UW Symphony Orchestra
David Alexander Rahbee, Music Director and Conductor

with

Ben Lulich, clarinet

7:30 PM / April 27, 2018 / Meany Theater

UW MUSIC
2017-18 SEASON
PROGRAM

1. Dance Preludes ........................................ Witold Lutoslawski (1913-1994)
   1. Allegro molto
   2. Andantino
   3. Allegro giocoso
   4. Andante
   5. Allegro molto

   Ben Lulich, clarinet

2. Le Tombeau de Couperin .................................... Maurice Ravel (1875-1937)
   1. Prélude
   2. Forlane
   3. Minuet
   4. Rigaudon

   (performed in celebration of the 350th anniversary of Couperin's birth)

INTERMISSION

THE HAYDN EXPERIENCE
Music by Joseph Haydn (1732-1809)
Designed by David A. Rahbee after an original concept by Sir Simon Rattle.

3. Overture in C Major: L'Anima del Filosofo (The Soul of the Philosopher, or Orpheus and Euridice) Hob.XXVIII:13

4. from Symphony No. 31 in D Major: Horn signal, Hob.I:31: 6:05
   I. Allegro
   IV. Presto (coda)
   Bradley Leavens, Christine Sass, Kelly Brown & Nate Lloyd, horns

5. from Symphony No. 6 in D Major: Le matin (Morning), Hob.I:6: 4:32
   III. Minuet & trio
   Lucas Zeiter, bassoon / Mason Fagan, bass
1. I. Winter: Introduction  

2. No. 20: Recitative: Und Gott sprach: Es bringe die Erde hervor lebende Geschöpfe...
No. 21: Recitative: Gleich öffnet sich der Erde Schoss...
Darrell Jordan, baritone / Sam Libra, pianoforte

3. No. 20: Recitative: Und Gott sprach: Es bringe die Erde hervor lebende Geschöpfe...
No. 21: Recitative: Gleich öffnet sich der Erde Schoss...
Darrell Jordan, baritone / Sam Libra, pianoforte

4. II. Andante

5. IV. Adagio

6. Turk was a Faithful Dog, vocal canon in Bb Major, Hob.XXVIIb:45
UW Treble Choir
Gabriela Garza, conductor

7. Minuet for mechanical clock, No. 5, in C Major, Hob.XIX:20
Romeric Pokorney, keyboard

8. from Symphony No. 60 in C Major, Il Distretto, Hob.I:60
Vl. Finale: Prestissimo
UW SYMPHONY ORCHESTRA
David Alexander Rahbee, Music Director & Conductor
Mario Alejandro Torres, Gabriela Garza, & Lorenzo Guggenheim, assistant conductors
Ryan Farris, orchestra assistant

Flute
# Elise Kim, Music Performance
§ Miao Liu, Music Performance
Audrey Cullen, Music Performance

Piccolo
Miao Liu, Music Performance

Oboe
# Diego Espinoza, Music Performance
§ Logan Esterling, Music Performance
Sam Rockwood, Music Performance

English Horn
Sam Rockwood, Music Performance

Clarinet
# Brian Schappals, Music Performance
§ Mo Yan, Music Performance
Marie Gallardo, Music Performance

Bassoon
#§ Lucas Zeiter, Music Performance
Julien Tsang, Music Performance

Horn
# Nate Lloyd, Music Performance
§ Bradley Leavens, Music Performance
Kelly Brown, Music Performance
Christine Sass, Music Performance

Trumpet
#§ Ross Venneberg, DMA
Tzu-l (Joe) Yang, Music Performance

Trombone
+ Antonio Patrick, Music Performance
Gregory Ketron, Business Administration
Mike Jauregui, Guest

Timpani
Emerson Wahl, Music Performance

Percussion
Emerson Wahl, Music Performance
Lynn Park, Music Performance

Violin 1
Judith Kim, concertmaster, Music Performance
Tyler Kim, Business
Eric So, Pre Engineering
Alisha Luo, Business Administration
Allion Salvador, Alum
Jonathan Kuehn, Alum
Sean Wu, Engineering
Ken Lin, Pre-Major (Arts & Sciences)
Sky Qiu, Pre-Sciences
Hannah Tsai, Pre-Sciences
Diana Lin, Pre-Major (Arts & Sciences)
Varun Sridhar, Pre-Sciences
Millicent Li, Computer Science

