



The Department of Music presents
Cornell Chamber Orchestra
Chris Younghoon Kim, conductor
with guests
Ariana Kim, violin
Susan Waterbury, violin

Five Variants of “Dives and Lazarus” (1923)

Ralph Vaughan Williams
(1872–1958)

Concerto Grosso No. 1 (1977)

Alfred Schnittke
(1934–1998)

- I. Preludio: Andante*
- II. Toccata: Allegro*
- III. Recitativo: Lento*
- IV. Cadenza*
- V. Rondo: Agitato*
- VI. Postludio: Andante – Allegro – Andante*

with Ms. Kim and Ms. Waterbury

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**BARNES HALL
CORNELL UNIVERSITY
Wednesday, November 20, 2013 – 8:00 PM**

Program Notes

Vaughan Williams: Five Variants of "Dives and Lazarus"

In addition to his compositional activities, Ralph Vaughan Williams was also an avid enthusiast and collector of English folk music and songs. Unsurprisingly, this interest bled into Vaughan Williams's compositions, inspiring such works as his *English Folk Song Suite*, written for military band in 1923 and based on the folk tunes that Vaughan Williams had encountered. One of these songs was the folk ballad "Dives and Lazarus," which would go on to appear in several other works of Vaughan Williams's, most notably *Five Variants on "Dives and Lazarus."* The theme appeared under various titles throughout the British Isles, but the setting Vaughan Williams alludes to refers to a biblical tale. The ballad dramatizes the parable of a rich man (Dives in the Latin Vulgate translation) and Lazarus, a beggar. In life, Lazarus begs at the rich man's door for food and drink, but is denied and treated cruelly. In the afterlife their roles are reversed, with Lazarus in heaven and the rich man in hell, begging Lazarus for a drop of water. Instead of a traditional theme and variations, Vaughan Williams crafted the five variants as a reflection of the diverse ways the folk tune had evolved in different places, commenting in his preface to the score that "these variants are not exact replicas of traditional tunes, but rather reminiscences of various versions in my own collection and those of others." Commissioned for the 1939 World's Fair, the piece was premiered at Carnegie Hall on June 10, 1939, by the New York Philharmonic, conducted by Sir Adrian Boult.

– Loren Loiacono

Schnittke: Concerto Grosso No. 1

Noted, above all, for his hallmark 'polystylistic' idiom, Schnittke composed in a wide range of genres and styles. His Concerto Grosso No. 1 from 1977 was one of the first works to bring his name to prominence. It was popularized by Gidon Kremer, a tireless champion of his music. Many of Schnittke's works have been inspired by Kremer and other prominent performers, including Yuri Bashmet, Natalia Gutman, Gennady Rozhdestvensky, and Mstislav Rostropovich. He first traveled to America in 1988 for the "Making Music Together" festival in Boston and the American premiere of Symphony No. 1 performed by the Boston Symphony Orchestra. He returned to America in 1991 and also in 1994.

Schnittke composed nine symphonies, six concerti grossi, four violin concertos, two cello concertos, concertos for piano and a triple concerto for violin, viola and cello, four string quartets, and much other chamber music, ballet scores, choral and vocal works. His first opera, *Life with an Idiot*, was premiered in Amsterdam in 1992. Schnittke's music gained increasing exposure and international acclaim. Schnittke had been the recipient of numerous awards and honors, including Austrian State Prize in 1991, Japan's Imperial Prize in 1992, and, most recently the Slava-Gloria-Prize in Moscow in June 1998. Arguably Schnittke's music had attracted a cult-following, and it had been celebrated with retrospectives and major festivals worldwide in addition to numerous recordings. In 1985, Schnittke suffered the first of a series of serious strokes. Despite his frailty he suffered no loss of creative imagination, individuality, or productivity. Beginning in 1990, he moved to Hamburg, maintaining dual German-Russian citizenship. He died, after suffering another stroke in 1998 in Hamburg, Germany. Despite considerable interest in some circles about Schnittke's music, many today still regard his music with suspicion and apprehension. Only this week I attended a meeting of a Recorded Music Society where a lengthy orchestral work by Schnittke was played. 'Difficult,' 'unpleasant,' 'awful,' 'torturous,' and 'discordant' are all words that I heard used by these experienced serious music listeners to describe their feelings about Schnittke's score. On the other hand at a recent recital by the Navarra String Quartet, the leader Xander Van Vliet gave the audience the choice between a performance of Shostakovich's sixth quartet or Schnittke's third quartet. Perhaps surprisingly the audience chose to hear the Schnittke. Placed in between well-known string quartets by Haydn and Beethoven, the Schnittke went down well with most people. I'm sure that this approach of providing vastly contrasting programs is the best way to introduce more 'difficult music' to mass audiences.

