

**START YOUR PROGRAM BELOW:**

Sunday, 3:00 PM, March 1, 2009  
Bailey Hall  
Cornell Chamber Orchestra  
Cornell Symphony Orchestra  
Joseph Lin, violin  
Xak Bjerken, piano  
Adrienne Ngam, cello  
Chris Younghoon Kim, conductor

Serenade no 13 in G major, K 525 "Eine kleine Nachtmusik" W.A. Mozart  
(1756-1791)  
I. Allegro  
II. Romanze: Andante  
III. Minuet: Allegretto - Trio  
IV. Rondo: Allegro  
Led by Mr. Lin

Piano Concerto Alfred Schnittke  
(1934-1998)  
I. Moderato  
II. Allegro  
III. Tempo di valse  
IV. Moderato  
V. Tempo I  
Mr. Bjerken, piano

*Intermission*

Pampeana No. 2 for cello and orchestra op. 21 Alberto Ginastera  
(1916-1983)  
Ms. Ngam, cello

Tod und Verklärung, Op. 24 (Death and Transfiguration) Richard Strauss  
(1864-1949)

Program notes

One is hard-pressed to think of any composer besides Mozart who so thoroughly absorbed the musical styles and conventions of his day, and yet was so remarkably original. It is as if Mozart welcomed the boundaries set by the established musical forms, and rather than being burdened by compositional models, he used them as a medium through which his unique musical genius poured forth, ultimately transcending form.

*Eine kleine Nachtmusik* is the last of about a dozen serenades Mozart composed. An analysis of the piece would reveal not only the rigor of its formal structure, but also the

ingenuity (and conciseness) with which its themes and motives are presented, developed, and related to each other so as to provide perfect balance both within individual movements and through the course of the entire work. Taking us on an enchanted journey in which musical brilliance is mixed with tenderness as well as hints of a passing storm, *Eine kleine Nachtmusik* and its enduring popularity testify to the joy Mozart has given generations of listeners and players alike.

- notes by Joseph Lin

“The polystylistic tendency [the combination of different musical styles through direct quotation or formal allusion] has always existed in concealed form in music . . . . in recent times the polystylistic method has become a conscious device. Even without making direct quotations, a composer often plans a polystylistic effect in advance, whether it be the shock effect of a clashing collage of music from different times, a flexible glide through phases of musical history, or the use of allusions so subtle that they seem accidental.” Published in 1988, but written in 1971, Alfred Schnittke’s landmark article on “Polystylistic tendencies in modern music” has long offered critics and listeners a way into his music. This applies as well to the 1979 Concerto for Piano and Strings. As often, Schnittke had a specific performer in mind when he wrote the piece. Schnittke particularly benefited from his association with Gidon Kremer in the 1970s, and in 1977, he was allowed to travel to the West for the first time since his studies in Vienna, to perform the Concerto Grosso No. 1 with the Lithuanian Chamber Orchestra. The opposition of Khrennikov, Secretary of the Union of Soviet Composers, to his music prevented him to travel freely until 1985. While he kept on composing intensively and received widespread recognition for his work, multiple heart strokes (in 1985, 1991, and 1994) cast a gloom on the end of his life. Alfred Schnittke died in 1998, at age 64.

The composer has himself told the story of Concerto for Piano and Strings: “In 1979, I attempted to realize the long-cherished wish to write a piano concerto for Vladimir Krainjev (who had the rare quality to develop himself in a more interesting and individual manner than one initially would have expected) – but I still could not do it, and I had to postpone the first performance. Only later did I find the desired confidence of the sleepwalker as I approached the banal in form and energy – and instantly avoided it. But when I refer to the sleepwalker, I also mean a certain gliding by of monotonous rhythms, the passive sequence of repeated chords, the interwoven shadows of multipart canons and the surrealistic sunrise shreds of Orthodox Church music. The first, apparently very active climax loses, in a certain sense, its effect because of its very exuberance. Then follow the long developing solo cadence and the real climax, where all – unable to produce the balance between sunshine and stormy clouds – finally implode in a thousand pieces . . . The Coda consists in dreamy, quiet remembrances of what preceded. At the end only, a new sense of incertitude arises – perhaps not without hope?” (trans. from the German)

- notes by Damien Mahiet

Born in Buenos Aires, Ginastera's signature style is known for being distinctively experimental. He often used Argentine folk music in his compositions. Argentine music is a multi-cultural fabric drawing from Native Indian, African, European, and Latin American influences. Despite his perpetually evolving sound, Ginastera has defined his

music by three styles: objective nationalism, subjective nationalism and neo-expressionism. His work *Pampeana No. 2* is a celebration of the lowland plains of South America (the Pampas). In a medley of original folk themes, the rhapsody captures Ginastera's feelings of ebullience, awe, and melancholy that crossing the pampas evoked in him.

