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# UW Symphony

David Alexander Rahbee, music director and conductor

With

Jon Kimura Parker, piano

7:30 PM / December 8, 2017 / Meany Theater

## PROGRAM

CD1 - #17,951

Concerto in F (1925)..... 32:37 ..... George Gershwin (1898-1937)

1 I. Allegro

2 II. Adagio-Andante con moto

3 III. Allegro agitato

Jon Kimura Parker, piano

A Encore: Scenes from an Italian Restaurant - Billy Joel (2:47)

## INTERMISSION

CD2 - #17,952

Symphony No. 5, in B<sup>b</sup> Major, op. 100 (1944)..... 44:08 ..... Serge Prokofiev (1891-1953)

1 I. Andante

2 II. Allegro marcato

3 III. Adagio

4 IV. Allegro giocoso

# UW MUSIC 2017-18 SEASON

George Gershwin remains one of the most revered and influential American composers of the 20<sup>th</sup> century. His combination of American styles and classical traditions has delighted listeners for generations. Following the immense success of one his most popular pieces, *Rhapsody in Blue*, Gershwin was commissioned to write a piano concerto to be premiered with Walter Damrosch conducting the New York Symphony. In preparation for writing this piece, Gershwin studied the concerto scores of older composers who had mastered challenging aspects of instrumentation and form. As a result the piece is forged in his distinct and popular jazz style with a "fast, slow, fast" form typical of classical concertos. Syncopated rhythms and seductive themes give the piece a distinct sound and style definitive of the composer. Despite the structural homage to his predecessors, Gershwin pioneers a new episodic style of concerto that has been a favorite of audiences since the premiere in 1925. The movements themselves are best described by the composer:

"The first movement employs the Charleston rhythm. It is quick and pulsating, representing the young, enthusiastic spirit of American life. It begins with a rhythmic motif given out by the kettle drums, supported by other percussion instruments and with a Charleston motif introduced by bassoons, horns, clarinets, and violas. The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano.

The second movement has a poetic, nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated.

The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping the same pace throughout."

During World War II, valued composers such as Prokofiev, Shostakovich, Glière, Miaskovsky, Khachaturian, and many others were evacuated from places of danger and placed in a home outside of Moscow – a sort of "Soviet Composers' Retreat." Prokofiev's Fifth Symphony was composed at this Soviet Composers' Retreat during the summer of 1944. This summer was filled with simultaneous turmoil and excitement as the raging battles in Russia began to finally see victory. Prokofiev describes the work as "a symphony of the greatness of the human spirit, a song of praise of free and happy mankind." Although he left us with no definitive connection to the events of WWII, the music undeniably carries moments of optimism and conflict which seem to musically embody war. The premiere of the piece in 1945 – as recalled by the famous Soviet pianist Sviatoslav Richter – featured Prokofiev with his hands frozen in the air, waiting for celebratory artillery fire to subside before beginning the piece. As Richter said, "There was something very significant in this, something symbolic. It was as if all of us – including Prokofiev – had reached some kind of shared turning point."

The first movement opens with the first theme plainly and directly stated by the bassoon and flute. A sense of overwhelming grandeur develops as this theme is fragmented and passed around the orchestra. The oboe and flute present the lyrical second theme. The remainder of the movement develops these themes and returns back to a recapitulation in typical sonata fashion. The second movement opens with a quick and agile ostinato passage in the violins, which will ultimately propel the entire movement. A clarinet introduces the main theme and other instruments soon begin to pass around the melodic material in different variations. The third movement opens in an ambiguous haze of sound. Yet again a clarinet emerges from this to present the beginning of the main theme. This theme of desire and longing ultimately becomes lost by the climactic uproar of a war machine barreling into the concert hall. The machine soon subsides and the peaceful tension returns to finish the movement. The finale begins with a brief introduction reminiscent of the innocence in the first movement. Brass fanfares and interjections from the strings and winds begin to overtake the development of the movement as the opening innocence becomes farther and farther away. In the closing moments of the symphony the cacophonous war machine returns and ushers in a flourish of orchestral sound and color.

