

Cornell Chamber Orchestra
Chris Younghoon Kim, conductor
Judith Kellock, voice
Evan Chambers, fiddle
Susan Waterbury, violin
3 PM, Sunday, October 5, 2008
Barnes Hall, Cornell University

Program

Anton Webern
(1883-1945)

Langsamer satz
Damien Mahiet, conductor

Samuel Barber
(1910-1981)

Knoxville : Summer of 1915 (to words by James Agee)
Judith Kellock, voice

Intermission

Evan Chambers
(b.1953)

Concerto for Irish fiddle, violin and orchestra (1998)

I. Figs
II. Air/Waltz
III. Reels

Evan Chambers, fiddle and Susan Waterbury, violin

Soloists

Judith Kellock, voice

Soprano Judith Kellock has been described in the press as "a singer of rare intelligence and vocal splendor, with a voice of indescribable beauty." A primary influence in her musical life was the late Jan DeGaetani, with whom she studied for many years. Other teachers have included Grace Hunter, Hazel O'Donnell, Phyllis Curtin at Tanglewood, and Wilma Thompson at Boston University. Ms. Kellock has been featured with the St. Louis Symphony, the Minnesota Orchestra, the Brooklyn Philharmonic, the New World Symphony, the Honolulu Symphony, the Pro Arte Chamber Orchestra, the Greek Radio Orchestra, the Cayuga Chamber Orchestra, the West Virginia Symphony, the Los Angeles Philharmonic Green Umbrella Series, and orchestras throughout New England. At the Aspen Festival she has been soloist with the Symphony Orchestra as well as in chamber music and oratorio. Other festival performances include Monadnock, Arcady Stockbridge Chamber Concerts, the Music Festival of the Hamptons, and songFest, a performance and training program in southern California. Highly acclaimed for her song recitals and chamber music performances, she is also sought after by composers for her interpretation of contemporary music. She is a founding member of the new music group Ensemble X, whose music director is composer Steven Stucky. Ms. Kellock's residency in Prague included recitals of German Lieder and American art song with pianist Phillip Moll, as well as master classes and lectures at the Prague Conservatory. As a recipient of a National Endowment of the Arts recitalist fellowship, she toured the West Coast with a variety of programs. Ms. Kellock has sung major operatic roles in Italy and Greece, toured with the Opera Company of Boston and performed with the Mark Morris Dance

Company at the Theatre de la Monnaie in Brussels. This summer she performed and recorded *The Astronaut's Tale* by Charles Fussell at the Monadnock Festival, and sang the role of Madame Herz in Mozart's *The Impresario* at the Music Festival of the Hamptons, in a version translated and revised by Lukas Foss. She has recorded for Koch International, Turnabout, Sine Qua Non, Fleur de Son, Albany and Gasparo labels. Upcoming releases include songs of Samuel Barber, music of Steven Stucky, Charles Fussell and Judith Weir. Ms. Kellock serves on the performing faculty of Cornell University, and is much in demand as a master class teacher. She is also on the board of directors of the Lotte Lehman Foundation.

Evan Chambers, composer/irish fiddle

Evan Chambers (b. 1963, Alexandria, Louisiana) is currently Associate Professor of Composition at the University of Michigan. He serves as resident composer with the new-music ensemble Quorum.

His 2007 orchestral song cycle *The Old Burying Ground* was performed in Carnegie Hall in February 2008, and has been recorded for commercial release in fall of 08.

Chambers' compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies; has also appeared as a soloist in Carnegie Hall with the American Composers Orchestra. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, the American Composers Forum, and the Tampa Bay Composers Forum. He has been a resident of the MacDowell Colony, and been awarded individual artist grants from Meet the Composer, the Arts Foundation of Michigan and ArtServe Michigan. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman. Recordings have been released by Albany Records, the Foundation Russolo-Pratella, Cambria, Clarinet Classics, Equilibrium, and Centaur. His solo chamber music disk (*Cold Water, Dry Stone*) is available on Albany records.

Susan Waterbury, violin

Susan Waterbury, violinist, serves as Assistant Professor of Violin at Ithaca College School of Music in Ithaca, NY where she teaches violin and performs with the Ariadne String Quartet. In the 1999-2000 season, Ms. Waterbury was Artist-in-Residence and Co-Artistic Director for the Garth Newel Music Center in Hot Springs, VA where she performed chamber music concerts year-round. From 1995-99 Ms. Waterbury was Associate Professor of Violin at the University of Memphis where she taught violin and performed with the Ceruti String Quartet.

