

Ensemble 212

2008-09 Season

Chamber Music Concert, Friday May 15, 2009 8:00 PM
Second Presbyterian Church (6 W 96th St at Central Park West)

Program TBA

As our 2008-09 season draws to a close, Ensemble 212 would like to thank our audience for all their support. Please join us for our chamber music concert on Friday May 8. We have many exciting plans for the upcoming 2009-10 season so visit our website www.ensemble212.org for all the latest updates regarding our concerts next season.

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

Goodwill Ambassadors of Ensemble 212

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

Ensemble 212 would like to thank the following individuals and organizations:

Jeannette BOYLE, Margalit CANTOR, Chen CHU, KyungHun KIM, Il Chun & Sook Hee LEE, Shumin MA, Thomas G. RIGNEY

French Woods Festival of the Performing Arts, Good Shepherd-Faith Presbyterian Church, InterSchool Orchestras of New York

Ensemble 212

Sunday April 19, 2009

8:00 PM

Good Shepherd-Faith Presbyterian Church
At Lincoln Center

Program

Overture to A Midsummer Night's Dream, Op. 61 Felix MENDELSSOHN
(1809 – 1847)

Variations on a Rococo Theme for Pyotr Ilyich TCHAIKOVSKY
Violoncello & Orchestra, Op. 33 (1840 – 1893)
arranged by Wilhelm FITZENHAGEN
Sarina ZHANG, Violoncello
Winner of the 2009 Young Artist Competition for Violoncello

Concertino in E Flat Major for Carl Maria von WEBER
Clarinet & Orchestra, Op.26 (1786 – 1826)
Mara PLOTKIN, Clarinet

*** INTERMISSION ***

The Representation of Chaos from The Creation Joseph HAYDN
(1732 – 1809)

Symphony No. [35] in D Major, K. 385 "Haffner" Wolfgang Amadeus MOZART
Allegro con spirito (1756 – 1791)
Andante
Menuetto - Trio
Presto

Yoon Jae LEE, Conductor

**Please switch off your cell phones and other electronic devices.
The use of flash photography is strictly prohibited during the performance.**

Ensemble 212

Yoon Jae LEE, Artistic Director

Supporters of Ensemble 212 2008-2009 Season

Flute

Amy ELKS
Anthea KECHLEY

Oboe

Janice SHIN
Catherine WEINFELD

Clarinet

Crystal-Gloria MEDINA
Mara PLOTKIN*

Bassoon

Sasha Gee ENEGREN*
Thea GROTH

Horn

Ben BRODY
Evan GEIGER

Trumpet

Roberto GANDARA
Kenny LEEPER

Trombone

Anthony BARFIELD+
Paul TARUSSOV+

Tuba

Nathan RAWLS#

Timpani

Alyson RZESZOTARSKI

+ Haydn only
Mendelssohn only

Violin I

Miyun CHUNG*, *Concertmistress*
David BOUSSO*
Jane CHOI
Mikyung KIM
Marc LEVINE*
Amanda LO

Violin II

Ann SunHyung KIM, *principal*
Yeaji KWAK
Audrey LO*
Shannon MERLINO
Muneyoshi TAKAHASHI*
Carlos TOME

Viola

Jen HERMAN*, *principal*
Chern Hwei FUNG
KyungHun KIM
Joanna SIRLIN

Violoncello

Michael HAAS, *principal*
Margalit CANTOR*
Jane PAE
Jeanette STENSON

Bass

Murat KARACA*, *principal*
Alex JENKINS

Benefactor (\$1,000 - \$4,999)

Anonymous (2), George ROCKMAN Esq. & Marsha NELL

Sponsor (\$500 - \$999)

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Donor (\$250 - \$499)

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Kunjip Restaurant

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Ockchul HA, Hyung Sook HAHN, Sarah S. KANG, Chung Shik KIM, M.D.,
Inja KIM, Ung Jin KIM, M.D., Nam S. LEE, Kaiwen LIN, Ki Duck SHIN, M.D.,
Yeong Soo & Hyun Ok SHIN, Noh Eop YOO, Hanhi YOON

