



Cornell University Jazz Ensemble I
Paul Merrill, director
Cornell Symphony Orchestra
Chris Younghoon Kim, conductor

Jazz Ensemble I

Diminuendo in Blue and Crescendo in Blue

Diminuendo in Blue
Wailing Interval
Crescendo in Blue

Duke Ellington
(1899–1974)

The Nutcracker Suite

Overture
Toot Toot Tootsie Toot ("Dance of The Reed-Pipes")
Peanut Brittle Brigade ("March")
Sugar Rum Cherry ("Dance of the Sugar Plum Fairy")
Entr'acte
The Volga Vouty ("Russian Dance")
Chinoiserie
Dance of the Floreadores ("Waltz of the Flowers")
Arabesque Cookie ("Arabian Dance")

Pyotr Ilyich Tchaikovsky
(1840–1893)
arr. Ellington, Billy Strayhorn

Intermission

Symphony Orchestra

Throwback
Premiere

Ryan Gallagher
(b. 1984)

Concerto for Orchestra

I. Moderately fast, with drive and vigor
II. Slowly with stately lyricism
III. Fast with gusto

Morton Gould
(1913–1996)

The Year 1812, Festival Overture in E-flat Major, op. 49

Tchaikovsky

BAILEY HALL
CORNELL UNIVERSITY
Saturday, December 4, 2010 – 8:00 PM

Program Notes

Gallagher: Throwback

After having written a series of harsh and dissonant orchestral works, I felt the need to compose a piece that was both more genial in nature and that adhered to a more classical architecture. When Cornell Symphony Orchestra conductor Chris Kim kindly suggested that I could write a new piece for this concert, it provided a perfect opportunity for me to bring my long-germinating desire to write a traditional overture into existence.

I have always had a fondness for orchestral showpieces, and so, with this work, it was my intention to compose a brief and flashy piece inspired by the many great concert openers in the standard repertoire. I attempted to write in a style that pays tribute to these older works, both in general melodic and harmonic vocabulary, as well as festive mood. Resultantly, the title is meant to evoke an earlier style of composition both in terms of time period, as well as perhaps my own personal musical language. Astute listeners with a good knowledge of the orchestral literature will hear several references to other pieces hidden in my own score. The work maintains a brisk tempo and a celebratory character throughout.

Scored for full orchestra, *Throwback* was completed in October 2010 and lasts approximately six minutes. It was written specifically for Chris Younghoon Kim and the Cornell University Symphony Orchestra, and is dedicated to my good friend Doreen Lee.

– Ryan Gallagher

Gould: Concerto for Orchestra

“Composing is my life blood,” said Pulitzer Prize-winning composer Morton Gould. “That is basically me, and although I have done many things in my life—conducting, playing piano, and so on—what is fundamental is my being a composer.”

Capping a life full of achievements in all facets of music are Morton Gould’s 1995 Pulitzer Prize for *Stringmusic*, commissioned by the National Symphony for the final season of music director Mstislav Rostropovich, and his 1994 Kennedy Center Honor in recognition of lifetime contributions to American culture. In 2005, Gould was posthumously awarded a Grammy Lifetime Achievement Award. As a conductor, Gould led all the major American orchestras as well as those of Canada, Mexico, Europe, Japan, and Australia. In 1966 he won a Grammy Award for his recording of Ives’s First Symphony with the Chicago Symphony Orchestra, a recording that led the way for a new appreciation of Ives’s work. Gould received the American Symphony Orchestra League’s 1983 Gold Baton Award. In addition to his Pulitzer Prize and Kennedy Center Honor, he was *Musical America’s* 1994 Composer-of-the-Year. A long-time member of the American Society of Composers, Authors, and Publishers, Gould was elected president of ASCAP in 1986, a post he held until 1994. In 1986 he was elected to the American Academy and Institute of Arts and Letters. He also served on the board of the American Symphony Orchestra League and on the National Endowment for the Arts music panel. His music is published by G. Schirmer, Inc. *Concerto for Orchestra* (1944) was written only a few months after Gould heard the première of Bartók’s own *Concerto for Orchestra*. As in Bartók’s work, the impetus for the piece is the opportunity for each of the sections and their principals to shine. And shine they do. All of it has jazzy elements, juxtaposing ‘blue’ or ‘dirty’ jazz figures with more conventional and dignified classical passages. Percy Grainger said the work has a ‘wild beauty.’ The work has been recorded by Albany Symphony Orchestra.

– J. Scott Morrison

Tchaikovsky: The Year 1812, Festival Overture in E-flat Major, op. 49

Tchaikovsky’s *1812 Overture* is one of his best-known works and made his estate quite wealthy because of the numerous performances it received, but it is interesting to note that the composer wrote to his patron after completing the work that he was “not a concocter of festival pieces” and that the Overture was written “without love and warmth.” Nevertheless, the *1812 Overture* has now become a much beloved staple at Fourth of July celebrations across the United States of America, even though the narrative of the work has nothing to do with United States history. Instead, the overture is a programmatic piece, or a work that attempts to evoke musically a non-musical idea, portraying Russia’s successful resistance against the invasion of the previously undefeated French Allied Army in 1812.

Thematically, the work is largely based on Russian and French anthems to depict both sides of the battle, as well as traditional Russian folk music interspersed within Tchaikovsky’s own brilliant melodies. The piece begins slowly with the Slavic Orthodox *Troparion of the Holy Cross* played by divided strings, and from there, the music transforms over the course of the work from a distressed and plaintive atmosphere, to the triumphant and celebratory ending played by the full orchestra, musically illustrating the victorious Russian people having successfully defended their country.

