

*presents*

THE UNIVERSITY  
SYMPHONY  
David Alexander Rahbee,  
*conductor*

*with guest artist*

Valerie Muzzolini Gordon,  
*harp*

7:30 PM  
March 14, 2014  
Meany Theater

PROGRAM

*PAN AND SYRINX*, Op. 49..... CARL NIELSEN (1865-1931)

*HARP CONCERTO* ..... ALBERTO GINASTERA (1916-1983)

*I. Allegro giusto*

*II. Molto moderato*

*III. Vivace*

Valerie Muzzolini Gordon, *harp*

*-INTERMISSION-*

*SYMPHONY NO. 2 IN D MAJOR*, Op. 73 .... JOHANNES BRAHMS (1833-1897)

*Allegro non troppo*

*Adagio non troppo*

*Allegretto grazioso (quasi andantino)*

*Allegro con spirito*

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PAN AND SYRINX, CARL NIELSEN

“Enough for today now! From now on, until my second (personal) symphonic concert on 11th February, I won’t have time to write more to you. Today I have written the programme for my concert and it includes an orchestral work ‘Pan and Syrinx’ of which I haven’t written a note yet; however, I have it pretty clearly in my mind, so I suppose it will be all right, and the copyist has been mobilized to take it sheet by sheet”.

Thus wrote Carl Nielsen on 23 January 1918 to the conductor and composer Wilhelm Stenhammar. However, he had probably already had the idea for *Pan and Syrinx* in the autumn of 1917, when he and his wife Anne Marie had discussed Ovid’s *Metamorphoses*, which was the source of inspiration for the work. In the course of December 1917 and January 1918 the composer had been busy conducting concerts and therefore had not had time to work more specifically with the idea. It is evident from the sources that Nielsen was in a hurry to get the new work ready for performance: the draft is end-dated the same day as the fair copy of the score – that is, 6 February – while the part material was apparently already copied out the following day by Johannes Andersen. 6 February was also the day when his daughter Anne Marie and her fiancé Emil Telmányi were married, which Nielsen has added along with the end-dating in the draft, but not in the fair copy.

The concert on 11 February 1918 “took the form of a resumé of Nielsen’s compositions over well nigh a score of years”. In this retrospective concert, besides *Pan and Syrinx*, the composer also conducted the prelude to Act Two of *Saul and David*, *Sleep* and the Fourth Symphony, and Christian Christiansen played the *Chaconne for Piano* op. 32, which had been given its first performance the preceding year. The new work was received with extraordinary warmth by both reviewers and audience. The instrumentation in particular was noted; one writer thought that in the music one could hear impressionistic artists like “Böcklin and Debussy...but first and foremost the name of Carl Nielsen”. Common to the reviewers was their interest in being able to hear Nielsen’s development as a composer, and Charles Kjerulf in particular was at pains to describe how the composer had matured; Kjerulf begins his long review as follows:

“What is quite strange, indeed marvelous, is how comfortable one feels now listening to Carl Nielsen’s music – the older, the newer and the newest. Even a long-standing, indeed a constantly great admirer of his art always sitting on hot coals – was always unsure and uncertain – on the point of taking up arms and combating – denying and advocating all at once – one never really knew where one had him – was forced simultaneously to praise and rage – clap and slap – cheer and scold – eulogize and satirize. But now... such relief and peace, such calm and grateful enjoyment. With his marvelously mature, indeed perfect latest great works, he has not only ‘broken through’ and has conquered us all, but – what is far more – he has conquered himself, so much that in so doing he has explained himself and his earlier works, so that these too, through some peculiar retroactive effect, now seem to us far more than before – indeed often completely – to be comprehensible, understandable and balanced”

Of *Pan and Syrinx* Kjerulf writes, almost gushingly:

“The greatest surprise came with the only new item on the programme: ‘Pan and Syrinx,’ Nature Scene for Orchestra. One listened and listened...certainly it was Carl Nielsen; clearly, there was no mistaking that...and yet...it was almost French...indeed genuinely Gallic – quite Debussyesque...these boldly, even saucily set-up orchestral colors...single-instrument sounds...the oddest colorings...with the solitude of the forest as background...a mysteriously mythological enchantment, but ravishing...and all mounted with extreme assurance, indeed an amazing colouristic talent that Carl Nielsen has never before even come close to demonstrating to such an extent! What a renewal...what a development, yes, what mastery! For each note that was added it became more and more sublime. And when in the end the very highest and very lowest notes of the orchestra were sounded right up against each other in the violin harmonics and double-basses...then the rejoicing broke out quite spontaneously”.

Other reviewers noted that the ending reminded them of the transformation of Syrinx into a reed with the high, almost vibrato-less dissonance in the strings.