Patrons (\$50 - \$99)

Barbara CURRAN, Diane FLAGELLO, Mr. Chulhak & Mrs. Seunghee PARK,
Mr. Kichol & Mrs. Inja PARK, Dong Suk & Young YOO, Henna YEO,
Friends of Sook Hee LEE

Current as of 2009-04-18



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* denotes core members for 2008-09 Season

ENSEMBLE 212 NEEDS YOUR HELP TO RAISE FUNDS FOR THE 2008-09 SEASON. ONE VERY IMPORTANT ITEM WE NEED TO PURCHASE IS A SET OF TIMPANI MANUFACTURED BY ADAMS (PICTURED BELOW) FOR OUR ORCHESTRA. WE HAVE STARTED A SPECIAL TIMPANI FUND TO RAISE THE \$5000 NEEDED FOR THIS ITEM. RAISED SO FAR: \$700



Meet the Artists



At a young age of 13, **Sarina ZHANG** has already captured top prizes in many music competitions. She won the alternate in Juilliard Pre-College Romberg Cello competition, Tchaikovsky Rococo Variations competition, 1st place in Connecticut International Young Artist Competition in Piano and 2nd place in cello, special prize in the New York Grand Prix International Piano Competition, Virginia Waring International Piano Competition, the 1st prize in MTAC California Piano Solo Competition, and the 1st place in Los Angeles Violoncello Society Scholarship Competition. In 2007, Sarina was invited to give a cello and piano recital in Athenaeum Music and Arts Library's Mini Concert at Lyceum Theatre in San Diego. In 2006, she gave her cello and piano performance in the prelude to a Discovery concert for La Jolla Music Society. Sarina also captured the 1st prize at the 2005 International Russian Piano Competition (Young musician category) and the first prize in both piano and cello of the 2005 Goodlin Scholarship Competition. She also won numerous top prizes at California State VOCE competition. Sarina has collaborated with the San Diego Symphony, the Buffalo Philharmonic Orchestra, the New City Sinfonia and the Northridge Symphony Orchestra. Sarina has been featured on the live radio show of "From the Top" three times, including a PBS television show "From the Top, Live from Carnegie Hall", and her performances have been broadcast throughout the USA. From 2004 to 2007, Sarina was the youngest member and assistant principal cellist in the San Diego Civic Youth Orchestra Symphony, and in 2006 toured with CYO to Stockholm, Sweden, Helsinki, Finland and St. Petersburg and Moscow, Russia. Sarina is currently a double major student in the pre-college division at the Juilliard School, studying piano with Yoheved Kaplinsky and cello with Darrett Adkins.

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. Thank you!

If you are contributing specifically for the timpani fund, please make a note of it on your check and 100% of the proceeds will towards the timpani.



Clarinetist **Mara PLOTKIN** performs extensively as an orchestral and chamber musician in New York and the San Francisco Bay Area. Mara is a member of the 85th St. Wind Quintet and a core member of Ensemble 212 as well as Mimesis Ensemble. She performs regularly with the Chelsea Symphony and has played in concerts with the Dicapo Opera Theater, Wagner Opera Theater, and the UC Berkeley Summer Symphony. She has attended music festivals including Banff Music Centre, Las Vegas Music Festival, Bowdoin International Music Festival, Music@Menlo, and

Domaine Forget. This summer Mara will give recitals throughout the San Francisco Bay Area and volunteer with the musical outreach group, One Humanity, in Cebu City in the Philippines.

Ms. Plotkin performed Mozart's Clarinet Concerto with the Mannes Orchestra as finalist in the 2006 Mannes Concerto Competition. She has played in master classes presented by Peter Schmidl, Frank Cohen, David Shifrin, Stanley Drucker, Anthony McGill, Pascual Martinez Forteza, and David Finkel. She studied piano and viola in addition to improvisation classes at the Berkeley Jazz School. Mara credits her training in ballet, jazz, modern, and tap dance as a constant inspiration for her music.

