THE DEPARTMENT OF MUSIC PRESENTS

Cornell Chamber Orchestra
Cornell Symphony Orchestra
Blaise Bryski and Miri Yampolsky, piano
Graeme Bailey, narrator
Chris Younghoon Kim, conductor

The Carnival of the Animals
Charles-Camille Saint-Saëns
(1835–1921)

I- Introduction and Royal March of the Lion
II- Hens and Roosters
III- Wild Asses; quick animals
IV- Tortoises
V- The Elephant
the (ir)rational animal By Peter Fahey
VI- Kangaroos
Jungle Monkey by Max Shuhan
VII- Aquarium
VIII- Characters with Long Ears
IX- The Cuckoo in the Depths of the Woods
X- Aviary
Gila Monster By Zachary Wadsworth
XI- Pianists
XII- Fossils
Ugly Duckling By Takuma Itoh
XIII- The Swan
XIV- Finale

Blaise Bryski and Miri Yampolsky, piano
Graeme Bailey, narrator (poems by Ogden Nash and composers)
Chris Younghoon Kim, conductor

Intermission

Beneath This Stone
Kristin Kuster
(b.1973)


Young Person’s Guide to the Orchestra, Op. 34
Variations on a Fugue on a Theme of Purcell
Benjamin Britten
(1913–1976)

Graeme Bailey, narrator (words by Eric Crozier)
Chris Younghoon Kim, conductor

BAILEY HALL
CORNELL UNIVERSITY
Saturday, October 3, 2009 - 8:00 PM
Camille Saint-Saëns (1835-1921)

Le Carnaval des Animaux, Grande Fantaisie Zoologique (1886)

*Le Carnaval des Animaux* is the only work whose posthumous publication Saint-Saëns allowed in his will, more than thirty years after its first performance. Saint-Saëns wrote the suite in 1886, secluded in a small Austrian village: a few weeks earlier, a press campaign against his French nationalism had led to the cancelling of all concert appearances in Germany. If Saint-Saëns had doubted the quality of this musical consolation, the success of the first performance on March 9 at Charles-Joseph Lebouc’s traditional Mardi Gras concert in Paris alleviated any reservation. The piece was quickly repeated in a public performance, and again in a private salon upon Liszt’s request, after which Saint-Saëns prevented any other performances, with the exception of the “Swan” choreographed in 1905. The composer and pianist—so the story goes—feared the popularity of this “zoological fantasy” would impede the recognition of other works to which he attached greater value.

*Le Carnaval des Animaux* displays wit and concision, each piece a musical aphorism. It takes the power of the full string orchestra to evoke, in an orientalizing mode, the exotic king of animals, the roaring lion. “Hens and Roosters” brings to mind both the actual calls of the animals and Rameau’s harpsichord piece “La Poule.” “Onagers or Asian Wild Asses” sees the pianists racing through the keyboard, presto furioso. The “Tortoises” perform some French cancans excerpted from Offenbach’s *Orphée aux Enfers* with such slow majesty that one can only surmise they missed the point as well as the tempo. The elephant has no less artistic ambition in its performance, allegretto pomposo, of delicate tunes borrowed from the fairy worlds of Berlioz’s *Danse des sylphes* and Mendelssohn’s *Midsummer Night’s Dream*. In contrast, the “Kangaroos” quite simply hop from one chord to the next. The “Aquarium” combines the piano of a Chopin or a Liszt—sounds trickling down like as many raindrops—with the distant and enchanting shimmering of the aquatic world. In the “Cuckoo in the depths of the woods” slow, choral-like chords would perhaps sustain the religiosity of one’s communion with nature, were it not for the mindless nagging of the cuckoo. In the “Aviary,” on the contrary, we hold grace in sight, beautiful bird calls resounding over the soft flapping of wings.

