

Compact disc

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SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

2016

12-4

UW SYMPHONY

David Alexander Rahbee

Music Director and Conductor

with

Jonathan Biss, piano

December 9, 2016

7:30 PM

Meany Theater

UW MUSIC

2016-17 SEASON

PROGRAM

CD1 - #17,631

1 Prelude and Fugue, op. 85 <1911> 11:08 Moritz Moszkowski (1854-1925)

Strings of the UW Symphony

Piano concerto No. 1, in C Major, op. 15 <1795> 37:12 Ludwig van Beethoven (1770-1827)

2 I. Allegro con brio

3 II. Largo

4 III. Rondo: Allegro

Jonathan Biss, piano

INTERMISSION

CD2 - #17,632

Symphony No. 5, in E minor, op. 64 44:13 Piotr Ilyich Tchaikovsky (1840-1893)

1 I. Andante - Allegro con anima

2 II. Andante cantabile con alcuna licenza

3 III. Valse: Allegro moderato

4 IV. Finale: Andante maestoso

Program notes [by UW Symphony oboist Logan Esterling]

MORITZ MOSZKOWSKI (1854-1925), Prelude and Fugue, Op. 85

Moritz Moszkowski was born in 1854 in Breslau, Prussia, which is known today as the Polish city of Wrocław. During the late nineteenth and early twentieth centuries, Moszkowski's piano playing and composing made him a "household name" within the classical music world. Having studied in the Dresden conservatory as well as several conservatories in Berlin, he made his first piano debut in 1873 and by 1875 was playing his own piano concerto with Franz Liszt at an exclusive concert put on by Liszt himself.

Prelude and Fugue was composed in 1910, was originally for string quartet, and rescored by the composer for string orchestra in 1911. The piece bears little resemblance to works by his colleagues at the time and has been described as a "memorable and stirring fusion of styles." The work, while remarkably impressive, does not fit into the late nineteenth century style of romanticism as one might expect. Listeners describe this piece as reminiscent of Bach and even Shostakovich with facets of romanticism in the luscious melodies and sensual chromaticism.

LUDWIG VAN BEETHOVEN (1770-1827), Piano Concerto No. 1 in C Major, Op. 15

Jonathan Biss, piano

Beethoven grew up playing the piano; his life and career as a musician were arguably most influenced by his continuous referencing of the instrument. He was hailed as an exhilarating pianist and was "celebrated for the power and velocity of his playing." As he grew into his career of performance, he sought out innovative and expressive methods of composing for the piano that would showcase his natural talent. Having already written the B-flat major piano concerto, Beethoven set his mind on something more grand, impressive, and resilient. The result was the C major concerto, which, due to its admiration, was published before the B^b concerto and marked as Piano Concerto No. 1 in C Major, Op. 15.

The first movement introduces a dignified military march somewhat reminiscent of a theme in the style of Mozart, but with a definitive Beethoven progression and development. After an extensive introduction of the theme, the soloist enters with completely new melodic material (a structure that Mozart pioneered in works such as his Oboe Concerto in C Major). The *Largo* movement presents delicate orchestration with a captivating and dreamy conversation between piano and clarinet. Beethoven pushes his typical finale rondo form to extremes for the closing movement of this piece, resulting in a rhythmic peasant dance full of quirk, playfulness, and excitement.

PIOTR ILYICH TCHAIKOVSKY (1840-1893), Symphony No. 5 in E minor, Op. 64

Piotr Ilyich Tchaikovsky composed his fifth symphony between May and August of 1888, nearly eleven years after the composition of his fourth symphony. During these eleven years, Tchaikovsky established an international reputation as the trailblazer of the Russian school of composition. He composed numerous works that are still part of the standard orchestral repertoire today: the 1812 Overture, a second piano concerto, the Violin Concerto, an opera entitled Eugene Onegin, and several others. Due to these fresh and remarkable compositions, Tchaikovsky was particularly concerned about the fifth symphony being up to par with his recently composed works.

"I am dreadfully anxious to prove not only to others, but also to myself, that I am not yet played out as a composer...The beginning was difficult; now, however, inspiration seems to have come..."

As we now know, Tchaikovsky's writing of the fifth symphony was far from his point of being "played out as a composer." The work was premiered with his own wielding of the baton in November 1888 in Saint Petersburg, Russia. Audiences praised the work for its passionate originality, despite some critics who were troubled by the "occasionally excessive harshness of his harmony."

