

Compact Disc

S99



2018

4-27

UW Symphony Orchestra

David Alexander Rahbee,
Music Director and Conductor

with

Ben Lulich, clarinet

7:30 PM / April 27, 2018 / Meany Theater

UW MUSIC
2017-18 SEASON

CD#18,004

PROGRAM

- 1 Dance Preludes 11:56 Witold Lutoslawski (1913-1994)
1. Allegro molto
 2. Andantino
 3. Allegro giocoso
 4. Andante
 5. Allegro molto

Ben Lulich, clarinet

- 2 Le Tombeau de Couperin 16:44 Maurice Ravel (1875-1937)
1. Prélude
 2. Forlane
 3. Minuet
 4. Rigaudon

(performed in celebration of the 350's anniversary of Couperin's birth)

INTERMISSION

THE HAYDN EXPERIENCE

Music by Joseph Haydn (1732-1809)

Designed by David A. Rahbee after an original concept by Sir Simon Rattle.

- 3 video 2:29

- 4 Overture in C Major: *L'Anima del Filosofo (The Soul of the Philosopher, or Orpheus and Euridice)* Hob.XXVIII:13
4:02

- 5 from Symphony No. 31 in D Major: *Horn signal*, Hob.I:31: 6:05

I. Allegro

IV. Presto (coda)

Bradley Leavens, Christine Sass, Kelly Brown & Nate Lloyd, horns

- 6 from Symphony No. 6 in D Major: *Le matin (Morning)*, Hob.I:6: 4:32

III. Minuet & trio

Lucas Zeiter, bassoon / Mason Fagan, bass

7 from *Die Jahreszeiten (The Seasons)*, Hob.XXI:3: 3:53
I. Winter: Introduction

8 from *Die Schöpfung (The Creation)*, Hob.XXI:2: 3:27
No. 20: Recitative: *Und Gott sprach: Es bringe die Erde hervor lebende Geschöpfe...*
No. 21: Recitative: *Gleich öffnet sich der Erde Schoss...*
Darrell Jordan, *baritone* / Sam Libra, *pianoforte*

9 from *Symphony No. 94 in G Major, Surprise*, Hob.I:94: 6:03
II. Andante

10 from *Symphony No. 45 in F# minor, Abschied (Farewell)*, Hob.I:45: 3:51
IV. Adagio

11 *Turk was a Faithful Dog*, vocal canon in B^b Major, Hob.XXVIIb:45 0:49
UW Treble Choir
Gabriela Garza, *conductor*

12 *Minuet for mechanical clock, No. 5, in C Major*, Hob.XIX:20 1:24
Romerik Pokorney, *keyboard*

13 from *Symphony No. 60 in C Major, Il Distratto*, Hob.I:60 1:08
VI. Finale: Prestissimo

UW SYMPHONY ORCHESTRA
 David Alexander Rahbee, Music Director & Conductor
 Mario Alejandro Torres, Gabriela Garza, & Lorenzo Guggenheim, assistant conductors
 Ryan Farris, orchestra assistant

Flute

Elise Kim, Music Performance
 § Miao Liu, Music Performance
 Audrey Cullen, Music Performance

Piccolo

Miao Liu, Music Performance

Oboe

Diego Espinoza, Music Performance
 § Logan Esterling, Music Performance
 Sam Rockwood, Music Performance

English Horn

Sam Rockwood, Music Performance

Clarinet

Brian Schappals, Music Performance
 § Mo Yan, Music Performance
 Marie Gallardo, Music Performance

Bassoon

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

Horn

Nate Lloyd, Music Performance
 § Bradley Leavens, Music Performance
 Kelly Brown, Music Performance
 Christine Sass, Music Performance

Trumpet

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

Trombone

+ Antonio Patrick, Music Performance
 Gregory Ketron, Business Administration
 Mike Jauregui, Guest

