

Compact disc

S 99  **SCHOOL OF MUSIC**
UNIVERSITY of WASHINGTON

2016

11-4

UNIVERSITY SYMPHONY

David Alexander Rahbee, conductor

with

Sæunn Thorsteinsdóttir, cello

Friday, November 4, 2016

7:30 pm

Meany Theater

UW MUSIC
2016-17 SEASON

CD # 17,567
PROGRAM

- 1 remarks, Rahbee 3:54
2 Memorial to Lidice, H. 296 <1943> 8:48 Bohuslav Martinů (1890-1959)

Cello Concerto No. 1, op. 107, in E^b Major <1959> 29:26 Dmitry Shostakovich (1906-1975)

- 3 I. Allegretto
4 II. Moderato
5 III. Cadenza
6 IV. Allegro con moto

Saeunn Thorsteinsdottir, cello

INTERMISSION

CD # 17,568

Symphony No. 4, in e minor, op. 98 <1884-1885> 37:38 Johannes Brahms (1833-1897)

- 1 I. Allegro non troppo
2 II. Andante moderato
3 III. Allegro giocoso
4 IV. Allegro energico e passionato

PROGRAM NOTES:

Martinů, Memorial to Lidice, H. 296 <1943>

On June 10th, 1942, Nazis obliterated the village of Lidice, outside of Prague. They killed the men, sent the women and most of the children to concentration camps, and burnt or leveled the entire town - even the cemetery. Why? The week before, elite forces had assassinated one of the chief architects of the Nazis' "Final Solution." So Hitler then ordered the extermination of the little village, which just happened to be near that attack. Its name was Lidice.

Martinů was living in Connecticut, but was from Czechoslovakia. Living in Paris, his star was on the rise. But with the Germans advancing, he fled for the United States.

Martinů was fond of old Czech or Bohemian tunes throughout his life, and a hymn to Wenceslaus, the martyred patron saint of Bohemia, appears. We also hear the so-called "fate" motif from Beethoven's Fifth Symphony, as well as a contorted version of the Dies Irae, from the Roman Catholic Requiem mass, and best known in music for its use by Berlioz, Liszt and others.

-Kile Smith (ed.)

Shostakovich, Cello Concerto No.1, op. 107, in E^b Major, 1959

Cellist Mstislav "Slava" Rostropovich was an important influence on many of the great composers of the twentieth century, encouraging artists from Benjamin Britten to Sergei Prokofiev to write works for cello. In 1943, Rostropovich entered the Moscow Conservatory of Music, where he studied composition with Dmitri Shostakovich. Having become friends with the composer, Rostropovich hoped that he might ask Shostakovich to write a work for cello. This proved to be more difficult than he expected. As the cellist later described it:

"Once, when talking with Nina Vasilyevna, Dmitri Dmitriyevich's late wife, I raised the question of a commission: 'Nina Vasilyevna, what should I do to make Dmitri Dmitriyevich write me a cello concerto?' She answered, 'Slava, if you want Dmitri Dmitriyevich to write something for you, the only recipe I can give you is this--never ask him or talk to him about it.'"

So Rostropovich kept his silence and waited. Eventually Shostakovich did write his First Cello Concerto, in July of 1959. Rostropovich premiered the work with the Leningrad Philharmonic in October, 1959.

Shostakovich described the first movement, *Allegretto*, as a "jocular march," but it is a frenetic rather than happy jocularly. The movement contrasts a questioning four-note motto with a brisk motif consisting of a descending third repeated twice, followed by four notes descending chromatically. The solo cello trades these themes back and forth with the full orchestra and, notably, with the single brass instrument scored in this work, the French horn. This sets up a musical relationship between cello and horn that continues throughout the piece, with the horn "reminding" us of a thematic point while the soloist takes off on a flight of variation. Like the Prokofiev work that inspired the concerto, this movement features a few abrupt bangs on the timpani that both punctuate and end the section.

The next three movements are played without separation, beginning with the *Moderato* second movement, in A-B-A form. Once again the horn takes the lead, stating the elegiac first theme after an introduction by the strings, then the solo cello takes over, alternating with the string sections and the clarinet. The "B" section becomes ever more agitated, segueing back to the opening "A" melody played fortissimo by the full orchestra. Then the solo cello takes over in harmonics, aided by an ethereal celesta. A soft drum roll denotes the break between this section and the cadenza.

