

Compact Disc
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W SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

2018
3-9

UW Symphony

David Alexander Rahbee,
Music Director & Conductor

Mario Alejandro Torres, Gabriela Garza, & Lorenzo Guggenheim, assistant conductors
Ryan Farris, orchestra assistant

With Concerto and Composition Competition Winners:

In order of appearance:

Natalie Hagwood, cello
Logan Esterling, oboe
Daniel Webbon, composition
Daniel Richardson, piano

7:30 PM
March 9, 2018
Meany Theater

UW MUSIC
2017-18 SEASON

CD1 -#17,988

PROGRAM

1 remarks, Rahbee

2 Cello Concerto No. 1 in C Major, Hob.VIIIb:1 11:45 Joseph Haydn (1732-1809)
1. Moderato

Natalie Hagwood, cello

3 Concerto for Oboe and Strings in A minor 7:15 Ralph Vaughan Williams (1872-1958)
1. Rondo pastorale

Logan Esterling, oboe

4 remarks, Rahbee & Webbon

5 That is to say (2017-18) 8:08 Daniel Webbon (b. 1987)
Winner, UW Composition Competition

INTERMISSION

CD2 -#17,989

1 Piano Concerto No.1, in E^b Major 18:32 Franz Liszt (1811-1886)
Allegro maestoso-Quasi adagio-Allegretto vivace-Allegro marziale animato

Daniel Richardson, piano

2 remarks, Rahbee (9')

3 Till Eulenspiegel's Merry Pranks, op.28 15:05 Richard Strauss (1864-1949)

PROGRAM NOTES

JOSEPH HAYDN wrote the Cello Concerto in C Major his early 30s between the 1761 and 1765. Surprisingly, the sheet music was lost for nearly two centuries until 1961 when Oldřich Pulkert, the archivist of the Prague National Museum, came upon a set of parts for the C Major cello concerto. It appears that Haydn himself doubted the success of the concerto as the music was found in a folder called, "draft catalog." Since its rediscovery, the concerto has become a staple of cello repertoire and well-known to audiences worldwide.

Triumphant and teeming with energy, the *Moderato* contains both exciting declarations and lyrical melodies. Written only fifteen years after the death of J. S. Bach, the meticulously-structured harmony, motor rhythms, and dynamic contrast reveal its Baroque style and inspiration. Structurally, the movement is written in sonata form. In short, the listener experiences a musical journey of coming home again through three distinct sections: the Exposition, the Development, and the Recapitulation (the return of the Exposition melody). The listener is left hanging right as the cello begins the cadenza. And finally, the orchestra joins the solo cello with the last repeat of the main melody, bringing the *Moderato* to a satisfying close.

- NATALIE HAGWOOD

RALPH VAUGHAN WILLIAMS is one of the most beloved and significant composers in England's history. His music was heavily influenced by the rich history of folk music from his homeland. Commissioned by the famous English oboist Léon Goossens, the *Concerto in A minor for Oboe and Strings* highlights this folk influence on the compositional style of Vaughan Williams. The concerto does not contain a hint of forcefulness as the soloist soars above a field of supporting strings. The first movement, *Rondo pastoral*, features several distinct sections that smoothly blend from one to the next. The soloist introduces the opening motive and the strings then warmly comment back. The oboe continues leading the development of thematic material, evoking images of the English countryside. These themes are tossed around by both the orchestra and the soloist until the final misty moments of the movement, which concludes in a wistfully distant nature.

- LOGAN ESTERLING

That is to say (2017)

When trying to explain a difficult concept, a teacher of mine would often state his initial claim followed by, "Well, that is to say..." and then further unpack his idea or provide context or nuance. This used to strike me as an odd sort of linguistic quirk, but I've come to realize that it is an effective way of teaching—always trying to get at the heart of the matter by reframing and reworking one's argument.

In a similar manner, this piece is a reworking of material from an earlier composition, a string quartet which used folk melodies taken from recordings of midcentury Appalachia. I found it to be surprisingly difficult to translate my music from one medium to the other, from the string quartet to the orchestra. Certainly this is a common-enough thing—one would think that a string quartet could simply be "scaled up" to the full orchestra—but I couldn't seem to get it right. The problem for me was that certain moments which had an intimacy in the string quartet seemed too large, too obvious in the orchestra.

My solution then was not to make a literal transcription, but to unpack and reframe the material. I took fragments of melodies and textures from the quartet and reordered them to create a sort of interrupted form. In that way the orchestra is constantly held in check, never quite able to reach a sustained, grandiose climax, always tethered to the intimacy of the original material and presenting it in new light.

