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UNIVERSITY of WASHINGTON

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# UW Symphony

**David Alexander Rahbee, conductor**

with

**Hye Jung Yang, cello**

Friday, March 11, 2016  
7:30 pm - Meany Theater

**PROGRAM**

CD # 17,438

1 CELLO CONCERTO IN A MINOR, Op. 129.....10:28..... Robert Schumann (1810-1856)  
 I. Nicht zu schnell

Hye Jung Yang, cello

Ms. Yang is the winner of the String Division of the annual School of Music Concerto Competition held November 17, 2015.

**5 MINUTE PAUSE**

2 SYMPHONY NO. 2, IN E MINOR, Op. 27.....56:35..... Sergei Rachmaninoff (1873-1943)  
 3 I. Largo – Allegro moderato  
 4 II. Allegro molto  
 5 III. Adagio  
 IV. Allegro vivace

**PROGRAM NOTES:**

Robert Schumann, CELLO CONCERTO IN A MINOR, Op. 129

In September 1850, Schumann moved from Dresden to Düsseldorf to take up the post of municipal music director. He was filled with ideas for new compositions as well as enthusiasm for his new responsibilities. He began composing his Cello Concerto on October 10, and went at it with such vigor that he had completed in two weeks. However, the concerto was not published until 1854, and was not performed in public until 1860. Schumann's knowledge of the instrument is evident in the fine idiomatic writing in the solo part, with a profound dialogue between the soloist and orchestra. About a year after he completed the work, his wife Clara played through the score and wrote about the concerto in her diary: "The romantic quality, the vivacity, the freshness and humo(u)r, also the highly interesting interweaving of cello and orchestra are indeed wholly ravishing, and what euphony and deep feeling one finds in all the melodic passages!"

The Cello Concerto is in three movements, but they are played without pause. The first two movements are especially lyrical, and there is a particularly imaginative touch in the second, a very Schumannesque romance in which the soloist's phrases are answered by a solo cello in the orchestra. The finale is a vigorous rondo that provides the most effective contrast with the preceding movements. Today's selection is the first movement of these three.

-Hye Jung Yang

Sergei Rachmaninoff, SYMPHONY NO. 2 IN E MINOR, Op. 27

Commonly considered a titan, particularly of early 20th century piano music, Sergei Rachmaninoff is widely regarded as one of the finest pianists in music history, having recorded much of his own music, including the four piano concerti. Furthermore, as a composer, he is considered to have been one of the last great representatives of Romanticism in the Russian classical music tradition – highly influenced by Pyotr Tchaikovsky as well as Nikolai Rimsky-Korsakov and Sergei Taneyev, three Great Russian composers before him. Taneyev, a former pupil of Tchaikovsky and Rachmaninoff's teacher, is the dedicatee of the Second Symphony score.

Following the failure of the premiere of his *Symphony No. 1 in d minor, Op. 13* in St. Petersburg eleven years before in 1897, Rachmaninoff fell into a depression and became unconvinced of his abilities as a writer of symphonies, proclaiming: "I give my solemn word – no more symphonies. Curse them! I don't know how to write them, but mainly I don't want to." The first symphony was an absolute disaster due to reasons including insufficient rehearsal and the poor performance of the conductor, Alexander Glazunov. Rachmaninoff went into what would be among his first self-imposed exiles. Still to be considered a composer of nationalistic stock, he actually wrote his Second Symphony not in Russia, but in Dresden: the capital city of the Free State of Saxony in Germany near the Czech border. Rachmaninoff and his family lived there for the better part of four years, time within which he worked on *Symphony No. 2* in secret in the last months of 1906 and into 1907. When rumors leaked and it became knowledge of the German press, he would soon thereafter confirm: "I have composed a symphony. It's true! I finished it a month ago and immediately put it aside. It was a severe worry to me and I am not going to think about it anymore." The famous Second Piano Concerto is often considered a turning point for him, but it was the Second Symphony that proved to be his ultimate vindication.

Written in sonata form, the first movement, *Largo: Allegro moderato*, is longer than any of the other three movements. Opening with a brooding "moto" theme – the first of a long series of homages to Tchaikovsky's groundbreaking fifth symphony written 20 years prior – this movement demonstrates the ability of Rachmaninoff's music to be fluid and to masterfully stretch extended phrases. With long musical statements, lyrical lines slowly moving up and down, it seems a most effective exercise in the controlling of suspense. The lilting melody of the moto theme is presented in the upper strings and subsequently developed by the rest of the orchestra in a series of transformations that range from brusque snippets to sections of hauntingly beautiful lyricism. This movement is "of gloom and uncertainty in the homeland" as he was still away from his beloved Russia.