Tchaikovsky opens the piece with "Fate" theme in the form of a darkly colored funeral march played by the clarinets. After a tense halt, the main melancholic theme is sung by a clarinet and bassoon duo. Tchaikovsky utilizes the rhythm and melody of this main theme to construct the entirety of his symphony. The second movement unfolds with a chilling minor to major mode change in the strings. A horn begins to play one of Tchaikovsky's countless unforgettable and cherished themes, exhibiting the ease of his melodic architecture. The movement continues to oscillate between the glorious horn melody and the main theme initially stated in the first movement. The third movement begins with a waltz in minor mode. A more spirited trio lends a sense of uneasiness, reminding the listener of the influence of fate on Tchaikovsky's writing. The finale starts with the ever present original motive in a major key. Tchaikovsky highlights the incessant main subject in this final movement as tension begins to viciously build until the theme is stated one final time in all of its magnificence and vigor.

Biographies

JONATHAN BISS is a world-renowned pianist who shares his deep musical curiosity with classical music lovers in the concert hall and beyond. Over nearly two decades on the concert stage, he has forged relationships with the New York Philharmonic; the Philadelphia, Cleveland, and Philharmonia orchestras; the Boston, Chicago, and Swedish Radio symphony orchestras; and the Leipzig Gewandhaus, Royal Concertgebouw, and Budapest Festival orchestras, among many others. In addition to performing a full schedule of concerts, the 36-year-old American has spent ten summers at the Marlboro Music Festival and has written extensively about his relationships with the composers with whom he shares a stage. A member of the faculty of his alma mater the Curtis Institute of Music since 2010, Biss led the first massive open online course (MOOC) offered by a classical music conservatory, *Exploring Beethoven's Piano Sonatas*, which has reached more than 150,000 people in 185 countries.

This season Biss continues his latest Beethoven project, *Beethoven/5*, for which the Saint Paul Chamber Orchestra is co-commissioning five composers to write new piano concertos, each inspired by one of Beethoven's. The five-year plan began last season, with Biss premiering Timo Andres' "The Blind Banister," which was a finalist for the Pulitzer Prize in Music, and which Biss plays with the New York Philharmonic in the spring of 2017. This season he premieres Sally Beamish's concerto, paired with Beethoven's Piano Concerto No. 1, with the Saint Paul Chamber Orchestra, before performing it with the Royal Scottish National Orchestra in Dundee, Edinburgh, and Glasgow. In the next three years Biss will premiere concertos by Salvatore Sciarrino, Caroline Shaw, and Brett Dean.

In addition to his involvement at Marlboro, Biss spends the summer of 2016 as the Artist-in-Residence at the Caramoor Center, where he performs chamber music, a solo recital, and the Andres and Beethoven concerto pair with the Orchestra of St. Luke's. He also gives recitals at the Aspen and Ravinia summer music festivals as part of his ongoing concert cycles to perform all the Beethoven sonatas.

In 2016-17 he begins examining, both in performance and academically, the concept of a composer's "late style," and has put together programs of Bach, Beethoven, Brahms, Britten, Elgar, Gesualdo, Kurtág, Mozart, Schubert, and Schumann's later works, both for solo piano and in collaboration with the Brentano Quartet and Mark Padmore, which he will play at Carnegie Hall, San Francisco Performances, the Philadelphia Chamber Music Society, London's Barbican Centre, and Amsterdam's Concertgebouw. A previous Biss initiative,

Schumann: Under the Influence, was a 30-concert exploration of the composer's role in musical history, for which he also recorded Schumann and Dvořák Piano Quintets with the Elias String Quartet and wrote an Amazon Kindle Single on Schumann, *A Pianist Under the Influence*. This season Biss also gives masterclasses at Carnegie Hall in connection with the idea of late style and publishes a Kindle Single on the topic in January.

Biss has embarked on a nine-year, nine-disc recording cycle of Beethoven's complete piano sonatas, and in early 2017 he releases the sixth volume, which includes the monumental "Hammerklavier" sonata. Upon the release of the fourth volume, *BBC Music Magazine* said, "Jonathan Biss will surely take his place among the greats if he continues on this exalted plane." His bestselling eBook, *Beethoven's Shadow*, published by Rosetta Books in 2011, was the first Kindle Single written by a classical musician, and he will continue to add lectures to his extraordinarily popular online course, *Exploring Beethoven's Piano Sonatas*, until he covers all of them.

