



The Department of Music presents
Bjerken Studio Spring Project
Anton and Amadeus:
Solo, vocal, and chamber music by
Mozart and Webern

BARNES HALL, CORNELL UNIVERSITY
Friday, May 4, 2018 – 8:00 PM

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| Variations in G Major for piano, four hands, K. 501 | Wolfgang Amadeus Mozart
(1756-1791) |
| Alexis Ren, Thomas Reeves | |
| Three Little Pieces for cello and piano, Op. 11 (1914) | Anton Webern
(1883-1945) |
| Theo Lee-Gannon, cello
Thomas Reeves, piano | |
| <i>Sonatensatz</i> for piano (1906) | Webern |
| Alexis Ren | |
| Sonata in D Major for piano, four hands, K. 381
Allegro | Mozart |
| Ellie Cherry, Shin Hwang | |
| <i>Piece for Children</i> (1924) | Webern |
| Ellie Cherry | |
| <i>Piece in the tempo of a minuet</i> (1925) | Webern |
| Michael Heyang | |
| <i>Movement for piano</i> (1906) | Webern |
| Crystal Cheng | |
| Sonata in G Major for piano, four hands, K. 357
Allegro | Mozart |
| Crystal Cheng, Michael Heyang | |
| Five Pieces for Orchestra, Op. 16 (1909, arr. for two pianos by Webern, 1912) | Arnold Schoenberg
(1874-1951) |
| I. "Premonitions"
II. "Yesteryears"
III. "Colors" | |
| Andrew Zhou, Ryan MacEvoy McCullough | |

~Intermission~

Five Pieces for Orchestra, Op. 10 (1913, arranged by David H. Miller, premiere) Paul Huang, violin, Justine Shin, viola, Theo Lee-Gannon, cello Morton Wan, harmonium, Theodora Serbanescu-Martin, piano Xak Bjerken, conductor	Webern
Fantasy in F Minor for piano, four hands, K. 608 Theodora Serbanescu-Martin, Morton Wan	Mozart
Variations for piano, Op. 27 (1932) Becky Lu	Webern
Fugue in C Minor for two pianos, K. 426 Jihyun Kim, Becky Lu	Mozart
Four Pieces for violin and piano, Op. 7 Sarah Lim, violin Cathy Lu, piano	Webern
<i>Five Songs on poems of Stefan George</i> , Op. 4 (1908-1909) Entrance Anna O'Connell, soprano, Barry Sharp, baritone Andy Sheng, piano	Webern
Sonata in D Major for two pianos, K. 448 Allegro con spirito Cathy Lu, Andy Sheng	Mozart

When I conceived of this year's spring studio project, I knew I wanted to challenge my students with a repertory they most likely didn't know (Webern), contrasted with joyful music that paired them up—Mozart duos. I thought the idea of First and Second Viennese Schools was clever, but as usual, my assumptions were proven incomplete. The more the students dug into the Webern and got a feeling for its syntax, the more we realized that the sense of Viennese *Schwung* and lyrical drama is what makes Mozart and Webern more similar than different. I watched my students grow increasingly attracted to the specificity of the Webern and the extremes of its characterizations. In the end, phrases in Webern have a similar meaning and relation to pulse as in Mozart, and while Webern's language grew more aphoristic in the later works, the delight in dialogue and clarity of articulation satisfies a similar kind of joy in pursuit of musical storytelling.

—XB

In March 1913, two months before the infamous riot at the premiere of Igor Stravinsky's *Rite of Spring*, a similar incident occurred in Vienna. In the Great Hall of the *Musikverein*, the city's hallowed concert hall, an orchestra performed music by Arnold Schoenberg and his two most gifted students, Alban Berg and Anton Webern. Some in the audience were perturbed by the music's dissonant sonorities and began to hiss. Others, determined to defend the modern music, began shouting back. A riot ensued, the police were called in, and the hall was emptied before the performance could be completed. It became known as the *Skandalkonzert*.

