



The Department of Music presents  
*Garlands for Steven Stucky*  
*Gloria Cheng, piano*

BARNES HALL  
CORNELL UNIVERSITY  
Friday, October 12, 2018 – 8:00 PM

The shock of Steven Stucky's untimely passing on Valentine's Day of 2016 resonates still throughout the world of contemporary music. With his music and writings, his vast knowledge of repertoire, and his generosity as a professor and colleague, Stucky touched many lives and was a singular force, especially to those who knew him here at Cornell and in Los Angeles.

This concert marks the release of Gloria Cheng's latest CD, *Garlands for Steven Stucky* (Bridge Records), featuring 32 miniatures contributed by a distinguished roster of Stucky's closest friends and students. It is a remarkable collection, and embodies the boundless esteem that Stucky continues to inspire from all who knew him.

In recital and on recording, pianist **Gloria Cheng** is devoted to creating multidimensional collaborations that explore meaningful interconnections amongst composers. She has been a recitalist at the Ojai Festival, Chicago Humanities Festival, William Kapell Festival, and Tanglewood Festival of Contemporary Music, and has commissioned, premiered, and been the dedicatee of countless works by an international roster of composers. Cheng gave the premiere performances of Salonen's *Dichotomie*, composed for and dedicated to her, John Adams' *Hallelujah Junction* for two pianos, and the late Steven Stucky's *Piano Sonata*. In duo-piano recitals with the composers, she premiered Thomas Adès's 2-piano *Concert Paraphrase on Powder Her Face* and Terry Riley's *Cheng Tiger Growl Roar*. Cheng won a Grammy Award for her 2008 disc, *Piano Music of Esa-Pekka Salonen, Steven Stucky, and Witold Lutosławski*, and a nomination for her next recording, *The Edge of Light: Messiaen/Saariaho*. Her film, *MONTAGE: Great Film Composers and the Piano* (2016), documenting the recording of the eponymous CD (*harmonia mundi usa*) of works composed for her by Bruce Broughton, Don Davis, Alexandre Desplat, Michael Giacchino, Randy Newman, and John Williams, aired on PBS SoCal and was awarded the 2018 Los Angeles Area Emmy for Independent Programming. Cheng has been a soloist with the Los Angeles Philharmonic under Zubin Mehta and Pierre Boulez, and on its Green Umbrella series under Esa-Pekka Salonen and Oliver Knussen. She received her B.A. in Economics from Stanford University and earned graduate degrees in performance under Aube Tzerko and John Perry. She now teaches at the UCLA Herb Alpert School of Music where she continues to initiate courses and programs that unite performers, composers, and scholars. She served as 2012 Regents Lecturer at the University of California, Berkeley.

## Program notes

### **Esa-Pekka Salonen, *Iscrizione***

When I was asked to write a piece in memory of Steven Stucky I said no, impossible. How could I even begin to capture the depth and quiet intensity of this man? Then a friend said: "Steve would have written a piece for *you*." I started to think of all those delightful two-minute vignettes he did write for various occasions and landmarks of my life; significant birthdays and the like.

I sat down in the middle of rehearsals for Chereau's *Electra* in New York and wrote *Iscrizione* in more or less one go. While composing, I realized how angry I still felt. Something hugely important had been taken away from me. I felt I had been left alone to navigate the treacherous waters of music and life, without my navigator-in-chief.

*Iscrizione* has an unsettled character. Climactic, sometimes angry outbursts alternate with frozen music in near-stasis. Finally, at the end, I manage to say farewell to my friend.

*Esa-Pekka Salonen's restless innovation drives him constantly to reposition classical music in the 21st century. He is currently Principal Conductor for London's Philharmonia Orchestra, Conductor Laureate for the Los Angeles Philharmonic, and cofounder of the annual Baltic Sea Festival.*

### **Stephen Andrew Taylor, *Green Trees Are Bending***

*Green Trees Are Bending* is a setting of the beautiful spiritual "Steal Away," with rhythms from the Aka people of Central Africa. Originally appearing in the finale of my horn trio for *Steven Stucky*, this setting is dedicated both to my friend, the brilliant artist Gloria Cheng; and to the memory of Steve, my friend and mentor.

Steal away, steal away  
Steal away to Jesus  
Steal away, steal away home  
I ain't got long to stay here.  
Green trees are bending  
Poor sinner stands a-trembling  
The trumpet sounds within my soul  
I ain't got long to stay here.

