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# UW SYMPHONY at Benaroya Hall

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Ludovic Morlot, David Alexander Rahbee,  
and Mario Alejandro Torres, conductors.  
Sæunn Thorsteinsdóttir, cello, Cristina Valdés, piano,  
and special guest Michael Jinsoo Lim, violin.

Monday, February 5, 2018  
7:30pm - Seattle, WA

**W** SCHOOL OF MUSIC  
UNIVERSITY of WASHINGTON

CD # 17,964

## PROGRAM

- 1 William Tell: Overture (1829).....12:04.....Gioachino Rossini (1792-1868)  
(In commemoration of the 150th anniversary of Rossini's death.)  
Mario Alejandro Torres, conductor

- 2 Symphony in Three Movements (1942-1945).....21:41.....Igor Stravinsky (1882-1971)  
I. Allegro  
II. Andante  
III. Con moto  
David Alexander Rahbee, conductor

## INTERMISSION

CD # 17,965

- 1 Triple Concerto, for Violin, Cello and Piano, in C major, op. 56 (1803-1804).....35:05  
Ludwig van Beethoven (1770-1827)  
I. Allegro  
II. Largo  
III. Rondo alla polacca  
Sæunn Thorsteinsdóttir, cello  
Michael Jinsoo Lim, violin  
Cristina Valdés, piano  
David Alexander Rahbee, conductor

- 2 Romanian Rhapsody No. 1, in A major, op. 11 (1901).....Georges Enesco (1881-1955)  
Ludovic Morlot, conductor 12:12

## PROGRAM NOTES *(by Logan Esterling)*

### ***Gioachino Rossini: William Tell Overture***

*William Tell* was Rossini's last opera, of which he wrote a total of 39. The Overture has remained extremely popular both in and out of the realm of classical music. Audiences will almost certainly recognize parts of this famous piece as it has been used on advertisements, TV shows, movies, and more. The piece features four distinct sections without any break between them. These four sections, meant to depict life in the Swiss Alps, are thought of as the following images: dawn breaking with thunder in the distance (featuring the celli and timpani), the storm, the calm after the storm (featuring the English horn and flute), and the cavalry charge.

### ***Igor Stravinsky: Symphony in Three Movements***

The *Symphony in Three Movements* was Stravinsky's last testament to the longstanding tradition of the symphony. Composed towards the end of World War II, The piece was born out of a commissioned celebration of the forthcoming Allied victory. Stravinsky did not want the symphony to be programmatic, but later wrote the following regarding his inspiration for the *Symphony in Three Movements*:

The symphony was written under the impression of world events. I will not say that it expresses my feeling about them, but only that, without participation of what I think of as my will, they excited my musical imagination. And the impressions that activated me were not general, or ideological, but specific: each episode in the symphony is linked in my imagination with a specific cinematographic impression of war.

The first movement, which features a modern construction of Classical sonata-allegro form, was inspired "by a war film of scorched earth tactics in China." The clarinet, piano, and strings converse throughout the movement, building in intensity until the reiteration of the opening returns. The music of the middle movement was originally written for a film project that Stravinsky never finished. A brief interlude carries the piece into the third movement, which contains "the genesis of a war plot," as Stravinsky noted. He says the beginning of the third movement was a "musical reaction to the newsreels and documentaries I had seen of goose-stepping soldiers."

### **Ludwig Van Beethoven:**

#### **Concerto in C major for Piano, Violin, Cello and Orchestra, Op. 56 (Triple Concerto)**

Beethoven's Triple Concerto features a piano trio as a group of soloists with orchestral accompaniment. While this harks back to the Baroque custom of a concerto grosso, Beethoven was attempting something greater: a new style of the Classical era concerto. Despite this, the piece is much less radical than the other music he was composing at the time, such as the Eroica Symphony or the Fourth Piano Concerto. A lack of radical innovation coupled with a disappointing premiere performance stained the reputation of the Triple Concerto, which to this day is not often performed.

The first movement opens with a full orchestral exposition of the main themes. Once the soloists enter, the orchestration is cut back to the bare minimum. The movement alternates between intimate solo sections and grand tutti sections. The second movement serves as a brief five minute interlude between the outer movements, featuring muted strings softly accompanying the piano trio. The final movement, marked *Rondo alla polacca*, features a danceable folk tune that is passed between soloists and orchestra.

