

Compact disc

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2017

3-10



SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

UW Symphony

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

with

Autumn 2016 Concerto Competition Winners

(in order of appearance):

Miao Liu, flute
Yu-Chi Lee, piano
Judith Kim, violin

7:30 PM
March 10, 2017
Meany Theater

UW MUSIC
2016-17 SEASON

PROGRAM

CD1-#17,711

1 remarks, Rahbee

2 Les offrandes oubliées (The forgotten offerings)..... 11:20 Olivier Messiaen (1908-1992)

3 Flute Concerto 11:47 Jacques Ibert (1890-1962)

I. Allegro

II. Andante

Miao Liu, flute

4 Piano Concerto, op. 16. in A minor 13:51 Edvard Grieg (1843-1907)

I. Allegro molto moderato

Yu-Chi Lee, piano

INTERMISSION

CD2-#17,712

1 Violin Concerto, op. 47, in D minor 15:48 Jean Sibelius (1865-1957)

I. Allegro moderato

Judith Kim, violin

2 Pavane pour une infant défunte (Pavane for a Dead Princess) 6:02 Maurice Ravel (1875-1937)

Mario Alejandro Torres, conductor

3 La Valse 11:55 Maurice Ravel

Ludovic Morlot, conductor

UW SYMPHONY

David Alexander Rahbee, Music Director & Conductor

Abbie Naze, Lorenzo Guggenheim, & Mario Alejandro Torres, Assistant Conductors

Jonathan Kuehn, Orchestra Assistant

VIOLIN 1

Erin Kelly, Seattle - Music Performance
Anastasia Nicolov, Snohomish -
Bioengineering / Music Performance
Tyler Kim, Bellevue - Business
Administration
Joanne Chen, Fresno, CA - Pre-Nursing
Victoria Crewdson, Bellevue - Undecided
Jonathan Kuehn, Sammamish -
Atmospheric Sciences
Deric Pang, Las Vegas, NV - Computer
Science
Kelsey Luu, Bellevue - Bioengineering
Cordelia Ilton, Philadelphia, PA -
Sociology
Allion Salvador, Seattle - (Alumnus)
Music Performance
Blanca Viña, Spain - Undeclared
Clara Orndorff, Seattle - Mechanical
Engineering
Yingju Lu, Tainan, Taiwan - Speech and
Hearing Sciences
David Huentelman, Bellevue -
International Studies

VIOLIN 2

*Halie Borrer, Vancouver - Neuro-
biology / Music Performance
Jonathan Ramos, Camas - Biology / Bio
Chemistry
Min Nishikawa, Bend, OR - Business
Administration
Dakota White, Kelso - Chemistry
Gloria Huang, Chengdu, China -
Archaeology
Alyssa Spickermann, Odessa, TX -
Undecided
Erika Wakatake, Huntington Beach, CA -
Biochemistry
Dayoung Cheong, Federal Way -
Undecided
Valentina Tsygankova, Lynnwood - Music
Education / Violin
Madeline Meek, Tacoma - Music
Hayley Boyd, Woodinville -
Bioengineering

Samara Williams, San Ramon, CA -
Bioengineering
Serena Allendorfer, Bellingham -
Business Administration
Kate Terrado, Kent - Medical Laboratory
Sciences

VIOLA

*Alessandra Barrett, Seattle - Music
Performance
Alex Strong, Seattle - Music Performance
Emily Hennings, Auburn - Cellular,
Molecular, and Developmental
Biology
Jerry Bi, Houston, TX - Psychology
Heegi Yun, Seoul, Korea - Undecided
Alicia Kwon, Camas - Biology
Brian Dang, Seattle - English
Haley Birdoes, Los Angeles, CA -
Undecided
Miles Goodner, Kirkland - Undecided
Emily Wilbur, Bonney Lake - Physics
Edwin Li, Honolulu, HI - Aeronautical
Engineering
Irene Putnam, Seattle - Music
Performance & Composition

CELLO

*Isabella Kodama, Edmonds - Music
Performance
Peter Tracy, Redmond - Music
Performance
Lucas Chen, Bellevue - Biology / Music
Performance
Christian Selig, Vancouver - Chemical
Engineering
Blaire Ziegenhagel, Lake Forest Park, WA
- Music Education
Michael McNorvell, Los Angeles, CA -
Music Performance
Chloe Yoo, Federal Way - Music
Education
Jonas Chen, Shoreline - Accounting /
Finance / Pre-Law
Morgan Thatcher, Renton - Music
Education
Laura Keil, Seattle, WA - Landscape
Architecture

