

Compact disc

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2013

2-17

School of Music

University of Washington Seattle, Washington

The McCabe/Larionoff Duo

Maria Larionoff, *violin* / Robin McCabe, *piano*

presents

THE BEETHOVEN PROJECT

Sonatas for Violin and Piano by

LUDWIG VAN BEETHOVEN

(1770-1827)

Part I

with commentary by

Stephen Rumph

February 17, 2013

2:00 PM

Brechemin Auditorium

THE BEETHOVEN PROJECT, Part I, is being presented on the
2012-2013 BARRY LIEBERMAN & FRIENDS Series

noncirc CDS# 16,627 - 16,628

CD1 - # 16,629

PROGRAM

1 2 3 remarks, lecture

SONATA IN D MAJOR, OP. 12, #1

19:13

4
5
6

Allegro con brio
Andante con moto
Rondo-Allegro

SONATA IN G MAJOR, OP. 30, #3

19:30

7
8
9

Allegro assai
Tempo di Minuetto
Allegro vivace

INTERMISSION

CD2 - # 16,630

1 2 - remarks, lecture

SONATA IN A MINOR, OP. 23

17:58

3
4
5

Presto
Andante scherzoso, piu Allegretto
Allegro molto

SONATA IN F MAJOR, OP. 24, "SPRING"

22:29

6
7
8
9

Allegro
Adagio molto espressivo
Scherzo-Allegro molto
Allegro ma non troppo

Celebrated American pianist ROBIN MCCABE has established herself as one of America's most communicative and persuasive artists. McCabe's involvement and musical sensibilities have delighted audiences across the United States, Europe, Canada, and in seven concert tours of the Far East. The United States Department of State sponsored her two South American tours, which were triumphs artistically and diplomatically.

As noted by the *New York Times*, "What Ms. McCabe has that raises her playing to such a special level is a strong lyric instinct and confidence in its ability to reach and touch the listener." The *Tokyo Press* declared her a "pianistic powerhouse," and a reviewer in Prague declared, "Her musicianship is a magnet for the listener." Richard Dyer, the eminent critic of the *Boston Globe*, wrote: "Her brilliant, natural piano playing shows as much independence of mind as of fingers."

Her recordings have received universal acclaim. Her debut album for Vanguard

Records featured the premiere recording of Guido Agosti's transcription of Stravinsky's *Firebird Suite*. Critics praised it as "mightily impressive." *Stereo Review* described her disc of Bartók as "all that we have come to expect from this artist, a first-rate performance!" She was commissioned to record four albums for the award-winning company Grammofon AB BIS in Stockholm, which remain distributed internationally, including the CD "~~Robin McCabe Plays Liszt~~" (AB BIS No. 185).

McCabe, a Puyallup native, earned her bachelor of music degree *summa cum laude* at the University of Washington School of Music, where she studied with Béla Siki, and her master's and doctorate degrees at The Juilliard School of Music, where she studied with Rudolf Firkušny. She joined the Juilliard faculty in 1978 then returned to the UW in 1987 to accept a position on the piano faculty. In 1994 McCabe was appointed Director of the School of Music, a position she held until 2009. She has held a Ruth Sutton Waters Professorship and a Donald Petersen Professorship in the School of Music. In addition, McCabe is a dedicated arts ambassador and advocate for arts audience development, frequently addressing arts organizations across the country. With colleague Craig Sheppard, she has created the highly successful *Seattle Piano Institute*, an intense summer "immersion experience" for gifted and aspiring classical pianists that enters its fourth season in 2013.

The winner of numerous prizes and awards, including the International Concert Artists Guild Competition and a Rockefeller Foundation grant, McCabe was the subject of a lengthy *New Yorker* magazine profile, "Pianist's Progress," later expanded into a book of the same title.

“An outstanding talent intoxicating in its brilliance” raved the San Francisco Chronicle at MARIA LARIONOFF’s solo debut. Since then, she has appeared with the Los Angeles Philharmonic, the Seattle Symphony, and the Orquestra Sinfónica Carlos Chavez in Mexico City, the Oakland Symphony, the University of Washington Orchestra, the Yakima Symphony, the Port Angeles Symphony and the San Francisco Chamber Orchestra.