- DANIEL WEBBON

FRANZ LISZT was a prolific composer in the Romantic era who was renowned for his virtuosity and artistry. One of Liszt's notable musical contributions is his development of the concept of thematic transformation. His Piano Concerto in E^b brilliantly demonstrates this concept. The earliest sketches of the first piano concerto date back to 1830, when he was only 19 years old. Liszt later completed the concerto in 1849, but continued revising it until 1856, following the concerto's premiere in 1855 with Liszt himself as the soloist. This concerto was dedicated to pianist and composer, Henry Litolff. The concerto opens with a grand theme, which undergoes several thematic transformations as the piece progresses. This theme is the foundation that keeps everything cohesive. The second movement opens with a second theme in the low strings, which is then taken over by the piano. This theme is very lyrical and expressive, and it also undergoes thematic transformations throughout the work. A third theme is later introduced in the woodwinds towards the end of the movement that is also lyrical and sweet. The third movement has a glistening quality to it, in part due to the triangle's prominent role here. There is an original theme to this movement that is later transformed in both this movement and the last movement. The finale is the culmination of all of the themes in a very lively and exciting transformation, with no new themes. This is a very effective way of ending the piece by drawing all of the themes together and rounding it off at the end.

- DANIEL RICHARDSON

RICHARD STRAUSS' tone poem *Till Eulenspiegel's Merry Pranks* has delighted audiences since its premiere in 1895. Strauss undoubtedly grew up hearing some of the Till Eulenspiegel tales. He was even so influenced by these stories that he thought of composing an opera based on them. He eventually decided on the tone poem form instead. As with any folk tale, thousands of different versions exist. The majority of the tales of Till center around the peasant playing practical jokes, although nothing about his jokes are practical in any sense of the word. In fact, most of his pranks are quite cruel. When asked by the conductor of the premier to write a short program about the work Strauss replied, "It is impossible for me to give a program to 'Eulenspiegel': what I had in mind when writing the various sections, if put into words, would often seem peculiar, and would possibly even give offence. So let us, this time, leave it to the audience to

crack the nuts which the rogue has prepared for them." He later changed his mind regarding this statement as one of his students created a document outlining the different sections of the music and what was happening in the narrative. Strauss went as far as to write some of these sections in the score: Till riding on horseback through a crowded market, his attempts at wooing a fancy woman, being rejected by said woman, impersonating the clergy, and eventually being arrested, put on trial, and given the death penalty. In typical Till Eulenspiegel fashion, however, there is a surprise up his sleeve that will bring all listeners a hearty smile.

- LOGAN ESTERLING

Biographies:

Currently in his Junior year at the UW, LOGAN ESTERLING is earning a Bachelor of Music in Oboe Performance. He studies with Mary Lynch, Principal Oboist of the Seattle Symphony. In February of this year he won his first job as English Horn with the Yakima Symphony Orchestra. Outside of school and the YSO, he performs regularly with local orchestras including Symphony Tacoma, North Corner Chamber Orchestra, Tacoma City Ballet Orchestra, Seattle Metropolitan Chamber Orchestra, and others. He has also participated in masterclasses led by Alex Klein, Ariana Ghez Farrell, and Earle Dumler. Logan's solo appearances have been with Sewanee Symphony Orchestra, Eastside Symphony Orchestra, Whidbey Island Consort Players, Carillon Chamber Orchestra, and now the UW Symphony Orchestra.

Beginning her cello studies at age 7, cellist NATALIE HAGWOOD grew up in Quincy, California exploring numerous musical genres with her local quartet, orchestra, and family band. While pursuing her bachelor's degree in cello performance, she attended the Next Festival of Emerging Artists, the Montecito International Music Festival, and toured Germany with the Weimar Bach Academy, conducted by J. S. Bach expert, Helmuth Rilling. She is currently studying with Sæunn Thorsteinsdóttir and Dr. Kevin Krentz and is incredibly grateful for their guidance and inspiration. When not playing cello, Natalie enjoys traveling, hiking, and watercolor painting.

DANIEL RICHARDSON is in his final year at UW pursuing a BM in Music and a BS in Math, and is a student of Craig Sheppard. He has studied with John O'Connor at the Aspen Music Festival and School. He has taken piano lessons at the SF Conservatory for 4 years with Dr. Robert Schwartz and Dr. William Wellborn, and later studied with Frederick Weldy, Dainius Vaicekonis, and Mack McCray. He won four gold medals and two silver medals at the US Open Music Competition, in addition to being one of the gold of gold medalists at the winners' concert. He won second place in the 2015 ENKOR International piano competition as well as being the winner of the senior division of KING-FM's 2015 Young Artists' Award, which earned him a solo performance at the 2015 Seattle Chamber Music Festival and a live performance on Classical King FM 98.1. He has performed Beethoven's Emperor Concerto this past summer with the San Bernardino Symphony in the Redlands Bowl.