The vivid second movement, *Allegro molto*, is a lively scherzo in C Major that features intense, bouncy themes contrasting the slow, melodicism of the preceding movement. However, it is not only a rhythmic

movement, and does eventually transform into a more fleshed out and lyrical melody with more broad motion. Rachmaninoff's music often featured the *Dies irae* chant melody from the Latin Requiem Mass, as can also be found cited in his *Rhapsody on a theme of Paganini* and his symphonic poem, *The Isle of the Dead*. The movement's trio section develops into something characteristic of more of a march, then a Russian choral-like style appears briefly at the end of the movement having somewhat of a hymn-like quality to it. Being "of flight and optimism for the future," this movement is the quickening forward motion home.

Beginning in A Major, the lush and very overtly romantic third movement, *Adagio*, returns us to a more lyrical realm, and features the strings before handing off the melody to the clarinet for an extended period in the spotlight. With several sighing gestures made in the melodic lines of the violins and clarinet reminiscent of the first movement, this movement is of a wistful nature – the contemplative melancholy "of regret at what has been left behind." It is an incredibly lyrical, passion-filled, and staggeringly beautiful outpour of emotion. Oboe and English horn solos come in to create a sort of pastoral image. Demonstrating his mastery of extended tension, this movement does not have a clear arrival point until about seven minutes into it (in the case of most recordings). The yearning melody of the third movement has been quoted in movie scenes and background music the world over as a consequence of its uncommonly beautiful construction. Probably its most notable use outside of the world of classical performance and film scoring, is as the tune for the chorus in *Never Gonna Fall in Love Again* – American pop rock artist Eric Carmen's 1975 single. Of the four movements, the third is considered to have the most serene ending.

Somewhat contrasting, *Allegro vivace*, the driving fourth and final movement of this work begins with the feeling of a dance in a hearty and playful E Major. It then leads into a more downplayed march re-implementing in the strings, material from the third movement. What follows is a dive into simultaneous descending scales at different speeds, reoccurrences of previous melodies and a wonderful use of Russian church bells which create the perfect set up for a triumphant dance. This movement is a joyous tumult of melodic and rhythmic colors, eventually relaxing into a sweeping melody unparalleled in expression and passion. Rachmaninoff invokes a euphoric, chorale-like character in the final section. Being "of resolution and new confidence," the great Maestro Rachmaninoff has returned.

Due to its formidable length, Symphony No. 2 was subjected to many revisions, particularly in the 1940s and 1950s. It is just under 60 minutes in duration when performed uncut; that is, observing all repeats. However, prior to 1970, the piece was usually performed in one of its revised (i.e., shorter) versions which reduced it to around 35 minutes. Though occasionally omitting a repeat in the first movement (as the UWSO will be in tonight's performance), nowadays, orchestras tend to almost exclusively use the complete version. In 1908, after months of revision and having been very unhappy with the first draft, Rachmaninoff himself conducted the premier of his *Symphony No. 2 in e minor* in St. Petersburg with great acclaim. The Second Symphony represents a pivotal moment in Rachmaninoff's life and career as a professional composer. Representing a long but successful journey back home, the triumph of this work regained Rachmaninoff's sense of self-worth as a symphonist. In it, he transcends the boundaries of each individual sphere of pianist, composer, and conductor, combining the best of each world into a work of timeless and supreme beauty.

- Robert Babs, UW Symphony Orchestra Violist

## BIOGRAPHIES:

HYE JUNG (HELEN) YANG received her Bachelor of music degree from Ewha Womans University in Seoul, South Korea. She completed a Masters Degree of Education at Portland State University (PSU) and became an Oregon certified music teacher. She is currently pursuing her Doctorate of Musical Arts in cello performance at the University of Washington, where she studies with Sæunn Thorsteinsdóttir and served as principal cellist of the UW Symphony Orchestra.

Hye Jung won the 2015 UW concerto competition and First Prize in the 2009 PSU Symphony Concerto Competition. She was the second prize winner at both the 1999 Korea Philharmonic Orchestra Competition and the 1996 International Youth Music Contest in South Korea.

Hye Jung performed Bruch's *Kol Nidrei* with the Mt. Hood Pops Orchestra in 2010 and the Elgar Cello Concerto with the PSU Symphony Orchestra in 2009 where she served as principal cellist. She was the cellist of the Asiana string quartet, a group of musicians from Julliard and the Oregon Symphony. Currently she is a member of trio Andromeda, which was the official scholarship chamber group at University of Washington from 2013 to 2015. She has traveled and given performances in India, South Korea and Hawaii. Hye Jung also enjoys playing Christian Music, serving local communities and church ministries with her music

DAVID ALEXANDER RAHBEE is currently Senior Artist in Residence at the University of Washington School of Music in Seattle, where he is director of orchestral activities and teaches conducting. He is recipient of the American-Austrian Foundation's 2003 Herbert von Karajan Fellowship for Young Conductors, the 2005 International Richard-Wagner-Verband Stipend, and the Acanthes Centre in Paris in 2007.