BASS

*Darian Woller, Merrill, WI - Music
Performance
Logan Grimm, Olympia - Music
Mason Fagan, Edmonds - Music
Mitchell Estberg, Evanston, IL -
Undecided
Brad Gaylor, Vancouver - Civil &
Environmental Engineering

FLUTE

Sabrina Bounds, Edmonds - Music
Performance
Audrey Cullen, Norman, OK - Music
Performance
Elise Kim, Mukilteo - Neurobiology /
Music Performance
Sarrah Flynn, Marysville - Music
Performance

OBOE

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

CLARINET

Alexander Tu, Renton - Music
Performance
Mo Yan, Beijing, China - Music
Performance / Music Education
David Hales, Olympia - Chemistry

BASSOON

Julien Tsang, Kent - Music Performance /
Political Science
David Wall, Hemet, CA - Music
Performance
Lucas Zeiter, Las Vegas, NV - Music

HORN

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

TRUMPET

Ross Venneberg, Sitka, AK - Music Performance
Elizabeth Solon, Cedar Falls, IA - Music Performance
Bart Finnigan, Melbourne, Australia - Music Performance/Business

TROMBONE

Elizabeth McDaniel, Alumnus
Gregory Ketron, Issaquah - Business Administration
Raine Myrvold, Snoqualmie - Music Performance

TUBA

Andy Abel, Issaquah - Music Performance

HARP

Lauren Wessles, Dallas, TX - Music Performance
Nikki Chang, West Linn, OR - Music Performance

TIMPANI / PERCUSSION

*Evan Berge, Woodinville - Music Performance / Political Science
*Emerson Wahl, Los Angeles, CA - Music Performance
David Norgaard, Yakima - Music Performance
Aidan Gold, Bothell - Music Composition / Computer Science
David Gaskey, Port Orchard - Music Performance
Shannon Horst, Seattle - Music / Communication

#- Concertmaster
*- Principal

OLIVIER MESSIAEN, *Les offrandes oubliées*

Olivier Messiaen wrote *Les offrandes oubliées* (The forgotten offerings) in 1930, at the age 22 when he was a recent graduate of the Paris Conservatory. This piece was the first major work Messiaen wrote for orchestra as well as his first orchestral piece he approved for publication. The piece is a musical statement of Messiaen's devout theology. He guides interpretation of the piece through this poem:

"Arms outstretched, afflicted unto death, you shed your blood on the cross. We have forgotten, sweet Jesus, how you love us. Driven onward by madness and forked tongues, in breathless, uncontrolled, and headlong flight, we have fallen into sin like a bottomless pit. It is here to be found, the unsullied table, the source of charity, the feast of the poor, the well of holy sympathy which is to us the very bread of life and love. We have forgotten, sweet Jesus, how you love us."

The piece is structured as a religious triptych, meaning it has a central section blanketed by two calmer sections. Messiaen wrote the following to describe the different sections:

"The work is in three parts:

The Cross: lamentation of the strings, the sorrowful 'neumes' of which divide the melody into groups of uneven duration, cut by long mauve and grey wailings.

The Sin: presented here as a kind of 'race to the abyss' in an almost 'mechanized' speed. You will notice the strong flexional ending accents, whistling of the harmonics in glissando, the incisive calls of the trumpets.

The Eucharist: long and slow phrase of the violins, which rises over a blanket of pianissimo chords, with reds, gold, blues (like a faraway stained glass window), in the light of muted solo chords. The sin is the forgetting of God. The Cross and the Eucharist are the Divine Offerings. This is my Body, given for you - this is my Blood, spilled for you."

-Logan Esterling

JACQUES IBERT, Flute Concerto

Ibert's *Flute Concerto* was dedicated to French flutist Marcel Moyse, who premiered the piece in Paris on February 25th, 1934. The performance was under the direction of Philippe Gaubert, who was also a distinguished French flutist, conductor, and composer.

