

*presents*

THE UNIVERSITY SYMPHONY

David Alexander Rahbee, *conductor*

*Celebrating the 450<sup>th</sup> birth year of William Shakespeare  
and the 150<sup>th</sup> birth year of Richard Strauss*

*With faculty guest artist*

Jeff Fair

*and*

The Women of the University Chorale

Giselle Wyers, *conductor*

7:30 PM  
October 30, 2014  
Meany Theater

PROGRAM

*THE WATER GOBLIN*, symphonic poem, op. 107.....ANTONÍN DVOŘÁK (1841-1904)

*HORN CONCERTO #1 IN E<sup>b</sup>*, op. 11 .....RICHARD STRAUSS (1864-1949)  
Jeff Fair, *soloist*

INTERMISSION



*from Act 2 of OBERON, \*Excerpts* ..... CARL MARIA VON WEBER (1786-1826)  
*from A MIDSUMMER NIGHT'S DREAM, Op. 21 & 16* ..... FELIX MENDELSSOHN (1809-1847)  
*Overture*  
*Scherzo*  
*\*Song with chorus*  
*Intermezzo*  
*Nocturne*  
*Wedding March*  
*A Dance of Clowns*  
*\*Finale*

\*Katrina Deininger, *soprano*  
*2nd Mermaid in Weber, 1st Fairy in Mendelssohn Song with Chorus*

\*Margaret Boeckman, *mezzo soprano*  
*1st Mermaid in Weber, 2nd Fairy in Mendelssohn Song with Chorus, and Fairy in Mendelssohn Finale*

Spoken Roles:  
*PUCK*: Mairin Hackett / *OBERON*: Erica Weisman / *TITANIA*: Amy Kuefler

Women of the University of Washington Chorale  
Giselle Wyers, *conductor*

#### PROGRAM NOTES:

*THE WATER GOBLIN, Op. 107*

ANTONÍN DVOŘÁK (1841-1904)

Dvořák composed *The Water Goblin* in 1896-97, along with three other symphonic poems. The pieces were based on poems by Czech writer K. J. Erben. Dvořák largely composed "absolute music" in his earlier years, and these pieces represent one of his only attempts to portray character and story in music. The poem tells the story of a water goblin who abducts and marries a young woman, after her mother warns her not to go near the water. She bears his child, and then begs him to let her visit her mother. The goblin agrees, under the condition that she leave the child and return before the evening bells. When the bells begin tolling, the girl's mother refuses to let her leave. The goblin, outraged, leaves the water to find her. When the mother still does not let her go, the goblin kills the child in the midst of a storm, leaving its body and severed head on the mother's doorstep. Dvořák drew on the rhythm and inflection of the Czech language to shape the melodic motifs of the piece.

*HORN CONCERTO NO. 1 IN E<sup>b</sup>, Op. 11*

RICHARD STRAUSS (1864-1949)

Strauss began his formal study of composition at the age of 11, with the encouragement of his father, a successful horn player. He wrote his first concerto for horn only seven years later, in 1882-83. The piece premiered in 1884 in Meiningen, under the direction of Hans von Bülow, a mentor to Strauss. Strauss composed the concerto with his father in mind, and the piece represents the early stages of departure from the more rigid structures of his formal training. Unlike many multi-movement works, there are no breaks between movements. The horn concerto is among the best known of Strauss' early works, and is considered standard repertoire for horn players.

[Notes by Olivia Cacchione]

How does one begin to explain the plot of Shakespeare's *A Midsummer Night's Dream*? It is about as easy to explain as a dream- and as we all know, dreams can be quite illogical and or **ridiculous**, and very often they cannot be understood in a logical way. The point of Shakespeare's work is perhaps not found in the plot or the details, but in its vivid portrayal of the overall unpredictability of human interaction; in fact Shakespeare's witty and fun play can actually be interpreted as a philosophical viewpoint regarding the nature of relationships between human beings. Mendelssohn's music does not follow the action of the play, but rather it captures moods and musically depicts emotions and feelings that are the result of specific actions or situations.

In 1826, at age 17, he wrote an overture to *A Midsummer Night's Dream*, in which he intended to depict emotions and scenes from the play. It is in fact an early example of program music, and a predecessor of the tone poem, in the form of a concert overture. In the overture one hears a musical depiction of the night: a glittering fairy landscape under moonlight and stars, a hunting party in the forest, a love scene, a troop of clumsy tradesmen, and the braying of a human whose head was turned into that of a donkey.

