

Cornell Symphony Orchestra
December 6, 2009
Bailey Hall, Cornell University

Eight Songs from the *Spanisches Liederbuch*
Stucky (b. 1949)

Hugo Wolf (1860-1903) / orchestrated by Steven

Judith Kellock, soprano (1-5, 8)
Emilie Simoneau, alto (6,7)
Chris Younghoon Kim, conductor

I - In dem Schatten meiner locken
II - Bedeckt mich mit Blumen
III - Herr, was tr ägt der Boden hier
IV - Die ihr schwebet um diese Palmen
V - Alle gingen, Herz, zur Ruh
VI - Köpfchen, Köpfchen, nicht gewimmert
VII - Tief im Herzen trag' ich Pein
VIII - Sie blasen zum Abmarsch

Symphonic Dances Op. 45 (1940)

Sergei Rachmaninoff (1873-1943)

I - Non allegro
II - Andante con moto (Tempo di valse)
III - Lento assai

Soloists

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.

Emilie Simoneau

Mezzo soprano Emilie Simoneau is a junior biological sciences major in the College of Agriculture and Life Sciences. She has studied singing since her sophomore year of high

school in Greenwich, New York and continues to study with Professor Judith Kellock at Cornell in the Department of Music. She will spend next semester in Trondheim, Norway studying Norwegian culture and medieval history, and will return for her senior year in September 2009. She is a member of the Cornell Chamber Singers under the direction of Holland Jancaitis. Emilie is honored to have the opportunity to sing the Mozart Requiem, which she has loved for years, and thanks her family for all their support.

Text to Hugo Wolf's *Spanisches Liederbuch*

<p>In dem Schatten meiner Locken (translated from the Spanish by Paul Heyse [1830-1914])</p> <p>In dem Schatten meiner Locken Schlief mir mein Geliebter ein. Weck ich ihn nun auf? - Ach nein!</p> <p>Sorglich strahlt ich meine krausen Locken täglich in der Frühe, Doch umsonst ist meine Mühe, weil die Winde sie zerzausen. Lockenschatten, Windessausen Schläferten den Liebsten ein. Weck ich ihn nun auf? - Ach nein!</p> <p>Hören muß ich, wie ihn gräme, Daß er schmachtet schon so lange, Daß ihm Leben [geb' und nehme]¹ Diese meine braune Wange, Und er nennt mich eine Schlange, Und doch schlief er bei mir ein. Weck ich ihn nun auf? - Ach nein!</p>	<p>In the shadow of my tresses My beloved has fallen asleep. Shall I wake him now? Oh, no!</p> <p>Carefully I comb my tussled Locks, early every day; Yet it's all for nothing For the wind just musses it up. The shadows of my tresses, the whispering of the wind, Have lulled my darling to sleep. Shall I wake him now? Oh, no!</p> <p>I must listen to him complain That he has pined for me so long, That life is given and taken from him By my brown cheek, And he calls me a snake; And yet he fell asleep by me. Shall I wake him now? Ah, no!</p>
<p>Bedeckt mich mit Blumen (translated from the Spanish by Emanuel von Geibel [1815-1884])</p> <p>Bedeckt mich mit Blumen, Ich sterbe vor Liebe. Daß die Luft mit leisem Wehen nicht den süßen Duft mir entführe, Bedeckt mich! Ist ja alles doch dasselbe, Liebesodem oder Düfte Von Blumen. Von Jasmin und weißen Lilien sollt ihr hier mein Grab bereiten, Ich sterbe. Und befragt ihr mich: Woran? sag' ich: Unter süßen Qualen Vor Liebe.</p>	<p>Cover me with flowers, I die for love. So that the gentle breeze Does not steal the sweet smell from cover me! Yet truly it is all the same, Breath of love, or scent of flowers. With jasmine and white lilies You should prepare my grave, I die. And if you ask me why? I say: From sweet torments of love.</p>

Herr, was trägt der Boden hier (translated from the Spanish by Heyse)

Herr, was trägt der Boden hier,
Den du tränkst so bitterlich?
»Dornen, liebes Herz, für mich,
Und für dich der Blumen Zier.«

Ach, wo solche Bäche rinnen,
Wird ein Garten da gedeihn?
»Ja, und wisse! Kränzelein,
Gar verschiedene, flicht man drinnen.«

O mein Herr, zu wessen Zier
Windet man die Kränze? sprich!
»Die von Dornen sind für mich,
Die von Blumen reich ich dir.«

Lord, what does this ground bear,
Which you moisten so bitterly?
"Thorns, dear heart, for me,
And for you fair flowers."