When describing his composition, Ibert said, "In my concertos, I have allotted the instruments the types of themes which correspond to their particular tone qualities and respect their expressive possibilities." The *Allegro* consists of a brilliant, active

first theme and a slower, lyrical second theme. The flute drives the music forward in an unceasing flow of sixteenth notes. The tension remains throughout the movement, even in the slower theme. The following *Adagio* contains a nostalgic and gentle theme, which is inspired by the death of his father. The interweaving melody of the flute dances with the violin solo is extremely beautiful.

-Miao Liu

EDVARD GRIEG, Piano Concerto in A minor, op. 16

The Piano Concerto in A minor, op. 16, Grieg's only concerto, written in 1868, is one of his most popular works and among the most popular of all piano concerti.

The first movement is noted for the timpani roll in the first bar that leads to a dramatic piano flourish, which leads to the main theme. Then the key changes in C Major, for the secondary theme. Later, the secondary theme appears again in the recapitulation, but in A Major. The movement finishes with a virtuosic cadenza and a similar flourish as in the beginning. The movement is in the Sonata form.

Grieg revised the work at least seven times, usually in subtle ways, but amounting to over 300 differences from the original orchestration. In one of these revisions, he undid Franz Liszt's suggestion to give the second theme of the first movement (as well as the first theme of the second) to the trumpet rather than to the cello. The final version of the concerto was completed only a few weeks before Grieg's death, and it is this version that has achieved worldwide popularity. The original 1868 version has been recorded, by Love Derwinger, with the Norrköping Symphony Orchestra under Jun'ichi Hirokami. Additionally, Grieg's work provides evidence of his interest in Norwegian folk music; the opening flourish is based around the motif of a falling minor second followed by a falling major third, which is typical of the folk music of Grieg's native country.

-Yu-Chi Lee

JEAN SIBELIUS, Violin Concerto, op. 47

"My tragedy was that I wanted to be a celebrated violinist at any price. Since the age of fifteen I played my violin practically from morning to night. I hated pen and ink—unfortunately I preferred an elegant violin bow."

- Sibelius

The violin was a special instrument to Sibelius, but his dream of being a violinist was unreachable starting at the late age of 14. He enriched the violin repertoire with a Sonata, Sonatina, Serenades, and Humoresques. His only concerto reveals his depth of feeling towards his instrument and regretful farewell to his "dearest wish." Though his Violin Concerto in D minor is an extremely common concerto today, the popularity of its revised version emerged much after its composition. Sibelius had completed the piece barely in time for its premiere in 1904, but not early enough for the violinist, Victor Nováček, to prepare for the performance of the even more virtuosic first version of the concerto, leading to the initial failure of this work. This concerto diverged from what was traditional for most concertos at the time. First in that the orchestra's role is always either conflicting with the solo part with regard to melodic ideas or purely accompanimental rather than conversational. What is considered more significant was the change of the role of the cadenza which takes an important role in the form of the first movement being the development of the sonata form rather than the typical usage of showcasing technical ability before an ending sequence.

-Judith Kim

MAURICE RAVEL, *Pavane pour une infante défunte*

Maurice Ravel was born just miles from the Spanish border in the Basque town of Ciboure, France. His mother was Basque and spent a large portion of her early life in Madrid, of which both heritages, Basque and Spanish, played a major role in Ravel's life and music. One of the most cited examples of this influence is his composing of *Pavane*. A pavane is a historic Spanish dance, but in the context of Ravel's composition it is used as an expression of nostalgia for the traditions of Spain. The title translates to "Pavane for a dead princess," which is misleading because there is no dead princess this piece was written for. Ravel once illustrated the piece as "an evocation of a pavane that a little princess might, in former times, have danced at the Spanish court." The piece was originally completed in 1899 for solo piano, which was during Ravel's study with Gabriel Fauré at the Paris Conservatory. The piece, which was quite simple in terms of technique, quickly became popular for even amateur pianists to play. Ravel rescored the piece in 1910 for orchestra, as he did with many piano works, ensuring it was more challenging and required exquisite musicianship. The final immaculately orchestrated version of *Pavane* put the piece next to some of his other most cherished works of all time.