Incidents like these were part of the motivation behind the Society for Private Musical Performances, an organization founded by Schoenberg in 1918 to promote modern music. The Society's

performances were open only to those sympathetic to its mission; critics were unwelcome. But there was a problem. In the wake of Austria's defeat in the First World War, the country's economy was straining under extreme inflation. Performances like the *Skandalkonzert*, featuring large-scale orchestral works, had become prohibitively expensive. In order to be able to become familiar with such works, Society performed them in arrangements for various chamber music ensembles. These arrangements could not match the original orchestral works' diversity of timbre, but the Society did not view that fact as an issue. Berg, for example, felt that arrangements made it possible "to hear and judge a modern orchestral work divested of all the sound-effects and other sensuous aids that only an orchestra can furnish," refocusing attention on the music's core qualities—"melody, richness of harmony, polyphony, perfection of form, architecture, etc."

Webern's arrangement of his Five Pieces for Orchestra, Op. 10, stems from this period. The arrangement was later lost, but its performing forces—violin, viola, cello, harmonium, and piano—were recorded. With this information and knowledge of Webern's other arrangements, I have reconstructed the Op. 10 arrangement so that it might resemble what Webern's arrangement sounded like. You will hear a wide array of sounds emanating from the ensemble as the performers seek to emulate the timbre of a clarinet, trumpet, snare drum, or cowbell; at the same time, I have sought to produce something that stands on its own as a piece of chamber music. Webern's arrangement of Schoenberg's Five Pieces for Orchestra, Op. 16, was produced in 1912—years before the formation of the Society. This arrangement is part of a widespread nineteenth-century tradition of producing four-hand piano versions of popular symphonic works. But its function is the same as the Society arrangements: to make modern orchestral music accessible to a wider audience and thereby engender greater appreciation and love of that music.

—David H. Miller

Song translations, Webern, Op. 4:

1. Entrance

World of Shapes, fare thee well!
Open the forest of snow-white trunks
Above, in the blue, the husks carry foliage and
fruits:
Gold carnelian!

In the middle, by the marble mark,
Slow springs begin flowery games
Trickling gently out of the vault,
As grains on many grains fall on silver shells.

Shivering coolness closes a circle,
Dawn of the morning clouds the tree-crowns,
The living banished by a suspicious silence.
Dream-shaped smoke!
Dream-harp ring!

2. Fidelity still compels me to watch over you,
As well as your welcoming beauty, that I wish to
be near.
My holy striving is what saddens me,
So that I may more truly share your grief.

Never will the warm call receive me,
Until the last hours of our covenant.
I must recognize with resulting anxiety
The bitter fate of winter that I find.

3. Yes, salvation and thanks to you for the blessing
you have brought!
You were sleeping, the ever loud throbbing,
With the expectation of your—dearest—gently
In these glittering weeks of death.

You come, and we hold each other, embraced;
I will learn soft sweet words for you,
And, as if you were a distant one,
Worship you in the paths of the sun.

4. When I am sad,
I know only this one thing:
I set my thoughts on you,
And sing for you a song.

I almost heard
Your voice sound,
Far off it sings,
And diminishes my grief.

5. You treaded to the hearth,
Where all the embers died,
The only light on earth
Was the wan sheen of the moon.

You plunged into the ashes
Your blanched fingers
Searching groping grasping—
Would they once again gleam!

See the comforting gesture
The moon commands to you:
Step away from the hearth,
it has been too late.

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Saturday, May 5

St. Matthew Passion; Cornell Chorus and Glee
Club with NYS Baroque
7:30pm
Bailey Hall
\$25 public, \$7 Cornell students

Sunday, May 6

Cornell Wind Symphony; Jennifer Higdon's
Percussion Concerto plus Mozart, Wagner, and
more
3:00pm
Bailey Hall

Sunday, May 6

Voice studio recital
7:00pm
Barnes Hall

Monday, May 7

Voice studio recital
8:00pm
Barnes Hall

Tuesday, May 8

Percussion Ensemble
8:00pm
Lincoln B20

Wednesday, May 9

Midday Music for Organ: Annette Richards
12:30pm
Sage Chapel

Friday, May 11

HereNowHear: Ryan McCullough and
Andrew Zhou, pianos
8:00pm
Barnes Hall

Saturday, May 12

Piano studio recital; students of Ryan
McCullough, Andrew Zhou, and Becky Lu
3:00pm
Barnes Hall

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