



# Samuel ADLER

## MUSIC FOR CHAMBER ORCHESTRA

IN THE SPIRIT OF BACH

COME LET'S DANCE

ARCOS CONCERTO

BEYOND THE PALE

GEDENKFEIER

ELEGY

**HOLST ARR. ADLER**

THE PLANETS: JUPITER

**IVES ARR. ADLER**

VARIATIONS ON AMERICA

Sooyun Kim, flute

Michelle Farah, oboe

Yoonah Kim, clarinet

Taylor Smith, bassoon

Charles Neidich, clarinet

New York Classical Players

Dongmin Kim

# SAMUEL ADLER: MUSIC FOR CHAMBER ORCHESTRA

by Jürgen Thym

Samuel Adler was born in Mannheim, Germany, in 1928 and, escaping Nazi oppression, emigrated with his parents to the United States in 1939. He studied composition with Paul Hindemith, Walter Piston and Aaron Copland, and has degrees from Boston University and Harvard University. Following his academic studies he returned to Germany, where, as a soldier, he founded and conducted the Seventh Army Symphony Orchestra, an ensemble that was influential in the cultural diplomacy of the United States in Europe after the Second World War and during the Cold War. He served on the faculty of North Texas State University (now the University of North Texas) from 1957 to 1966, the Eastman School of Music at the University of Rochester from 1966 to 1994 and at the Juilliard School of Music in New York from 1997 to 2017, mentoring hundreds of students of composition over nearly six decades and gaining recognition as a much sought-after teacher. And he was active not only at those institutions: he spent his summers at Bowdoin College, in Brunswick, Maine, and at the Freie Universität Berlin. He has written books on choral conducting, sight-singing and orchestration<sup>1</sup> (*The Study of Orchestration* is a standard textbook in conservatoires and music schools across the world), as well as an autobiography, *Building Bridges with Music: Stories from a Composer's Life*.<sup>2</sup> Adler's compositions have been performed by major symphonic, choral and chamber ensembles, as well as by singers and instrumentalists in the United States and abroad. Many of his works have been recorded and are available on the Albany, Citadel, CRI, Crystal, Gasparo, Golden Crest, Linn, Lyricord, Naxos,

<sup>1</sup> *Anthology for the Teaching of Choral Conducting*, Schirmer Books, New York, 1971; *Sight Singing – Pitch, Interval, Rhythm*, W. W. Norton & Co., New York, 1979, second edition, 1996; and *The Study of Orchestration*, W. W. Norton & Co., New York, 1982, reprinted in 2000 and 2014, also available in Chinese, French, Italian, Korean, Spanish and Farsi.

<sup>2</sup> Samuel Adler, *Building Bridges with Music: Stories from a Composer's Life*, Pendragon Press, Hillsdale, NY, 2017.

Mark Records, RCA, Toccata Classics, Troy, Turnabout and Vanguard labels. He has received many honours and awards, including five honorary doctorates and the Order of Merit (*Bundesverdienstkreuz*) of the Federal Republic of Germany.

He adapts his creativity, moreover, to the requirements of his fellow humans and has composed hundreds of pieces, mostly vocal and choral, that one may describe as functional music, to be performed in celebrations and on festive occasions in synagogues and churches. Indeed, they come close to being what his teacher, Hindemith, called *Gebrauchsmusik* ('utility music'). This practical approach was apparent from his student days, when he composed a horn sonata for his girlfriend at the time, who was a horn-player. Many – in fact, most – of his works have come into being because someone commissioned, or, perhaps, just wanted them. Performers and performing organisations have obviously enjoyed presenting Adler's compositions to their respective musical communities and all the pieces presented here owe their existence to close connections between composer and performers. The New York Classical Players (NYCP), under the direction of Dongmin Kim, perform throughout this recording and deserve particular mention. The connection between the composer and this orchestra is relatively recent, with Adler acknowledging their special relationship in a supplement to his autobiography:

In early 2019, I was introduced to Dongmin Kim, the conductor of the Classical Players of New York, by my violinist friend Siwoo Kim. This young man had organized a group of young musicians to play four concerts each three times in the New York and New Jersey area. With an uncanny ability for publicity and the highest possible standard of performance, Dongmin has generated much excitement for this program and, in turn, also a large group of followers attending the concerts. The repertoire has been everything from Baroque to modern. In January 2019, they programmed my *Concertino* no. 3. The performances were nothing short of 'electric', with the dynamism and enthusiasm of the orchestra coming through at every moment. I was thrilled and expressed my sincere gratitude to Dongmin Kim who returned my email expressing the hope that I would have more music for them to schedule.<sup>3</sup>

<sup>3</sup> Addendum to *ibid.*, chapter 19, 'Turning 90', p. 231.