Formerly, Waterbury was a founding member of the Cavani String Quartet from 1984-1995, having served as Quartet-in-Residence at the Cleveland Institute of Music. As a member of Cavani, Ms. Waterbury performed and taught regularly for concert series and festivals throughout the U.S. and abroad. This included appearances at Carnegie Hall, Alice Tully Hall, and Lincoln Center in New York City, and the Phillips Collection and Corcoran Gallery in Washington D.C. The Cavani Quartet garnered many awards including First Prize in the 1989 Walter W. Naumberg Chamber Music, Cleveland

Quartet, and Carmel Chamber Music competitions as well as the 1989 Ohio Governor's Award for Outstanding Achievement in the Arts.

Waterbury earned a Master of Music degree from the Eastman School of Music and a Bachelor of Music degree from The Ohio State University School of Music which named her "Distinguished Alumna of 1995". She studied violin with Donald Weilerstein, Jens Ellerman, Michael Davis and Walter Levin (Cincinnati College- Conservatory) and was coached in chamber music by the Cleveland, Tokyo, Emerson, and Juilliard Quartets. Waterbury is an active performer, collaborating regularly with friends on series and festivals throughout the year. She is currently a member of the new music ensemble, Ensemble X, based in Ithaca, NY (Cornell University) and has been a regular guest performer with Present Music (Milwaukee new music ensemble). Past collaborations include performances with such artists as Paul Katz, Colorado Qt., Cleveland Qt., Miami Qt., Frank Cohen, Josh Smith, David Cerone, Anton Nel, Earl Wild, and Ann Schein. Waterbury has recorded on the Azica, Albany, Pantheon, Polygram, and Cleveland Institute of Music labels.

Program notes

Anton Webern (1883-1945)

Langsamer Satz (1905). Arr. for string orchestra by Gerard Schwarz.

When Berlin composer and teacher Hans Pfitzner mentioned his dislike of Mahler's music, the young Anton von Webern proudly walked out of room. That same year, in 1904, he began studying composition with Arnold Schoenberg. Till the completion of his musicology doctoral thesis two years later at the University of Vienna, under the guidance of Guido Adler, the young Webern pursued both curricula concurrently while dreaming of establishing himself as a conductor. Webern composed the single slow movement known under the German title of Langsamer Satz in 1905. Completed in June, the work extended in his mind the happy memory of a holiday he had taken that spring with his cousin and lover Wilhelmine Mörtl. The piece conveys both urgency and plenitude, desire and fulfillment. With passion, its opening theme ascends higher and higher, with increasing intensity, but when it recedes, it falls down in nonchalant curves, into quiet enjoyment. The middle section further exposes this duality of character, contrasting moments of extroverted lyricism with moments of calm tenderness. The last section, restating the opening theme, carries passion to its extreme, to the point where dynamics cannot be louder, pitch higher or motion wider—a point followed only by the soft gestures of a blissful exhaustion. — *notes by Damien Mahiet*

Samuel Barber (1910-1981)

Knoxville: Summer of 1915

Samuel Barber was one of a number of American composers whose work was presented frequently in Boston during the period when Serge Koussevitzky was music director of the Boston Symphony, and one whom Koussevitzky commissioned on several occasions. Knoxville: Summer of 1915 is the last of the Barber works to have been premiered by Koussevitzky, and arguably the composer's masterpiece. Though officially the work was "commissioned" by soprano Eleanor Steber, who sang the first performance, Barber had completed at least the main draft of the music before offering it to Koussevitzky and asking his advice as to the choice of soprano for a first performance. The conductor was immediately taken with Knoxville, and it was apparently at his suggestion that Barber

offered the score to Steber, who was utterly delighted with it. (Barber was equally delighted with Steber; he later composed the title role in his opera *Vanessa* for her.) Barber's setting of James Agee's remarkable prose poem depicts a summer evening in the back yard with the whole family assembled, as seen through the eyes of a small child. Both text and music appear deceptively simple; the thoughts of a child methodically cataloguing all the people and things that form part of its life. The beauty of Agee's poem is that we can sense the "immortal yearnings" of this small child through a concrete listing of objects and of relatives "who quietly treat me, as one familiar and well-beloved in that home...but will not ever tell me who I am."

Barber's music grows organically from a handful of ideas: the opening woodwind passage and a tiny three-note cell in the vocal line. The opening paints the cool summer evening with intertwining woodwinds and, soon after, a gently pulsing figure in the harp and pizzicato violas and cellos. The singer begins with a calm phrase that introduces a three-note figure, a cell that serves as the basis for much of the melodic line. A sudden *Allegro agitato* interrupts the calm of the night with street noises; the whole orchestra is shot through with a rhythmic three-note figure that can be seen as a new version of the basic cell. Then the stillness of the night settles in and we return to the mood of the opening. A lighter *Allegretto* describes the family gathering on quilts in the back yard (with still another version of the basic three-note cell). The stars in the sky evoke wonder and deeper thoughts concerning these people who are all caught up in the beauty and mystery of existence. The closing phrase, the final summation, as the child is put to bed, magnificently broadens and intensifies the melodic line.

