THE DONALD AND GLORIA SWISHER CONCERTMASTER CHAIR IN ORCHESTRA



In honor of Donald and Gloria Swisher, devoted supporters and friends of the UW School of Music, **Kouki Tanaka** has been named **THE DONALD AND GLORIA SWISHER CONCERTMASTER CHAIR IN ORCHESTRA** for the 2012 winter quarter with the UW Symphony.



**Kouki Tanaka**, a senior majoring in String Performance, started playing the violin at age 6 in Japan. After moving to the US at age 12, he studied with Hsuan (Tony) Lee. In 2007, Kouki won top awards at the Performing Arts Festival of Eastside (PAFE), the Bellevue Philharmonic Orchestra Young Artist Debut Competition and the Seattle Youth Symphony Orchestra Concerto Competition. Tanaka played his concerto at Benaroya Hall with the Seattle Youth Symphony Orchestra and Bellevue Philharmonic Orchestra at Meydenbauer Center. He also played many ensembles and is a member of the UW Quantum String Quartet. Kouki is a student of Ronald Patterson at the UW School of Music, and is also a ballet dancer, having studied at the Pacific Northwest Ballet School for fifteen years.

harmonic Orchestra at Meydenbauer Center. He also played many ensembles and is a member of the UW Quantum String Quartet. Kouki is a student of Ronald Patterson at the UW School of Music, and is also a ballet dancer, having studied at the Pacific Northwest Ballet School for fifteen years.

PROGRAM

CD #16.492

1 SENSEMAYÁ (1938).....7:24..... SILVESTRE REVUELTAS (1899-1940)

12:40

2 "ILLAPA": TONE POEM FOR FLUTE ..... GABRIELA LENA FRANK (b. 1972)  
AND ORCHESTRA (2004)

I. *Introducción: Soliloquio Serrano*

II. *Harawi ("A Cry of a Thousand Echoes"—"Illapa's Spinning Top"—"Like a Memory")*

Donna Shin, *flute*

INTERMISSION

50:43

SYMPHONY NO. 5 IN E MINOR, OP. 64..... PIOTR ILYICH TCHAIKOVSKY

- 3 I. *Andante—Allegro con anima* (1840-1893)  
4 II. *Andante cantabile, con alcuna licenza*  
5 III. *Valse: Allegro moderato*  
6 IV. *Finale: Andante maestoso—Allegro vivace—Moderato assai e molto maestoso*

ABOUT THE MUSIC:

The most well known work by Mexican composer SILVESTRE REVUELTAS, *SENSEMAYÁ* was inspired by a poem of the same name by Cuban poet, Nicolás Guillén (1902-1989). A common characteristic of Guillén's poems was the use of onomatopoeic words to imitate the sound of drums or the rhythm of a certain Afro-Cuban dance, the Son (the refrain "Mayombe-bombe", is repeated to almost hypnotic effect in the poem, *Sensemayá*). The following is the text of the poem which depicts the chanting of a group of people involved in the ritual slaying of a snake during a religious rite:

*Translated by Willis Knapp Jones. Spanish American Literature in Translation: A Selection of Poetry, Fiction, and Drama since 1888. New York: Frederick Ungar Publishing Co., 1963.*

SENSEMAYÁ  
(Canto para matar a una culebra)

¡Mayombe--bombe--mayombé!  
¡Mayombe—bombe--mayombé!  
¡Mayombe--bombe--mayombé!

La culebra tiene los ojos de vidrio;  
la culebra viene y se enreda en un palo;  
con sus ojos de vidrio, en un pato,  
con sus ojos de vidrio.  
La culebra camina sin patas;  
la culebra se esconde en la yerba;  
caminando se esconde en la yerba,  
caminando sin patas.

¡Mayombe—bombe--mayombé!  
¡Mayombe--bombe--mayombé!  
¡Mayombe—bombe--mayombé!

Tú le das con el hacha, y se muere:  
¡dale ya!  
¡No le des con el pie, que te muerde,  
no le des con el pie, que se va!

Sensemayá, la culebra,  
sensemayá.  
Sensemayá, con sus ojos,  
sensemayá.  
Sensemayá, con su lengua,  
sensemayá.  
Sensemayá, con su boca,  
sensemayá ...