The NYCP not only gave the first performance of Adler's *Gedenkfeier* (more about that work below), it also commissioned an arrangement of 'Jupiter' from Gustav Holst's *The Planets* for string orchestra (the concluding item on this programme), so that they could be featured prominently on a tour of the United States, South America and South Korea. The mutual admiration between composer and ensemble has resulted in the present recording.

The *Arcos Concerto* (2008) is modelled after a *concerto grosso* of the Baroque era, with four woodwind soloists contrasting with the string orchestra. A footnote on the title page of the score characterises the composition as 'a bridge between the old and the new'. (In conversation with me, Adler hinted at Bach's 'Brandenburg' Concertos as a guiding force when writing the piece for multiple soloists and orchestra, overcoming the traditional juxtaposition of sounds through textural integration.) The work was commissioned by John-Edward Kelly, a saxophonist and co-founder, with Elissa Cassini, of the Arcos Chamber Orchestra in New York City (the ensemble gave its name to the concerto), as an overture for a concert celebrating Adler's 80th birthday (and long-time tenure) at the Juilliard School of Music.

The *Arcos Concerto* is in four movements (slow-fast-slow-fast), harkening back to Baroque practices. A brief, pensive opening movement ('Slowly and very lyrically') [1] is followed by a second movement ('Fast and fluid') [2], full of energy and nervous agitation, as well as metric and textural complexities that show off the virtuosity of the soloists and string-players (after all, the genre of the concerto, in its nineteenth-century manifestation, was intended to provide challenges). The third movement ('Slow and quiet') [3] is the emotional core of the work. The violins play *con sordino* ('with the mute') throughout, performing as if through a veil and thus giving the movement its subdued character. Sighing motifs consisting of minor seconds and thirds in the woodwinds and the cello gradually cohere and generate expressive cantilenas against the 'veiled' background. The movement ends with the sounds of the strings fading away into silence (*niente*). The last movement ('Fast and vigorous') [4] picks up the energy and perpetual motion of the second movement. Cantilena gestures reminiscent of the preceding movement provide some lyrical reprieve, but they are swept up in the

relentless forward drive and exuberance (gestures of a waltz can be heard throughout the movement) that conclude the work.

At the centre of this programme are four compositions that can be described as commemorations, either for friends who have passed away or for a world irretrievably gone. The *Elegy* (1962) for string orchestra [5] is the only piece here that hails from the early phase of Adler's creativity. It relates to a tragic event in 1962 that impacted the musical community of Dallas, Texas (where the composer then lived): the death in a car accident of the violinist Marjorie Fulton Harrell (wife of the baritone Mack Harrell and mother of the cellist Lynn Harrell). At short notice, Adler was asked by Donald Johanos, the conductor of the Dallas Symphony Orchestra, to compose something in her memory, to be performed by the orchestra in a concert a few days later. Adler, always up for a challenge, revised the slow movement of his String Quartet No. 2 for the larger forces of a string orchestra, parts were reproduced in time, and the resultant *Elegy* was premiered as a memorial for the beloved violinist in a concert shortly after. The *Elegy* has an unusually rich history. Adler liked it so much that, in yet another reincarnation, it became the slow movement of his String Quartet No. 3 (actually his first, since the first two essays in the genre were withdrawn). Over the past 50 years the orchestral version has become Adler's most frequently performed work, featured by major ensembles such as the New York Philharmonic, the Philadelphia Orchestra (under Eugene Ormandy), and, in January 2015, by the Berlin Philharmonic Orchestra in a 'Violins of Hope' concert commemorating the 70th anniversary of the liberation of Auschwitz.

