

An abstract painting featuring a dark blue background with swirling brushstrokes. A large, bright, circular object, resembling a sun or moon, is positioned in the upper right. A diagonal line of white numbers (1 through 28) curves across the composition. Other circular elements, some dark and some light, are scattered throughout. The overall style is expressive and textured.

TRANSFORMATIONS

NEW BRUNSWICK CHAMBER ORCHESTRA
Mark Hyczko, Music Director

Saturday, February 23, 2013 7:30 PM

Christ Church
5 Paterson Street
New Brunswick, New Jersey

ReframingClassicalMusic.com

NEW BRUNSWICK CHAMBER ORCHESTRA

The New Brunswick Chamber Orchestra would not be able to present intimate and innovative concerts without the support of individuals like you. Become a supporter of NBCO and help us reframe classical music.

Conductor

A gift of \$5000 and above per year

- Sponsor recognition on all radio broadcasts and ads on WWFM
- Special designation on all digital and print media
- Invitation to a rehearsal plus lunch with the conductor
- A full page B&W ad in all event programs
- A CD recording of the concert
- Signed poster of the event from the artist
- Four season tickets
- Acknowledgement in all event programs

Composer

A gift of \$2500 and above per year

- Special designation on all digital and print media
- Invitation to a rehearsal plus lunch with the conductor
- A full page B&W ad in all event programs
- A CD recording of the concert
- Signed poster of the event from the artist
- Four season tickets
- Acknowledgement in all event programs

Concertmaster

A gift of \$1000 and above per year

- Complimentary lunch with the conductor
- A full page B&W ad in all event programs
- A CD recording of the concert
- Signed poster of the event from the artist
- Four season tickets
- Acknowledgement in all event programs

Principal

A gift of \$500 and above per year

- A half page B&W ad in all event programs
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- Two season tickets
- Acknowledgement in all event programs

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A gift of \$250 and above per year

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- Two complimentary tickets to one event in the season
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TRANSFORMATIONS

Saturday, February 23, 2013, 7:30pm

"La Follia"

Variations for String Orchestra

Francesco Geminiani (1687-1762)

arr. Wiancko

Finger of Death about Four in the Morning Edgar F. Girtain IV (b. 1988)

Galit Dadoun-Cohen, mezzo-soprano

Morph

Paul Moravec (b. 1957)

Cuatro Estaciones Porteñas

1. *Otoño Porteño*

2. *Invierno Porteño*

3. *Primavera Porteña*

4. *Verano Porteño*

Ástor Piazzolla (1921-1992)

arr. Desyatnikov

Stefani Collins, violin

Program subject to change.

This program or service is funded in part by
Middlesex County Board of Chosen Freeholders
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This program is made possible in part by
Church and Dwight & Provident Bank
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and Anne Patterson.

NEXT: VISIONS Sunday, May 5, 2013 4:00 PM

NEW BRUNSWICK CHAMBER ORCHESTRA

Mark Hyczko, Music Director

Violin 1

Ruotao Mao, concertmaster
Benjamin Hellman
David Cheng-Hsun Tsai
Aimee Rieger

Violin 2

Elena Chernova-Davis, principal
Gabi Rengel
Elzbieta Winnicka
Claire Wilson

Viola

Kathleen Foster, principal
Raul Vladimir Garcia
Tina Chang-Chien

Cello

Jordan Enzinger, principal
Amy Butler
Veronica Parrales

Bass

Dan Hudson, principal
Bliss Michelson

The New Brunswick Chamber Orchestra performs music that we think matters, whether it was written in the Middle Ages or sometime next year, in the heart of Old Europe or the new conservatories of East Asia.

We trace our history back to 1960, when a group of amateur musicians in the New Brunswick area came together to play classical works for their own pleasure. Gradually the group has evolved into a professional ensemble of 12 to 26 musicians that tackles some of the biggest assignments possible for chamber orchestras.

We are a mobile ensemble as comfortable at a local church as in the historic State Theatre or the intimate Crossroads stage. We perform with soloists, choirs and dance ensembles from throughout the area.

As concert musicians we have inherited a tradition, but we are not constrained by it. Modern classical music has few boundaries and many possibilities: multimedia, minimalism, dance, film and theater. Come and see what you think.

THE BOARD OF THE NEW BRUNSWICK CHAMBER ORCHESTRA

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About the program

Reinterpreting a baroque classic

Rethinking the Italian baroque is the aim of Michi Wianko's *La Follia* Variations for String Orchestra. The violin virtuoso, arranger and new music composer adored Francesco Geminiani's Concerto Grosso, which in turn was based on a earlier baroque classic, Arcangelo Corelli's *La Folia* violin sonata. Wianko has loved the Corelli piece since her days as a violin student when she played the work as an etude. Wianko describes it as "simple and inspired, yet dark and deeply powerful."

