

Compact disc

C43

2017

4-21



UW Chamber Orchestra

Stephen Stubbs & David Alexander Rahbee, conductors

Christine Oshiki & Elizabeth Nice, sopranos

Dakota Miller, mezzo-soprano

Ross Hauck, tenor

Clayton Brainerd, bass

Choral Cohort Voices

Mary Lynch, oboe

7:30 PM

April 21, 2017

Brechemin Auditorium

UW MUSIC

2016-17 SEASON

CD#17,736
PROGRAM

1 *remarks - Stubbs*

- Suite from "The Fairy Queen" *13:06* Henry Purcell (1659-1695)
- 2 1. Prelude
 - 3 2. Hornpipe
 - 4 3. If Love's a Sweet Passion
 - 5 4. Rondeau
 - 6 5. See, see even night (with Christine Oshiki, Soprano)
 - 7 6. Chaconne

Christine Oshiki, soprano
Stephen Stubbs, conductor

8 *remarks - Rahbee*

- Cantata "Ach wie flüchtig, ach wie nichtig", BWV 26 *17:11* Johann Sebastian Bach (1685-1750)
- 9 Chorus: "Ach wie flüchtig, ach wie nichtig"
 - 10 Aria: "So schnell ein rauschend Wasser schiesst"
 - 11 Recitative: "Die Freude wird zur Traurigkeit"
 - 12 Aria: "An irdische Schätze das Herze zu hängen"
 - 13 Recitative: "Die höchste Herrlichkeit und Pracht"
 - 14 Chorus: "Ach wie flüchtig, ach wie nichtig"

Elizabeth Nice, soprano
Dakota Miller, mezzo-soprano
Ross Hauk, tenor
Clayton Brainerd, bass

* *SHORT PAUSE* for resetting the stage

- Oboe Concerto in E minor *12:44* Georg Phillip Telemann (1681-1767)

- 15 Andante
- 16 Allegro molto
- 17 Largo
- 18 Allegro

Mary Lynch, oboe

In commemoration of the 250th anniversary of the death of G. P. Telemann

19 *remarks - Rahbee*

- Symphony no. 39, in G minor *21:05* Joseph Haydn (1732-1809)

- 20 Allegro assai
- 21 Andante
- 22 Menuet
- 23 Allegro molto

Bach Cantata BWV 26 (1724): Ach wie flüchtig, ach wie nichtig - Ah how fleeting, ah how trifling

Cantata for the 24th Sunday after Trinity

Text: Michael Franck (1, 6), anon. (2-5) / Translation © Richard Stokes

1. Chorale

Ach wie flüchtig, ach wie nichtig
Ist der menschen Leben!
Wie ein Nebel bald entstehet,
Und auch wieder bald vergehet,
So ist unser Leben, sehet!

Ah how fleeting, ah how trifling
Is the life of man!
As a mist rises,
And then quickly vanishes,
Behold, thus is our life!

2. Aria (tenor)

So schnell ein rauschend Wasser schießt,
So eilen unser Lebenstage.
Die Zeit vergeht, die Stunden eilen,
Wie sich die Tropfen plötzlich teilen,
Wenn alles in den Abgrund schießt.

As swiftly as rushing water gushes,
Our days on earth hasten by.
Time passes, hours rush past,
Just as raindrops suddenly scatter,
When all hurtles into the abyss.

3. Recitative (alto)

Die Freude wird zur Traurigkeit,
Sie Schönheit fällt als eine Blume,
Die größte Stärke wird geschwächt,
Es ändert sich das Glück mit der Zeit,
Bald ist es aus mit Ehr und Ruhme,
Die Wissenschaft und was eine Mensch dichtet,
Wird endlich durch das Grab vernichtet.

Joy turns to sadness,
Beauty fades like a flower,
The greatest strength is rendered weak,
Fortune changes with time's passing,
Soon all is over with honor and fame,
Knowledge and what a man creates,
Is finally destroyed by the grave.

4. Aria (bass)

An irdische Schätze das Herze zu hängen,
Ist eine Verführung der törichten Welt.
Wie leichtlich entstehen verzehrende Glutten,
Wie rauschen und reißen die wallenden Fluten,
Bis alles zerschmettert in Trümmern zerfällt.

For the heart to cling to earthly pleasures,
Is a temptation for our foolish world.
How easily consuming flames are formed,
How surging waves rush and roar,
Till all things shatter and collapse in ruin.

5. Recitative (soprano)

Die Höchste Herrlichkeit und Pracht
Umhüllt zuletzt des Todes Nacht.
Wer gleichsam als ein Gott gesessen,
Entgeht dem Staub und Asche nicht,
Und wenn dir letzte Stunde schläget,
Daß Man ihn zu der Erde träget,
Und seiner Hoheit Grund zerbricht,
Wird seiner ganz vergessen.

