

# Candlelight Concert Society Presents

## THE KNIGHTS, CHAMBER ORCHESTRA

Colin Jacobsen and Eric Jacobsen, *Artistic Directors*  
Eric Jacobsen, *Conductor*

Sunday, September 11, 2022, 4:00 pm  
Smith Theatre, Horowitz Visual and Performing Arts Center  
Howard Community College

*This performance is sponsored by Bryan Young*

VIET CUONG (b. 1990)

### **Afterglow**

World Premiere Commission for Candlelight's 50th!

LUDWIG VAN BEETHOVEN (1770 – 1827)

### **“Kreutzer Concerto”**

Arrangement of Violin Sonata No. 9, Op. 47  
(arr. Colin Jacobsen)

*I. Adagio sostenuto - Presto*

*II. Andante con variazioni*

*III. Finale. Presto*

Featuring Colin Jacobsen, violin

### *Intermission*

ANNA CLYNE (b. 1980)

### **Shorthand**

Featuring Karen Ouzounian, cello

LEOŠ JANÁČEK (1854 – 1928)

### **“Kreutzer Sonata”**

Arrangement of String Quartet No. 1  
(orch. Michael P. Atkinson, arr. Eric Jacobsen)

*I. Adagio - Con Moto*

*II. Con Moto*

*III. Con Moto - Vivo - Andante*

*IIII. Con Moto - Adagio - Più mosso*

TRADITIONAL

### **A Shadow Under Every Light**

(arr. Colin Jacobsen)

The Knights appear by arrangement with Opus 3 Artists, [www.opus3artists.com](http://www.opus3artists.com)



## PROGRAM NOTES

### THE KREUTZER PROJECT

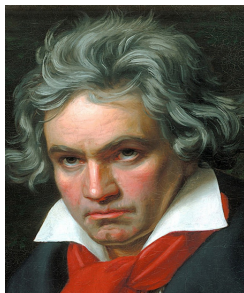
*"What exactly is it? I don't understand.*

*What is music?*

*What does it do?*

*And why does it do what it does?"*

Leo Tolstoy, responding to Beethoven's *Kreutzer Sonata*



Projects that begin with a question excite us, because they open doors to new questions and lead us down an *Alice in Wonderland*-like path to new understanding. The Knights had a question in response to Tolstoy's.

"What is it about Ludwig van **Beethoven's** *Kreutzer*

*Sonata* that struck such a deep chord with the Russian author, becoming a deeply symbolic plot point of his novella *The Kreutzer Sonata* and its attendant themes of jealousy, obsession, lust; failed relations between the sexes; and questions over the meaning of love and the institution of marriage itself?"



In Czech composer **Leoš Janáček's** manic tone-poem for string quartet (also entitled *Kreutzer Sonata*) we hear some answers. Written in a flash of artistic ferment over the course of a week, Janáček's first string quartet was a response both to Tolstoy and to Beethoven; he mined the obsessive os-

tinati of the sonata as well as some of its more tender material for musical inspiration. Janáček may have been drawn to some of the topics touched upon by Tolstoy (including society's subjugation of women), but while Tolstoy seemed to suggest that music was a morally corrupting agent of society, Janáček believed music could be the "conscience of humanity" (according to Josef Suk, a member of the Bohemian Quartet, which premiered the work).



*The Kreutzer Project* has allowed us to explore threads connecting Beethoven's and Janáček's *Kreutzer Sonatas*, and to bring their groundbreaking identities into a contemporary context through the creation of new works and arrangements by members of The Knights

and composer **Anna Clyne**. The title of Beethoven's ninth *Sonata for Piano and Violin*, (Op. 47, written in 1803) includes the inscription "*scritta in un stile molto concertante, quasi come d'un concerto*" - written in a *molto concertante* style, like a concerto. This gave us the idea to go further in the *concertante* direction. I created a new arrangement, now entitled the *Kreutzer Concerto*, for solo violin and orchestra, fleshing out the concerto-like qualities of the piece while retaining the intimate interplay between instruments that is characteristic of chamber music.

Janáček's *String Quartet No. 1, Kreutzer Sonata*, has also been expanded for chamber orchestra by Knights hornist Michael P. Atkinson and my brother and Knights conductor Eric Jacobsen. While the original string quartet is rich in color and texture already, the new arrangement allows listeners the opportunity to experience Janáček's vivid world of fantasy with the full orchestral color palette of winds, brass, and percussion, in addition to the original string writing.

