

Compact disc

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2016

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SCHOOL OF MUSIC

UNIVERSITY of WASHINGTON

UW Chamber Orchestra
UW Symphony
UW Combined Choirs

April 25, 2016 - 7:30 PM - Benaroya Hall

UW SYMPHONY & UW CHAMBER ORCHESTRA
David Alexander Rahbee, music director and conductor
Stephen Stubbs, guest conductor

Tigran Arakelyan and Abbie Naze, assistant conductors
Jonathan Kuehn, orchestra assistant

UNIVERSITY CHORALE
Dr. Giselle Wyers, conductor

Joel Bevington and Sarah Riskind, assistant conductors
Serena Chin, accompanist

UW CHAMBER SINGERS
Dr. Geoffrey Boers, conductor

Leann Conley-Holcom, assistant conductor
Serena Chin, accompanist

PROGRAM

CD1-#17,471

UW Chamber Orchestra and choir / Stephen Stubbs, conductor

Soloists: Katie Kelley, soprano; Emerald Lessley, soprano; Carolina Botero, soprano

Excerpts from ORPHÉE ET EURYDICE 26:14 w/ Remarks Christoph Willibald Gluck (1714-1787)

- 2 1. Acte I / scene 1: Orphée, troupe de Bergers et Bergères (Ah! Dans ce bois tranquille et somber)
Choir of Nymphs and Shepherds, followers of Orpheus, and Orpheus
- 4 2. Acte I / scene 3: Amour: (Soumis au silence) Air of Love
- 6 3. Acte II / scene 1: - Troupes de Démons et de Furies - (Quel est l'audacieux)
Choir of Demons and Furies
- 8 4. Acte II / scene 2: - Euridice, troupe d'Ombres heureuse (Cet asile aimable et tranquille)
Euridice and the Choir of Blessed Spirits
- 10 5. Acte III / scene 1: Orphée - (J'ai perdu mon Eurydice) Air of Orpheus
- 12 6. Acte II / scene 4: Les ombres - (Près du tendre objet qu'on aime) Choir of Blessed Spirits

INTERMISSION

CD2-#17,472

UW Symphony and combined UW choirs / David Alexander Rahbee, conductor

Soprano: Cyndia Sieden / Mezzo-soprano: Sarah Mattox / Tenor: Ross Hauck / Bass: Clayton Brainerd

MASS IN TIME OF WAR 39:36 Joseph Haydn (1732-1809)

- 1 1. Kyrie
- 2 2. Gloria
- 3 3. Credo
- 4 4. Sanctus
- 5 5. Benedictus
- 6 6. Agnus Dei

NOTES

Excerpts from ORPHÉE ET EURYDICE, Christoph Willibald Gluck (1714-1787)

Gluck's magnificent opera *Orfeo ed Euridice* was created for Vienna in 1762. In 1774 the ascent to the throne as Queen of France of his former pupil, Marie Antoinette, gave Gluck an unparalleled entrée in Paris. He lost no time in revamping his *Orfeo* in an opulent French version (*Orphée et Eurydice*) in the same year, bringing the orchestra up to date with clarinets instead of cornetti and adding a substantial amount of vocal and instrumental music. True to the original conception, there are only four protagonists: Orpheus, his beloved Euridice, the god of Love (Amour) and the choir which plays three distinct roles: the Nymphs and Shepherds of Arcadia, the tormented Demons and Furies of the Inferno and the blissful Blessed Spirits of the Elysian Fields. Our excerpts in this program introduce all of the protagonist and the choir in each of these guises.

-Stephen Stubbs

ORPHÉE ET EURYDICE

1. Acte I / scene 1: Orphée, troupe de Bergers et Bergères
(Ah! Dans ce bois tranquille et somber)

(CHORUS of the followers of ORPHEUS, nymphs and shepherds)

Ah! In this tranquil somber grove,
Eurydice, if your shade
can still hear us;
Feel our grief, witness our sorrow,
See the tears that are shed for you!
Ah! Take pity on poor Orpheus!
He sighs, he moans, he bewails his fate.
Thus the loving turtle-dove,
Ever tender, ever true, sighs,
And dies of sorrow.

ORPHEUS, to his followers.

Your laments, your regrets, only augment my torture! Render
the final honor
To the sacred spirit of Eurydice
And bestrew her tomb with flowers.

CHORUS

Ah! In this tranquil somber grove,
Eurydice, if your shade
can still hear us;
Feel our grief, witness our sorrow,
See the tears that are shed for you!