The tragic tone that prevails throughout the *Elegy* is captured from the start in an expressive melody featuring a sighing motif of minor seconds and descending fifths in the first violins. Second violins and violas are added to establish a contrapuntal texture, with counter melodies derived from the initial statement. *Pizzicati* in cellos and basses (outlining the melody in inversion and joining the upper strings) indicate the beginning of the middle section. The texture thickens, the volume increases, the expressive gestures intensify to culminate in an outburst (*fff*) in A flat, far removed from the basic tonality of E, with the sighing motif prominently exposed in the first violin. After a full bar of silence (a rupture of sorts), the music begins again, fending off the wrath of

the catastrophe (by bringing back the expressive gestures of the first section and also recalling the beginning of the middle section) and steering the movement, without false sentimentality, to a conclusion in which a ray of hope shines in the darkness.

*Beyond the Pale* (2008), a concertino for clarinet and string orchestra [6], commemorates a world irretrievably lost: that of the Jewish *shtetl* in eastern Europe, in the Pale of Settlement on the western fringes of the Tsarist empire,<sup>4</sup> also captured in the musical *Fiddler on the Roof* (known in the German-speaking world as *Anatevka*). The work harks back to a piece for solo clarinet (of 1996) in Adler's *Cantos* series, compositions for various solo instruments (similar to Luciano Berio's *Sequenze*). The clarinetist Alexander Fiterstein, who had performed it many times, suggested to Adler that he might turn it into a concerto (as Berio himself had done with some of his solo pieces). And thus *Beyond the Pale* (also known as the 'Klezmer Concerto') was born. Since the work has an extramusical narrative, a rare instance of programme music in Adler's *œuvre*, it is only fitting to let the composer provide some explanations:

The work is about a klezmer [a Jewish folk musician] trapped in the confines of the Pale Ghetto in Russia during the segregated times of Jews in Eastern Europe. Though Klezmer music today is a kind of pop-rock combination for the most part, this piece handles the situation of the Klezmer in a very different and realistic way. Here were people who were completely cut off from all other citizens in the land, having no access at all especially to musical education. They were musicians mostly self-taught who played at festive occasions in the Ghetto – weddings, funerals, and folk festivals. The music they performed was mostly improvised based on either folk or religious tunes they knew. I imagined such a Klezmer, a clarinetist who practiced day and night and was incredibly proficient on his instrument, even though he probably could not even read music. Here he is dreaming of the day he could learn about the music of the outside world singing his heart out on his instrument and often crying with it since his situation was so hopeless. In *Beyond the Pale*,

<sup>4</sup> The Pale of Settlement extended from present-day Lithuania in the north down to Moldova in the south. It was established under the rule of Catherine the Great in 1791 and maintained under all succeeding Tsars until brought to an end by the Revolution of 1917. Rich and educated Jews were allowed to live in the cities of the Pale and to live in non-Pale areas of Russia, but most Jews were confined to the countryside, which stimulated the growth of the *shtetls*.

other than in the solo clarinet piece *Canto XIV*, his 'dream' is represented by the orchestra which plays music that has the 'harmony and counterpoint' which was always part of the music of the educated. He imagines being a soloist and plays his original music to complement that of the strings while keeping alive the vitality and the sadness as well as the tunefulness of his improvisatory imagination.<sup>5</sup>

*Beyond the Pale* is in two distinct sections. It begins ('Slowly, expressively, and quite freely') in a rhapsodic and meditative manner, with the soloist improvising, as if playing a cadenza, and also hinting at things to come. And it continues ('Like a stately dance') with a series of dance tunes, invented as if they could have originated in the ghettos of Eastern Europe. The structure of the dance, by and large, is ABA (with the middle section in <sup>6</sup>). There is a brief return to the rhapsodic style of the beginning, before a coda brings this delightful concertino to a conclusion.

***Come Let's Dance*** (2020) [7] is an entirely different commemorative utterance. It was commissioned by Martin Anderson, the founder of Toccata Classics, to celebrate the life of his partner Yodit Tekle, who came to the United Kingdom to escape war and authoritarian rule in her native Eritrea. Two years into their seven-year relationship, a son, Alex, was born – and he had just turned five when, in 2015, his mother died of stomach cancer, aged only 37. When her cancer was first diagnosed, Anderson asked a composer friend, Steve Elcock, to write a piece to bring her some comfort in her illness, and she was so touched by the resulting *Song for Yodit*, for string orchestra, that he began to ask other composer friends to write some works for string orchestra, initially with the idea of organising a concert to mark her birthday. But it soon became a memorial project, and so, freed from the limitations of a concert, he continued to contact composers with whom he had worked or knew socially, and was astonished when he realised that he had generated a project of over 100 new compositions for string orchestra. Retrospectively entitled 'Music for My Love: Celebrating the Life of Someone Special', it amounts to nothing less than a Taj Mahal, captured in music rather than architecture. The project has thus far resulted in three albums with a most diverse array

