

Westchester Chamber Soloists

Visit us at: www.WestchesterChamberSoloists.com

Our Artistic Collaborators

Robin Starbuck is a New York based artist-filmmaker. Her work in experimental film, installation art, animation and media design for theater has been exhibited in Museums, Cultural Centers, Galleries and festivals in the United States and abroad. She has received multiple awards and fellowships for her film and studio production. Her current project is the experimental ethnographic film *Present at Dawn* on the sacred sundance, as it is performed by the *Apsaalooke* Tribe of Montana. Recent works include *How We See Water*, a film on education for indigenous women and children in San Cristobal de Las Casas, Mexico, *Stag's Mirror*, a film adaptation of the Mexican novel, *The Book of Lamentations*, by Rosario Castellanos, and *Four Keeps*, a video projection cycle on Apsaalooke traditional cosmology. Her films are distributed by Research TV, Canada.

Starbuck is a full time Professor and Chair of the Filmmaking & Moving Image Arts program at Sarah Lawrence College. She holds her MFA in multimedia installation and performance art from the School of the Art Institute of Chicago, and numerous certificates in film and audio design.

Catherine Berdie Whitman, a New York City native, is a versatile artist skilled in composing, singing, songwriting, acting and writing. She received training from institutions such as the Atlantic Theater Company, LaGuardia High School, the Royal Academy of Dramatic Arts, and Stella Adler. Catherine's musical journey began with singing lessons at age 8 and will soon culminate in a Music Composition degree from Sarah Lawrence College in May 2024. Her musical influences range from Stephen Sondheim, Cole Porter, and Ella Fitzgerald to contemporary artists like Johnny Greenwood, Laura Marling, and Madison Cunningham.

Catherine's music is available under "*Catherine Berdie*" on major streaming platforms. Her more recent work can also be found on SoundCloud under the title "*Catherine Berdie Demos*"

Catherine: Thank you, John Yannelli, for your guidance, and special thanks also to Beth, Brad, and Alex Whitman, B Armstrong, Ava Delaney, Renae Sullivan and Emma Hoyt for your unending support and love, and to Betsy Van Dorn who promised to haunt me.

Martin Goldray has been on the faculty at Sarah Lawrence College since 1998. Before that he worked as a pianist and conductor, mostly with living composers. He has a B.A. from Cornell University, where he studied with Malcolm Bilson, and a D.M.A. from the Yale School of Music; he also studied in Paris.

Stephen Moshman is a physician with a long academic medical career, who now works solely as a teacher and lecturer at New York Medical College in Valhalla, NY, where he is Professor of Medicine. His dedication, since childhood, to music, however, has always paralleled his medical endeavors. Trained as a violinist and violist, and playing in many orchestras and chamber ensembles, he began conducting in college, where he founded and conducted the University of Rochester Baroque Ensemble while a student there. However, he considers his most significant accomplishment to be his 35-year tenure as Conductor/Music Director of the Albert Einstein Symphony Orchestra, a community-based orchestra which he founded in 1982. AESO had a regular four-concert season which attracted internationally-known soloists and which was featured on National Public Radio and in The New York Times. In addition to conducting, Steve has composed many symphonic and chamber works, and has also given many lectures on subjects related to Music and Medicine, to both physician groups and musical organizations.

Westchester Chamber Soloists

* Concertmasters
Sarah Lawrence College students

Violin

Lori Horowitz *
David Lane *
Robert Plotkin (principal 2nd)
Anna Busch
Joshua Daniels
Samuel Glazman
Raphael Hendrick-Baker #
Alissa Mori
Eloy Pampin #
Shai Wexler

