

2013-2014



SCHOOL OF MUSIC
UNIVERSITY *of* WASHINGTON

presents

The University Symphony

David Alexander Rahbee, conductor

*Featuring winners of the
School of Music Concerto Competition
held November 18, 2013:*

Zoe Funai, flute

Thomas Lee, piano

Britanee Hwee, piano

and guest conductor

Ludovic Morlot

February 14, 2014

7:30 PM

Meany Theater



PROGRAM

CONCERTINO FOR FLUTE AND ORCHESTRA, Op. 8 OTAR GORDELI (1928-1994)

Zoe Funai, *flute*

PIANO CONCERTO IN D MINOR, No. 1, Op. 15 JOHANNES BRAHMS (1833-1897)

II. Adagio

III. Rondo-Allegro non troppo

Thomas Lee, *piano*

—INTERMISSION—

SYMPHONIC VARIATIONS, M. 46 CÉSAR FRANCK (1822-1890)

Britanee Hwee, *piano*

SYMPHONIE FANTASTIQUE, Op. 14 HECTOR BERLIOZ (1803-1869)

IV. March to the Scaffold

V. Dream of a Witches' Sabbath

Ludovic Morlot, *conductor*

CLASSICAL

KING FM 98.1

OTAR GORDELI was a skilled pianist and composer born in the city of Tiflis, Georgia on November 18, 1928. He began his musical education at the Tiflis Conservatory where he pursued a degree in both piano performance and composition. Gordeli later finished his education at Moscow Conservatory where he received his masters in music composition.

A Soviet Georgian composer of the Modern musical era, Gordeli wrote various types of music including symphonic arrangements, operettas or light operas, as well as choral music used as musical scores in films. In 1958, he wrote the *CONCERTINO FOR FLUTE AND ORCHESTRA*. This work remains one of his most played and most well known pieces of music literature that he produced. The concerto is composed of three parts, the technical and swift Allegro section, a lyrical, dolce Andante, and a lively Presto, all of which are performed as one continuous piece of music.

Originally, I performed this piece during my senior year of high school. When deciding to enter the University of Washington School of Music Concerto Competition this past fall, I was drawn to this work again because of the varying challenge that the work presents the performer. There are technical passages that need control, along with lyrical lines that allow the performer to sing out. My main challenge in learning this piece was not falling back into old habits that were developed four years prior. It truly was a feat of turning old habits and recreating the piece with the skill and musical development that I had gained at the University under the instruction of Donna Shin. The lyrical Andante movement of the concerto still proves to be one of my favorite musical excerpts to this day.

—Zoe Funai

The genesis of BRAHMS'S *PIANO CONCERTO NO. 1* arose from the turbulent circumstances surrounding the suicide attempt by his friend and mentor Robert Schumann in February 1854. The previous year, Schumann had taken the young Brahms into his inner circle and publicly declared him the heir to the Beethoven's musical legacy. The news of Schumann's suicide attempt caused a state of emotional turmoil that inspired Brahms to compose three movements of a four-hand piano sonata in nine days. Later, he reworked the material into the beginnings of a symphony, which evolved into the piano concerto we will hear tonight.

The opening Maestoso movement (omitted this evening) was, perhaps, the most grandiose orchestral opening since Beethoven's 9th Symphony. The turmoil projected by the movement's riling, dissonant trills and combative, back-and-forth dialogue between the piano and orchestra is undoubtedly a reflection of Brahms's turbulent emotional state following Schumann's suicide attempt.

While the first movement is striking for the gravity of its content and its massive symphonic proportions, it is the Adagio and its prevailing spiritual quality that offer us the most fascinating extra-musical allusions. Brahms encouraged Schumann's wife, Clara, to hear the movement as a musical depiction of herself, "I am painting a lovely portrait of you," he wrote to Clara, "it is to be the Adagio." His conflicting emotions are expressed musically in this movement by the singing a reverent prayer for Schumann and expression of his own passionate yearning for Clara before ultimately coming to peace with this conflict.

The Rondo finale pays homage to Beethoven with an opening that bears an unmistakable resemblance Beethoven's Piano Concerto No. 3, with the solo piano at the outset presenting a forceful, rhythmically driven theme, followed by the orchestra reiterating the theme with Baroque-like passages in the piano. The movement alternates between the theme and contrasting episodes that range from lyrical to light and fanciful. Notably, the Rondo contains two cadenzas; the first includes a quotation from the vocal quartet in Beethoven's Ninth Symphony while the second is a triumphant pronouncement, bringing the work to an exultant close in the key of D Major.