<sup>5</sup> Programme note provided by the composer.

of contributions, and more are at the planning stage. Rather than composing another elegy or a dirge, Adler decided to capture Yodit's *joie de vivre*, her unbounded vitality and *élan*. *Come Let's Dance* is a sequence of waltzes ('Fast, bright, with abandon') that, after an introductory flourish featuring repeated quavers (eighth notes), follow one another in quick succession. Adler may have also recalled the spirit of his mother, Selma (who liked to dance and whom he celebrated in *Man lebt nur einmal*, a related composition of 2017). Like Ravel in his famous apotheosis *La valse* for full orchestra, Adler quotes the formulae of Viennese waltzing bliss with plenty of hemiolas (and a bar in  $\frac{2}{4}$  occasionally thrown in for good measure), and, if I am not mistaken, I hear allusions to Lehár's *The Merry Widow* close to the end.

**Gedenkfeier** (or 'Celebration of Remembrance'), composed in 2018 [8], is a companion piece to Adler's *Elegy* and, like its predecessor, written nearly 60 years earlier, is a reworking of a slow movement from one of his string quartets – in this case, No. 9. It was commissioned by Armin Fleisch, a journalist in Frankfurt am Main, for a concert to raise funds for the rebuilding of the old Jewish cemetery there. In addition to Adler's piece, the concert was to feature the music of the first concert, in 1934, of the Jüdischer Kulturbund in Frankfurt. (The Kulturbund, or Cultural Federation of German Jews, was founded in response to the cultural exclusion of 'non-Aryan' citizens ordered by the Nazis.) The commission and its context must have struck a personal chord in the composer, since he had witnessed during his childhood in Mannheim the oppression endured by family and friends. Because the commemorative Frankfurt concert was delayed until the autumn of 2018, the work was premiered by the NYCP under Dongmin Kim in May of that year.

Like *Elegy*, *Gedenkfeier* is a deeply moving composition, with a sombre quality that owes much to a chant of lamentation from the Jewish liturgy (indeed, it is the same chant that Leonard Bernstein used in his First Symphony, *Jeremiah*, in 1942). It begins (*Lento*) with a 'curtain opener' of cluster chords over which the first violins soar with an expressive melody. Then the focus shifts to the chant of lamentation (*molto espressivo*), played unaccompanied by the violas. The mournful tone is picked up by other strings, joining the violas with free paraphrases and variants of the chant, and



together they establish a contrapuntal rhapsodic texture that intensifies in the process. After a climactic statement, a harmonic cluster returns, but this time (and as the ‘curtain closer’) the cluster is animated by melodic gestures in contrary motion in second violins and violas and resolved to a perfect fifth, F–C.

When Bach gathered the many canons and variations that make up his ‘Goldberg’ Variations (BWV988) into the tightly constructed cycle that was published in 1741, during the composer’s lifetime, he did not incorporate all his ideas, but left ten tantalising sketches for posterity to ponder. In 2013, Roberto Carnevale, an Italian composer, pianist and conductor, rose to the challenge and asked ten composers, one of whom was Samuel Adler, to write short pieces using hints left in Bach’s sketches. Adler selected a canon in inversion superimposed on a descending bass line (in fact, the beginning of the basso ostinato, the backbone and underpinning, on which Bach built his variations) to build his *In the Spirit of Bach* [9]. The name is derived from the title of the 2014 concert, ‘Nel Spirito di Bach’, in Catania, Sicily, at which Adler’s piece was first heard. The Bachian sketch is cited right at the outset (*Andante*). Adler then continues with highly contrapuntal ‘variations’ (*Allegro*) using canonic imitation, real and in inversion, in diminution and double diminution. Since the bass tune resembles phrases of the Luther chorale ‘Vom Himmel hoch, da komm’ ich her’, that is also alluded to. A relentless perpetual motion in semiquavers (sixteenth notes) recalls the first movement of Bach’s ‘Brandenburg’ Concerto No. 3 (also in G major and for strings). A few dissonances and surprising key shifts reveal a modern hand in capturing the spirit of Bach, but I can imagine that the old master, portrayed with a wig and a riddle canon in his hand, might smile benevolently and approvingly at what a future fellow composer was able to do with his leftovers.