While digging deeper into Janáček's world, we discovered that he, like Bartók and Kodály, had engaged in extensive field work around folk song, recording on early phonographs and notating the music of the people from villages throughout Moravia and Slovakia and surrounding regions. Janáček wrote extensively about "speech melody" as a window into people's psyches and must have felt the deep connection between language and music embodied in folk music. It is the atmosphere of this folk music that pervades later works like *Kreutzer Sonata*, even if in a deeply sublimated form. I was able to locate an out-of-print trove of these field recordings that Janáček made and have constructed a suite out of them, *A Shadow Under Every Light*, in the spirit of Bartók's *Romanian Dances*.

Bringing the project fully into the present is a new work by English composer and frequent Knights collaborator Anna Clyne. Anna's piece *Shorthand* takes its title from this line in Tolstoy's novella: "music is the shorthand of emotion." Written for Knights cellist Karen Ouzounian and strings, Anna follows Janáček's model in drawing on motifs from Beethoven, including the opening theme of the first movement and its hymn-like second theme, and transforming them into her own language, which in *Shorthand* is also steeped in the atmosphere of Janáček's quartet.

*Notes by Colin Jacobsen, The Knights*

## AFTERGLOW

Viet Cuong (b. 1990)



*Afterglow* is inspired by the hazy glow that lingers in the sky after the sun has set. For me, this glow feels like the memory of a light that has gone. It's beautiful and, unsurprisingly, comforting.

In this piece I give every note its own "afterglow," wherein each melodic note has several echoes that bounce around the echoes of other notes before fading away. The atmosphere is contemplative, yet hopeful, as I attempt to capture both the feelings that accompany loss (which many of us have experienced in some form during the last couple of years), as well as the assured anticipation of what follows every sunset: a sunrise.

*Notes by Viet Cuong, Composer*

Called "alluring" and "wildly inventive" by *The New York Times*, the "irresistible" (*San Francisco Chronicle*) music of American composer **Viet Cuong** has been commissioned and performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, Orchestra of St. Luke's, and Dallas Winds, among many others. Viet's music has been featured in venues such as

Carnegie Hall, Lincoln Center, the Kennedy Center, National Gallery of Art, and Library of Congress, and his works for wind ensemble have amassed hundreds of performances worldwide, including at Midwest, WASBE, and CBDNA conferences. He was recently featured in *The Washington Post's* "21 for '21: Composers and performers who sound like tomorrow."

In his music Viet enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His eclecticism extends to the range of musical groups he writes for, and he has worked with ensembles ranging from middle school bands to Grammy-winning orchestras and chamber groups. Viet is also passionate about bringing different facets of the contemporary music community together. He is the California Symphony's 2020-2023 Young American Composer-in-Residence.

Viet is an Assistant Professor of Music Composition and Theory the University of Nevada, Las Vegas. He holds degrees in music composition from Princeton University (MFA/PhD), the Curtis Institute of Music (Artist Diploma), and the Peabody Conservatory (BM/MM). His mentors include Jennifer Higdon, David Serkin Ludwig, Donnacha Dennehy, Steve Mackey, Dan Trueman, Dmitri Tymoczko, Kevin Puts, and Oscar Bettison. During his studies, he held the Daniel W. Dietrich II Composition Fellowship at Curtis, Naumburg and Roger Sessions Fellowships at Princeton, and Evergreen House Foundation scholarship at Peabody, where he was also awarded the Peabody Alumni Award (the Valedictorian honor) and Gustav Klemm Award.

A scholarship student at the Aspen, Bowdoin, and Lake Champlain music festivals, Viet has been a fellow with several orchestras and held artist residencies at numerous music festivals. His music has been awarded the Barlow Endowment Commission, ASCAP Morton Gould Composers Award, Theodore Presser Foundation Award, Suzanne and Lee Ettelson Composers Award, Cortona Prize, New York Youth Symphony First Music Commission, Boston GuitarFest Composition Prize, and Walter Beeler Memorial Prize.

