

**START YOUR PROGRAM BELOW:**

Sunday, 3:00 PM, April 26, 2009  
Bailey Hall  
Cornell Chamber Orchestra  
Chris Younghoon Kim, conductor

In Memory of Henri Temianka

Tom Schnauber  
(b.1971)

Gust of Embers (world premiere)

Hyekyung Lee

Sinfonie No. 6 in Eb Major

Felix Mendelssohn  
(1809-1847)

Symphony No. 44 “Trauer” in e minor

Franz Joseph Haydn  
(1732-1809)

Intermission

Cornell University Wind Symphony (program will come from Matthew)

Program notes

German-American composer **Tom Schnauber** holds a Ph.D. in composition and theory at the University of Michigan, and is currently serving as chair of the Performance Arts Department at Emmanuel College in Boston. He has also studied French horn performance, ethnomusicology, and did a small stint in Hollywood scoring films no one will ever see. His major teachers have included Donald Crockett, Stephen Hartke, Paul-Heinz Dittrich, William Albright, Michael Daugherty, Bright Sheng, and William Bolcom.

A member of the Boston-based composer collective Composers in Red Sneakers, Schnauber has won awards for composition from ASCAP, the Kennedy Center, the New York Treble Singers, the Chamber Orchestra Kremlin, and the Columbia Orchestra. His music has been performed throughout the United States as well as in Germany, Spain, Russia, and Taiwan. He has received commissions for orchestral, chamber, and vocal works from ensembles such as Brave New Works, the Dexter String Quartet, the Valhalla Band, the Annapolis Chamber Orchestra, the Falls Church Chamber Orchestra, and the Chamber Orchestra Kremlin. Ensembles performing his music have included the Avalon String Quartet, the University of Michigan Symphony Orchestra, The Manitou Singers, the University of Illinois Symphony Orchestra, the Columbia Orchestra, and the Charleston Symphony Orchestra. He has also written music for stage productions by Toledo University, Coe College, and Ann Arbor’s Wild Swan Theater.

I started working for Henri Temianka—violinist, conductor, author, and humorist—as his librarian while still a teenager. During the six years I was with him, he became much more to

me than just an employer. His kindness and his encouragement of my first steps as a composer were an important part of my life. The night I heard of his death, I went into a piano room and came out hours later with this piece scrawled on some manuscript paper; I hardly remember writing it. Then I put it in a drawer and left it there. Years later, the soreness of his loss having receded with time, the fondness of his memory inspired me to take this work back out of the drawer. This intensely somber music does not reflect my impressions of Maestro Temianka as a person—he was warm, vivacious, witty, and brilliant—but rather my feelings at the time over having lost him. — *Notes by the composer*

**HyeKyung Lee** (born in Seoul, Korea) graduated from The University of Texas at Austin (DMA in Composition/Performance in Piano), where she studied Donald Grantham, Dan Welcher, Russell Pinkston, and Stephen Montague. She also studied with Bernard Rands at the Atlantic Center for the Arts and Ladislav Kubik at the Czech-American Summer Music Institute in Prague. She has received awards from the International Alliance for Women in Music, Harvey Gaul Composition Competition, Composers Guild, Delius Composition Contest, SCI, SEAMUS, ASCAP, and Indianapolis Chamber Orchestra Competition. Her music can be found on New Ariel Recordings, Capstone Recordings, Mark Custom Recordings, Aurec Recordings, Robin Cox Ensemble Vol. 7, and SEAMUS CD Series Vol. 8. She recorded the CD, *Blue–New Music for Saxophone and Piano* with saxophonist Todd Yukumoto (released on Equilibrium) in 2001. One of her commissioned works, *Dreaming in Colours for Bassoon and Piano* was written for the Meg Quigley Vivaldi Competition for young women bassoonists in 2005. Currently she is living in Columbus, Ohio, with her son and teaching at Denison University, Granville, Ohio.

*Gust of Embers* was written at MacDowell Colony, NH, in January 08. Originally written for Trio; Violin, Clarinet, and Piano, it was arranged for String Orchestra later in summer and dedicated to Chris Kim.

Icicles, snow flakes, frosty windows, icy winds...

A long cold winter yearns for a warm soft spring...

– *notes by the composer*

**Felix Mendelssohn Bartholdy** (1809-1847) is next to Wolfgang Amadeus Mozart possibly the most famous child prodigy of Classical music. In his short life he composed five full symphonies, eight solo concertos, six operas, several solo piano cycles and countless songs. His revival of J.S. Bach's music, most notably with the *St Matthew Passion*, brought much of the Baroque music back into the consciousness of composers and audience alike.

As a child, his teachers focused his musical education on the study of strict counterpoint as means to learning musical language. All strict formal styles such as fugues, inventions and the like were engrained into young Mendelssohn from a very early age, enabling him to easily compose in that style. His sixth string symphony (1821) is one of thirteen Mendelssohn composed between the ages 12 and 14. They can be best understood as a continuation of and experimentation with the strict styles, since all are decidedly set in the early Classicist style. The extensive use of archaic forms such as the Menuet and Trio movements and counterpoint link these symphonies closely to the style of the 1750s.

Mendelssohn's youth comes to life in the sixth string symphony with the happy and bubbling first

movement. The first theme opens the movement in a unison fanfare but quickly moves away to a more imitative and light texture. This is contrasted by the rather more choral second theme that still sparkles in spite of its calmer character. Like many pre-Classical works, the move from the development to the recapitulation of the first and second theme is unclear. Mendelssohn does not linger on either long enough to indicate a strong return. And indeed until the very end, direction is unclear until Mendelssohn firmly cadences back into the home key.

