

Ensemble 212

2007-08 Season

★
Orchestra Concert, Sunday February 24, 2008 8:00 PM
Good Shepherd-Faith Presbyterian Church

- J. S. Bach Concerto for Oboe & Violin in C Minor, BWV 1060
Ryan Walsh, Oboe; Audrey Lo, Violin
- Purcell Incidental Music from Abdelazer or The Moor's Revenge
- J. S. Bach Violin Concerto No. 1 in A Minor, BWV 1041
Marc Levine, Violin & Director
- Handel The Arrival of the Queen of Sheba from Solomon
- Handel selected arias (Soprano TBA, directed by Marc Levine & Tami Morse)
- J. S. Bach Harpsichord Concerto No. 5 in F Minor, BWV 1056
Tami Morse, Harpsichord & Director
- Rameau Platée Ballet Suite

Orchestra Concert, Sunday April 14, 2008 8:00 PM
Good Shepherd-Faith Presbyterian Church

- Mozart Overture to Don Giovanni
- Wagner Träume for Violin & Orchestra, Miyun Chung, Violin
- Saint-Saëns Violoncello Concerto No. 1 in A Minor, Op. 33
Victoria Bass, Violoncello
- Mendelssohn Capriccio brilliant, Op. 22 (featuring Young Artist Competition Winner)
- Mendelssohn Symphony No. 4 in A Major, Op. 90 "Italian" (1st version)

Chamber Music Concert, Friday May 8, 2008 8:00 PM
Second Presbyterian Church (6 W 96th St at Central Park West)

Program TBA

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Subject to change. Please visit www.ensemble212.org for the latest updates.

Ensemble 212

Tuesday December 4, 2007

8:00 PM

Saint Peter's Church
Citigroup Center

Program

Please switch off your cell phones and other electronic devices.

Introduction and Allegro Maurice Ravel
(1875-1937)

Kristi Rostad Shade, Harp; Jessica Willis, Flute;
Mara Plotkin, Clarinet; Miyun Chung, Violin I; Christiana Liberis, Violin II;
Matt Chicurel, Viola; Dan Delaney, Violoncello; Yoon Jae Lee, Conductor

I Remember (based on the diaries of Anne Frank) Michael Cohen
(born 1938)

Tiffany Du Mouchelle, Soprano; Jonathan Engle, Flute;
Kristi Rostad Shade, Harp; Rachael Tobin, Violoncello

*** INTERMISSION ***

Serenade in E Flat Major, Op. 7 Richard Strauss
(1864-1949)

Suite in B Flat Major, Op. 4 Richard Strauss
Praeludium: Allegretto
Romanze: Andante
Gavotte: Allegro
Introduction and Fuga: Andante cantabile - Allegro con brio

John Romeri, Flute I; Jessica Willis, Flute II; Jen Scott, Oboe I;
Emily DiAngelo, Oboe II; Mara Plotkin, Clarinet I;
Eun Jung Kim, Clarinet II; Sasha Gee Enegren, Bassoon I;
Lauren Rasor, Bassoon II; Daniel Liao, Contrabassoon;
Steven Behnke, Horn I; Audrey Flores, Horn II;
Mimi Zhang, Horn III; Jessica Garcia, Horn IV;
Yoon Jae Lee, Conductor

Meet the Artists

Soprano, **Tiffany Du Mouchelle**, grand-prize winner of the 2006 Mannes Concerto Competition and recipient of the prestigious Richard F. Gold Career Grant, is well known for her musical versatility and her championship of new music. Last November Ms. Du Mouchelle made her Lincoln Center debut as a soloist at Alice Tully Hall, performing Joseph Schwantner's *Shadowinnowater* and *Black Anemones*. A specialist in new music, Ms. Du Mouchelle has co-founded two contemporary music ensembles: Tonal Center Trio and Aurora Borealis. A performing member of the New York Composers' Circle, she has also appeared as a guest artist with the American Composers Alliance, Center for Contemporary Opera, American Lyric Theater, Downtown Chamber Music Productions, and Ensemble 212. Ms. Du Mouchelle frequently commissions and premieres new works; in the past three years alone, she has sung more than 30 premiers by such composers as: Adolphe, Cohen, Loeb, Russell, Tcimpidis, and Zannoni. For more information please visit www.tiffanydumouchelle.com.



