BARD MUSIC FESTIVAL PRESENTS

OUT OF THE SILENCE: A CELEBRATION OF MUSIC

PROGRAM THREE
SATURDAY, SEPTEMBER 19, 2020
OUT OF THE SILENCE:
A CELEBRATION OF MUSIC

PROGRAM THREE

UPSTREAMING
5:30 pm
The Orchestra Now, conducted by Leon Botstein, Andrés Rivas, and Zachary Schwartzman

ROQUE CORDERO
(1917–2008)

Adagio trágico (1955)

SAMUEL COLERIDGE-TAYLOR
(1875–1912)

Four Novelettes, Op. 52 (1903)
Allegro moderato
Larghetto
Andante con moto
Allegro molto

PYOTR ILYICH TCHAIKOVSKY
(1840–93)

Serenade for Strings, Op. 48 (1880)
Pezzo in forma di sonatina: Andante non troppo—Allegro moderato
Valse: Moderato—Tempo di Valse
Élégie: Larghetto elegiaco
Finale (Tema Russo): Andante—Allegro con spirito

Rehearsals and performances adhere to the strict guidelines set by the CDC, with daily health checks, the wearing of masks throughout, and musicians placed at a safe social distance. Musicians sharing a stand also share a home.

This program is made possible in part through the generosity of our donors and the Boards of the Bard Music Festival, The Orchestra Now, and the Fisher Center at Bard.

Programs and performers are subject to change.
“When you read about me, you will find that I am the only composer from Panama, and because I am the only one, I am called the best,” Roque Cordero said, with typical self-deprecating irony, in an interview with noted Chicago radio host Bruce Duffie. Having moved to the United States as a young student, Cordero received a thoroughly European education, studying with Ernst Krenek at Hamline University in St. Paul, Minnesota, and receiving advice, as well as financial support, from Dimitri Mitropoulos, then the music director of the Minneapolis Symphony (now the Minnesota Orchestra). After completing his studies, Cordero went back to his native country, where he directed the National Conservatory of Music and led the National Symphony of Panama, eventually returning to the United States to accept appointments at Indiana and Illinois State Universities.

Despite its brevity, Adagio trágico had an unusually long gestation period. Cordero first started working on it in 1946 after the death of his mother. He then set it aside, completing it only in 1955 after another tragic event: the assassination of Panamanian President José Antonio Remón Cantera, whose wife, Cecilia Pinel de Remón, had been a benefactor of Cordero’s. The composer recalled that, after receiving a request for a musical tribute to the late president, he finished the piece “in five days, with all the emotional intensity accumulated over the years.”

The use of the 12-tone technique produces some highly chromatic melodic lines and harmonic progressions, creating an elegiac mood. The central portion of the work is taken up by a fugato culminating in a fortissimo climax and then subsiding into pianissimo. The cellos and basses, having opened the work, also conclude it all by themselves, on a single, haunting unison note.

—Peter Laki, Visiting Associate Professor of Music, Bard College
Samuel Coleridge-Taylor honored his pan-African heritage with ever-mellifluous compositions that increasingly embraced syncopation. African American elites of the Gilded Age cherished him. The chance to be among them was significant, as Coleridge-Taylor’s father was a descendant of enslaved African Americans who fought in the American Revolution. These Black Loyalists fought George Washington’s army in exchange for manumission and land ownership, primarily in Nova Scotia or Sierra Leone. Samuel’s father—Daniel Taylor, born in 1849 in Freetown, Sierra Leone—moved to England, where he became a physician. Samuel’s mother—Alice Marten of Castle Place, Dover—raised him in Croydon, as his father returned to Africa.

In 1890, Coleridge-Taylor matriculated at the Royal College of Music in London, studying composition with Charles Villiers Stanford. Sir Edward Elgar encouraged Coleridge-Taylor, and a friendship with the poet Paul Lawrence Dunbar marked a turn in the composer’s life. Dunbar revealed for him the many ways to explore the beauty of his father’s race. Coleridge-Taylor attended the first Pan-African Congress in London in 1900, where he met noteworthy African Americans, including W. E. B. DuBois. In 1904, The Coleridge-Taylor Society invited him to Washington, D.C., to conduct his *Hiawatha’s Wedding Feast* (1898). There, he met Theodore Roosevelt, and this initiated the first of three tours of the United States. These experiences encouraged him to emphasize musical sounds that would signal regard for his people. Rhythm—too frequently conjuring stereotypes of blackness—was one musical element that Coleridge-Taylor engaged with greater intentionality.

Four Novelettes, Op. 52, for string orchestra, tambourine, and triangle premiered in 1902 at the Croydon Conservatoire. Though Coleridge-Taylor has been called the “Black Mahler,” there are more apt musical analogies. One writer encounters in Four Novelettes a continuation of the “stylistic tradition of [Niels] Gade and Dvořák,” adding that it “excels in a great variety of motifs.” Another hears “touches of Brahms and the blues.” Similarly, one could listen to the dotted rhythms that introduce the first movement and find echoes of Handel, who used them to pronounce the regality in his oratorio *Messiah*. Coleridge-Taylor may have used them to foreground the mark of older and dignified musical expressions of time and the legacy of a noble people, out of the silence.