Schnittke completed his Concerto Grosso No. 1 in 1977. The work received its premiere that

same year, with the Leningrad Chamber Orchestra under Eri Klas. The soloists for the occasion were violinists Gidon Kremer and Tatiana Gridenko, with Yuri Smirnov on the two keyboard instruments. The predominant style of this composition seems to be one of pastiche. The composer has described the work as “a play of three spheres, the Baroque, the Modern and the banal.” These seemingly disparate elements and styles, encompassing over two centuries, are fused into one cohesive structure of marvelously unified vision; this is all achieved with “extraordinary virtuosity, wit and flair” (*New York Times*). Cast in six movements the Concerto Grosso No.1 sees Schnittke employ three centuries of classical and popular musical styles that collide to humorous and chilling effect.

– Michael Cookson

Guest Artists

Ariana Kim made her New York recital debut at Carnegie’s Weill Hall in March 2008 as the recipient of a prestigious Artists International Award. An avid chamber musician of both the contemporary and traditional literature, Ariana marks her eighth season as a member of the New York new music ensemble Ne(x)tworks, who made its European debut at the John Cage Centennial Festival in Berlin last Spring. Ariana also marks her seventh season with The Knights, a New York-based flux ensemble that performs programs ranging from uncondacted chamber works to the great symphonic masterpieces of the twentieth century. This past January, The Knights completed its second album for SONY Classical Records. She is currently in her ninth season with the Chamber Music Society of Minnesota where recent collaborations have included performances with Leon Fleisher, Robert Mann, Fred Sherry, Charles Neidich, and Nobuko Imai. During her summers, Ariana enjoys an international travel schedule with past performances in South Korea, Italy, France, Spain, and South Africa, and has participated in such U.S. festivals as Yellow Barn and the Ravinia Festival’s Steans Institute. Having completed her Doctor of Musical Arts degree under the tutelage of Robert Mann, Ariana joined the faculty at Cornell University last year.

Susan Waterbury has performed chamber music and recitals throughout the world, including the United States, Europe, Turkey, and China. She is an Associate Professor of Violin and Chamber Music at the Ithaca College School of Music and performs regularly with the Sheherazade Piano Trio. A new music advocate and enthusiast, Waterbury performs in various new music groups and has worked with many composers. Former faculty positions include her position at the Cleveland Institute of Music with the Cavani String Quartet and at the University of Memphis as an Associate Professor of Violin. For eleven years, Waterbury was a founding violinist of the Cavani String Quartet, which performed and taught regularly for concert series and festivals throughout the U.S. and abroad and garnered many awards, including First Prize in the Walter W. Naumberg Chamber Music, Cleveland Quartet, and Carmel chamber music competitions. Cavani also received prizes in the Banff International, Fischhoff, and Coleman competitions. Susan’s principal teachers were Donald Weilerstein at the Eastman School of Music; Jens Ellerman, Aspen Music Festival; Michael Davis, Ohio State University; and Walter Levin, Cincinnati College-Conservatory of Music.

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Cornell Chamber Orchestra

Violin

Ji Min Yang, *Chemical Engineering*, '15 *
Madeline Brumback, *Applied Operations Research*,
Grad *
Maxwell Hanson, *ILR*, '16
Tim Joo, *Math*, '15
Jasmine Edison, *Music*, '15
Matthew Bange, *Biology*, '16
Alice Meng, *Computer Science*, '16
Emily Jeng, *Chemical Engineering*, '16
Iva Karoly-Lister, *FGSS/Chemistry*, '15
Sanaya Shroff, *Chemical Engineering*, '16
Elaine Higashi, *Biomedical Engineering*, *Grad*

Viola

Hannah De Jong, *Biology/Biometry &*
Statistics, '14 *
Frederick Huang, *Mathematics*, '17
Mallory Stellato, *Biology and Society*, '15
David Vakili, *Arts and Science*, '16

Cello

James Eaglesham, *Biological Science*, '15 *
Jaime Lee, *Economics*, '14 *
Yena Kang, *Biological Sciences*, '17
Zachary Wu, *Chemical Engineering*, '15
Harris Karsch, *Engineering Physics/Computer*
Science, '14

Bass

Katie Klapheke, *ILR*, '15

Keyboards

Felix Chan, *Chemistry*, '17

Harp

Sarah Baldessari, *Music/Economics*, '15

* Principal

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