

10-30-2015

Concert: Ensemble X

Jeffery Meyer

Chris Younghoon Kim

Ensemble X

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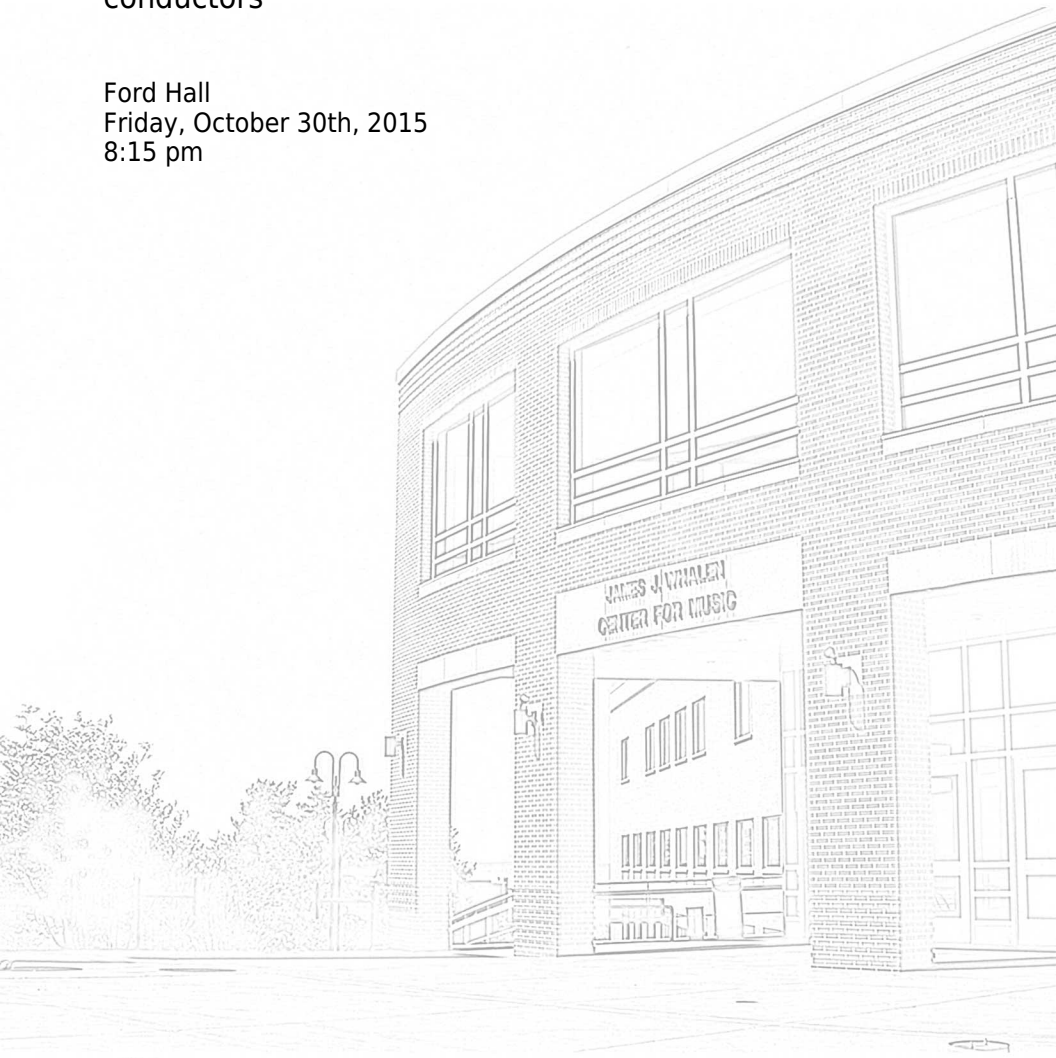
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Ensemble X
presents
ICU Sound Works

Karl Paulnack and Xak Bjerken,
piano soloists
Chris Younghoon Kim and Jeffery Meyer,
conductors

Ford Hall
Friday, October 30th, 2015
8:15 pm



ITHACA COLLEGE

School of Music

Program

Octet (1923) Sinfonia (Lento-Allegro moderato) Tema con variazioni (Andantino) Finale (Tempo giusto)	Igor Stravinsky (1882-1971)
Decet (2015) †	Can Bilir (b. 1987)
Vaporised Tivoli (2010)	Anders Hillborg (b. 1954)

Intermission

Nazareno (arr. Gonzalo Grau) (2000/2009) † Berimbau Tambor en Blanco y Negro Guaracha y Mambo Sur Tormenta y Quitiplá Procesión	Osvaldo Golijov (b. 1960)
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† World premiere