Ms. Plotkin received her Bachelor of Music degree from the Conservatory of Music at the University of the Pacific as well as a Master of Music degree from Mannes College of Music. Her teachers have included David Krakauer and Patricia Shands. She is currently a Professional Studies Diploma candidate at Mannes, where she receives a scholarship and studies with Stephen Williamson. Ms. Plotkin is supported in part by the LCU Foundation and the Hebrew Free Loan Society.



Yoon Jae LEE enjoys a multi-faceted career as a conductor, arranger, and pianist. Under his baton, Ensemble 212 has performed works ranging from Beethoven's Seventh Symphony to Schwantner's Sparrows. Mr. Lee currently conducts the Seminar Orchestra at the C.W. Post Chamber Music Festival at Long Island University and is a Resident Conductor at the Strings International Music Festival. Recently, Mr. Lee was appointed Music Director and Conductor of the Old York Road Symphony Orchestra. In addition to conducting, Mr. Lee maintains an active accompanying and teaching schedule. In January 2008, he joined the faculty of City College of New York (CUNY). Mr. Lee has made highly acclaimed chamber versions of Debussy's *Prélude à l'après-midi d'un faune* and Mahler's Fourth Symphony. Following the September 11 tragedy, his orchestration of the theme "New York, New York" was performed at Salzburg's Cathedral (Dom) during a special benefit concert for St. Paul's Chapel in lower Manhattan.

A native of New York City, Mr. Lee began studying the violin at age 5 and piano at age 6. At age 17, he started conducting and just 2 years later, participated in a masterclass by Kurt Masur at Alice Tully Hall. He received degrees in piano and conducting from the Mannes College of Music studying conducting with Samuel Wong, David Hayes, Michael Charry and received the N.T. Milani Memorial Conducting Fellowship and the Peter M. Gross Fund. Mr. Lee also studied at the Universität Mozarteum Salzburg in Austria under the tutelage of Dennis Russell

MOZART, Wolfgang Amadeus (b. Salzburg, Austria, 1756; d. Vienna, 1791)

Symphony No. [35] in D Major, K. 385 "Haffner" (1782)

Mozart's "Haffner" Symphony was originally composed as a serenade commissioned by the family of Sigmund Haffner, a friend and benefactor of Mozart. In 1776, Haffner commissioned Mozart to write a serenade for his sister's wedding and in July 1782 when Haffner was to be ennobled, he again called upon Mozart to write music for the occasion. Mozart now living in Vienna, was extremely busy during this time but his father Leopold insisted that he accept the commission. Mozart hastily completed a march, an allegro, an andante, two minuets, and a presto. Historical evidence suggests that Mozart did not actually meet the deadline to have the music completed by Sigmund Haffner's ennoblement. In 1783, Mozart reworked the serenade into the current "Haffner" Symphony. He dropped the introductory march (K. 385a), one of the minuets, and removed the repeats from the 1st movement. Flutes and clarinets were added by Mozart to the outer movements giving the symphony a fuller sound.

Mozart instructed that the opening movement "must be played with fire." The movement is in sonata form with a short development section. A commanding main theme dominates throughout. Relaxed aristocratic elegance in the Andante forms a strong contrast. The rhythmic structures in the exposition provide a subtle contrast to each other. While both themes are similar in character, the first theme's accompaniment based on 16th notes, while the second theme is denser with 32nd notes as accompaniment. A brief, cantabile passage in the development punctuates the use of syncopated rhythms in the violins and violas. The Minuet is strong, yet stately with surprising pauses. When comparing the character of the Menuetto with the Trio, the Menuetto is brighter and lighter; whereas the Trio has a more flowing effect. The final Presto is permeated with sudden dynamic shifts. Mozart instructed that this movement be played "as fast as possible." Mozart concludes the symphony with great brilliance and grandeur.

-Yoon Jae Lee

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

He immediately set to work on a short solo work for clarinet and orchestra to be performed at a concert in Munich on April 5, 1811. The success of this concert led to the commissioning of two clarinet concertos by King Maximilian I of Bavaria (Bärmann was the soloist for both of the concertos as well). In addition, Weber was besieged by requests from the members of the orchestra for solo works, of which only the Bassoon Concerto (J. 127) was written.