With her *La Follia* Variations, the California native seeks to conserve most of Geminiani's piece, but puts her modern compositional mark on it still. "Percussive elements have been added, as well as drastic fluctuations in tempi, dynamics and textures. Not to mention a couple of 'home-made' variations!," she writes in her blog. The piece was debuted by Wianko's ensemble, ECCO or the East Coast Chamber Orchestra. It received fine notices and was broadcast by National Public Radio's *Performance Today*.

Transforming tragedy

Vicent Andrés Estellés (Burjassot, l'Horta, 1924 – Valencia, 1993) is widely recognized as one of the greatest poets of the Catalan speaking region of Eastern Spain, the greatest perhaps since fellow Valencian Ausiàs March revolutionized European poetry in the late Middle Ages. Like so many of his poems one way or another, *Dit de la mort al voltant de les quatre del mati* (*Finger of Death About Four in the Morning*) addresses the death of Estellés' infant daughter in 1956. Written at the outset of the poet's career, the poem consists of three short lines: "Portes la nit, portes el dia, portes la clau que obri totes les portes," translated "You bring the night, you bring the day, you bring the key that opens all the doors" – anguish transformed into wisdom, compassion and wonder.

In an attempt to capture the many emotions present in the short poem, composer Edgar Girtain (b. 1988) begins his piece *Finger of Death* with a languid unsettled mood. A chromatic melody rises from the lowest strings to the violins, stirring the vocalist to action. The tension is broken on the last utterance of the word "portes" (doors,) when dissonance is resolved in an outpouring of tonal affirmation.

Girtain is native to the New Jersey Pine Barrens and has been composing for various ensembles and media since age 13. His works have been performed by artists such as John Rojak (American Brass Quintet), Yarn/Wire, Second Instrumental Unit, Cadillac Moon, and Sinfonietta Nova. He came to Rutgers in 2008, where he earned a BM in Music Education studying Trombone. He is currently pursuing an MA in Composition at Rutgers with the renowned composer Charles Fussell.

Metamorphosis from Adelphi

Paul Moravec (born November 2, 1957 in Buffalo, NY) has been called a "new tonalist," a label he alternately embraces and eschews. "As a composer, I try always

to make beautiful things, and I use whatever techniques and materials are useful for the particular composition at hand,” he says. “Some of those materials are atonal or nontonal, but the overall harmonic context of my music derives from the tonal tradition, which after all is the lingua franca of Western music — essentially, Monteverdi to the Beatles and beyond.”

The Adelphi professor served in 2007-2008 as the composer-in-residence at the famed Institute for Advanced Study in Princeton. In 2004 he won the Pulitzer Prize his best known work, the *Tempest Fantasy. Morph* was debuted a year later by the String Orchestra of New York. It draws its inspiration from the Latin poet Ovid’s *Metamorphoses*, in particular the myth of Daphne and her transformation into a laurel tree to escape the attentions of the god Apollo. The title also refers slyly to the music itself, which radically shifts from one mood and structure to another.

A new masterpiece from an older one

When he started his long career as a musician and composer, Ástor Piazzolla (March 11, 1921 – July 4, 1992) thought tango was just a meal ticket, a detour on his way to becoming a legitimate classical composer. Since childhood he had loved the music of Bach, listening to classical records that his parents brought when they transferred the family from Argentina to New York City in the 1920s. But it was with the bandoneón, a kind of accordion, and tango that the young musician had his first success.

While building a lucrative career in the 1940s playing and then arranging music for the top tango orchestras back in Buenos Aires, Piazzolla composed formal pieces and deeply studied the work of leading avant-garde composers Bela Bartok and Igor Stravinsky. With Alberto Ginastera, another Argentine, he studied orchestration (eventually his greatest strength as an artist.) Upon winning a scholarship in 1953 to work with Nadia Boulanger, the great Parisian pedagogue of practically every prominent 20th century composer, Piazzolla initially decided to abandon his tango past for a purely classical future. Boulanger convinced him otherwise. After politely listening to his straight classical pieces, Boulanger asked Piazzolla to play one of his tangos. She then congratulated him on finding his true path. Henceforth, for all his devotion to the forms of classical composition, Piazzolla carefully integrated them into his “Nuevo Tango” genre, contrasting counterpoint and chromaticism with jazzy improvisation and danceable rhythms.

Piazzolla composed the four movements of the *Cuatro Estaciones Porteñas* (*Four Seasons of Buenos Aires*) over different years, and the bandoneón player only occasionally performed them together as a suite with his various ensembles. The NBCO is performing an arrangement for string orchestra and violin soloist that was made famous a decade ago by Gidon Kramer and his Kramerator Baltica. It was created by Kramer’s frequent collaborator Ukrainian composer Leonid Desyatnikov, who highlighted the comparisons to Antonio Vivaldi’s *Four Seasons* by adding material quoting directly from the baroque Italian masterwork.

Finger of Death about Four in the Morning Translation

Portes la nit, portes el dia,
portes la clau que obri totes les portes...

You bring the night, you bring the day,
you bring the key that opens all the
doors...

