

11-3-2004

Guest Artist Recital: Ensemble X

Ensemble X

Judith Kellock

Chris Younghoon Kim

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ITHACA COLLEGE

SCHOOL OF MUSIC

ENSEMBLE X

Judith Kellock, soprano
Chris Younghoon Kim, conductor

Hockett Family Recital Hall
Wednesday, November 3, 2004
8:15 p.m.

ITHACA

PROGRAM

Cheating, Lying, Stealing (1993)

David Lang
(b. 1957)

Tampere Raw (1991)*

Anders Hillborg
(b. 1954)

Juliet at Her Window
Four Songs after Shakespeare (2004)**

Daniel S. Godfrey
(b. 1949)

- I. *My Only Love*
- II. *Dost thou love me?*
- III. *My Bounty*
- IV. *Good Night*

INTERMISSION

Study No. 7 (1948; 1960)

Conlon Nancarrow
(1912-1997)
arr. Yvar Mikhashoff
(1945-1992)

No Let Up (2002-2003)***

Mark-Anthony Turnage
(b. 1960)

- * U.S. premiere
- ** Written for Ensemble X, world premiere
- *** East Coast premiere

Program Notes

David Lang, — prolific, enthusiastic and complicated composer — embodies the restless spirit of invention. Musically adventurous, yet deeply versed in the classical tradition, Lang is determined to make a music that resists categorization. He is constantly in search of new musical forms. His pieces resemble each other only in the fierce intelligence and clarity of vision that inform their structures.

“There is no name yet for [Lang’s] kind of music,” writes music critic Mark Swed, but audiences around the globe are hearing more and more of it in performances by such organizations as the Santa Fe Opera, the New York Philharmonic, the San Francisco Symphony, the Cleveland Orchestra, and the Kronos Quartet. He has been honored with the Rome Prize, the BMW Music-Theater Prize (Munich), a Kennedy Center/Friedheim Award, the Revson Fellowship with the New York Philharmonic, and grants from the Guggenheim and other foundations. Lang is co-founder and co-artistic director of New York’s legendary music festival, *Bang on a Can*, and Composer-in-Residence at the American Conservatory Theater in San Francisco. Born in Los Angeles in 1957, he holds degrees from Stanford, Iowa, and Yale.

Anders Hillborg, born in Stockholm in 1954, gained his first musical experience singing in choirs, and he was also involved in various forms of improvised music. From 1976 to 1982 he studied counterpoint, composition and electronic music at the Royal College of Music in Stockholm, where his teachers included Gunnar Bucht, Lars-Erik Rosell, Arne Mellnäs and Pär Lindgren. Brian Ferneyhough, who was a guest lecturer at the College of Music on several occasions, was also an important source of inspiration.

Apart from occasional teaching positions (as professor of composition at the Malmö College of Music in 1990 and at various master classes and courses), Hillborg has been a full-time freelance composer since 1982. His sphere of activity is extensive, covering orchestral, choral and chamber music as well as music for films and pop music. He has received several awards and distinctions, including the Christ Johnson Music Prize in 1991 and a Grammy (the Swedish Gramophone Award) as Composer of the Year in 1995 for the record *Jag vill se min älskade komma från det vilda* (I want to see my beloved coming from the wild), which he co-produced with the singer Eva Dahlgren.

Daniel S. Godfrey received B.A. and M.M. degrees in composition from Yale University, and a Ph.D. from the University of Iowa. He is Composer in Residence at the Setnor School of Music at Syracuse

University and has also held visiting faculty appointments at the Eastman School of Music, the Indiana University School of Music, and the University of Pittsburgh. He is founder and co-director of the Seal Bay Festival of American Chamber Music (on the Maine coast) and is co-author with Elliott Schwartz of *Music since 1945*, published by Schirmer Books. Awards and commissions have come from the Guggenheim Foundation, the American Academy of Arts and Letters, the Koussevitzky Music Foundation, the Barlow Endowment, and the New York Foundation for the Arts, among others. Recent projects include *Symphony in Minor* for the Saint Paul Chamber Orchestra, *String Quartet No. 3* for the Cassatt String Quartet, *Shindig* for solo horn and wind ensemble (for the Big Ten University Band Directors Association) and *Breath and Shadow* for bassoon and string quintet (for the Grand Teton Music Festival, Concerto for Piano and Chamber Winds for Yale University).

