



The Department of Music presents

***Cornell Chamber Orchestra***

***Chris Younghoon Kim, conductor***

***Ariana Kim, violin***

***Rebecca Lomnicky, violin***

from Octet in E-flat Major, op. 20  
*I. Allegro moderato ma con fuoco*

Felix Mendelssohn  
(1809–1847)

*Grandma Rebecca's Favorite*

Rebecca Lomnicky  
(b. 1992)

with Ms. Lomnicky

Violin Concerto No. 1 in E Major, op. 8, RV 269, "La primavera" (Spring)  
*I. Allegro*  
*II. Largo*  
*III. Allegro pastorale*

Antonio Vivaldi  
(1678–1741)

with Ms. Kim

from *Estaciones Porteñas*  
*Primavera Porteña* (Buenos Aires Spring)

Ástor Piazzolla  
(1921–1992)

BARNES HALL  
CORNELL UNIVERSITY  
Sunday, November 18, 2012 – 3:00 PM

## Program Notes

### **Mendelssohn: Octet in E-flat Major, op. 20**

It is a rare occurrence—withholding the case of the quintessential wunderkind, Mozart—when one hears a piece written by a renowned composer of classical music from his teenage years; rarer still when the piece is considered one of his or her finest. Such is the case with Felix Mendelssohn's Octet in E-flat Major, composed in 1825 when he was only sixteen. Though the octet was envisioned originally as a chamber piece for two string quartets, it is presented today in an arrangement for string orchestra with double bass. This arrangement is a natural extension of the original piece, for even the composer indicated on the first public score that "this Octet must be played by all the instruments in symphonic orchestral style."

The sonata-form first movement is energetic and dynamic, constantly navigating between emotional extremes. The arpeggiated first theme is played over an animated accompaniment of sixteenth notes and syncopated rhythm, but this action quickly gives rise to a more contemplative, sighing motif punctuated by nagging sixteenths. As the piece reaches a lull, it swells forth again to reveal the lyrical second theme. After the repeat, the music enters an extremely unstable development section, during which the previously innocuous sighing motif is distorted into grotesque orchestral blasts. This dies down to a haunting new melody among echoes of the second theme. As the piece reaches its bleakest moment, a return of the initial syncopation and a dizzying run of sixteenth notes heralds the recapitulation of the main theme. The ending sequence is used a second time but is interrupted by another lyrical section, which unfolds into the true ending full of gay abandon.

– Jason Boada

### **Lomnicky: Grandma Rebecca's Favorite**

Four years ago I composed a slow air, inspired by the traditional haunting melodies of the Scottish highlands. Having yet to decide on its name, I played it for my great grandmother, Rebecca Hartman. Although hard of hearing by that time, Grandma Rebecca still loved to have me play violin for her. After playing several other pieces, she asked me to play my tune again, a request she had never made about any of the other pieces I played. I decided then that I would name it for her, *Grandma Rebecca's Favorite*, a common practice in Scottish traditional music. Two years later I played it again during the spreading of her ashes.

In early October this year, I performed this tune with my Scottish duo partner David Brewer at Cornell's Midday Music at Lincoln series. I was honored that our conductor, Chris Kim, asked me to arrange it for chamber orchestra. You are the first to hear this new arrangement, and I hope that it reminds you of mist covered highlands and perhaps, the memory of one of your loved ones.

– Rebecca Lomnicky

### **Vivaldi: Violin Concerto No. 1 in E Major, op. 8, RV 269, "La primavera"**

Written in 1723, Antonio Vivaldi's *Le quattro stagioni* has since become one of the most recognized and popular pieces of the Baroque era. The four movements are titled after the four seasons, carrying vivid musical representations of the sounds of each time of year: an accompanimental pizzicato represents wintry, icy raindrops; rapid, rumbling gestures emulate the beginnings of a summer storm. "La primavera" is comprised of three movements and is also host to a very specific musical program. The first movement is a spritely illustration of a spring day; trills in the upper strings represent the chirping of birds, and oscillating sixteenth notes reference the sound of a babbling brook. The second movement features a slow, meditative melody symbolizing the slumber of a shepherd, set against his faithful dog's bark, played by the principal viola. The last movement is a jubilant countryside dance, with the lower strings emulating the sound of bagpipes. The following is a translation of the sonnet on which Vivaldi based his composition:

#### *Allegro*

Springtime is upon us. The birds celebrate her return with festive song, and murmuring streams are softly caressed by the breezes. Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven, then they die away to silence, and the birds take up their charming songs once more.