KNOXVILLE: Summer of 1915

We are talking now of summer evenings in Knoxville Tennessee in that time that I lived there so successfully disguised to myself as a child.

...It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of festival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber.

A streetcar raising its iron moan; stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter, fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low on the length of lawns, a frailing of fire who breathes...

Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there....They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all. The

stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

Text by James Agee

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- notes by Steven Ledbetter

Evan Chambers (b. 1953)

Concerto for fiddle, violin and orchestra

1: (Jigs)

The Empty Chair/At the Fiddler's Wake

Remember the Dancing/In the Soft Days of Our Youth

Some Good Crack, (A Bit of Wildness)

And It's over the Rocky Hills--

2: (Air/Waltz)

To a Gentle Place.

3: (Reels)

So Tear Into One/Every Day is Christmas

Let's Hit the Hard Stuff/"Till the Stuff Hits Us Hard

This concerto features two soloists playing the same instrument in two different styles, yet the piece does not pit them against each other in the kind of titanic struggle one often finds in many concertos. Rather, the fiddle player and violinist are more like two complementary halves of a personality--they and the orchestra support each other and take the leading role in turn without conflict.

The first movement was inspired by the death and funeral of a fiddler who I never met or heard play. His son described the events surrounding his wake with such emotion, though, that I wanted to write a piece for all the fiddlers like him who play for the sheer love of it, those who won't be seen in the record bins or on television, all the forgotten ones who live shyly, quietly, without celebrity, holding a musical center in their communities. The word "crack" in the fourth tune title is Irish slang for a good time: glowing good fun and companionship. I had a picture in my mind of the hush that falls over a session when a respected elder sits down to play--somewhat severe and old-fashioned-sounding at first, with everyone gradually warming to the task 'till the music propels itself along on its own energy.

The second movement is a lullaby for my daughter Elena. It was completed on the day after the death of my friend, mentor, and colleague, Bill Albright; as a result the final section of the piece also bears some of the grief I felt at his untimely passing. I once heard a story about the "gentle places" in Ireland: fairy mounds where magical beings are said to abide. As I contemplated my unborn child and the gentle place she inhabited in the months before her birth, I imagined a still point in the landscape where birth and death merge in enchantment.

The final movement is a set of four reels. The first, "So Tear Into One," takes its title and its character from an exhortation often heard at traditional music sessions. The almost goofily cheery mood and expansive goodwill of the second tune gives way almost immediately to a more edgy pair of reels that begin to spiral out of control, as sessions sometimes do, getting wilder and wilder until the even the tune itself begins to be go askew and get lost, taken over by frenetic driving rhythm. The titles of the tunes for all the movements, taken in sequence, form a poem and an exhortation in themselves—a recognition of loss and a celebration of life in peace and unrestrained good humor.

- notes by *Evan Chambers*

Cornell Chamber Orchestra

Violin

Sumona Bhattacharya, Anthropology, '11*
 Angela Chiang, Math, '11
 Kevin Eckes, Biology, '09
 Alex Gribizis, Biology, '12
 Elaine Higashi, Biological Engineering, '12*
 Kasia Hozer, Psychology, '11
 Jonathan Yicon Hsieh, Hotel Management, '12
 Charlene Kluegel, Music, '09*
 Benjamin Ou-yang, Astronomy, '10
 Tia Plautz, Physics, '11
 Victor Tzen, Architecture, Grad
 Aaron Wexler, Biology, '10*

Viola

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

Cello

Sharon Driscoll, Biology and Society, '12
 Ellen Haynes, Animal Science, '09 *
 Hainlee Hsueh, Electrical Engineering, '09
 Brian Lee, Chemical Engineering, '10 *
 Theresa Tan, Psychology, '09
 Lawren Wooten, Undecided, '12

Bass

John Romey, Music, IC

(In alphabetical order, principals marked by *)

Piano

Jake Jungbin Lee, Engineering, '09

Harp

Deete Bunn, guest musician

Flute/Piccolo

Rebecca Morrow, communications, '09

Oboe/English Horn

Greg Weisbrod, Undecided, '11

Clarinet

Jonathan Felbinger, Electrical Engineering, Grad

Bassoon

Melanie Adamsky, Biological Sciences, '09

Horn

Liz Teucke, Music, IC
 Kira Gridley, Biology, '11

Trumpet

Anthony Clark, Music, '09

Percussion

Adrienne Rosenblatt, Undecided, '12
 Thomas Weber, Mechanical Engineering, '09