



The Department of Music presents
Cornell University Orchestras
Chris Younghoon Kim, conductor

Chamber Orchestra

String Quartet No. 3, op. 41, arranged for string orchestra

Robert Schumann
(1810–1856)

Andante espressivo – Allegro molto moderato

Assai agitato

Adagio molto

Finale: Allegro molto vivace

Fantasia on a Theme of Thomas Tallis

Ralph Vaughan Williams
(1872–1958)

Intermission

Symphony Orchestra

Pulse Mutations

Kenneth D. Froelich
(b. 1977)

Made possible by Music Alive: New Partnerships, a residency program of
Meet The Composer and the League of American Orchestras

Till Eulenspiegels lustige Streiche, op. 28

Richard Strauss
(1864–1949)

BAILEY HALL
CORNELL UNIVERSITY
Sunday, October 17, 2010 – 3:00 PM

Program Notes

Schumann: String Quartet No. 3, op. 41, arranged for string orchestra

For Robert Schumann, 1842 was a year of chamber music. During this period his instrumental explorations resulted in three string quartets.

Schumann was a keen student of music history and acutely aware of his own place in it. His three op. 41 quartets, composed in the spring and summer of 1842, reflect his deep immersion in the chamber music of Haydn, Mozart, and Beethoven. In dedicating the quartets to Felix Mendelssohn, Schumann acknowledged their common debt to the masters of the first Viennese school, as well as his decision to refocus his energies on compositional technique rather than the literary models that had inspired so much of his earlier music. Mendelssohn attended a private performance of the op. 41 set at the end of September 1842; afterwards he remarked that he could not succinctly express how much he liked Schumann's music. Schumann professed himself, "very happy," adding that he considered Mendelssohn "the best critic; of all living musicians, he has the clearest vision."

Last in the opus but second in order of composition, the Quartet in A Major, op. 41, no. 3, is far and away the most structurally traditional work of the group. The very first gesture of the first movement's brief introduction is identical, harmonically and motivically, to the opening gesture of Beethoven's op. 31, no. 3, and one must suspect a conscious or subconscious debt on Schumann's part. The falling-fifth motive outlined by this gesture is soon built into the first measure of the primary theme proper (A major, 3/4 time, as opposed to the 4/4 of the introduction), a tender idea in two halves: the first a graceful eight-bar melody, the second a quarter-note arpeggiation played out in imitation among the four instruments. In op. 41, no. 3, at last Schumann writes a true second theme, whose gentle off beats and expressive cello melody provide fertile material for development (as, indeed, does the imitative strain of the first theme).

Assai agitato, in F-sharp minor, is a roughly-hewn theme and variations (very free variations, to be sure) that presents a far more emotionally disturbed composer than do any of the other movements in the three quartets. A series of short, hurried, syncopated phrase groups collectively form the theme. The first of the variations (note that Schumann does not mark them as such, and one almost feels them to be more in the way of responses to one another than variations in the collective sense of the word) affords the cello and viola opportunity to give their thoughts on the main theme, while the second is a determined effort to make a fugue out of what would seem to be unpromising subject material (the angry intensity of the imitation makes it clear that Schumann wishes to portray the players' valiant, but ultimately unsuccessful effort, to expunge their grief by logical exercise). The fragmented theme is sewn together into a single lyrical idea in the third variation, while the fourth and last is a furious onslaught determined to wipe away, by violence if necessary, the painful sentimentality of the previous section. A quiet epilogue, the calm after the storm, provides some comfort, and the music winds down into the warmth of F-sharp major.

The third movement, Adagio molto, is a lush song without words, growing from quiet statement to heated exclamation before drawing to a comfortable, peaceful end. The Finale, on the other hand, is a sprightly, rather free rondo whose dotted-eighth refrain theme lurches forward with good humor. Two subsidiary ideas appear, and each is repeated in the second half of the piece before the driving coda brings the work home.

— Blair Johnston

Vaughan Williams: Fantasia on a Theme by Thomas Tallis

Perhaps one of the most interesting things about this piece, is that it consists of not one, but two string orchestras, as well as a string quartet, creating an organ-like tambour. The piece is structured into eight general ideas: 1) an introduction, 2) a full statement of all themes, 3) first episode, 4) second episode, 5) third episode and climax, 6) transition, 7) restatement of all themes, and 8) coda. The piece begins with a series of descending, unusual, and rather translucent chords accompanied by the

soft plucking of the lower voices, ending with a sustained pitch in the upper voices. Moving into the second idea, all voices play strongly and passionately together, and some of the upper voices play flowing arpeggios. Entering the third idea, this sway is suddenly altered, and the beginning chords are heard again. A beautiful viola solo brings forth the fourth idea, and in the fifth a string quartet solo leads up to the climatic point of the piece, after which all voices die away until the sixth idea. At this point it seems like the orchestras are trying to regain strength after such a big climax but don't have the energy. The lower strings enter the restatement plucking as they did at the beginning. After the passionate viola and violin solos, the chords from the beginning are heard and a tranquil benediction adds the final touch.