DANIEL WEBBON is a composer and drummer in Seattle, Washington. His music has been performed across the US and in the UK. He was born in Texas and studied percussion at Baylor University and composition at the University of Houston. He is currently a DMA candidate in composition at the University of Washington where he studies with Huck Hodge. Daniel is also an active performer in Seattle's avant-garde scene and specializes in free improvisation and extending the technical and sonic possibilities of the drum set.

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), 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 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 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.

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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

Principal, Haydn
§ Principal, Liszt
& Principal, Webbon
% Principal, Strauss
+ Principal in all pieces

FLUTE

§ Elise Kim, Music Performance
% Miao Liu, Music Performance
& Sarrah Flynn, Music Performance
Rachel Reyes, Music Performance
Audrey Cullen, Music Performance

PICCOLO

§ Sarrah Flynn, Music Performance
% Elise Kim, Music Performance

OBOE

+ Diego Espinoza, Music Performance
Ashley Ultsch, Music Performance
Sam Rockwood, Music Performance

ENGLISH HORN

Sam Rockwood, Music Performance

CLARINET

§% Mo Yan, Music Performance
& Mona Xue, Pre-Major (Arts & Sciences)
Brian Schappals, Music Performance

BASS CLARINET

Marie Gallardo, Music Performance

BASSOON

&% David Wall, Music Performance
§ Lucas Zeiter, Music Performance
Julien Tsang, Music Performance
Boone Hapke, Physics

CONTRA BASSOON

Julien Tsang, Music Performance

HORN

#& Nate Lloyd, Music Performance
% Anna Barbee, DMA
§ Kelly Brown, Music Performance
Christine Sass, Music Performance
Bradley Leavens, 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
Keith Winkle, Community Member

TUBA

Nolan Conway, Earth and Space Sciences

TIMPANI

&% David Norgaard, Music Performance
§ Emerson Wahl, Music Performance

PERCUSSION

David Norgaard, Music Performance
Emerson Wahl, Music Performance
Edward Cunneen, Music Performance
Lynn Park, Music Performance

PIANO

Lorenzo Guggenheim, Orchestral Conducting

VIOLIN I

Judith Kim, concertmaster, Music Performance
Renee Zhang, Biology / Music Performance
Tyler Kim, Business
Cordelia Ilton, Sociology
Kelsey Luu, Bioengineering
Sean Wu, Engineering
Allion Salvador, Alum
Jonathan Kuehn, Alum
Alisha Luo, Business Administration
Sky Qiu, Pre-Sciences
Diana Lin, Pre-Major (Arts & Sciences)
Hannah Tsai, Pre-Sciences
Alex Hawker, Cornish College of the Arts

VIOLIN II

Emily Acri, principal, DMA
Victoria Crewdson, Pre-Major (Arts & Sciences)
Nanako Miimi, Biochemistry
Varun Sridhar, Pre-Sciences
Sarah White, Linguistics
Erika Wakatake, Microbiology
Madeline Meek, Pre-Arts
Micah Knight, Aerospace engineering
Christopher Lo, Aerospace engineering
Claire Wong, Biology
Sarah Peng, Pre-Engineering
Luxi Wang, Computer Science

VIOLA

Emmeran Pokorny, co-principal, Music Performance
Kyle Thiessen, co-principal, Psychology and Music Major
Emily Hennings, MCD Biology
Eugene Chin, Music Performance
Irene Putnam, Music Performance / Composition
Elena Allen, Music Performance / Biochemistry
Rose Hiemstra, Music Performance / Computer Science
Jerry Bi, Psychology
Miles Goodner, Academy for Young Scholars

CELLO

Ryan Farris, principal, Music Performance
Peter Tracy, Music Performance
Evan Howard, Music / Biomedical Engineering
Andrew Kim, Music Performance / Chemical Engineering
Blaire Ziegenhagel, Music Education
Youngbin Kim, Music Performance
Thomas Zadrozny, History
Blair Forsberg, Political Science
Jonas Chen, Finance / Accounting
Jason Lee, Pre-Engineering

BASS

Darian Woller, principal, Music Performance
Mason Fagan, Music Performance
Logan Grimm, Communication
Scott Elder, Business Administration
Jaren Minnoch, Pre-Medical
Stephen Phillips, Mechanical Engineering
Attila Kiss, SYSO, Meadowdale HS

UPCOMING CONCERTS:

UW Chamber Orchestra
7:30 PM, Friday, April 20, Brechemin Auditorium, with Melia Watras, viola.
Music by Britten, Wagner and Hugo Wolf.

UW Symphony
7:30 PM, Friday, April 27, Meany Theater, with Ben Lulich, clarinet.
Music by Lutoslawski, Ravel and Haydn.

UW Symphony
7:30 PM, Friday, June 1, Meany Theater, with combined UW Choirs.
Music by Debussy and Brahms.