*Stephen Andrew Taylor teaches music and conducts the Illinois Modern Ensemble at the University of Illinois. Among his works is a half-hour cycle for Gloria Cheng, Seven Memorials.*

### **Jesse Jones, *Reverie***

My late teacher, Steven Stucky, was a mensch, a maestro of the truest order. He taught me volumes both in music and life, and I'll never forget his kindly manner and generous spirit. I miss him dearly and think of him almost every day. *Reverie* is an aphoristic little piece that uses one of Steve's favorite composer tricks: the *soggetto cavato*. This trick turns letters into pitches. Though *Reverie* is tinged with melancholy, I often found myself smiling while writing it, knowing that S-T-E-V-E (Eb, B, E, C, E) would approve of the process at play.

*Guggenheim- and Rome Prize-winning composer Jesse Jones was born in New Mexico. He has received the Goddard Lieberman Fellowship from the American Academy of Arts & Letters, and numerous international commissions. Jones teaches at the Oberlin Conservatory.*

### **Donald Crockett, *Nella Luce***

Steve Stucky was a dear friend, and we spent many hours in Los Angeles attending rehearsals and performances, talking about life and music, and generally hanging out when Steve was in town over the course of twenty years or so. He also tended to call for a brief phone conversation (and I'm sure he didn't just call me) when he was at one airport or another. Steve is, to be sure, greatly missed.

My Garland for Steve – and thanks to Gloria Cheng for requesting these Garlands from all of us – is called *Nella Luce*, from his string quartet *Nell'ombra, Nella luce* (In Shadow, in Light). This garland is infused with Steve's musical DNA, especially from two classic works for 'new music ensemble,' *Boston Fancies* (1985) and *The Stars and the Roses* (2013). Over a brief span, material from both works is intercut, with fanfare-like and mercurial *Boston Fancies* music juxtaposed with darker, Mahlerian *The Stars and the Roses* music, concluding with a cascading descent and, ultimately, an ascent *nella luce*.

*Composer/conductor Donald Crockett, chair of composition at USC, has been commissioned by the Los Angeles Chamber Orchestra, Kronos Quartet, Hilliard Ensemble, and the Caramoor Festival among many others.*

### **Julian Anderson, *Capriccio***

Like most who met him, I loved Steve Stucky very much. His human kindness and elegance of manner were legendary, as was his generosity. Above all, Steve was totally committed to and in love with music, so his own works are always acutely imagined and a delight to the ear. My *Capriccio* is not a direct evocation of Steve or his music. It's simply a piece I hope he would have liked, in which I tried to emulate not his style but his standards.

*Julian Anderson (b. 1967, London) studied with John Lambert, Alexander Goehr and Tristan Murail. He came to prominence with works such as "Diptych" and "Khorovod", and his music is now performed regularly by the world's major orchestras and ensembles.*

### **Andrew Waggoner, ...and Maura Brought Me Cookies (Remembering Steve)**

Driving, lost, to Steve's for dinner, I arrive late, dinner is gone; I join the group, and daughter Maura, age 8, brings me cookies, keeps me well-supplied throughout the evening; the talk is raucous, fun, wide-ranging, coming around eventually to Lutosławski, to the *Musique funèbre*; here the memory suddenly breaks off, gives way to the present, gives way to grief, resurfaces as echo, then hovers, indelible; magical and sweet, it collapses time and keeps Steve with me.

*Andrew Waggoner was born in 1960 in New Orleans. Called "the gifted practitioner of a complex but dramatic and vividly colored style" by The New Yorker, he lives in New York and France.*

### **Charles Bodman Rae, *Steven Stucky in memoriam***

When the pianist Gloria Cheng kindly asked me to contribute a short piece for solo piano in memory of our dear, departed friend, the composer Steven Stucky, the challenge was to produce something that might amuse and please him if only he were able to hear it. Our shared admiration for the music of Lutosławski brought us together as friends, so it seemed natural to hint at some of the works that had influenced both his music and mine. Over the years of our friendship we often compared notes — literally — and knew exactly where each distinctive chord was to be found. For this reason, my modest little tribute includes direct quotation of chords and melodic phrases from the following pieces by Lutosławski: *Jeux vénitiens*; *Livre pour orchestre* (the climax chord); *Paroles tissées*; *Symphony No.3*; and the chords from the end of the slow movement of the unfinished *Violin Concerto*. There are also quotations from Steven's own *Piano Sonata*, including one where he alludes to Lutosławski (the song, *Dzwony Cerkiewne*). The unifying motif is a simple and pervasive bell-like repetition of the note E-flat (Es) to represent his initials. The Lutosławski quotations also have the same E-flat, and were chosen partly for this reason.