The piece is compressed into four sections: a valiant opening, a galloping allegro, the somber tango-nuevo, and an explosive finale. From the first cadenza, Ginastera pushes the boundaries of the cello in his exploration of depth and resonance. The rare orchestration *Pampeana* is a piece that entertains and challenges the listener through complex melodies and themes that make a new statement with each note. This work, as well as a number of other works composed for cello, was dedicated to Aurora Natola-Ginastera, cellist and wife of the composer. She gave the world premiere performance of *Pampeana No. 2* on May 8, 1950 in Buenos Aires.

—notes by Adrienne Ngam

Born into a musical family (of no relation to the Viennese waltz composers of the same name) in 1864, Richard Strauss became an influential composer, following the path of Wagner and Liszt. Although his early works retain the traditional romantic style of Schumann and other earlier 19<sup>th</sup> century composers, Strauss quickly became fascinated with the tonal possibilities of the orchestra and began to develop a style to highlight these aspects. Finding many of the traditional symphonic forms too rigid, Strauss expanded upon the freer forms of Wagner and Liszt, often motivated by an explicit literary program or series of images, as opposed to an accepted harmonic structure. Characterized by the prominence they afford to tone color and expressive figures, these tone poems became a hallmark of Strauss' style and include many of his most respected works.

Composed in 1888-1889, when the composer was only 24 years old, *Death and Transfiguration* is a traditional example of Strauss' tone poem style. Unlike many tone poems which have programs based in mythology or legend (such as *Don Quixote*), *Death and Transfiguration* expands upon the image of a dying artist. This choice of program was likely motivated by Strauss' close friend Alexander Ritter, who later wrote a poem describing the images contained in the piece. The piece opens with the sounds of an irregular heartbeat and sighing breath, presented faintly in the strings and timpani. Strauss then proceeds through a series of nostalgic images and varied tone colors as the dying hero reflects on earlier times. After this opening section, the sudden arrival Death initiates a dramatic battle for the artist's life. Although this clash is briefly interrupted by a return of earlier images, it then resumes eventually culminating the hero's acceptance of his death, leading to the extraordinary transfiguration that concludes the work as the artist ascends into heaven.

— notes by Sarah Smith

### **Cornell Chamber Orchestra**

Violin

Sumona Bhattacharya, Anthropology, '11

Angela Chiang, Math, '11

Serena Chiang, Biology, '10

Angel Early, Guest artist

\*Kevin Eckes, Biological Engineering, '09  
Alex Gribizis, Biology, '12  
\*Elaine Higashi, Biological Engineering, '12  
Kasia Hozer, Psychology, '11  
Benjamin Ou-yang, Astronomy, '10  
Hyeon Soh, Mechanical Engineering, '12  
Aaron Wexler, Biology, '10  
Jonathan Yicon Hsieh, Hotel Management, '12

#### Viola

\*Elbert Chang, Chemical Engineering, '11  
Christina Hung, Psychology/Economics, '09  
Ruth Hannah de Kleer, Linguistics/Music, '11  
Rachel Ann Hatch, Animal Science, '11  
Gregory Farber, Biology, '12

#### Cello

Sharon Driscoll, Biology and Society, '12  
Ellen Haynes, Animal Science, '09  
Stephen Moseson, Mechanical Engineering, '10  
\*Theresa Tan, Psychology, '09  
Lawren Wooten, Human Biology and Society, '12

#### Bass

Trevor Yeats, Plant Biology, Grad  
Will Karl, Music, IC

### **Cornell Symphony Orchestra**

In alphabetical order

\* Denotes principal

#### **Violin**

Barbara Bai, Undecided, '12  
Elizabeth N Baker, ILR, '10  
Kirby Black, Biological Sciences, '10  
Katherine Bobroske, Engineering, '12  
Andrew Chen, Biological Engineering, '11  
Joanne Chua, Economics, '11  
Emerson Fang, Biology, '11  
Eugena Fung, Economics, '09  
\*Tina Hang, Economics, '09  
Minvera Ho, China and Asia Pacific Studies, '10  
Connie Hsia, Biological Sciences, '10  
\*Julian Kang, Chemistry, '10  
Yoon Hyung Kim, Mathematics/Economics, '09  
Yoonjee Koh, Architecture, '12  
Kevin Lin, Biology, '09  
Jon Liu, Engineering, '11  
Harrison Lu, Chemistry, '11

Joseph Mansky, Physics, '12  
Mallory Matsumoto, Undecided, '12  
Ciara McAfee, Music  
\*Will Moseson , Undecided, '12  
Usha Rao, Biological Sciences '11  
Tom Rhee, Economics/Finance, '09  
Daniel Rothenberg, Atmospheric Science, '11  
\*Laura Schwartz, Undecided, '12  
\*Carol Tsang, Undecided, '12  
Jiyuon Won, Music, IHS  
Yvette Wong, Math/Biology, '09  
Elaine Zhong, Biological Sciences, '12