The greatest splendor and pomp
Is veiled at last by the night of death.
He who sat enthroned as a god,
Will not escape the dust and ashes,
And when the final hour strikes,
For him to be put into the earth,
And his grandeur is rent asunder,
He will be quite forgotten.

6. Chorale

Ach wie flüchtig, ach wie nichtig
Sind der Menschen sachen!
Alles, Alles, was wir sehen,
Das muß fallen und vergehen.
Wer Gott fürcht', bleibt ewig stehen.

Ah how fleeting, ah how trifling
Are all mortal matters!
All thing, all things that we see
Shall fall at last and perish.
Who fears God shall live forever.

Hailing from Olympia, Washington, **Christine Oshiki** is no stranger to the stage. Partaking in a local theater company in Olympia called Capital Playhouse, she has featured in many productions such as Ruth in *The Pirates of Penzance*, Ida in *Honk*, and Chiffon in *Little Shop of Horrors*. While studying voice at the University of Washington, she has performed many roles through the Opera Theater program; you may have seen her as Papagena in *Die Zauberflöte*, Diana in *La Calisto*, and in the ensemble of last year's *Orphée et Eurydice*. She is a student of Thomas Harper at the University of Washington, School of Music, and plans on graduating with her Bachelors of Music in Voice this spring.

Elizabeth Nice is currently pursuing a Master of Music in Choral Conducting at the University of Washington. Elizabeth holds a Bachelor of Arts in Music with an Emphasis in Vocal Performance from California State University, Chico. With over 15 years of private vocal instruction, she currently studies with renowned soprano Cyndia Sieden, and has sung in the studios of Daun Weiss, Dr. Ying Yeh, and Gwen Curatilo, among others. She is the recipient of numerous scholarships and awards for voice, including the North State Symphony and Paradise Symphony Orchestra Young Artist Competitions. Elizabeth specializes in medieval, renaissance, and baroque music with a passion for sacred music. She served as Director of Music, Choir Director, and Cantor at St. John the Baptist Catholic Church in Chico, California from 2011 to 2016. She has been a Choral Scholar at St. Augustine of Canterbury Anglican Church, Chico, CA; St. John the Evangelist Episcopal Church, Chico, CA; and currently Church of the Ascension Episcopal Church in Seattle.

Dakota Miller is currently pursuing her DMA in voice at University of Washington. She received a master's degree in voice from UW and a bachelor's degree in vocal performance from University of Indianapolis. Prior roles at UW include Ino in Handel's *Semele*, Zita in *Gianni Schicchi* by Puccini, Third Lady in *The Magic Flute*, Giunone in Cavalli's *La Calisto*, Principessa in Puccini's *Suor Angelica*, and the Sorceress in *Dido and Aeneas* by Purcell. As a soloist she has performed Wagner's Liebestod from *Tristan und Isolde* with the Puget Sound Symphony Orchestra. She studies with Tom Harper.

Tenor **Ross Hauck** is a resident of Issaquah, WA where he lives with his wife and four children. He is a regular with the Seattle Symphony and Pacific MusicWorks, and can be heard in recital this May at Benaroya Hall with colleague Byron Shenkman. Recent highlights include concert appearances with the symphonies of Baltimore, Atlanta, Phoenix, Portland, Tacoma, and Grand Rapids, as well as recording of American folk music with Apollo's Fire. A distinguished alumnus of DePauw University and Cincinnati College-Conservatory of Music, Mr. Hauck received further training at Tanglewood, Aspen, and the Filene Center and Opera Company at Wolf Trap National Park for performing arts. He is also a cellist and pianist, a voice teacher on faculty at Seattle University, and music director at Covenant Presbyterian Church in Issaquah.

Clayton Brainerd, the Portland, Oregon born, award-winning baritone has amassed a wonderful list of accolades and successes singing leading roles with the major orchestras and opera companies of the world under the baton of conductors including Seiji Ozawa, Michael Tilson-Thomas, Gerard Schwarz, Charles Dutoit, Jeffery Tate, Jesus Lopez-Cobos, Christophe von Dohnanyi and James Levine. His imposing stage presence and magnificent voice have electrified audiences in Europe, New Zealand, Canada, North and South America, Korea and Japan. Highlights of the past few seasons include performances with the Seattle Symphony including *Missa Solemnis*, Mozart *Requiem* and a recording of Beethoven 9th and Mahler 8th, *Les Troyens* with Levine conducting with the Boston Symphony and at Tanglewood, *Walküre* Wotan (cover) on the MET tour of Japan and Sachs (cover) in *Die Meistersinger von Nürnberg* at the MET. He has sung Wotan around the world including Scotland, New Zealand, Argentina and across America and his versatility encompasses not only the Wagnerian repertoire, but also many roles in the Italian and French operatic repertoire, including Scarpia in *Tosca*, Falstaff, Commendatore in *Don Giovanni*, Villains in *Hoffman*, Golaud in *Pelléas et Mélisande* and Mephistopheles in *The Damnation of Faust*. He is also in great demand as a concert artist throughout the world singing a vast repertoire from the Baroque to Modern.