*Charles Bodman Rae is Sir Thomas Elder Professor of Music and Head of Composition at the Elder Conservatorium of Music in Adelaide, Australia, and author of The Music of Lutosławski.*

**John Harbison, *Waltz, (in Memoriam Steve Stucky)***

Begins—as maybe many of these pieces do, with S S (two E flats).

A half-minute waltz—too short, vehement, wanting to go on longer.

It was Waltzes by SS that initiated Steve’s long connection to the LA Phil.

*John Harbison (b. 1938) is, since 1976, Principal Guest Conductor for the Emmanuel Music Boston Bach Cantata Series. He plays piano in S.I.N. (Strength In Numbers), MIT’s faculty jazz ensemble.*

**Fang Man, *That raindrops have hastened the falling flowers: In memory of Steven Stucky***

This piece is created with six chords that recur throughout the fourth movement of Lutosławski’s *Chain 2*. My teacher Steven Stucky referred to them as “links” in an analysis he shared with me. Our mutual passion for Lutosławski’s music connected us from the day we met in 2002 until a couple of weeks before Steve’s passing. Even in the very last email exchanges I had with him, we were discussing the question of the tetrachords in Lutosławski’s music in relation to the octatonic set. The structure of these adapted chords in my piece contains the types of tetrachord (0147 and 0136) we discussed and represent my last memories of him. These triadic-based chords plus the 5-note chords in the other layer provide us with a series of 9-note chord progressions, which is repeated multiple times throughout my piece. The meters switching between  $4/8 + 5/8$  and  $3/8 + 4/8 + 2/8$ , the sum (9) of the beats of which (9) corresponds to the 9 note chords. This kind of mathematical approach to the compositional materials is not only found in Lutosławski’s music but also in Steve’s music.

Steven Stucky was an incredible human being who was exceptionally kind and knowledgeable. He was not only a mentor but also like a father to me. I have always been an admirer of his music and deeply inspired by his remarkable spirit.

The title of the piece comes from a poem by Li Qingzhao of the Song dynasty, who is considered one of the most notable female poets in Chinese history.

*Hailed as “inventive and breathtaking” by the NY Times, Fang’s music has been performed by the LA Philharmonic, ACO, Tokyo Philharmonic, etc. She is the recipient of a Guggenheim Fellowship, Koussevitzky Foundation Commission, among others. Fang holds a doctorate from Cornell University under Steven Stucky.*

**Brett Dean, *Hommage à Lutosławski***

I am certainly not alone within this beautiful project of Gloria’s when I say that I never got to spend nearly as much time in Steven Stucky’s company as I would have liked. My memories of our encounters in Los Angeles and later in Aspen remain among the warmest, most collegial and insightful that a composer could wish for. Given our mutual love of the music of Witold Lutosławski, and Steve’s very particular depth of knowledge about both the man and his works, I felt it appropriate to use something of Lutosławski’s own music — namely a couple of fragments drawn somewhat obliquely from the 3rd Symphony’s piano part — as the starting point for my own brief homage to Steve as irreplaceable composer, mentor and colleague. It’s a short, toccata-esque piece that poses several questions without necessarily searching for all-too-definitive answers, save perhaps for the more literal, yet very soft and distant quotation of the symphony’s “big tune” from its final pages as a form of fond farewell to dear Steven Stucky.

*Brett Dean is one of Australia’s foremost artistic figures and currently holds positions as Creative Chair of the Tonhalle-Orchester Zürich, and is the inaugural Artist-in-Residence with Sydney Symphony Orchestra.*

**Gabriela Lena Frank, *Harawi-cito de charanguista ciego***

After coming to life in my studio, the short work, *Harawi de charanguista ciego*, found its first audience in Steve Stucky over a glass of wine in the Gourmet Ghetto of Berkeley. In town for a performance of one of his works, Steve viewed a sketch for what would be the first movement of a piano concerto, a melancholy love song as sung by a blind Andean charango guitar player, and gave comments in his characteristic lovely and intelligent way. I miss him dearly and after his passing, appreciated Gloria Cheng's project to honor Steve. This reworking of the sketch into a solo piano piece is written in his honor.