## JON KIMURA PARKER, piano

Known for his passionate artistry and engaging stage presence, pianist Jon Kimura Parker has performed as guest soloist with the Philadelphia Orchestra and Wolfgang Sawallisch in Carnegie Hall, toured Europe with the Royal Philharmonic Orchestra and Andre Previn, and shared the stage with Jessye Norman at Berlin's Philharmonie. Conductors he has recently worked with include Teddy Abrams, Pablo Heras-Cassado, Claus Peter Flor, Hans Graf, Matthew Halls, Jeffrey Kahane, Peter Oundjian, Larry Rachleff, Bramwell Tovey, Xu Zhong and Pinchas Zukerman. A true Canadian ambassador of music, Mr. Parker has given command performances for Queen Elizabeth II, the U.S. Supreme Court, and the Prime Ministers of Canada and Japan. He is an Officer of The Order of Canada, his country's highest civilian honor.

He performs as duo partner regularly with James Ehnes, Aloysia Friedmann, Lynn Harrell, Jamie Parker, Ori Shaham, and Cho-Liang Lin, with whom he has given world premieres of sonatas by Paul Schoenfield, John Harbison and Steven Stucky. He performs regularly with the Miró Quartet, and is a founding member of the *Montrose Trio* with violinist Martin Beaver and cellist Clive Greensmith. The Washington Post's review of the *Montrose Trio's* first tour in 2015 proclaimed them "poised to become one of the top piano trios in the world."

As a member of the outreach project *Piano Plus*, Mr. Parker toured remote areas including the Canadian Arctic, performing classical music and rock'n'roll on everything from upright pianos to electronic keyboards. In commemoration of his special performances in war-torn Sarajevo in 1995, he was a featured speaker alongside humanitarians Elie Wiesel and Paul Rusesabagina at the 50th Anniversary of the relief organization AmeriCares.

An unusually versatile artist, Mr. Parker has also jammed with Audra McDonald, Bobby McFerrin, and Doc Severinsen, and this season performed tangos on two pianos with Pablo Ziegler. Mr. Parker also debuted his new project *Off The Score* in a quintet with legendary Police drummer Stewart Copeland, featuring both original compositions and fresh takes on music of Ravel, Prokofiev and Stravinsky.

An active media personality, Mr. Parker hosted the television series *Whole Notes* on Bravo! and CBC Radio's *Up and Coming*. His YouTube channel showcases the *Concerto Chat* video series, with illuminating discussions of the piano concerto repertoire.

This season, Mr. Parker performs as concerto soloist with the New York Philharmonic and Bramwell Tovey, the Chicago Symphony and the Philadelphia Orchestra with Marin Alsop, The Milwaukee Symphony with Lawrence Renes, the IRIS Orchestra with Michael Stern, the Naples Philharmonic with Andre Boreyko, and the Minnesota Orchestra with Gilbert Varga. He gives recitals with Cho-Liang Lin, tours *Off the Score* with Stewart Copeland in the spring of 2016, and throughout the season gives twenty concerts with the *Montrose Trio*.

A committed educator, Jon Kimura Parker is Professor of Piano at The Shepherd School of Music at Rice University. His students have won international piano competitions, performed with major orchestras across the U.S., and given recitals in Amsterdam, Beijing, New York and Moscow. He has lectured at The Juilliard School, The Colburn School, The Steans Institute, New York University, and Yale University. Mr. Parker is also Artistic Advisor of the Orcas Island Chamber Music Festival, where he has given world premieres of new works by Peter Schickele and Jake Heggie.

Jon Kimura Parker has recorded music of Tchaikovsky, Prokofiev, Chopin and PDQ Bach for Telarc, Mozart for CBC, and Stravinsky, Mozart, Schubert, Schumann, Di Liberto and Hirtz under his own label. His new CD *Fantasy* features Fantasies of Schubert and Schumann, as well as the sensational *Wizard of Oz Fantasy* by William Hirtz, receiving this praise from Classical Candor: "The reading is riveting. Parker scores with another favorite recording of the year."