A Loomis Scholarship Award winner at the Juilliard School, Ms. Larionoff was a student of Dorothy DeLay, and, upon graduating, was invited by the esteemed Maestro Carlo Maria Giulini to join the violin section of the Los Angeles Philharmonic. Ms. Larionoff was then appointed Concertmaster of the Seattle Symphony, where she has been featured as a soloist and leader on numerous occasions, including her critically acclaimed solo performances in the 2011 release of “Scheherazade”. Her 2012 performance of the Vasks Violin Concerto received praise from the New York Times, “...the elegant violinist Maria Larionoff was stunning, incisive and radiant.”

Her unusual versatility as a violist as well as a violinist has led to invitations at many chamber music festivals, including the Seattle Chamber Music Society, Chamber Music Northwest, The International Music Festival, the Marrowstone Festival, the Mostly Mozart Festival and the Vetta Series in Vancouver, BC.

Ms. Larionoff has collaborated in chamber music concerts with many distinguished artists including Emanuel Ax, Itzhak Perlman, Lynn Harrell, Steven Staryk, Dmitri Sitkovetsky and Glenn Dicterow. She has worked with some of the world’s leading conductors, among them Sir Simon Rattle, Zubin Mehta, Pierre Boulez, Andre Previn, Kurt Sanderling, Erich Leinsdorf and Kurt Masur.

Ms. Larionoff has served on the faculty of the university of Washington and was the head violin coach for the Seattle Youth Symphony for many years. She maintains a busy private teaching studio in addition to her performing schedule. Her CD of the Barber concerto won praise from renowned critic Byron Belt of the Newhouse News: “Miss Larionoff’s solo performance matches the recently deservedly acclaimed Sony Classical recording by Hilary Hah, with Hugh Wolf and the Saint Paul Chamber Orchestra.

In 2001 Ms. Larionoff and her husband Barry Lieberman founded the American String Project, a conductorless string orchestra made up of Concertmasters and soloists from around the world. The group performs annually in May at Benaroya Hall and is currently forming an education and mentoring program for advanced students in conservatories and music schools.

McCabe has collaborated in concert with many distinguished artists, and toured the United States for several years as the recital partner of the renowned violinist Ruggiero Ricci, who died this year at age 94. In the past three years she has presented duo recitals with violinist Maria Larionoff, and in February of 2013 they are launching a two-season project in which they will perform the violin and piano sonatas of Beethoven.

In 1995 McCabe presented the annual faculty lecture (a concert with commentary) at the University of Washington. She is the first professor of music in the history of the University to be awarded this lectureship. Seattle magazine selected McCabe as one of 17 current and past University of Washington professors who have had an impact on life in the Pacific Northwest. In 2005, to celebrate its 100th year as an institution, The Juilliard School selected McCabe as one of 100 alumni from 20,000 currently living to be profiled in its centenary publication recognizing distinction and accomplishments in the international world of music, dance, and theater.

McCabe performs regularly throughout the United States, and in September of 2011 she made her first visit to South Korea. She appears often as an invited jurist for international piano competitions, most recently in New Orleans, San Antonio, and Vancouver, Canada.

STEPHEN RUMPH, associate professor of music history at the School of Music, specializes in eighteenth-century music, opera, French art song, and intellectual history. He is the author of *Beethoven After Napoleon: Political Romanticism in the Late Works* (University of California Press, 2004), which offers a political interpretation of late Beethoven. His second book, *Mozart and Enlightenment Semiotics* (University of California Press, 2011) pioneers a "historically-informed" semiotics of music for Mozart, based upon eighteenth-century sign and language theory. He is currently writing a book on Gabriel Fauré's art songs. Stephen has published widely in American and British journals and has essays forthcoming in the Oxford Handbook of Topic Theory and Cambridge Mozart Studies 2. He also performs regularly as a tenor soloist in opera, oratorio, and concert. A graduate of the Oberlin Conservatory in voice performance, Stephen earned his Ph.D. at the University of California, Berkeley, working under Joseph Kerman and Richard Taruskin.

Today the McCabe/Larionoff Duo (Maria Larionoff, *violin* and Robin McCabe, *piano*) launched its two-year BEETHOVEN PROJECT, an exploration of the complete Beethoven sonatas for violin and piano.

Part I: February 17, 2013

Part II: November 17, 2013

Part III: April 20, 2014

Part I, with commentary by noted Beethoven scholar Stephen Rumph, is presented as part of the 2012-2013 BARRY LIEBERMAN AND FRIENDS series.

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