The solo *Cadenza*, at 148 bars long, is enough to constitute a movement on its own. This section ties together the entire work, beginning with material from the second movement, accelerating to musical musings on the first movement, and developing to foreshadow the rhythmic intensity of the finale. The last movement, *Allegro con moto*, includes a musical quotation from Stalin's favorite song, "Suliko," which Shostakovich also used in his musical satire on the Soviet system, "Rayok" (1948-1957). In both cases, the quotation is used ironically. The mood in this movement is once again grimly frenetic, augmented by timpani and strident winds in their high register. The horn brings back the four-note motto from the opening movement to begin the coda. The opening and finale themes intertwine as the soloist shines in a virtuosic whirlwind of scales and octaves.

-Barbara Heninger, Redwood Symphony

Brahms, Symphony No. 4 in e minor, op. 98

Johannes Brahms was born in Hamburg on May 7, 1833 and died in Vienna on April 3, 1897. He began composing his fourth and final symphony in 1884 - just one year after completing his third symphony - while living in the Austrian resort town of Mürzzuschlag, and conducted its premiere on Oct 25, 1885 in Meiningen, Germany. His first three symphonies were commended by the public; however, due to the much darker and more complex nature of the Fourth, his final symphony was not as well received. As Brahms' final work of its kind, the Fourth Symphony displays a culmination of his life and ideas of the art form. The first and second movements present simple, yet mournful, motifs; the lighthearted energy of the third movement sharply contrasts the more serious tone for the finale. The symphony ends harshly, a reminder of the unrelenting tragedy it encapsulates.

As a composer of the Romantic era, Brahms was deeply influenced by the works of Beethoven. The famous finale is notable as a rare example of the symphonic passacaglia, a musical form which was much more common in the Baroque era. The Fourth Symphony is considered to draw from all of Brahms' past experience with expression, development, and symphonic modes.

The first movement opens with a series of resigned, yet inquisitive sighs. Beginning with the upbeat in the violins gives the impression of being mid-thought. Slowly, but surely, the motif is developed organically through extended, compelling passages. Fragmentation of the primary theme adds new complexity and allows for occasional fanfare-like interludes, reminiscent phrases, and stormy passages which scream with passion.

Two forceful horns introduce the passionate sostenuto theme characterized in the second movement. As the theme steps back into a more contemplative role, the woodwinds add complexity, with deliberate pizzicato in the strings. Violins introduce a yearning, aching melody which soars over