Fantasia on a Theme by Thomas Tallis was composed in 1910, and Ralph Vaughan Williams himself conducted the premiere at the Gloucester Cathedral for the Three Choirs Festival (a week-long summer festival held at the Hereford, Gloucester, and Worcester cathedrals). The original melody was composed by Thomas Tallis (1505–1585), which inspired Ralph Vaughan Williams.

Many critics of this piece call it grave or unemotional, yet it is filled with brilliant sounds structured in a very unique way. This piece was also featured in the 2003 film *Master and Commander: The Far Side of the World*, starring Russell Crow, as well as the 1998 film *Remando al viento*, starring Hugh Grant.

– Liz Hoover

Froelich: Pulse Mutations

Kenneth Froelich's music has been performed by many world renowned performing ensembles, including the American Composers Orchestra, Duo46, Earplay, Empyrean Ensemble, California EAR Unit, Jolles Duo, Indianapolis Symphony Orchestra, Conundrum, University of New Mexico Percussion Ensemble, University of Southern California Symphony Orchestra, Indiana University New Music Ensemble, and the Orpheus Ensemble of Fresno. Froelich has received several national awards and recognitions for his compositions from ASCAP, National Association of Composers/USA, California Association of Professional Music Teachers (in conjunction with MTNA), Percussive Arts Society, New York Youth Symphony, Society of Composers, Inc., IDEAS (Interactive Digital Environments Arts and Storytelling), and others. Works of his have been performed internationally in Germany, Italy, China, and Finland. Alan Durst's CD, *Tangos y Serenatas*, was recently released on Centaur Records; it includes Froelich's *Clockwork Automata*.

Kenneth Froelich was born in Chester, Pennsylvania, and raised in San Diego. He received his Bachelor of Music from the University of Southern California and both his Master of Music and Doctor of Music degrees from Indiana University. His principal composition teachers included Claude Baker, Don Freund, Sven-David Sandström, Eugene O'Brien, Donald Crockett, Frederick Lesemann, Morten Lauridsen, and Erica Muhl.

Kenneth currently lives in Fresno with his wife Jennifer and daughter Katerina; he is assistant professor of composition at California State University–Fresno. Prior to his appointment at Fresno State, Kenneth taught at Ball State University and at the Sewanee Summer Music Festival in Tennessee.

The composer writes:

"Pulse can be defined as a brief, repeating irregularity in an otherwise constant stream. For example, in the case of an electrical current, a pulse manifests itself as a spike in the overall level of energy. In the case of a sound wave, it occurs as a sudden surge in amplitude. With the organic heart, pulsations coincide with the rapid contractions of valves and muscles. Although the single pulse thus can be viewed as an irregularity, in music repeating pulsations are used to establish rhythmic regularity. This pulse creates the beats to which man dances. It creates the rhythmic cadences to which groups hold ritual. These regular streams of pulsations create order so that music can function in a practical and predictable manner. When pulse is disrupted in music—that is, the irregularities themselves become irregular in repetition—that sense of order is obscured. Yet, it is possible for pulse

to exist in music even if it is hidden from the surface. The music that creates the original pulse can be developed into a fully formed melody. That melody can then be transformed into a brief motivic gesture. And that gesture can then be mutated, until all that is left of the original pulsating theme is a brief wisp of music. Even in these altered forms, the original pulsating line can still exist fundamentally as a brief, repeating irregularity in an otherwise constant stream.

"Pulse Mutations is a single-movement work for large orchestra. As suggested by the title, this piece manipulates rhythm in order to at times accentuate, and at other times to distort a regular sense of pulse. A passacaglia is introduced early into the work in order to create a strong repeating bass line from which to establish regularity. However, the passacaglia theme itself is jagged, highly syncopated, and quite unpredictable in rhythm. These features do not help to establish regularity, but in fact serve to undermine it. The passacaglia theme thus has two functions: one, to create rhythmic stability, and two, to establish the initial seed from which all rhythmic instabilities will eventually grow. As the piece approaches its climax, the passacaglia is subjected to several different rhythmic mutations and transformations, eventually causing it to lose all sense of identity. Following this climax, the passacaglia rematerializes in various guises—gestures and wisps of music—but never regains its original form as the foundation of the work."