—Whitney Slaten, Assistant Professor of Music, Bard College
PYOTR ILYICH TCHAIKOVSKY

By the fall of 1880, when the 40-year-old Tchaikovsky wrote his Serenade for Strings, he was an internationally celebrated composer with symphonies, concertos, operas, and a great variety of other pieces to his credit. He was at work on two compositions that could hardly have been more different: the soothing Serenade and the showy “1812 Overture,” now beloved at Fourth of July concerts and other ceremonial occasions. Tchaikovsky wrote to his generous patron, Nadezhda von Meck, about the projects: “You can imagine, dear friend, that recently my muse has been benevolent, when I tell you I have written two long works very rapidly: a Festival Overture for the Exhibition [of Industry and the Arts to be held in Moscow] and a Serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth or enthusiasm; therefore it has no great artistic value. The Serenade, on the contrary, I wrote from an inward impulse; I felt it, and venture to hope that this work is not without artistic qualities.”

Tchaikovsky was intensely self-critical, but the Serenade remained close to his heart. The first performance was a surprise mounted by students at the Moscow Conservatory, with the official premiere the following year in St. Petersburg. The second movement waltz was immediately encored and is sometimes performed independently. His mentor, Anton Rubinstein, who was often grudging in his support, said he thought it “was Tchaikovsky’s very best piece.” Tchaikovsky conducted the work across Europe, including in Prague, Paris, London, Geneva, and Berlin, as well as several times during his trip to America in 1891.

When he began sketching the piece in September 1880 Tchaikovsky thought it might be a symphony or string quartet, but diverted the project to a string serenade. A musical dictionary from 1732 defined a “serenade” as “an evening piece; because such works are usually performed on quiet and pleasant nights.” Initially such music was for entertainment, usually written for aristocrats, and meant to divert (hence the related genre of the “divertimento”). Mozart composed the most famous serenades of the 18th century, some for wind instruments, others for strings, like the famous Serenade in G Major, subtitled “Eine kleine Nachtmusik” (A Little Night Music). Tchaikovsky revered Mozart above all other composers and wrote pieces inspired by his music. He told Madame von Meck that the first movement of the Serenade was his “homage to Mozart; it is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model.”
After a noble chorale-like introduction (Andante non troppo), the rest of the movement is marked “Pezzo in forma di sonatina” (Piece in the form of a sonatina) in a faster tempo (Allegro moderato) with a waltz-like first theme. The following movement is explicitly a waltz (Moderato: Tempo di Valse), reminding us of the dance impetus for so much of Tchaikovsky’s music, not limited to his great ballets Swan Lake, The Sleeping Beauty, and The Nutcracker. The meditative Élégie (Larghetto elegiaco) unfolds in several sections. For the lively finale (Tema Russo) Tchaikovsky calls upon two Russian folk tunes that he had included in his earlier collection of arrangements, Fifty Russian Folk Songs (1869). The slow introduction uses “On the Green Meadow,” while the following Allegro con spirito uses “Under the Green Apple Tree.” Tchaikovsky concludes by bringing back a transformed version of the introduction that started the first movement, thus rounding out the entire composition.

—Christopher H. Gibbs, Artistic Codirector, Bard Music Festival
**BIOGRAPHIES**

**Leon Botstein** is music director and principal conductor of the American Symphony Orchestra (ASO), founder and music director of The Orchestra Now (TŌN), artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. Recordings include a Grammy-nominated recording of Popov’s First Symphony with the London Symphony Orchestra, an acclaimed recording of Hindemith’s *The Long Christmas Dinner* with ASO, and recordings with the London Philharmonic, NDR Orchestra Hamburg, Jerusalem Symphony Orchestra, and TŌN, among others. Many of his live performances with the ASO are available online. He is editor of *The Musical Quarterly* and the author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson’s Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University’s prestigious Centennial Award, the American Academy of Arts and Letters award, and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society’s Julio Kilenyi Medal of Honor for his interpretations of that composer’s music, Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation’s Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

Born in Caracas, Venezuela, **Andrés Rivas** began his musical education at the age of 3 at the Centro Académico Montalbán, which is part of the El Sistema program. In 2010, he made his international debut at EWA University in Seoul, South Korea. In 2011, he was fortunate to have conducted with maestro Gustavo Dudamel at the inauguration of the National Center for Social Action for Music and the 36th anniversary of El Sistema. As a violinist, he has played with different orchestras and with soloists such as Martha Argerich, Gautier and Renaud Capuçon, Andreas Ottensamer, and Albert Markov, He has performed under the baton of conductors
such as Claudio Abbado, Sir Simon Rattle, Gustavo Dudamel, Esa Pekka Salonen, Leon Botstein, and film composer John Williams. He is assistant conductor for The Orchestra Now and the Bard College Conservatory Orchestra.