Yoon Jae Lee enjoys a multi-faceted career as a conductor, arranger, and pianist. He is the Founder & Artistic Director of Ensemble 212, Resident Conductor at the Strings International Music Festival, and on faculty at the C.W. Post Chamber Music Festival at Long Island University. As guest conductor, he has conducted the Mozarteum Orchester Salzburg, the Bruckner Orchester Linz, and the Espresso Opera in a production of Verdi's *Otello*. Mr. Lee has made highly acclaimed chamber versions of Debussy's *Prélude à l'après-midi d'un faune* and Mahler's *Symphony No. 4*. Following the September 11 tragedy, he orchestrated the theme song "New York, New York" for a special benefit concert for St. Paul's Chapel in lower Manhattan at Salzburg's Cathedral (Dom). Previously, Mr. Lee served as Associate Conductor of Youth Symphony for United Nations, Assistant Conductor to the Salzburger Kammerphilharmonie, and the New Amsterdam Symphony Orchestra.

A native of New York City, Mr. Lee began his musical studies on the violin at age 5 and started the piano a year later. At age 17, he began conducting and just 2 years later, participated in a masterclass with Kurt Masur at Alice Tully Hall. He received his degrees in piano and conducting from the Mannes College of Music, graduating as the recipient of the N.T. Milani Memorial Conducting Fellowship and the Peter M. Gross Fund. Mr. Lee also attended the Universität Mozarteum Salzburg in Austria where he studied with Dennis Russell Davies. Mr. Lee has participated in many festivals and workshops such as the Donald Thulean

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Goodwill Ambassadors of Ensemble 212

A special thank you to Sam Byun, Hai Won Chang, Stephen Jablonsky, William Sit, Jonathan Strasser, George Rockman, Esq. for assisting in the promotion of Ensemble 212's activities.

If you would like to make a contribution, please send a check payable to:

Ensemble 212

301 W 45th St #7J

New York, NY 10036

Ensemble 212 is a 501(c)(3) not-for-profit organization. Contributions to Ensemble 212 are tax-deductible to the full extent of the law.

Your financial support is greatly appreciated!

*Dark ... night ... cold ... eyes; dark eyes; big dark eyes in the night;
No face, no light, only eyes; huge and hungry eyes
She never said a word but I heard what she said with her eyes
Oh, Anne, you have deserted me; why have you deserted me? why me? help me
Oh, God, I have deserted her; why have I deserted her? Why her?
Help her, save her from her hell
No face, no hair, only eyes, only eyes and bones
It was me. She was... me. Oh, God.*

Dear Kitty, I am fifteen years old;
I don't want to be like Margot and Mother and Mrs. Van Daan
And all of the women who work all their lives and are forgotten
I'm afraid of the dark; I'm alone in the dark;
I see something buried deep inside my soul
I'm facing myself; I'm facing the night;
I know what I want, I know who I am, as long as I write
I can recapture everything as long as I know I can write; I *know* I can write
I know who I am; I see myself whole;
As good as my heart, as bad as my dreams, as old as my soul
I can imagine anything as long as I know I'm alive
I still love life; this page is blank
Who are you, Anneke? I am Anne Frank

Dear Kitty, I see the world turning into a wilderness;
Dear Kitty, I hear the ever approaching thunder
I feel the suffering of people being torn apart
And yet, in spite of everything, I still believe that people are good at heart
I still believe that someday this war will end;
We will see peace again, go home again
I still believe what I can; Yours, Anne

-Enid Futterman

workshops held by the American Symphony Orchestra League, Tafelmusik Baroque Summer Institute, Bowdoin International Music Festival, and the Aspen Music Festival's American Academy of Conducting, where he studied with David Zinman, Murry Sidlin, and conducted a staged performance of Benjamin Britten's, "The Turn of the Screw". Noted conductors he has studied with include Samuel Wong, David Hayes, and Michael Charry.

