

1-26-2011

Chamber Music of Arnold Schoenberg

Department of Music, University of Richmond

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THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC
presents

Chamber Music of Arnold Schoenberg

Karin Brown, violin and viola

Emily Riggs, soprano

Paul Hanson, piano

Joanne Kong, piano

Michael Davison, trumpet

Anastasia Jellison, harp

eighth blackbird ~

Tim Munro, flutes

Michael J. Maccaferri, clarinets

Matt Albert, violin and viola

Nicholas Photinos, cello

Matthew Duvall, percussion

Lisa Kaplan, piano



Wednesday, January 26, 2011

7:30 p.m.

University of Richmond
Camp Concert Hall

*This event is partially funded by a University of Richmond
Cultural Affairs Grant.*

Chamber Music of Arnold Schoenberg

Brettli-Lieder (1901)

Der Nachtwandler

Emily Riggs, *soprano*
Tim Munro, *piccolo*
Michael Davison, *trumpet*
Matthew Duvall, *snare drum*
Lisa Kaplan, *piano*

Five Pieces for Orchestra, Op. 16 (1909)

Transcription for two pianos by Anton Webern (1912)

- I. Vorgefühle
- II. Vergangenes
- III. Farben
- IV. Peripetie
- V. Das obligate Rezitativ

Paul Hanson and Joanne Kong, *pianos*

Chamber Symphony No.1, Op. 9 (1906)

Transcription by Anton Webern (1922-23)

Tim Munro, *flute*
Michael Maccaferri, *clarinet*
Matt Albert, *violin*
Nicholas Photinos, *cello*
Lisa Kaplan, *piano*

Intermission

Herzgewächse, Op. 20 (1911)

Emily Riggs, *soprano*
Anastasia Jellison, *harp*
Paul Hanson, *harmonium*
Joanne Kong, *celesta*

String Trio, Op. 45 (1946)

Matt Albert, *violin*
Karin Brown, *viola*
Nicholas Photinos, *cello*

Weihnachtsmusik (1921)

Matt Albert, *violin*
Karin Brown, *violin*
Nicholas Photinos, *cello*
Paul Hanson, *harmonium*
Joanne Kong, *piano*



Translations

Der Nachtwandler

Trommler, laß dein Kalbfell klingen,
Und, Trompeter, blas darein,
Daß sie aus den Betten springen,
Mordio, Michel, Mordio! schrein.
Tuut und trumm, tuut und trumm,
Zipfelmützen ringsherum.

Und so geh' ich durch die hellen,
Mondeshellen Gassen hin,
Fröhlich zwischen zwei Mamsellen,
Wäscherin und Plätterin:
Links Luischen, rechts Marie,
Und voran die Musici.

Aber sind wir bei dem Hause,
Das ich euch bezeichnet hab',
Macht gefälligst eine Pause,
Und seid schweigsam wie das Grab!
Scht und hm, scht und hm,
Sachte um das Haus herum.

Meine heftige Henriette
Wohnt in diesem kleinen Haus,
Lärmen die wir aus dem Bette,
Kratzt sie uns die Augen aus.
Scht und hm, scht und hm,
Sachte um das Haus herum.

Lustig wieder, Musikanten!
Die Gefahr droht nun nicht mehr;
Trommelt alle alten Tanten
Wieder an die Fenster her!
Tuut und trumm, tuut und trumm,
Zipfelmützen ringsherum.

Ja, so geh' ich durch die hellen,
Mondeshellen Gassen hin,
Fröhlich zwischen zwei Mamsellen,
Wäscherin und Plätterin:
Links Luischen, rechts Marie,
Und voran die Musici.

Night Wanderer

Drummer, let your calves-skin pound out,
And you, brass, sound trumpets well,
So that our of bed they'll bound,
Murder! Michael, Murder! yell.
Toot and boom, toot and boom,
Nightcaps all around us loom.

And thus go I with two Mamselles,
Through the moonlit streets arrayed,
Cheerful, I, twixt two fair damsels,
Washerwoman and ironing maid:
Left Louisa, right Marie,
And in front Musicians three.

But when we are at the small place,
That I have described, behave,
Take a small break, and a pause make,
Be as silent as the grave!
Shh and hmm, shh and hmm,
Stealthily or we'll be doomed.