2. Acte I / scene 3: Amour (Soumis au silence)

AIR

Accept to be silent,
Tame your desire,
Force yourself;
And by this effort your torments will soon end.
You know that a lover who is
Discreet and faithful,
Timid and trembling
Is only the more touching
to his beloved,
Yield to silence,
Tame your desire,
Force yourself;
And by this effort your torments will soon end.

3. Acte II / scene 1: Troupes de Démons et de Furies
(Quel est l'audacieux)

Who is this audacious one,
Who in these dark realms
Dares to set his foot,
And faced with death
Does not tremble?
Let fear and terror
Overwhelm his heart
At the dreadful howls
Of the foaming, roaring
Cerberus!

4. Acte II / scene 2: Euridice, troupe d'Ombres heureuse - (Cet
asile aimable et tranquille)

This pleasant, quiet refuge
Is the dwelling place of happiness;
It is the smiling abode of contentment.
There is nothing here to trouble the soul;
A sweet intoxication
Invades all the senses with bliss.
And so, sadness is banished
From this place of innocence.
This pleasant, quiet refuge, etc.

5. Acte III / scene 1: Orphée - (J'ai perdu mon Eurydice)

I have lost my Eurydice,
Nothing is equal to my misery;
Cruel fate, what severity!
I am overwhelmed with grief.
Eurydice, answer me... What torture!
It's me, your faithful husband;
Hear my voice, which calls to you...
Deathly silence,
Vain hope!
What suffering!
What torments tear my heart!
I have lost, etc.

6. Acte II / scene 4: troupe d'Ombres heureuse - (Près du tendre
objet qu'on aime)

Near to the tender object of one's love
One enjoys supreme bliss:
And tastes the sweetest fate.
(Eurydice) Be born again for Orpheus,
And find Elysium again
With such a tender mate.

Mass in C Major, Hob.XXII:9 ("Mass in the Time of War"), Franz Joseph Haydn (1732-1809)

A major figure in the history of Western classical music, Joseph Haydn is considered for most to be the first of the three great Classical Era composers -- the other two of course being Wolfgang Amadeus Mozart and Ludwig van Beethoven. Highly regarded and most well known as the "Father of the String Quartet", Haydn was also an extraordinarily accomplished symphonist and choral composer, having written well over 100 symphonies and vocal works. Contrary to popular belief, Haydn did not create the symphony nor sonata structure. However, he can be credited for having designed our modern idea of the symphony by expanding from the conventions of the pleasant, but ultimately unsubstantial three-movement style of the eighteenth century, and developing them into more innovative forms of musical expression. Haydn thus paved the way for Mozart and Beethoven to carry these ideas even further. The mass would then also emerge and evolve from this style.

France had been at war with Austria almost continuously since the French Revolution, which had greatly traumatized Austria. Marie Antoinette, who was executed in 1793, was the sister of Emperor Joseph II. Austria had watched on with dread as the brilliant young general, Napoleon Bonaparte, as commander of the Republic Army of Italy, advanced toward them marching from victory to victory. Napoleon, while still in command of France's armies, was at that time systematically defeating Austrian armies at every turn, despoiling Austria of its Italian possessions.

In 1761, Haydn entered the service of the Esterházy family - the greatest noble family of Hungary - a position that he held for almost 30 years. The Esterházy estate was located near Vienna, but in 1766, Prince Nicholas I created a Versailles-like palace in the Hungarian countryside far from city. For most of the year, the entire household was required to stay in this remote location. In this setting, Haydn was left to his own compositional creativity without the stimulus of Viennese culture. His duties for the music-loving Esterházy family were minimal; his principal task being to compose an annual mass in celebration of the prince's wife, Maria Elisabeth, on the occasion of her name day (the feast day of a saint after whom a person is named). He wrote six major masses calling for increasingly larger orchestras between 1796 and 1802. The *Missa in tempore belli* (Mass in Time of War) was composed in Eisenstadt in August of 1796, around the time of Austria's mobilization into war. Austria was again mobilizing its troops after an ineffectual peace accord. The distant thunder of cannons is represented by the persistent timpani of the mass. If the upbeat ending reflects Haydn's faith in the Austrian army, Haydn was sadly mistaken. Reflecting the troubled mood of his time, Haydn's potent integration of references to battle is inspired.