-Logan Esterling

MAURICE RAVEL, *La Valse*, *poème chorégraphique*

Ravel's first inklings of *La Valse* were actually for a completely different piece entitled *Wien*, or Vienna, which was to be a tribute piece for Johann Strauss, Jr.. For many reasons, namely the entirety of World War I, Ravel never finished the tribute piece. He only came back to the music in 1919 when a symphonic ballet was requested by Sergei Diaghilev, who commissioned many works by Ravel and other great composers such as Debussy, Satie, Falla, Strauss, Prokofiev, Respighi, Poulenc, and most notably Stravinsky. At the time this piece was commissioned, however, Ravel's image of Vienna was one that lacked the glory from before the war. As a result, *La Valse* was sculpted into a representation of the Viennese waltz, but it includes many aspects depicting world conflict and violence. After completion of the work in 1920, Ravel presented it to Diaghilev who described the piece as unfit for dancers. Ravel was extremely offended and immediately broke ties with the impresario, never to work with him again. He still titled the piece as a *poème chorégraphique* and included a short descriptive scenario:

Swirling clouds afford glimpses, through rifts, of waltzing couples. The clouds scatter little by little, one can distinguish an immense hall with a whirling crowd. The scene grows progressively brighter. The light of the chandeliers bursts forth at the fortissimo. An imperial court, about 1855.

-Logan Esterling

BIOGRAPHIES:

Born in Beijing, China, MIAO LIU is pursuing her Master of Music degree in woodwind performance under the guidance of Professor Donna Shin. While earning her Bachelor degree in Psychology, she studied flute with the professors from the China Conservatory and Central Conservatory of China in Beijing. Miao currently performs with the UW Wind Ensemble, UW Symphony Orchestra, and chamber music groups. She also performs chamber and solo works at her local church.

Taiwanese-born pianist YU-CHI LEE has already won first prize in many national competitions. She is currently studying with Dr. Robin McCabe at the University of Washington. She has participated in Spain's Puigcerda Music Camp and the 7th Huxiang Sino-China Student Interchange Trip and was especially accredited by the China news as the "the youngest performer from Taipei, under the age of 10, but has already demonstrated exceptional playing techniques far exceeds her age and has won many applauds from mainland compatriots." In 2011, Yu-Chi was invited as an excellent student by American Music Teachers' Association to perform at the Carnegie Music Hall. In 2013, Yu-Chi was invited to Hunan, China to perform piano concerto with Hunan Philharmonic, she obtained positive evaluations, affirmations, and encouragement from outstanding musicians in this performance and she also successfully achieved the milestone of cross-cultural exchange in her life.

JUDITH KIM has had orchestral performances at Benaroya Hall and Boston Symphony Hall, and this will be her solo debut. Being a Washington native, in high school she began studying with Professor Ronald Patterson and she is continuing under his instruction at the University of Washington. This year, she has been taking lessons with Cordula Merks, Seattle Symphony Assistant Concertmaster, and Tekla Cunningham, Concertmaster and Music Director of Pacific Music Works. Currently in her junior year, she is pursuing a Bachelor of Music in Violin Performance and a Bachelor of Science in Physics. Besides her solo practice, she also serves as principal violist of the Campus Philharmonia Orchestra and a violinist in the Scholarship Chamber Group, the Corda Quartet, coached by Melia Watras. As a chamber music enthusiast, she hopes to further the community through her officership of Chamber Music Club. Besides her musical interests, she enjoys Computer Science and is an Introductory Series Teaching Assistant.

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 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, 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.

MARIO ALEJANDRO TORRES a native of San Pedro Sula, Honduras, is in his first year of doctoral studies at University of Washington, pursuing a degree in orchestral conducting under the mentorship of David Alexander Rahbee and Ludovic Morlot. Mario is co-conductor of UW Campus Philharmonia Orchestras, and assistant conductor for UW Symphony Orchestra. Mario holds a Masters of Music in Orchestral Conducting from Ithaca College under the mentorship of Jeffery Meyer. As a violist, he holds a Bachelor ('13) and a Master ('14) of Music in Viola Performance from Northwestern State University of Louisiana. Additionally, Mario has been a conducting student of Michael Jinbo at the Monteux School and Music Festival, where he has also served as an orchestral assistant. He has also performed in master classes led by Larry Rachleff, Donald Schleicher, and Mark Stringer.

He has guest conducted Orquesta de Camara de San Pedro Sula, Honduras, the Eddy Snijders Orchestra in Paramaribo, Suriname, the Caddo Parish High School Honor Orchestra in Shreveport, Louisiana, and the Youth Orchestra of Académie Musicale Occide Jeanty in Croix des Bouquets, Haiti.