Timpani

Emerson Wahl, Music Performance

Percussion

Emerson Wahl, Music Performance
 Lynn Park, Music Performance

Violin 1

Judith Kim, concertmaster, Music Performance
 Tyler Kim, Business
 Eric So, Pre Engineering
 Alisha Luo, Business Administration
 Allion Salvador, Alum
 Jonathan Kuehn, Alum
 Sean Wu, Engineering
 Ken Lin, Pre-Major (Arts & Sciences)
 Sky Qiu, Pre-Sciences
 Hannah Tsai, Pre-Sciences
 Diana Lin, Pre-Major (Arts & Sciences)
 Varun Sridhar, Pre-Sciences
 Millicent Li, Computer Science

Violin 2

Renee Zhang, Biology / Music Performance
 David Huentelman, International Studies
 Jonathan Ramos, Biology
 Alex Hawker, Cornish College of the Arts
 Samara Williams, Biochemistry
 Claire Wong, Biology
 Micah Knight, Aerospace engineering
 Jandrea Grobelaar, Pre-Major (Arts & Sciences)
 Christopher Lo, Aerospace Engineer
 Sarah White, Linguistics
 Sarah Peng, Pre-Engineering
 Nicole Chen, Design
 Daniel White, Data Science
 Madeline Meek, Pre-Arts

Viola

Kyle Thiessen, principal, Psychology and Music Major
 Eugene Chin, Music Performance
 Emily Hennings, MCD Biology
 Elena Allen, Music Performance / Biochemistry
 Rose Hiemstra, Music Performance / Computer Science
 Irene Putnam, Music Performance / Composition
 Heegi Yun, Pre-Science
 Brian Dang, English
 Miles Goodner, Academy for Young Scholars

Cello

Ryan Farris, principal, Music Performance
 Peter Tracy, Music Performance
 Evan Howard, Music / Biomedical Engineering
 Youngbin Kim, Music Performance

Bass

Mason Fagan, Music Performance
 Logan Grimm, Communication
 Scott Elder, Business Administration
 Jaren Minnoch, Pre-Medical

Principal, Ravel
 § Principal, Haydn

UW TREBLE CHOIR
Gabriela Garza, conductor

Soprano 1:
Alyson Bergomi
Emma Bingham
Rong Fan
Ruoying He
Megan Kim
Tamar Leveson
Jenel Li
Elizabeth Mayans
Grace Ou
Hannah Thomas
Hua Wu

Soprano 2:
Caty Barber
Elizabeth Glenski
Alaina Hines
Layla Jamil
Nina Mowat
Carol Wei
Zili Yan

Alto 1:
Brooke Fravel
Embeba Hagos
Sarah Hemmett
Sarah Nishikawa
Grace Sin
Julianne Tran
Mia Vogel
Flannery Youngblood

Alto 2:
Suying Liu
Sarah Oslund
Tashi Stephensen
Michelle Yang

PROGRAM NOTES

WITOLD LUTOSLAWSKI, *Dance Preludes* for clarinet and orchestra

Witold Lutoslawski was a composer, conductor, and pianist from Poland who was fond of implementing folk melodies in his pieces. The *Dance Preludes* were originally for clarinet and piano. Although this piece is undoubtedly from folkloric origins, the specifics of which songs are being quoted is not clear or easily traceable. Lutoslawski referred to this piece as his "farewell to folklore" as it was the last in his canon of works to feature the influence of folk music. The piece is a collection of five dance-like movements alternating between fast and slow. The fast first, third, and fifth movements feature peppy rhythmic complexities that sound almost improvisatory. The second and fourth movements maintain a more constant triple meter, which evokes a dolce folk character. Each of the five movements features different sound colors of the clarinet through an animated and quirky journey.