The tenth and one of the most popular of his fourteen masses, Haydn wrote his *Mass in Time of War* in C major, the ultimate key of optimism. It is set for oboes, clarinets, bassoons, trumpets, horns, timpani, strings, soloists and choir. Haydn is purported to have said that his sacred music was so cheerful-seeming: "Because whenever I think of my God I laugh with joy." Listening to the exuberant melodies, such as the soprano solo in the opening *Kyrie*, or the dancing emphatic statements in C major that close many of its movements, you might wonder why -- other than the title -- this Mass is considered a piece about war. Is it just the drums and the trumpets and the exhibition of arrayed forces? The unmistakable military overtones certainly inform the spirit of agitation and anxiety that pervades much of this Mass.

As mass settings became increasingly elaborate, the musical form thereof became increasingly disconnected from the underlying liturgy to which most grand choral works so closely adhered. Haydn himself had been a major contributor to this trend. There had been a number of attempts to scale back the musical mass, but when Emperor Joseph II put strict limitations on the use of instruments in a mass in the early 1780s, Haydn's response was to stop writing masses. Haydn was clearly interested in something more than merely setting the text of the mass. The solo and quartet sections of the Mass, with their smoothly crafted interplay among voices, are clearly reminiscent of Haydn's exquisite and virtuosic chamber music.

The *Mass in the Time of War* opens like a symphony, with a slow introduction in the *Kyrie* (and the first appearance of the timpani) before moving on to the main theme. The "Kyrie Eleison" (Lord have Mercy) part is given more importance, while the "Christe Eleison" (Christ, have mercy) occupies just four bars. Quietly growing with muffled timpani, this movement becomes more intense as the mood changes. This piece is also known also as the "Paukenmesse" (Timpani Mass) due to the dramatic use of timpani.

The *Gloria* is much like its own little choral symphony in the form Vivace-Adagio-Allegro (Fast-Slow-Fast). The lyrical, deeply felt cello and baritone part in the middle section, beginning "Qui tollis peccata mundi" (who takes away the sins of the world) is especially beautiful. Here, Haydn's unconventional choices in terms of text setting are quite notable. The cello and bass soloist relish a lovely, almost operatic duet on the "Qui tollis peccata mundi." This is a text often set in dark, heavy sonorities. We're instead offered a beautiful moment that eventually gives way to unease as the choral interjections grow more urgent and despairing. The bass soloist returns on an ominous minor variation of the melody.

The *Credo* is divided into sections that generally reflect the text, but with Haydn's usual overriding sense of structure. At the opening, as each voice part enters with a joyous and rhythmic theme, it takes a different line of the text. The Crucifixus is set in triple meter. A truncated fugue begins at the last line, but it is interrupted midway by an elaborate conclusion using the solo quartet, with the chorus then joining in antiphonally.

The *Sanctus* opens slowly, but builds ominously on the text "Pleni sunt cæli et terra gloria tua" (heaven and earth are full of thy glory) before moving to a brief, more genteel "Hosanna in Excelsis" (Hosanna in the highest). In this movement, haunting fluctuations destabilize the affirmations of the *Credo*. Combating sections of solo and chorus contrast the serenity of heaven with the fears and struggles of those on earth.

The *In Tempore Belli* (in the Time of War) aspect suggests itself in the *Benedictus* where the threat of war becomes even more palpable. The soprano soloist's comforting line eventually prevails, but is first threatened by ominous staccato in the strings (echoed by the alto, tenor and bass soloists) and eruptions of brass and drums. This is set mostly in short nervous phrases for the solo quartet, with the three lower voices singing detached notes below the soprano melody reminiscent of pizzicato strings.

The most dramatic illustration of the terrors of war comes in the final movement, *Agnus Dei*. It opens in a gentle and pleasing, F major, but as it progresses and pauses, you can hear the faint but chilling roll of the timpani growing louder and louder under the choir's increasingly beseeching calls for mercy. Then the trumpets blast, as if from an advancing army. (The Mass reflects a military aspect primarily through its use of timpani and the sounds of trumpets.) Haydn explained that this passage should be performed to create an illusion "as though one heard the enemy coming already in the distance." Although we have been lulled into listening to the beauty and familiarity of the Mass, the *Agnus Dei* brings us back into the presence of war as it begins slowly with ominous drumbeat, and the chorus pleading softly "Dona nobis pacem" (Grant us peace). Suddenly, the timpani breaks forth with wild frenzy and the sound of trumpets fill the air, as the movement proceeds to its end with the chorus demanding "Dona nobis pacem."

The prayer for peace is first sung tentatively, one word at a time. It then blooms into more sustained tones. It is as if Haydn wants to turn the prayer for peace from a plea to an answer. Before the end, this peace is disrupted once more by harsh chords played in the orchestra suggesting at anguish, before once again finding stability. On the brink of the terrible mass destruction of the Napoleonic wars, there is something remarkably brave in Haydn's implied faith that the word "peace" will still somehow prevail.