Strauss: Till Eulenspiegels lustige Streiche, op. 28

After writing a series of ambitious pieces as a young and gifted composer, Richard Strauss was encouraged by fellow composer and violinist Alexander Ritter to abandon his more youthful and conservative musical language in favor of writing tone poems, which were considered a fashionable new style of composition at the end of the nineteenth century. A tone poem is a musical work that is cast in a single movement and attempts to evoke musically an image, story, or other non-musical idea. Strauss wrote numerous tone poems in the early and middle part of his life, many of which have become standard pieces in the orchestral repertoire. *Till Eulenspiegels lustige Streiche* (Till Eulenspiegel's Merry Pranks) lasts approximately fifteen minutes, making it one of the shortest of his tone poems, and is the fifth of ten in total. Strauss had an exceptional talent for writing music with dramatic flair, as his numerous operas exemplify, and he is similarly masterful with his output of tone poems.

This work is based on the fictional character Till Eulenspiegel, a prankster who was first introduced in a joke-style book in 1511 in Strassburg, Germany. While Strauss did not focus on a specific tale while writing the piece, he did suggest that the musical sections include depictions of the impish Till Eulenspiegel riding through town and disrupting the market, flirting with women, disrespecting the clergy, making fun of university academics, and eventually paying the price for his disturbance against the community by being taken to the gallows.

The formal design can be heard as a modified rondo, where main musical ideas are presented and repeated at various structural highpoints. The work is designed so that Till Eulenspiegel's themes are often repeated by the same instruments that introduced them, resulting in each theme taking on a distinctive character within the vivid musical setting, similar to a Wagner Leitmotif. The famous horn solo at the beginning, introduced after the short string opening, is repeated frequently throughout and acts as a spirited and adventurous declaration whenever it is heard. Additionally, the syncopated and ever-present high clarinet motive transforms as the piece progresses, first depicting sarcastic laughter, and eventually turning into violent shrieking.

While it is implied that Till's life is ended with the final clarinet squeal and dissonant music near the end, the recapitulation of the opening string section and the final exciting bars recalling the sounds of laughter suggest that the spirit of a character like Till will live on and triumph in the end.

– Ryan Gallagher

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Cornell Chamber Orchestra

Violin

Barbara Bai, *Math*, '12
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Chaeyeon "Paula" Gil, *Math*, '13
Alex Gribizis, *Biology*, '12
Elaine Higashi, *Biological Engineering*, '12 *
Elizabeth Hoover, *International Agriculture and
Rural Development*, '13
Eileen Kim, *Engineering*, '14
Naomi Levine, *Engineering*, '14 *
Rebecca Lomnicky, *Undecided*, '14
Benjamin Nosarzewski, *Physics*, '13
Usha Rao, *Biological Sciences*, '11
Moriah Son, *Engineering*, '14
Yipu Wang, *Math*, '13

Viola

Elbert Chang, *Chemical Engineering*, '11
Peter Cui, *Undecided*, '14
Gregory Farber, *Biology*, '12
Hannah De Jong, *Biology*, '14 *
Hannah de Kleer, *Linguistics*, '11 *

Cello

Jaime Lee, *Industrial and Labor Relations*, '14 *
Lawrence Tzuang, *Electrical and Computer
Engineering, Ph.D.* *
Vivian Yang, *English*, '13
Emma Reed, *Physics*, '14

Bass

Sam Shuhan, *IHS* *
Laura Spitler, *Astronomy, Grad*

Alphabetical order

* Principal

Cornell Symphony Orchestra

Violin I

Will Moseson, *Engineering Physics*, '12 *
Eileen Liu, *Biological Engineering*, '14 *
Jonathan Park, *Undecided*, '14
Yoonjee Koh, *Architecture*, '13
Jason Wang, *Engineering*, '14
Martha Wydysh, *Undecided*, '14
Carol Tsang, *Economics*, '12
Crystal Han, *Biological Sciences*, '13
Kyle Chang, *Undecided*, '14
Amy Li, *Undecided*, '14
Sang Hoon Song, *Biological Engineering*, '13
Diana Folla, *City and Regional Planning*, '14
Arthur Zhou, *Statistical Science/Economics*, '13
Maura Ruyechan, *Animal Sciences*, '14
Misha Checkovich, *Philosophy*, '13 +
Elaine Higashi, *Biological Engineering*, '12 +