Violin 2
Renee Zhang, Biology / Music Performance
David Huentelman, International Studies
Jonathan Ramos, Biology
Alex Hawker, Cornish College of the Arts
Samara Williams, Biochemistry
Claire Wong, Biology
Micah Knight, Aerospace engineering
Jandrea Grobbelaar, Pre-Major (Arts & Sciences)
Christopher Lo, Aerospace Engineer
Sarah White, Linguistics
Sarah Peng, Pre-Engineering
Nicole Chen, Design
Daniel White, Data Science
Madeline Meek, Pre-Arts

Viola
Kyle Thiessen, principal, Psychology and Music Major
Eugene Chin, Music Performance
Emily Hennings, MCD Biology
Elena Allen, Music Performance / Biochemistry
Rose Hiemstra, Music Performance / Computer Science
Irene Putnam, Music Performance / Composition
Heegi Yun, Pre-Science
Brian Dang, English
Miles Goodner, Academy for Young Scholars

Cello
Ryan Farris, principal, Music Performance
Peter Tracy, Music Performance
Evan Howard, Music / Biomedical Engineering
Youngbin Kim, Music Performance

Bass
Mason Fagan, Music Performance
Logan Grimm, Communication
Scott Elder, Business Administration
Jaren Minnoch, Pre-Medical

# Principal, Ravel
§ Principal, Haydn

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PROGRAM NOTES

WITOLD LUTOSLAWSKI, Dance Preludes for clarinet and orchestra

Witold Lutoslawski was a composer, conductor, and pianist from Poland who was fond of implementing folk melodies in his pieces. The Dance Preludes were originally for clarinet and piano. Although this piece is undoubtedly from folkloric origins, the specifics of which songs are being quoted is not clear or easily traceable. Lutoslawski referred to this piece as his “farewell to folklore” as it was the last in his canon of works to feature the influence of folk music. The piece is a collection of five dancelike movements alternating between fast and slow. The first, third, and fifth movements feature peppy rhythmic complexities that sound almost improvisatory. The second and fourth movements maintain a more constant triple meter, which evokes a dolce folk character. Each of the five movements features different sound colors of the clarinet through an animated and quirky journey.

— Logan Esterling

MAURICE RAVEL, Le Tombeau de Couperin

Maurice Ravel originally conceived of Le Tombeau de Couperin in 1914. At this time in his life, Ravel had recently joined the French army to serve as a nurse’s aide in WWI. Although he was deemed too fragile to fight in the war, he was able to serve as a truck driver following several years as a nurse’s aide. After many months on the front lines Ravel fell ill with dysentery, which took him back to Paris where his mother soon passed away. Back in the familiar setting of Paris he began finishing Le Tombeau de Couperin. His experiences at war inspired him to dedicate each movement of the work to a victim of World War I. The original work was written as a six-movement suite for solo piano. In 1919, two years after completing the piece, he orchestrated four of the six movements. The Prélude, dedicated to a Lieutenant who transcribed some of Ravel’s piano music, rolls forward in constant motion with prominent parts assigned to the oboe and other winds. The Forlane features a sparkling dance rhythm throughout the movement that propels the piece. It was dedicated to the memory of Lieutenant Jacques Charlot, a Basque painter. The Menuet, which like the first two movements features the oboe and winds, captures the elegance of the baroque minuet. He dedicates this movement to Jean Dreyfus, the brother of one of his students. The last movement, Rigaudon, opens with an energetic tutti section. Dedicated to the brothers Pierre and Pascal Gaudin, this final movement embodies the excitement of the Rigaudon dance to conclude this example of Ravel’s masterful orchestration.

— L. Esterling
THE HAYDN EXPERIENCE

A few years ago, when I learned that renowned conductor Sir Simon Rattle would present a concert of an "Imaginary Symphony" which consisted of several different movements and sections of works by Joseph Haydn, I was skeptical. Rattle has indeed been one of the most important and inspirational musicians I have learned from and followed closely since the late 1990s; however, I thought this was, quite frankly, a strange idea. After experiencing the performance, though, I changed my mind completely. I realized that both musicians and audiences need to experience Haydn this way—presenting the wide ranging and varied music of this composer, whose legacy has always been undisputed, but whose music is largely unfamiliar. This experience gives us a perspective and a chance to appreciate his music through a wider lens and ultimately more intensely, rather than hearing just one of his pieces as a warm-up for a second-half blockbuster as we often find on symphony orchestra programs. Rattle said, "Joseph Haydn is like an iceberg," and the average concert-goer is familiar with only a small percentage of his total output.