—Thomas Lee

CÉSAR FRANCK is best known for his symphonic works, including his *VARIATIONS SYMPHONIQUES*, written in 1885. A pianist and organist, Franck's pianistic sensibility comes across in this work, which utilizing massive chords and timbres reminiscent of the organ, French chromaticism, and extravagantly opulent

harmonies. He also creates unusual rhythmic figures set against each other in both the orchestra and piano parts.

The *Variations symphoniques* are divided into three continuous sections. The introduction in F# minor opens with a richly chromatic, sighing theme in the piano offset by brooding, dark statements in the orchestra. The piano brews its own storm in an expansive, passionate development of the theme and then explores different harmonic structures together with the orchestra in a collaborative, expertly woven conversation.

A yearning, affectionate second theme begins the next section, which consists of a theme and six variations; each variation evolves and unfolds into the next. The piano and orchestra take turns in the spotlight, giving the theme contrasting textures and shades of color, rising and then falling in intensity as the variations develop. A march navigates its way into the roar of a thunderstorm, proceeding to a slower final variation in 9/8 which is, in my opinion, the most poetic.

The shimmering wash of harmonies from the piano provides a background to the dark murmurings of the cello, which recalls the first theme, while the strings and winds express a protracted sigh during the interlude. The piano sparkles at the top of the register before providing the trill that brings us into an exultant dance in the bright and vibrant key of F# major. The most “singable” melodies and most virtuosic sections provide the piece with an engaging, exciting finale for both musician and audience.

The most intriguing and difficult part of the piece—the serpentine chromaticism—has given me an intellectual and interpretational challenge. The rich chords are not dissonant for the sake of being dissonant; each must contribute to the rise or fall of the melodic line. The wide variety of characteristics among the different sections caught my ear the first time I listened to this piece, making me long to feel it underneath my fingers. Despite its relatively short length, there is a wealth of different textures and colors to capture and refine during the learning process. This creates continuous interest for the listener and poses quite a challenge for the performer!

—Britanee Hwee

SYMPHONIE FANTASTIQUE by French composer HECTOR BERLIOZ is an archetypal example of the program symphony, or music which attempts to express an extra-musical narrative. The work premiered in 1830 at the Paris Conservatoire and with repeated performances became a bona fide hit. Included are Berlioz’s own program notes from the 1845 version, which are intended to be read before each movement to fully experience the narrative. Parts 1-3 are included to give linear context to the two parts presented tonight. Thank you to Michael Austin for the translation.

—Sarah Kolat

The composer’s intention has been to develop various episodes in the life of an artist, in so far as they lend themselves to musical treatment. As the work cannot rely on the assistance of speech, the plan of the instrumental drama needs to be set out in advance. The following programme must therefore be considered as the spoken text of an opera, which serves to introduce musical movements and to motivate their character and expression.

Part one: Daydreams, passions

The author imagines that a young musician, afflicted by the sickness of spirit which a famous writer has called the vagueness of passions (*le vague des passions*), sees for the first time a woman who unites all the charms of the ideal person his imagination was dreaming of, and falls desperately in love with her. By a strange anomaly, the beloved image never presents itself to the artist’s mind without being associated with a musical idea, in which he recognizes a certain quality of passion, but endowed with the nobility and shyness which he credits to the object of his love.

This melodic image and its model keep haunting him ceaselessly like a double *idée fixe*. This explains the constant recurrence in all the movements of the symphony of the melody which launches the first allegro. The transitions from this state of dreamy melancholy, interrupted by occasional upsurges of aimless joy, to delirious passion, with its outbursts of fury and jealousy, its returns of tenderness, its tears, its religious consolations – all this forms the subject of the first movement.

Part two: A ball

The artist finds himself in the most diverse situations in life, in the tumult of a festive party, in the peaceful contemplation of the beautiful sights of nature, yet everywhere, whether in town or in the countryside, the beloved image keeps haunting him and throws his spirit into confusion.

Part three: Scene in the countryside

One evening in the countryside he hears two shepherds in the distance dialoguing with their 'ranz des vaches'; this pastoral duet, the setting, the gentle rustling of the trees in the wind, some causes for hope that he has recently conceived, all conspire to restore to his heart an unaccustomed feeling of calm and to give to his thoughts a happier coloring. He broods on his loneliness, and hopes that soon he will no longer be on his own... But what if she betrayed him!... This mingled hope and fear, these ideas of happiness, disturbed by dark premonitions, form the subject of the adagio. At the end one of the shepherds resumes his 'ranz des vaches'; the other one no longer answers. Distant sound of thunder... solitude... silence...