In the spring 1826, Carl Maria von Weber's opera *Oberon* was premiered in London. Weber was in London to conduct, and became ill and died soon after the premiere. Mendelssohn was keenly interested in contemporary music and art, and he obtained an early copy of the score of *Oberon* from his publisher soon after Weber's death. He was enchanted by the score, which is not based on Shakespeare, but includes some of the same characters in Shakespeare's play. Mendelssohn, perhaps in homage to the late Weber, borrowed a theme from this opera; this can be heard most clearly towards the end of Mendelssohn's overture. Just before we perform the Mendelssohn overture this evening, we will perform a short selection from *Oberon*. This will give you the chance to hear the original theme that Mendelssohn borrowed, and then hear it as part of Mendelssohn's work, both at the end of the overture, and at the end of the Finale as well.

Seventeen years after he composed the overture, Mendelssohn, at the age of 34, composed incidental music for a performance of Shakespeare's *A Midsummer Night's Dream* in Germany, translated into German. The music occurs mostly between the scenes, but sometimes together with the dialog. Some of the music is derived from the overture, and the rest was newly composed.

Directly following the overture is the *Scherzo*- a virtuoso piece for the string section and first flutist-portraying couples scurrying at night in the forest, just after first act action in the play. The *Song with Chorus* follows, in which the fairies sing a lullaby to their queen, Titania, and protect her from unwanted insects and creatures of the night. The *Intermezzo* is next, and in the most dramatic and turbulent style, Mendelssohn depicts with music the fright and angst that Hermia feels when she wakes up without her partner Lysander, who has deserted her. In the *Nocturne*, sleeping lovers are musically portrayed with alternating tenderness and urgency, led by the gentle and mellow sound of the solo horn. The famous *Wedding March* is a bombastic affair, celebrating the wedding of Theseus and Hippolyta. The next number, *A Dance of Clowns*, (usually omitted) is a reworking of motives from the overture. The *Finale* functions as a bookend, is based on music of the overture, now with chorus and solo soprano added. The work ends exactly as it began, with its famous progression of woodwind chords.

For this evening's performance, Weber will be sung in the original English, and the spoken text during Mendelssohn will also be in English. Mendelssohn will, however, be sung in German. The reason is that although Mendelssohn read *A Midsummer Night's Dream* in the original language, he prepared the incidental music for a production that was given in a German translation. He therefore conceived the music together with the inflection of the German language; the English text does not properly fit into the accentuation and rhythm of the music the way Mendelssohn wrote it.

It is truly remarkable that seventeen years after Mendelssohn completed the overture, he attached the new incidental music without making a single revision to the overture. Other composers of his time such as Schumann made drastic revisions to works they had written when they were younger, as a result of maturity and or refinement of technique—but for the 34-year-old Mendelssohn, the overture remained as perfect as it was the day he completed it at age 17.

Text for Mendelssohn:

### SONG WITH CHORUS

TITANIA (spoken):

Come, now a roundel and a fairy song!  
Then, for the third part of a minute, hence!

Some, to kill cankers in the musk-rose buds!  
Some, war with rear mice for their leathern wings,  
To make my small elves coats!

And some, keep back  
The clamorous owl that nightly hoots,  
And wonders at our quaint spirits.

Sing me now asleep!  
Then to your offices, and let me rest.

1ST FAIRY (sung in German):

You spotted snakes with double tongue,  
Thorny hedgehogs be not seen;  
Newts and blindworms do no wrong;

Come not near our Fairy Queen.  
Hence away.

CHORUS:

Philomel with melody,  
Sing in our sweet lullaby;  
Lulla, lulla, lullaby, lulla, lulla, lullaby.

Never harm  
Nor spell nor charm  
Come our lovely lady nigh.  
So goodnight, with lullaby.

2ND FAIRY:

Weaving spiders, come not here;  
Hence, you long-legged spinners, hence;  
Beetles black, approach not near;

Worm nor snail do no offence.  
Hence away.

CHORUS:

Philomel with melody,  
Sing in our sweet lullaby;  
Lulla, lulla, lullaby, lulla, lulla, lullaby.