This piece has long been thought to express an anti-war sentiment, even though there is no explicit message in the text itself, no clear indication from Haydn that this was his intention, and most of the mass is of a lyrical and joyful nature. The dispute about whether or not he did in fact compose it as a sort of anti-war statement is unending. However, what is found in the score is what seems to be a very unsettled character to the music not often associated with Haydn, as his compositions tend to have particular clarity and precision in form. Harmonic modes shift sometimes almost as soon as they've been established. The tranquil, largo C major opening of the *Kyrie*, for example, suddenly gives way via a striking chord to a more ominous prayer for mercy. This kind of shift happens again and again throughout the Mass. We are transported between pastoral peace and threat, experiencing confidence and stability of key on one hand, and disruption, unrest, and doubt the other. This is especially noticed in the *Benedictus* and *Agnus Dei*. During the time of the composition of the Mass, the Austrian government issued a decree in advance of Napoleon's invasion, that "no Austrian should speak of peace until the enemy is driven back to its customary borders."

The Napoleonic wars continued, and the French army eventually captured Vienna in May 1809, bombarding the city as Haydn lay dying. Nearby explosions were said to have rattled the windows and doors of Haydn's home. The French loved Haydn's music, and ironically revered Haydn far more than his native Austrians ever did. There were rumors that Napoleon posted an honour guard around Haydn's home so that he would not be disturbed. In Vienna, two weeks after Haydn's death, French and Viennese soldiers took turns guarding the catafalque at his memorial service, as those present heard the ethereal music of the Mozart *Requiem*. Haydn was a deeply religious man, who appended the words "Praise be to God" at the end of every completed score.

Deum verum de Deo vero.
Genitum, non factum,
Consubstantiali Patri:
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem
Descendit de caelis.
Et incarnatus est de Spiritu Sancto
Ex Maria Virgine.
Et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato:
Passus, et sepultus est.

Et resurrexit tertia die,
Secundum Scripturas.
Et ascendit in caelum:
Sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
Judicare vivos et mortuos:
Cujus regni non erit finis.

Et in Spiritum Sanctum
Dominum, et vivificantem:
Qui ex Patre Filioque procedit.

Qui cum Patre, et Filio
Simul adoratur et conglorificatur:
Qui locutus est per Prophetas.

Et unam, sanctam, catholicam
Et apostolicam Ecclesiam.

Confiteor unum baptisma
In remissionem peccatorum.

Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.

Benedictus.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

True God from true God.
Begotten, not made,
Of one substance with the Father
By whom all things were made.
Who for us and for our salvation
came down from heaven.

And was incarnate by the Holy Spirit
of the Virgin Mary.
And was made man.

Crucified also for us under Pontius Pilate,
He suffered, and was buried.

And on the third day he rose again,
According to the scriptures.
He ascended into heaven and
He sits at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;
And of his kingdom there will be no end.

And I believe in the Holy Spirit,
the Lord and Giver of life,
Who proceeds from the Father and the Son.

Who together with the Father and the Son
is adored and glorified, and
Who spoke to us through the Prophets.

And I believe in one, holy, catholic
And apostolic Church.

I confess one baptism
For the remission of sins.

I await the resurrection of the dead,
And the life of the world to come. Amen.

Sanctus

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full
of Thy glory.
Hosanna in the highest.

Benedictus

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest

Deum verum de Deo vero.
Genitum, non factum,
Consubstantialem Patri:
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem
Descendit de caelis.
Et incarnatus est de Spiritu Sancto
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Et iterum venturus est cum gloria,
Judicare vivos et mortuos:
Cujus regni non erit finis.

Et in Spiritum Sanctum
Dominum, et vivificantem:
Qui ex Patre Filioque procedit.

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Simul adoratur et conglorificatur:
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Et apostolicam Ecclesiam.

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Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.

Benedictus.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

True God from true God.
Begotten, not made,
Of one substance with the Father
By whom all things were made.
Who for us and for our salvation
came down from heaven.

And was incarnate by the Holy Spirit
of the Virgin Mary.
And was made man.

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to judge the living and the dead;
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I confess one baptism
For the remission of sins.

I await the resurrection of the dead,
And the life of the world to come. Amen.

Sanctus

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full
of Thy glory.
Hosanna in the highest.

Benedictus

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest

Agnus Dei

Agnus Dei,
qui tollis peccata mundi:
miserere mei
Agnus Dei,
qui tollis peccata mundi:
miserere mei,
Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.

Agnus Dei

Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,
grant us peace.

