

Compact disc
2005 12-6

School of Music

University of Washington Seattle, Washington

DAT 15,064
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Presents

THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

Regina Yeh, *piano*

December 6, 2005

7:30 PM

MEANY THEATER

PROGRAM

CD 15065

1 RÁKÓCZY MARSCH (HUNGARIAN MARCH), 4:53
OPUS 24.....HECTOR BERLIOZ (1803-1869)

2 NOCHES EN LOS JARDINES DE ESPAÑA 23:19
(NIGHTS IN THE GARDENS OF SPAIN)..... MANUEL DE FALLA (1876-1946)

- I. *En el Generalife (At the Generalife)*
- II. *Danza lejana (Distant Dance)*
- III. *En los jardines de la Sierra de Córdoba
(In the Gardens of the Sierra de Córdoba)*

Regina Yeh, *piano*

~ INTERMISSION ~

CD 15066

1 SYMPHONY NO. 6 IN B MINOR, OPUS 74 "PATHÉTIQUE" 48:34
.....PYOTR IL'YICH TCHAIKOVSKY (1849-1893)

- I. *Adagio, Allegro Non Troppo*
- II. *Allegro Con Grazia*
- III. *Allegro, Molto Vivace*
- IV. *Adagio Lamentoso, Andante*

REGINA YEH

As one of the most promising talents of her generation of young American pianists, REGINA YEH has delighted audiences with her performances throughout the United States and internationally, including Belgium, Italy, the United Kingdom, and the Slovak Republic, as well as on tour in her native Taiwan. She has made solo appearances on the Dame Myra Hess Memorial Concert Series in Chicago and with the Manhattan Symphony Orchestra under the baton of Jersey Semkov. In May 2005, she was the soloist in a concert of music devoted to the award-winning Taiwanese composer, Tyzen Hsiao, in Seattle's Benaroya Hall. Her performances have also been broadcast on KING-FM in Seattle and televised in the Slovak Republic. In October 2005, the University of New Mexico invited her as the guest artist for a performance of the Beethoven 1st Piano Concerto in the prestigious Popejoy Hall Center for the Arts.

Ms. Yeh's musical gifts and exceptional artistry have earned her many awards and honors. She is a laureate of many national and international competitions, including the Newport International Piano Competition, Chopin Foundation of the United States National Competition, the Virginia Waring International Piano Competition, the National Federation of Music Clubs' Young Artist Competition, and the Chinese-American Hennessy Cognac Music Competition. Ms. Yeh has won first prizes at the Pacific International Piano Competition and the National Federation of Music Clubs' Biennial Student Awards Competition, and was the grand prize winner of the Allegro Music Foundation/BAJ Classics competitions in New York. She was also the recipient of scholarships from the Chopin Foundation of the United States.

An active collaborative artist, Ms. Yeh has been a guest artist with the Adirondack Ensemble in New York and collaborated with the Harlem Boys' Choir. In 2004, she appeared at the Seattle Chamber Music Society's Summer Festival and in 2006, her chamber performances will include works for six hands at the Seattle Asian Art Museum and piano/violin duos with the prize-winning Brazilian violinist Carmelo De Los Santos. Yeh is also a devotee of collaborative and solo music by contemporary composers. She has given performances by renowned modern composers such as Robert HP Platz, Morton Subotnick, Gyorgy Ligeti, Tyzen Hsiao, and Joël-François Durand.

Ms. Yeh was accepted at age thirteen as a pupil of the renowned Hungarian pianist and pedagogue, Bela Siki, with whom she eventually completed her Bachelor of Music degree at the University of Washington, graduating with a Magna Cum Laude distinction. She then attended the Manhattan School of Music in New York City, from which she received her Master's of Music degree, Professional Studies Diploma, and her Doctor of Musical Arts degree. Her teachers there included Byron Janis, Constance Keene, Marc Silvermann, and Sara Davis Buechner. Her other teachers and coaches have included Robin McCabe, John Pickett, and Ruth Laredo. While at the Manhattan School, she was consistently recognized for her excellence as one of the finest young pianists there. She was the winner of the Graduation Concerto Competition and a winner in the Chopin Competition and the Miezymsluw Munz Piano Competition, and was awarded the Cohn Award for excellence in chamber music.

Ms. Yeh is presently on the keyboard faculty at the University of Washington in Seattle, where she is frequently featured as a soloist and chamber musician. She has also taught at the Manhattan School of Music and The Brearley School in New York City. In demand as an adjudicator, she has served as a jury member for competitions in Washington, Oregon and Utah.