Oboist **Mary Lynch** joined the School of Music faculty in Fall 2015 as a part-time artist in residence in the instrumental performance program. Principal oboe with the Seattle Symphony, she previously performed with the Cleveland Orchestra, holding the position of Second Oboe. She has toured internationally with both The Cleveland Orchestra and the Pittsburgh Symphony Orchestra. Originally from Washington, D.C., Lynch earned her M.Mus. at The Juilliard School, where she studied with Elaine Douvas and Nathan Hughes, and her B.Mus. from the New England Conservatory, where

she studied with John Ferrillo. Her awards include The Juilliard School's William Schuman Prize and the Boston Woodwind Society's Ralph Gomberg Oboe Award. During recent summers, she has performed at the Marlboro Music Festival, Music Academy of the West and Tanglewood Music Center. Her performances at Marlboro have been heard across the country on American Public Media's Performance Today.

After a thirty-year career in Europe, musical director and lutenist **Stephen Stubbs** returned to his native Seattle in 2006. Since then he has established his new production company, Pacific Musicworks, and developed a busy calendar as a guest conductor specializing in baroque opera and oratorio.

With his direction of Stefano Landi's *La Morte d'Orfeo* at the 1987 Bruges festival, he began his career as opera director and founded the ensemble Tragicomedia. Since 1997 Stephen has co-directed the bi-annual Boston Early Music Festival opera and is the permanent artistic co-director. BEMF's recordings of Conradi's *Ariadne*, and Lully's *Thésée* and *Psyché* were nominated for Grammy awards in 2005, 2007, and 2009.

Stephen was born in Seattle, Washington, where he studied composition, piano and harpsichord at the University of Washington. In 1974 he moved to England to study lute with Robert Spencer and then to Amsterdam for further study with Toyohiko Satoh and soon became a mainstay of the burgeoning early-music movement there, working with Alan Curtis on Italian opera in Italy, William Christie on French opera in France and various ensembles in England and Germany particularly the Hilliard Ensemble.

With his return to Seattle in 2006 he formed the long-term goal of establishing a company devoted to the study and production of Baroque opera. His first venture in this direction was the creation of the Accademia de'Amore, an annual summer institute for the training of pre-professional singers and musicians in baroque style and stagecraft, now housed at the Cornish College of the Arts.

In 2008 he established Pacific MusicWorks. The company's inaugural presentation was a revival of South African artist William Kentridge's acclaimed multimedia marionette staging of Claudio Monteverdi's penultimate opera *The Return of Ulysses* in a co-production with the San Francisco Museum of Modern Art. After a warmly received 2010 presentation of Monteverdi's monumental *Vespers of 1610* at Seattle's St. James Cathedral, PMW presented a full subscription season, opening with a program based on the *Song of Songs* and ending with two triumphantly successful performances of Handel's early masterpiece, *The Triumph of Time* (1707).

As a guest conductor Stubbs has led performances of Gluck's *Orfeo* and Handel's *Giulio Cesare in Egitto* in Bilbao, Spain, and Monteverdi's *Orfeo* at Amsterdam's Netherlands Opera. Following his successful debut conducting the Seattle Symphony Orchestra in 2011, he was invited back in 2012 to conduct the Symphony's performances of *Messiah*. He will also debut with the Edmonton Symphony in *Messiah* this season.

Stephen Stubbs is Senior Artist in Residence and member of the faculty of the School of Music at the University of Washington.

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, Seattle Modern Orchestra, 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, 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 Ana-Marija Markovina and Jonathan Biss. 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 served on 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 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, 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 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 was a finalist for the American Prize, in the category of Orchestral Programming at the university level for the 2013-14 and 2014-15 seasons of the University of Washington Symphony Orchestra.

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 one hundred 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**. Each year, the orchestra has the opportunity to work 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 yearly collaborations include an opera on period instruments with Pacific MusicWorks, as well as a 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. New enrollment occurs each quarter on a space-available basis.

UPCOMING CONCERTS:

April 28–UW Chamber Orchestra with Luke Fitzpatrick, violin, and Lorenzo Guggenheim & David Alexander Rahbee, conductors. Petris Vasks: Violin concerto Distant Light, and Mozart Symphony No. 40 in G minor. 7:30 PM, Brechemin Auditorium.