#### *Largo*

On the flower-strewn meadow, with leafy branches rustling overhead, the goat-herd sleeps, his faithful dog beside him.

### *Allegro pastorale*

Led by the festive sound of rustic bagpipes, nymphs and shepherds lightly dance beneath the brilliant canopy of spring.

### **Piazzolla: Primavera Porteña (Buenos Aires Spring)**

Originally conceived as four independent works based in the Argentine tango tradition, Ástor Piazzolla's *Estaciones Porteñas* is now often performed as a suite, the movements following the sequence of the four seasons. In the mid-1990s, a Russian composer by the name of Leonid Desyatnikov skillfully arranged Piazzolla's pieces for solo violin accompanied by string orchestra, modeling the structure and orchestration after Vivaldi's *Le quattro stagioni*. The first movement, Primavera Porteña, begins with the sounds of spring in Buenos Aires, including that of a South American cricket, the *chicharra*, which is set against a fiery, rhythmically-driven tango backdrop, and combined with nods to Vivaldi's *La primavera*. The middle section of the movement transports us to a late-night tango club, the orchestral strings recreating the sound of a *bandoneón* (a South American accordion-style instrument), as the solo violin line soars above in a sultry quasi-improvisation. At its conclusion, we are thrust back into the opening musical texture, as the movement ends with a wild tribute to Vivaldi's *L'autunno*—a clever nod to the opposite seasons on opposite sides of the equator.

– Ariana Kim

## **Artists**

Noted by the *New York Times* for giving “the proceedings an invaluable central thread of integrity and stylishness,” violinist **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 seventh season as a member of the New York new music ensemble Ne(x)tworks, which made its European debut at the John Cage Centennial Festival in Berlin this spring. Ariana also marks her sixth season with The Knights, a New York-based flux ensemble that performs programs ranging from unconduted chamber works to the great symphonic masterpieces of the twentieth century. In January of this year, The Knights completed their second album for SONY Classical Records. She is currently in her eighth 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 D.M.A. degree under the tutelage of Robert Mann at the Juilliard School, Ariana joined the faculty at Cornell University in August as Assistant Professor.

Originally from Corvallis, Oregon, **Rebecca Lomnicky** began playing classical violin and piano at age five, discovering Scottish fiddle music a few short years later. In 2005, she won the Junior Division of the U.S. National Scottish Fiddle Competition, and in 2006 recorded her first CD, *The Call*, praised by *Dirty Linen Magazine* as “technically masterful, and wonderfully melodic.”

In 2009, Rebecca won the 20th Annual Glenfiddich International Scottish Fiddle Championship, held at Blair Castle, Blair Atholl, Scotland. The invitation-only championship—seen as the Grammys of the Scottish fiddling world—is widely regarded as the most prestigious in Scottish fiddle. She was also selected for the Oregon All-State Honors Orchestra, the MENC All Northwest Honors Orchestra, and the Fiddler's Showcase at the Northwest Folklife Festival. In 2007, 2008, and 2009 Rebecca received the Goldie Rogers Award for original music composition. She has traveled to Italy on tour with the Camerata Strings Orchestra and has performed in China with the Heart of the Valley Children's Choir. Rebecca has also been featured on the BBC radio show, *Take the Floor*, and in 2009, recorded her second CD, *Inspired*, with David Brewer.