My dear fierce Henrietta
Lives in that small dwelling place,
If we rouse her from her bed rest,
She will scratch our hands and face.

My Musicians, start up once more,
Danger's gone, we're free from ill;
Drum and rouse all those who slumber,
Lure them to the windowsill.
Toot and boom, toot and boom,
Nightcaps all around us loom.

Yes, thus go I with two Mamselles,
Through the moonlit streets arrayed,
Cheerful, I, twixt two fair damsels,
Left Mousa, right Marie.
And in from Musicians three.

—Translated by Barbara Zeisl

Herzgewächse

Meiner müden Sehnsucht blaues Glas
deckt den alten unbestimmten Kummer,
dessen ich genas,
und der nun erstarrt in seinem
Schlummer.

Sinnbildhaft ist seiner Blumen Zier:
Mancher Freuden düstre Wasserrose,
Palmen der Begier,
weiche Schlinggewächse, kühle Moose.

Eine Lilie nur in all dem Flor,
bleich und starr in ihrer Kränklichkeit,
richtet sich empor
über all dem blattgeword'nen Leid.

Licht sind ihre Blätter anzuschauen,
weißen Mondesglanz sie um sich sät,
zum Krystall dem blauen
sendet sie ihr mystisches Gebet.

Foliage of the Heart

My faded yearning's blue glass
Hides the vague old sorrow,
From which I have recovered,
And which now dries up in its slumber.

Its adorning flower is just a symbol now:
Ample pleasure's somber water lily,
Listless palms of desire,
Soft creepers, cool mosses.

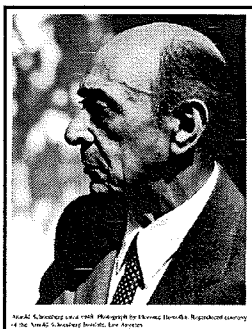
Just one lily in the bouquet,
Pale and rigid in her frailty;
Rises up
Above all the sorrow transformed into
leaves.

Fair are her leaves to the eye,
She sows white moonlight-glitter all
around her,
Up above to that blue crystal
She sends her mystical prayer.

—Translated by Linda Godry

Arnold Schoenberg

(1874-1951)



Arnold Schoenberg (1874 -1951) was an Austrian and (later) American composer associated with the Expressionist movement in German poetry and art, and leader of the Second Viennese School. Schoenberg's approach, both in terms of harmony and development, is among the major landmarks of 20th-century musical thought; at least three generations of composers in the European and American traditions have consciously extended his thinking or, in some cases, passionately reacted against it. During the rise of the Nazi party in Austria, his music was labeled, alongside jazz, as degenerate art.

Schoenberg was widely known early in his career for his success in simultaneously extending the traditionally opposed German Romantic styles of both Brahms and Wagner. Later, his name would come to personify pioneering innovations in atonality which would become the most polemical feature of 20th-century art music. In the 1920s, Schoenberg developed the twelve-tone technique, a widely influential compositional method of manipulating an ordered series of all twelve notes in the chromatic scale. He was also the first modern composer to embrace ways of developing motifs without resorting to the dominance of a centralized melodic idea.

Schoenberg was also a painter, an important music theorist, and an influential teacher of composition; his students included Alban Berg, Anton Webern, Hanns Eisler, and later John Cage, Lou Harrison, and many other prominent musicians. Many of Schoenberg's practices, including the formalization of compositional method and his habit of openly inviting audiences to think analytically, were echoed in avant-garde musical thought throughout the 20th century. His often polemical views of music history and aesthetics were crucial to many modern period musicologists and critics, including Theodor Adorno, Charles Rosen, and Carl Dahlhaus.

--Classical Cat

About the Artists

Tim Munro • Michael J. Maccaferri
Matt Albert • Nicholas Photinos
Matthew Duvall • Lisa Kaplan

Hailed as “friendly, unpretentious, idealistic, and highly skilled” by the *New Yorker*, **eighth blackbird** is widely lauded for its unusual performing style – often playing from memory with theatrical flair – and for its efforts to make new music accessible to wider audiences. Since its founding in 1996, the sextet has actively commissioned and recorded new works; recent commissions include a concerto from Jennifer Higdon and pieces from Steve Reich, Mark-Anthony Turnage, Steven Mackey, David Lang, Stephen Hartke, and Bruno Mantovani. The group’s CD *strange imaginary animals* won two Grammy Awards in 2008, including one for Best Chamber Music Performance.