The *Carnaval* has more to offer than one might expect from music preferentially performed for youth. Saint-Saëns the musical naturalist is also a moralist, in turns satirical and moving, sketching out in a few strokes the portrait of a character. The “Personnages aux longues oreilles” sound like donkeys, but their vibrant dialogue has the same significance as the discourses of dunces or jackasses. The “Pianists,” concert mammals, practice their scales and thirds one step at a time, each exercise concluded by a grandiose orchestra tutti. This display of instrumental technique leads, attaca, to a brilliant performance of archaism. Quite plainly, in “Fossils,” the xylophone causes us to hear the hollow rattling of bones—skeletons dancing to a theme from Saint-Saëns’s *Danse macabre*. But “Fossils” here also refer to musical old timers, popular melodies that could be heard over and over, remnants from a past which, braving ridicule, old wigs recall with all the misplaced grandeur of learned counterpoint. On the contrary, the Swan’s melody, which Saint-Saëns had just composed for cellist Charles-Joseph Lebouc, had all the innocence of a new song. At first, the melody remains timid. It follows the piano with a constant delay, an afterthought that grows in conviction until melodic and harmonic motions finally coincide, soaring across the initial four-bar frame in a final outburst of passion only to fall, little by little, into silence.

And so, at the end, when each animal has been heard, all re-enter the stage for their final bow in a virtuoso whirlwind that pieces together motives from the previous numbers—a burst of laughter which, with caustic elegance, might conceal a smirk. Would it be, as Leonard Bernstein once put it, that the jackass has the last laugh? —Notes by Damien Mahiet
New Animals

the (ir)rational animal
by Peter Fahey

This short movement is based predominantly around the technique of what Italian composer Marco Stroppa has christened "pianoforte d'amore". At the beginning of the piece, the piano soloists silently press down a number of keys which are kept in place by the sostenuto pedal (the dampers of the notes are kept up). A recurring sextuplet figuration in both piano parts causes sympathetic resonances of the notes of the silently depressed keys, forming chords made up of overtones of these notes. These resonances are then taken up and "processed" by the rest of the ensemble. This entire process is repeated a number of times, always slightly altered. Eventually we hear only the sympathetic resonances of the piano strings, and finally, resonances caused only by the depressing of the piano pedals.

Jungle Monkey
by Max Shuhan (12 year old composer)

Max Shuhan composed about monkeys because he asked his little brother, "What should I write about, Nathaniel?" Nathaniel's reply was, "Monkeys!" Max realized this could be good! He copied what Saint Seans did, by taking other themes from other songs and using them to tell a story about an animal. The beginning of the movement is Max's idea. It’s the monkey's swing through the jungle. But, Max took a theme from the King Louie song in the Disney movie Jungle Book and incorporated it into his music for the middle section. Then Max realized that in Pop Goes the Weasel, a monkey chases the weasel! This would be good for the middle section too he thought. Finally, at the end it's the same theme as the beginning. Meet the jungle monkeys.

Ugly Duckling by Takuma Itoh

In the Ugly Duckling, I incorporated a few ideas from the Swan movement (which follows this movement), most notably the opening piano accompaniment and fragments from the famous melody. However, I took away all elements of its elegance and grace, and instead, depicted the awkward and clumsy young duckling with music that seems to have a short of an attention span - melodies and other musical ideas are always cut off before they have time to develop, let alone finish. Fortunately, the duckling grows up well and becomes an animal worthy of being depicted by a more complete, elegant melody.

Gila Monster by Zachary Wadsworth

In "Gila Monster," the string section and two pianos evoke the slow, quiet movements of the large lizard hunting for it's favorite dish: bird eggs. The monster passes by several famous "birds" from music history, evoked by the solo flute, until it chooses its favorite, waits a moment, and pounces.

Cornell Chamber Orchestra

Violin
*Sumona Bhattacharya, Anthropology, '11
Angela Chiang, Math, '11
Serena Chiang Biology, '10
Chaeyeon "Paula" Gil, Music/Math, '13
Elaine Higashi, Biological Engineering, '12
Soyoung Kim, Health Administration Grad
Mallory Matsumoto, German/Archaeology, '12
Min Moon, Design and Environmental Analysis, Grad
*Will Moseson, Physics, '12
Benjamin Nosarzewski, Physics, '13
Benjamin Ou-yang, Astronomy, '10
Hyeon Soh, Mechanical Engineering, '12
Aaron Wexler, Biology, '10
Yipu Wang, Math, '13

Viola
Martha Austen, Spanish, '13
Elbert Chang, Chemical Engineering, '11
Gregory Farber, Biology, '12
Rachel Ann Hatch, Animal Science, '11
Jialin Jia, Economics/Math, '12
*Ruth Hannah de Kleer, Linguistics, '11

Alphabetical order
* indicates principal

Cello
Sharon Driscoll, Biology and Society, '12
*Brian Lee, Chemical Engineering, '10
Stephen Moseson, Mechanical Engineering, '10
Abby Needles, Hotel, '12
Michael Shen, Biology, '13