*Included in The Washington Post's list of the 35 most significant women composers in history (2017), multiculturalism has long been at the center of Peruvian-American composer/pianist Gabriela Lena Frank's music.*

**William Kraft, *Music for Gloria (In Memoriam Steven Stucky)***

Steve Stucky was a warm, gracious and knowledgeable composer as well as well-rounded musician with whom working was indeed a pleasure. He carried his knowledge and ability with humility. I admired and respected him as a composer, an author and a director. But more than that, I appreciated him as a friend.

The idea of *Music for Gloria* was drawn from my early Piano Concerto. There are 3 components: 1) a cluster of very low pitches which at the beginning, is inaudibly depressed, and sustained by the sostenuto pedal, which causes sympathetic vibrating pitches to ring when related strong notes are struck; 2) a free and repeated single note accelerated to tremolo, then retarded as the axial layer; and 3) short and long figures work around creating various colors.

*William Kraft's (b. 1923) distinguished career includes 26 years as percussionist, Principal Timpanist, and Composer-in Residence of the L.A. Philharmonic. He performed the U.S. premieres of Stockhausen's Zyklus, Boulez' Le Marteau sans Maître, and recorded l'Histoire du Soldat under Stravinsky's direction.*

**Steven Mackey, *A Few Things***

*A Few Things* recalls the playful banter that Steve and I shared over the years. In particular the times we spent in 1985, both in London on Guggenheim Fellowships, eating Indian food, drinking pints, and talking openly about our ambitions and frustrations as composers. As we all know, nobody was more generous in support of other composers than Steve, but he could be hilariously snarky about the profession when he was off duty. His refined intellect and down to earth personality were in constant dialogue with brilliant observation and bawdy humor intertwined.

*Steven Mackey (b. 1956) blazed a trail in the 1980s by incorporating electric guitar and rock influences into his concert music. Today his acclaimed works for orchestra, chamber ensemble, dance, and opera are performed by major artists around the world.*

### **Eric Nathan, *In memoriam***

Steven Stucky was my mentor at Cornell University. He was a singular force in this world – his spirit so deeply generous and wise, his thirst for what he didn't yet know ever-growing with age, his love and respect for his friends and students always giving, his advocacy for the musical community tireless, and his music filled with such feeling, intellect and humanity. I sensed that Steven Stucky listened to music with great openness but also a joy in finding special meaning in the fleeting allusions and hidden dialogues present in a work that might remind him of past music, composers or techniques. My work is written "to" Steven Stucky and meant for him to have listened to in this spirit – but as he of course would have wanted it, also for us to hear, and most importantly, feel in our own way.

*Eric Nathan's music has been commissioned by leading institutions including the Boston Symphony Orchestra and New York Philharmonic. Nathan studied with Steven Stucky at Cornell and serves as Assistant Professor at Brown University.*

### **Chen Yi, *In Memory of Steve***

As I often stare at the framed music page on the wall at home, my deep memory brings me back to all vivid scenes with Prof. Stucky, my very dear friend and colleague who left us in 2016. The music page is Steve's composition, *Birthday Greeting for Chen Yi* on her 50th birthday for piano solo, which was framed by Steve and given to me as a surprise gift when he visited Kansas City in 2003. In the calm birthday greeting, the melody starts with the pitches C-B-E-G-D-B that represent the letters in spelling my name. The motivic pitch material has been developed throughout his piece. I quoted Steve's birthday greeting music in the final section of my piece, *In Memory of Steve*, as my response to his beautiful gift. Steve has made such profound contributions to our music community as an extraordinary composer, an excellent and devoted teacher, an enthusiastic advocate of new music composers, and, an absolutely generous human being. My heartfelt gratitude goes to Gloria for her letting me enjoy listening to the inner voice from Steve forever.

*Dr. Chen Yi is a Chinese-American composer, Distinguished Professor at University of Missouri, Kansas City Conservatory, and member of the American Academy of Arts and Sciences. She graduated from Beijing Central Conservatory and Columbia University.*

### **Joseph Phibbs, *Elegy, in memory of Steven Stucky***

I studied composition with Steve at Cornell University, but it was only after returning to the UK that my love of Steve's music really blossomed. He's remained a huge influence on my work, and we stayed in close touch over the years, meeting up for meals (and Martinis) on both sides of the Atlantic whenever possible.