Never harm nor spell nor charm  
Come our lovely lady nigh.  
So goodnight, with lullaby.

1ST FAIRY:

Hence, away. Now all is well. One aloof stand sentinel.

### FINALE

OBERON (spoken), later sung by chorus and first fairy:

Through the house give glimmering light,  
By the dead and drowsy fire,  
Every elf, and fairy sprite,  
Hop as light as bird from briar;

And this ditty, after me,  
Sing, and dance it trippingly.

TITANIA (spoken):

First, rehearse your song by rote:  
To each word a warbling note,

Hand in hand, with fairy grace,  
Will we sing and bless this place.

OBERON (spoken):

Now, until the break of day,  
Through this house each fairy stray.

To the best bride-bed will we,  
Which by us shall blessed be;

And the issue there create;  
Ever shall be fortunate.

So shall all the couples three  
Ever true in loving be;

With this field-dew consecrate,  
Every fairy take his gail!

And each several chamber bless,  
Through this palace, with sweet peace:  
And the owner of it blest  
Ever shall in safety rest,  
And the owner of it blest.

Trip away; make no stay;  
Meet me all by break of day.

PUCK (spoken)

If we shadows have offended,  
Think but this, and all is mended,  
That you have but slumber'd here  
While these visions did appear.  
And this weak and idle theme,  
No more yielding but a dream,  
Gentles, do not reprehend:  
if you pardon, we will mend:  
And, as I am an honest Puck,

If we have unearned luck  
Now to 'scape the serpent's tongue,  
We will make amends ere long;

Else the Puck a liar call.  
So, good night unto you all.

Give me your hands, if we be friends,  
And Robin shall restore amends.

END

#### BIOGRAPHIES:

KATRINA DEININGER, soprano, is currently pursuing her Master of Music in Vocal Performance at the University of Washington, and is studying with Dr. Kari Ragan. She received her Bachelor of Music in Vocal Performance from University of Puget Sound in 2012. She has performed with organizations in Seattle such as Seattle Gilbert and Sullivan Society, and in summer programs all over the world, including China and Canada. Most recently she performed the role of the Sandman and Dew Fairy in *Hansel and Gretel* with Vivace Vancouver. This quarter, she will be singing the role of Lauretta in *Gianni Schicci* with UW Opera Theatre.

MARGARET BOECKMAN is a mezzo soprano originally hailing from Saint Louis, Missouri. She received her Bachelor of Arts in Music from Drury University in Springfield, Missouri and is currently enrolled in her Masters in Vocal Performance at the University of Washington in Seattle where she studies with Dr. Kari Ragan. She has appeared as a chorus member in Springfield Lyric Opera Theatre productions of Bizet's *Carmen* and Gilbert & Sullivan's *Trial By Jury*, and performed the role of Third Spirit in The Amalfi Coast Summer Opera Program's production of Mozart's *The Magic Flute*. She most recently appeared as a chorus member in Pacific Music Works and University of Washington's joint production of Handel's *Semele*.

Conductor DAVID ALEXANDER RAHBEE is a native of Boston. He studied conducting at the New England Conservatory, Université de Montréal, Universität für Musik und Darstellende Kunst in Vienna and at the Pierre Monteux School. He also studied violin and composition at Indiana University. He further refined his artistic training by participating in master-classes with Kurt Masur, Sir Colin Davis, Jorma Panula, Zdeněk Mácal, Peter Eötvös, Zoltán Peskó, Helmut Rilling and Otto-Werner Mueller.

He has been conductor of University of Washington Symphony since the fall of 2013, and since then has been working closely with Seattle Symphony Music Director Ludovic Morlot in building a new program for talented young conductors.

He was awarded the American-Austrian Foundation "Herbert von Karajan Fellowship" for young conductors in Salzburg (2003), as well as fellowships from International "Richard-Wagner-Verband-Stipend" in Bayreuth, Germany (2005), the Acanthes Centre in Paris (2007) and the Atlantic Music Festival in the USA (2010).

At the Salzburg Festival in 2003 he was assistant conductor of the International Attergau Institute Orchestra, where he also worked artistically with members of the Vienna Philharmonic Orchestra and guest conductors including Bobby McFerrin.

