

M Manhattan
School of Music

**MSM CAMERATA
NOVA**

Cellobration

David Geber and Julia Lichten, Directors

WEDNESDAY, MARCH 20, 2024 | 7:30 PM
ALAN M. AND JOAN TAUB ADES PERFORMANCE SPACE



Council on the Arts

Manhattan School of Music's public programs are made possible in part by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



Funded in part by a grant from the New York City Tourism Foundation.

*This performance is dedicated to the memory of
Solomon Mikołowski.*

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PROGRAM

ORLANDO GIBBONS *Go From My Window*
(1583–1625)
(arr. Jorge Espinoza)

Wangshu Xiang
Haeun Chung
Natalie Lin
Aidan Pan
Zoe Hardel
Audrey Jellett

PAUL WIANCKO *Cello Quartet, Op. 1 (When The Night)*
(b. 1983)

Clara Cho
Tzu-Wei Huang
Wangshu Xiang
Alex Lavine

*The following three works explore themes of mortality and transcendence.
Please hold applause until the end of the Bach.*

SIR JOHN TAVENER *No Longer Mourn For Me*
(1944–2013)
(arr. Steven Isserlis)

James Kim
Haeun Chung
Clara Cho
Aidan Pan
Sam Chung
Natalie Lin
Zoe Hardel
Audrey Jellett

GYÖRGY KURTÁG
(b. 1926)

Ligatura – Message to Frances-Marie
(*the answered unanswered question*), Op. 31/b

James Kim, cello
Haeun Chung, cello
Clara Cho, cello
Aidan Pan, cello
Sam Chung, cello
Natalie Lin, cello
Zoe Hardel, cello
Audrey Jellett, cello

Carlos Martínez Arroyo, violin
Lisa Kim, violin
Sandra Bouissou, violin
Cecilia Martin, violin
Po-Wei Ger, celeste

J. S. BACH
(1685–1750)
(arr. Sheku Kanneh-Mason)

Come, Sweet Death

James Kim
Haeun Chung
Clara Cho
Aidan Pan
Sam Chung

ENRIQUE GRANADOS
(1867–1916)
(arr. Blaise Déjardin)

Andaluza from *Spanish Dances*, Op 37, no. 5

Chenyi Hu
Jiho Seo
Rahel Lulseged
Alex Lavine

PABLO CASALS

(1876–1973)

(arr. Rudolf von Tobel)

Les Rois mages from *El Pessebre*

Cello I

Julia Lichten
Tzu-Wei Huang
Haeun Chung
Natalie Lin

Cello II

James Kim
Chase Park
Aidan Pan
Wangshu Xiang

Cello III

Qiang Tu
Jiho Seo
Zoe Hardel
Sam Chung

Cello IV

Clara Cho
Rahel Lulseged
Pablo Elizalde Nino
Tianbo Zhang

Cello V

Philippe Muller
Chenyi Hu
François Gizycki
Ting-Yu Lin
Peter Choi

Cello VI

David Geber
Audrey Jellett
Weigen Jiang
Olivia Schulte
Alex Lavine

ARTURO MÁRQUEZ
(b. 1950)
(arr. Sebastien Walnier)

Danzón No. 2

Tzu-Wei Huang
Sam Chung
Haeun Chung
Chenyi Hu
Zoe Hardel
Clara Cho
Wangshu Xiang
Alex Lavine

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CELLO

Clara Cho

Ulsan, South Korea

Peter Choi

Fullerton, California

Haeun Chung

Jinju, South Korea

Sam Chung

New York, New York

François Gizycki

Shanghai, China

Zoe Hardel

Yarmouth, Maine

Chenyi Hu

Baoding, China

Tzu-Wei Huang

Kaohsiung City, Taiwan

Audrey Jellett

Kerrville, Texas

Weigen Jiang

Qingdao, China

James Kim (DMA'23)

New York, New York

Alex Lavine

Greenville, North Carolina

Natalie Lin

San Ramon, California

Ting-Yu Lin

Hsinchu City, Taiwan

Rahel Lulseged

Richardson, Texas

Pablo Elizalde Nino

Pasadena, California

Aidan Pan

Ithaca, New York

Chase Park

*Englewood Cliffs,
New Jersey*

Jiho Seo

Yongsan, South Korea

Olivia Schulte

Scottsdale, Arizona

Wangshu Xiang

Shenzhen, China

Tianbo Zhang

Shijiazhuang, China

Julia Lichten*

Philippe Muller*

Qiang Tu*

David Geber*

VIOLIN

Sandra Bouissou

Palo Alto, California

Jihyeon Kim

New York, New York

Cecilia Martin

Bexley, Ohio

Carlos Martinez

Arroyo
Cabra, Spain

CELESTE

Po-Wei Ger

PROGRAM NOTES AND TEXTS

Go From My Window **Orlando Gibbons**

Originally written for six viols, this inventive work adapts well to cellos. It is inspired by the text of a song from Shakespeare's time:

Go from my window, love, go;
Go from my window my dear.
The wind and rain
Will drive you back again
You cannot be lodged here.