BIOGRAPHIES

Soprano **Katie Kelley** is a first year graduate student at the University of Washington, working towards an MM in Voice Performance. A native of Texas, she completed her undergraduate work at Baylor University and chose to come to UW to study with Tom Harper after getting the opportunity to work with him at AIMS, a summer voice intensive in Austria. Katie has been studying voice for over twelve years and has sung roles such as Mrs. Segstrom in *A Little Night Music*, Sister Martha in *Dialogues of the Carmelites*, Suor Infermiera in *Suor Angelica*, and the titular role of Cavalli's *Calisto*, which she sang under the musical direction of Stephen Stubbs earlier this year. Singing the role of *Orphée* marks Ms. Kelley's first lead role in a fully staged production.

Carolina Botero was born in Barranquilla, Colombia studied piano and voice for over decade in Colombia with professors Mercedes Guevara and Gunter Renz and performed in numerous occasions for Amira De La Rosa Opera house in Colombia. She completed her undergraduate degree at Catholic University, Washington D.C. where she studied with Norma Newton and Dr. Michael Cordovana. She pursued her Master's degree in vocal performance at University of St. Thomas, Houston, TX, under the direction of Dr. Joan Allouache and conductor Dr. Glenn Garrido.

At Catholic University she was chosen as the first Hispanic to sing for the Daughters of the American Revolution. Opera roles include: *Dialogues of the Carmelites*, *L'Elisir d'amore*, *Die Zauberflöte*, *Don Pasquale*, *Le Nozze di Figaro*, *Die Fledermaus*, *Così fan tutte*, *Der Freischütz*, *La Calisto* and the musical *She Loves Me* performed in Washington DC, New York, Texas and Washington. Additionally she sung in the operas, *Faust*, *Little Cunning Vixen*, *The Refugee*, *Cavalleria Rusticana/Pagliacci*, *Chorus!*, *Aida*, *Beatrice and Benedict* for several seasons for the Houston Grand Opera, performed the role of Thea in *Fiorello!* with the Bayou Concert Musicals, and performed Stella in *West Side Story* in Houston, TX. She has also been a regular soloist for the Colombian Consulate, the University of St. Thomas and the Guayaquil Sister Cities Association in Houston, TX performing for their gala events. She has earned several awards for vocal competitions including first prize in Colombia and NATS. As a vocal performer she has received raving reviews from El Heraldo (Colombia), The Washington Post (DC), The Times Herald (NY), The Houston Chronicle and Rumbo (Houston, TX). She is currently a first year DMA candidate in vocal performance at the University of Washington.

Emerald Lessley, soprano, is in the third year of her doctorate in vocal performance at the University of Washington. A native of northern California, Emerald is delighted to be back on the west coast after completing her Master of Music degree at the University of Central Oklahoma. Ms. Lessley has enjoyed roles such as Suor Angelica in Puccini's *Suor Angelica*, Calisto in Cavalli's *La Calisto*, Semele in Handel's *Semele*, Dido in Purcell's *Dido and Aeneas*, Second Lady in Mozart's *Die Zauberflöte*, Geraldine in Barber's *A Hand of Bridge*, La Ciesca in Puccini's *Gianni Schicchi*, Pauline in Barab's *A Toy Shop*, Despina in Mozart's *Così fan tutte*, Estrella in Offenbach's *La Perichole*, and most recently Belisa in the U.S. premiere of Maderna's opera *Don Perlimplin*. She is an active

performer and advocate of new music, and she has enjoyed performing works in the standard repertoire as well as collaborating with composers on new works.

American soprano **Cyndia Sieden** moves easily among the Baroque, classical, romantic and contemporary repertoires to worldwide acclaim. In addition, her performances and recordings of his works affirm her status as one of the sovereign Mozart interpreters of the present day.

Highlights of 2011 included performances in Morton Feldman's monodrama *Neither* for New York City Opera, Ariadne in Wolfgang Rihm's *Dionysos* at the Netherlands Opera and Soprano I in Luigi Nono's *Prometeo* at the Salzburg and Berlin Festivals. In contrast to these knotty modern works, she returned to Blondchen in Mozart's *Abduction* with Frans Brüggem and the Orchestra of the 18th Century at the Concertgebouw in Amsterdam, and on tour throughout Holland.

Sieden has starred at most of the world's great opera houses, including the Munich Bayerische Staatsoper, the New York Met, Paris's Opéra Bastille, the Wiener Staatsoper, Barcelona's Gran Teatre de Liceu, Brussels's La Monnaie, and London's Covent Garden and English National, as well as in Beijing and Australia. Her highly-praised Metropolitan Opera debut was as Berg's *Lulu*, and her success quickly led to reengagement in 2008 for *Die Zauberflöte's* Queen of the Night, one of her signature roles.