This short piece was composed at the request of Gloria Cheng in the days following Steve's death, and was subsequently premiered by Vicki Ray as part of a memorial concert in Los Angeles. Steve joked on several occasions about having the courage to leave the 'naughty bits' in a piece: those moments which, as composers, we're tempted to take out, for fear they may make us blush in front of our friends and colleagues. My piece turned out naughtier than anticipated, but I hope the dedicatee would at least have been forgiving!

I will always cherish my memories of this incredibly modest yet brilliant man, whose compassion and wisdom enriched the lives of so many.

*Joseph Phibbs studied at King's College London and Cornell University. His music is published by Ricordi and Boosey and Hawkes (choral works). Further information may be found at [www.josephphibbs.com](http://www.josephphibbs.com)*

### **Hannah Lash, *November***

Steve Stucky was one of my first teachers in college. He was a visiting professor at the Eastman School of Music for a semester, and that was the first time I studied with him. It was also the first time I felt that I could actually write music with any amount of fluency since the un-selfconscious improvisatory pieces I used to write at the piano as a child.

I remember this happened for me as a result of Steve's encouraging attitude. His criticism was always constructive, and underlying the criticism I felt a very strongly encouraging approach to which I responded immediately.

Beginning at that time, I began to explore Steve's music. I was impressed from the very start at his extraordinary ability to exploit instrumental color. His orchestral music particularly had a deep impact on me in this regard.

I was fortunate to study with Steve on a number of other occasions, including both at Tanglewood and at Aspen. He always brought to lessons his uniquely beautiful insight, positivity, and constructive thinking that I will never forget.

I wrote *November* in memoriam to Steve Stucky. I used harmonies that are not too far from those he himself gravitated towards, and I titled it *November* because that is his birthday month, as well as mine. I will be forever grateful for his teaching and generous presence in our world.

*Hailed by The New York Times as "striking and resourceful...handsomely brooding," Hannah Lash's music has been performed by distinguished orchestras and ensembles throughout the US and abroad.*

### **Michael Small, *Debussy Window***

*Debussy Window* is a short and lively dance on a theme adapted from the Debussy *Reverie*, one of my favorite piano works. When I first met Steve six years ago, I was struck by his thoughtfulness about creating relationships with the past in his own music and finding them in that of others. I admired his wisdom about the creative tradition, and how he saw it as a continuum in which connections could be teased out in a meaningful way for listeners. When the time came to write this short tribute to him, my first instinct was to compose something joyful which embodied that spirit. My deepest thanks to Gloria for creating this beautiful remembrance.

*Michael Small (b.1988) is a British-American composer currently based in Washington DC. He received his DMA from Cornell in 2017, and is currently completing an Oboe Quintet.*

### **Julia Adolphe, *Snowprints***

Steven Stucky was my first composition teacher. When I arrived at Cornell as an undergraduate, I had no formal training and had spent my childhood writing folk music. I dreamed of expanding my musical language and writing for orchestral forces, but did not know how to begin. I approached Professor Stucky with trepidation, unsure if he would accept me as a student since Cornell's composition program is designed for doctoral students. Those of you who knew Steve can imagine how he immediately agreed to meet with me. I was lucky enough to study with Steve once a week for four incredibly formative years.

Professor Stucky made me feel welcome and included in the intimidating world of contemporary composition. He had a way of making the immense, rich history of classical music accessible, even fun! My piece, *Snowprints*, strives to capture the spirit of our lessons. When discussing the music he loved, Steve would rapidly switch back and forth between a kind of solemn reverence and giddy

excitement. He communicated his deep respect for the compositional art form as well as lighthearted joy about the creative process. In an attempt to capture these moments, *Snowprints* juxtaposes warm, grounded homophonic chords sounding in the piano's lowest register with high, angular flurries and kinetic outbursts. The piece simultaneously captures the two of us: I was filled with anxiety and excitement about writing music for the first time and Professor Stucky steadied my nervous energy with calm and sincere encouragement. Steve taught me to believe in my own voice and to embrace my musical instincts. The title evokes the tremendous imprint and influence Steve and his music has had on my life, all against the backdrop of a wintry Ithaca landscape.