The solo clarinet works broadened the seemingly narrow repertoire for the instrument (previously, only Mozart's single concerto and those by Johann Molter and Carl Stamitz were the better known works) as well as its virtuosic capabilities. Weber's *Clarinet Concertino* is in a theme and variations format, something that he had previously explored in several piano sets and the Horn Concertino (J. 188). The work opens with a solemn introduction in C Minor, in which the soloist intones several plaintive melodic statements from high to low registers. Following this are three pert variations on a theme of increasing difficulty. After this is a slow section reminiscent in style of Weber's operatic works *Der Freischütz* and *Euryanthe*. A closing 4th variation of virtuosic pyrotechnical display provides a rousing finish to the work.

-Thomas G. Rigney

Instrumentation: 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, solo clarinet and strings.

HAYDN, Joseph (b. Rohrau, Austria, 1732; d. Vienna, 1809)

The Representation of Chaos from The Creation

When Haydn was in London, he heard for the first time the oratorios of Handel. He was stunned at the power of those splendid works performed with large choruses and orchestras. After hearing these performances, Haydn was inspired to compose an oratorio modeled in the Handelian spirit. He returned to Vienna with an anonymous libretto on the creation story. His friend, Baron Gottfried van Swieten, translated it into German, and Haydn set to work on the score, which was not completed until 1798. The oratorio begins with an orchestral introduction titled 'Representation of Chaos.' The chaos is depicted in a slow tempo. The unformed world is a harmonic labyrinth where cadences are withheld from the ends of phrases. Gradually the music makes extricates itself, and a tutti resolution arrives before the music dissipates again into the void. The Creation received its first public performance in Vienna on March 19, 1799.

-Yoon Jae Lee

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani and strings.

Davies. During that time, he appeared as guest conductor with the Mozarteum Orchester Salzburg, Bruckner Orchester Linz, and was Assistant Conductor to the Salzburger Kammerphilharmonie.

Among the music festivals he has attended include the Aspen Music Festival, where he studied with David Zinman, Murry Sidlin, and conducted a staged performance of Benjamin Britten's, "The Turn of the Screw" and the Tafelmusik Baroque Summer Institute, where he studied Baroque performance practice.

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 a diverse range of repertoire from the Baroque era to the present, featuring a series of chamber music, ensemble, and orchestra concerts. This allows Ensemble 212 flexibility to range from an intimate duo up to a symphony orchestra of over fifty musicians. Because of this unique aspect of the orchestra, both conductor and orchestra musicians are involved with the artistic process. Chamber music concerts feature orchestra musicians performing in small groups without the conductor's intervention. Ensemble concerts allow the conductor and musicians to collaborate together and in orchestra concerts, the artistic decisions emanate from the conductor.

One of Ensemble 212's major goals is promoting and collaborating with musicians based in the greater New York metropolitan area. Featured guest soloists have included Daniel Phillips of the Orion String Quartet and pianist Lisa Yui. Ensemble 212 also holds an annual Young Artist Competition series dedicated to featuring young musicians who demonstrate exceptional abilities for a promising career in classical music. Each season, the age and categories for each competition are rotated to include instrumentalists, vocalists, and composers. Concerts are held about six times a year and take place in venues such as Merkin Concert Hall or the Good Shepherd-Faith Presbyterian Church at Lincoln Center.

Program Notes

MENDELSSOHN, Felix (b. Hamburg, Germany, 1809; d. Leipzig, 1847)

Overture to A Midsummer Night's Dream, Op. 61 (1826, rev. 1842)

Inspired by William Shakespeare's comedy of the same title, the overture is rightly regarded as one of the most astonishingly imaginative pieces of orchestral music ever written by a 17 year old composer. Mendelssohn exemplifies the mastery of his creative abilities by combining atmospheric music within the

context of traditional sonata form. While a romantic piece in expression, the overture incorporates many classical elements, being shaped by regular phrasings and harmonic transitions. The result is a new musical genre which establishes the Romantic ideal of combining music and poetry. Originally written as a piano duet, the fully orchestrated version soon followed.