‡ U. S. premiere

Personnel

Stravinsky

Wendy Mehne, flute
Richard Faria, clarinet
Lee Goodhew Romm, bassoon I
Sonja Larson, bassoon II
Kim Dunnick, trumpet in C
Frank Campos, trumpet in A
Hal Reynolds, tenor trombone
Craig Harrigan, bass trombone
Chris Younghoon Kim, conductor

Bilir

Emily Akpan, soprano
Natalia Bratkowski, mezzo soprano
Emily D'Angelo, oboe
Alice Hinshaw, clarinet
Lenora Schneller, bass clarinet
Jason Kim, violin
Renee Tostengard, viola
Zachary Brown, cello
Andrew Zhou, piano
Mike Sparhuber, vibraphone/glockenspiel
Chris Younghoon Kim, conductor

Hillborg

Wendy Mehne, flute/piccolo
Jacob Walsh, oboe
Brooke Miller, clarinet
Richard Faria, bass clarinet
Lee Goodhew Room, bassoon/contrabassoon
Evan Young, horn
Frank Campos, trumpet I
Matthew Venora, trumpet II
Hal Reynolds, trombone
Ariana Kim, violin I
Jason Kim, violin II
Renee Tostengaard, viola
Eric Perreault, cello I
Zachary Brown, cello II

Desmond Bratton, bass
Andrew Zhou, piano I
Ryan McCullough, piano II
Stacy Yujin Joo, sampler
Ian Jones, percussion I
Kengo Ito, percussion II
Chris Younhoon Kim, conductor

Golijov

Karl Paulnack and Xak Bjerken, piano soloists
Sandra O'Hare, piccolo
Marissa Mediatl, flute
Emily D'Angelo, oboe
Jake Walsh, english horn
Richard Faria, clarinet
Lee Goodhew Romm, bassoon
Sonja Larson, contrabassoon
Evan Young, horn I
Jeremy Straus, horn II
Benjamin Futterman, horn III
Frank Campos, trumpet I
Matthew Venora, trumpet II
Armida Rivera, trumpet III
Hal Reynolds, trombone I
Ben Albee, trombone II
Craig Harrigan, bass trombone
Luke Davey, tuba
Kengo Ito, timpani
Kate Vorel, Eduardo Prado, Hiromu Nagahama, Ian Jones,
percussion
Eric Perreault, Zach Brown, Emily Faris, Bryce Tempest, Felicya
Schwarzmann, Molly DeLorenzo, celli
Desmond Bratton, Lindsey Orcutt, bass
Jeffery Meyer, conductor

Program Notes

Igor Stravinsky's first professional conducting job was leading the premiere of his *Octet*, in a Koussevitsky Concert at the Paris Opéra on 18 October 1923 – programmed with Beethoven's 'Eroica' Symphony. Many musicians who admired the powerful nationalism and neo-primitivism of *Petrushka* and *The Rite of Spring* were taken aback by this change in Stravinsky's path;

among those at the premiere were the young Aaron Copland, who later recalled his reaction to what seemed to be 'a mess of 18th century mannerisms', and Sergei Prokofiev, who sourly referred to Stravinsky's new style as 'Bach, but with pockmarks'.

The *Octet* was one of the first works in Stravinsky's Neoclassical style: a modern approach to the forms of Baroque and Classical music – emulating the formal regularity and tonal logic of Bach, Haydn, or Mozart, but in a deceptive, sometimes satiric way. Hand in hand with an interest in reworking Classical musical manners, Stravinsky had also become more interested in writing for the precise timbres of wind and brass instruments; the *Octet* is immediately preceded by the *Symphonies of Wind Instruments*, and was succeeded by the *Concerto for Piano and Winds*. Formally the *Octet* is a model of clarity: an opening Sinfonia with slow introduction followed by a theme with five variations in a modified rondo form, and a Tempo giusto finale with a hint of jazz in the coda. The music is very precisely proportioned, yet always a bit out of kilter with a listener's expectations.