### **Viola**

Eli Bogart, Physics, Grad  
\*Andrea Bowring, Materials Science Engineering, '11  
Wesley Chao, Undecided, '12  
Ellen Cheong, Chemical Engineering, '12  
Mikhail T. Grinwald, Architecture, '12  
Jialin Jia, Economics, '12  
Nick McAfee, Music  
Mickey McDonald, Physics, '10  
Kim Mezger, Mechanical Engineering, '09  
\*Yoriko Nakamura, Biology and Society, '11  
Joel Ong, Computer Science, '09  
Lora Ulmer, Materials Science Engineering, '10  
Whitney Wadman, Biology and Society, '09

### **Cello**

Ryan Allen-Parrot, Environmental Engineering '12  
Steven Gu, Biology, '12  
Liz Hartman, Public Admin/Environmental Policy, Grad  
Alexander Mora, Engineering, '10  
Abigail Needles, Hotel, '12  
\*Adrienne Ngam, Architecture, '12  
Adrian Radocea, Material Science Engineering, '11  
Eddie Reynolds, Engineering, '12  
Alexander Sahn, Music, IHS  
Sarah Smith, Physics/Music, '10  
\*Hilary Wattenberger, Hotel, '09

### **Bass**

Chris Gerig, Engineering Physics, '11  
David Halpern, Music  
Sam Shuhan, Music  
\*Laura Spitler, Astronomy, Grad  
Mackenzie Wallace, Undecided, '12

### **Flute**

Alice Geglio, Economics/Spanish, '09

\*Miriam Nussbaum, Linguistics, '11

Brin Rosenthal, Undecided, '09

### **Oboe**

Shanon Sim, Chemical Engineering, Grad

\*Kit Stone, Science of Natural and Environmental Systems '11

### **English Horn**

Greg Weisbrod, Music, '11

### **Clarinet**

\*Jonathan Felbinger, Electrical Engineering, Grad

Vance Gao, Biology, '10

### **Bass Clarinet/Eb Clarinet**

Kevin Giroux, Undecided, '12

### **Bassoon**

\*Melanie Adamsky, Biological Sciences, '09

Jessica Zhao, Undecided, '12

### **Contra Bassoon**

Noah Wolfinger, Music, IC

### **Horn**

Sarah Edythe Dimiduk, Biological Engineering, '11

\*Amanda Esposito, Psychology, '12

Kira Gridley, Biology, '11

William Violette, Science of Natural and Environmental Systems, '12

### **Trumpet**

\*Eric Nathan, Composition, Grad

James Covington, Music, IC

### **Trombone**

Velthur Franklin, Undecided, '11

\*Carl Sieber, Chemical Engineering, '11

Sam Worby, Government, '12

### **Tuba**

Alec Story, Biology and Computer Science, '12

### **Percussion**

Risa Naka, Animal Science, '11

Thomas Weber, Mechanical Engineering, '09

\*Matthew Whaley, Computer Science, '09

Adrienne Rosenblatt, Undecided, '12

**Piano/Celesta**

Stephanie Yoshiko Quach, Economics, '12

**Orchestra TA**

Mike Lee, Music, PHD

**Orchestra Board**

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To support the activities of Cornell Orchestras like this concert, please consider a donation to the John Hsu Orchestra Fund. The John Hsu Orchestral Fund serves as a permanent legacy to his fifty years of teaching and focuses on enriching funds for orchestra activities at Cornell, such as future tours, retreats and guest artists.

The Cornell Music Department has provided the initial seed money for this new endowment fund; its growth will be dependent on targeted donations from the greater Cornell community. To sustain the vitality of this lasting legacy to Professor Hsu and orchestral music at Cornell, contributions to the fund are encouraged and greatly appreciated. Checks should be made out to Cornell University, memo John Hsu Orchestral Fund. Checks can be sent to Cornell Music department 101 Lincoln Hall, Ithaca NY, 14853.

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**What's next?****iO String Quartet Residency**

New York based iO String Quartet will be in residency from March 4-8 presenting two concerts. First on Midday music on March 5 performing new works by four DMA composers and on March 8 at the Johnson Museum with works by Brahms, Ravel and Beethoven.

Sunday, April 26, 2009

Cornell Chamber Orchestra shares a performance with Cornell Wind Symphony  
Program will feature Mendelssohn's *Sinfonie No. 6 in Eb major* and three new works for string orchestra by Tom Schnauber, Hyekyung Lee and new work TBA

Bailey Hall, 3 PM

Saturday, May 2, 2009

Final concert of the 2008-2009 season by Cornell Symphony Orchestra  
Program will feature Steven Stucky's *Son et lumière* and Igor Stravinsky's *Firebird Suite*  
(v.1919) Bailey Hall 8 PM.