The second movement is elegantly simple in both melody and harmony, slowly charming the listener into a more contemplative mood in preparation of the pastoral Trio sections. The first trio, set in the distant key of B major, quietly trickles along in the violas over the drones in all the other voices. The sweetness of sound is astonishing in its serenity. The second trio is decidedly choral in its setting that reminds greatly of the J.S. Bach chorale settings. The cellos interrupt this with short solos that slowly take over the movement until the chorale is given up entirely. The last movement is attacked immediately, disrupting the elegance of the second movement for the playful agility of the third. Mendelssohn's youth once again surfaces with great wit and humor, while demonstrating his excellent command of the strict styles. The fugue appears quite suddenly and is manipulated for a while before introducing previous material into the texture, demonstrating Mendelssohn's skills. Before too long, Mendelssohn leaves the serious character of the fugue and returns back to the galloping mirth.

Approaching and rehearsing this symphony has been revealing and challenging at the same time. The absence of a conductor to guide has been one of the most intriguing adjustments the orchestra has had to get used to because independence and involvement are necessary at the same time. This applies to the section as well as each individual player, since complete engagement facilitates playing together as a whole. On an artistic and interpretational level this has been a fascinating project because the players have been able to contribute more to the musical shaping. Thus, the level of engagement and interaction both musically and personally has been a lot higher than with some of the other pieces. While playing without a conductor has posed many difficulties involving coordination, it has also enable the orchestra to be more creative and independent. Perhaps the experience gained from this particular set up will be used in future projects involving a conductor to bring music even more to life.

– *Notes by Charlene Kluegel*

**Franz Joseph Haydn**, Symphony No. 44 ('Mourning') in E minor (c. 1771)

With this symphony, the Cornell Chamber Orchestra begins celebrating the bicentenary of the composer's death in June 1809, a commemoration which, next fall, will also include the symphony no. 45 ('Farewell') in F-sharp minor (1772) and the overture to the opera *L'incontro improvviso* (1775). All three symphonic works belong to a period of Haydn's work which critics have often described as an early contribution to the *Sturm und Drang* ("Storm and Stress"), the literary movement which, from 1776 on, heralded individual expression, paying a particular respect to the conflictual nature of emotions and the violence with which they can cause one to act.

The nickname of the symphony ('Mourning') refers to an unsubstantiated anecdote according to which Haydn wished for the third movement to be played at his funeral; in 1771, the likely year of composition, Haydn fell so sick that his brother Michael requested leave from his employer to

visit him. In reality, all we know is that the adagio was performed in Berlin for a memorial a few months after the composer's death. While it remains impossible to tell what personal meaning this symphony might have held for Haydn, musicologists have highlighted two elements which convey a sense of personal expression, in this work as in others from the same period of his life: the theatricality of some musical gestures and the thoroughness of his technical exploration.

The four movements of the symphony form a tightly interwoven fabric. The first and the fourth movements, respectively *Allegro con brio* and *Presto*, begin with the strings playing in unison, and the openings of their middle sections are signaled by a similar gesture. In the first movement, this dramatic unanimity of melody recurs at the start of the third section, with the return of the opening theme, but contrary to what we could now expect, no such recapitulation happens in the finale. Instead, the third section begins with the exact opposite of unison, i.e. a double canon, which combines two sets of instruments imitating each other, one after the other. Haydn thus kept the last grand unison gesture for the end, disrupting the flow of the music just before propelling us to the end in an exciting orchestral tutti. In this manner, the finale also inverts the ending of the *Allegro con brio*, where Haydn had introduced the closing section with a short simple canon, a harbinger of the minuet.

The second movement of the symphony, the minuet displays a strict canon between the violins (and intermittently, the first oboe) and the cellos, bass and bassoon. Where the listener might have expected a reprise of the theme, Haydn increases the temporal interval between the two voices of the canon (from one bar to two) at the same time as in the softest dynamics (*pianissimo*) he delays the return of a stable harmony. The trio, also beginning *pianissimo*, brings the first positive relief to the otherwise sombre rhetoric of the symphony. Strong contrasts in dynamics (from *pianissimo* to *fortissimo*) shape the phrases in an unusual manner, emphasizing upbeats, weak bars, and transitional harmonies.

In the same key as the trio (E Major), the adagio unfolds an accompanied melody performed by muted violins. At the end of a first variation on the theme, the horns and oboes join the orchestra on the harmonic prolongation of the last chord, and from this expansion in volume and duration, the listener might derive a heightened pleasure of completion. This entrance of the winds is made even more poignant in the second part of the adagio, at the beginning of the recapitulation, when the exact same passage now punctuates an inflection of the music toward the minor mode. Yet this truly comforting recall in a moment of sorrow implies no suspension of time. When it appears first, it also introduces a rhythmic ostinato, a triplet figure whose regular repetition throughout most of the piece marks the constant, irreversible flow of time. Perhaps this bittersweet conjunction of comforting harmony and imperious transience prompted Haydn's contemporaries to think of this adagio as a meditation on death, as they bid farewell to a composer who, with others, had invented and promoted a new musical style for Europe.

– *Notes by Damien Mahiet*

Cornell Chamber Orchestra

Violin

Sumona Bhattacharya, Anthropology, '11

Angela Chiang, Math, '11  
Serena Chiang, Biology, '10  
\*Kevin Eckes, Biological Engineering, '09  
Alex Gribizis, Biology, '12  
\*Elaine Higashi, Biological Engineering, '12  
Kasia Hozer, Psychology, '11  
\*Charlene Kluegel, Music, '09  
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

#### Piano

Robert Toha, Biology, '12

#### Percussion

Tom Weber, '09

#### Oboe

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

#### Bassoon

Melanie Adamsky, '09

#### Horn

Bryn Coveney, Music, IC  
Kira Gridley, Biology, '11

Assistant conductor

Damien Mahiet, Music, Grad

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.

What's next?

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.