This recording concludes with two audience favourites, arranged for string orchestra: the *Variations on America* by Charles Ives, originally composed for organ, and ‘Jupiter’ from Holst’s *The Planets* (an orchestral suite in seven movements for full orchestra). Ives (1874–1954) wrote his *Variations on America* at age seventeen and revised it a few years later. The piece is half-serious, half-high-school or college prank (Ives described it ‘as almost as much fun as baseball’), but it already hints at the artistic utterances of

the American composer whose works often make use of bitonality, stylistic collages and quotations. The tune has been a *de facto* national anthem for various countries, thus revealing a surprisingly international range in stirring up patriotic fervour: from the USA (*My Country, 'Tis of Thee*), the UK (*God Save the Queen*) and the German Empire between 1871 and 1918 (*Heil dir im Siegerkranz*) to Tsarist Russia, Norway and Liechtenstein. Adler's arrangement [10] was commissioned by the music publisher Theodore Presser and premiered in 2021, during the second year of the Covid pandemic, by the Houston Symphony (without a conductor). It can be enjoyed equally by listeners celebrating the Fourth of July or other national holidays, and by those who take a more critical stance toward flag-waving utterances.

Holst (1874–1934) imbues 'Jupiter' (composed in 1914–17) with a humorous tone as well. After all, the planet is identified in the suite as 'the Bringer of Jollity', and the first section is accordingly marked *Allegro giocoso*. A patriotic hymn makes its appearance in the slower middle section (*Andante maestoso*), but Holst's movement, by and large, is infused with a nobility of spirit and a surging energy (an 'abundance of life and vitality', as Michael Short describes it<sup>6</sup>) that sits well with similar expressions of buoyancy and exuberance in the final moments in Adler's version of *Jupiter* [11]. His arrangement for string orchestra, commissioned in 2019 and frequently performed by the NYCP, makes a fitting conclusion to a programme of his original music.

*Jürgen Thym is Professor Emeritus of Musicology at the Eastman School of Music of the University of Rochester. Samuel Adler and he were colleagues for nearly 25 years and have stayed in touch in retirement. Jürgen Thym collaborated with Samuel Adler on his autobiography, Building Bridges with Music.*

Since her concerto debut with the Seoul Philharmonic Orchestra, **Sooyun Kim** has enjoyed a flourishing career performing with orchestras, including the Bavarian Radio Symphony, Munich Philharmonic, Munich Chamber Orchestra and Boston Pops. She has presented recitals in the Liszt Hall in Budapest, the Kennedy Center in Washington, Sibelius Academy in Helsinki and Bunka Hall in Kobe. Her European debut recital at the Louvre was streamed live on medici.tv. A winner of the Georg Solti Foundation Career Grant, she has received numerous

<sup>6</sup> Michael Short, *Gustav Holst: The Man and His Music*, Oxford University Press, Oxford, 1990, p. 122.

international awards and prizes, including the third prize at the ARD International Flute Competition. Her summer appearances have included the Charlottesville, Music@Menlo, Olympic, Ravinia, Rockport, Spoleto USA, Tanglewood and Yellow Barn festivals. Her special interest in interdisciplinary art has led her to collaborate with many artists, dancers and museums around the world, including Sol Lewitt, the Isabella Stewart Gardner Museum and Glassmuseet Ebeltoft in Denmark. An alumna of the Bowers Program (formerly CMS TWO), she is an Artist Member of the Chamber Music Society of Lincoln Center. She studied at the New England Conservatory under the tutelage of Paula Robison and is currently on the faculty of the Longy School of Music of Bard College and teaches summer courses at Orford Musique. She plays a rare eighteen-carat gold flute made specially for her by Verne Q. Powell Flutes.



Photograph: Andrew Kim

The oboist **Michelle Farah** enjoys a diverse career as an orchestral, chamber and freelance musician, as well as practising as a private teacher and professional reed-maker. As a freelance oboist, she has performed with Orpheus, the Orchestra of St Luke's, New World Symphony and Ensemble ACJW, and in the Young People's Concerts with the New York Philharmonic. She has also appeared as a guest artist at the Marlboro, Norfolk Chamber Music and Vermont Mozart festivals. She received her Master of Music degree in 2009 from the Yale School of Music, having graduated in 2007 with a Bachelor of Music degree from the Manhattan School of Music. Her principal teachers included Carolyn Banham, Joseph Robinson, Daniel Stolper and Stephen Taylor. She is originally from Miami and currently lives in Manhattan.