*Adolphe has received commissions from the NY Philharmonic, LA Philharmonic, and LA Chamber Orchestra, among others. Current projects include the comic opera A Barrel of Laughs, A Vale of Tears.*

### **Pierre Jalbert, *Inscription***

I first met Steve at a new music concert in Philadelphia in the early 1990's while I was a student at U-Penn. His generosity and kindness were apparent even at this first meeting. My piece, *Inscription*, begins with three soft chords, as if asking the question, why? That was my own initial reaction to hearing the news of Steve's passing. The piece then launches into a fast, rhythmic section (Steve's wit and humor) culminating in three forceful hammer blows at the top end and bottom end of the keyboard. The three opening chords then return, fading. A huge thank you to Gloria Cheng for organizing and presenting these heartfelt tributes to Steve.

*Earning widespread notice for his superbly crafted scores, Pierre Jalbert's music draws inspiration from a variety of sources, from plainchant melodies to natural phenomena.*

### **James Matheson, *CHAPTER I: In which our hero dies and encounters Palestrina, Brahms, Debussy, Ligeti, Lutoslawski and other dead loves; looks out to see the entire universe before him, and prepares to visit all of the amazing shit therein***

Steve had an enormous impact on my life, as he did on the lives of so many. I went to Cornell to study composition with him after becoming infatuated with his (at that time only) *Concerto for Orchestra*, and I feel his musical influence whenever I compose, when I teach, when I think or talk about music. Miss you, Steve.

*Among James Matheson's commissions are works for the New York and Los Angeles Philharmonics, the Chicago Symphony Orchestra, Carnegie Hall, and the St. Lawrence String Quartets. He is a recipient of the Charles Ives Living from The American Academy of Arts and Letters.*

### **Christopher Rouse, *Muistomerkki***

Steve Stucky was one of my dearest friends for over forty years. We shared many things, including a special love for a specific musical work. My simple little piece, whose title means "Memorial" in Finnish — that's a hint — presents a sort of "evolution" of one of that score's principal motives, a motive that appears in it full form at the very end of my work.

*Rouse is best known for his orchestral compositions, and has received the Kennedy Center Friedheim Award, Grammy for Best Classical Contemporary Composition, and the Pulitzer Prize. He was Composer-in-Residence for the New York Philharmonic from 2012-2015.*

### **Harold Meltzer, *Children's Crusade***

For years Steve had talked about making an opera out of Kurt Vonnegut's novel *Slaughterhouse-Five*. Its complete title is *Slaughterhouse-Five, or The Children's Crusade: A Duty — Dance with Death*. *The Children's Crusade* is actual history: in the year 1212 thousands of children, without weapons or armor or provisions, set off from France and Germany to expel Muslims from the Holy Land. None of them reached Jerusalem: most died, abandoned the search, or were sold into slavery. This infamous slaughter of innocents, Steve told me, came to his mind whenever he heard my song *Small Frogs Killed On The Highway*, a James Wright poem about another slaughter of innocents. He'd wanted to embed two of the gestures of that song into a set piece in the opera. That never happened, so I made this set piece for him.

*Harold Meltzer also has a Bridge Records release coming in 2018. Other recordings of his music include a 2017 Open G Records release and a 2010 Naxos release.*

### **David S. Lefkowitz, *In Memoriam: Steven Stucky***

*In Memoriam* is actually two pieces in one: a shorter "outer" (or "unfolded") version, skipping the middle section, and a longer "folded-out" version, including those middle measures. The intention is that the folded-out *In Memoriam: Steven (Edward) Stucky* must be perceived as different from the unfolded *In Memoriam: Steven Stucky*—that is, the presence of the middle section must change the way the piece as a whole is perceived.

The main motive of *In Memoriam: Steven (Edward) Stucky* is a *soggetto cavato* (carved signature) using the letters in STEvEn STUCky's name: E-flat (eS) - B (Ti) - D (rE) - D (rE) — E-flat (eS) - B (Ti) - C (Ut) - C (C), with an alternate for the first name: E-flat (eS) - B (Ti) - E (E) - D (rE). I was struck by the pair of repeated notes — DD/CC — which, on the one hand, can convey an aggressive energy or, on the other hand, a sense of placid sustain. In addition to the *soggetto cavato*, the music references Stucky's *Sappho Fragments* (in some of the static melodic writing) and *Double Concerto for Violin and Oboe* (in the melody in the "Edward" section of the work), and pays homage in the use of hexachords, rotational arrays, and golden ratios—techniques that I first learned about in classes with Stucky as a young student at Cornell University.