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

Dr. Rahbee was an assistant at the Vienna State opera from 2002-2010. As part of his fellowship and residency at the 2003 Salzburg Festival, Dr. Rahbee was assistant conductor of the International Attergau Institute Orchestra, where he worked with members of the Vienna Philharmonic. He has been selected to actively participate in masterclasses with prominent conductors such as Kurt Masur, Sir Colin Davis, Jorma

Panula, Zdeněk Mácal, Peter Eötvös, Zoltán Peskó, and Helmut Rilling, and counts Nikolaus Harnoncourt to be among his most influential mentors. From 1997-2001, David Rahbee was conductor of the Fidelio Chamber Orchestra in Cambridge, Massachusetts, selecting its talented young members from Harvard University, the New England Conservatory, and Boston University. From 1997 to 2000, he served as assistant conductor of the Atlantic Symphony Orchestra (formerly known as the Hingham Symphony) in Massachusetts.

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

## **THE UNIVERSITY OF WASHINGTON SYMPHONY ORCHESTRA**

The UW Symphony 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 a fully staged 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 into a smaller group or groups under the title UW Chamber Orchestra.

*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](mailto:darahbee@uw.edu). New enrollment occurs each quarter on a space-available basis.*

UW Symphony Orchestra

David Alexander Rahbee, music director and conductor

Tigran Arakelyan and Abbie Naze, assistant conductors

Jonathan Kuehn, orchestra assistant

PICCOLO

Leanna Keith - R

FLUTE

Natalie Ham - Doctorate - Music Perf

Sabrina Bounds - R, Music Perf

Leanna Keith - Masters - Music Perf

Mckenzie Rickman - S, Masters - Music Perf

Joyce Lee - Music Perf

OBOE

James Phillips - \* Music Perf and  
Biochemistry

Logan Esterling, Music Perf

Megan Bernovich, Communication and  
Comparative literature

ENGLISH HORN

Logan Esterling - R

CLARINET

Mo Yan - R, Music Education/Perf

Alexander Tu - S, Music Perf

Ethan Walkley, Undecided

BASS CLARINET

Alexander Tu

BASSOON

Jamael Smith - \* Music Perf

Lucas Zeiter, Music Perf, Psychology

HORN

Matthew Anderson - Doctorate - Music Perf

Renee Millar - R, Masters - Music Perf

Kelly Brown - S, Music Perf and  
Mathematics

Nate Lloyd, Music Perf

TRUMPET

Gabriel Palmer - S, Doctorate - Music Perf

Elizabeth Solon - R, Music Perf

Andy Pendergrass - Psychology

TROMBONE

Elizabeth McDaniel - \* Masters - Music Perf

Luke Allen, Music Perf

BASS TROMBONE

Andrew Thornberry - \* Physics

TUBA

Andy Abel - \* Music Perf

TIMPANI

Evan Berge - Music Perf and Political  
Science

PERCUSSION

David Gaskey, Medicine

Aiden Gold, Music Composition

Janella Kang, Biochemistry

1ST VIOLIN

Heather Borrer - C, Music Perf and  
Biochemistry

Judith Kim, Music Perf and Physics

Cordelia Iton, Undeclared

Jonathan Ramos, Molecular, Cellular, and  
- Developmental Biology

Frank Liu, Electrical and Computer  
Engineering

Jonathan Kuehn, Atmospheric science

Dakota White, Chemistry

Victoria Wahlstrom, Neurobiology

Matthew Cancio, Speech and Hearing

Clara Orndorff, Engineering

Nathan Hwang, Biochemistry

Allion Salvador - G

2ND VIOLIN

Anastasia Nicolov - \* Music Perf and  
Bioengineering

Natalie Gray, Environmental Science and  
Resource Management

Blanca Viña, Undecided

Yelizaveta Mikhaylova, LSJ

Jonathan Park, Art and Science

Valentina Tsigankova, Music Education

Theodore Timbrook, Business  
administration

Hayley Boyd, Undeclared

Nikita Morozov, Computer science and  
HCDE

Rachel Joe, Biology

VIOLA

Emmeran Pokorny - \* Music Performance

Gina Lee, Human Centered Design and  
Engineering

Robert Babs, English and History

Rebecca Putnam, Music Perf

Jerry Bi, Undecided

Emily Hennings, Biology

Edwin Li, Aeronautical and Astronautical  
Engineering

Jamie Allen, Anthropology

Brian Dang, English

Isabel Lee, Chemistry Pre-med

CELLO

Hajung Yuk - R, Molecular and Cellular  
Biology and Cello Performance

Isabella Kodama - S, Music Perf

Thomas Zadrozny, International Studies  
and History

Yun En Tsai, Music Perf

Grace Kim, Psychology

Brandon Kawaguchi, Music Perf and Pre-  
engineering

Amanda Kuo, Music Perf

Jonas Chen, Finance and Pre-dental

BASS

Patrick Aubryn - \* Doctor of Musical Arts -  
Performance

Darian Woller, Music Perf

Atilla Kiss - G

Brian Bonnell - G

Concertmaster - C

Principal - \*

Principal Rachmaninoff - R

Principal Schumann - S

Guest - G



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