### **Georges Enesco: Romanian Rhapsody No. 1**

Georges Enesco was the leading Romanian composer of the 20th century. He was a virtuosic violinist from a young age who went on to study composition with Jules Massenet and Gabriel Fauré. Inspired by Liszt's Hungarian Rhapsodies, Enesco wrote his two Romanian Rhapsodies when he was still fairly young. They combined Romanian folk melodies with the style of French Romantic music. Audiences loved these pieces and, to Enesco's dismay, they overshadow his later works.

The piece begins with a brief conversation between the clarinet and oboe, who eventually usher in the other woodwinds and the rest of the orchestra. Other sections unfold effortlessly, often with great contrast in character, mood, and orchestration. The end result is an improvisatory rhapsody sure to delight all listeners.

# ARTIST BIOS

## **Ludovic Morlot, conductor**

French conductor Ludovic Morlot has been Music Director of the Seattle Symphony since 2011. Among the many highlights of his tenure, the orchestra have won three Grammy Awards and gave an exhilarating performance at Carnegie Hall in 2014, as reported in *The New York Times*: "The performance Mr. Morlot coaxed from his players was rich with shimmering colors and tremulous energy."

During the 2017-2018 season Morlot and the Seattle Symphony will continue on their incredible musical journey, focusing particularly on the music of Berlioz, Stravinsky and Bernstein. In addition, they will be presenting some exciting new works by John Luther Adams, David Lang and Andrew Norman and welcoming Alexandra Gardner for a residency. The orchestra will also be performing on tour in California, including a two-day residency at the University of California, Berkeley. The orchestra has many successful recordings, available on their own label, Seattle Symphony Media. A box set of music by Dutilleux was recently released to mark the 100th anniversary of the composer's birth.

This season, Morlot will be conducting at Seattle Opera for the first time (Berlioz *Béatrice et Bénédict*), make his debut with the Orchestra of St Luke's and will return to the Atlanta and Houston Symphony Orchestras. He has regular relationships with the Chicago Symphony Orchestra and New York and Los Angeles philharmonics. Morlot also has a particularly strong connection with the Boston Symphony Orchestra having been Seiji Ozawa Fellowship Conductor in 2001 at Tanglewood and subsequently appointed assistant conductor for the orchestra and their Music Director James Levine (2004-07). Since then he has conducted the orchestra in subscription concerts in Boston, at Tanglewood and on a tour to the west coast of America.

Trained as a violinist, Morlot studied conducting at the Royal Academy of Music in London and then at the Royal College of Music as recipient of the Norman del Mar Conducting Fellowship. Morlot was elected a Fellow of the Royal Academy of Music in 2014 in recognition of his significant contribution to music. He is Chair of Orchestral Conducting Studies at the University of Washington School of Music in Seattle.

### ***David Alexander Rahbee, conductor***

David Alexander Rahbee is currently Senior Artist in Residence at the University of Washington School of Music in Seattle, where he is Director of Orchestral Activities and teaches conducting. He is Music Director and Conductor of the University of Washington Symphony Orchestra and founder of the UW Campus Philharmonia. He is a recipient of the American-Austrian Foundation's 2003 Herbert von Karajan Fellowship for Young Conductors, the 2005 International Richard-Wagner-Verband Stipend, and the Acanthes Centre in Paris in 2007.

Dr. Rahbee has appeared in concert with orchestras such as the RTE National Symphony Orchestra of Ireland, Orchestre Philharmonique du Luxembourg, Kammerphilharmonie Berlin-Brandenburg, Orchestre de la Francophonie, Orchesterakademie der Bochumer Symphoniker, the Dresden Hochschule orchestra, Grand Harmonie, the Boston New Music Initiative, Seattle Modern Orchestra, Orquesta Sinfónica de Loja (Ecuador), Armenian Philharmonic Orchestra, Savaria Symphony Orchestra (Hungary), Cool Opera of Norway (members of the Stavanger Symphony), Schönbrunner Schloss Orchester (Vienna), the Whatcom Symphony Orchestra, the Kennett Symphony, and the Divertimento Ensemble of Milan.

Dr. Rahbee was an assistant at the Vienna State opera from 2002-2010. As part of his fellowship and residency at the 2003 Salzburg Festival, Dr. Rahbee was assistant conductor of the International Attergau Institute Orchestra, where he worked with members of the Vienna Philharmonic. From 1997-2001, David Rahbee was conductor of the Fidelio Chamber Orchestra in Cambridge, Massachusetts, selecting its talented young members from Harvard University, the New England Conservatory, and Boston University. From 1997 to 2000, he served as assistant conductor of the Atlantic Symphony Orchestra (formerly known as the Hingham Symphony) in Massachusetts.

