

Compact disc



SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

599
2015
11-6

UW Symphony Orchestra

Dr. David Alexander Rahbee, conductor

With guest artist

Maria Larionoff, violin

**Friday, November 6, 2015
7:30 pm — Meany Theater**

PROGRAM

CD1 - # 17,274

1 Two Humoresques, for violin and orchestra, Op. 87 6:44 Jean Sibelius (1865-1957)

Maria Larionoff, violin

Violin concerto in D Major 23:06 Igor Stravisky (1882-1971)

- 2 I. Toccata
- 3 II. Aria I
- 4 III. Aria II
- 5 IV. Capriccio

Maria Larionoff, violin

INTERMISSION

CD2 - # 17,275

1 Remarks, D.A. Rahbee 5:02

Symphony #3, in E^b Major, Op. 55, Eroica 46:09 Ludwig van Beethoven (1772-1827)

- 2 I. Allegro con brio
- 3 II. Marcia Funebre. Adagio assai
- 4 III. Scherzo. Allegro vivace
- 5 IV. Finale. Allegro molto

PROGRAM NOTES

Jean Sibelius: *Two Humoresques, for violin and orchestra, Op. 87 (1916-17)*

The years of World War I (1914-18) proved to be an understandable lull in the compositional period of the Finnish composer Jean Sibelius. The five years prior had been a period of prolific output, but the War made publication and performance of large-scale orchestral works difficult; his symphonic works during this period are limited to his fifth symphony and the collection known as the *Humoresques*. The six *Humoresques*, divided between Opp. 87 and 89, may have started as sketches for the second violin concerto. Written in a variety of forms—the first like a mazurka, the second featuring Paganini-like virtuosity for the violinist—Sibelius felt the six pieces expressed “the anguish of existence...fitfully lit up by the sun”.

Igor Stravinsky: *Violin Concerto in D Major (1930)*

After finding fame through the music he wrote for Sergei Diaghilev's Ballets Russes—including *The Firebird* and *The Rite of Spring*—Igor Stravinsky strove for more “architecturally” constructed music. He composed a large number of works in the 1920s that were inspired by older musical forms, particularly looking back to the polyphony of J. S. Bach. This era became known as Stravinsky's “neoclassical” period, a label he disliked. (“The word is overused. It means nothing at all,” he stated in an interview from 1930.) The concerto was commissioned for the violinist Samuel Duskin, who held exclusive performance rights to the work for five years; the composition gained popularity in 1972, when it became the score for George Balanchine's ballet *Stravinsky Violin Concerto*.

Ludwig van Beethoven: *Symphony No. 3, in E^b Major, Op. 55, “Eroica” (1804)*

Like many other pivotal works in the symphonic repertoire, Beethoven's third symphony was not well-accepted when it first premièred. The piece divided critics, some of whom thought Beethoven was clearly overreaching for an originality which he was unable to pull off effectively. The symphony's form even confused musicians within Beethoven's own circle. In one of the more famous anecdotes about the piece, Beethoven's student and secretary Ferdinand Ries expressed frustration during the initial rehearsal of the first movement, assuming the horn's re-entry four bars before the recapitulation was a mistake. (“That damned hornist. Can't he count?”) The symphony, which demonstrates influence from both the German Enlightenment and the French Revolution, was first presented privately for Beethoven's patron, the Bohemian Joseph František Maximilian, Prince Lobkowitz. The Eroica Symphony received its first public performance April 7th, 1805, at Theater-an-der-Wien in Vienna.

BIOGRAPHIES

Maria Larionoff

"An outstanding talent intoxicating in its brilliance" raved the San Francisco Chronicle at Ms. 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, B.C..

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 Hahn, with Hugh Wolff 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.

David Alexander Rahbee

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, as off-stage conductor for Ives' Fourth Symphony (recorded live), and as guest conductor for their Native Lands project. He has collaborated with several prominent soloists such as violinists Sarah Chang, David Chan (concertmaster of MET opera orchestra), and Joseph Lin (Juilliard String Quartet). 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 has also served of 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 Musics, 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 semi-finalist in the American Prize for Conducting, in the category of Orchestral Programming at the university level for the 2013-14 school year.

