

W SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

Compact Disc

S99

2017

11-3

UW Symphony

David Alexander Rahbee,
Music director and conductor

With

Seattle Symphony Horns

7:30 PM

November 3, 2017

Meany Theater

UW MUSIC
2017-18 SEASON

CD1-#17,889

PROGRAM

- Symphony no. 8, in F Major, Op. 93 <1812> 26:24 Ludwig van Beethoven
 (1770-1827)
- 1 I. Allegro vivace con brio
 - 2 II. Allegretto scherzando
 - 3 III. Tempo di menuetto
 - 4 IV. Allegro vivace

CD2-#17,890

INTERMISSION

- 1 Concertstück (Concert piece), for 4 Horns and Orchestra, in F Major, Op. 86 <1849> 18:37 Robert Schumann
 (1810-1856)
- I. Lebhaft
 - II. Romanze: Ziemlich langsam
 - III. Sehr lebhaft
- 2 encore: Bow Down 1:29 Jeffrey Fair / Jenna Breen / John Turman / Danielle Kuhlmann, horns
- 3 Remarks, Rahbee 14:33
- 4 The Golden Spinning Wheel, Op. 109 <1896> 25:52 Antonin Dvorak
 (1841-1904)

PROGRAM NOTES:

Program notes by UWSO oboist Logan Esterling

Symphony No. 8 in F Major, Op. 93

LUDWIG VAN BEETHOVEN

Beethoven composed the majority of the Eighth Symphony, along with his popular Seventh Symphony, during the summer of 1812. Both of these works premiered on the same concert, similar to the premier concert of the Fifth and Sixth Symphony. The humor and lightness of this symphony is often lost among the towering Seventh and Ninth Symphonies, which are performed much more often. According to various accounts of the premiere, audiences were baffled as to why Beethoven chose to include this piece on the program. Beethoven was troubled by how audiences reacted to this piece, to which he commented "That's because it is so much better than the other." Despite such negative responses, Beethoven still thought of his "little symphony in F" as one of his best works.

Particularly in his Eighth Symphony, Beethoven includes many examples of musical jokes. From the very beginning of this piece the orchestra is off and running. He does not start with a slow or long introduction, but rather with a boisterous laughter from the entire orchestra. The symphony stumbles forward into the first theme. Just as this section

begins to gain momentum, Beethoven introduces a slower lyrical tune in A Major. The rest of the first movement contains repetitions of the stumbling theme as well as other jokes, such as orchestrating the recapitulation to have the main theme presented by the bassoons, cellos, and double basses. The second movement, *Allegretto scherzando*, was inspired by a friend of Beethoven who had recently invented the metronome. The winds serve as the steady *tick-tick-tick* while the violins offer a perky and agile melody over the "metronome." He returns to the Mozart and Haydn tradition of a minuet for the third movement, a form which he had not included in a work since 1806. The minuet follows a traditional form with many Beethovenian twists and turns to surprise the listener, including a lyrical trio featuring the horn and clarinet. The finale of the piece is full of humor, energy, and excitement. Beethoven thwarts almost all harmonic expectations in this movement. Just when it seems Beethoven may conclude a theme or harmonic idea, he jolts the audience with sforzandos and takes the piece in a new direction.

Konzertstück in F for Four Horns and Orchestra, Op. 86

ROBERT SCHUMANN

Robert Schumann, often regarded as one of the greatest composers of the Romantic era, became enamored with the horn during the first half of the 19th century. The valve horn had recently been invented during this time, which alleviated a lot of the pitch and clarity issues caused by natural horns. Schumann thought the newfound virtuosity of valve horn players to be extremely inspiring and as a result he produced the *Konzertstück in F for Four Horns and Orchestra*. The piece essentially serves as a three-movement concerto for four horns.