¡La culebra muerta no puede comer;  
la culebra muerta no puede silbar;  
no puede caminar,  
no puede correr!  
¡La culebra muerta no puede mirar;  
la culebra muerta no puede beber;  
no puede respirar,  
no puede morder!

¡Mayombe—bombe--mayombé!  
Sensemayá, la culebra...  
¡Mayombe--bombe--mayombé!  
Sensemayá, no se mueve...  
¡Mayombe—bombe--mayombé!  
Sensemayá, la culebra...  
¡Mayombe—bombe--mayombé!  
Sensemayá, se murió!

SENSEMAYÁ  
(Chant to kill a snake)

Mayombe—bombe—mayombé!  
¡Mayombe—bombe--mayombé!  
¡Mayombe--bombe--mayombé!

The snake has eyes of glass;  
The snake coils on a stick;  
With his eyes of glass on a stick,  
With his eyes of glass.  
The snake can move without feet;  
The snake can hide in the grass;  
Crawling he hides in the grass,  
Moving without feet.

¡Mayombe—bombe--mayombé!  
¡Mayombe--bombe--mayombé!  
¡Mayombe—bombe--mayombé!

Hit him with an ax and he dies;  
Hit him! Go on, hit him!  
Don't hit him with your foot or he'll bite;  
Don't hit him with your foot, or he'll get  
away.

Sensemayá the snake,  
sensemayá.  
Sensemayá, with his eyes,  
sensemayá.  
Sensemayá, with his tongue,  
sensemayá.  
Sensemayá, with his mouth,  
sensemayá.

The dead snake cannot eat;  
the dead snake cannot hiss;  
he cannot move,  
he cannot run!  
The dead snake cannot look;  
the dead snake cannot drink;  
he cannot breathe,  
he cannot bite.

Mayombe—bombe—mayombé!  
Sensemayá, the snake . . .  
Mayombe—bombe—mayombé!  
Sensemayá, does not move . . .  
Mayombe—bombe—mayombé!  
Sensemayá, the snake . . .  
Mayombe—bombe—mayombé!  
Sensemayá, he died!

"ILLAPA": TONE POEM FOR FLUTE AND ORCHESTRA (2004) (dedicated in affection and appreciation to Leone Buyse and Larry Rachleff) depicts a moment in the life of Illapa, a powerful weather god from ancient South American Andean culture.

In the first movement, *Introducción: Soliloquio Serrano* ("Introduction: Mountain Soliloquy"), Illapa sits at the edge of a highland valley, playing his bamboo flute while accompanied only by his own *parpadeos* or "blinking" (initially performed by orchestra *claves*). While not an actual Andean tune, Illapa's soliloquy evokes typical gestures and articulation effects of mountain flutes. At the end of the movement, momentum picks up as Illapa slowly leans over and then finally leaps to the floor of the valley, whirling his music on the flute and blinking his eyes ever more furiously.

At the entrance of the rest of the orchestra, Illapa is now standing squarely inside the valley as the second movement, *Harawi*, commences. The vastness and mystery of the Andes is conveyed by the low and high glissing strings, the oscillating marimbas, and the interplay between the conga drum and rainstick.

When the flute re-enters, the *harawi* music begins with the typical melancholy and elegiac mood encountered in this traditional song form. The melody is also played by the violas and violoncellos albeit slightly out of synchronization to convey the wet reverberating effect of Andean echoes (marked in the score as *Un grito y un mil de ecos*, or "a cry and a thousand echoes"). Illapa's flute music is increasingly overwhelmed by the valley's own *naturaleza*, its own inner life, until the moment when Illapa takes out his spinning top (the *zumballyu*) and spins it, calling up a storm. Thunder and lightning crack around the havoc that the *zumballyu* creates as it uproots trees and boulders in a violent yet brief fury.

After the climactic highpoint, we hear the sounds of the valley in the aftermath of the storm, and Illapa is curiously quiet (...stunned?... ) — quiet, that is, until a final flute call that holds and then slowly fades as Illapa climbs out of the valley, looks back at the destruction left in his wake, and blinks...just once.

"ILLAPA": TONE POEM FOR FLUTE AND ORCHESTRA (2004) also exists in a purely symphonic version as the middle movement of *THREE LATIN AMERICAN DANCES FOR ORCHESTRA* (2004).