Part four: March to the scaffold

Convinced that his love is spurned, the artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing *his own execution*. The procession advances to the sound of a march that is sometimes sombre and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end of the march, the first four bars of the *idée fixe* reappear like a final thought of love interrupted by the fatal blow.

Part five: Dream of a witches' sabbath

He sees himself at a witches' sabbath, in the midst of a hideous gathering of shades, sorcerers and monsters of every kind who have come together for his funeral. Strange sounds, groans, outbursts of laughter; distant shouts which seem to be answered by more shouts. The beloved melody appears once more, but has now lost its noble and shy character; it is now no more than a vulgar dance tune, trivial and grotesque: it is she who is coming to the sabbath... Roar of delight at her arrival... She joins the diabolical orgy... The funeral knell tolls, burlesque parody of the *Dies irae*,** the *dance of the witches*. The dance of the witches combined with the *Dies irae*.

A native of Seattle, ZOE FUNAI is currently a senior at the University double majoring in Communication and Music Performance, as well as earning a Foster Business School Sales Certificate. In 2007, she made her debut soloing with the Roosevelt Symphony Orchestra at their *Side by Side* Concert with the Seattle Symphony. At a young age, she began competing in various competitions in the greater Northwest area which including placing at the Washington State Music Teachers National Association Woodwind Competition, Performing Arts Festival of the East Side, the Seattle Flute Society Frank and Lu Horsfall Competition, the Simon-Fiset Woodwind Competition, and the Washington State Solo and Ensemble Concerto and Small Ensemble divisions. Along with competing, she has performed with local organizations in Washington including the Seattle Youth Symphony Orchestra, Academy Chamber Orchestra, and the Washington All-State Honors Wind Ensemble. In 2010, she was fortunate enough to be named one of 13 international Miyazawa Emerging Artists. Currently at the University, Zoe is a student of Donna Shin and a member of the University Symphony Orchestra.

Pianist THOMAS LEE earned his Bachelor of Music degree, magna cum laude, from Rice University, and his Master of Music degree from Indiana University, where he was a full scholarship student. He is currently completing doctoral studies at the University of Washington under the tutelage of Professor Craig Sheppard. Among Thomas's past principal teachers are André Watts, Jon Kimura Parker, and Tatiana Lanford. Thomas has performed live on multiple occasions on KingFM radio's "Northwest Focus",

and has been a first-prize winner at the American Fine Arts Festival International Concerto Competition, the Indianapolis Matinee Musicale Piano Competition, and the Seattle Ladies Musical Club Competition. He has also performed as a finalist in the Isabel Scionti International Piano Competition and the Carmel Music Society Competition.

Thomas has spent summers studying and performing at the International Festival-Institute at Round Top and the Colorado College Music Festival, working privately with the esteemed Menahem Pressler, and mentoring young talent from across the country and abroad as counselor and coach at the Indiana University Summer Piano Academy. Upcoming engagements this year include a solo performance at Carnegie Hall, a concerto performance with the Kostroma Symphony Orchestra in Kostroma, Russia, and a recital with longtime collaborative partner cellist Emily Hu at the historic Chicago Cultural Center. Deeply committed to teaching as well as performing, Thomas has held the position of Associate Instructor of Piano at Indiana University's Jacobs School of Music, and currently serves as a Predoctoral Teaching Associate at UW. In addition, Thomas maintains an active private studio of pre-college aged students.

BRITANEE HWEE is a senior currently studying piano performance with Dr. Robin McCabe at the University of Washington. She grew up in Seattle and began taking piano lessons at six years old with Marissa Rebadulla-Ramos. At age nine she had her orchestral debut with the Port Gardner Bay Chamber Orchestra as a prize for winning the Port Gardner Bay Concerto Competition. She also placed well in several Northwest Chopin Competitions and CWU Sonata-Sonatina Festivals. As a KING FM Ten Grands competition finalist in 2010, she performed a group piece with the Ten Grands artists and the other finalists at Benaroya Hall. She is also a recipient of the prestigious Brechemin scholarship and participated in the Summer Piano Institute run by Dr. Robin McCabe and Mr. Craig Sheppard during the summer of 2011. Britanee performs four-hands duets with Joseph Dougherty and is also an active accompanist and private piano teacher. In addition to piano performance, she is also pursuing a minor in Law, Society, and Justice and plans to graduate this year. When she's not practicing, she enjoys being involved at church in both college and children's ministries and spending time with her two younger sisters.