Throughout his career, Biss has been an advocate for new music. Prior to the *Beethoven/5* project, he commissioned *Lunaire Variations* by David Ludwig, *Interlude II* by Leon Kirchner, *Wonderer* by Lewis Spratlan, and *Three Pieces for Piano* and a concerto by Bernard Rands, which he premiered with the Boston Symphony Orchestra. He has also premiered a piano quintet by William Bolcom.

Biss represents the third generation in a family of professional musicians that includes his grandmother Raya Garbousova, one of the first well-known female cellists (for whom Samuel Barber composed his Cello Concerto), and his parents, violinist Miriam Fried and violist/violinist Paul Biss. Growing up surrounded by music, Biss began his piano studies at age six, and his first musical collaborations were with his mother and father. He studied at Indiana University with Evelyne Brancart and at the Curtis Institute of Music in Philadelphia with Leon Fleisher. At age 20, Biss made his New York recital debut at the 92nd Street Y's Tisch Center for the Arts and his New York Philharmonic debut under Kurt Masur.

Biss has been recognized with numerous honors, including the Leonard Bernstein Award presented at the 2005 Schleswig-Holstein Festival, Wolf Trap's Shouse Debut Artist Award, the Andrew Wolf Memorial Chamber Music Award, Lincoln Center's Martin E. Segal Award, an Avery Fisher Career Grant, the 2003 Borletti-Buitoni Trust Award, and the 2002 Gilmore Young Artist Award. His recent albums for EMI won Diapason d'Or de l'année and Edison awards. He was an artist-in-residence on American Public Media's *Performance Today* and was the first American chosen to participate in the BBC's New Generation Artist program.

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 has served on faculty of the Pierre Monteux School as Conducting Associate, and has been resident conductor of the Atlantic Music Festival in Maine.

Dr. Rahbee was an assistant at the Vienna State opera from 2002-2010. As part of his fellowship and residency at the 2003 Salzburg Festival, Dr. Rahbee was assistant conductor of the International Attergau Institute Orchestra, where he worked with members of the Vienna Philharmonic. He has been selected to actively participate in masterclasses with prominent conductors such as Kurt Masur, Sir Colin Davis, Jorma Panula, Zdeněk Mácal, Peter Eötvös, Zoltán Peskó, and Helmut Rilling, and counts Nikolaus Harnoncourt to be among his most influential mentors. From 1997-2001, David Rahbee was conductor of the Fidelio Chamber Orchestra in Cambridge, Massachusetts, selecting its talented young members from Harvard University, the New England Conservatory, and Boston University. From 1997 to 2000, he served as assistant conductor of the Atlantic Symphony Orchestra (formerly known as the Hingham Symphony) in Massachusetts.

Dr. Rahbee's principal conducting teachers were Charles Bruck and Michael Jinbo at the Pierre Monteux School. He holds a Bachelor of Music degree in violin and composition from Indiana University, a Master of Music degree from the New England Conservatory in orchestral conducting, and a Doctorate of Musical Arts from the University of Montreal in orchestral conducting. He has also participated in post-graduate conducting classes at the Universität für Musik und Darstellende Kunst, Vienna. His arrangements of various music for brass are published by Warwick Music, and his articles on the music of Gustav Mahler have appeared in journals of the International Gustav Mahler Gesellschaft, among others. Dr. Rahbee was a finalist for the American Prize, in the category of Orchestral Programming at the university level for the 2013-14 season.

THE UW SYMPHONY

The UW SYMPHONY is made up of music majors as well as students from departments all across campus. They rehearse twice weekly, 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 eighty works, 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.

UPCOMING CONCERTS.

Thursday January 26th, 2017 in Meany Theater, 7:30pm
UW Symphony and Seattle Symphony Side by Side
David Alexander Rahbee and Ludovic Morlot, conductors
Music by Beethoven, Shostakovich, Berlioz, Copland and Gershwin

Friday, March 10th, 2017 in Meany Theater, 7:30pm
Concerto competition winners and music by Messiaen and Ravel
David Alexander Rahbee and Ludovic Morlot, conductors

UW SYMPHONY

David Alexander Rahbee, music director and conductor

- * - Principal, Beethoven
- ^ - Principal, Tchaikovsky
- # - Concertmaster
- % - Orchestra Assistant