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 sixty 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 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 performance:

Friday, December 11 in Meany Theater, 7:30 pm

UW Symphony Orchestra

Cyndia Sieden, soprano

Schumann: Symphony in d minor (original 1841 version of Symphony #4 in d minor, op. 120)

Sibelius: *Luonnotar*, op. 70, with Cyndia Sieden, soprano

Richard Strauss: *Death and Transfiguration*, op. 24

UW Symphony Orchestra

David Alexander Rahbee, music director

Tigran Arakelyan, assistant conductor

Abbie Naze, assistant conductor

Jonathan Kuehn, orchestra assistant

C – Concertmaster

* – Principal

G – Guest

B – Beethoven Principal

S – Stravinsky Principal

Si – Sibelius Principal

Violin I

Heather Borrer – C, Music Performance and Biochemistry

Judith Kim, Music Performance and Physics

Frank Liu, Electrical and Computer Engineering

Jonathan Ramos, Molecular, Cellular, and Developmental Biology

Katherine Wang, Pre-science

Blanca Viña, Undecided

Theodore Timbrook, Business administration

Jonathan Kuehn, Atmospheric science

Yelizaveta Mikhaylova, LSJ

Nikita Morozov, Computer science and HCDE

Allion Salvador – G

Violin II

Anastasia Nicolov - * Music Performance and Bioengineering

Cordelia Ilton, Undeclared

Vicki Wahlstrom, Neurobiology

Matthew Cancio, Speech and Hearing

Danniel Zhou, Public Administration

Nathan Hwang, Biochemistry

Clara Orndorff, Engineering

Nate Lempko, Finance and International Business

Rachel Joe, Biology

Hayley Boyd, Undeclared

Jonathan Park, Art and Science

Viola

Emmeran Pokorny – B, Music Performance
Yi Zhou – S, Si, Masters - Music Performance
Emily Hennings, Biology
Rebecca Putnam, Music Performance
Edwin Li, Aeronautical and Astronautical Engineering
Jerry Bi, Undecided
Brian Dang, English

Cello

Hajung Yuk – * Molecular and Cellular Biology and Cello Performance
Melissa Kersh, Cello Performance and Computer Science
Isabella Kodama, Music Performance
Brandon Kawaguchi, Music Performance and Pre-engineering
Grace Kim, Psychology
Thomas Zadrozny, International Studies and History
Yun En Tsai, Music Performance
Amanda Kuo, Music Performance
Frances Kato, Materials Science & Engineering
Jonas Chen, Finance and Pre-dental

Bass

Patrick Aubryn - * Doctor of Musical Arts - Performance
Ramon Salumbides, Music Performance
Darian Woller, Music Performance
Tyler Cigich, Music Performance
Brad Gaylor, Civil Engineering
Atilla Kiss – G

Piccolo

Joyce Lee – S, Music Performance

Flute

Natalie Ham – B, Doctorate - Music Performance
Sabrina Bounds – S, Music Performance
Joyce Lee – Si, Music Performance
Leanna Keith, Masters - Music Performance
Laura Colmenares, Music Performance

Oboe

James Phillips - * Music Performance and Biochemistry
Megan Bernovich, Communication and Comparative literature

English Horn

Anne Goldberg - G

Clarinet

Mo Yan - Si, S, Music Education/Performance
Alexander Tu - B, Music Performance
Ethan Waikley, Undecided

E-flat Clarinet

Alexander Tu - S, Music Performance

Bassoon

Jamael Smith - * Music Performance
Lucas Zeiter, Music Performance, Psychology

Contrabassoon

David Wall, Music Performance

Horn

Matthew Anderson - Si, B, Doctorate - Music Performance
Renee Millar - S, Masters - Music Performance
Kelly Brown, Music Performance and Mathematics
Nate Lloyd, Music Performance