The lively first movement features heroic themes based heavily off of the opening horn fanfare. The second movement, marked *Romanze*, highlights the composer's mastery of lyrical writing. The mood becomes somewhat darker as themes are passed from the horns to the orchestra in a call and response fashion. The trumpet interrupts this section to signal the transition to the spirited finale. The ending has an intense rhythmic drive, which only briefly wanes with a melody from the *Romanze* before the final robust conclusion.

The Golden Spinning Wheel, Op. 109

ANTONÍN DVOŘÁK

Antonín Dvořák, a Czech composer, began displaying musical talent at an early age. He first began on violin and then continued with piano, organ, and viola. He is best known today for his symphonies, concertos, and string quartets – which are performed quite regularly. As a proud Czech composer, folk music and rhythms play an important role in his compositional style. His nationality inspired him to write four symphonic poems based on fairy tales by the Czech poet Karel Jaromír Erben. The music Dvořák composed in *The Golden Spinning Wheel*, the third out of his series of four tone poems, tells an auditory version of Erben's story:

A youthful king is hunting on horseback when he comes across a small cottage. He stops to ask for a drink of water and immediately falls in love with Dornicka, the young girl who fetches him water and continues to spin at her wheel. The king later returns to the cottage to request Dornicka be brought to the castle for her hand in marriage. He is greeted by her stepmother who agrees to fulfill his wish of bringing Dornicka; however, she instead takes both Dornicka and her daughter – who looks much like Dornicka – into the woods where she disembodies Dornicka. She sends her own daughter to marry the king instead. The king marries the stepmother's daughter and soon after heads off to war. While gone at war, an old sage discovers the remains of Dornicka's body and plans to bring her back to life. He does this by exchanging the parts of a golden spinning wheel for Dornicka's missing body parts. The king soon returns from war and is greeted by the golden spinning wheel playing a song which describes the events that have transpired. Having learned of Dornicka's place in the woods, the king races off to find her. He finds her alive and well, takes her back to the castle, and the two are finally joined in a harmonious marriage.

Special thanks to the multi-talented UWSO violist and composer Irene Putnam, whose imaginative pencil drawings of characters in *The Golden Spinning Wheel* are projected during the performance.

BIOGRAPHIES:

JEFFREY FAIR has been the Principal Horn (The Charles Simonyi Chair) of the Seattle Symphony Orchestra since February 2013 and a member of the Orchestra since 2003. His playing has been described as "compelling," "evocative" and "full of finesse and assertiveness."

He also performs as Principal Horn of the Seattle Opera. Since 2004, he has appeared regularly at the Seattle Chamber Music Festival and recently presented world premieres by Gerard Schwarz and Lawrence Dillon. He is on the faculty at the University of Washington and is responsible for instruction of all horn students.

Mr. Fair has served as Principal Horn and faculty member of the Eastern Music Festival and as Principal Horn of the Arizona Music Festival. Additionally, Mr. Fair appears throughout the Northwest as soloist, chamber musician, clinician, and teacher.

Prior to moving to Seattle, he was Principal Horn of the San Antonio Symphony for three seasons, appearing as soloist on several occasions. Mr. Fair completed a Master of Music degree at the Juilliard School as a student of Jerome Ashby. A native of Oklahoma, he received a Bachelor of Music degree, *summa cum laude*, from the University of Oklahoma as a student of Eldon Matlick.

Australian horn player JENNA BREEN began her musical education aged 9 on the flute, a year later taking up her now preferred instrument, the French horn. Throughout her school years she developed her love for music through participation in various youth and community ensembles, always wanting to pursue a career in this field. Following her completion of high school, Breen studied with Peter Luff at the Queensland Conservatorium of Music on an Academic Scholarship. During her course she also received the Kurt Blumenthal Music Scholarship and the Yvonne Haysom Women in Music Bursary. Breen moved to Melbourne in 2009 to study at the Australian National Academy of Music where she has since been living except for a brief stint in 2012 working as second horn with the West Australian Symphony Orchestra. After three years contracted as tutti horn to the Melbourne Symphony Orchestra, Breen won the permanent position in 2014. In the same year she was awarded a Winston Churchill Memorial Trust Fellowship to study with some of the best low horn players across the globe, visiting Berlin, Chicago, London, Los Angeles, New York and Philadelphia. Breen has also worked with the Queensland, Adelaide and New Zealand symphony orchestras, the Malaysian Philharmonic Orchestra and the Australian Chamber Orchestra.