Presently, Rebecca is studying music and anthropology at Cornell University where she is a member of the Cornell Chamber Orchestra. She has spent the last several summers touring throughout the United States performing Scottish music with her trio, teaching, and performing as a guest with the well-known West Coast Celtic band, Molly's Revenge. In the words of Calum MacKinnon, “It is evident from her playing . . . that Rebecca has listened hard to and absorbed the techniques of some of the greatest fiddlers alive today including Alasdair Fraser and Natalie MacMaster who are two of her heroes. But amazingly for someone so young, she has also developed her own style.”

Conductor **Chris Younghoon Kim** has a broad repertoire in instrumental and choral works and is particularly active in promoting new music. He holds a Bachelor of Music in music education and oboe performance from Northwestern University and a Master of Music in orchestral conducting from the University of Michigan, with further studies in composition. Kim has continued his conducting studies in master classes with Neeme Jarvi, Jorma Panula, Martyn Brabbins, Gunther Schuller, Gerhard Markson, and Johannes Schlaefli. He serves as Artistic Director of Brave New Works, a vibrant ensemble of ten musicians dedicated to performing new compositions. Kim is an advocate for new music and has worked with new music ensembles such as the Ensemble Modern, Ensemble Divertimento, Firebird Ensemble, Bartók Festival ensemble, and many others. With the Cornell Orchestras the most recent award for adventurous programming given by ASCAP and the League of American Orchestras was the fifth award in as many years. Before coming to Cornell in 2004, he taught at Tufts University, served as resident conductor of the Mozart Society Orchestra at Harvard University, and was assistant conductor for the Louisiana Philharmonic Orchestra.

At Cornell Chris Kim conducts the Symphony Orchestra, the Chamber Orchestra, and teaches conducting. He works closely with the students in the D.M.A. program in composition, assisting them in presenting their new works in concert.

Recently he has appeared as a guest conductor at the Skaneateles festival leading the festival orchestra in a performance of Copland's *Appalachian Spring*. In September he was selected to assist Brad Lubman and Ensemble Modern in performances of works by Unsuk Chin and other leading European composers at the Klangspuren Festival of Contemporary Music in Schwaz, Austria.

## Cornell Chamber Orchestra

### Violin

Matthew Bange, *Physics*, '16  
 Jason Boada, *German Studies/Mathematics*, '13  
 Hae Soo Cheon, *Psychology/Asian Studies*, '15 \*  
 Rachael Comunale, *History/Government*, '14 \*  
 Elaine Higashi, *Biomedical Engineering, Grad*  
 Elizabeth Hoover, *International Agriculture and  
 Rural Development*, '13  
 Gene Hu, *Biology/Psychology/Chemistry*, '15  
 Carlos Kong, *Art History*, '15  
 Eileen Kim, *Mechanical and Aerospace  
 Engineering*, '14  
 Amy Li, *English*, '14  
 Rebecca Lomnicky, *Music/Anthropology*, '14 \*  
 Yuko Usami  
 Micaella Zubkov, *Engineering*, '16

### Viola

Jialin Jia, *Economics/ISST*, '13 \*  
 Hanna De Jong, *Biology*, '14 \*  
 Clint Ko, *Biology*, '14  
 Calvin Lai, *Applied Economics and  
 Management*, '15  
 Mallory Stellato, *Biology & Society*, '15 \*  
 David Vakili, *Arts & Sciences*, '16

### Cello

James Eaglesham, *Biological Science*, '15 \*  
 Diana Glattly, *DEA Human Factors and  
 Ergonomics*, '14  
 Jaime Lee, *Economics*, '14 \*  
 Harris Karsch, *Engineering Physics/Computer  
 Science*, '14  
 Irene Tsai, *Human Biology, Health, & Society*, '16  
 Zachary Wu, *Chemical Engineering*, '15 \*

### Bass

Katie Klapheke, *Arts & Sciences*, '15  
 Sam Shuhan, *Music, Ithaca College*

### Keyboard

Stacy Joo

Students in the CCO have been writing reflections about their rehearsals and performances on a blog to facilitate inter-orchestra communication. You can read what these musicians have been commenting to each other about their progress this semester.

<http://www.cuchamberorchestra.wordpress.com>