RÁKÓCZY MARSCH

The Hungarian March is based on a folk tune that dates from the time of Ferencz Rákóczy II (1676-1735), a Hungarian national hero for whom this march is named. The march was popularized by Rákóczy's army and was later reset, by János Bihari around 1809, into a march used by the Hungarian regiment as they went into battle against Napoleon. In 1846, Berlioz was preparing for a concert tour in Hungary; it was a time during which the Hungarian independence movement was growing ever more volatile. He was advised to include a Hungarian tune in his repertoire and he scored his own setting of the Rákóczy March, which premiered in Budapest. In his autobiography, Berlioz wrote: "When the day came my throat tightened, as it did in time of great perturbation. First the trumpets give out the rhythm, then the flutes and clarinets softly outlining the theme, with a pizzicato accompaniment of the strings, the audience remaining calm and judicial. Then, as there came a long crescendo, broken by dull beats of the bass drum, like the sound of distant cannon, a strange restless movement was to be heard among the people; and as the orchestra let itself go in a cataclysm of sweeping fury and thunder, they could contain themselves no longer, their overcharged souls burst forth with a tremendous explosion of feeling that raised my hair with terror. I lost all hope of making the end audible, and in the encore it was no better; hardly could they contain themselves long enough to hear a portion of the coda." Berlioz later inserted the march into his opera *La damnation de Faust*, it is believed, to gain more acceptance for the oratorio. He had to take liberties with the original Faust legend, to divert Faust to a Hungarian plain, where a band was playing the Rákóczy March.

NOCHES EN LOS JARDINES DE ESPAÑA

Manuel De Falla was born and raised in Cadiz, a cosmopolitan port in Southwestern Spain. His family moved to Madrid, where he completed a seven-year course of conservatory study in two years and tried to support himself by writing *zarzuelas*. Begun as royal entertainment in the 16th Century, these brief plays with songs were revived to combat enthusiasm for Italian opera, featuring uniquely Spanish settings and characters, all suffused with the potent and highly distinctive flavor of gypsy music. The origins of this style were Arab, with intense and irregular rhythms, sharp attacks, rough endings, and wide vibrato, manifested through guitar accompaniment, castanets, zapateado (foot stomping and tapping), palmar (hand clapping), rapid triple meters, melismatic beginnings

and ends of long held notes and harmonies based on open guitar chords. Though Falla rejected basing his music directly on folklore, the flavor and character of the *zarzuelas* inspired the seeds of his own style, extracting the substance of its sonorities, rhythms and spirit. Falla was a mystic who sought out and assimilated the soul of Spain to produce a vibrant evocation rather than a literal depiction

Although a prize-winner in various prestigious national composition competitions, Falla couldn't get published or performed in Spain. Disillusioned with his country's apathy toward native art, he went to Paris where he befriended Dukas, Debussy, Ravel and Faure who were intrigued by his roots, encouraged him to write in his native style, and opened doors for dissemination and presentation. From these mentors, Falla absorbed the lessons of French impressionism that would enrich his own writing with its complementary emphases on efficiency and resourceful orchestration.

Falla premiered *Noches en los Jardines de España* in 1916. This was one of his first mature works in which native melody and figuration are suffused with the lush atmosphere of French impressionism. Written mostly before leaving Paris, its three nocturnes present a panorama of the aromas of an alluring Iberian night of wonder. Falla himself called this evocative work expressive rather than descriptive, and tempered by melancholy and mystery. The piece was an immediate hit, was published within 2 years, and established the beginnings of DeFalla's international reputation.

SYMPHONY No. 6, "PATHÉTIQUE"

Tchaikovsky's final work was his Symphony # 6 in b minor, dubbed by his brother Modeste, with the composer's approval, as the "Pathétique" (in the sense of "pathos," not "pathetic"!). Robert Simpson aptly observed, "No other work has survived so many critical burials." Its popular appeal is indeed immortal, displaying, as with all Tchaikovsky's great work, a complex texturing of emotion – sorrow leavened with hope and happiness tinged with a foreboding of despair. Indeed, in retrospect the "Pathétique" can be seen as a reflection and culmination of the composer's deeply discordant life, the details of which have only recently emerged from the historical gauze of suppression.

