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 ORPÉE ET EURYDICE

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

2. Acte I / scene 3: Amour: (Soumis au silence) Air of Love
   Remarks

3. Acte II / scene 1: - Troupes de Démons et de Furies – (Quel est l’audacieux)
   Choir of Demons and Furies

4. Acte II / scene 2: – Euridice, troupe d’Ombres heureuse (Cet asile aimable et tranquille)
   Euridice and the Choir of Blessed Spirits

5. Acte III / scene 1: Orphee – (J’ai perdu mon Eurydice) Air of Orpheus

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

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

NOTES

Excerpts from ORPÉE 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 protagonists and the choir in each of these guises.

-Stephen Stubbs
ORPÉE ET EURYDICE

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

(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: Eurydice, 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 III / 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.

translation by Stephen Stubbs
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.

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 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. Reflected 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 caeli 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.

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Program Notes by Robert Babs, UW Symphony Orchestra Violist, April 2016
Deum verum de Deo vero.
Genitum, non factum,
Cons substantialem 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.
Deum verum de Deo vero. 
Genitum, non factum, 
Consubstantiam 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.

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
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 Infinemera 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. were 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
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 Brüggen 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 premieres 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
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 Thesee, 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 (RIPO). 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 Borror, 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 Vina, 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 Bab, 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 Aubyn,* 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 Borror, Music Performance and Biochemistry
Anastasia Nicolov, Music Performance and Bioengineering
Cordelia Ilton, Undeclared
Blanca Viña, Undeclared
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 Aubyn,* 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 MacIsaac, Nainaimo, BC, Canada
Christine Oshiki, Olympia
Sarah Riskind, Needham, MA
Meghan Stavig, Edmonds

ALTO
Jocelyn Beausire, Niwot, CO
Monica Bernett, Quincy
Alice Carl, 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 Borror, 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 Wimmett, 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

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

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<th>SOPRANO</th>
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<tr>
<td>Denná Good Mohab</td>
<td>Alice Carli</td>
<td>Nicholas Varela</td>
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<td>Yoojeong Cho</td>
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<td>Thomas Albanese</td>
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<td>Amy Kuefler</td>
<td>Erica Weisman</td>
<td>Trevor Ainge</td>
<td>Leif Layman</td>
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<td>Krissy Terwilliger</td>
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<td>Natalie Ingrisano</td>
<td>Makaela Mautz</td>
<td>Kimani Iba</td>
<td>Josh Langager</td>
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<th>UW STUDENT PRINCIPALS</th>
<th>PMW STUDENT PRINCIPALS</th>
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<tr>
<td>Orphée: Katie Kelley</td>
<td>Orphée: Aaron Sheehan</td>
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<tr>
<td>Euridice: Emerald Lessley</td>
<td>Euridice: Amanda Forsythe</td>
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<tr>
<td>Amour: Caroline Botero</td>
<td>Amour: Valerie Vinzant</td>
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