Dr. Rahbee's principal conducting teachers were Charles Bruck and Michael Jinbo at the Pierre Monteux School. He holds a Bachelor of Music degree in violin and composition from Indiana University, a Master of Music degree from the New England Conservatory in orchestral conducting, and a Doctorate of Musical Arts from the University of Montreal in orchestral conducting. Dr. Rahbee was a finalist for the American Prize, in the category of Orchestral Programming in the college/university division for the 2013-14 season, and was awarded second place for the 2014-15 season of the University of Washington Symphony Orchestra.

# ARTIST BIOS

## ***Mario Alejandro Torres, assistant conductor***

Mario Alejandro Torres, a native of San Pedro Sula, Honduras, is a conductor, teacher, performer, and promoter of artistic community growth based in Seattle, WA. Mr. Torres is bringing a new and exciting sound to the Poulsbo Community Orchestra, where he has been recently appointed music and artistic director. On February of 2017 he did a conducting fellowship with the Seattle Symphony, assisting Maestro Ludovic Morlot in an exciting concert where Hilary Hahn performed the impassioned Bruch's first violin concerto. At University of Washington, his energy and passion to work with young musicians have set UW Campus Philharmonia Orchestras to higher artistic performances.

Mr. Torres has appeared internationally as a guest conductor and clinician for music programs of social inclusion for troubled teen-agers such as: The National Music School of Suriname in South America, and the Académie Musicale Occide Jeanty in Croix des Bouquets in Haiti. He also gave performances with the Eddy Snijders Orchestra in Paramaribo, Suriname, and in his hometown with the professional Chamber Orchestra of San Pedro Sula and the student choir of the School of Music Victoriano Lopez.

He is in his second year of doctoral studies at University of Washington, pursuing a degree in orchestral conducting under the mentorship of David Alexander Rahbee and Ludovic Morlot, Music Director. Mr. Torres holds a Masters of Music in Orchestral Conducting from Ithaca College, and a Bachelor and a Master of Music in Viola Performance from Northwestern State University of Louisiana (NSULA). Additionally, he has been a conducting student of Michael Jinbo at the Monteux School and Music Festival, where he has also served as an orchestral assistant. Mr. Torres also holds degrees in Computer Information Systems and Business Administration, and has completed a professional program in community leadership, teaching artistry, and social entrepreneurship, for musicians with the Youth Orchestra of the Americas' Global Leaders Program.

### ***Sæunn Thorsteinsdóttir, cello***

"Riveting" (New York Times) cellist, Sæunn Thorsteinsdóttir, has appeared as soloist with the Los Angeles Philharmonic, Toronto and Iceland Symphonies, and her recital and chamber music performances have taken her across the US, Europe and Asia. Following the release of her debut recording of Britten's Suites for Solo Cello on Centaur Records, she has performed in some of the world's greatest halls including Carnegie Hall, Suntory Hall and Disney Hall. The press have described her as "charismatic" (New York Times) and praised her performances for their "emotional intensity" (Los Angeles Times).

As a chamber musician, she has collaborated with Itzhak Perlman, Mitsuko Uchida, Richard Goode and members of the Emerson, Guarneri and Cavani Quartets, and has performed at numerous chamber music festivals, including Prussia Cove and Marlboro (with whom she has toured). She is cellist of Frequency and the Manhattan Piano Trio, and founding member and co-Artistic Director of the acclaimed New York-based chamber ensemble Decoda.

Along with masterpieces of the 18th, 19th and 20th centuries, Thorsteinsdóttir is inspired by music of our time and enjoys collaborating with living composers. In addition to working with Daníel Bjarnason on his award-winning composition "Bow to String", she has premiered dozens of works, including pieces by Peter Schikele, Paul Schoenfield, Kendall Briggs and Jane Antonia Cornish.

Thorsteinsdóttir has garnered top prizes in international competitions, including the Naumburg Competition in New York and the Antonio Janigro Competition in Zagreb, Croatia. She received a Bachelor of Music from the Cleveland Institute of Music, a Master of Music from The Juilliard School and a Doctorate of Musical Arts from SUNY Stony Brook. Her principal teachers include Richard Aaron, Tanya L. Carey, Colin Carr and Joel Krosnick. Thorsteinsdóttir currently serves on the faculty of the University of Washington in Seattle, where she teaches cello and chamber music.