– Logan Esterling

MAURICE RAVEL, *Le Tombeau de Couperin*

Maurice Ravel originally conceived of *Le Tombeau de Couperin* in 1914. At this time in his life, Ravel had recently joined the French army to serve as a nurse's aide in WWI. Although he was deemed too fragile to fight in the war, he was able to serve as a truck driver following several years as a nurse's aide. After many months on the front lines Ravel fell ill with dysentery, which took him back to Paris where his mother soon passed away. Back in the familiar setting of Paris he began finishing *Le Tombeau de Couperin*. His experiences at war inspired him to dedicate each movement of the work to a victim of World War I. The original work was written as a six-movement suite for solo piano. In 1919, two years after completing the piece, he orchestrated four of the six movements. The *Prélude*, dedicated to a Lieutenant who transcribed some of Ravel's piano music, rolls forward in constant motion with prominent parts assigned to the oboe and other winds. The *Forlane* features a sparkling dance rhythm throughout the movement that propels the piece. It was dedicated to the memory of Lieutenant Jacques Charlot, a Basque painter. The *Menuet*, which like the first two movements features the oboe and winds, captures the elegance of the baroque minuet. He dedicates this movement to Jean Dreyfus, the brother of one of his students. The last movement, *Rigaudon*, opens with an energetic tutti section. Dedicated to the brothers Pierre and Pascal Gaudin, this final movement embodies the excitement of the Rigaudon dance to conclude this example of Ravel's masterful orchestration.

– L. Esterling

THE HAYDN EXPERIENCE

A few years ago, when I learned that renowned conductor Sir Simon Rattle would present a concert of an "Imaginary Symphony" which consisted of several different movements and sections of works by Joseph Haydn, I was skeptical. Rattle has indeed been one of the most important and inspirational musicians I have learned from and followed closely since the late 1990s; however, I thought this was, quite frankly, a strange idea. After experiencing the performance, though, I changed my mind completely. I realized that both musicians and audiences need to experience Haydn this way—presenting the wide ranging and varied music of this composer, whose legacy has always been undisputed, but whose music is largely unfamiliar. This experience gives us a perspective and a chance to appreciate his music through a wider lens and ultimately more intensely, rather than hearing just one of his pieces as a warm-up for a second-half blockbuster as we often find on symphony orchestra programs. Rattle said, "Joseph Haydn is like an iceberg," and the average concert-goer is familiar with only a small percentage of his total output.

Rattle asked the audience to hold the applause till the end. However I would encourage the audience to clap between the movements tonight—if and when you truly feel motivated to do so—and not just because of a silence and/or because what you just heard may sound like an ending.

This is an experience that I have been very excited about sharing with students and audiences at UW. I set out to create my own version of this "Imaginary Symphony", inspired by Rattle while not copying him, while also adding other elements and tailoring it to provide moment for our orchestra members to shine. The result will hopefully provide both the performers and the audience with an experience that helps them recognize and appreciate the genius of Haydn's music, its uncommon fusion of popular and noble styles, its humor and originality, and above all, in my opinion, honest and direct expressiveness. He confidently said "Meine Sprache verstehtet Man durch die ganze Welt" (People understand my language all around the world.); it is my hope that this experience will leave you in full accord!

– David A. Rahbee

BIOGRAPHIES

BENJAMIN LULICH, clarinet, joined the UW Music faculty in Fall 2016 as an artist-in-residence in the instrumental performance program.

Benjamin Lulich is the newly appointed Principal Clarinet of the Seattle Symphony. He has held positions in Orange County's Pacific Symphony, Kansas City Symphony, Colorado Music Festival and Festival Mozaic, and has performed frequently with The Cleveland Orchestra, Los Angeles Philharmonic, Los Angeles Opera, Pasadena Symphony, IRIS Orchestra and many other ensembles.

Additionally, Lulich is Principal Clarinet of the Sunriver Music Festival and has performed with the Hollywood Studio Orchestra on numerous films and records albums, including *Water for Elephants*, *The Tourist*, *Monsters University*, *Godzilla*, and the Oscar-winning score for *Life of Pi*. In 2013 he performed as Principal Clarinet for Yamaha's 125th Anniversary Concert, which featured Elton John and many other performers; the concert was broadcast live to the world over the internet.

Also interested in chamber music and new music, Lulich has been a guest artist for concerts throughout the United States and abroad. Lulich was a member of the Second Instrumental Unit, a contemporary music ensemble based in New York City, where he took part in a concert honoring Milton Babbitt at Carnegie Hall's Weill Recital Hall. As a recitalist and soloist, he has performed at the International ClarinetFest and was featured as a soloist with Pacific Symphony and Sunriver Music Festival on several occasions. On New Year's Eve 2013 he performed with Jeff Tyzik and Ko-ichiro Yamamoto and the Seattle Symphony in the Jelly Roll Morton Suite.