The expatriate American experimentalist composer **Conlon Nancarrow** is recognized as having one of the most innovative musical minds of the 20th century. Composed in almost complete isolation from 1940 onwards, his work has achieved its current international acclaim only in the last few years. Near the end of his life, he was honored belatedly with a MacArthur Foundation "genius" grant. His music, almost all written for player piano, is the most rhythmically complex ever written, couched in intricate contrapuntal systems using up to twelve different tempos at the same time. Yet despite its complexity, Nancarrow's music drew its early influence from the jazz pianism of Art Tatum and Earl Hines and from the rhythms of Indian music; his whirlwinds of notes are joyously physical in their energy.

Born in 1912, the son of the mayor of Texarkana, Arkansas, Nancarrow fought in Spain with the Lincoln Brigade, and later fled America for Mexico City to avoid persecution for his former Communist affiliations, becoming a Mexican citizen in 1956. He died there in 1997.

A composer of international stature, **Mark-Anthony Turnage** is indisputably among the most significant creative figures to have emerged in British music of the last two decades. Through music of powerful contrasts, he has held up a mirror to the realities of modern life, and in so doing has made a broad appeal to an inquiring contemporary audience. Born in 1960, Turnage showed exceptional promise from an early age. He studied with Oliver Knussen and John Lambert, and later with Gunther Schuller. The triumphant première of *Greek* in 1988 and the many ensuing productions worldwide of this two-act stage work established Turnage's reputation as an artist who dared to forge his own path between modernism and tradition by means of a unique blend of jazz and classical styles. He served as Composer in Association with

the City of Birmingham Symphony Orchestra and Sir Simon Rattle (1989-93; *Three Screaming Popes, Kai, Momentum, and Drowned Out*); as Composer in Association to the company and advisor to its Contemporary Opera Studio (*The Silver Tassie*, premièred to great acclaim at English National Opera in February 2000); and as Associate Composer with the BBC Symphony (2000-2003; the orchestral triptych *Etudes and Elegies* and other works). Turnage has also written commissioned works for the London Sinfonietta, the Cleveland Orchestra, the New York Philharmonic, the Berlin Philharmonic, Ensemble Modern, and many other ensembles.

Juliet at Her Window — Four Songs after Shakespeare
Daniel S. Godfrey

I. My Only Love

My only love sprung from my only hate!
Too early seen unknown, and known too late!
Prodigious love it is to me,
That I must love an enemy.

'Tis but thy name that is my enemy.
Nor hand, nor foot, nor hand, nor face
Nor any other part.
'Tis but thy name.

My only love sprung from my only hate!
Too early seen unknown, and known too late!

II. Dost Thou Love Me?

Dost thou love me?
I know thou wilt say Ay!
And I will take thy word.
If thou dost love,
Pronounce it faithfully!

If thy bent of love
Be honourable and true,
Then all my fortunes at thy feet I'll lay,
And follow thee, my lord, throughout the world.

Yet, if thou swears't, thou may prove false...

Swear not! Swear! Swear not!
Not by the moon, the inconstant moon,
That monthly changes in her circled orb.
Not by the lightning,

Which doth cease to be ere one can say,
It lightens.

Do not, O, do not swear at all!

Or, if thou wilt,
Then swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.

III. My Bounty

My bounty is as boundless,
As boundless as the sea!
The more I give, the more I have;
The more I have the more I give,
The more I give to thee.