UW Symphony

David Alexander Rahbee, music director and conductor

Mario Alejandro Torres, Lorenzo Guggenheim, Abbie Naze assistant conductors

Flute/piccolo

^+ Sabrina Bounds, Edmonds, WA - Music Performance

Audrey Cullen, Norman, OK - Music Performance

*Elise Kim, Mukilteo, WA - Neurobiology/Music Performance

Miao Liu, Beijing, China - Music Performance

Oboe/English horn

*^+ Logan Esterling, Madison, AL - Music Performance

Diego Espinoza, Lima, Peru - Music Performance

Ashley Ultsch, Tacoma, WA - Music Performance/
Biology

Clarinet

+ Alexander Tu, Renton, WA - Music Performance

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

David Bissell, Bellevue, WA - Community Member

Bassoon

Julien Tsang, Kent, WA - Music Performance/
Political Science

David Wall, Hemet, CA - Music Performance

*^+ Lucas Zeiter, Las Vegas, NV - Bassoon Performance

Horn

^+ Bradley Leavens, Seattle, WA - Music Performance

*Kelly Brown, Snohomish, WA - Music Performance

Nathan Lloyd, Spokane, WA - Music Performance

Levi Sy, Battle Ground, WA - Biochemistry

Trumpet

*Ross Venneberg, Sitka, AK - Music Performance

^ Elizabeth Solon, Cedar Falls, IA - Music Performance

Trombone

*John Morrow, Bellevue, WA - Music Education

^ Gregory Ketron, Issaquah, WA - Business Administration

Raine Myrvold, Snoqualmie, WA - Music Performance

Tuba

Andy Abel - Music performance

Timpani

Evan Berge, Woodinville, WA - Music Performance/
Political Science

Percussion

David Gaskey

David Norgaard

Harp

Nikki Chang, West Linn, OR - Music Performance

Piano/Celesta

Jimmy Goeijenbier, Dublin, Ireland - Music Performance

Violin 1

#Erin Kelly, Seattle, WA - Music Performance

Anastasia Nicolov, Snohomish, WA -
Bioengineering/Music Performance

Victoria Crewdson, Bellevue, WA - Undecided

Joanne Chen, Fresno, CA - Pre-Nursing

Tyler Kim, Bellevue, WA

Allion Salvador, Seattle, WA - (Alumnus) Music Performance

Kelsey Luu, Bellevue, WA - Bioengineering

Sheryl Wang, Shanghai, China - Communications

Gloria Huang, Chengdu, China - Archaeology

David Huentelman, Bellevue, WA - Undecided

Jonathan Ramos, Sammamish, WA - Atmospheric Sciences

Miri Nishikawa, Bend, OR - Business Administration
%Jonathan Kuehn, Sammamish, WA - Atmospheric Sciences
Erika Wakatake, Huntington Beach, CA - Biochemistry
Dakota White, Kelso, WA - Chemistry
Valentina Tsygankova - Music Education

Violin 2

Halie Borrer, Vancouver, WA - Neurobiology/Music Performance
Cordelia Ilton, Philadelphia, PA - Sociology
Hannah Tsai - Undecided
Kevin Zhu, Bellevue, WA - Biology
Yingju Lu, Tainan, Taiwan - Speech and Hearing Sciences
Nicole Chen, Bellingham, WA - Visual Communication Design
Samara Williams, San Ramon, CA - Bioengineering
Clara Orndorff, Seattle, WA - Mechanical Engineering
Dayoung Cheong, Federal Way, WA - Undecided
Madeline Meek
Hayley Boyd, Woodinville, WA - Bioengineering
Kate Terrado, Kent, WA - Medical Laboratory Sciences
Serena Allendorfer, Bellingham, WA - Business Administration
Alyssa Spickermann, Odessa, TX - Undecided
Sherry Wei, Shandong, China - Biology
Nathan Hwang, Tacoma, WA - (Alumnus) Biochemistry

Viola

Alessandra Barrett, Seattle, WA - Music Performance
Alex Strong, Seattle, WA - Music Performance
Rebecca Putnam, Seattle, WA - Music Performance & Composition
Emily Hennings, Auburn, WA - Cellular, Molecular, and Developmental Biology

Gina Lee, Bellevue, WA - Human Centered Design & Engineering and Informatics
Heegi Yun, Seoul, Korea - Undecided
Emily Wilbur, Bonney Lake, WA - Geoscience
Jerry Bi, Houston, TX - Psychology
Miles Goodner, Kirkland, WA - Undecided
Brian Dang, Seattle, WA - English
Haley Birdoes, Los Angeles, CA - Undecided
Edwin Li, Honolulu, HI - Aeronautical Engineering

Cello

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

Bass

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

*- Principal, Brahms ^- Principal, Martinu
+- Principal, Shostakovich # Concertmaster
%- Orchestra Assistant

the orchestra. The movement is interrupted several times with more animated passages before returning to its feel of a lamenting meditation.

Despite his roots in the style of Beethoven, none of Brahms' symphonies have a true scherzo movement - with the exception of his Fourth. The third movement introduces a lighter, more energetic theme from the very first beat. In addition, it is the only movement in Brahms' Fourth which employs triangle and piccolo, adding to the bright sound and raw energy which characterize this high-spirited interlude. The contrasting middle section acts as a sort of reflection before a high-impact return to the primary theme of the movement.

Brahms loved to draw on earlier styles and forms of music. The finale of his final symphony, classified as a symphonic passacaglia, references the work of Bach: the entire fourth movement is built upon a bass line from a Bach cantata. Eight sustained, organ-like chords introduce the structure of the theme, which is present almost constantly throughout the many variations in the finale. Following a haunting flute solo, the ethereal-sounding middle section seems to portray a conversation between wind players, which becomes ever more beautiful with the emergence of the trombone chorale. Two more explicit restatements of the theme dictate the remainder of the piece and its growing intensity. Contrary to common symphonic form, the finale ends abruptly, without a coda; Brahms himself described his final symphonic work as being "like unripened cherries": there is very little sweetness to the harsh truth with which the finale concludes.

BIOGRAPHIES

Sæunn Thorsteinsdóttir, cello

"Riveting" (*New York Times*) cellist, Sæunn Thorsteinsdóttir, has appeared as soloist with the Los Angeles Philharmonic, Toronto and Iceland Symphonies, and her recital and chamber music performances have taken her across the US, Europe and Asia. Following the release of her debut recording of Britten's Suites for Solo Cello on Centaur Records, she has performed in some of the world's greatest halls including Carnegie Hall, Suntory Hall and Disney Hall. The press has described her as "charismatic" (*New York Times*) and praised her performances for their "emotional intensity" (*Los Angeles Times*).