[—Notes by GABRIELA LENA FRANK]

#### ABOUT THE PERFORMERS:

Flutist DONNA SHIN has been praised for her beautifully-spun phrases, seductive sound, sterling technique, and charismatic exchanges with the audience. Described as "dazzling" by the *Boston Globe*, Shin has built an enviable reputation as a versatile performer of solo, chamber, orchestra, jazz and ancient Asian repertoire. Performing in concert halls throughout the Americas, Europe and Asia, she is admired for her adventurous programming and expressive flair.

Devoted to the role of artist-teacher, she is the flute professor at the University of Washington School of Music after holding faculty posts at the University of South Carolina School of Music and Oklahoma State University. She frequently appears as artist-performer and master class clinician at universities and flute clubs throughout the country, modeling the artist-teacher path for young flutists.

Shin has been featured in solo performances with the North Korean National Symphony Orchestra, People's Liberation Army Band of China, Seattle Symphony Orchestra, Eastman Philharmonia, New England Conservatory Wind Ensemble, University of South Carolina Wind Ensemble, Oklahoma State University Wind Ensemble, and University of Washington Wind Ensemble. In 2010, Shin premiered D. J. Sparr's *Precious Metal: Concerto for Flute and Winds* in Seattle and cities throughout Japan and China. Earlier this fall, she premiered Hilary Tann's *Shoji*, a work for flute and oboe, at the University of Texas at Austin and performed Gabriela Frank's *Illapa: Tone Poem for flute and orchestra* with the Seattle Symphony Orchestra.

Shin performed for two seasons as principal flute with the Heidelberg Schlossfestspiele Orchester in Germany. In Boston, she performed with the Boston Philharmonic Orchestra, the New Bedford Symphony, and the Isabella Stewart Gardner Chamber Orchestras. She has also performed with the South Carolina Philharmonic, Tulsa Symphony Orchestra, New World Symphony, Tulsa Signature Symphony, Lake Placid Sinfonietta, Tanglewood Music Center, National Repertory Orchestra, Aspen Music Festival, National Orchestral Institute, and Norfolk Chamber Music Festival.

Shin has won prizes in competitions held by the National Flute Association, April Spring Friendship Arts Festival in North Korea, Performers of Connecticut, James Pappoutsakis Society, and Seattle Flute Society, to name a few. As a founding member of Paragon Winds woodwind quintet, she was awarded fellowships from the New England Conservatory and Yale University's Norfolk Chamber Music Festival, and won the Grand Prize at the Coleman National Chamber Ensemble Competition in Pasadena, California.

Committed to developing young artists and reaching out to audiences, Shin has introduced new music programs to a variety of communities, ranging from rural Oklahoma to communist North Korea to castle communities in northern Italy. Last year's international concert tour brought Shin's performances to the concert halls in Uzbekistan, Japan, and China. Her upcoming international tour will include performances in Brazil and South Korea.

Shin earned degrees with the highest honors from the Interlochen Arts Academy, Eastman School of Music and the New England Conservatory, including the esteemed Performer's Certificate at the Eastman School. As instructor of chamber music and flute at the University of Rochester and the Eastman School of Music, she was awarded the "Eastman School of Music Excellence in Teaching" prize. During her doctoral studies at Eastman, she became the first woodwind player in the school's history to be nominated for the highly coveted Artist's Certificate.

During the summer months, Shin performs as artist-teacher at the Bay View Music Festival in Michigan and is the Young Artist Competition Coordinator for the National Flute Association.

Dr. JONATHAN PASTERNAK has conducted orchestras, opera and ballet in the United States and Europe, with such ensembles as the London Symphony Orchestra, Residentie Orkest of The Hague, Scottish Chamber Orchestra, Oregon Symphony, National Symphony Orchestra at the Kennedy Center, among many others. Since September 2010, he has served as Director of Orchestral Activities at the University of Washington School of Music. With the University of Washington Opera, he has conducted fully staged productions of Britten's *Albert Herring* and Humperdinck's *Hansel and Gretel*; this April, he led Ravel's opera *L'enfant et les sortilèges*, a work rarely heard performed on the concert stage.