Now celebrating its 15th season, eighth blackbird showcases music by the two most recent Pulitzer Prize-winning composers in its 2010-11 recording and performing repertoire, featuring new and recent works (written expressly for the ensemble) by both Jennifer Higdon and Steve Reich. Headlining the group’s season is its new politically-driven two-part program “PowerFUL/less”, tackling Stravinsky’s provocative statement questioning the value, meaning and power of art. The ensemble will curate and perform in Park Avenue Armory’s new “Tune-In” contemporary music festival in New York City. Other highlights include a return to Zankel Hall; performances at Chicago’s Museum of Contemporary Art; a tour of Higdon’s new concerto *On a Wire* with several high-profile orchestras; Reich festivals on both sides of the Atlantic – at Carnegie Hall and at London’s Barbican Hall; a return to the Library of Congress for a concert that includes the world premiere of a new work by Stephen Hartke; and a new CD featuring Reich’s prize-winning *Double Sextet* on Nonesuch, which was released in September 2010.

Last season eighth blackbird made its debut at the Santa Fe Chamber Music Festival, playing the world premiere of Mark-Anthony Turnage’s *Grazioso!*, and presented a new version of Schoenberg’s *Pierrot lunaire*. The ensemble premiered *Slide*, a new music-theater piece by Rinde Eckert and Steven Mackey, at the Ojai Music Festival (where eighth blackbird acted as Music Director for the 2009 season), and it held a week-long residency at the Curtis Institute of Music. Highlights of past seasons have included performances in South Korea, Mexico, the UK, the Netherlands, and at nearly every major chamber music venue in North America. eighth blackbird was honored in 2007 with the American Music Center’s Trailblazer Award and a Meet The Composer Award, and the group’s numerous competition wins include the Grand Prize at the Concert Artists Guild International Competition and the Naumburg Chamber Music Award. The sextet has been profiled in the *New York Times* and featured on *CBS News Sunday Morning* and Bloomberg TV’s *Muse*. eighth blackbird has recorded for the Cedille, Nonesuch and Naxos labels, and is represented by Opus 3 Artists.

Visit www.eighthblackbird.com

KARIN BROWN, violist, received critical acclaim for her “strikingly rich and warm tone” (*The Strad*) after making her solo recital debut at Carnegie Weill Hall. Ms. Brown is a violist in the Baltimore Symphony Orchestra, and performs frequently as solo and chamber musician in the Baltimore/Washington area. She made her Baltimore Symphony Orchestra concerto debut performing the Britten Double Concerto with Concertmaster Jonathan Carney, of which *The Baltimore Sun* noted “Karin Brown sculpted her phrases in a rich, subtly shaded tone.” Her Chicago recital debut took place with live radio broadcast at the Dame Myra Hess series. Ms. Brown was hailed “a notable soloist” by the *Washington Post* after her recent performance of Bach’s Sixth *Brandenburg Concerto*. Recent and upcoming performances include collaborations with members of eighth blackbird and the Maia Quartet, as well as internationally renowned violist Nokuthula Ngwenyama. Ms. Brown is also the new Secretary of the American Viola Society.

Ms. Brown has been a prizewinner in numerous competitions, including the William Primrose International Viola Competition and the National Federation of Music Clubs Competition. She has been featured in Caramoor’s “Rising Stars” series, and has attended festivals at Tanglewood, Pacific Music Festival, and Verbier. Ms. Brown has performed at New York Viola Society Concerts, and gives master classes and recitals across the country. An advocate for new music, she has performed several premieres, and strives to program music by women composers, lesser known masterworks, and American music. While still a student at Juilliard, Ms. Brown was a frequent substitute with the New York Philharmonic and Metropolitan Opera, joining each for several international tours. She received her bachelor’s degree from the Oberlin Conservatory of Music, and her master’s degree from the Juilliard School, where she was a recipient of the Nathan Gordon Memorial Viola Award. Ms. Brown has studied with Cynthia Phelps, Roland and Almita Vamos, Samuel Rhodes, and Zoya Leybin. A committed teacher, she is on the faculty of the Baltimore School for the Arts, the Killington Music Festival, and maintains a private studio of violin and viola students. Her students have been accepted to the Juilliard School, Oberlin, New England Conservatory, the Cleveland Institute of Music, and the Peabody Institute.