She is a brilliantly idiomatic interpreter of the works of Richard Strauss. She frequently performs Zerbinetta in *Ariadne auf Naxos* (Munich, Japan, Vienna), as well as Sophie in *Der Rosenkavalier* (Paris Châtelet) and Aminta in *Die schweigsame Frau* (Palermo and Munich).

Her performances in the high-flying role of Ariel in the premiere of Thomas Adès's *The Tempest* at the Royal Opera House, Covent Garden, ignited rave reviews and an astonished public. She has garnered equal enthusiasm and devotion for her Queen of the Night in Mozart's *Die Zauberflöte* and Blondchen in *Die Entführung aus dem Serail*, all over the world. Other specialties are Cunegonde in Leonard Bernstein's *Candide*, and the operas of Handel.

Sieden is much in demand for Orff's *Carmina Burana*, the oratorios and masses of Handel, Mozart, and Haydn, and works of Bach, Strauss and Mahler. She has sung with many of the most renowned symphony orchestras in the world, including the Royal Concertgebouw Orchestra, the Los Angeles Philharmonic, the Cleveland Orchestra, the Atlanta Symphony, the Chicago Symphony Orchestra, the London Symphony Orchestra, and at New York's Mostly Mozart Festival. In addition, her Lieder recitals are always highly-anticipated events.

Cyndia Sieden was born in California, USA, and received her first vocal instruction there. The significant milestone in her studies was work with Elisabeth Schwarzkopf in master classes in Carmel Valley, CA in 1982. Schwarzkopf then invited Sieden to become her private student, and also to work with her in master classes at the 1983 Salzburg Mozarteum. Sieden sang in the culminating concert/competition and won first place, the springboard for her first professional engagements.

In 1984, Cyndia Sieden made her European debut in *Il Barbiere* at the Bavarian State Opera; her American debut also took place in 1984, in *La Fille du Regiment*, in Tampa, Florida.

Mezzo-soprano **Sarah Mattox** is a First Prize Winner of the Belle Voci National Competition and has sung principal roles with Seattle Opera, Cincinnati Opera, Palm Beach Opera, Chicago Opera Theater, Lyric Opera Cleveland, Eugene Opera, Amarillo Opera and many others. Favorite roles include Dorabella, Hansel, Rosina, Suzuki in *Madama Butterfly*, Ottavia in *L'Incoronazione di Poppea* and the title roles in *Carmen* and *Cendrillon*. Ms. Mattox made her professional debut with Seattle Opera as Feodor in their acclaimed production of *Boris Godunov*. The *Seattle Times* said "...it was newcomer Sarah Elouise Mattox, in the 'pants role' of Boris' son Feodor, who raised eyebrows all over the Opera House with her believable, lifelike acting and her well-schooled voice." In Cleveland, the *Beacon Journal* called her "...a rich-toned mezzo-soprano who came to life as Dorabella." A sought-after concert soloist, Ms. Mattox has appeared several times with the Seattle Symphony, impressing the audience "...with sensitive singing, a warm, expressive voice and clear diction," said the *Seattle Post-Intelligencer*. She has also appeared as a soloist with the Portland Chamber Orchestra, the Sunriver Music Festival, the Northwest Chamber Chorus, the Eugene Concert Choir, the Northwest Sinfonietta, the Cascade Festival of Music and others. Her first solo CD, 'Copland and Cole', with pianist Judith Cohen, is available through amazon.com and features Copland's Twelve Poems of Emily Dickinson and an entertaining selection of Cole Porter's lesser-known songs.

Tenor **Ross Hauck** is a resident of Issaquah, Washington, 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, Jesús López-Cobos, Christophe von Dohnányi 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.

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*, 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. 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 currently serves 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 season.

The University of Washington Symphony Orchestra is made up of music majors as well as students from departments all across campus. They rehearse three times per week, 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 seventy pieces, spanning from the early baroque through contemporary, and collaborated with faculty 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.