"Jackie" Parker studied with Edward Parker and Keiko Parker privately, Lee Kum-Sing at the Vancouver Academy of Music and the University of British Columbia, Robin Wood at the Victoria Conservatory, Marek Jablonski at the Banff Centre, and Adele Marcus at The Juilliard School. He won the Gold Medal at the 1984 Leeds International Piano Competition. He lives in Houston with his wife, violinist Aloysia Friedmann and their daughter Sophie.

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 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, Orquesta Sinfónica de Loja (Ecuador), Armenian Philharmonic Orchestra, Savaria Symphony Orchestra (Hungary), Seattle Modern Orchestra, 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. He collaborated twice with the Seattle Symphony in 2015, as off-stage conductor for Ives' Fourth Symphony (recorded live), and as guest conductor for their Native Lands project. He has collaborated with several prominent soloists such as violinists Sarah Chang, David Chan (concertmaster of MET opera orchestra), and Joseph Lin (Juilliard String Quartet). He has been a guest rehearsal conductor for numerous young orchestras, such as the New England Conservatory Symphony Orchestra, The Symphony Orchestras of the Hall-Musco Conservatory of Music at Chapman University, and the Vienna University of Technology orchestra, the Boston Youth Symphony Orchestras (BYSO), and Rhode Island Philharmonic Youth Orchestras (RIPYO). He has also served of faculty of the Pierre Monteux School as Conducting Associate, and has been resident conductor of the Atlantic Music Festival in Maine.

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. He has been selected to actively participate in masterclasses with prominent conductors such as Kurt Mäsur, Sir Colin Davis, Jorma Panula, Zdeněk Mácal, Peter Eötvös, Zoltán Peskó, and Helmut Rilling, and counts Nikolaus Harnoncourt to be among his most influential mentors. 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. He has also participated in post-graduate conducting classes at the Universität für Musik und Darstellende Kunst, Vienna. His arrangements for brass are published by Warwick Music, England, and his articles on the music of Gustav Mahler have appeared in journals of the International Gustav Mahler Gesellschaft, among others. Dr. Rahbee was a semi-finalist in the American Prize for Conducting, in the category of Orchestral Programming at the university level for the 2013-14 school year.

## UW SYMPHONY

David Alexander Rahbee, Music Director and Conductor

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

Ryan Farris, Orchestra Assistant

### FLUTE

§ Elise Kim, Music Performance  
# Miao Liu, Music Performance  
Rachel Reyes, Music Performance  
Audrey Cullen, Music Performance

### PICCOLO

Sarah Flynn, Music Performance  
Miao Liu, Music Performance

### OBOE

§ Diego Espinoza, Music Performance  
# Logan Esterling, Music Performance  
Ashley Ultsch, Music Performance

### ENGLISH HORN

Logan Esterling, Music Performance  
Diego Espinoza, Music Performance

### CLARINET

§# Brian Schappals, Music Performance  
Mona Xue, Undeclared  
Mo Yan, Music Performance  
Marie Gallardo

### BASS CLARINET

Mo Yan, Music Performance

### BASSOON

# Julien Tsang, Music Performance  
§ Lucas Zeiter, Music Performance

### CONTRABASSOON

David Wall, Music Performance

### HORN

# Nate Lloyd, Music Performance  
§ Bradley Leavens, Music Performance  
Anna Barbee, DMA  
Kelly Brown, Music Performance  
Christine Sass, Music Performance

### TRUMPET

§# Gabriel Palmer, Music Performance  
Ross Venneberg, DMA  
Tzu-I (Joe) Yang, Music Performance

### TROMBONE

§# Antonio Patrick, Music Performance  
Gregory Ketron, Business Administration  
Mike Jauregui, Community Member

### TUBA

Paul Evans, Tacoma Symphony  
TIMPANI  
Evan Berge, Music Performance / Political  
Science

### PERCUSSION

Emerson Wahl, Music Performance  
David Norgaard, Music Performance  
David Gaskey, Music Performance  
Gabriela Garza Canales, DMA