Distinguished trumpeter **MICHAEL DAVISON** is a legendary performer, respected professor, published composer, and ethnomusicologist. Davison’s love of music has shaped his life and career. He is in demand across the country as a classical and jazz performer and educator. As a performer, he has given jazz and classical recitals all over the United States as well as in parts of France, the Netherlands, Spain, South Africa, China and Cuba. Davison has recorded four jazz CDs as both a leader and sideman. His classical CD, *Fenster*, received rave reviews from the International Trumpet Guild Journal. Widely considered an expert in Cuban music, he performs and teaches Cuban music at the University of Richmond and worldwide. As a jazz musician, Davison has performed with the late tenor saxophonist and 11-time Grammy winner, Michael Brecker, popular jazz trombonist, Curtis Fuller and legendary Latin jazz saxophonist and composer, Justo Almario. He has also performed alongside some of Motown’s most iconic singers and groups, including Natalie Cole, Aretha Franklin, the Temptations and The Four Tops. As a classical musician, Davison has performed with Rhythm and Brass, a group that

plays everything from Bach to Pink Floyd. He has performed with the Wisconsin and Whitewater Brass Quintets, the Rochester Philharmonic, Wisconsin Symphony, Wisconsin Chamber Orchestra, and the Richmond Symphony. Davison has performed for Pope John II and George Leonard Carey, Archbishop of Canterbury.

Davison has published two transcription books on famed trumpeter Randy Brecker. *Randy Brecker: Artist Transcriptions/Trumpet* was published by Hal Leonard Publishing Company and *The Music of Randy Brecker: Solo Transcriptions and Performing Artist Master Class CD* was published by Warner Bros. In addition to transcribing, Davison has also published jazz and Afro-Cuban compositions with Walrus Music. In 1986, Davison accepted a job as head of the jazz and trumpet programs at the University of Richmond. A respected scholar on Cuban musical styles, he has taught many courses on jazz and Cuban music since arriving in Richmond and was recently awarded the prestigious Educator of the Year award.

His influence as an educator goes beyond the University of Richmond campus. Dr. Davison also serves as trumpet instructor and head of the brass area at the world-renowned Interlochen International Arts Camp in Interlochen, Michigan. He hosted the International Trumpet Guild Conference in 1999 and is an Edwards Instrument Performing Artist. Dr. Davison, along with producer Ed Tillett, completed *Cuba: Rhythm in Motion*, a documentary tracing the musical genealogy between Cuban rhythms and American jazz. The film premiered on the campus of the University of Richmond in 2007 and has been shown around the world, including Spain, Australia and Mexico. Dr. Davison is presently writing a book on Cuban folk music.

Pianist **PAUL HANSON** has been acclaimed for his "dexterous authority" (*Los Angeles Times*), "relentless tension and drama" (*The Virginian-Pilot*), and the *San Antonio Express-News* wrote that "Hanson's tender singing line, intelligent phrasing and total magisterial command made this a distinguished performance." He holds degrees from Washington State University, the University of Southern California and University of Oregon, and has studied with Daniel Pollack, Leonard Stein, and Victor Steinhardt.

A noted interpreter of contemporary music, his solo repertoire includes the complete music of Schoenberg, repertoire of Ives, Stockhausen, Boulez, Ligeti and Carter, and numerous chamber performances include the works of Mario Davidovsky, Joan Tower, David Froom, William Bolcom, Ann Callaway, Lukas Foss, Michael Torke, Morton Feldman, Pierre Boulez, Ned Rorem, George Crumb, Robert Stewart, Stephan Prock, Benjamin Broening, Richard Danielpour, Oliver Knussen, and John Adams. Dr. Hanson has served as Assistant to the Archivist of the Arnold Schoenberg Institute, and is currently on the music faculty at the University of Richmond. During the 2008-2009 season he gave several performances of Elliott Carter's *Night Fantasies* in honor of the composer's centennial, and last summer was a guest artist and faculty member at New England Conservatory's 2009 Summer Institute for Contemporary Performance Practice.