Violin 1

#Erin Kelly, Seattle - Music Performance
Anastasia Nicolov, Snohomish - Bioengineering/Music Performance
Joanne Chen, Fresno, CA - Pre-Nursing
Tyler Kim, Bellevue
Cordelia Ilton, Philadelphia, PA - Sociology
Kelsey Luu, Bellevue - Bioengineering
Yingju Lu, Tainan, Taiwan - Speech and Hearing Sciences
Allion Salvador, Seattle - (Alumnus) Music Performance
Clara Orndorff, Seattle - Mechanical Engineering
Sheryl Wang, Shanghai, China - Communications
%Jonathan Kuehn, Sammamish - Atmospheric Sciences
Hannah Tsai - Undecided major
Samara Williams, San Ramon, CA - Bioengineering
Madeline Meek
Nicole Chen, Bellingham - Visual Communication Design
Dayoung Cheong, Federal Way - Undecided major

Violin 2

Halie Borrer, Vancouver - Neurobiology/ Music Performance
Victoria Crewdson, Bellevue - Undecided major
Jonathan Ramos, Sammamish - Atmospheric Sciences
David Huentelman, Bellevue - Undecided major
Erika Wakatake, Huntington Beach, CA - Biochemistry
Kevin Zhu, Bellevue - Biology
Miri Nishikawa, Bend, OR - Business Administration
Dakota White, Kelso - Chemistry
Gloria Huang, Chengdu, China - Archaeology
Valentina Tsygankova - Music education
Alyssa Spickermann, Odessa, TX - Undecided major
Hayley Boyd, Woodinville - Bioengineering
Serena Allendorfer, Bellingham - Business Administration
Kate Terrado, Kent - Medical Laboratory Sciences
Sherry Wei, Shandong, China - Biology

Viola

Alessandra Barrett, Seattle - Music Performance
Rebecca Putnam, Seattle - Music Performance and Composition
Emily Hennings, Auburn - Cellular, Molecular, and Developmental Biology
Heegi Yun, Seoul, Korea - Undecided major
Alex Strong, Seattle - Music Performance
Brian Dang, Seattle - English
Gina Lee, Bellevue - Human Centered Design & Engineering and Informatics
Haley Birdoes, Los Angeles, CA - Undecided major
Emily Wilbur, Bonney Lake - Geoscience
Miles Goodner, Kirkland - Undecided major
Jerry Bi, Houston, TX - Psychology
Edwin Li, Honolulu, HI - Aeronautical Engineering

Cello

Chris Young, Idaho Falls, ID - Music Performance
Isabella Kodama, Edmonds - Music Performance
Peter Tracy, Redmond - Music Performance
Yun En, Tsai, Hsinchu, Taiwan - Music/Communications
Michael McNorvell, Los Angeles, CA - Music Performance
Christian Selig, Vancouver - Chemical Engineering
Ben Terry, Issaquah - Chemistry
Lucas Chen, Bellevue - Biology/Music Performance
Blair Ziegenhagel, Lake Forest Park - Music Education
Kevin McClenahan, Bothell - Music Education
Laura Keil, Seattle - Landscape Architecture
Carla Hwee, Lake Forest Park - Undecided major
Thomas Zadrozny, New York, NY - International Studies/History
Morgan Thatcher, Renton - Music Education

Bass

Darian Woller, Merrill, WI - Music Performance
Attila Kiss
Logan Grimm, Olympia - Music
Mitchell Estberg, Evanston, IL - Undecided major
Brad Gaylor

Flute

^Sabrina Bounds, Edmonds - Music Performance
Audrey Cullen, Norman, OK - Music Performance
*Elise Kim, Mukilteo - Neurobiology/ Music Performance
Miao Liu, Beijing, China - Music Performance

Oboe

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

Clarinet

^Alexander Tu, Renton - Music Performance
*Mo Yan, Beijing, China - Music Performance/Music
Education

Bassoon

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

Horn

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

Trumpet

*Ross Venneberg, Sitka, AK - Music Performance
^Elizabeth Solon, Cedar Falls, IA - Music Performance

Trombone

^John Morrow, Bellevue - Music Education
Gregory Ketron, Issaquah - Business Administration
Raine Myrvold, Snoqualmie - Music Performance

Tuba

Andy Abel

Timpani

Evan Berge, Woodinville - Music Performance/Political
Science

Assistant Conductors

Mario Alejandro Torres
Lorenzo Guggenheim
Abbie Naze