Prior to becoming a member of the Seattle Symphony, JOHN TURMAN was awarded the position of principal horn of the St. Paul Chamber Orchestra in the spring of 2015. During the 2013-2014 season, Turman performed with the Dallas Symphony Orchestra as acting third horn. Additionally, he has performed with the Austin Lyric Opera, Austin Symphony, Houston Grand Opera and the Houston Symphony. Turman received his degree in Horn Performance from Rice University in 2015 where he studied with William VerMeulen.

Praised by *The New York Times* for her fearless and seductive playing, Seattle native DANIELLE KUHLMANN returns home to join the Seattle Symphony after a three-year tenure with the San Diego Symphony. She completed her undergraduate degree with Jerome Ashby at The Juilliard School and pursued graduate studies at Rice University under William VerMeulen. An avid interpreter of new music, she was Principal Horn of the American Composers Orchestra, and performs with the International Contemporary Ensemble (ICE). In addition to classical performances, Kuhlmann is a founding member of the all-female pop Horn quartet Genghis Barbie. Devoted to philanthropic work, Kuhlmann has spent four summers in the Philippines volunteering for the group Cultures in Harmony, a New York-based NGO that promotes cultural diplomacy through music. The group works with both professional- and student-level musicians as well as indigenous tribal youth. In January of 2011, she volunteered in Kabul, Afghanistan, teaching and performing at the Afghanistan National Institute of Music.

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), 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, 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, 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 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.

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 125 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 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 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.

UW 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, Music Performance
§ Sarrah Flynn, Music Performance
% Miao Liu, Music Performance

PICCOLO

Rachel Reyes, Music Performance
Audrey Cullen, Music Performance

OBOE

% § Diego Espinoza, Music Performance
Ashley Ultsch, Music Performance

ENGLISH HORN

Logan Esterling, Music Performance

CLARINET

% § Mo Yan, Music Performance
Brian Schappals, Music Performance
Mona Xue, Undeclared

BASSOON

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

CONTRA BASSOON

David Wall, Music Performance

HORN

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

John DiCesare, Seattle Symphony / UW Faculty

PERCUSSION

Evan Berge, Music Performance / Political Science
Emerson Wahl, Music Performance
David Norgaard, Music Performance
David Gaskey, Music Performance

HARP

Nikki Chang, Music Performance

VIOLIN 1

Judith Kim, concertmaster, Music Performance
Kelsey Luu, Bioengineering
Renee Zhang, Biology / Music Performance
Tyler Kim, Business
Cordelia Ilton, Sociology
Allion Salvador, Alum
Alisha Luo, Business Administration
Miri Nishikawa, Business Administration
Katherine Wang, General Biology
Sean Wu, Engineering
Jonathan Kuehn, Alum
Victoria Crewdson, Undeclared

VIOLIN 2

Emily Acri, principal, Music Performance
David Huentelman, International studies
Clara Orndorff, Mechanic Engineering
Millicent Li, Computer Science
Valentina Tsygankova, Music Education
Varun Sridhar, Undeclared
Diana Lin, Undeclared
Madeline Meek, Undeclared
Claire Wong, Biology
Christopher Lo, Aerospace Engineer
Luxi Wang, Computer Science
Micah Knight, Aerospace engineering
Kai Scheer, Undeclared
Katyrose Jordan, Jazz Studies