Conductor DAVID ALEXANDER RAHBEE is a native of Boston. He studied conducting at the New England Conservatory, Université de Montréal, Universität für Musik und Darstellende Kunst in Vienna and at the Pierre Monteux School. He also studied violin and composition at Indiana University. He further refined his artistic training by participating in master-classes with Kurt Masur, Sir Colin Davis, Jorma Panula, Zdeněk Mácal, Peter Eötvös, Zoltán Peskó, Helmut Rilling and Otto-Werner Mueller.

In September 2013 he became conductor of the orchestra at the University of Washington in Seattle, where he works closely with Seattle Symphony Music Director Ludovic Morlot to build a new program for talented young conductors.

He was awarded the American-Austrian Foundation "Herbert von Karajan Fellowship" for young conductors in Salzburg (2003), as well as fellowships from International "Richard-Wagner-Verband-Stipend" in Bayreuth, Germany (2005), the Acanthes Centre in Paris (2007) and the Atlantic Music Festival in the USA (2010).

At the Salzburg Festival in 2003 he was assistant conductor of the International Attergau Institute Orchestra, where he also worked artistically with members of the Vienna Philharmonic Orchestra and guest conductors including Bobby McFerrin.

He has appeared in concert with the RTE National Symphony Orchestra of Ireland, Orchestre Philharmonique du Luxembourg, l'Orchestre de la Francophonie, the Dresden Hochschule Orchestra, Orquesta Sinfonica de Loja (Ecuador), the Armenian Philharmonic Orchestra, "Cool Opera" of Norway (members of the Stavanger Symphony), the Savaria Symphony Orchestra, Schönbrunner Schloss Orchestra (Vienna), the Gächinger Kantorei, the Bach-Kollegium Stuttgart, the Kammerphilharmonie Berlin-

Brandenburg and the Divertimento Ensemble of Milan.

In the genre of contemporary musical theatre, Rahbee lead a fully staged production of Bruno Maderna's chamber opera *Satyricon* with the Divertimento Ensemble. He also led this ensemble in the Italian premiere of Helmut Lachenmann's *Mouvement – vor der Erstarrung*.

The first of his several ground-breaking articles on Gustav Mahler, “Gustave Charpentier’s Louise and Mahler’s Sixth Symphony” appears in the spring 2013 edition of the music journal *Sonus*.

His arrangement of the Overture to Rossini's *Barber of Seville* for trombone quartet has been recorded and released on CD by Summit Music, played by the quartet known as Four of a Kind, four of the world’s greatest trombonists. This arrangement, along with many others, is published by Warwick Music (England).

The French conductor LUDOVIC MORLOT is Music Director of Seattle Symphony. Since he assumed this position he has energized the orchestra with his charisma and innovative programming, including several community projects and collaborations with local musicians. The number of patrons committing to subscription packages has also seen a significant increase since the start of his tenure. During the 2012/13 season he will conduct many different programs including Mahler Symphony No 4, Beethoven Symphony No 9, Messiaen Turangalila Symphony, a gala concert with Joshua Bell and performances of Britten’s War Requiem. The season will culminate in the world premiere performance of John Luther Adams’ *Become Ocean*.

Ludovic Morlot is also Chief Conductor of La Monnaie. During his first full season his programmes will include Alfred Bruneau’s *Requiem* as well as his first performances of Debussy’s *Pelléas et Mélisande* and Mozart’s *Così fan Tutte*. During 2010/11 he conducted Poulenc’s *Les Mamelles de Tirésias* at Opéra National de Lyon and Opéra Comique in Paris. He has recently collaborated with many distinguished singers including Renée Fleming, Barbara Hannigan, Dawn Upshaw, Jessye Norman and Thomas Hampson.

During the 2012/13 season Ludovic will make his debut conducting at the Saito Kinen Festival in Japan and will return to the Royal Concertgebouw and Los Angeles Philharmonic Orchestras. Last season he continued his long term collaboration with the Boston Symphony Orchestra conducting them in two subscription weeks and a tour to the west coast of America. He also has regular relationships with the New York Philharmonic and Chicago Symphony Orchestras and has recently conducted the symphony orchestras in Philadelphia, Cleveland and Pittsburgh.