ANASTASIA JELLISON holds a Bachelor of Music Degree from the Cleveland Institute of Music, where she studied with Alice Chalifoux, Principal Harp of the Cleveland Orchestra for 47 years. In 1999 she completed her Master of Music Degree in Harp Performance at the Shepherd School of Music, Rice University, under the instruction of Paula Page, Principal Harpist of the Houston Symphony.

Ms. Jellison has extensive experience as an orchestral harpist, having played with the Houston Symphony, the Houston Ballet, the Houston Grand Opera, the Knoxville Symphony, Richmond Symphony, Virginia Symphony, Opera Roanoke, and several other ensembles throughout Texas, Ohio, and Virginia. She has toured Europe with the North Carolina School of the Arts, attended the International Festival-Institute at Round Top in Round Top, TX, and has traveled to Japan with the Pacific Music Festival. A member of the Lancaster Music Festival in Ohio from 2000-2007, she joined the faculty of the Brevard Summer Institute and Festival in North Carolina in the summer of 2008. Ms. Jellison has also performed in the Shenandoah Valley Bach Festival the past four summers, featured as soloist in 2008 in the Ginastera Harp Concerto. She debuted with the Roanoke Symphony for the 50th Anniversary Concert in a performance of the Bartók Concerto for Orchestra and was named Principal Harp of the RSO in 2005.

Anastasia worked as a full-time harp teacher for the Richmond Public School System from 2001-2003 and was the Director of the Roanoke Youth Symphony Harp Ensemble from 2003-2007. Currently, she teaches at the University of Richmond, University of Virginia, College of William and Mary, and Washington and Lee. She also instructs private students from Richmond, Roanoke, and Williamsburg.

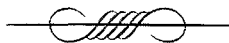
Chamber keyboardist **JOANNE KONG** captures the attention of audiences in compelling performances that celebrate the vibrancy and eloquence of musical expression. Embracing a broad range of repertoire from Baroque to contemporary music, her performances have been praised for "great finesse and flexibility" (*The Washington Post*), "superb" playing (*The Boston Globe*), "utmost keyboard sensitivity and variety of tone" (*Richmond Times-Dispatch*), "remarkable technical ability" (*The Oregonian*), and "superb artistry" (*San Antonio Express-News*) for works "sensitively played" (*The New York Times*). Her versatility includes the distinction of being the first artist to release a harpsichord-piano recording of the Goldberg and Diabelli Variations, on the BRIOSO label. She recently performed the premiere of Pulitzer Prize-winning composer Michael Colgrass's keyboard concerto, *Side by Side*, with the Richmond Symphony, Steven Smith conducting.

Kong has performed to critical acclaim on numerous concert series, including the Los Angeles and Oregon Bach Festivals, Memphis Chamber Music Society, Stotsenberg Concert Series, San Antonio Festival, Los Angeles Monday Evening Concert Series, and Virginia Waterfront International Festival of the Arts. A gifted collaborator, she has performed with the Shanghai String Quartet,

Eugenia Zukerman, cellist James Wilson, soprano Ying Huang, baritones James Weaver and Zheng Zhou, and has been master class pianist for James Buswell, Timothy Eddy, Robert Bloom, David Shifrin, Alice Schoenfeld, Eleonore Schoenfeld, Harvey Pittel, Gwendolyn Koldofsky, Arleen Augér, Phyllis Bryn-Julson, Lucy Shelton, Jennifer Larmore, Thomas Hampson, William Ferguson, Roberta Alexander, Roberta Peters, Dawn Upshaw, and Gian Carlo Menotti. She was invited to present a two-hour public master class last year for New York University's prestigious Piano Artist Master Class Series.

A native of Southern California, Dr. Kong is the recipient of national and international honors including performance fellowships from the American Academy of the Arts in Europe and the Bach Aria Festival, designation as a Laureate in the 1983 National Beethoven Foundation Fellowship Auditions, three Ruth Lorraine Close Fellowships, and the Irl Allison Grand Prize in the 1985 International Piano Recording Competition. Dr. Kong is currently the director of the accompanying and chamber music programs at the University of Richmond.