Perhaps the overture's most famous feature is its extensive use of cannon shots (twelve in total) and ringing chimes at the work's climax. The premiere of the piece was originally intended to have been presented in a square in front of a cathedral to sound the bells and accompanied by live cannon fire, though for various reasons, it never ended up being performed in this way. Thus, it has been suggested that Tchaikovsky never heard the work performed with the exact cannon shots as he originally intended, even though he conducted the work with many different orchestras. As an appropriate sign of our current times, this performance will include the use of cannon fire sounds executed with the aid of a laptop computer.

– Ryan Gallagher

Jazz Ensemble I

Woodwinds

Edan Soroker, *alto, clarinet, bamboo flute*
 Michael Kehoe, *alto, clarinet*
 Alex Huth, *tenor, clarinet*
 Kyle Rosenberg, *tenor*
 Elizabeth Lewis, *baritone, bass clarinet*
 John Pertsch, *clarinet*

Trumpet

Steve Jessup
 Bob MacMahon
 Joe Rettberg
 Remanu Phillips

Trombone

Dan Abowd
 Jeff Gilmour
 Gavin Mackellar

Rhythm

Jeff Cox, *piano*
 Diana Rypkema, *bass*
 Brian Barnes, *drums*

Orchestra Board

Alexandra Gribizis (fall), Carol Tsang, Mallory
 Matsumoto (Spring), *Co-presidents*
 Sumona Bhattacharya, *Secretary*
 Risa Naka, *Librarian*
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 Please consider a donation to the John Hsu
 Orchestra Fund. The Fund serves as a permanent
 legacy to Professor Hsu's fifty years of teaching
 and focuses on enriching funds for orchestra
 activities at Cornell, such as future tours, retreats
 and guest artists. To sustain the vitality of this
 lasting legacy to Professor Hsu and orchestral
 music at Cornell, contributions to the fund are
 encouraged and greatly appreciated. Checks
 should be made out to Cornell University, memo
 John Hsu Orchestral Fund, and sent to Cornell's
 Department of Music,
 101 Lincoln Hall, Ithaca, NY 14853.

Cornell Symphony Orchestra

Violin I

Will Moseson, *Engineering Physics*, '12 *
 Eileen Liu, *Biological Engineering*, '14
 Jonathan Park, *Undecided*, '14 +
 Yoonjee Koh, *Architecture*, '12
 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, *CRP*, '14
 Arthur Zhou, *Statistical Science/Economics*, '13
 Maura Ruyechan, *Animal Sciences*, '14
 Elaine Higashi, *Biological Engineering*, '12 (CCO)

Violin II

Sumona Bhattacharya, *Anthropology*, '11 #
 Erica Masler, *Undecided*, '13 +
 Jin Ho "Eric" Chang, *Chemical Engineering*, '14
 Daniel Rothenberg, *Atmospheric Science*, '11
 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
 Qiangjing "Jenny" Xia, *Biology*, '13
 Tiffany Tsay, *Human Biology, Health & Society*, '13
 Rachael Communale, *History*, '14 (CCO)

Viola

Yoriko Nakamura, *Biology and Society*, '11 *
Caleb Woo, *Engineering*, '14
Andrea Bowring, *Materials Science & 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 *
Joan Lee, *Human Biology, Health & Society*, '14 #
Jiyoon Kim, *Undecided*, '14
Harris Karsch, *Chemical Engineering/Physics*, '14
Molly Beckhardt, *Industrial and labor relations*, '14 +
Gaelyn Ong, *Natural Resources*, '14
Lindsay Theodore, *Biological Sciences*, '13
Andrea Cameron, *Engineering*, '14
Kevin Chen, *Human Biology, Health in Society*, '14

Bass

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

Flute/Piccolo

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

Oboe/English Horn

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

Clarinets (Eb, Bb, Bass)

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

Bassoon

Gina Johnson, *Chemical Engineering*, '14 *
Malvika Raj, *Chemical Engineering*, '14

Contra Bassoon

Sarah Furnish, *Theatre Arts*, '12

Alto Saxophone

Eric Troiano, *Music, IC*

Tenor Saxophone

Garrett Biedermann, *Music/English*, '12

Horn

Kira Gridley, *Biology*, '11
William Violette, *Economics and History*, '12
Saeward Schillaci, *IARD*, '13
Melissa Kunkel, *Materials Science and Engineering*, '12
Chantal Stieber, *Inorganic Chemistry, Grad*
Sarah Edythe Dimiduk, *Biological Engineering*, '11

Trumpet

Robert Locker, *Materials Science and Engineering*, '13
Jonathan Amazon, *Biophysics, Grad*
Cyril Bodnar, *Music, IC*
Aaron Scoccia, *Music, IC*

Trombone

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

Tuba

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

Piano/Celesta

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

Harp

Graeme Bailey, *Professor, Computer Science*

Percussion

Harlan Pittell, *PAM*, '14
Thomas Weber, *alumni*
Andrew Boynton, *Music, IC*
Julia Ross, *Music, IC*
Elayne Harris, *Music, IC*

Banda(antiphonal brass in Tchaikovsky)

Horn

James Young, *Mechanical Engineering*, '12
Aleksi Lee, *Undecided*, '12

Trumpet

Katie White, *Education*, '12
Elizabeth McDonald
Julia Parrish, *Undecided*, '14

Trombone

Gavin Mackellar, *Natural Resources*, '11
Michael Hurd, *Computer Science*, '11

Tuba

Tom Moore, *Religious Studies*, '14
Joe Sastic, *Music, IC*
Nikki Kukieza, *Music, IC*

Orchestra TA (canon fire, carillon bells)

Ryan Gallagher, *Music, Grad*

- * Principal on Tchaikovsky
- + Principal on Gallagher
- # Principal on Gould