## TONIGHT'S ARTISTS



### **THE KNIGHTS**, CHAMBER ORCHESTRA

Eric Jacobsen, *Artistic Director and conductor*  
Colin Jacobsen, *Artistic Director and violin*  
Karen Ouzounian, *cello*

*Violins:* Colin Jacobsen, Alex Fortes, Alex Gonzalez, Nanae Iwata, Laura Lutzke, Yaira Matyakubova,

Chelsea Starbuck Smith

*Viola:* Kyle Armbrust, Mario Gotoh

*Cello:* Karen Ouzounian, Caitlin Sullivan

*Bass:* Lizzie Burns

*Flute:* Alex Sopp

*Oboe:* Gustav Highstein

*Clarinet:* Agnes Marchione

*Bassoon:* Erik Høltje

*Horn:* Michael P. Atkinson, David Byrd-Marrow

*Trumpet:* Brandon Ridenour

*Percussion:* Ian Sullivan

*Harp:* Megan Conley

*"Few ensembles are as adept at mixing old music with new as the dynamic young Brooklyn orchestra."*

*The New Yorker*

**The Knights** are a collective of adventurous musicians dedicated to transforming the orchestral experience and eliminating barriers between audiences and music. Driven by an open-minded spirit of camaraderie and exploration, they inspire listeners with vibrant programs that encompass their roots in the classical tradition and passion for artistic discovery. The orchestra has toured and recorded with renowned soloists including Yo-Yo Ma, Dawn Upshaw, Béla Fleck, and Gil Shaham, and has appeared across the world's most prestigious stages, including those at Carnegie Hall, Tanglewood, Ravinia, The Kennedy Center, and the Vienna Musikverein.

The Knights evolved from late-night chamber music reading parties with friends at the home of



violinist Colin Jacobsen and cellist Eric Jacobsen. The Jacobsen brothers, who are also founding members of the string quartet Brooklyn Rider, serve as artistic directors of The Knights, with Eric Jacobsen as conductor. Since incorporating in 2007, the orchestra has toured consistently across the United States and Europe.

The Knights seek to share music with a broad general public regardless of background, and the group designs programs to appeal to both loyal followers and new listeners alike. The Knights perform in traditional concert halls as well as in parks, plazas, and bars, and create unusual and adventurous partnerships across disciplines. Counted among recent highlights are fully-staged performances of Bernstein's *Candide* at both Tanglewood and Ravinia; the release of a recording of the Brahms and Beethoven Violin Concertos with Gil Shaham; and a full 2021 summer season in a reawakened New York City, with performances at Central Parks' Naumburg Bandshell, Bryant Park, Governors Island, and Green-Wood Cemetery.

The orchestra seeks out and prioritizes collaborative partnerships with artists often underrepresented in classical music. Recent seasons have included performances with Brooklyn-based Pan Evolution Steel Orchestra, with African musicians as part of William Kentridge's *The Head and the Load*, and with a diverse group of contemporary composers and performers including Vijay Iyer, Kinan Azmeh, Angélica Negrón, and Jessie Montgomery, among others. The Knights also present a Family Concert series, with performances at venues such as BRIC in Brooklyn and virtual events available on YouTube and The Knights' website. Accompanying education and engagement activities, in collaboration with five Brooklyn schools, reach over 400 students annually through in-class visits, workshops, and open rehearsals, all offered free of charge to the schools.

The 2021-2022 season featured a residency partnership with the storied New York City venue The 92nd Street Y; a U.S. tour with virtuoso pianist and composer Aaron Diehl; collaborations with Troy Schumacher's BalletCollective and dancer/choreographer Twyla Tharp; and the release of a long-anticipated holiday album, *The Knights Before*

*Christmas*. For a complete list of artistic partners and collaborative projects, please visit our website.

The Knights are proud to be known as "one of Brooklyn's sterling cultural products...known far beyond the borough for their relaxed virtuosity and expansive repertory" (*The New Yorker*). Their roster boasts musicians of remarkably diverse talents, including composers, arrangers, singer-songwriters, and improvisers, who bring a range of cultural influences to the group, from jazz and klezmer to pop and indie rock music. The unique camaraderie within the group retains the intimacy and spontaneity of chamber music in performance. Through the palatable joy and friendship in their music-making, each musician strives to include new and familiar audiences to experience this important art form.

## Please...

- **In case of emergency...** please note at least two exits, especially your nearest exit, which might be behind you. Walk, do not run, and calmly evacuate the concert hall.
- Turn off cell phones, pagers, and watch alarms.
- Do not use cameras or electronic recording devices during Candlelight Concert productions.
- Unwrap cough drops or mints before the concert begins.

**Thank you  
Enjoy the concert!**