Tchaikovsky died nine days after the premiere – he drank a glass of unboiled water at the height of an epidemic of cholera, to which he succumbed in great agony. The official explanation was that he had made a grievous mistake. But even before his massive state funeral rumors began – how could a discreet, intelligent man do such a thing? Yet, if Tchaikovsky had taken his life, why? Was he depressed? That's unlikely – reaction had been tepid to the first performance, which Tchaikovsky had led with his usual nervousness, but acclaim for nearly all his works was at first elusive and invariably had swiftly grown. Tchaikovsky reportedly proclaimed the "Pathétique" to be his finest achievement and was quite proud and satisfied.

The most far-fetched yet now widely-accepted view is that the composer had been condemned by a "court of honor" of former schoolmates and pressured

to kill himself in fear that one of his affairs was about to be exposed and reported to the Czar. Tchaikovsky was a life-long homosexual in a rigid society in which such behavior was harshly condemned. (So was Modeste, in whose otherwise thorough 3-volume biography not a hint of sexuality was mentioned.) Indeed, he lived in perpetual dread of disclosure and relied upon the discretion of a huge number of people, including myriad male students to whom he had been attracted.

It's ironic that the love life of the composer best known for his ardently romantic music was such a thorough mess. He had only two significant relationships with women. Both began at age 37 and were quite bizarre.

The first was a brief and disastrous marriage to an infatuated former student who threatened to kill herself if he spurned her. Tchaikovsky later claimed that he could not have borne the guilt of her suicide, but biographer Anthony Holden suggests that he seized upon matrimony as a drastic but logical therapy for his homosexuality, which at the time was considered a curable malady. If so, the remedy failed miserably. Tchaikovsky reportedly was deeply depressed at a celebratory breakfast, nearly fainted at the ceremony when told to kiss his bride and was so horrified by the wedding night that he ran off and tried to drown himself. Rather than the embarrassment of a divorce, the couple remained separated, Tchaikovsky acceding to his wife's demands for money whenever she threatened to publicize his ruinous secret.

The same year he began an equally odd but far more suitable relationship with Nadazhda. van Meck, a wealthy older widow who idolized him. Their agreement – she would provide generous support but they were never to meet. Even when she furnished him with a villa next door, they carefully coordinated their schedules to avoid direct contact. Rather, they poured their souls into copious correspondence – up to 300 letters per year – which provide us with a detailed map of Tchaikovsky's feelings. It was an ideal bond, with all the intimacy and emotional fulfillment he craved but without the loathsome physicality; he could idealize his affections from a distance without having to face the reality of emerging flaws and the boredom of domestic routine. After 14 years, though, both funds and letters abruptly stopped.

Tchaikovsky was shattered. As with his doomed marriage, he fled, this time to New York, where he was feted in a series of concerts to dedicate Carnegie Hall. Upon his return to Russia, he launched into a new work which he described as a symphony of life, loss, disillusionment and death. Although he abandoned that effort, its program is often mistaken for an outline of the Pathétique, leading to speculation that he intended the work as an autobiographical requiem in anticipation of his demise. The Pathétique, too, had a narrative plan, but this time Tchaikovsky wouldn't elaborate, saying only that it was "impossible to put into words." Even so, Modeste regarded the work as cathartic and recalled that his brother wept often as he wrote it. The symphony that emerged was his most progressive and suggests that he was on the verge of rebuilding the emotional turmoil of his life into even greater art. Indeed, the Pathétique leaps from one novel wonder to the next.

The first movement adheres to traditional symphonic sonata form, but you'll barely notice – as with Tchaikovsky's potent tone-poems, the interplay of sharp, angular commotion and lush, sensual longing attains a compelling but uneasy balance between the comfort of scalar passagework and the aching tension of figures based on the ambiguous interval of the fourth.

The second is a "limping waltz," boasting the near-miracle of a melody so smooth you're hardly aware it's in 5/4 time and missing a beat. The 5/4 signature occasionally surfaces in jazz (Dave Brubeck's "Take Five") and rarely in rock (Ginger Baker's "Do What You Like"), but was unheard in classical music, until this. Typical of Tchaikovsky, it pulsates with doubt – brimming with grace yet constantly off-balance enough to cast a pall over the otherwise elegant mood.

Next comes a vivid march that builds repeatedly over tense, chattering strings to a rousing brass-fueled climax which provides a deceptive "finale" to the piece. But the Pathétique isn't over. Instead, in his most visionary touch of all, Tchaikovsky concludes with a slow movement that thrashes and seethes with stressful emotion before finally fading away into restless exhaustion. In the words of composer Arnold Schoenberg, the finale "starts with a cry and ends with a moan." Of all the work's innovations, surely this was the most influential. Never before had a symphony (nor, for that matter, any major work) ended in abject despair. (Haydn had concluded his 1772 Symphony No. 45 ["Farewell"] with a slow movement, but it was a mere gimmick appended to a standard form to symbolize his orchestra's discontent with their working conditions. Brahms's 1877 Symphony No. 2 had a slow ending, but with a tone of calm contentment.) It's hard to imagine the unresolved angst of Mahler's Sixth and Ninth, nor, indeed, the emotional void of 12-tone or aleatory music, without Tchaikovsky's bold precedent.

