

THE MUSIC OF HEIDI JACOB

# W. Beneath Winter Light



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FIVE MUSIC



## Winter Light *for violin and piano* (2012)

Just as Ingmar Bergman's film *Winter Light* (1962) was inspired by Stravinsky's *Symphony of Psalms*, this work for violin and piano was in part, inspired by Bergman's film. Said to be his favorite film, Bergman, in a foreword for the Swedish premiere said he hoped "the audience would understand and would leave the theater with a definite felt experience or a suddenly acquired thought." The primary subject of the film is a pastor of a small church in Sweden, a widower who, still grieving after four years for his wife, is struggling with his belief in God. He is unable to comfort a parishioner who is obsessed with fear of the atomic bomb and coldly rejects his mistress's pleas for marriage. The film is said to consolidate Bergman's reoccurring themes, the nature of existence, God's silence, and the nature of love.

This composition is not meant to reflect in any programmatic way the narrative of the film, though it begins and ends with the same musical material just as the film begins and ends with two church scenes, first of the pastor giving morning communion to five people and ending with an evening service with almost no one in attendance. The film itself is symbolic, as a jumping off point, as is the evocative title for the musical composition. The work is loosely based on Schoenberg's twelve-tone from his *Fourth String Quartet* and combines both minimalist and 12 tone-techniques.

## String Quartet I "...on enameled tablets..." (2009)

Quotes drawn from the poetry of Czeslaw Milosz that are used for both the title of *...on enameled tablets...*, as well as headings for the individual movements, have been purposely taken out of context to draw away from the significance of their meaning in the original poems. The point has been to set them free of those associations in order to allow the listener/performer to form their own responses within the context of the music. The outer two movements are loosely connected through the descending perfect fourth and a free arrangement of 3rds and 2nds. Although written with traditional meters, irregular rhythmic displacements that permeate much of the music are meant to diffuse the regular metric movement.

**I.** "To whom do we tell what happened on the earth, for whom do we place everywhere huge mirrors in the hope that they will be filled up and will stay so" from *'Annalena'*

**II.** "And yet the world is different from what it seems to be  
and we are other than how we see ourselves in our ravings...  
for our house is open, there are no keys in the doors,  
and invisible guests come in and out at will." from *'Ars Poetica?'*

**III.** "An ache without comprehensible reason,  
Which often drives us to senseless action  
And gives us blind courage." from *'A Story'*



## **Regard á Schubert: a Fantasy Impromptu *for solo piano* (2008)**

The impetus for *Regard á Schubert: a Fantasy Impromptu* was Franz Schubert's *Impromptu in C Minor*, Op. 90 [D 899]. The work explores the ambiguity contained within its initial dialogue, an alternation of unharmonized and harmonized lines and the possible directions the opening motivic cell could take using impulses from classical through 21<sup>st</sup>-century styles. The title for this work, taken from Messiaen's *Vingt Regards sur l'Enfant-Jésus*, has no musical association to the Messiaen, rather, simply the meaning of the word. However, there isn't one *Regard*, the word is polysemous: in French it may simply mean a look or a glance. Depending on context it can carry a variety of meanings, from a thought, a glimpse, an association or even a comparison between two objects, an expression, an aspect, a stare, a glaze, a consideration or contemplation, an attitude or even a perspective. (See David Butler Cannata, "Messiaen reads the Infancy Gospels: The *Vingt Regards sur l'Enfant-Jésus* as Christology" in *QUOMODO CANTABIMUS CANTICUM? Studies in Honor of Edward H. Roesner*). *Regard á Schubert: a Fantasy Impromptu* won an Honorable Mention in the International Alliance for Women in Music Competition (Judith Lang Zaimont Prize division).

## **Fantasy *for solo piano* (2005)**

Written in 2004 (revised in 2005) for Charles Abramovic, *Fantasy* was paired in its premiere performance with C.P.E. Bach's *Fantasia in C Major* (ca. 1770-75). The work retains the freedom inherited from its 17<sup>th</sup> and 18<sup>th</sup>-century forebears, in particular following C.P. E. Bach's models whose fantasias included not just more structured works, but written out versions of free improvisations. Also inspired by the poem *Tidings* by Czeslaw Milosz, with its mercurial images that question the meaning of human civilization, the composition explores contrasts of texture, virtuoso gesture, and lyricism stemming from melodic elements appearing in the opening aphoristic material.

## **Salome Revisited *for electroacoustic tape* (2006)**

*Salome Revisited* was inspired by Richard Strauss's opera *Salome*, drawing on audio files from several sections of the opera (primarily the *Dance of the Seven Veils* and the beginning of Act II), reprocessed themes performed on the cello, as well as spoken texts from the libretto. Originally scored for violin, french horn, and electroacoustic sounds, the work was written for several students at Haverford College. This version used the midi files of the original horn and violin instrumentation and reprocessed them, in many instances altering their recognizable shape and sound. Although the overall large-scale form of the work was retained, details were reworked to allow for a more suitable integration of the reprocessed horn and violin files.