Viola

Monica Gerard (principal)
Elizabeth Nilsen-Baumwoll

Cello

Sachi Patitucci (principal)
Jacqueline Bergson
Jonathan Kantor
Lisa Olsson

Bass

Christopher Wygonik

Flute

Marjorie Hone

Oboe

Molly Raum
Justin Stewart

Clarinet

Alan Schaffer

French Horn

Susan Davidson
Kathryn Davis

Bassoon

Rosemary Dellinger
Amy Hall

Trumpet

Russ Ebersole
David Kahn

Percussion

Thomas Cobb
Brian Macomber

Piano

Alan Murray

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WCS Upcoming Concerts

Sunday, May 19 (3:00pm) WCS final program (of 7) for the 2023-24 Season features Mozart's *Concerto for Flute & Harp* and Schumann's *Piano Concerto*, along with Rossini's *Overture to the 'Italiana in Algiers'* and a *World Premiere* composition by cellist, composer and conductor Ovidiu Marinescu, who returns to conduct this program.

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Westchester Chamber Soloists, Inc. is a New York State incorporated registered 501(c)3 not-for-profit. Contributions to WCS are tax-deductible under Federal and NY State law. Copies of WCS' IRS tax-exemption letter are available on request. WCS appreciates any and all contributions so that the organization can continue to enrich the cultural life of the Westchester County community. Email: WCSoloists@gmail.com

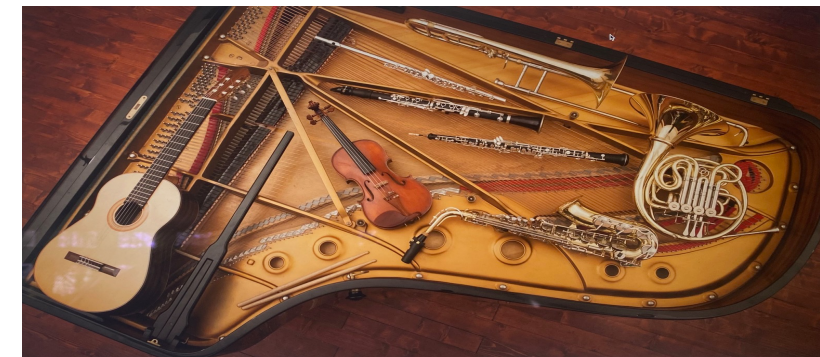
Westchester Chamber Soloists

Sunday April 7, 2024 (3:00pm)
Sarah Lawrence College / Reisinger Hall



Featuring Guest Artists, Composers & Conductors

Prof. Robin Starbuck (SLC Film) Prof. Martin Goldray (SLC Music)
Catherine Berdie Whitman (SLC student composer & conductor)
Stephen Moshman (conductor)



WCS
Website



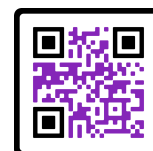
WCS in
Concert



WCS Chamber
Performances (50+)



Piano
Concertos (45+)



Westchester Chamber Soloists

Today's concert has been underwritten by a generous grant from
Peter & Gila Acker

WCS also appreciates the collaboration of Sarah Lawrence College

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Let Me Burn

Catherine Berdie Whitman

(world premiere arrangement for chamber orchestra by CBW)

Conductor: Catherine Berdie Whitman

Film: Empty Under Sky

Robin Starbuck

with soundtrack composed by Matthew LaRocca

Conductor: Martin Goldray

Artist Conversations: The Creative Process

Hosts: Alan Murray, Executive & Artistic Director, WCS

Kate Ashby, Associate Artistic Director, WCS

Prof. Robin Starbuck (Chair, SLC Filmmaking & Moving Image Arts)

Prof. John Yannelli (Director, SLC Music Program)

Prof. Martin Goldray (SLC Music Program)

Catherine Berdie Whitman (SLC Student, Composition and Conducting)

~ **Intermission** ~

Symphony No. 41 in C major ('Jupiter') K. 551 W. A. Mozart

Allegro vivace

Andante cantabile

Menuetto: Allegretto

Molto Allegro

Conductor: Stephen Moshman

Notes on Today's Program

Catherine Berdie Whitman (SLC Student): 'Let Me Burn'

"Let Me Burn" is a piece that has been reorchestrated from its original form. It was written initially for a 3-song cycle titled "Devotional" to be released in May of 2024 on all streaming platforms. It is about the complete devotion of oneself to a single moment in time. - Catherine Berdie Whitman

Prof. Robin Starbuck (SLC Faculty): 'Empty Under Sky'

a film by Robin Starbuck, with original score by Matt LaRocca

Robin Starbuck filmed in the highlands of Chiapas, Mexico for over four years to produce the documentary film, *How We See Water*. During the film's production, Starbuck also crafted four subsidiary experimental shorts, including *Empty Under Sky*.