Violin II

Laura Schwartz, *Government*, '12 *
Sandra Hwang, *Biology & Society*, '13
Sumona Bhattacharya, *Anthropology*, '11
Erica Masler, *Undecided*, '13
Jin Ho Eric Chang, *Chemical Engineering*, '14
Daniel Rothenberg, *Atmospheric Science*, '11
Emerson Fang, *Biological Sciences*, alumni
Erin Bresnahan, *Physics*, '13
Tia Plautz, *Physics*, '11
Jason Fenwick, *Engineering Physics*, '14
Eric Gold, *Engineering*, '14
Harrison Lu, *Microbiology*, '11
Joanne Chua, *Economics*, '11
Meggy Uy, *Biological Sciences*, '14
Qianjing "Jenny" Xia, *Biology*, '13
Tiffany Tsay, *Human Biology, Health & Society*, '13

Viola

Yoriko Nakamura, *Biology & Society*, '11 *
Caleb Woo, *Engineering*, '14
Andrea Bowring, *Materials Science and Engineering*, '11 *
Claire Straus, *Undecided*, '14
Clint Ko, *Biology*, '14
Ellen Cheong, *Chemical Engineering*, '12
Wesley Chao, *Biology*, '12
Eva Golos, *Science of Earth Systems*, '13

Cello

Andie Liao, *Government/Economics*, '13
Sharon Joan Lee, *Human Biology, Health & Society*, '14
Harris Karsch, *Chemical Engineering/Physics*, '14
Molly Beckhardt, *Industrial and Labor Relations*, '14
Gaelyn Ong, *Natural Resources*, '12
Jiyoön Kim, *Undecided*, '14
Lindsay Theodore, *Biological Sciences*, '13
Andrea Cameron, *Engineering*, '14
Kevin Chen, *Human Biology, Health & Society*, '14

Bass

Chris Gerig, *Engineering Physics*, '11 *
John O'Shaughnessy, *Economics*, '14
Markus Salasoo, *Engineering*, '13
Jenifer Chung, *Economics*, '14

Flute

Miriam Nussbaum, *Music/Linguistics*, '11 *
Frances Zhu, *Aerospace Engineering*, '14
Seung Hee Shon, *Biological Sciences*, '14
Anne Kwok, *Physics*, '14

Oboe

Kit Stone, *Biology*, '11 *
Daniel Polla, *Human Development*, '12
Greg Weisbrod, *Music*, '11
Derek Lougee, *Math/Economics*, '12

Clarinet

Seyoun Kim, *Biology*, '14 *
Jeffrey Lau, *China and Asia Pacific Studies*, '14
Stephanie Yun-Jin Cho, *Law, Grad*
Kevin Giroux, *Economics*, '12

Bassoon

Gina Johnson, *Chemical Engineering*, '14 *
Malvika Raj, *Chemical Engineering*, '14
Judith Olson, *Music*, IC

Contra Bassoon

Sarah Furnish, *Theatre Arts*, '12

Horn

Kira Gridley, *Biology*, '11 *
William Violette, *Economics/History*, '12 *
Saeward Schillaci, *International Agriculture & Rural Development*, '13
Melissa Kunkel, *Materials Science & Engineering*, '12
Chantal Stieber, *Inorganic Chemistry, Grad*
Sarah Edythe Dimiduk, *Biological Engineering*, '11
James Young, *Mechanical Engineering*, '12 +
Katherine Walden, *Biology*, '14 +
Amanda Esposito, *Psychology/Dance*, '12 +

Trumpet

Robert Locker, *Materials Science & Engineering*, '13
Jonathan Amazon, *Biophysics, Grad*
Cyril Bodnar, *Music*, IC
Joe Rettberg, *Economics*, '11, CUWE +
Julia Parrish, *Undecided*, '14, CUWE +
Katie White, *Education*, '12, CUWE +

Trombone

Chris Mayes, *Research Associate* *
Kristin Morgan, *Biology*, '14
Carl Sieber, *Chemical Engineering*, '11

Tuba

Alec Story, *Biology/Computer Science*, '12

Harp

Myra Kovary, *guest artist*

Piano

Tiffany Tsay, *Human Biology, Health & Society*, '13

Percussion

Harlan Pittell, *Policy Analysis and Management*, '14
Thomas Weber, *alumni*
Andrew Boynton, *Music*, IC
Julia Ross, *Music*, IC
Emily Ickes, *Music*, IC

Orchestra TA

Ryan Gallagher, *Music, Grad*

* Principal

+ Strauss only