Founded in 2004 by conductor Yoon Jae Lee, **Ensemble 212** is an exciting New York-based orchestra comprised of young talented professionals. The orchestra performs music from the Baroque era to the present in a diverse mix of chamber music, ensemble, and orchestra concerts. This allows Ensemble 212 to vary from an intimate duo to a symphony orchestra of over fifty musicians and allow artistic involvement from the musicians and the conductor in a unique aspect. In chamber music concerts, the artistic decisions emanate from the musicians. In ensemble concerts, both musicians and conductor collaborate on the artistic decisions, and in orchestra concerts, they emanate from the conductor. Promoting and collaborating with musicians based in the greater New York metropolitan area are priorities for Ensemble 212. Featured guest soloists have included Daniel Phillips of the Orion String Quartet and pianist Lisa Yui. Ensemble 212 also holds annual Young Artist Competitions to provide opportunities for students to perform a solo work with the orchestra at a New York venue. Concerts are held about six times a year and usually take place at the Good Shepherd-Faith Presbyterian Church at Lincoln Center.

Program Notes

RAVEL, Maurice (b. Ciboure, France, 1875; d. Paris, 1937)
Introduction and Allegro, for Harp accompanied by Flute, Clarinet, and String Quartet (1905)

The Introduction and Allegro was commissioned by Maison Érard, a principal manufacturer of the conventional pedal harp. It is a miniature concert piece for harp in the form of a septet and is written in the harp-friendly key of G Flat Major and completed in a week of frantic work and three sleepless nights before a cruise vacation. This piece not only features the virtuoso harp with a beautiful cadenza but also explores and exploits many contrasting sonorities and textures of the instruments. With rapidly-repeated staccatos, swirling arpeggios, glissandi, tremolos, pizzicati, harmonics, *sul tasto* bowing, and imaginative pedaling, the musical fabric from the small ensemble glitters and glows. Melodic fragments are

passed from one instrument to the other throughout the main Allegro section. The freshness and spontaneity of this short piece seemingly reflect the haste of the composer. Although the work composed in the first half of 1905, it was not premiered until February 22, 1907 in Paris, where it was favorably received. Regular concert goers of Ensemble 212 may remember hearing the heavenly *Concerto for Flute & Harp* by Mozart on March 17. Ravel's piece is comparable in its sweetness and to some ears may supersede Mozart's concerto.

-William Sit

COHEN, Michael (b. 1938)

I Remember (based on the diaries of Anne Frank)

"I Remember" was commissioned by the chamber group Serenata in 1995, and had its first performance at the U.S.Holocaust Memorial Museum in Washington D.C. February 4, 1996.

The piece is a loosely constructed song cycle. Each vocal section is separated by a musical interlude that either uses material from the music just heard or introduces the next vocal section. The whole piece is connected by two recurring motifs. The three notes of "Dear Kitty" played by the cello at the very beginning (Anne Frank called her diary Kitty), and the four note figure of "I Remember" As for the instrumentation, the Serenata ensemble consisted of flute, harp, and mezzo-soprano. While working on the piece, I felt the need for a darker color...perhaps a clarinet or cello. As often with chamber programs, budgetary restrictions were severe and there were no funds to hire another musician.... but as it turned out the Music Director at the Holocaust Museum was a cellist with the National Symphony and he was eager to help; thus the instrumentation was determined by circumstance.

Since it's premiere, "I Remember" has been performed throughout this country and most recently in Canada and The Netherlands. "I Remember" is published by MMB Music of St. Louis.

-Michael Cohen

STRAUSS, Richard (b. Munich, Germany, 1864;

d. Garmisch-Partenkirchen, Germany, 1949)

Serenade in E Flat Major, Op. 7 (1881-2)

Richard Strauss' father Franz was the principal horn player in the Munich Opera Orchestra. He detested Wagner's music and insisted that his son pursue musical studies in the Classical tradition. The renowned pianist-conductor Hans von

Dear Kitty, I am thirteen years old

It seems to me that no one will be interested in what I write
And yet I have to write; something is buried deep inside my soul
My mother and my father, and Margot, my sister, they love me
And all the boys like me, and I have friends,
But I don't have a friend, not a real friend
So you will be my friend, dear Kitty, dear dear Kitty;
I will tell you stories; I will tell you everything; I will show you all my feelings
You will be my conscience; you will be my confidante;
you will keep my deepest secrets
My thoughts, my dreams, my plans

Dear Kitty, I suppose you would like to hear,

What it feels like to disappear; I don't know yet
I don't think I will ever feel at home here
It's like a holiday in the most peculiar boarding house,
But it's more of an adventure
Romantic, interesting, daring, dangerous
It's like a little light, suspended in the darkness, surrounded by the darkness
Sometimes, I laugh; somehow, I hide; I never, ever go outside