June 2 & 3–UW Symphony & Combined University Choirs, with creator and guest conductor Murry Sidlin, Symphony Tacoma Voices, members of the Seattle Jewish Chorale, and members of Seattle Jewish Theater: *Defiant Requiem: Verdi at Terezín*. Kimberly Giordano, soprano / Sarah Mattox, mezzo soprano / Eric Neuville, tenor / Clayton Brainerd, bass baritone. 7:30 PM. June 2 at Meany Theater. June 3 at Tacoma Armory.

July 20–UW Summer Orchestra. 7:30 PM, Meany Theater.

UW CHAMBER ORCHESTRA (members of the UW Symphony)

VIOLIN I

*Erin Kelly, Seattle – Music Performance
Cordelia Ilton, Philadelphia, PA – Sociology
Tyler Kim, Bellevue – Business Administration
David Huentelman, Bellevue – International Studies
Hannah Tsai, Bellevue – Undecided
Samara Williams, San Ramon, CA – Bioengineering
Allion Salvador, Seattle – (Alumnus) Music Performance

VIOLIN II

Anastasia Nicolov, Snohomish – Bioengineering/Music Performance
Miri Nishikawa, Bend, OR – Business Administration
Valentina Tsygankova, Lynnwood – Music Education/Violin
Alyssa Spickermann, Odessa, TX – Undecided
Kate Terrado, Kent – Medical Laboratory Sciences
#Jonathan Kuehn, Sammamish – Atmospheric Sciences

VIOLA

Alex Strong, Seattle – Music Performance
Jerry Bi, Houston, TX – Psychology
Heegi Yun, Seoul, Korea – Undecided
Emily Wilbur, Bonney Lake – Physics
Haley Birdoes, Los Angeles, CA – Undecided
Miles Goodner, Kirkland – Undecided

CELLO

Isabella Kodama, Edmonds – Music Performance
Michael McNorville, Los Angeles, CA – Music Performance
Morgan Thatcher, Renton – Music Education
Laura Keil, Seattle – Landscape Architecture
Michael McNorville, Los Angeles, CA – Music Performance
Tom Zadrozny – International Studies and History
Lucas Chen, Bellevue – Biology/Music Performance
Laura Keil, Seattle – Landscape Architecture

BASS

Darian Woller, Merrill, WI – Music Performance
Attila Kiss, Lynnwood – High School

FLUTE

Sabrina Bounds, Edmonds – Music Performance

OBOE

Logan Esterling, Madison, AL – Music Performance
Diego Espinoza, Lima, Peru – Music Performance
Ashley Ultsch, Tacoma – Music Performance/Biology

BASSOON

Lucas Zeiter, Las Vegas, NV – Music

HORN

Bradley Leavens, Seattle – Music Performance
Kelly Brown, Snohomish – Music Performance
Nathan Lloyd – Music Performance
Levi Sy, Battle Ground – Biochemistry

ORGAN

Sam Libra, Roseville, MN – DMA, Organ

HARPSICHORD

Wyatt Smith, Rapid City, SD – DMA, Organ

* - Concertmaster
- Orchestra Assistant

Assistant Conductors

Lorenzo Guggenheim
Abbie Naze
Mario Torres

CHORAL COHORT VOICES (Bach)

SOPRANO

Leann Conley Holcom
Sarah Riskind
Elisabeth Cherland
Elizabeth Nice

ALTO

Miriam Anderson
Jennifer Rodgers
Meg Stohlmann

TENOR

Tom Almli
Joel Bevington
Jeffrey Larkin
Gerrit Scheepers

BASS

Steven Danielson
Ryan Mullaney
Jeremy Morada
David Wimmatt

6. Choral

Sopr. Ach wie flüch.tig, ach wie nich.tig sind der Men.schen

Alto Ah! how wea.ry, Ah! how fleet.ing is the life we—

Ten. Om.bre vai.ne, fu.gi.ti.ve, telle.est.no.tre—

Basso

Corno
Fl.trav.
Ob. I, II, III
Viol. solo
Viol. I, II
Va.
Cotinus

Sa.chen! Al.les, al.les, was wir se.hen, das muß fal.len

cher-ish! Days of la.bour, days of sor.row; here to.day, and

vi.el Tout est son.ge, rien n'est sta.ble, tout sur ter.re

und ver.ge.hen; wer Gott.fürcht't, bleibt e.wig ste.hen.

gone to.mar.row, God a.tone can nev.er per-ish.

meurt et pas.se; l'hom.me jus.te seul de.meu.re.