As a chamber musician, she has collaborated with Itzhak Perlman, Mitsuko Uchida, Richard Goode and members of the Emerson, Guarneri and Cavani Quartets, and has performed at numerous chamber music festivals, including Prussia Cove and Marlboro (with whom she has toured). She is cellist of Frequency and the Manhattan Piano Trio, and founding member and co-Artistic Director of the acclaimed New York-based chamber ensemble Decoda.

Along with masterpieces of the 18th, 19th and 20th centuries, Thorsteinsdóttir inspired by music of our time and enjoys collaborating with living composers. In addition to working with Daniél Bjarnason on his award-winning composition "Bow to String", she has premiered dozens of works, including pieces by Peter Schikele, Paul Schoenfield, Kendall Briggs and Jane Antonia Cornish.

Thorsteinsdóttir has garnered top prizes in international competitions, including the Naumburg Competition in New York and the Antonio Janigro Competition in Zagreb, Croatia. She received a Bachelor of Music from the Cleveland Institute of Music, a Master of Music from The Juilliard School and a Doctorate of Musical Arts from SUNY Stony Brook. Her principal teachers include Richard Aaron, Tanya L. Carey and Joel Krosnick. Thorsteinsdóttir currently serves on the faculty of the University of Washington in Seattle, where she teaches cello and chamber music. Thorsteinsdóttir was a fellow of Ensemble ACJW–The Academy, a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education–performing chamber music at Carnegie Hall and bringing classical music to New York City Public Schools.

Born in Reykjavik, Iceland, Thorsteinsdóttir moved to the states as a child–however, she still has family in Iceland and enjoys returning, both for concerts and family visits.

David Alexander Rahbee, conductor

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 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.

NEXT CONCERT: December 9th, 7:30 pm in Meany Theater
UW Symphony with Jonathan Biss, piano
Moszkowski: Prelude and fugue, op. 85
Beethoven: Piano concerto no. 1, in C Major, op. 15
Tchaikovsky: Symphony no. 5, in e minor, op. 64

Upcoming Events:

Nov 10, Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.

12, Lecture: Jonathan Bernard, "How to Listen to Reger." 2:45 PM, Brechemin Auditorium.

12, Lecture: Christopher Anderson, "The Chamber Works of Max Reger." 4:00 PM, Brechemin Auditorium.

12, Recital: Chamber Music of Max Reger. 7:30 PM, Brechemin Auditorium.

13, Barry Lieberman and Friends Recital: Ted Botsford. 2:00 PM, Brechemin Auditorium.

14, Studio Jazz Ensemble & UW Modern Band. 7:30 PM, Meany Theater.

15, Concerto Competition: Strings. 7:30 PM, Brechemin Auditorium.

17, DXArts: Indigo Mist (Phase II). 7:30 PM, Jones Playhouse.

18, Concerto Competition: Keyboard. 7:30 PM, Brechemin Auditorium.

19, Barry Lieberman and Friends Master Class: Ted Botsford. 2:00 PM, Brechemin Auditorium.

21, Concerto Competition, Woodwinds, Brass & Percussion. 7:30 PM, Brechemin Auditorium.

22, Baroque Ensemble. 7:30 PM, Brechemin Auditorium.

28, Voice Division Recital. 7:30 PM, Brechemin Auditorium.

Dec 1, Chamber Singers & University Chorale. 7:30 PM, Meany Theater.

1, Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.

2, Scholarship Chamber Group: Corda Quartet. 7:30 PM, Brechemin Auditorium.

2, Luke Fitzpatrick: Cage and Partch. 7:30 PM, Jones Playhouse.

4, Intersections: Music, Words, and Pictures (4pm lecture by Leroy Searle). 4:30 PM, Brechemin Auditorium.

5, Gospel Choir. 7:30 PM, Meany Theater.

6, Ethnomusicology Visiting Artist Concert: Marisol Berrios-Miranda. 7:30 PM, Brechemin Auditorium.

6, UW Modern Ensemble: Steve Reich 80th Birthday Celebration. 7:30 PM, Meany Theater.

7, CarolFest. 7:30 PM, Meany Theater.

7, Jazz Innovations, Part I. 7:30 PM, Brechemin Auditorium.

8, Wind Ensemble and Symphonic Band. 7:30 PM, Meany Theater.

8, Jazz Innovations, Part II. 7:30 PM, Brechemin Auditorium.

9, University Symphony with Jonathan Biss, piano. 7:30 PM, Meany Theater.