Thorsteinsdóttir was a fellow of Ensemble ACJW—The Academy, a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education—performing chamber music at Carnegie Hall and bringing classical music to New York City Public Schools.

Born in Reykjavik, Iceland, Thorsteinsdóttir moved to the states as a child—however, she still has family in Iceland and enjoys returning, both for concerts and family visits.

## ARTIST BIOS

### ***Cristina Valdés, piano***

Considered one of today's foremost interpreters of contemporary music, Cristina Valdés is known for presenting innovative concerts with repertoire ranging from Bach to Xenakis. She has performed across four continents and in venues such as Lincoln Center, Le Poisson Rouge, Miller Theatre, Jordan Hall, and the Kennedy Center. Ms. Valdés has appeared both as a soloist and chamber musician at festivals worldwide including New Music in Miami, the Foro Internacional de Musica Nueva in Mexico City, Brisbane Arts Festival, the Festival of Contemporary Music in El Salvador, Havana Contemporary Music Festival, and the Singapore Arts Festival.

An avid chamber musician and collaborator, Ms. Valdés has toured extensively with the Bang On a Can "All Stars", and has performed with the Seattle Chamber Players, the Mabou Mines Theater Company, the Parsons Dance Company, and Antares. She has also been a featured performer on both the Seattle Symphony's Chamber Series and [UNTITLED] concerts.

Cristina has appeared as concerto soloist with the Johns Hopkins Symphony Orchestra, the Binghamton Philharmonic, the Seattle Philharmonic, Philharmonia Northwest, the Eastman BroadBand, and the Stony Brook Symphony Orchestra. Most recently, she performed the piano solo part of the Ives 4th Symphony with the Seattle Symphony.

Cristina Valdés joined the faculty of the UW School of Music in Fall 2014 as an artist in residence in the keyboard program.

### **Michael Jinsoo Lim, violin**

Violinist Michael Jinsoo Lim has been praised for playing with “delicious abandon” by *Gramophone*, described as “bewitching” and “masterful” by the *Seattle Times*, and hailed by the *Los Angeles Times* as a “conspicuously accomplished champion of contemporary music.” He is concertmaster and solo violinist of the Pacific Northwest Ballet Orchestra (“surely the best ballet band in America”—*New York Times*) and serves as artistic director and violinist of the Seattle-based ensemble Frequency.

Recent highlights include the world premiere of Andrew Waggoner’s Violin Concerto, appearances as soloist for the Stravinsky Violin Concerto at New York’s City Center (as part of Pacific Northwest Ballet’s 2016 NYC tour), and performances of concertos by Prokofiev and Stravinsky with PNB during the 2016-17 season. Lim will travel with the company in the summer of 2018 to perform Prokofiev’s Violin Concerto No. 1 in Paris.

For twenty years, Lim toured and recorded with the Corigliano Quartet, a group he co-founded. With the quartet, he won the Grand Prize at the Fischhoff Chamber Music Competition and the ASCAP/CMA Award for Adventurous Programming, and performed in the nation’s leading music centers, including Carnegie Hall, Weill Recital Hall, and the Kennedy Center. The quartet’s Naxos label CD was honored as one of *The New Yorker’s* Ten Best Classical Recordings of the Year.

As a theater artist, Lim appeared in director Nick Schwartz-Hall’s *Tempo of Recollection*, a show about composer Erwin Schulhoff, and served as music consultant for Seattle Repertory Theatre’s production of *Opus*, directed by Braden Abraham. Lim has performed onstage with Pacific Northwest Ballet in George Balanchine’s *Duo Concertante* and Christopher Wheeldon’s *After the Rain*. Lim has also worked as a record producer on three critically acclaimed albums by violist Melia Watras and co-producer on a fourth.

Lim attended Indiana University, where he was a pupil of the legendary Josef Gingold. He later studied chamber music at the Juilliard School and taught there as an assistant to the Juilliard String Quartet. He currently serves on the faculty of Cornish College of the Arts. Lim has recorded for Naxos, DreamWorks, Albany, Bridge, CRI, Bayer Records, RIAX and New Focus, and has been heard on NPR programs such as Performance Today and All Things Considered.