Rattle asked the audience to hold the applause till the end. However I would encourage the audience to clap between the movements tonight—if and when you truly feel motivated to do so—and not just because of a silence and/or because what you just heard may sound like an ending.

This is an experience that I have been very excited about sharing with students and audiences at UW. I set out to create my own version of this "Imaginary Symphony", inspired by Rattle while not copying him, while also adding other elements and tailoring it to provide moment for our orchestra members to shine. The result will hopefully provide both the performers and the audience with an experience that helps them recognize and appreciate the genius of Haydn's music, its uncommon fusion of popular and noble styles, its humor and originality, and above all, in my opinion, honest and direct expressiveness. He confidently said "Meine Spache verstehet Man durch die gaze Welt" (People understand my language all around the world.); it is my hope that this experience will leave you in full accordance!

— David A. Rahbee

BIOGRAPHIES

BENJAMIN LULICH, clarinet, joined the UW Music faculty in Fall 2016 as an artist-in-residence in the instrumental performance program.

Benjamin Lulich is the newly appointed Principal Clarinet of the Seattle Symphony. He has held positions in Orange County's Pacific Symphony, Kansas City Symphony, Colorado Music Festival and Festival Mozaic, and has performed frequently with The Cleveland Orchestra, Los Angeles Philharmonic, Los Angeles Opera, Pasadena Symphony, IRIS Orchestra and many other ensembles.

Additionally, Lulich is Principal Clarinet of the Sunriver Music Festival and has performed with the Hollywood Studio Orchestra on numerous films and records albums, including Water for Elephants, The Tourist, Monsters University, Godzilla, and the Oscar-winning score for Life of Pi. In 2013 he performed as Principal Clarinet for Yamaha's 125th Anniversary Concert, which featured Elton John and many other performers; the concert was broadcast live to the world over the internet.

Also interested in chamber music and new music, Lulich has been a guest artist for concerts throughout the United States and abroad. Lulich was a member of the Second Instrumental Unit, a contemporary music ensemble based in New York City, where he took part in a concert honoring Milton Babbitt at Carnegie Hall's Weill Recital Hall. As a recitalist and soloist, he has performed at the International ClarinetFest and was featured as a soloist with Pacific Symphony and Sunriver Music Festival on several occasions. On New Year's Eve 2013 he performed with Jeff Tyzik and Ko-ichiro Yamamoto and the Seattle Symphony in the Jelly Roll Morton Suite.

The recipient of many awards and prizes, Lulich studied at Interlochen Arts Academy, Cleveland Institute of Music, Yale School of Music, Pacific Music Festival and Music Academy of the West, and his teachers include Richard Hawkins, Franklin Cohen, David Shifrin, Fred Ormand and Laura Deluca. He has been adjunct faculty at California State University Fullerton and has given masterclasses and coachings throughout Southern California and beyond.
DAVID ALEXANDER RAHBEE is currently Senior Artist in Residence at the University of Washington School of Music in Seattle, where he is Director of Orchestral Activities and teaches conducting. He is Music Director and Conductor of the University of Washington Symphony Orchestra and founder of the UW Campus Philharmonia. He is a recipient of the American-Austrian Foundation's 2003 Herbert von Karajan Fellowship for Young Conductors, the 2005 International Richard-Wagner-Verband Stipend, and a fellowship the Acanthes Centre in Paris in 2007.

Dr. Rahbee has appeared in concert with orchestras such as the RTE National Symphony Orchestra of Ireland, Orchestre Philharmonique du Luxembourg, Kammerphilharmonie Berlin-Brandenburg, Orchestre de la Francophonie, Orchesterakademie der Bochumer Symphoniker, the Dresden Hochschule orchestra, Grand Harmonie, the Boston New Music Initiative, Seattle Modern Orchestra, Orquesta Sinfónica de Loja (Ecuador), Armenian Philharmonic Orchestra, Savaria Symphony Orchestra (Hungary), Cool Opera of Norway (members of the Stavanger Symphony), Schönbrunner Schloss Orchester (Vienna), the Whatcom Symphony Orchestra, the Kennett Symphony, and the Divertimento Ensemble of Milan. He collaborated twice with the Seattle Symphony in 2015, assisting for the performance and recording of Ives' Fourth Symphony, and as guest conductor for their Native Lands project. He has collaborated with several prominent soloists such as violinists Sarah Chang, Glenn Dicterow, David Chan, and Joseph Lin as well as pianists Jon Kimura Parker and Jonathan Biss. He has been a guest rehearsal conductor for numerous young orchestras, such as the New England Conservatory Symphony Orchestra, The Symphony Orchestra of the Hall-Musco Conservatory of Music at Chapman University, and the Vienna University of Technology orchestra, the Boston Youth Symphony Orchestras (BYSO), and Rhode Island Philharmonic Youth Orchestras (RIPYO). He has served on faculty of the Pierre Monteux School as Conducting Associate, has been resident conductor of the Atlantic Music Festival in Maine, and guest conductor at the Hawaii Performing Arts Festival.