Bass
Sam Shuhan, Music, IHS

Flute/Piccolo
Miriam Nussbaum, Linguistics, '11

Clarinet
Jonathan Felbinger, Electrical Engineering, Grad

Perussion
Adrienne Rosenblatt, CRP/Art History, '12
Thomas Weber, Aerospace Engineering, Grad

Assistant conductor
Damien Mahiet, Music, Grad
Kristin Kuster (b. 1973)

_Beneath This Stone_ was commissioned by the Annapolis Symphony Orchestra for the Annapolis Charter 300 Young Composers Competition, with world premiere performances 21-22 March, 2008, under the baton of José-Luis Novo. Before beginning this piece, I visited Annapolis in early July 2007. While I was there, I felt a strong juxtaposition of layers of energy: there seems to be a surface level of the every-day bustle, a middle-ground rooted in the historical buildings that have stood since Annapolis’ beginnings, all of which is connected to the surrounding water with a slow rhythm that has been present even before people settled on the shore. The simultaneous activity and rhythms of the people and the place were very striking to me. The feel of the city seems to convey the past, present, and future at once.

The music of _Beneath This Stone_ captures the ebb and flow between the permanence and transience of historical renewal. The title comes from a plaque on a historical marker in Market Square with the title "History Stone." The plaque explains that the granite block to which it is attached was the cornerstone of a proposed fountain dedicated on the 200th Anniversary of the Annapolis City Charter in 1908. The small monument moved me because of the contrast between the heaviness of the stone and (in my imagination) tile lightness of the fountain which had never been built. That simple contrast of a living history, presented on a marker from a previous celebration of the city’s charter, served as the impetus for _Beneath This Stone_. Annapolis has many monuments, historical buildings, memories of significant events, and plans that look forward for development in the coming years; and it is my hope that my new piece _Beneath This Stone_ can serve as a living musical monument and tribute to Annapolis’ rich past, present, and future.

Special thanks to José-Luis Novo, R. Lee Streby, and Andrew and Odin Kuster for their artistry and kind support. - notes by the composer

The Residency of Kristin Kuster is made possible through Music Alive: New Partnerships, a residency program of the League of American Orchestras and Meet The Composer. This national program is designed to establish new relationships between composers and orchestras, and to help orchestras present new music to the public and build support for new music within their institutions. Leadership funding for Music Alive is provided by The Andrew W. Mellon Foundation, with additional support from The Aaron Copland Fund for Music and The ASCAP Foundation Joseph & Rosalie Meyer Fund. Also a special thanks to the Hans Bethe House for providing support to the composer during this residency.

Benjamin Britten (1913-1976)

_The Young Person's Guide to the Orchestra_ (1946)

Originally written for a documentary film intending to illustrate the different instruments of the orchestra, _The Young Person's Guide to the Orchestra_ (1946) in its concert-version form has become one of Benjamin Britten’s (1913-1976) most well-known work.

The piece starts off with a theme by Purcell, whose 250th anniversary of his death was being celebrated around the time this was written, with Britten himself having written several pieces inspired by Purcell’s music prior to this piece. The Purcell theme is stated first by the full orchestra, and then by the four main orchestral families – woodwinds, strings, brass, and percussion. Using this theme, Britten proceeds to create short variations for each instrument of the orchestra using stock sounds in order to demonstrate their sound – bird-like flutes, slow and melodic oboes, expressive cellos, angelic harp, grandiose horn, etc. However, Britten constantly varies the instrumentation of the accompaniment, with the featured instrument often playing an important secondary role in the proceeding variation, allowing for the subtleties of each instrument to come out. The final fugue has all the instruments brought back one at a time in the same order as the variations, with the highly virtuosic subject quickly proliferating into a frenzy. After all the instruments have been introduced in the fugue, Britten brings back the Purcell theme in the brass in its original, unvaried form, while the upper woodwinds and strings continue with the fugue, leading to a spectacular race to the finish. - notes by Takuma Itoh
Blaise Bryski’s performance credits include the New York Concert Singers, the Aldeburgh Connection/CBC Radio, Ensemble X, the Green Umbrella New Music series, the Nakamichi Baroque Festival, the Los Angeles Baroque Orchestra, and the Cincinnati Symphony. He recently was featured in the 250th birthday Clementi Keyboard Extravaganza in New York. His credits as coach/accompanist include Cornell University, UCLA, the Los Angeles Master Chorale, USC, and the Cincinnati College-Conservatory of Music. He was staff accompanist for the UCLA Department of Music for ten years and was a professional pianist in Los Angeles in many styles including rock and jazz. For several years, he has conducted master classes and served as vocal coach for the students of Jane Randolph in Oakland, California. Mr. Bryski holds a doctorate in eighteenth-century performance practice from Cornell University where he studied with Malcolm Bilson. He received his Master of Fine Arts degree from the California Institute of the Arts and is a graduate of the University of Cincinnati College-Conservatory of Music. He was also a member for three years of the master class of Aube Tzerko.