*David S. Lefkowitz is Chair of Composition and Theory in the UCLA Music Department. He is the composer of more than 125 works performed around the world, and a music theorist.*

### **Kay Rhie, *Interlude in memoriam Steven Stucky***

Steven Stucky's legacy resonates deeply because he demonstrated richness of life by building a community so large – a community of those who wrote, performed, studied and appreciated music and arts. Musically, his love of the past masters and the young talents continually inspired him. As a teacher, his fierce curiosity about the past and the new shaped my own attitude toward composing. His generosity of spirit taught me composing does not have to be a lonely pursuit. This *Interlude*, based largely on the pitch collections by Lutosławski, one of Steve's favorite composers, is a dedication to his life as an "interlude," meaningful because his legacy is still to continue and grow.

*Kay Rhie starting composing late, when she was a piano performance student at UCLA. After encountering unusually generous teachers, including Steven Stucky, she decided to become a composer/teacher herself. She currently teaches at UCLA.*

**Colin Matthews, *some moths for Steve***

I first met Steve in the 1990s. We were on the jury of a composition prize in Jerusalem, a strange event to which we both felt outsiders and so struck up a friendship that never faded. Not long before his shockingly early death we corresponded about his orchestration of Ravel's *Noctuelles* ('Moths') from *Miroirs*, of which I'd just orchestrated the other two, and I suggested that a collaborative performance of all three would be ideal. I was very happy that, thanks to the BBC Philharmonic, this took place early in 2017. Here are some more moths, for dear Steve.

*Colin Matthews is currently writing a work for the London Sinfonietta to a Koussevitzky Foundation commission, for first performance in December 2018.*

**Louis Chiappetta, *This Is No Less Curious***

This short piece for piano is written in memory of Steve Stucky, a friend and mentor who has had a profound impact on my artistic development. Steve approached both his teaching and his own composing with a singular mix of technical rigor, humility, open-mindedness and boundless intellectual curiosity that I continue to learn from. He also maintained a strong appreciation of, and connection to, the repertoire and musical traditions of the past. These characteristics were very much on my mind as I composed this piece. The work incorporates materials and techniques from chorales by J.S. Bach, György Ligeti, César Franck, Alban Berg, and Niccolò Castiglioni. While there are no literal quotations from any of these pieces in my composition, references to the tonal, modal, and melodic characteristics of these chorales are ever-present.

*Louis Chiappetta (b. 1989) is an American composer whose works are performed across the United States and abroad. He the recipient of awards from ASCAP and The American Academy of Arts and Letters.*

**David Liptak, *Epitaph***

Steven and I became friends in middle age, when both of us were living in upstate New York, with his long service at Cornell University and mine at the Eastman School of Music. Perhaps because we were not young then, I think about Steven as I read poetry by Yeats, poems like *The Song of Wandering Aengus* and *Sailing to Byzantium*. Yeats wrote his own epitaph, which appears on his tombstone; the final lines of a longer poem: *Cast a cold eye/On life, on death./Horseman, pass by! Epitaph* is written with gratitude to Gloria Cheng for her conception and performance of these short works that remember Steve Stucky.

*David Liptak's music is described as having "transparent textures, incisive rhythms, shimmering lightness." Much of his music explores the poetry and magical quality of stars and starlight, imagined and real.*

**Anders Hillborg, *Just a Minute***

The title refers of course to the duration of the piece, but more importantly to Steve's all too early passing *Just a minute Steve — not yet.*

Steve and I stayed regularly in touch from 2003 and on.

We conducted a masterclass together at The Swedish Collegium for Advanced Study (SCAS) in Uppsala, Sweden in May 2012 — and all preparations were underway to repeat this in May 2016 when tragedy struck.

I'm proud and humbled to be part of this beautiful testament to Steve, that these 32 pieces represent.

All my love Steve — I will miss you always.

*Anders Hillborg, a full-time composer since 1982, has mainly written orchestra music, commissioned by among others Los Angeles Philharmonic, Berlin Philharmonic, Chicago Symphony, New York Philharmonic, Tonhalle Orchester Zürich, Elbphilharmonie Hamburg, Royal Stockholm Philharmonic, London Philharmonic Orchestra.*

### **Magnus Lindberg, *Fratello***

The Italian word “fratello” means “brother” and was therefore the only and natural choice as a title for a piece for Steve.