As a violist, Mario has soloed with Orquesta de Camara de San Pedro Sula, NSULA Symphony and Chamber orchestras, Rapides Symphony Orchestra, and the Monteux School and Music Festival. Mario has been a member of the Youth Orchestra of the Americas and he performed with them in Germany, Italy, France, Belgium, and England. He has been co-principal violist for Texarkana Symphony Orchestra, South Arkansas Symphony Orchestra, and Shreveport Summer Music Festival. He has also play with Shreveport, Longview, Rapides, Marshall, and Costa Rica Symphony Orchestras. As an educator he has taught at Escuela de Música Victoriano Lopez in San Pedro Sula, Honduras, and Louisiana Academy of Music in Natchitoches, Louisiana. Mario also holds degrees in Computer Information Systems and Business Administration, and completed a nine-month professional certificate program in Community Leadership, Teaching Artistry, and Social Entrepreneurship for musicians with the Youth Orchestra of the Americas' Global Leaders Program.

The French conductor LUDOVIC MORLOT is Music Director of the Seattle Symphony. During the 2014/15 season Ludovic and the Seattle Symphony continued to invite their audiences to 'listen boldly', presenting a wide variety of works ranging from Mozart's Requiem, Dvorak's last three symphonies, Berlioz's *Romeo and Juliet* and Mahler's Symphony No 3 to Ives, Dutilleux and Salonen as well as premieres by Sebastian Currier, Julian Anderson and Trimpin.

Ludovic Morlot was Chief Conductor of La Monnaie for three years (2012-2014). During this time he conducted several new productions including *La Clemenza di Tito*, *Jenufa* and *Pelléas et Mélisande*. Concert performances, both in Brussels and Aix-en Provence, included repertoire by Beethoven, Stravinsky, Britten, Webern and Bruneau.

During the 2014/15 season Ludovic will return to both the Los Angeles Philharmonic and Chicago Symphony Orchestras. He also has a strong connection with the Boston Symphony Orchestra, which he conducts regularly in Boston and Tanglewood and recently on a tour to the west coast of America. This relationship started when he was the Seiji Ozawa Fellowship Conductor at the Tanglewood Music Center and subsequently appointed assistant conductor for the orchestra and its Music Director James Levine (2004-07). Ludovic has also conducted the New York Philharmonic and the symphony orchestras in Philadelphia, Cleveland and Pittsburgh. Elsewhere, Ludovic's engagements have included the Royal Concertgebouw, London Philharmonic, Czech Philharmonic, Dresden Staatskapelle, Budapest Festival, Orchestre National de France, Danish National Symphony Orchestra, Rundfunk-Sinfonieorchester Berlin and Tokyo Philharmonic Orchestras.

Trained as a violinist, Ludovic studied conducting in London and was conductor in residence with the Orchestre National de Lyon (2002-04). He was elected a Fellow of the Royal Academy of Music in 2014. He is Chair of Orchestral Conducting Studies at the University of Washington School of Music in Seattle.

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 ninety 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.

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

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UPCOMING 2017 CONCERTS:

UW Chamber Orchestra

Friday April 21 in Brechemin Auditorium, 7:30pm.

Music by Purcell, Bach, Telemann, and Haydn with David Alexander Rahbee and Stephen Stubbs, conductors, and Mary Lynch, oboe, Ross Hauk, tenor, and Clayton Brainerd, bass.

UW Chamber Orchestra

Friday April 28 in Brechemin Auditorium, 7:30pm

Music by Petris Vasks and Mozart, with David Alexander Rahbee and Lorenzo Guggenheim, conductors, and Luke Fitzpatrick, violin.

Friday June 2, 2017 in Meany Theater, 7:30pm.

Saturday June 3, 2017, at the Tacoma Armory, 7:30pm.

Defiant Requiem: Verdi at Terezín

Murry Sidlin, creator and conductor

Kimberly Giordano, soprano; Sarah Mattox, mezzo-soprano; Eric Neuville, tenor; Clayton Brainerd, bass-baritone, University of Washington Symphony Orchestra, University of Washington Chamber Singers and University Chorale, Tacoma Symphony Chorus, members of the Seattle Jewish Chorale, members of the The Seattle Jewish Theater Company.