# PERSONNEL

## University of Washington Symphony Orchestra

David Alexander Rahbee, Music Director and Conductor

Mario Alejandro Torres, Gabriela Garza, and Lorenzo Guggenheim, Assistant Conductors

Ryan Farris, Orchestra Assistant

### Flute

Elise Kim - R, S  
(Music Performance)  
Miao Liu - B, E  
(Music Performance)  
Rachel Reyes  
(Music Performance)  
Sarrah Flynn  
(Music Performance)

### Piccolo

Miao Liu  
(Music Performance)  
Sarrah Flynn  
(Music Performance)  
Elise Kim  
(Music Performance)

### Oboe

Diego Espinoza - R, S  
(Music Performance)  
Logan Esterling - B, E  
(Music Performance)  
Ashley Ultsch  
(Music Performance)

### English Horn

Logan Esterling  
(Music Performance)  
Diego Espinoza  
(Music Performance)

### Clarinet

Brian Schappals - R, E  
(Music Performance)  
Mo Yan - S  
(Music Performance)  
Mona Xue - B  
(Pre-Major (Arts & Sciences))

### Bass Clarinet

Brian Schappals  
(Music Performance)

### Bassoon

Lucas Zeiter - R, S, E  
(Music Performance)  
Julien Tsang, B  
(Music Performance)

### Contra Bassoon

David Wall  
(Music Performance)

### Horn

Christine Sass - R, S  
(Music Performance)  
Bradley Leavens - B, E  
(Music Performance)  
Nate Lloyd  
(Music Performance)  
Anna Barbee  
(DMA)  
Kelly Brown  
(Music Performance)

### Trumpet

Gabriel Palmer - R, S  
(Music Performance)  
Ross Venneberg - B  
(DMA)  
Tzu-I (Joe) Yang - E  
(Music Performance)  
Stacie Tao  
(Early Childhood and Family  
Studies)

### Trombone

Antonio Patrick - R, S, B, E  
(Music Performance)  
Gregory Ketrone  
(Business Administration)  
Keith Winkle - G

### Tuba

Nolan Conway  
(Earth and Space Sciences)

### Timpani

David Norgaard - R, S, B  
(Music Performance)  
Emerson Wahl - E  
(Music Performance)

### Percussion

David Norgaard  
(Music Performance)  
Emerson Wahl  
(Music Performance)  
Edward Cunneen  
(Music Performance)  
Lynn Park  
(Music Performance)

### Harp

Nicole Chang  
(Music Performance)  
Angie Kong  
(Applied Music)

### Piano

Stephen Damouni  
(DMA)

### 1st Violins

Judith Kim - C  
(Music Performance)  
Renee Zhang  
(Biology / Music Performance)  
Kelsey Luu  
(Bioengineering)  
Jonathan Kuehn - A  
Tyler Kim  
(Business)  
Allion Salvador - A  
Cordelia Ilton  
(Sociology)  
Alisha Luo  
(Business Administration)  
Nanako Miimi  
(Biochemistry)

**1st Violins cont.**

Miri Nishikawa  
(Business Administration)  
Sean Wu  
(Engineering)  
Varun Sridhar  
(Pre-Sciences)  
Sky Qiu  
(Pre-Sciences)  
Alex Hawker  
(Cornish College of the Arts)

**2nd Violins**

Emily Acri - \*  
(DMA)  
Victoria Crewdson  
(Pre-Major (Arts & Sciences))  
Hannah Tsai  
(Pre-Sciences)  
Madeline Meek  
(Pre-Arts)  
Sarah White  
(Linguistics)  
Erika Wakatake  
(Microbiology)  
David Huentelman  
(International Studies)  
Diana Lin  
(Pre-Major (Arts & Sciences))  
Sarah Peng  
(Pre-Engineering)  
Claire Wong  
(Biology)  
Micah Knight  
(Aerospace Engineering)

**2nd Violins cont.**

Luxi Wang  
(Computer Science)  
Christopher Lo  
(Aerospace Engineering)

**Viola**

Emmeran Pokorny - \*  
(Music Performance)  
Kyle Thiessen - \*  
(Psychology and Music)  
Eugene Chin  
(Music Performance)  
Irene Putnam  
(Music Performance /  
Composition)  
Emily Hennings  
(MCD Biology)  
Elena Allen  
(Music Performance /  
Biochemistry)  
Rose Hiemstra  
(Music Performance /  
Computer Science)  
Jerry Bi  
(Psychology)  
Miles Goodner  
(Academy for Young Scholars)