Winner of ARD International Music Competition and the Jose Iturbi International piano competition, pianist Miri Yampolsky has enjoyed an international career as a soloist as well as a chamber musician. As a soloist Ms. Yampolsky appeared with orchestras such as Israel Philharmonic under maestro Zubin Mehta; Israel Chamber Orchestra; Johannesburg National Symphony; Chicago Chamber Orchestra; Mainz Symphony and Orquest Simfonica de Valencia. Miri collaborated with such ensembles as the Prazak, Miami and Casals string quartets, and took part in international festivals such as Berlin, Hitzacker, Schweitzingen, Icicle Creek, Sessa, Kaiserstuhl, Tuscon Winter Chamber music festivals; Lucena international piano festival. Miri Yampolsky’s teachers include Michael Boguslavsky; Dmitri Bashkirov and Leon Fleisher. Together with pianist Xak Bjerken, Miri Yampolsky is a co-founder and co-artistic director of Mayfest- Cornell International Chamber Music Festival. Miri is a chamber-music lecturer and chamber-music co-ordinator at Cornell, and her latest CD was released in February, 2009 on the Naxos label, and includes music for violin and piano by Szymanowski, Janacek and Lutoslawski with violinist Ariadne Daskalakis.

Professor Graeme Bailey was born and raised in England, and studied, taught and researched both in England and in France before coming to the U.S. He has been at Cornell since 1986 and is professionally interested in life in 2, 3 and 4 dimensions.

More recently, his interests have migrated to mathematical modeling of various biological systems (the geometry of lung inflation, and protein deformations in cell signaling); and he has many years experience in algorithmic aspects of digital music exploiting the twin foci of his training. He can also be found giving concerts (piano and cello - not simultaneously), sometimes on various ice rinks refereeing hockey games, with Cornell EMS, or even occasionally on the judo mat. Professor Bailey also spends many evenings at Risley Hall as a faculty fellow where he is given the opportunity to do what he does best - advise and challenge the students.

In March 2003, Professor Bailey was awarded the prestigious Carpenter Advising Award.

2009-2010 Orchestra Board
Mallory Matsumoto, Joanne Chua, Co-President
Sumona Bhatthacharya, Secretary
Carol Tsang, Treasurer
Sarah Smith, Community Outreach Chair
Mikhail Grinwald, Alumni Liason
Vance Gao, Publicity Chair
Mahina Wang, Arthur Zhou, Fundraising Chairs
Ryder Stoud, Historian/Photographer
Lora Ulmer, Orchestra Newsletter Editor

CCO http://www.arts.cornell.edu/orchestra/ccohome.htm
CSO http://www.arts.cornell.edu/orchestra
Composer Kristin Kuster “writes commandingly for the orchestra,” and her music “has an invitingly tart edge” (The New York Times). Ms. Kuster’s colorfully enthralling compositions take inspiration from architectural space, the weather, and mythology. She has been praised as a “wonderfully gifted composer reaching deep for meaning and expressive breadth.”

American Composers Orchestra (ACO) commissioned and premiered Ms. Kuster’s “lush and visceral” Myrrha for voices and orchestra in Carnegie Hall in May 2006. Her orchestral work The Narrows won the top prize of ACO’s Underwood Emerging Composer Commission—one of the most coveted opportunities in the United States for emerging composers—by being selected from eight finalists in the ACO’s 2004 Whitaker New Music Readings. For ACO guest conductor Carl St. Clair, “all of the composers who participated in the readings were extremely gifted, but Kristin’s musical voice was absolutely distinguished.”