Dear Kitty, I am longing, longing, to have a friend, to be alone, to talk, to cry

I believe that the sun is shining; I feel sunlight shining
I am restless, breathless, don't know what to say, don't know what to read,
What to write, what to do,
I only know that I am longing, *aching*, to see the world,
To be myself, to breathe, to fly
I believe it is spring within me; I feel spring within me; I am dizzy, crazy,
Don't know what to do, don't know how to be,
What to think, how to feel; I only know longing, longing, longing

I remember, I remember, the house where I was born

Watching Grandma lighting candles on a summer Sabbath night;
Staring at the light; I remember
Like a day ago, a year ago, a life ago, so clearly, so vaguely, so dearly, so longingly;
I remember, and I forget

I remember, I remember, the house where I was born;

I remember, I remember, the world where I was born
There was music, there was sunlight, there was life on every street;
Every dream was sweet
I remember, I remember, I remember

themes from the *Romanze*, but then a big *accelerando* leads into the main Allegro which is a fugue in B Flat Major followed by several episodes and a final reprise that brings the work to a jubilant finish.

The rarely-heard *Suite* provides a glimpse into the workshop of the young Strauss who in a few years would develop into the famous composer, setting the world on its ear.

-Yoon Jae Lee & William Sit

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 contrabassoon or bass tuba, 4 horns.

Ensemble 212 would like to thank the following individuals and organizations for their assistance in preparing for this evening's performance:

Chen Chu
Sasha Gee Enegren
Il Chun Lee & Sook Hee Lee
Audrey Lo
Kristi Rostad Shade
William Sit
Regan Stas

The Bloomingdale School of Music
Good Shepherd-Faith Presbyterian Church
Legato Boutique
Manhattan School of Music
Saint Peter's Church
Woo Chon Restaurant

Volunteers Wanted!

Ensemble 212 is looking for volunteers to help our organization grow. If you are interested in volunteering, please contact us at ensemble212@gmail.com or 646 244 5601

Bülow, a well-respected nemesis of Franz, had dismissed the young Strauss as a composer of the kind "a dime a dozen." However, he was so impressed with the *Serenade* after its premiere by the *Dresdner Tonkünstlerverein* in 1882, Bülow conducted it himself with the Meiningen Court Orchestra. He appointed Strauss as second conductor in Meiningen, and later as first conductor replacing himself after a successful tour. It was a turning point for Strauss, as a composer and a conductor.

Inspired by the wind octet movement (*Harmoniemusik*) and completed when Strauss was 17, this youthful one-movement piece in sonata form was modeled in spirit and instrumentation on the Andante from Mozart's great *Serenade* in B Flat Major, K. 361. Strauss was a major transitional composer from the Romantic period to modern music and although this piece was written in the late Romantic era, in spirit, it is a work of the Classical era.

The lyrical main theme, introduced quietly by the oboe and accompanied by clarinets and bassoons, is followed by a livelier second theme. The development section continues the bright exposition but with a shade of chromatic harmonies. After the recapitulation, the *Serenade* ends with a sonorous and sweet coda with the flute leading to the final cadence.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 contrabassoon or bass tuba, 4 horns.

-William Sit

STRAUSS, Richard
Suite in B Flat Major, Op. 4 (1883)

The *Suite* in B Flat Major was Strauss' first commissioned work and also the work he made his conducting debut in. Having been impressed with the *Serenade*, Bülow commissioned him to write another composition for the same combination of instruments. Although it was composed in 1883 and premiered in 1884, the *Suite* appeared in print 27 years later as Opus 4 when Strauss offered it to the publisher Adolph Fürstner as a work of juvenilia in 1911.

Composed in sonata form, the *Praeludium* begins with a cheerful growling in the bass, answered by a more lyrical response leading the second theme area in D Minor. After the recapitulation, the movement closes with a broadening of the pace using triplet figures very much in the style of Brahms. The *Romanze* composed in abbreviated sonata form, shows a strong influence of Schumann in the melodic and harmonic language. The lyrical sections are contrasted by the theme with dotted rhythms in the bassoons and horns. The *Gavotte* is a lively and witty movement filled with displaced accents and a contrasting musette section. The introduction of the finale starts off in B Flat Minor, using the same