VIOLA

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

CELLO

Natalie Hagwood, principal, Music Performance
Ryan Farris, Music Performance
Andrew Kim, Music Performance / Chemical Engineering
Blaire Ziegenhagel, Music Education
Peter Tracy, Music Performance

Evan Howard, Music / Biomedical Engineering
Jonas Chen, Finance / Accounting
Youngbin Kim, Music Performance
Richard Zhu, Undeclared
Blair Forsberg, Political Science

BASS

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

Principal, Beethoven

§ Principal, Schumann

% Principal, Dvorak

NEXT CONCERT:

Friday December 8th, Meany Theater, 7:30 PM

With Jon Kimura Parker, pianist

Gershwin: Concerto in F

Prokofiev: Symphony No. 5, in B-flat major, op. 100

UPCOMING EVENTS:

- BA - Brechemin Auditorium
- JPH - Jones Playhouse
- MT - Meany Theater
- MS - Meany Studio Theater
- WA - Walker Ames Room, Kane Hall

- Nov 9 Brechemin Piano Series. 7:30 PM, BA.
- 14 Voice Division Recital. 4:30 PM, BA.
Concerto Competition: Strings. 7:30 PM, BA.
- 15 Jazz Innovations, Part I. 7:30 PM, BA.
- 16 Jazz Innovations, Part II. 7:30 PM, BA.
- 17 Concerto Competition: Piano/Organ. 7:30 PM, BA.
- 19 Ethnomusicology Visiting Artist Concert: Zakir Hussain, North Indian tabla. 7:30 PM, MT.
- 20 Concerto Competition: Woodwinds, Brass, Percussion. 7:30 PM, BA.
- 28 Music of Today series: DXARTS. 7:30 PM, MT.
- 30 Chamber Singers & University Chorale. 7:30 PM, MT.
Brechemin Piano Series. 7:30 PM, BA.

- Dec 1 Scholarship Chamber Group: Discovery Trio. 7:30 PM, BA.
Percussion Ensemble: *The City Wears a Slouch Hat*. 7:30 PM, MS.
- 2 Opera Workshop: Ravel, *L'enfant et les Sortilèges*. 7:30 PM, BA.
- 3 Intersections Series, 4:30 PM, BA. (4:00 PM lecture by Michael Shapiro)
- 4 Gospel Choir. 7:30 PM, MT.
- 5 UW Modern Music Ensemble. 7:30 PM, BA.
- 6 UW Studio Jazz Ensemble and UW Modern Band. 7:30 PM, ST.
CarolFest. 7:30 PM, MT.
- 7 Wind Ensemble and Symphonic Band. 7:30 PM, MT.
- 8 University Symphony with Jon Kimura Parker, piano. 7:30 PM, MT.

- Jan 11 Faculty Recital: Robin McCabe, piano, with Rachelle McCabe. 7:30 PM, MT.
- 14 Catch a Rising Star: Scott Cuellar, piano. 4:30 PM, BA.
- 21 Littlefield Organ Series: Jakyung Oh. 3:00 PM, WA

- Feb 1 Ethnomusicology Visiting Artist Concert: Sepideh Raissadat, Classical Persian Music. 7:30 PM BA.
- 5 UW Symphony at Benaroya Hall. 7:30 PM.
- 7 Scholarship Chamber Group: Daisha. 7:30 PM, BA.
- 8 Brechemin Piano Series. 7:30 PM, BA.
- 9 Guitar Studio Recital. 7:30 PM, BA.
- 14 Jazz Innovations, Part I. 7:30 PM, BA.
- 15 Jazz Innovations, Part II. 7:30 PM, BA.
- 21 Music of Today. 7:30 PM, MT.
- 23 Faculty Recital: Craig Sheppard, piano. 7:30 PM, MT.
- 26 Voice Division Recital. 7:30 PM, BA.
- 27 Campus and Concert Bands. 7:30 PM, MT.
Baroque Ensemble. 7:30 PM, BA.