**-Heidi Jacob**





photo by Antoinette A. Acosta

## Heidi Jacob (b. 1954)

Composer, cellist, and conductor, Heidi Jacob is Associate Professor of Music at Haverford College. A graduate of both the Curtis Institute of Music and The Juilliard School, she has performed throughout the United States and Europe, including the Phillips Collection in Washington DC, Bedford Springs Festival, “Mozart on the Square” in Philadelphia, the Dubrovnik Festival, and on National Public Radio. She has recorded for Capstone Records, Albany Records, and Navona Records, and was featured on WRTI’s “Notes from Philadelphia,” highlighting performances of her album conducting the Chamber Orchestra of Bryn Mawr. In addition, Curt Cacioppo’s “Invocation and Dance of the Mountain Gods,” conducted by Jacob, from the album *LAWS OF THE PIPE* was recently selected by PARMA Recordings for inclusion on the label’s online digital release *FINE MUSIC, VOL. 4*.

In June 2011, Jacob completed her D.M.A. in composition from Temple University, where she studied with Matthew Greenbaum, Richard Brodhead, and Maurice Wright. Her compositions have won prizes in the International Alliance for Women in Music Competition (Judith Lang Zaimont Prize division) for her work for piano, *Regard à Schubert: a Fantasy Impromptu*, as well as the Network for New Music’s Poetry Project for her song *Rosetta Stone* for soprano, cello, and piano, which was premiered at the Kimmel Center in Philadelphia in January of 2008. Jacob’s solo and chamber music works have been performed at Summer Stars Classics series in Ocean Grove New Jersey, The Philadelphia Chamber Music Series, Rutgers University’s Complex Weave: Women and Identity in Contemporary Art installation, Amphibian, New Music and Video HIArt Gallery, New York City, at The New Music Forum in San Francisco CA, and by the Momenta String Quartet, The Hildegard Chamber Players, bassoonist Pascal Gallois, flutists Mimi Stillman and Adeline Tomasone, cellist Michal Schmidt and cellist Thalia Moore of *Earplay*, Jeffrey Solow, and pianist Charles Abramovic. Her chamber orchestra works have been performed by The Argento Ensemble and Temple University’s Contemporary Music Ensemble. Her cycle of songs on the poetry of Julia Alvarez, *Beginning Again*, for soprano, violin and piano commissioned by Vermont based L’Ensemble has been performed in Italy and the East Coast and can be heard on their album *Poetry into Song*.

[www.haverford.edu/faculty/hjacob](http://www.haverford.edu/faculty/hjacob)





photo by Paul Arnold

## Barbara Govatos

Barbara Govatos holds the Wilson H. and Barbara B. Taylor Chair of the first violin section of The Philadelphia Orchestra and was named the winner of the Orchestra's 2012 C. Hartman Kuhn Award for enhancing the standards and the reputation of the Fabulous Philadelphians. She and pianist Marcantonio Barone were presented with the Samuel Sanders Collaborative Artists award by the Classical Recording Foundation in recognition of their recording of the complete Beethoven sonatas for violin and piano on Bridge Records.

Govatos has collaborated with Emanuel Ax, Radu Lupu, Riccardo Muti, Christopher Parkening, Wolfgang Sawallisch, and the Emerson String Quartet. She made her debut in Alice Tully Hall with the Juilliard Orchestra and has made appearances with the Dallas and Delaware symphonies and the Chamber Orchestra of Philadelphia. In addition to performing worldwide with The Philadelphia Orchestra since 1982, she has been heard at the Marlboro, Salzburg, Saratoga, Maggio Musicale Fiorentino, Marblehead, and Music at Gretna festivals, and she has given recitals, chamber music concerts, and master classes at UCLA, Mt. Holyoke College, the University of Delaware, Bucknell University, Westminster Choir College of Rider University, and Weill Recital Hall. She has been Music Director of the Delaware Chamber Music Festival since 1990 ([www.dcmf.org](http://www.dcmf.org)), is a member of the Italian Baroque ensemble Amerita, delves into her interest in music of women composers with the Hildegard Chamber Players, and is a frequent guest artist with the Lenape Chamber Ensemble and on The Philadelphia Orchestra's Chamber Music Series.

Govatos earned Bachelor and Master of Music degrees from the Juilliard School as a scholarship student of Ivan Galamian. During that time she won the Dallas Symphony's G.B. Dealey International Competition, the Charles Petschek Scholarship, and the Austrian American Society's scholarship for study at the Mozarteum in Salzburg. Her initial studies were with Sabina K. Girvan and Jascha Brodsky, the first violinist of the Curtis String Quartet, and she was mentored by chamber music greats Felix Galimir, Josef Gingold, Robert Mann, and Mischa Schneider.