He has appeared in concert with the RTE National Symphony Orchestra of Ireland, Orchestre Philharmonique du Luxembourg, l'Orchestre de la Francophonie, the Dresden Hochschule Orchestra, Grand Harmonie, Ensemble Trembley, Orquesta Sinfonica de Loja (Ecuador), the Armenian Philharmonic Orchestra, "Cool Opera" of Norway (members of the Stavanger Symphony), the Savaria Symphony Orchestra, Schönbrunner Schloss Orchestra (Vienna), the Gächinger Kantorei, the Bach-Kollegium Stuttgart, the Kammerphilharmonie Berlin-Brandenburg and the Divertimento Ensemble of Milan. Most recently, he has worked with local organizations such as the Olympic Ballet Theater, and has given pre-concert talks for the Seattle Symphony at Benaroya Hall. He has also served on the faculty of the Pierre Monteux School as conducting associate.

In the genre of contemporary musical theatre, Rahbee lead a fully staged production of Bruno Maderna's chamber opera *Satyricon* with the Divertimento Ensemble. He also led this ensemble in the Italian premiere of Helmut Lachenmann's *Mouvement – vor der Erstarrung*.

His articles on the music of Gustav Mahler have appeared in the journal of the International Gustav Mahler Society and the music journal *Sonus*.

His arrangement of the Overture to Rossini's *Barber of Seville* for trombone quartet has been recorded and released on CD by Summit Music, played by the quartet known as Four of a Kind, four of the world's greatest trombonists. This arrangement, along with many others, is published by Warwick Music, England.

#### UNIVERSITY OF WASHINGTON CHORALE WOMEN

Giselle Wyers, *conductor*

Debi Johanson & Elizabeth MacIsaac, *assistant conductors*

##### SOPRANOS

Mina Barakatain	Vivian Lyons
Leah Bowd	Sydney Manning
Yoojeong Cho	Anna Mikkelborg
Addie Francis	Alexis Neumann
Denna Good-Mojab	Kristina Terwilliger
Jessica Haagen	Erica Weisman
Hallie Hominda	Iris Wagner
Amy Kuefler	

##### ALTOS

Monica Berndt	Amber Moore
Rasika Bhalerao	Micaela Prince
Mairin Hackett	Esther Ranjbar
Stephanie Hobart	Alta Steward
Alison Johnson	Amanda Williams
Marcy Landes	Anna Vara
Lydia Lee	Erika Van Horne

UNIVERSITY OF WASHINGTON SYMPHONY ORCHESTRA

David Alexander Rahbee, *conductor*

*VIOLIN I*

Corentin Pokorny – C  
Erin Kelly  
Yunjung Kim  
Daniel Kim  
Hannah Waterloo  
Maddie Down  
Judith Kim  
Jonathan Kuehn  
Vicky Wahlstrom  
Katherine Wang  
Elizaveta Mikhaylova  
Sol Im

*VIOLIN II*

Heather Borrer \*  
Deric Pang  
Anthony Fok  
Frank Liu  
Nat Bumrungtrakul  
Nao Ikeda  
Yanrang Zhang  
Nate Lempko  
Koon Yu Wong

*VIOLA*

Romarc Pokorny \*  
Alessandra Barrett  
Emmeran Pokorny  
Emily Hull  
Karl Vyhmeister  
Savannah Rank  
Jerry Bi  
Lucas McMillan  
Edwin Li

*CELLO*

Yang Lu \*  
Hajung Yuk  
Matthew Farmer  
Thomas Zadrozny  
Mark Duroshkin  
Makenzie Moore  
Sean Tanino  
Brandon Kawaguchi  
Jens Luebeck  
Allyssa Stockdill

*BASS*

Patrick Stephen Aubyrn \*  
Ramon Salumbides  
Tyler Cigich  
Brad Gaylor  
Darian Woller  
Nate Spielman  
Sena Dawes

*FLUTE*

Natalie Ham – S  
Mona Sangesland – M  
Sabrina Bounds  
Laura Colmenares  
Alex Hoelzen – D