Go from my window, love, go;
Go from my window my dear.
The wind is in the west
And the cuckoo's in the nest
You cannot be lodged here.

Go from my window, love, go;
Go from my window my dear.
The devil's in the man
And he cannot understand
That he cannot be lodged here.

Cello Quartet, Op. 1 (*When The Night*) **Paul Wiancko**

Paul is an innovative composer as well as the newly appointed cellist of the Kronos Quartet. He brings elements of Bartók, Britten, Debussy, and more traditional writing of the nineteenth century into an entirely new language of his own. He describes Cello Quartet, Op. 1 as "a lullaby that incorporates soul, R&B, and jazzy elements. An important, recurring motif in the quartet alludes to the first three notes of Ben E. King's *Stand By Me*—hence its title."

No Longer Mourn For Me **Sir John Tavener**

To quote Steven Isserlis:

John Tavener's *Three Shakespeare Sonnets* received their world premiere just three days after his death, and were broadcast by the BBC a few days later. Listening to the broadcast, I was struck by how almost unbearably apposite the title of the third of the sonnets *No longer mourn for me* seemed — and how tenderly beautiful the music was. Maybe even then the idea passed through my head that the piece would sound beautiful for cello choir. In the event, I arranged it some time later; I'd like to think that the cellos are a perfect substitute for the voices.

Sonnet LXXI

No longer mourn for me when I am dead
Than you shall hear the surly sullen bell
Give warning to the world that I am fled
From this vile world with vilest worms to dwell;
Nay, if you read this line, remember not
The hand that writ it; for I love you so,
That I in your sweet thoughts would be forgot,
If thinking on me then should make you woe.
O, if (I say) you look upon this verse,
When I (perhaps) compounded am with clay,
Do not so much as my poor name rehearse,
But let your love even with my life decay,
Lest the wise world should look into your moan,
And mock you with me after I am gone.

—*William Shakespeare*

Ligatura—Message to Frances-Marie ***(the answered unanswered question), Op. 31/b*** **György Kurtág**

This haunting piece was written for the remarkable cellist, Frances-Marie Uitti as a solo work to be played with two bows (both in the right hand!), one on top of the strings, the other below. With this technique, four tones can be produced simultaneously by one cellist. Tonight's version, including four violins and celeste is a version of Kurtág's alternate orchestrations.

Come, Sweet Death **J. S. Bach**

Bach composed *Come, Sweet Death* late in his life; it has been said to be a deep reflection of his own mortality. The song has undergone many transformations over time including a version for large orchestra by Leopold Stokowski. We are grateful to Sheku Kanneh-Mason for providing his unpublished version for this evening's performance. The text, translated here from German, is by an anonymous author:

Come, sweet death, come, blessed rest!
Come lead me to peace
because I am weary of the world,
O come! I wait for you,
come soon and lead me,
close my eyes.
Come, blessed rest!

Andaluza from Spanish Dances, Op 37, no. 5 **Enrique Granados**

One of twelve beloved Spanish dances, *Andaluza* was originally a solo piano piece which Granados frequently performed in recitals by popular demand. It has been transcribed and orchestrated in countless ways. Tonight's version was transcribed by Blaise Déjardin, principal cellist of the Boston Symphony Orchestra and former student of MSM faculty member, Philippe Muller.

Les Rois mages from El Pessebre **Pablo Casals**

Les Rois mages (The Wise Men) is a movement from Casals' oratorio, *El Pessebre (The Manger)*. It is a deeply inspired and emotional work which was arranged for cello "orchestra" by Rudolf von Tobel at Maestro Casals' request. The movement is in fugal form and was intended to describe the Wise Men on their journey to Bethlehem. It can be played by as few as six cellos; there are recorded performances of the piece played by well over one hundred cellos. Tonight's performance includes twenty six cellos.

Danzón 2

Arturo Márquez

Originally for full orchestra, celebrated and frequently performed internationally! The composer speaks best about his beloved and popular work:

The idea of writing the *Danzón 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom [have] a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina Mariano Merceron and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

Danzón 2 . . . endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music.

—*Program notes* ©David Geber

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 1,000 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege Division is a professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 5 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

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Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



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