Govatos serves on the advisory boards of Astral Artists, an organization that promotes, presents, and advises talented artists on the cusp of their musical careers, and the Music School of Delaware, a community music school where she began her studies. She performs on her 1619 Brothers Amati violin and teaches privately in Philadelphia.



## Charles Abramovic

Charles Abramovic has won critical acclaim for his international performances as a soloist, chamber musician, and collaborator with leading instrumentalists and singers. He has performed a vast repertoire not only on the piano, but also the harpsichord and fortepiano. Abramovic made his solo orchestral debut at the age of fourteen with the Pittsburgh Symphony. Since then he has appeared as soloist with numerous orchestras, including the Baltimore Symphony, the Colorado Philharmonic, the Florida Philharmonic, and the Nebraska Chamber Orchestra. He has given solo recitals throughout the United States, France and Yugoslavia. He has also appeared at major international festivals in Berlin, Salzburg, Bermuda, Dubrovnik, Aspen, and Vancouver.

Abramovic has performed often with such stellar artists as Midori, Sarah Chang, Robert McDuffie, Viktoria Mullova, Kim Kashkashian, Mimi Stillman, and Jeffrey Khaner. His recording of the solo piano works of Delius for DTR recordings has been widely praised. He has recorded for EMI Classics with violinist Sarah Chang, and Avie Recordings with Philadelphia Orchestra principal flutist Jeffrey Khaner. Actively involved with contemporary music, he has also recorded works of Milton Babbitt, Joseph Schwantner, Gunther Schuller and others for Albany Records, CRI, Bridge, and Naxos.

Abramovic is a Professor of Keyboard Studies at Temple University's Boyer College of Music in Philadelphia where he has taught since 1988. He is an active part of the musical life of Philadelphia, performing with numerous organizations in the city. He is a core member of the Dolce Suono Ensemble, and performs often with Network for New Music and Orchestra 2001. In 1997 he received the Career Development Grant from the Philadelphia Musical Fund Society, and in 2003 received the Creative Achievement Award from Temple University. He is a graduate of the Curtis Institute of Music, the Peabody Conservatory, and received his doctorate from Temple University. His teachers have included Natalie Phillips, Eleanor Sokoloff, Leon Fleisher, and Harvey Wedeen.






## The Momenta Quartet

The Momenta Quartet explores the music of living composers from all cultures and from diverse musical backgrounds, many of whom are emerging or underrepresented in the new music scene. They give multiple performances of their works on innovative concert programs that include 20<sup>th</sup>/21<sup>st</sup> century masterworks and selected great music from the past. The *Washington Post* proclaimed, “An utterly abstract, utterly beautiful sonic skyscape... An extraordinary musical experience,” while Alex Ross of *The New Yorker* commented that “The Momentas were at their most potent in Haydn’s *Quartet* Opus 20 No. 1, applying opulent, sustained legato in the slow movement. Few American players assume Haydn’s idioms with such ease.” Praised by the *New York Times* for its “focused, fluid performance” and by *Sequenza 21* for its “fire, fantasy and absolute musical commitment,” the Momenta Quartet has premiered over 50 works and has collaborated with over 80 living composers. The Quartet is in residence at Temple University, and has received grants from the Koussevitzky Music Foundation, Meet the Composer, the Aaron Copland Fund, the Brooklyn Arts Council, and the New York State Council on the Arts. Momenta has been invited to the Library of Congress, the Freer Gallery, Miller Theater, Le Poisson Rouge, the Rubin Museum of Art, Austrian Cultural Forum, and the Austrian Embassy in Washington DC, the Look and Listen Festival, the Americas Society, Music at Gretna, Princeton Institute for Advanced Study under the auspices of the Princeton Symphony, and has performed in Indonesia, Singapore, Hawaii, and the United Kingdom.

[www.momentaquartet.com](http://www.momentaquartet.com)







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Tracks 1-6 recorded March 16 & 19, 2014 at Rock Hall, Temple University in Philadelphia PA

Track 7 recorded 2005 by Heidi Jacob in Swarthmore PA

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ALL PIECES COMPOSED BY HEIDI JACOB

**1 Winter Light** *for violin and piano* (2012)..... **11:05**

Barbara Govatos, violin; Charles Abramovic, piano

**String Quartet I “...on enameled tablets...”** (2009)

The Momenta String Quartet | Emilie-Anne Gendron, violin;  
Adda Kridler, violin; Stephanie Griffin, viola; Michael Haas, cello

**2 I.** ..... **3:34**

**3 II.** ..... **4:04**

**4 III.** ..... **7:15**

**5 Regard á Schubert: a Fantasy Impromptu** *for solo piano* (2008)..... **13:17**

Charles Abramovic, piano

**6 Fantasy** *for solo piano* (2005)..... **7:37**

Charles Abramovic, piano

**7 Salome Revisited** *for electroacoustic tape* (2006)..... **6:45**