Some people just feel like family from the minute you meet them. I’m sure that Steve’s natural warmth, energy and great humour made him a brother to an enormous number of people. I’m happy and proud to belong to that family, and feel the sorrow of having lost my brother too soon. *Fratello, mio!* Thank you, Steve!

*Magnus Lindberg was born in Helsinki in 1958, studying there and in Paris with teachers including Rautavaara and Grisey. His brilliantly colored scores have been performed by leading orchestras around the world.*

### **Judith Weir, *Chorale, For Steve***

My tribute to Steven Stucky, a dear, generous and humane colleague, could be described as a chorale prelude, or maybe an aria. A chain of two-note chords (this is the ‘chorale’) in the left hand proceeds slowly throughout the piece, whilst a free, expressive solo flutters above it. For some reason this music came to me entirely composed on the piano’s white keys; I decided to leave it that way, inspired by Steve’s unconditional advocacy of musical creativity, wherever it leads.

*British composer Judith Weir has explored new music from a background of teaching, community arts and folk music; and has written economically sized pieces for a variety of media.*

### **Daniel Godfrey, *Glas***

*Glas* (“knell” in French) is dedicated to the memory of Steven Stucky. Steve’s love of Richard Strauss is well known among his friends, reflected early on in his first successful work for orchestra, *Dream Waltzes*, which quotes from the *Rosenkavalier* waltzes. In *Glas*, I instead make somewhat oblique references to Strauss’ *Four Last Songs*, specifically “Im Abendrot,” where Strauss quotes (again, somewhat obliquely) from his own orchestral tone poem *Tod und Verklärung*.

*Daniel S. Godfrey (b. 1949) has earned commissions and awards in composition from the Guggenheim, Fromm, Koussevitzky, Rockefeller, Bogliasco, and Barlow foundations, among others. He teaches at Northeastern University in Boston.*

The Cornell University Department of Music's Steven Stucky Memorial Residency for New Music is envisaged as a way to bring an internationally-renowned chamber ensemble to Cornell at least twice a year to perform new music by Cornell composers, to coach Cornell student musicians in advanced performance techniques, and to collaborate with Cornell faculty on programs highlighting art music of the 20th and 21st centuries. This residency will bring national prominence to new music composition and performance on campus, ensuring Cornell continues to recruit the best students from around the world. An announcement of the inaugural residency is forthcoming, and a new ensemble will be appointed annually.

The Department of Music gratefully acknowledges the leadership donors to the Residency fund: devoted music department supporters Priscilla Browning, Ronni Lacroute, and Elaine Sisman and Martin Fridson. Their gifts, along with the generosity of more than 50 donors, have made this concept, advocated by Stucky, a reality.

To make a contribution to the Steven Stucky Memorial Residency for New Music, please visit <http://music.cornell.edu/stuckyendowment>, or send a check payable to "Cornell University" (Memo: Steven Stucky Endowment) to: Cornell University, Box 37334, Boone, IA 50037-0334

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#### **Saturday, October 13**

Anna Stepler, organ: music of Bach and Reincken  
3:00pm  
Anabel Taylor Chapel

#### **Wednesday, October 17**

Midday Music for Organ: Michael Plagerman, A  
European Baroque Tour  
12:30pm  
Anabel Taylor Chapel

#### **Friday, October 19**

Annie Lewandowski: "Cetus: Life After Life" for  
Chimes and whale song  
6:00pm  
McGraw Tower

#### **Saturday, October 20**

Music in the Museum: New Instruments of Future  
Past  
2:00pm  
Johnson Museum

#### **Saturday, October 20**

Chorus Twilight Concert  
5:00pm  
Bailey Hall  
\$ Ticket fee

#### **Sunday, October 21**

Cornell Concert Series: Jennifer Koh, violin, with  
composer / pianist Vijay Iyer and the Cornell  
Chamber Orchestra  
3:00pm  
Bailey Hall  
Tickets at [cornellconcertseries.com](http://cornellconcertseries.com)

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In the event of an emergency, walk – do not run – to the exit located nearest to your seat. Do not use elevators. Please silence all cell phones and other electronic devices during the performance. Latecomers will be seated during designated program pauses. Food and beverages are not allowed in the auditorium. Thank you for your cooperation.