In Chiapas, renowned as Mexico's poorest state, the lives of indigenous adults and children are simultaneously fragile and enriched by their community's cultural heritage. Starbuck's aim with this project was to produce a largely artistic, lyrical film that reflects this complexity.

Empty Under Sky is an auto-ethnographical film that seeks to establish a link between ancient Mayan beliefs and contemporary indigenous life in Chiapas. Given the intangible nature of this connection, the amalgamation of film, animation, and text in the work serve as a canvas for poetic exploration. In choosing to produce experimental ethnographic films Starbuck says, "My intent is to capture an essence of place, history, and people rather than to delineate these."

The text used in this film is derived from fragments of the ancient Mayan sacred text known as the Popol Vuh (or Ilb'al). All footage for the project was shot on location in Mexico. Animations were produced from photographs of Chiapas street graffiti painted by anonymous artists.

Matt LaRocca's inspiration for the music lay in "the traditions of Mayan music and the vivid imagery of the film. The score is based on the scales, harmonies, and instruments used by early Mayans, though reimagined for a modern orchestra and crafted to accentuate the striking visuals of Chiapas and the juxtaposition of modern and ancient worlds." (LaRocca)

Robin Starbuck is Professor of Film and Animated Media at Sarah Lawrence College, and is Chair, Filmmaking & Moving Image Arts. She is also Director at the Barnett Experimental Film Forum.

W. A. Mozart: *Symphony No. 41 in C major ('Jupiter')*

By the end of 1787 and the beginning of 1788, Mozart was riding a crest of popularity, recognized as a virtuoso instrumentalist and creator of concertos, chamber music and, at last, of operas. In December, Mozart was rewarded by an appointment to Emperor Joseph II as *kammerkomponist*, with a reasonable annual salary. But as the year 1788 progressed, things somehow began to disintegrate. Despite its initial success in Prague, at its Vienna premiere in May *Don Giovanni* was not nearly as well received by the city's more "up-tight" audiences. In June, Mozart's daughter Therese died at the age of six months. His wife Constanze was beginning to suffer from ill health and at this time enter into his letters the pleas for loans from his friends.

Superimposed on this background, we have the composition, in the astonishing period of only six weeks during the summer of 1788, of Mozart's last three symphonies, Nos. 39, 40, and 41. The impetus for their creation is still an enigma – perhaps he intended to use them in future subscription concerts – but each is a monument to its creator. The breathtaking speed of their composition was almost routine for Mozart. While Beethoven's manuscripts are almost unreadable with months of revisions and alterations, Mozart's were flawlessly, neatly written from the start, for he was capable of thinking out whole movements in his head and retaining every note until the time came to write it out on paper.

Each of the three symphonies is different in character and temperament from the others. The "Jupiter" — a name not given to the work by Mozart, but by commentators of a later generation on the symphony's obvious grandeur — opens with martial boldness. There follows an incredible multiplicity of themes in the exposition of the first movement, and a lengthy and powerfully contrapuntal development section. The second movement calls for muted strings, and has a Romantic quality, with its flowing bass lines and striking harmonic progressions. A more cheerful minuet follows, developed from a single theme, with a simple contrasting trio section. But it is in the last movement that we see Mozart at his most contrapuntally masterful and brilliant, giving us five themes that are developed using all the tricks of the trade — overlapping, inversion, contrary motion, etc. — climaxing with a coda in which all five themes are combined simultaneously in perhaps the most breathtaking display of musical genius in the world.