In Europe, Ludovic’s debuts during 2011/12 included the Orchestre National de France, Dresdener Philharmonie, Rundfunk-Sinfonieorchester Berlin and BBC Scottish Symphony Orchestra. This followed on from recent successful debuts with the London Philharmonic Orchestra and Anne Sophie-Mutter, whom he conducted at the Royal Festival Hall and on tour in Germany, and with the Czech Philharmonic Orchestra. Other recent notable performances have included the Dresden Staatskapelle, Tonhalle, Budapest Festival, Royal Stockholm Philharmonic and Tokyo Philharmonic Orchestras.

Ludovic Morlot has maintained a close working relationship with the Boston Symphony Orchestra since 2001 when he was the Seiji Ozawa Fellowship Conductor at the Tanglewood Music Center and subsequently appointed assistant conductor for the orchestra and their Music Director James Levine (2004-07). Ludovic served as conductor in residence with the Orchestre National de Lyon under David Robertson (2002-04).

Trained as a violinist, Ludovic studied conducting at the Royal Academy of Music in London and then at the Royal College of Music as recipient of the Norman del Mar Conducting Fellowship. Ludovic was elected an Associate of the Royal Academy of Music in 2007 in recognition of his significant contribution to music. He is Chair of Orchestral Conducting Studies at the University of Washington School of Music in Seattle.

THE UNIVERSITY SYMPHONY
 Ludovic Morlot, Chair of Orchestral Conducting Studies
 David Alexander Rahbee, Conductor
 Anna Edwards & Tigran Arakelyan, Assistant Conductors

VIOLIN I	VIOLA	PICCOLO	TRUMPET
Emilie Choi*	Romaric Pokorny#	Mona Sangesland, B	David Sloan, B, G
Corentin Pokorny	Robert Babs	Alexander Wood	Tyler Stevens, Br, F
Christopher Lee	Emmeran Pokorny	Hoelzen, G	
Anastasia Nicolov	Brian Park		TROMBONE
Yunjung Kim	Amylia Pavlovna	FLUTE	Caroline Harbitz #
Lizzy Guzman	Glaskova	Zoe Funai	Rebecca Musslewhite, ^
Kelsie Haakenson	Edwin Li	Natalie Ham, B	Steve Gellersen, ^
Kara Wages	Emily Barker	Joyce Lee, G	
Annie Wu	Brian Park	Mona Sangesland, F	TUBA
Natalie Meek	Karl Vyhmeister	Kathleen Shin, Br	Julio Cruz #
Jason Lum	Emily Hull	Alexander Wood	Andy Abel
Anthony Fok		Hoelzen	
Matt Cancio	CELLO		TIMPANI
Andrew Chen	Hye Jung Yang#	OBOE	Evan Berge, B
Alex Mangubat	Christian Selig	Bhavani Kotha #	Neal Goggans, B
	Yang Lu	James Philips	Sam Schwabacjer, G
VIOLIN II	Thomas Zadrozny		David Solomon, F
Erin Kelly#	Hajung Yuk	CLARINET	Declan Sullivan, Br
Heather Borrer	Melissa Kersh	Alex Thompson, G, F	
Tina Zejewski	Sean Halbert	David Bissell, B	PERCUSSION
Christine Ma	Allyson McGaughey	Alexander Tu, Br	David Solomon
Jonathan Kuehn	Minjing Zhu		Sam Schwabacher
Kuikui Liu		BASSOON	Evan Berge
Kelsey Brewster	BASS	Gabrielle Hsu	Declan Sullivan
Daniel White	Kelsey Mines#	Jamael Smith, Br, G, F	Darian Woller
Yujia Liang	Charles Welty	Jordana Elliott, B	Neal Goggans
Roya Rahmani	Patrick Byrd		
Weston Hambleton	Ramon Salumbides	HORN	HARP
Xuanlin Li	Zeke Hunter Green	Matthew Anerson, Br,	Tiffany Chen ^
Tasmin Kassib	Brad Gaylor	G	
Byeongwoon Park	Darian Woller	Trevor Cosby, B, F	
	Tyler Cigich	Leah Engel	
	Julia Viherlathi	Jacob Parkin	
	Dune Butler		Concertmaster - *
			Principal - #
			Berlioz Principal - B
			Gordeli Principal - G
			Brahms Principal - Br
			Franck Principal - F
			Guest Musician - ^