The more I have, the more I give,
The more I give to thee;
The more I give, the more I have.
My bounty is as boundless,
As boundless as the sea!

They are but beggars that can count their worth;
But my true love is grown to such excess,
I cannot sum up half my sum of wealth.

The more I have, the more I give,
The more I give to thee;
The more I give, the more I have.
My bounty is as boundless,
As boundless as the sea

IV. Good Night!

Good night! Sweet, good night!
As sweet repose and rest
As that within my breast
Come to thy heart!

Good night! Sweet, good night!
This bud of love by summer's ripening breath
May prove a beauteous flower when next we meet.

I would have the gone:
Yet no further than a wanton's bird;
Who lets it hop a little from her hand,
And with a silk thread plucks it back again!

Good night! Good night!
As sweet repose and rest
As that within my breast
Come to thy heart!

O for a falconer's voice,
To lure this tassel-gentle back again!

Good night! Sweet, good night!
Parting is such sweet sorrow
That I shall say good night
Till it be morrow!

Ensemble X was founded in 1997 by a group of performers who share a passionate commitment to new music. There were eleven founding members: Wendy Herbener Mehne, Richard Faria, Gordon Stout, Ellen Jewett, and Elizabeth Simkin from Ithaca College, and Judith Kellock, David Conn, Xak Bjerken, David Borden, Edward Murray, Mark Davis Scatterday, and artistic director Steven Stucky from Cornell University. The ensemble's core membership has since grown to about twenty players. Xak Bjerken became co-director in 2002.

The ensemble's mission is to perform both very new music of the "classical" tradition -- typically music written within the past five to ten years -- and established works from earlier in the twentieth century. The group performs a series of concerts each season in Ithaca as well as touring and recording.

Among the Ensemble X career highlights are regional premieres of John Adams's clarinet concerto *Gnarly Buttons* and his *Hallelujah Junction* for two pianos; Jacob Druckman's last major work, the song cycle *Counterpoise*; Roberto Sierra's *Cuentos*; Stephen Hartke's *The Horse with the Lavender Eye*; Christopher Rouse's *Compline*; and Leon Kirchner's Piano Trio No. 2. Twentieth-century "classics" in the group's repertoire include Schoenberg's *Pierrot lunaire*, Robert Palmer's Piano Quartet No. 1, Revueltas's *8 x Radio*, Karel Husa's *Sonata a tre*, and a memorable staging of Stravinsky's *L'Histoire du soldat*, directed by Rachel Lampert in April 1999.

Recent milestones include the release of the first Ensemble X recordings (an album of music of Steven Stucky on Albany Records, and a compact disk of music by Scottish composer Judith Weir); the group's first concert appearances in New York City, at Merkin Concert Hall and Weill Recital Hall; and collaboration with the celebrated Danish recorder virtuosa Michala Petri.

Ensemble X Personnel

Xak Bjerken, artistic director, piano
Steven Stucky, artistic director, conductor

Conrad Alexander, percussion
Shawn Allison, saxophone*
Rebecca Ansel, violin
Eric Callahan, clarinet*
Frank Campos, trumpet
Richard Faria, clarinet
Mike Fittipaldi, bass*
Read Gainsford, piano
Lee Goodhew, bassoon
Emily Green, piano*
Heidi Hoffman, cello
Yu-Tzu Huang*
Ellen Jewett, violin
Andrew Justice, viola*
Judith Kellock, soprano
Chris Younghoon Kim, conductor
Steven Mauk, saxophone
Wendy Herbener Mehne, flute
Debra Moree, viola
Paige Morgan, oboe
Jeff Otto, percussion*
Hal Reynolds, trombone
Alex Shuhan, horn
Elizabeth Simkin, cello
Gordon Stout, percussion
Melissa Stucky, viola
Kia-Hui Tan, violin
Susan Waterbury, violin
Ryan Zawel, trombone*

*guest musician