*PICCOLO*

Joyce Lee – D

*OBOE*

James Phillips \*  
Megan Bernovich  
Nick Hendryx

*ENGLISH HORN*

Megan Bernovich – D

*CLARINET*

Alexander Tu – M, D  
Clarissa Thompson – S

*BASS CLARINET*

Clarissa Thompson – D

*BASSOON*

Jamael Smith \*  
Boone Hapke

*HORN*

Renee Millar – M  
Trevor Cosby – D, S  
Evan Wang  
Alison L P Farley

*TRUMPET*

David Sloan \*  
Rebecca Fuller  
Nicole Harreld – G

*TROMBONE*

Elizabeth McDaniel \*  
Zach Wendt  
Mike Dobranski – G

*TUBA*

Andy Abel – D  
Julio Cruz – M

*TIMPANI*

Declan Sullivan \*

*PERCUSSION*

Declan Sullivan  
Matt Grady  
Neal Goggans  
Evan Berge

Concertmaster – C

Principal –\*

Principal Dvorak – D

Principal Strauss – S

Principal Mendelssohn – M

Guest Musician – G

UPCOMING EVENTS: (Unless otherwise noted, performances are at 7:30 PM)

Performance Location Key

BA – Brechemin Auditorium  
BH – Benaroya Hall  
ECC – Ethnic Cultural Center  
HUB – Hub Lyceum

JPH – Jones Playhouse  
MT – Meany Theater  
MST – Meany Studio Theater  
MU 213 – Rm. 213 Music  
Building

SJC – St. James Cathedral  
SMC – St. Mark's Cathedral  
WA – Walker-Ames Room,  
Kane Hall

October 31, Littlefield Organ Series Halloween Organ Concert. WA.  
November 6, Modern Music Ensemble. JPH.  
November 9, Guitar Master Class: Ana Vidovic. 10:00 AM, MU 213.  
November 10, Ethnomusicology Lecture-Demonstration: Didik Nini Thowok. BA.  
November 13, Music of Today: DXARTS. MT.  
November 13, Brechemin Piano Series. MU 213.  
November 15, Vocal Recital: Works from the William Crawford Collection. 3:00 PM, BA.  
November 17, Concerto Competition: Brass, Woodwind & Percussion. BA.  
November 18, Concerto Competition: Strings. BA.  
November 19, Jazz Innovations, Part I. BA.  
November 20, Jazz Innovations, Part II. BA.  
November 21, Concerto Competition: Keyboard. BA.  
November 24, Voice Division Recital. BA.  
December 1, Studio Jazz Ensemble/Modern Band. MST.  
December 1, Gospel Choir. MT.  
December 2, Master Class: Peter Takács, piano. 5:00 PM, BA.  
December 2, University Chorale & Chamber Singers. MT.  
December 2, Percussion Ensemble. MST.  
December 2, Ethnomusicology Visiting Artist Concert: Ricardo Guity, Music of Honduras. BA.  
December 3, Guest Artist Recital: Peter Takács, piano. BA.  
December 4, Brechemin Piano Series. BA.  
December 4, Wind Ensemble, Symphonic & Campus Bands. MT.  
December 5, University Symphony with UW Opera Theater. MT.  
December 7, Music from the War to End All Wars. 4:30 PM (Robert Stacey lecture at 4:00 PM), BA.  
January 11, Faculty Recital: Melia Watras, viola. *Written/Unwritten*. MT.  
January 23, University Symphony at Benaroya. BH.  
January 29, Modern Music Ensemble/Inverted Space. JPH.  
January 31, Trio Andromeda. 4:30 PM, BA.  
February 6, Guitar Ensemble. BA.  
February 9, Faculty Recital: Douglas Cleveland, organ, & David Gordon, trumpet. WA.  
February 12, Brechemin Piano Series. BA.  
February 13, Mallethead Series. MST.  
February 18, Jazz Innovations, Part I. BA.  
February 19, Jazz Innovations, Part II. BA.  
February 19, UW Chamber Orchestra w/Quinton Morris, violin. HUB.  
February 20, Littlefield Organ Series: Mark Steinbach Recital. SMC.  
February 20, UW Chamber Orchestra with Cyndia Sieden, soprano. MT.  
February 21, Littlefield Organ Series: Mark Steinbach Masterclass. WA.  
February 24, Music of Today. MT.  
February 24, Baroque Ensemble. BA.  
February 25, Percussion Ensemble. MT.  
February 26, Symphonic, Concert & Campus Bands. MT.

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