NEXT CONCERT:

Friday May 13th at 8pm. Kane Hall 130, UW main campus: Oppression, faith, rebellion, freedom. A view of Beethoven's 5th

Friday June 3rd, 7:30pm at Meany Theater: UW Symphony with concerto competition winners. Music by Satie, Rachmaninoff, Elgar, Vaughan Williams and Brahms

UW Symphony Orchestra

David Alexander Rahbee, music director and conductor

Tigran Arakelyan and Abbie Naze, assistant conductors / Jonathan Kuehn, orchestra assistant

VIOLIN I

Heather Borrer, C, Music Performance and Biochemistry
Corentin Pokorny, Music Performance
Anastasia Nicolov, Music Performance and Bioengineering
Cordelia Ilton, Undeclared
Katherine Wang, General Biology
Jonathan Kuehn, Atmospheric science
Kelsie Haakinson, History and Computer Science
Blanca Viña, Undecided
Dakota White, Chemistry
Almodine Thompson, International Studies
Elizabeth Guzman, Medical Laboratory Science

VIOLIN II

Judith Kim, Music Performance and Physics
Jonathan Ramos, Molecular, Cellular, and Developmental
Biology
Clara Orndorff, Engineering
David Huentelman, Undecided
Nikita Morozov, Computer science and HCDE
Nicole Chen, Design
Danniel Zhou, Master of Public Administration (MPA)
Erika Wakatake, Pre-Engineering
Valentina Tsigankova, Music Education
Hayley Boyd, Undeclared
Nathan Hwang, Biochemistry
Natalie Gray, Environmental Science and Resource Management

VIOLA

Emmeran Pokorny,* Music Performance
Rebecca Putnam, Music Performance
Robert Babs, English and History
Alicia Kwon, Biology
Gina Lee, Human Centered Design and Engineering
Edwin Li, Aeronautical and Astronautical Engineering
Jerry Bi, Undecided
Emily Hennings, Biology
Brian Dang, English
Jamie Allen, Anthropology

CELLO

Hajung Yuk,* Molecular and Cellular Biology and Cello
Performance
Isabella Kodama, Music Performance
Brandon Kawaguchi, Music Performance and Pre-engineering
Yun En Tsai, Music Performance
Grace Kim, Psychology
Claire Webster, Molecular, Cellular and Developmental Biology
Jonas Chen, Finance and Pre-dental
Amanda Kuo, Music Performance

BASS

Patrick Aubyrn,* Doctor of Musical Arts, Performance
Darian Woller, Music Performance
Attila Kiss - G

FLUTE

Laura Colmenares,* Music Performance

OBOE

James Phillips,* Music Performance and Biochemistry
Megan McCormick, Speech and Hearing Sciences

CLARINET

Alexander Tu,* Music Performance
Ethan Walkley, Undecided

BASSOON

Jamael Smith,* Music Performance
David Wall, Music Performance

HORN

Matthew Anderson, Doctorate,* Music Performance
Nate Lloyd, Music Performance

TRUMPET

Elizabeth Solon,* Music Performance
Andy Pendergrass, Psychology

TIMPANI

Evan Berge,* Music Performance and Political Science

UW Chamber Orchestra (members of the UW Symphony Orchestra)

VIOLIN I

Corentin Pokorny, C, Music Performance
Heather Borrer, Music Performance and Biochemistry
Anastasia Nicolov, Music Performance and Bioengineering
Cordelia Ilton, Undeclared
Blanca Viña, Undecided
Katherine Wang, General Biology

VIOLIN II

Judith Kim, Music Performance and Physics
Jonathan Ramos, Molecular, Cellular, and Developmental
Biology
Jonathan Kuehn, Atmospheric science
Dakota White, Chemistry
Nicole Chen, Design
Nikita Morozov, Computer science and HCDE
Natalie Gray, Environmental Science and Resource Management

VIOLA

Emmeran Pokorny, * Music Performance
Yi Zhou, Masters, Music Performance
Rebecca Putnam, Music Performance
Emily Hennings, Biology

CELLO

Isabella Kodama, * Music Performance
Hajung Yuk, Molecular and Cellular Biology and Cello
Performance
Brandon Kawaguchi, Music Performance and Pre-engineering
Yun En Tsai, Music Performance

BASS

Patrick Aubryn, * Doctor of Musical Arts, Performance
Darian Woller, Music Performance

FLUTE

Joyce Lee, * Music Performance

OBOE

Megan McCormick, * Speech and Hearing Sciences
Logan Esterling, Music Performance

CLARINET

Mo Yan, * Music Education/Performance
Ethan Walkley, Undecided

BASSOON

Jamael Smith, * Music Performance
Lucas Zeiter, Music Performance, Psychology

HORN

Renee Millar, * Master of Music Performance
Kelly Brown, Music Performance

TROMBONE

Elizabeth McDaniel, * Masters, Music Performance
Luke Allen, Music Performance
Andrew Thornberry, Physics