**Cello**

Ryan Farris - \*  
(Music Performance)  
Andrew Kim  
(Music Performance /  
Chemical Engineering)  
Peter Tracy  
(Music Performance)  
Blaire Ziegenhagel  
(Music Education)  
Youngbin Kim  
(Music Performance)  
Thomas Zadrozny  
(History)  
Evan Howard  
(Music / Biomedical  
Engineering)  
Jonas Chen  
(Finance / Accounting)  
Blair Forsberg  
(Political Science)  
Jason Lee  
(Pre-Engineering)

**Bass**

Darian Woller - \*  
(Music Performance)  
Mason Fagan  
(Music Performance)  
Scott Elder  
(Business Administration)  
Logan Grimm  
(Communication)  
Stephen Phillips  
(Mechanical Engineering)  
Jaren Minnoch  
(Pre-Medical)

Concertmaster - C  
Principal - \*

Rossini principal - R  
Stravinsky principal - S

Beethoven principal - B  
Enesco principal - E

Guest - G  
Alum - A

## UPCOMING EVENTS

**For a full list of events, visit [www.music.washington.edu](http://www.music.washington.edu)**

*Unless otherwise noted, performances are at 7:30 PM*

**February 23**, Faculty Recital: Craig Sheppard, piano. *Bach: The Art of Fugue. MT.*

**March 1**, Modern Music Ensemble with Ludovic Morlot. *MT.*

**March 4**, *Intersections: Music, Words, and Pictures;*

Pre-Concert Lecture: Jane Brown, UW Germanics. 4 pm *BA.*

**March 8**, Opera Workshop: Ravel, *L'Enfant et les Sortilèges. MST.*

**March 9**, UW Symphony with Concerto Competition Winners. *MT.*

**March 28**, Faculty Recital: Melia Watras & Atar Arad, viola. *MT.*

**April 16**, Faculty Recital: Craig Sheppard, piano, Sæunn Thorsteinsdóttir, cello. *MT.*

**April 16**, Faculty Recital: Michael Partington and Marc Teicholz, guitar. *BA.*

**April 20**, UW Chamber Orchestra with Melia Watras, viola. *BA.*

**April 27**, UW Symphony with Ben Lulich, clarinet. *MT.*

**April 27**, Faculty Recital: Carole Terry, organ. *SAP.*

**May 6**, *Intersections: Music, Words, and Pictures;*

Pre-Concert Lecture: Emeritus Professor Ronald Moore. 4 pm *BA.*

**May 11-13**, Harry Partch Festival. *MT.*

**May 19**, String Orchestra of the Rockies with Barry Lieberman, bass and Maria Larionoff, violin. *The Cascades Meet the Rockies. BA.*

**May 24**, Modern Music Ensemble. *MST.*

**May 27**, Faculty Chamber Group: Frequency. *Dialogues. MT.*

**June 1**, UW Symphony and Combined University Choirs:  
*Works by Debussy and Brahms. MT.*

### **Performance Location Key**

*BA - Brechemin Auditorium*

*MT - Meany Theater*

*MST - Meany Studio Theater*

*SAP - St. Alphonsus Parish*

### ***The University of Washington Symphony Orchestra***

The UW Symphony is made up of music majors as well as students from departments all across campus. They rehearse twice weekly, and perform at least two concerts per quarter. Under the leadership of Dr. Rahbee since the fall of 2013, the UW Symphony has performed over 130 works, spanning from the early baroque through contemporary, and collaborated with faculty and guest soloists, as well as members of the Seattle Symphony and other local organizations. The orchestra has often collaborated with two Grammy-award winning artists: Ludovic Morlot (Affiliate Professor of Conducting and Seattle Symphony Music Director) and Stephen Stubbs (Senior Artist in Residence). Other collaborations have included an opera on period instruments with Pacific MusicWorks, a concert with jazz studies faculty, as well as the annual performance with the combined university choirs. Concerts are given in Meany Theater, as well as various other locations on campus, and occasionally at Benaroya Hall. From time to time during the school year, the orchestra may split up into smaller groups under the title  
UW Chamber Orchestras.

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*Do you play an orchestral instrument? Are you a UW student?  
Students interested in joining the UW Symphony or Campus Philharmonia Orchestras  
may email Dr. Rahbee at [darahbee@uw.edu](mailto:darahbee@uw.edu).  
New enrollment occurs each quarter on a space-available basis.*



*Learn more about UW Music,  
visit us at: [music.washington.edu](http://music.washington.edu)*

**W** SCHOOL OF MUSIC  
UNIVERSITY of WASHINGTON