The Overture opens and ends with four mysterious, evocative chords, representing the mysterious forest. An abrupt change to E minor played by violins in four parts, depicts the fairy world we are about to enter. Suddenly, the full-orchestra signals the entrance of Theseus and his courtiers. A transition to B Major leads to a song-like theme for the lovers followed by themes representing donkey brays of Bottom and his clownish companions (played by the ophicleide) and the craftsmen and Theseus' hunting calls, which closes the exposition. The fairies dominate most of the development section and ultimately have the last word in the coda, just as in Shakespeare's play. Loud horn calls evoke both the threatening darkness of the forest and Theseus' hunting party. The Overture was premiered in Stettin (now Szczecin, Poland) on 20 February 1827, at a concert conducted by Carl Loewe. Mendelssohn himself conducted the first performance of the overture in London on June 24, 1829. 17 years after the composition of the Overture, Mendelssohn composed the incidental music based on themes from the overture to be used for a production of the play at the Royal Theater in Berlin in 1842 for William IV of Prussia.

-Yoon Jae Lee

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 ophicleide or English bass horn (played on tuba in today's performance), timpani and strings.

TCHAIKOVSKY, Pyotr Ilyich (b. Votkinsk, Russia, 1840; d. St. Petersburg 1893)

Variations on a Rococo Theme, Op. 33 for Violoncello & Orchestra, Op. 33 (1876)

A favorite of among cellists and concert audiences, the Variations on a Rococo Theme was the closest Tchaikovsky ever came to writing a full concerto for cello and orchestra. It is among the most challenging works in the solo cello literature. Tchaikovsky admired the Classical style very much and this work pays homage to Mozart, as does his later Mozartiana Suite of 1887. One should note however, that the theme is not Rococo in origin, but actually an original theme of Tchaikovsky's.

The work begins with an orchestral introduction followed by the cello's statement of the theme. Each of the seven variations is bridged by an orchestral interlude to which the solo cello joins with various degrees of virtuosic display. Within the individual variations Tchaikovsky draws on the precedent of the Baroque era through the use of tripartite forms and rondo styles. Each variation presents formidable challenges to the soloist, in several places exploiting the outermost range of the instrument. Look for technical brilliance from the solo cello in variations IV, V, VII, and the coda.

Tchaikovsky composed the piece for Wilhelm Fitzenhagen, a German cellist and professor at the Moscow Conservatory who gave the premiere in Moscow on December 30, 1877. Fitzenhagen had a significant hand in fine-tuning the solo part. To ensure that the cello writing was idiomatic, the composer gave him license to make adjustments. But to Tchaikovsky's dismay, Fitzenhagen also made significant structural and musical revisions by reordering the variations and deleting one in the process. The version of the Rococo Variations that has been known since the work's premiere is not the one Tchaikovsky wrote, but an arrangement by Fitzenhagen. Tchaikovsky fulminated against its perpetrator, whom he dubbed "Fitzenfart," exclaiming, "Look what he's done to my piece—he's altered everything!". For reasons unknown, Tchaikovsky didn't bother to undo Fitzenhagen's alterations saying, "The devil take it. Let it stay as it is!". The composer's original version was eventually published in the Soviet Union in 1941 and has only recently become available in the west.

-Yoon Jae Lee

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, solo cello and strings.

von WEBER, Carl Maria (b. 1786 Eutin, Germany; d. 1826, London, UK)
Concertino for Clarinet & Orchestra in E Flat Major, Op. 26 (1811)

Weber is regarded by many scholars to be the first truly "Romantic" composer of the 19th century, creating works that were truly groundbreaking in the use of qualities later associated with the movement. Among them are operas with supernatural themes and a broader sense of orchestration, piano works with a clearly defined style particular to the composer and display pieces for various solo instruments that expand the perceived capabilities of those instruments for musicians and their audiences. The clarinet works were written for Heinrich Bärmann, a noted virtuoso and court appointed clarinetist in Munich who had also studied oboe previously in Potsdam. Weber met him during a tour of Germany in Darmstadt and was captivated by the virtuoso's playing ability.