Concertmaster - C
Principal - *

UW CHAMBER SINGERS

Dr. Geoffrey Boers, conductor

Leann Conley-Holcom, assistant conductor / Serena Chin, accompanist

SOPRANO

Miriam Anderson, Wilmette, IL
Yelena Bagdasarova, Twin Falls,
ID
Leann Conley-Holcom, Tacoma
Denna Good-Mojab, Portland,
OR
Katie Kelley, Houston, TX
Elizabeth Maclsaac, Nainaimo,
BC, Canada
Christine Oshiki, Olympia
Sarah Riskind, Needham, MA
Meghan Stavig, Edmonds

ALTO

Jocelyn Beausire, Niwot, CO
Monica Berndt, Quincy
Alice Carli, Los Altos, CA
Eleanor Kahn, New York, NY
Makaela Mautz Bragg, Roy
Brenda Mohr, Glendale, CA
Amber Moore, Star, ID
Abbie Naze, Minot, ND
Sadie Quinsaat, Cypress, TX
Meg Stohlmann, Santa Rosa,
CA
Erica Weisman, Austin, TX

TENOR

Thomas Almli, Arlington
Joel Bevington, Albany, OR
Patrick Borrer, Oklahoma City,
OK
Shane Colvin, Bigfork, MT
Ryan Ellis, Seattle
Jeffrey Larkin, Salem, OR
Joshua Lutman, New
Kensington, PA
Stephen O'Bent, Hanover, NH
Nic Varela, Tucson, AZ

BASS

Philip C. Arbaugh, Olympia
Michael Kibbe, Houston, TX
Leif Layman, St. Paul, MN
Jonah Melchert, Puyallup
Jeremy Morada, Loma Linda,
CA
Eric Mullen, Iowa City, IA
Ryan Mullaney, Cumberland,
MD
David Wimmert, Virginia
Beach, VA
James Wilcox, Seattle

UNIVERSITY CHORALE 2015-16

Dr. Giselle Wyers, conductor

Joel Bevington and Sarah Riskind, assistant conductors / Serena Chin, accompanist

* Next to name specifies non-major scholarship recipient

SOPRANO I	ALTO I	TENOR I	BASS I
Allison Berhow	Monica Berndt: Vice President	Trevor Ainge: Section Leader	Marijn Burger
Olga Laskin: Social Chair	Emily Callan	Andrew Briggs	Andrew Chiu
Aliena Lowell	Maddy Greenfield	Zach Buker	Maxwell Crabill
Anna Mikkelborg	Stephanie Hobart: Concert	Jordan King	Ben Kramer
Magnolia Pattison	Chair	Nick Reynolds: Head Section	Christopher Steckler
	Natalie Modlin	Leader	Shawn Swanson
SOPRANO II	Cannon Roe	Bradyn Rookard: Treasurer	Andrew Tang
Diana Bachowski	Emma Switzer	Sam Spieth *	Joseph To: Section Leader
Sydney Balmelli	Tata Tangthanakul	Kyle Ueland	
Nicola Harris	Anna Vara: Section Leader		BASS II
Hallie Hominda: Secretary		TENOR II	Edward Cho (Kiyeon)
Candace Jeffords	ALTO II	Ezra Boyer	Lucas Ekstrom
Erica Meyer	Carmen Hom	Jacob Caspe: Section Leader	Fredrik Mansfield*: Concert
	Anya Hsu	Wesley Cox	Chair
	Marcy Landes: Publicity Chair	Peter Digre	Scott McCormick
	Lydia Lee: Historian	Tiema Qian	Aidan O'Hara
	Emily Sawan	Cameron Simons	Evan Shelton *
	Alta Steward: President	Siyang Xiao	Byron Walker*: Social Chair
	Kristen Wei	Ryan Wong	

Gluck Orphée ed Eurydice Chorus Roster

SOPRANO	ALTO	TENOR	BASS
Denná Good Mohab	Alice Carli	Nicholas Varela	Jacob Caspe
Yoojeong Cho	Jocelyn Beausire	Thomas Albanese	Andrew Chiu
Amy Kuefler	Erica Weisman	Trevor Ainge	Leif Layman
Krissy Terwilliger	Christine Oshiki	Jordan King	Zack Buker
Natalie Ingrisano	Makaela Mautz	Kimani Iba	Josh Langager

UW STUDENT PRINCIPALS

Orphée: Katie Kelley
Euridice: Emerald Lessley
Amour: Caroline Botero

PMW PRINCIPALS

Orphée: Aaron Sheehan
Euridice: Amanda Forsythe
Amour: Valerie Vinzant