Ah, where such brooks run,
Can a garden flourish?
"Yes, and know this! A variety
of garlands will be woven there!"

Oh, my Lord, for whose adornment
Are these garlands wound? Speak!
"Those of thorns are for me,
Those of flowers I offer you."

Die ihr schwebet (translated from the Spanish by Geibel)

Die ihr schwebet
Um diese Palmen
In Nacht und Wind,
Ihr heiligen Engel,
Stillet die Wipfel!
Es schlummert mein Kind.

Ihr Palmen von Bethlehem
Im Windesbrausen,
Wie mögt ihr heute
So zornig sausen!
O rauscht nicht also!
Schweiget, neiget
Euch leis und lind;
Stillet die Wipfel!
Es schlummert mein Kind.

Der Himmelsknabe
Duldet Beschwerde,
Ach, wie so müd er ward
Vom Leid der Erde.
Ach nun im Schlaf ihm
Leise gesänftigt
Die Qual zerrinnt,
Stillet die Wipfel!
Es schlummert mein Kind.

Grimmige Kälte
Sauset hernieder,
Womit nur deck ich
Des Kindleins Glieder!
O all ihr Engel,

You who hover
Around these palms
In night and wind,
You holy angels,
Silence the treetops,
My child is sleeping.

Palms of Bethlehem
In the roaring wind,
How can you bluster
So angrily today!
Don't roar like that!
Be still,
Bow softly and gently;
Silence the treetops!
My child is sleeping.

The child of heaven
Endures discomfort,
Oh, how tired he has become
From earthly sorrow.
Oh, now gently softened in sleep,
His pain fades,
Silence the treetops!
My child is sleeping.

Fierce cold rushes down,
How shall I cover
The little child's limbs?
O all you angels,
You winged ones
Wandering in the wind.
Silence the treetops!
My child is sleeping.

Die ihr geflügelt
Wandelt im Wind,
Stillet die Wipfel!
Es schlummert mein kind.

Alle gingen, Herz, zur Ruh (translated from the Spanish by Geibel)

Alle gingen, Herz, zur Ruh,
alle schlafen, nur nicht du.
Denn der hoffnungslose Kummer
scheucht von deinem Bett den Schlummer,
und dein Sinnen schweift in stummer Sorge
seiner Liebe zu seiner Liebe zu.

All have gone to their rest, my heart,
all are sleeping except you.
Because hopeless anxiety
frightens slumber away from your bed
and your thoughts wander in silent
sorrow to their love.

Köpfchen, Köpfchen, nicht gewimmert (translation from the Spanish by Heyse)

Köpfchen, Köpfchen, nicht gewimmert,
Halt dich wacker, halt dich munter,
Stütz' zwei gute Säulchen unter,
Heilsam aus Geduld gezimmert!
Hoffnung schimmert,
wie sich's auch verschlimmert und dich kümmeret.
Musst mit Grämen dir nichts zu Herzen nehmen,
Ja kein Märchen, dass zu Berg dir stehn die Härchen;
Da sei Gott davor und der Riese Christophor!
Da sei Gott davor und der Riese Christophor!

Little head, do not whimper;
Be brave, be cheerful.
Put two good beams under you
Carved from wholesome patience.
Hope is shining, no matter how bad
But don't take anything too serious.
Even a fairy tale that makes your hair
Before God, and the giant Christophor!
Before God, and the giant Christophor!

Tief Im Herzen Trag' Ich Pein (translation from the Spanish by Geibel)

Tief im Herzen trag' ich Pein,
Muss nach aussen stille sein.
Den geliebten Schmerz verhehle
Tief ich vor der Welt Gesicht;
Und es fühlt ihn nur die Seele,
Denn der Leib verdient ihn nicht.
Wie der Funke frei und licht
Sich verbirgt im Kieselstein,
Trag' ich innen tief die Pein.