### HARP

Nicole Chang, Music Performance

### PIANO

Yiyi Chen, DMA

### VIOLIN 1

Judith Kim, concertmaster, Music  
Performance  
Renee Zhang, Biology / Music  
Performance  
Tyler Kim, Business  
Kelsey Luu, Bioengineering  
Allion Salvador, Alum  
Jonathan Kuehn, Alum  
Cordelia Ilton, Sociology  
Katherine Wang, General Biology  
Sean Wu, Engineering  
Clara Orndorff, Mechanic Engineering  
David Huentelman, International Studies  
Alisha Luo, Business Administration  
Victoria Crewdson, Undeclared  
Katyrose Jordan, Jazz Studies

### VIOLIN 2

Emily Acri, principal, Music Performance  
Valentina Tsygankova, Music Education  
Miri Nishikawa, Business Administration  
Alex Hawker, Cornish College of the Arts  
Millicent Li, Computer Science  
Claire Wong, Biology  
Diana Lin, Undeclared  
Luxi Wang, Computer Science  
Micah Knight, Aerospace engineering  
Christopher Lo, Aerospace Engineer  
Varun Sridhar, Undeclared  
Kai Scheer, Undeclared  
Anastasia Nicolov, Alum  
Madeline Meek

### VIOLA

Emmeran Pokorny, co-principal, Music  
Performance  
Kyle Thiessen, co-principal, Psychology  
and Music Major  
Irene Putnam, Music Performance /  
Composition  
Emily Hennings, MCD Biology  
Alex Strong, Music performance  
Eugene Chin, Music Performance  
Elena Allen, Music Performance /  
Biochemistry  
Jerry Bi, Psychology  
Rose Hiemstra, Music Performance /  
Computer Science  
Heegi Yun, Undeclared  
Miles Goodner, Undeclared  
Eri Goto, Waseda University, Tokyo, Japan

### CELLO

Natalie Hagwood, co-principal, Music  
Performance  
Ryan Farris, co-principal, Music  
Performance  
Andrew Kim, Music Performance /  
Chemical Engineering  
Peter Tracy, Music Performance  
Blaire Ziegenhagel, Music Education  
Youngbin Kim, Music Performance  
Evan Howard, Music / Biomedical  
Engineering  
Richard Zhu, Undeclared  
Jonas Chen, Finance / Accounting  
Blair Forsberg, Political Science

### BASS

Darian Woller, principal, Music  
Performance  
Mason Fagan, Music Performance  
Logan Grimm, Intended Communication  
Megan Larson, Music Education  
Scott Elder, Intended Business  
Administration  
Stephen Phillips, Mechanical Engineering  
Jaren Minnoch, Pre-Medical

# Principal, Gershwin

§ Principal, Prokofiev

The UW SYMPHONY is made up of music majors as well as students from departments all across campus. It rehearses twice weekly, and performs 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.

"Like" us at: <https://www.facebook.com/UniversityofWashingtonSymphonyOrchestra/>

*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.*

#### FUTURE UW SYMPHONY CONCERTS:

Monday, February 5, Benaroya Hall, 7:30 PM

Ludovic Morlot, David Alexander Rahbee and Mario Alejandro Torres, conductors

Featuring Sæunn Thorsteinsdóttir, cello, Michael Jinsoo Lim, violin, and Cristina Valdés, piano

Music by Rossini, Stravinsky, Beethoven and Enesco

Friday, March 9, Meany Theater, 7:30 PM

Featuring School of Music Concerto Competition Winners

Music by Haydn, Vaughan Williams, Liszt, the School of Music Composition Competition Winner, and Richard Strauss

Friday, April 20, Brechemin Auditorium, 7:30 PM

Featuring Melia Watras, viola

Music by Britten, Wagner and Hugo Wolf

Friday, April 27, Meany Theater, 7:30 PM

Featuring Ben Lulich, clarinet

Music by Lutosławski, Ravel and Haydn

Friday, June 1, Meany Theater, 7:30 PM

With combined UW Choirs

Music by Debussy and Brahms