*Pan and Syrinx* was often performed in Nielsen’s lifetime – both by himself and by other conductors. The work was frequently played in Scandinavia, and when the composer himself was responsible for a concert programme, he often chose to perform *Saga Dream* and *Pan and Syrinx* on the same occasion.

Excerpt from The Carl Nielsen Edition *Orchestral Works II* ©2004

### *HARP CONCERTO, Op. 25, ALBERTO GINASTERA*

First performed: February 18, 1965 in Philadelphia

Profoundly influenced by the folk music of his Argentine homeland, Alberto Ginastera’s early music often used direct quotations and dances from that heritage. Late in his career, he embraced serialism and a much more contemporary palette. Works such as his Harp Concerto, which dates from his middle period, reflect both of these elements, tending to use the folk idioms, yet with a more modern and even avant garde harmonic language. The concerto was actually commissioned in 1956 by American harpist Edna Phillips, the first woman to ever become a member of the Philadelphia Orchestra. Unfortunately, Ginastera did not finish the work until after Phillips had retired from the concert stage, and it was the noted Spanish harpist Nicanor Zabaleta who gave the work’s premiere in 1965.

The outer movements of the concerto are both based on the malambo, an Argentine folk dance with origins dating back to the 17th century, a stomping, men-only dance of the gauchos (Argentine cowboys), who demonstrated their mettle in malambo competitions. As it pertains to this concerto, the malambo in the first movement begins in syncopated beats in the orchestra as the harp presents the first main theme. A strongly contrasting subject, introduced in chords on the harp, brings a sense of pending, almost foreboding stillness. The vigor of the malambo returns, driven by percussion and brass, but a second time, the sec-

ondary mood returns, and the two ideas are pitted against each other, alternating. The soloist's part calls for precise finger work with staccato arpeggios and the occasional glissando. Ultimately, the movement ends in hushed, drawn-out chords.

Over a mournful melody in the strings, the harp enters the *Molto moderato* second movement, with a richly chromatic and syncopated song. To gentle statements and support in the orchestra, the harp dominates the movement; at times sounding almost gamelan-like, other times dreamlike. The hypnotic movement ends almost uncertainly, as the harp begins a long, *Liberamente capriccioso* cadenza. It begins quietly, but is soon dramatic and even chilling. With a swirl of glissandos, the harp ushers in the orchestra with a percussive thump, bringing in the *malambo* rhythm once again for the *Vivace* finale. Ginastera cleverly makes use of a full orchestra (including 28 separate percussion instruments) against the gentle tone of the harp by making use of call-and-response ideas, allowing each a chance to establish itself. The bracing thrust and parry goes on without letup, leading to an abrupt and percussive finish.

Program note © 2012 by D. T. Baker / Edmonton Symphony Orchestra

*SYMPHONY NO. 2 IN D MAJOR, Op. 73, JOHANNES BRAHMS*

*Brahms was born May 7, 1833 in Hamburg, Germany, and died April 13, 1897 in Vienna. He composed his Second Symphony in 1877. Hans Richter led its premiere in Vienna on December 30, 1877. The work is scored for winds in pairs; 4 horns, 2 trumpets, 3 trombones, bass tuba; kettledrums; and strings.*

Brahms was highly secretive in many aspects of his life. He destroyed many early works that failed to measure up to his obsessive standards. Drafts of works in progress befell a similar fate. He even demanded that friends return letters he had sent them, much to their dismay. When he did disclose information about music he was working on, he often misled his correspondents with humorous descriptions that steered far clear of truth. If many a truth is said in jest, in Brahms' case, many a truth is hidden through jest.

And so it was with his *Symphony No. 2*, a comparatively sunny, pastoral work for this melancholic composer, especially in direct comparison with the dramatic, even stormy first symphony, which had pre-occupied him virtually two decades until completion in 1876. *No. 2* came far more quickly, its gestation roughly one year. He wrote about his emerging symphony to his musically discerning close friend Elisabeth von Herzogenberg, describing it as elegiac. He warned his publisher, Simrock, of the music's presumed melancholy: "You won't be able to bear it."

Of the four Brahms symphonies, it is this expansive essay in the traditionally bright key of D Major that Brahms' warmth is most readily expressed. After a brief three-note motif that recurs frequently disguised throughout the entire first movement, the horns present a primary theme that includes the three first-heard notes. A sweet contrasting second theme shared by cellos and violas counterpoises the main tune. Brahms' unerring sense of rhythmic variety keeps things

moving, occasionally suggesting darker meanings, until the peaceful recapitulation restores calm.