Ms. Kuster was recently selected by Meet The Composer and the League of American Orchestras for the New Partnerships initiative, which fosters new relationships between composers and orchestras. Ms. Kuster was selected for the 2007-08 American Opera Projects’ nationally recognized Composers & the Voice Series, in which she spent a year working with the company’s Resident Ensemble Singers and writing for the operatic voice. In November 2008 the Heartland Opera Troupe premiered Ms. Kuster’s opera The Trickster and the Troll, which draws upon Norwegian and Lakota folklore. The Annapolis Symphony Orchestra (ASO) commissioned Ms. Kuster for the Annapolis Charter 300 Young Composers Competition. In March 2008 the ASO premiered her new work Beneath This Stone, which musically captures the ebbs and flows between the permanence and transience of historical renewal.

Ms. Kuster’s Lost Gulch Lookout was released in July 2009 on the NAXOS CD “Millennium Canons: Looking Forward, Looking Back” by the University of Georgia Wind Ensemble, under the baton of John P. Lynch. Upcoming premieres include Dust, Yellow with Sequitur, Perpetual Afternoon, commissioned by the National Flute Association for the 2010 Young Artists Competition, Midnight Mirror with the Left Coast Chamber Ensemble string quartet, and Little Trees with the University of Michigan Percussion Ensemble.

Ms. Kuster has many honors and commissions to her credit. Her music has received support from such organizations as the American Academy of Arts and Letters (2004 Charles Ives Fellowship), the Sons of Norway, the American Composers Orchestra, the League of American Orchestras, Meet The Composer, the Jerome Foundation through the American Composers Forum, the National Flute Association, the Argosy Foundation, the Jack L. Adams Foundation, the Composers Conference at Wellesley College, and the Larson Family Foundation. She has received commissions from ensembles such as the Plymouth Symphony, the Left Coast Chamber Ensemble, Cantori New York, the PRISM Saxophone Quartet, the New York Central City Chorus, the Heartland Opera Troupe, the Summerfest Chamber Series, 45th Parallel, Vox Early Music Ensemble, University of Georgia conductor John Lynch, and a consortium of wind ensembles organized by University of Michigan conductor Michael Haithcock.

Born in 1973, Ms. Kuster grew up in Boulder, Colorado. She earned her Doctor of Musical Arts from the University of Michigan, where she now serves as Assistant Professor of Composition. Ms. Kuster divides her time living in both Ann Arbor and New York City with her husband Andrew and son Odin.

TOUR TO NEW ORLEANS

In an effort to expand our community outreach even further, the Cornell Symphony and Chamber Orchestras are collaborating for a 6-day visit to New Orleans, Louisiana. As a unified group of individuals ourselves, we are privileged to have the opportunity to work with the young musicians of the Greater New Orleans Youth Orchestra and encourage them to continue pursuing their musical efforts within their ensemble. Our interests to contribute as a group extend even further than our collective musical passion. In New Orleans, we will have the opportunity to support local community development in a 2-day involvement with Habitat for Humanity.

Our participation in this incredible community outreach opportunity can only continue with your support. Any donation, which can be made in the lobby at the entrance of Bailey Hall, would be greatly appreciated.

Look back next semester on the Cornell Symphony Orchestra website (www.arts.cornell.edu/orchestra/) for pictures and personal accounts from our visit to New Orleans!
Violin I  
*Alexa Schmitz, Plant Pathology, Grad  
*Carol Tsang, Economics, ’12  
*Thomas Collum, Undecided, ’12  
Stephanie Chu, Biological Sciences, 10  
Benjamin Wie, Undecided, ’13  
*Sandra Hwang, Human Biology and Society, ’13  
Laura Schwartz, Government, ’12  
Elizabeth Baker, ILR, ’10  
Diana Hong, Biology ’13  
Ciara McAfee, Music, HS  
Emily Chen, Undecided, ’13  
Jiyoung Won, Music IHS  
Alice Cho, Staff  
James Ryder Stroud, Government/Music, ’13  
Olivia Lee, Human Biology Health and Society, ’13

Violin II  
Katherine Bobroske, Engineering, ’12  
Hanna Broback, IARD, ’13  
Crystal Han, Biological Sciences, ’13  
Andrew Chen, Biological Engineering, ’11  
Arthur Zhou, Economics, ’13  
Joanne Chua, Economics, ’11  
Daniel Rothenberg, Atmospheric Science, ’11  
Barabra Bai, Math, ’12  
Kirby Black, Biological Sciences, ’10  
Jonathan Yicon Hsieh, Hotel Management, ’12  
Rebecca Yang, Engineering, ’13  
Harrison Lu, Biology ’11  
Elaine Zhong, Biology, ’12  
Rebecca Velez, English, ’12  
Collin Chan, Operations Research, Grad