Trumpet

Elizabeth Solon - * Music Performance
Connor McKay - G

Trombone

Elizabeth McDaniel - * Masters - Music Performance
Luke Allen, Music Performance

Bass Trombone

Terry Paananen - G

Tuba

Andy Abel - * Music Performance

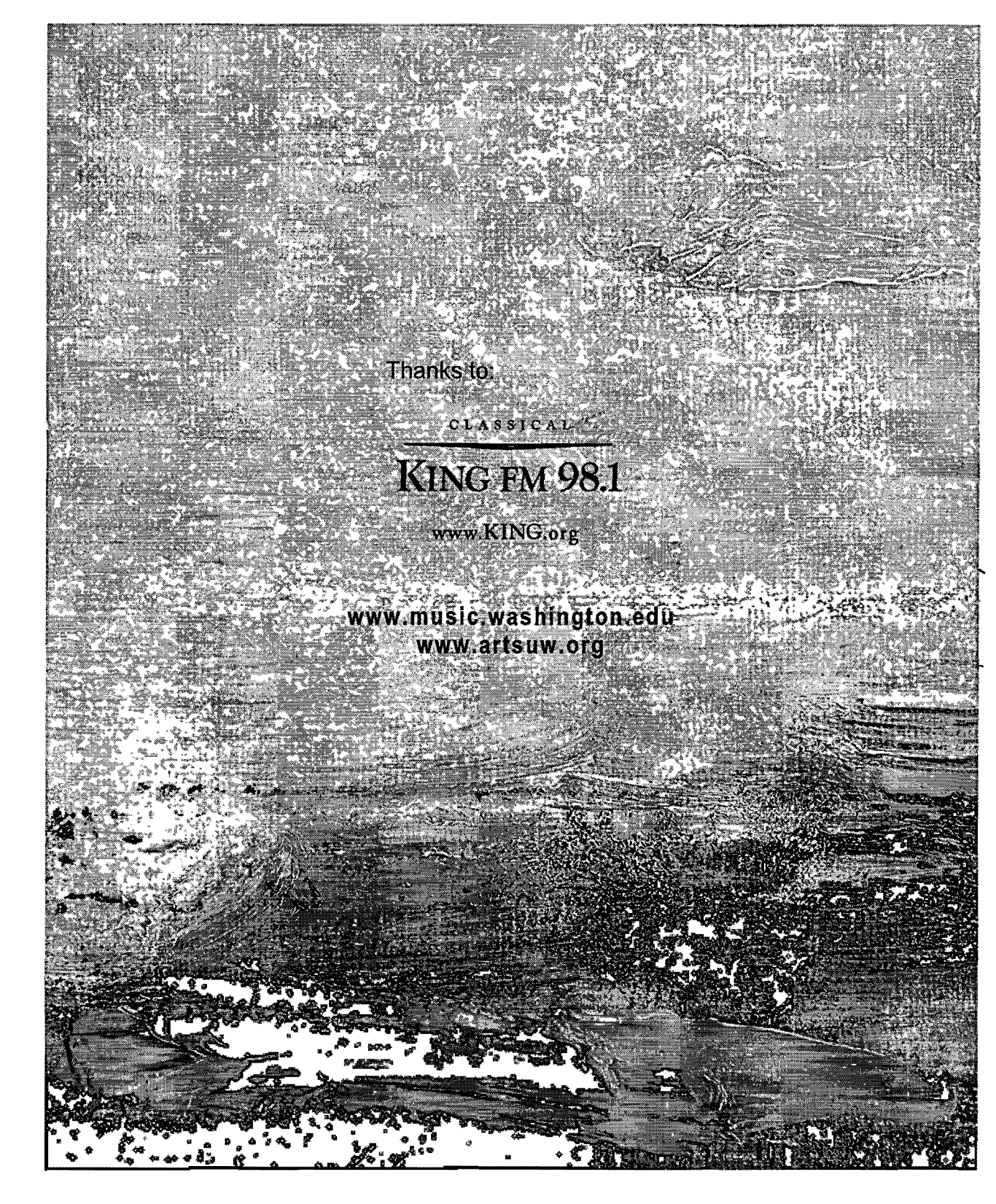
Timpani

Evan Berge - B, Music Performance and Political Science

Miriam Anderson - Si, S, Masters - Choral Conducting

Percussion

David Gaskey, Medicine



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