[Notes by David Bruce Adams and Peter Gutmann.]

THE UNIVERSITY SYMPHONY

VIOLIN I

Rick Dorfer,
Concertmaster
Lisa Noguchi
Emily Terrell
Rebecca Kim
Lauren Roth
Ian Ma
Matthew Wu
Julia Tai
Kang Yu
Samuel Byun

VIOLIN II

Derek Wong*
John Lee
Aurora Burd
Eric Wong
Jennifer Zhang
Lisa Mahlum
Heather Carman
Rachel Simon
Grace Moon

VIOLA

Brianna Atwell*
Dane Armbruster
Julia King
Ruth Navarre
T. J. Pierce
Heon Jung
Kore Hanratty
Sam Whittle
Dane Guidon
Shannon Whitney

CELLO

Dylan Rieck
JoAnne DeMars
Nicholas Brown
So-Young Lee
Brendan Kellogg
Janice Lee
Suhrim Choe
John Yoon
Sandy Kuan
Lillian Padgitt-Cobb
Richard Stirling

BASS

Bren Plummer*
Anna Brodie
James Tseng
Evan Muelhausen
Will Jameson
Brett Nakashima

PICCOLO

Felix Skowronek+

FLUTE

Svetlana Abramova*
Sarah Carr

OBOE

Gabriel Renteria*
Bruce Carpenter
Andrew Coch

ENGLISH HORN

Bruce Carpenter

CLARINET

Matthew Nelson*
Kent van Alstyne

BASSOON

George Hamilton*
Kirsten Alfredson
Paul Swanson
Madison Paxton

HORN

Maxwell Burdick*
Veronica Reed++
Josiah Boothby
Kestrel Wright
Cory Schillaci

TRUMPET

Akash Shivashankara*
Mat Montgomery

CORNET

Ian Newhall
Ian Simensen

TROMBONE

Colby Wiley*
Erik Burrough
J. J. Cooper

TUBA

Nate Lee

HARP

Ashley Wong

TIMPANI

Paul Pogreba

PERCUSSION

Memmi Ochi*
Aaron Voros
Meena Hwang

*denotes principal
+ denotes UW Faculty
++ denotes assistant principal

2005-2006 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384).

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

December 7, Studio Jazz. 7:30 PM, Meany Theater.

December 8, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.

January 14, Viola Day. 2:30 PM, Brechemin Auditorium.

January 25, Faculty Performance: Regina Yeh, *piano*, presents "SONATAS FOR PIANO AND VIOLIN" with guest artist Cárnelo de los Santos, *violin*. 7:30 PM, Brechemin Auditorium.

January 26, Guest Artist Master Class: Cárnelo de los Santos, *violin*. 5:00 PM, Brechemin Auditorium.

January 26, University Symphony, featuring winners of the Fifteenth Annual Concerto Competition, held November 14, 2005. 7:30 PM, Meany Theater.

January 27, Voice Division Recital. 7:30 PM, Brechemin Auditorium.

January 28, Faculty Performance: Carol Vaness, *soprano*, and Vinson Coie, *tenor*, accompanied by pianists Robin McCabe and Craig Sheppard. 7:30 PM, Meany Theater.

February 9, School of Music students and faculty celebrate Mozart's genius in "HAPPY BIRTHDAY, WOLFGANG!" 7:30 PM, Meany Theater.

February 9, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.

February 10, Mallet Head Series presents "HAMMER JAZZ." 7:30 PM, Brechemin Auditorium.

February 11, Guitar Ensemble. 7:30 PM, Brechemin Auditorium.

February 14, Contemporary Group. 7:30 PM, Meany Theater.

February 16, Symphonic, Campus and Concert Bands present "COLORS AND CONTOURS." 7:30 PM, Meany Theater.

February 18, Guest Artist Master Class: Jordan Anderson, *double bass*. 2:00 PM, Brechemin Auditorium.

February 19, Barry Lieberman and Friends, featuring guest artist Jordan Anderson, *double bass*. 2:00 PM, Brechemin Auditorium.

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