To 21st-century audiences, Stravinsky's *Octet* is an ear-tickling, charmingly fractured exercise in neoclassicism, as tart and tasty as a lemon drop. The composer's own attitude was much more severe. He used the piece as a manifesto of the musical elements he prized: clean lines, airy textures, lack of rubato, and a distaste for 'interpretation' (indicated by the paucity of expressive and dynamic markings in this score). He insisted that the *Octet* was no more than 'a musical object', 'a pure structure in sound', and claiming 'the play of musical elements is the thing'. True enough – but the *Octet*'s wit, friendly air, and fresh instrumental timbres are what have made it a popular piece, as well as a significant one. Jean Cocteau, writing about the first performance, captured this aspect of the *Octet* nicely when he described the effect of seeing Stravinsky leading his piece: he saw 'the back of an astronomer engaged in solving this magnificent instrumental arithmetic with its figures of silver'. – David Raymond, 2013

Can Bilir completed his BM in classical guitar and MM in composition in Bilkent University, Turkey. His works have been performed in American and European festivals such as June in Buffalo, IMPULS, Festival de Wallonie, Klara Festival and by notable ensembles such as the NY New Music Ensemble, I

Solisti Del Vento, and the Turkish Radio and Television Corporation Polyphonic Choir. In 2014, he won a grant from the Fulbright Foreign Students Program and has won awards including the TNMC Grand prize, Iron Composer 2nd prize, Counterpoint- Italy 1st prize, and was chosen as composer for the European Broadcasting Festival MUSMA 5. He is currently working towards his DMA in composition at Cornell University.

“Decet represents my previous endeavor to create a timbral mass in a diatonic space. The musical layers are based on various elements of tension-release principles with pulse and smaller rhythmic differentiations, and an obstinate and strict melodic layer that is based on the *klangfarbenmelodie* principles. Long cadential function- oriented progress and a dramatic connection between two movements are the general characteristics of Decet”.

Swedish composer **Anders Hillborg** has been a full-time freelance composer since 1982. His sphere of activity is extensive, covering orchestral, choral and chamber music as well as music for films and pop music. Orchestras that have performed his music include Los Angeles Philharmonic, Berlin Philharmonic, Chicago Symphony, New York Philharmonic, San Francisco Symphony, Tonhalle Orchester Zürich, Bayerische Rundfunk Orchester, Royal Stockholm Philharmonic, and then BBC Symphony Orchestra. Notable musicians he's worked with include Esa-Pekka Salonen, clarinetist Martin Fröst, mezzo-soprano Anne Sofie von Otter, soprano Renée Fleming, and choir conductor Eric Ericson. *Vaporized Tivoli* was commissioned by the Ensemble Modern and dedicated to conductor Franck Ollu, who led the Ensemble in its premiere performance September 14, 2010. The composer has supplied the following note:

“In Europe the word *tivoli* is used in much the same way as amusement park, funfair, or carnival is used in America. A main idea for the first part of *Vaporized Tivoli* is the image of kids running around in a tivoli with the (for grownups) incredible speed and energy only kids can have, trying out all the marvelous attractions that the tivoli offers – here’s a rollercoaster, let’s try that! Now for a carousel, wow, and look here, a bunch of junk that we can bang on. After about six minutes this ecstatically joyful flow suddenly changes – it’s as if a plug is pulled, and all the speed and energy is pouring out into a lush, strangely beautiful, and much more ambiguous

soundscape. Here a more sinister association with tivoli was lurking in the back of my mind – in my teens I read Ray Bradbury’s novel *Something Wicked This Way Comes*, a story combining elements of fantasy and horror, about a nightmarish travelling tivoli that comes to town and preys on the people there. Finally, the music literally vaporizes, while accompanying a eerily sentimental melody line played by a lonely double-bass.”

Nazareno

Suite from *La Pasión según San Marcos* arranged for two pianos, percussion and orchestra by Gonzalo Grau .

Born La Plata, Argentina, 1960 **Oswaldo Golijov** grew up in an Eastern European Jewish household in La Plata, Argentina. He was raised surrounded by classical chamber music, Jewish liturgical and Klezmer music, and the new tango of Astor Piazzolla. These traditions combine in a distinctive hybrid style that has won favor with both musicians and audiences. The title of this suite means ‘Nazarene’ – referring to Jesus of Nazareth. Each of the six movements is based on a distinctive section of the original *Pasión* and together they cover the gamut of emotions in the passion story, from the wild chants of the crowd and the urgency of the drama to the introversion of the agony of Christ in the garden of Gethsemane.

Arranger Gonzalo Grau writes: “I had the great pleasure of meeting composer Oswaldo Golijov in May 1998, when he was about to begin writing a new piece called *La Pasión según San Marcos* (The Passion According to Saint Mark). Our collaboration on this masterpiece perhaps began when it was only a blueprint in his mind. We interchanged ideas about Afro-Cuban folklore, santería and salsa music, religion and syncretism, and I was able to see the whole creative process from scratch. Eventually, Oswaldo began to rely on my salsa and popular music experience. This led him to commission me to orchestrate the mambos and moñas (instrumental Latin style interludes) of a few numbers of the *Pasión*, as well as the piano and bass parts for some of the numbers. *La Pasión según San Marcos* is not only a true Latin American vision of the passion of Christ; it is a musical and cultural journey.”