EMILY RIGGS, soprano, earned a B.A. in Music and Art History from the University of Richmond and a M.M. in Vocal Performance and Pedagogy from Westminster Choir College in Princeton, NJ. She is currently a doctoral candidate at the University of Maryland, where she studies with Carmen Balthrop, and serves as an Adjunct Professor of voice at the University of Richmond. Active as a soloist and recitalist, Miss Riggs has been heard throughout the DC area in Poulenc's *Gloria*, Mozart's *Requiem*, Haydn's *Creation*, and most recently as the soprano soloist in Dvorak's *Requiem* with the Annapolis Symphony Orchestra at the United States Naval Academy. She appears regularly as a soloist with the Bel Canto Lyric Opera Company of Philadelphia and has performed both Russian and Spanish song recitals for the Friday Noon Concert Series at the Arts Club of Washington. In 2009 and 2010, Miss Riggs was a finalist in the Vocal Arts Society of Washington's Art Song Discovery Series Competition.



THE 2010-2011 DEPARTMENT OF MUSIC CONCERT SERIES

FREE— in Camp Concert Hall, *unless otherwise noted*

*designates tickets required (Modlin Box Office, 289-8980)

FALL 2010

Sunday, Sept. 19—3:00p

Perkinson Recital Hall

Donald George, *tenor*

Lucy Mauro, *piano*

Monday, Sept. 20—7:30p

Emily Riggs, *soprano*

David Ballena, *piano*

Friday, Sept. 24—7:30p

FAMILY WEEKEND CONCERT

Jazz, Orchestra, Band, Choirs

Wednesday, Oct. 13—7:30p *

TimbaSon, with

Mike Davison and guests

Thursday, Oct. 21—7:30p

Perkinson Recital Hall

MUSIC OF NORTH INDIA—Rajeev Taranath, *sarod*

Friday, Oct. 22—7:30p *

RICHMOND SYMPHONY

Steven Smith, Director

Joanne Kong, *harpsichord & piano*

Sunday, Oct. 24—3:00p

SCHOLA CANTORUM & REUNION CHOIR

WOMEN'S CHORALE

Friday, Oct. 29—7:30p

DAVID ESLECK TRIO

Thursday, Nov. 4—6 times vary

3P ELECTROACOUSTIC MUSIC FESTIVAL

Sunday, Nov. 14—7:30p

UNIVERSITY WIND ENSEMBLE

Wednesday, Nov. 17—7:30p *

CUBAN SPECTACULAR

UR JAZZ COMBO & area musicians

Sunday, Nov. 21—3:00p

WORLD MUSIC CONCERT—UR Taiko Ensemble

Monday, Nov. 22—7:30p

UR JAZZ ENSEMBLE & JAZZ COMBO

With guest Justo Almario, *sax & clarinet*

Monday, Nov. 29—7:30p

UR CHAMBER ENSEMBLES CONCERT

Wednesday, Dec. 1—7:30p

UR SYMPHONY ORCHESTRA

Featuring student winners of 2010 Concerto/Vocal Competition

Sunday, Dec. 5—5:00 and 8:00p

Cannon Memorial Chapel

37th ANNUAL CANDLELIGHT FESTIVAL OF LESSONS AND CAROLS

SPRING 2011

Wednesday, JAN. 26—7:30p *

CHAMBER MUSIC OF ARNOLD SCHOENBERG

ensemble-in-residence *eighth blackbird* and UofR Music faculty

Sunday, Feb. 6—3:00p

RICHARD BECKER, *piano*

Wednesday, Feb. 23—7:30p

THOMAS MASTROIANNI, *piano*

Saturday, Feb. 26—3:00p *

THE ROLE OF MUSIC IN A GLOBAL SOCIETY

NEUMANN LECTURE ON MUSIC—PANEL

Discussion with Lei Liang,

Shanghai Quartet, and Wu Man

Sunday, March 27—3:00p

RICHARD BECKER, piano

DORIS WYLEE-BECKER, piano

Monday, April 4—7:30p *

JEPSON LEADERSHIP FORUM

Chen Yi, composer

Wednesday, April 6—7:30p

UR SYMPHONY ORCHESTRA

Friday, April 8—7:30p *

SCHOLA CANTORUM, WOMEN'S CHORALE,

EIGHTH BLACKBIRD, with composer Chen Yi

Sunday, April 10—all day, across campus

GLOBAL SOUNDS FESTIVAL

Monday, April 11—7:30p

UR JAZZ ENSEMBLE & COMBO

Wednesday, April 13—7:30p

UR WIND ENSEMBLE

Wednesday, April 20—7:30p

UR CHAMBER ENSEMBLES