Pasternack's debut recording on the Naxos label, leading the London Symphony Orchestra in Béla Bartók's *Miraculous Mandarin* suite and the *Symphony No. 1* by Johannes Brahms, was released to critical acclaim in January 2011. Recent engagements have included projects with Orchestra Seattle and Seattle Chamber Singers, productions with Bellevue Opera (*La bohème*, *Tosca*, *Don Carlos*) and Skagit Opera (*Tosca* and *L'elisir d'amore*), and the Paris premiere of Robert Clerc's *À l'ombre du grand arbre*. He conducted performances of Wayne Horvitz's chamber opera-oratorio, *The Heartsong of Charging Elk*, as part of an educational tour presented by Washington State University in Pullman and Vancouver.

Born and raised in New York City, Jonathan Pasternack studied violin, cello, trombone, piano and percussion. He won a trombone scholarship to the Manhattan School of Music at the age of sixteen and later transferred to the Massachusetts Institute of Technology to pursue studies in astronomy, philosophy and political science. Pasternack earned graduate degrees in music from the University of Washington, where he studied conducting with Peter Erös and trombone with Stuart Dempster. He won Second Prize at the Sixth Cadaqués International Conducting Competition in Barcelona, Spain, as well as fellowships and awards from the Aspen, David Oistrakh and Brevard Music Festivals. His conducting mentors have included Neeme Järvi, Hans Vonk, Jorma Panula, Valery Gergiev, and James DePreist.

Dr. Pasternack has held conducting appointments with the Oregon Symphony, Icicle Creek Music Center, Seattle Junior Youth Symphony, Pacific Lutheran University, and MIT. He has served as guest faculty at Central Washington University, East Oregon University, Pacific University, Conservatoire de Maurepas in France, and Conservatoire Supérieur de Musique de Genève in Switzerland.

THE UNIVERSITY SYMPHONY  
Jonathan Pasternack, *Music Director and Conductor*  
Meena Hwang, *Assistant Conductor*

*VIOLIN I*  
Kouki Tanaka,  
*concertmaster*  
Sol Im  
Jae-In Shin  
Christopher Lin  
Jason Moody  
Joanne Hsu  
Dongyang Chen  
Kayang Lee  
Cristian Gruber

*VIOLIN II*  
Allion Salvador,  
*principal*  
Corentin Pokorny  
Sakura Shibata  
Ryu Arvin Sato  
Jesse Peng  
Marie Suto  
Alex Mangubat  
Pattamon  
Wattanawanitchakorn

*VIOLA*  
Lennon Aldort, *principal*  
Andrew Pang  
David Colemanares  
Ayala Goldstein

*CELLO*  
Lauren Vander Lind,  
*principal*  
Alex Ho  
Joanne Huang  
Melissa Kersh  
Alec Duggan  
Allyson McGaughey  
Laura Daugherty  
Sean Tanino

*BASS*  
Abbey Blackwell,  
*principal*  
Adrian Swan  
Kelsey Mines  
Mercedes Paynter  
Ramon Salumbides  
Eamonn Hunter-Green  
Ellen Parodi  
Dune Butler

*PICCOLO*  
Maria-Alise Agrawal  
Elisabeth Jolly  
Kathleen Shin

*FLUTE*  
Maria-Alise Agrawal  
Elisabeth Jolly  
Zoe Funai  
Sho Kato  
Colleen McElroy  
Kathleen Shin

*OBOE*  
Alyssa Sibbers  
Nick Hendryx  
Brian Jacoby-McCurdy

*ENGLISH HORN*  
Nick Hendryx

*CLARINET*  
Leslie Edwards  
Will Lace

*BASS CLARINET*  
Evan Smith

*BASSOON*  
Roshan Sukumar  
Christopher Howerter  
Erin Bodnar

*FRENCH HORN*  
Elizabeth Janzen  
Trevor Cosby  
Jacob Parkin  
Justin Thiele  
Kellen Reimers

*TRUMPET*  
Joshua Gailey  
Nicole Secula  
Arthur Meng  
Kellan Smith

*TROMBONE*  
Masa Ohtake  
Steve Harrel  
Sam Elliot

*BASS TROMBONE*  
Jonathon Wilson

*TUBA*  
Jon Hansen

*TIMPANI*  
Brian Pfeifer  
Andrew Angell

*PERCUSSION*  
Andrew Angell  
Kevin Birrell  
Brian Pfeifer  
Declan Sullivan  
Christopher Trimis

*HARP*  
Graeme Smith

*PIANO*  
Jason Suchan