The emotional core of the Second Symphony is undoubtedly the slow movement, which is more varied in mood and color, more internalized and ruminative than its radiant opening *Allegro*. The form—A-B-A—is simplicity itself, but the rich tapestry of feeling is Brahms at his most profoundly moving. Brahms does not resort to a big and energetic scherzo, the model established by Beethoven and furthered by Bruckner, but instead offers a moderately paced, essentially lyrical respite with hints of the folk music he dearly loved; it has the feel of a minuet, rather than a burlier scherzo.

If the slow movement plumbs the greatest depths, the exhilarating energy of the finale establishes its claim as a true symphonic climax. Beginning with a softly uttered, quicksilver theme, the music rapidly grows in intensity, volume and insistence, its prevailing mood boisterous, optimistic and confident. Echoes of the symphony's opening three-note motto add to the structural integrity of this masterly creation. As with its three brethren, this Second Symphony has been a staple in the repertory since its first appearance.

© Steven E. Lowe

Harpist VALERIE MUZZOLINI GORDON joins the School of Music faculty in Fall 2011 as a part-time lecturer in the Instrumental Performance division. She has been a member of the Seattle Symphony Orchestra since 2000 and has held the position of Principal Harp of the Seattle Symphony Orchestra since the age of twenty-three.

In demand both nationally and internationally, she has performed as guest Principal Harp of the Orchestre Philharmonique de Radio France and the Nice Philharmonic, and has also appeared with the Philadelphia Orchestra. She has performed at prestigious festivals worldwide, and has played under the batons of such renowned conductors as Sir Simon Rattle, Wolfgang Sawallisch, Kurt Masur, Seiji Ozawa, and Bernard Haitink.

An active chamber musician and avid proponent of new music, she performs regularly with the Seattle Chamber Players, the Seattle Chamber Music Society, and Music of Remembrance. Born in Nice, France, she began her musical education at the Nice Conservatory, from which she received top honors. She continued her studies at the Curtis Institute with Marilyn Costello and Judy Loman, followed by graduate work at Yale University with Nancy Allen.

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

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

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

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

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

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

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

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

THE UNIVERSITY SYMPHONY

David Alexander Rahbee, *conductor*

Anna Edwards & Tigran Arakelyan, *assistant conductors*

VIOLIN I

Emilie Choi\*  
Erin Kelly  
Heather Borrer  
Yunjung Kim  
Christopher Lee  
Jonathan Kuehn  
Tina Zejewski  
Kuikui Liu  
Matt Cancio  
Daniel White  
Kelsey Brewster  
Yujia Liang  
Weston Hambleton  
Alex Mangubat

VIOLIN II

Corentin Pokorny #  
Anastasia Nicolov  
Lizzy Guzman  
Kelsie Haakenson  
Christine Ma  
Anthony Fok  
Kara Wages  
Natalie Meek  
Annie Wu  
Xuanlin Li  
Jason Lum  
Andrew Chen  
Byeongwoon Park

VIOLA

Emmeran Pokorny #  
Ayala Goldstein  
Edwin Li  
Romaric Pokorny  
Amylia Pavlovna  
Glaskova  
Brian Park  
Robert Babs  
Emily Barker  
Karl Vyhmeister  
Emily Hull

CELLO

Hye Jung Yang #  
Thomas Zadrozny  
Melissa Kersh  
Hajung Yuk  
Yang Lu  
Allyson McGaughey  
Sean Halbert  
Christian Selig  
Minjing Zhu

BASS

Zeke Hunter Green - B  
Kelsey Mines - G, N  
Patrick Byrd  
Brad Gaylor  
Charles Welty  
Darian Woller  
Tyler Cigich  
Julia Viherlahti  
Dune Butler

PICCOLO

Mona Sangesland - G  
Alexander Wood  
Hoelzen - N

FLUTE

Zoe Funai - G  
Natalie Ham - B  
Joyce Lee -  
Mona Sangesland  
Kathleen Shin - N  
Alexander Wood  
Hoelzen

OBOE

Bhavani Kotha #  
James Philips

ENGLISH HORN

James Philips - N

CLARINET

Alex Thompson - B  
Alexander Tu - N,G  
David Bissell

BASSOON

Jamael Smith #  
Gabrielle Hsu

HORN

Matthew Anerson - B,G  
Trevor Cosby - N  
Leah Engel  
Jacob Parkin

TRUMPET

David Sloan - B,G  
Tyler Stevens - N

TROMBONE

Caroline Harbitz #  
Rebecca Musslewhite ^  
Steve Gellersen ^

TUBA

Andy Abel #

TIMPANI

Evan Berge - N  
Sam Schwabacjer - G  
Declan Sullivan - B

PERCUSSION

David Solomon  
Sam Schwabacher  
Evan Berge  
Declan Sullivan  
Neal Goggans

Concertmaster - \*  
Principal - #  
Nielsen Principal - N  
Brahms Principal - B  
Ginastera Principal - G  
Guest Musician - ^