About the artists

Mark Hyczko was recently appointed Music Director and Conductor of the New Brunswick Chamber Orchestra, a professional chamber orchestra based in central New Jersey. He will lead several concerts during the 2012-2013 season at venues throughout the city of New Brunswick. Previously, as conductor of the Pineda Lyric Opera Company, he led productions of *Dido and Aeneas* and *The Merry Widow*. Additionally, while at The Little Opera Company of New Jersey, he conducted performances of *Madama Butterfly* and *Die Fledermaus*. Outside of the U.S., he led performances of *I Pagliacci* in Mercury Opera's innovative 2008 production at the Edmonton International Fringe Festival in Alberta, Canada. In May of 2010, he served as the assistant conductor for New Jersey State Opera's critically acclaimed production of *Porgy and Bess*. As a pianist, he has collaborated with a number of singers in performance, appearing in recital throughout New Jersey including with his wife, soprano Nadine Robinson, performing a benefit for The Discovery Orchestra. He has also appeared on NBC's *Today Show* accompanying tenor Philip Alongi. In addition to performing, Mr. Hyczko currently teaches at Mason Gross School of the Arts at Rutgers University. He holds the positions of Director of Music and Organist at St. Peter's Church in Freehold, New Jersey where he is also the Artistic Director of the Downtown Concert Series, a classical music series that is regularly broadcast throughout the tri-state area on WWFM - The Classical Network. Additionally, he is the Choir Director and Organist at Temple B'nai Or in Morristown, New Jersey. Mr. Hyczko received his Master's Degree in Piano from The Mannes College of Music, where he studied under Pavlina Dokovska. He also holds degrees in both Music and Chemistry from Rutgers University.

Galit Dadoun-Cohen was born and raised in Ashdod, Israel. She has sung concerts and opera roles in the United States, Germany, Italy and Israel. She now serves as the cantor of Temple B'nai Or in Morristown, New Jersey.

In addition to her role as cantor, Galit has recently sung concerts in Temple Beth Jacob in Concord, New Hampshire, Aspen Jewish Congregation in Colorado, Kol Ami Congregation in White Plains, New York, The Presbyterian Church in Morristown, New Jersey, Old Whalers Church in Saag Harbor, New York, Temple Beth Am in Parsippany, New Jersey and congregation Beth Emeth in Albany, New York. She has sung Opera and Lieder with the international festival, *Elysium – between Two Continents* in New York and Munich, Center Stage Opera and Mobile Opera in Alabama. Cantor Dadoun-Cohen has appeared with the Tel Aviv Chamber Theatre, the Israeli National Theatre and Musica Nova of Tel Aviv.

Dadoun-Cohen was ordained as cantor from the Hebrew Union College – Jewish Institute of Religion (HUC-JIR) in 2010. She received her Master's of Music from

City University of New York's Brooklyn College, and her B.A. and Artist Diploma from the Ruben Academy of Music, Tel Aviv University.

Along with her husband Joe, she shares the gratitude and endless joy of raising their three daughters Danielle, Naomi and Maya.

As winner of 2012 Washington International Competition, violinist **Stefani Collins** has emerged as one of today's most promising talents. She is also winner of the 2012 Juilliard Concerto Competition and top prizewinner of the 2011 Michael Hill International Competition.

In the 2012-2013 season, Stefani will make her New York debut in Alice Tully Hall performing the Britten Violin Concerto under the baton of Jeffrey Kahane. She will also make her solo recital debut at the Phillips Collection in Washington D.C., and will be featured soloist with Greensboro Symphony and Symphony in C.

She has been featured with numerous orchestras throughout the United States including Aspen, Blue Ridge, Cleveland Institute of Music, Greensboro, Mid-Atlantic, Neponset Valley, North Carolina, Western Piedmont, and Winston-Salem Orchestras.

As a dedicated chamber musician, she has collaborated with many distinguished artists including Bonnie Hampton, Mayuko Kamio, Kurt Muroki, Christopher O'Reilly, Itzhak Perlman, and Dmitry Sitkovetsky. She has also participated in Aspen Festival, where she was a Dorothy DeLay Fellow. In New York City, where Ms. Collins is based, she performs regularly with Jupiter Chamber Players. She also serves as concertmaster of Symphony in C.

She is currently pursuing her Masters of Music at The Juilliard School under the tutelage of Sylvia Rosenberg, and has a Bachelors degree from Cleveland Institute of Music with Paul Kantor. Stefani plays a violin by Pietro Guarneri made in 1734, on a gracious loan from the Virtu Foundation.

Debra Weier is an artist living and working in Princeton, New Jersey. Debra's works are widely collected and include the Metropolitan Museum, the Victoria & Albert Museum, the British Museum and the National Art Gallery in Sydney, Australia. She has had three solo exhibitions in New York City and one in Chicago and has taught at Princeton University, Brown University and Hampshire College. She has served as a juror for the New Jersey State Council on the Arts a number of times, and has received federal and state grants. For more information, please visit debraweier.com.