Deep in my heart I carry pain;
Outwardly I must be silent.
I hide the beloved pain deep out of
And only the soul feels it,
Since the body doesn't deserve it.
As the spark, free and bright,
Hides itself in the rock,
I carry my suffering deep within.

Sie blasen zum Abmarsh (translated from the Spanish by Heyse)

Sie blasen zum Abmarsch,
Lieb Mütterlein.
Mein Liebster muß scheiden
Und läßt mich allein!
Am Himmel die Sterne
Sind kaum noch geflohn,
Da feuert von ferne
Das Fußvolk schon.
Kaum hört er den Ton,
Sein Ränzelein schnürt er,
Von hinnen marschiert er,
Mein Herz hinterdrein.
Mein Liebster muß scheiden
Und läßt mich allein!
Mir ist wie dem Tag,
Dem die Sonne geschwunden.
Mein Trauern nicht mag
So balde gesunden.
Nach nichts ich frag,
Keine Lust mehr heg ich,
Nur Zwiesprach pfleg ich
Mit meiner Pein--
Mein Liebster muß scheiden
Und läßt mich allein!

They're sounding the rally,
Dear Mother.
My beloved must depart,
And leaves me alone!
From the heavens the stars
Are barely flown,
But already the infantry
Is firing in the distance.
He scarcely hears the sound,
Before he fastens his knapsack,
And marches away,
With my heart following behind.
My beloved must depart,
And leaves me alone!
To me it is like the day
When the sun disappeared.
My sorrow will not
Be so quickly healed.
I ask for nothing,
I no longer feel pleasure,
I converse only
With my pain--
My beloved must depart,
And leaves me alone!

Program Notes

Since an early age, I have been fascinated by Hugo Wolf's *Spanish Songbook*, a fascination fed by my obsession with the glorious recording by mezzo-soprano Jan de Gaetani and pianist Gil Kalish. I have always thought that these marvelous miniatures should be far better known. Eventually I got the idea of arranging a small set of these songs with orchestral accompaniment, to function on concert programs something like the Wagner *Wesendonck-Lieder*, the Mahler *Rückert-Lieder*, the Strauss Four Last Songs. When I mentioned this idea to my friend, the conductor Joana Carneiro, she was immediately enthusiastic. I decided to carry out my old plan at last, as a gift to Joana.

Next I consulted another friend, the mezzo Anne Sophie von Otter, who gave me some sobering advice. Nobody will program these songs on an orchestral concert, she told me. Don't make a fixed set of four or five, because they might not fit a particular voice, and because mixing secular and sacred texts might not suit every situation. Instead, orchestrate a larger selection of the songs, with various ranges, tessituras, and subjects, then let singers and conductors pick and choose what will suit them. I took her advice; so far, I have converted eight of the Wolf songs to orchestral versions. They are dedicated to Joana and to seven singers who have warmed my heart as artists and as collaborators: the late Jan de Gaetani, Monica Groop, Anne Sophie von Otter, Judith Kellock, Janice Felty, the late Lorraine Hunt Lieberson - and Rachel Callloway, to whose beautiful singing I happily entrusted the premiere.

-Notes by Steven Stucky

Symphonic Dances Op. 45 (1940) is the last work completed by Sergei Rachmaninoff (1873-1943). In a letter to the conductor Eugene Ormandy of the Philadelphia Orchestra, Rachmaninoff wrote: "Last week I finished a new symphonic piece, which I naturally want to give first to you and your orchestra. It is called *Fantastic Dances*. I shall now begin the orchestration." Rachmaninoff considered naming the three movements 'Noon,' 'Twilight' and 'Midnight' but eventually abandoned the names of the individual movements and changed the title of the piece to *Symphonic Dances*. The work is full of technical difficulties for the performers, particularly in the string parts, which Rachmaninoff had looked over by none other than the great violin virtuoso, Fritz Kreisler.