The recipient of many awards and prizes, Lulich studied at Interlochen Arts Academy, Cleveland Institute of Music, Yale School of Music, Pacific Music Festival and Music Academy of the West, and his teachers include Richard Hawkins, Franklin Cohen, David Shifrin, Fred Ormand and Laura DeLuca. He has been adjunct faculty at California State University Fullerton and has given masterclasses and coachings throughout Southern California and beyond.

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 a fellowship 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. He collaborated twice with the Seattle Symphony in 2015, assisting for the performance and recording of Ives' Fourth Symphony, and as guest conductor for their Native Lands project. He has collaborated with several prominent soloists such as violinists Sarah Chang, Glenn Dicterow, David Chan, and Joseph Lin as well as pianists Jon Kimura Parker and Jonathan Biss. He has been a guest rehearsal conductor for numerous young orchestras, such as the New England Conservatory Symphony Orchestra, The Symphony Orchestra 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 served on faculty of the Pierre Monteux School as Conducting Associate, has been resident conductor of the Atlantic Music Festival in Maine, and guest conductor at the Hawaii Performing Arts Festival.

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 Masur, 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, Boston University, The Boston Conservatory, and the Longy School. 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 of various music for brass are published by Warwick Music, and his articles on the music of Gustav Mahler have appeared in journals of the International Gustav Mahler Gesellschaft, among others. Dr. Rahbee has been finalist for the American Prize, in the category of Orchestral Programming in the college/university division three consecutive years, winning second place for the 2014-15 season of the University of Washington Symphony Orchestra.

The UW Symphony Orchestra

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. New enrollment occurs each quarter on a space-available basis.

UPCOMING EVENTS:

BA – Brechemin Auditorium / MT – Meany Theater / MS - Meany Studio Theater

Apr 27 UW Symphony. 7:30 PM, MT.

Faculty Recital: Carole Terry, organ. 7:30 PM, St. Alphonsus Parish.

28 Scholarship Chamber Group: Discovery Trio. 7:30 PM, BA.

29 Catch a Rising Star: Sophie Lee, violin. 4:30 PM, BA.

May 1 Music of Today: DXARTS. 7:30 PM, MT.

3 Ethno Visiting Artist: Ricardo Garcia, Spanish Flamenco Music. 7:30 PM, BA.

4 Scholarship Chamber Group: Daisha. 7:30 PM, BA.

6 Intersection Series (4:00 PM lecture with Ron Moore). 4:30 PM, BA.

10 Brechemin Piano Series. 7:30 PM, BA.

11 Music of Today: Harry Partch Festival. 7:30 PM, MS.

12 Music of Today: Harry Partch Festival. 7:30 PM, MS.

13 Music of Today: Harry Partch Festival. 7:30 PM, MS.

14 Voice Division Recital. 7:30 PM, BA.

16 Jazz Innovations, Part I. 7:30 PM, BA.

17 Jazz Innovations, Part II. 7:30 PM, BA.

18 Guitar Studio Recital. 7:30 PM, BA.

19 Barry Lieberman & Friends: String Orchestra of the Rockies. 7:30 PM, BA.

21 Gospel Choir. 7:30 PM, MT.

22 Baroque Ensemble. 7:30 PM, BA.

23 University Chorale & Chamber Singers. 7:30 PM, MT.

Studio Jazz Ensemble & Modern Band. 7:30 PM, MS.

24 Wind Ensemble & Symphonic Band. 7:30 PM, MT.

Modern Music Ensemble. 7:30 PM, MS.

25 Percussion Ensemble. 7:30 PM, MS.

UW Sings. 7:30 PM, MT.

27 Faculty Chamber Group: Frequency. 7:30 PM, MT.

30 IMPFest X. 7:30 PM, MS.

31 IMPFest X. 7:30 PM, MS.

2 Jun 1 UW Symphony & Combined Choirs. 7:30 PM, MT. Program includes Debussy, *La damoiselle élue* and Brahms, A German Requiem, Op, 45.