Viola  
*Mikhail T. Grinwald, Architecture, ’12  
*Andrea Bowring, Materials Science Engineering, ’11  
Yoriko Nakamura, Biology and Society, ’11  
Mickey McDonald, Physics, ’10  
Wesley Chao, Biology ’12  
Lora Ulmer, Materials Science Engineering, ’12  
Ellen Cheong, Chemical Engineering, ’12  
Eva Golos, Science of Earth Systems ’13  
Mahina Wang, Chemical Engineering, ’13

Cello  
*Alissa Sexton, Psychology / French ’10  
*Jonathan Auerbach, Economics ’10  
Isabelle Cutting, Government ’10  
Jin-Sung Kim, Engineering / Physics ’11  
Sarah Smith, Physics / Music, ’10  
Vivian Yang, Biology, ’13  
Adrian Radocea, Material Science Engineering, ’11  
Lindsay Theodore, Biological Sciences, ’13  
Kimberly Yeh, Engineering, ’13

Bass  
*Chris Gerig, Engineering Physics, ’11  
Sam Shuhan, Music, IHS  
Markus Salasoo, Engineering, ’13

Diana Rypkema, Chemistry, ’13  
Eric Morris, Biology and Society, ’12  
Stewart Schwab, Dean of the Law School

Flute  
Miriam Nussbaum, Linguistics, ’11  
Zach Mantague, Government, ’13  
Cory Crisman, Music, IC

Oboe  
Kit Stone, Biology, ’11  
Greg Weissbrod, Music, ’11  
Daniel Polla, Human Development, ’12

Clarinet  
Jonathan Felbinger, Electrical Engineering, Grad  
Vance Gao, Biology, ’10  
Kevin Giroux, Economics, ’12  
Hyung Hoon Kang, Chemistry, ’12

Bassoon  
Stanley Howard, Music, IC  
Sarah Furnish, Theater and German Studies, ’10

Horn  
William Violette, Science of Natural and  
Environmental Systems, ’12  
Amanda Esposito, Psychology, ’12  
Saeward Schillaci, IARD ’13  
Chantal Stieber, Inorganic Chemistry Grad  
Sally Eddythe, Dimiduk Biological Engineering, ’11

Trumpet  
Eric Nathan, Music, Grad  
Robert J. Locker II, Engineering, ’13

Trombone  
Chris Mayes, Research Associate  
Sam Worby, Government, ’12  
Carl Sieber, Chemical Engineering, ’11

Tuba  
Alec Story, Biology and Computer Science, ’12

Percussion  
Adrienne Rosenblatt, CRP / Art History, ’12  
Thomas Weber, Aerospace Engineering, Grad  
Will Bintzer, Civil Engineering, ’10  
Ian Yen-Chu Chen, Music and Biology, ’11  
Emily Ickes, Music, IC

Harp  
Lacey Lee Seiffertt, Music, Eastman School of Music

Orchestra Librarian  
Risa Naka

Orchestra TA  
Takuma Itoh Music, Grad
2009-2010
What’s Next?

November 20-22, 2009

Haydn Festival

Friday, November 20
8 PM in Barnes Hall
Sonata in e minor, Hob. 34
Four part songs, for example
   Der Augenblick
   Der Greis
   An die Frauen (men only)
   Abendlied zu Gott
Quartet in f minor, Opus 55/2
Piano Trio in A, Hob. 18
Symphony No. 103 “drumroll” by Ithaca College
Chamber Orchestra

Saturday, November 21
8 PM in Barnes Hall
Cornell Chamber Orchestra
Overture to L’Incontro improvviso (H Ia:6)
Sinfonia in D Major (H I:106)
   (conducted by Damien, assistant conductor)
Keyboard Concerto in G with Malcolm Bilson
Symphony No. 45 “Farewell”

Sunday, November 22
3 PM in Sage Chapel
Cornell University Chorale with Cornell Symphony
Mass in Augustiis Nelsonmesse

6th Annual Cornell Concerto
Competition
Sunday December 13, 2009
finals concert in Barnes Hall 8 PM