Dr. Rahbee was an assistant at the Vienna State opera from 2002-2010. As part of his fellowship and residency at the 2003 Salzburg Festival, Dr. Rahbee was assistant conductor of the International Attergau Institute Orchestra, where he worked with members of the Vienna Philharmonic. He has been selected to actively participate in masterclasses with prominent conductors such as Kurt Masur, Sir Colin Davis, Jorma Panula, Zdeněk Mácal, Peter Eötvös, Zoltán Peskó and Helmut Rilling, and counts Nikolaus Harnoncourt to be among his most influential mentors. From 1997-2001, David Rahbee was conductor of the Fidelio Chamber Orchestra in Cambridge, Massachusetts, selecting its talented young members from Harvard University, the New England Conservatory, Boston University, the Boston Conservatory, and the Longy School. 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 has been finalist for the American Prize, in the category of Orchestral Programming in the college/university division three consecutive years, winning second place for the 2014-15 season of the University of Washington Symphony Orchestra.

The UW Symphony Orchestra

The UW Symphony is made up of music majors as well as students from departments all across campus. It rehearses twice weekly and performs at least two concerts per quarter. Under the leadership of Dr. Rahbee since the fall of 2013, the UW Symphony has performed over 130 works, spanning from the early baroque through contemporary, and collaborated with faculty and guest soloists, as well as members of the Seattle Symphony and other local organizations. The orchestra has often collaborated with two Grammy-award winning artists: Ludovic Morlot (Affiliate Professor of Conducting and Seattle Symphony Music Director) and Stephen Stubbs (Senior Artist in Residence). Other collaborations have included an opera on period instruments with Pacific MusicWorks, a concert
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.

UPCOMING EVENTS:

BA = Brechemin Auditorium / MT = Meany Theater / MS = Meany Studio Theater

Apr 27 UW Symphony. 7:30 PM, MT.
            Faculty Recital: Carole Terry, organ. 7:30 PM, St. Alphonsus Parish.
28 Scholarship Chamber Group: Discovery Trio. 7:30 PM, BA.
29 Catch a Rising Star: Sophie Lee, violin. 4:30 PM, BA.

May 1 Music of Today: DXARTS. 7:30 PM, MT.
3 Ethno Visiting Artist: Ricardo Garcia, Spanish Flamenco Music. 7:30 PM, BA.
4 Scholarship Chamber Group: Daisha. 7:30 PM, BA.
6 Intersection Series (4:00 PM lecture with Ron Moore). 4:30 PM, BA.
10 Brechemin Piano Series. 7:30 PM, BA.
11 Music of Today: Harry Partch Festival. 7:30 PM, MS.
12 Music of Today: Harry Partch Festival. 7:30 PM, MS.
13 Music of Today: Harry Partch Festival. 7:30 PM, MS.
14 Voice Division Recital. 7:30 PM, BA.
16 Jazz Innovations, Part I. 7:30 PM, BA.
17 Jazz Innovations, Part II. 7:30 PM, BA.
18 Guitar Studio Recital. 7:30 PM, BA.
19 Barry Lieberman & Friends: String Orchestra of the Rockies. 7:30 PM, BA.
21 Gospel Choir. 7:30 PM, MT.
22 Baroque Ensemble. 7:30 PM, BA.
23 University Chorale & Chamber Singers. 7:30 PM, MT.
            Studio Jazz Ensemble & Modern Band. 7:30 PM, MS.
24 Wind Ensemble & Symphonic Band. 7:30 PM, MT.
            Modern Music Ensemble. 7:30 PM, MS.
25 Percussion Ensemble. 7:30 PM, MS.
        UW Sings. 7:30 PM, MT.
27 Faculty Chamber Group: Frequency. 7:30 PM, MT.
30 IMPFest X. 7:30 PM, MS.
31 IMPFest X. 7:30 PM, MS.

Jun 1 UW Symphony & Combined Choirs. 7:30 PM, MT. Program includes Debussy, La damoiselle élue and Brahms, A German Requiem, Op. 45.