The first movement begins with an insistent, march-like theme, which forms the basis of almost all of the thematic materials for the movement. The contrasting middle section is notable for its use of the alto saxophone, which Rachmaninoff used for the first time, consulting his friend Robert Russell Bennett, a well-known Broadway and Hollywood orchestrator, for advice. The conclusion of the movement makes use of a theme from his Symphony No. 1, a work that had not been heard after the disastrous St. Petersburg performance

in 1897 and had greatly contributed to his severe depression which lasted three years (it was 'cured' by the success of his Piano Concerto No. 2). He most certainly did not expect the melody to have been recognized by the audience of his day; it must have been instead a private, symbolic significance, and being able to come to terms with his past failures.

The main theme of the second movement is a grotesque waltz that is frequently interrupted by pungent brass chords in the beginning. Eventually, the romantic melody of the waltz gradually takes over, although the constant tempo fluctuation causes an uneasiness that gradually turns into hysteria by the end.

The third movement uses the *Dies irae* theme as the prominent motific idea – something that Rachmaninoff had done in many previous pieces: the three symphonies, *Rhapsody on the Theme of Paganini*, *Isle of the Dead*, among others. He seamlessly turns the *Dies irae* theme into a Russian church music chant 'Blessed be the Lord,' heard on the English horn twenty six bars from the end of the work. The score here is marked 'Alliluya,' perhaps symbolizing the triumph of God over death, or a more personal expression of thankfulness at having been able to bring the piece to a conclusion.

-Notes by Takuma Itoh

Cornell Symphony Orchestra
*indicated principal

Violin I

*Carol Tsang Economics, '12
Thomas Collum Undecided, '12
Sandra Hwang Human Biology and Society, '13
Elizabeth Baker ILR, '10
Diana Hong Biology '13
Stephanie Chu Biological Sciences, '10
Benjamin Wie Undecided, '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
Hanna Broback IARD, '13
Crystal Han Biological Sciences, '13
Kevin Lin, Alumni

Violin II

*Laura Schwartz Government, '12
Katherine Bobroske Engineering, '12
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

*Isabelle Cutting Government '10
Jonathan Auerbach Economics '10
Alissa Sexton Psychology/French '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
Steven Ham HBHS, '13

Bass

*Chris Gerig Engineering Physics, '11
Sam Shuhan Music, IHS
Markus Salasoo Engineering, '13
Diana Rypkema Chemistry, '13
Stewart Schwab Dean of the Law School

Flute

1 Miriam Nussbaum Linguistics, '11
2 Zach Montague Government, '13
picc Andrea Reges Music, IC

Oboe

1 Kit Stone Biology, '11
2 Daniel Polla Human Development, '12
EH Greg Weisbrod Music, '11

Clarinet

1 Jonathan Felbinger Electrical Engineering, Grad
2 Gyung Hoon Kang Chemistry, '12
Bcl Kevin Giroux Economics, '12
2 Vance Gao Biology, '10

Alto Sax

Kevin Giroux Chemistry, '12

Bassoon

1 Michael Doliner Food Science, '13
2 Meghan Kininger Music, IC
Cfg Judith Olson Music, IC

Horn

1 Amanda Esposito, Psychology, '12
1a William Violette Science of Natural and Environmental Systems, '12
3 Saeward Schillaci IARD '13
2 Chantal Stieber Inorganic Chemistry Grad
4 Sarah Edythe Dimiduk Biological Engineering, '11

Trumpet

1 Eric Nathan Music, Grad
2 Robert J. Locker II Engineering, '13
3 Jonathan Amazon, Biophysics, Grad

Trombone

1 Chris Mayes Research Associate
2 Sam Worby Government, '12
3 Carl Sieber Chemical Engineering, '11

Tuba

Alec Story Biology and Computer Science, '12

Percussion

timp Adrienne Rosenblatt CRP/Art History, '12
perc 1 Thomas Weber Aerospace Engineering, Grad
perc 2 Will Bintzer Civil Engineering, '10
perc 3 Emily Ickes Music, IC
perc 4 Colleen Clark, Music, IC
Perc 5 Andrew Boynton, Music, IC

Harp

Myra Kovary

Piano
Robert Toha Biology, '12

Orchestra TA
Takuma Itoh, Music, Grad

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!

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