The clarinetist **Yoonah Kim** was a winner of the 2016 Concert Artists Guild (CAG) International Competition. The first solo clarinetist to win CAG in nearly 30 years, this Korean-Canadian artist joins the ranks of prominent solo clarinetists championed by the Competition, including Michael Collins, David Krakauer and David Shifrin. That same year she became the first woman to win first prize at the Vandoren Emerging Artist Competition and the 2016 George Gershwin International Competition. In 2020, she won the gold medal at the Vienna International Competition. Recent performances include the Mozart Clarinet Concerto with the Maui Chamber Orchestra, Gershwin's *Rhapsody in Blue* in a new arrangement for solo clarinet and string orchestra by Texu Kim, and the world premiere of a new double concerto by Eric Nathan for violin and clarinet, with the violinist Stefan Jackiw and the NYCP.



She has appeared at a number of prominent chamber-music festivals, including the Marlboro Music Festival, Mainly Mozart, Festival Napa Valley, Bay Chamber Music Festival in Maine, Bravo! Vail in Colorado, Sarasota Music Festival, The Banff Centre Music Festival, the Thessaloniki Festival in Greece and the Hawaii Chamber Music Festival in Honolulu.

The bassoonist **Taylor Smith** is an orchestral, opera and chamber musician based in New York City. He is principal bassoon of the Huntsville Symphony Orchestra and Missouri Symphony and has performed with ensembles such as the New York Philharmonic, New Haven Symphony and Imani Winds, and with conductors including JoAnn Falletta, Alan Gilbert, Kurt Masur and Jaap van Sweden. Originally from Fulton, Missouri, he holds a bachelor's degree in bassoon performance and musicology from the University of Kansas, a master's degree in orchestral performance from the Manhattan School of Music and a professional studies diploma from the Mannes School of Music.



The clarinetist **Charles Neidich** appears throughout the United States, Europe and Asia as a soloist and collaborator in chamber-music programmes with leading orchestras and chamber ensembles. The winner of several international competitions, including the ARD and Naumburg Competitions, he was also the first recipient of a Fulbright grant to study in the Soviet Union. He is known for his pioneering of contemporary techniques, but is also a leading exponent of period-instrument performance practice. His recordings are available on the Bremen Radio Hall, Bridge, Chandos, Cobra, Deutsche Grammophon, Hyperion, Musicmasters and Sony Classical labels. He is also a noted conductor, with appearances in the USA, Europe, Japan, South Korea and China to his credit.



He is a long-time member of the faculty of the Juilliard School and also teaches at the Manhattan and Mannes Schools of Music and the CUNY Graduate Center. With his wife, Ayako Oshima, he founded the Kitakaruizawa Music Seminar in 2005 and the WA Concert Series in New York in 2016. In 2004, he was awarded the William Schuman Award from the Juilliard School. In 2018, he was awarded a lifetime membership by the International Clarinet Society and a medal for lifetime achievement from the National Society of Arts and Letters.

Founded in 2010, the **New York Classical Players** is a chamber orchestra dedicated to the highest standards of artistry, collaboration and virtuosity. Fuelled by the belief that access to musical excellence is a fundamental human right, it presents all of its concerts in the New York metropolitan area free of charge. Consisting of creative and virtuosic young instrumentalists, the NYCP's adventurous programming presents familiar masterpieces, bold new commissions and unexpected musical treasures to the public. It has toured throughout the USA, South America and Asia. Under the baton of its Music Director and founder Dongmin Kim, the NYCP is proud to have worked with some of the world's best-known musicians, including Pamela Frank, Stefan Jackiw, Sumi Jo, Kim Kashkashian, Cho-Liang Lin, Haesun Paik, Donald Weilerstein and Chee-Yun. It has also collaborated with many prominent contemporary composers, including Samuel Adler, Vivian Fung, Jennifer Higdon, Texu Kim, Eric Nathan, Clint Needham and Andrew Norman.



#### *Violins*

Brian Bak  
 Emma Frucht  
 Yejin Han  
 Jisun Kang  
 Harriet Langley  
 Lun Li  
 Maya Lorenzen  
 George Meyer  
 Edson Scheid  
 Rita Wang  
 Christine Wu

#### *Violas*

En-Chi Cheng  
 Ramon Carrero  
 Martinez  
 Lyrica Smolenski  
 Chieh-Fan You

#### *Cellos*

Madeline Fayette  
 Julia Kang  
 Michael Katz  
 Julian Langford

#### *Double Basses*

Alexander Bickard  
 Nick Cathcart

**Dongmin Kim**, the Music Director of the New York Classical Players, has established himself as one of the most inspiring and versatile conductors around today. His recent and forthcoming engagements include appearances in the Kennedy Center in Washington, DC, the Lincoln Center and Carnegie Hall in New York, Jordan Hall in Boston, Herbst Theatre in San Francisco, Faulkner Performing Arts Center in Fayetteville, Arkansas, and the Seoul Arts Centre and Lotte Concert Hall in Seoul.

Since founding the NYCP in 2010, he has led over 150 concerts in the NYC metro area, three international tours from Asia to South America, a state-wide residency with seven state universities in Arkansas, and a US national tour with the soprano Sumi Jo. The musicians with whom he has worked include Jasmine Choi, Miriam Fried, Charles Neidich, Richard O'Neill, Peter Wiley and Carol Wincenc.

Dongmin Kim's career highlights include a guest appearance with the National Symphony Orchestra at the Kennedy Center and sold-out performances of *The Magic Flute* with the Seoul Arts Center Festival Orchestra. He has conducted the Philadelphia Orchestra, Minnesota Orchestra, Baltimore Symphony, Indianapolis Symphony, Jacksonville Symphony, San Antonio Symphony, Virginia Symphony and Winnipeg Symphony, among others. He was awarded the distinguished Herbert von Karajan Fellowship by the members of the Vienna Philharmonic Orchestra, which resulted in a residency at the Salzburg Music Festival. He was on the conducting staff of the Indianapolis Symphony Orchestra as the Schmidt Conducting Fellow.

As a keen advocate of contemporary music, Dongmin Kim has premiered numerous compositions and has led various contemporary ensembles in works by Harrison Birtwistle, George Crumb, David Dzubay, Vivian Fung, Jennifer Higdon, Texu Kim, Eric Nathan and Dobrinka Tabakova, among others. As a respected violist, he has served in some principal-viol positions, including the Pacific Music Festival Orchestra under the baton of Michael Tilson Thomas. As a recitalist and chamber musician, he has performed throughout the United States, South America, South Korea, Japan, Hong Kong and Singapore.

A native of Seoul, he undertook dual studies in Orchestral Conducting and Viola at Indiana University Jacobs School of Music. His conducting mentors include David Effron, Christoph Eschenbach, Lorin Maazel, Kurt Masur, Gustav Meier, Imre Pallo and Leonard Slatkin.





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*Publishers*

The publisher for all works recorded here is Theodore Presser, except for the arrangement of 'Jupiter', which is published by the New York Classical Players.

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## SAMUEL ADLER Music for Chamber Orchestra

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<b><i>Arcos Concerto</i> (2008)</b>	<b>16:08</b>
1 I Slowly and very lyrically	3:20
2 II Fast and fluid	3:48
3 III Slow and quiet	4:17
4 IV Fast and vigorous	4:43
5 <b><i>Elegy</i> (1962)</b>	<b>7:22</b>
6 <b><i>Beyond the Pale</i> (2008)</b>	<b>10:39</b>
7 <b><i>Come Let's Dance</i> (2020)</b>	<b>3:16</b>
8 <b><i>Gedenkfeier</i> (2018)</b>	<b>6:23</b>
9 <b><i>In the Spirit of Bach</i> (2013)</b>	<b>3:55</b>

### CHARLES IVES

10 <b><i>Variations on America</i>, arr. Adler (2021) for string orchestra</b>	<b>8:16</b>
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### GUSTAV HOLST

11 <b><i>The Planets: 'Jupiter'</i>, arr. Adler (2019) for string orchestra (2019)</b>	<b>8:21</b>
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Sooyun Kim, flute 1–4 **TT 64:21**

Michelle Farah, oboe 1–4

Yoonah Kim, clarinet 1–4

Taylor Smith, bassoon 1–4

Charles Neidich, clarinet 6

New York Classical Players

Dongmin Kim, leader and conductor

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