Conductor **Zachary Schwartzman** is a recipient of a career development grant from the Bruno Walter Memorial Foundation, and has conducted in the United States, Brazil, Mexico, England, and Bosnia. His orchestral performances have been featured on NPR, including a national broadcast on *Performance Today*. He has served as assistant conductor for the Deutsche Oper Berlin, Opera Atelier (Toronto), Berkshire Opera, Opéra Français de New York, l’Ensemble orchestral de Paris, Oakland East Bay Symphony, and Opera Omaha, among others. He was associate conductor for two seasons with New York City Opera, associate/assistant conductor for 15 productions at Glimmerglass Opera, and served a 12-year tenure as the music director of the Blue Hill Troupe. Credits as assistant conductor include recordings for Albany Records, Bridge Records, Naxos Records, Hyperion Records, and a Grammy-nominated world premiere recording for Chandos Records. He is assistant conductor for the American Symphony Orchestra, resident conductor of The Orchestra Now, and music director of the Bard College Community Orchestra.

**Ashley Tata** makes multimedia works of theater, contemporary opera, performance, cyberformance, live music, and immersive experiences. These have been presented in venues and festivals throughout the US and internationally, including Theater for a New Audience, LA Opera, Austin Opera, Miller Theater, National Sawdust, EMPAC, BPAC, Crossing the Line Festival, Holland Festival, Prelude Festival, National Centre for the Performing Arts in Beijing, and the Fisher Center at Bard.

Since the pandemic-induced theatrical shut down, she has continued to make art, directing a live cyberformance of Caryl Churchill’s *Mad Forest*, which transferred from Bard College’s Fisher Center to Theater for a New Audience; a Zoom-accessed virtual nightclub and dance party called *The Boot* with Beth Morrison Projects; a music video for rock band Sylvan Esso, which aired on Stephen Colbert’s YouTube channel, and a physically distanced, landscape-integrating adaptation of John Luther Adams’s *Ten Thousand Birds* with Alarm Will Sound at PS21 in Chatham, New York.
Founded in 1990, the **Bard Music Festival** has established its unique identity in the classical concert field by presenting programs that, through performance and discussion, place selected works in the cultural and social context of the composer’s world. Programs of the Bard Music Festival offer a point of view.

The intimate communication of recital and chamber music and the excitement of full orchestral and choral works are complemented by informative preconcert talks, panel discussions by renowned musicians and scholars, and special events. In addition, the University of Chicago Press publishes a book of essays, translations, and correspondence relating to the festival’s central figure.

By providing an illuminating context, the festival encourages listeners and musicians alike to rediscover the powerful, expressive nature of familiar compositions and to become acquainted with less well-known works. Since its inaugural season, the Bard Music Festival has entered the worlds of Brahms, Mendelssohn, Richard Strauss, Dvořák, Schumann, Bartók, Ives, Haydn, Tchaikovsky, Schoenberg, Beethoven, Debussy, Mahler, Janáček, Shostakovitch, Copland, Liszt, Elgar, Prokofiev, Wagner, Berg, Sibelius, Saint-Saëns, Stravinsky, Schubert, Carlos Chávez, Puccini, Chopin, Rimsky-Korsakov, and Korngold. The 31st festival, in 2021, will be devoted to the life and work of Nadia Boulanger.

**The Orchestra Now** (TÔN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences by sharing their unique personal insights in a welcoming environment. Handpicked from the world’s leading conservatories—including The Juilliard School, Shanghai Conservatory of Music, Royal Conservatory of Brussels, and Curtis Institute of Music—the members of TÔN are enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians’ perspectives, and having one-on-one discussions with patrons during intermissions.

The orchestra’s home base is the Frank Gehry–designed Fisher Center at Bard, where they perform multiple concerts each season and take part in the annual Bard Music Festival. They also perform regularly at the finest venues in New York City, including Carnegie Hall, Lincoln Center, Metropolitan Museum of Art, and others across New York and beyond. The orchestra has performed with many distinguished guest conductors and soloists, including Neeme Järvi, Vadim Repin, Fabio Luisi, Peter Serkin, Hans Graf, Gerard Schwarz, Tan Dun, Zuill Bailey, and JoAnn Falletta.
Recordings featuring The Orchestra Now include two albums of piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of pianist Anna Shelest performing works by Anton Rubinstein with TŌN and conductor Neeme Järvi. *Buried Alive*, with baritone Michael Nagy, released on Bridge Records in August 2020, includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck’s song cycle *Lebendig begraben*. Upcoming releases include an album of piano concertos with Orion Weiss on Bridge Records. Recordings of TŌN’s live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured regularly on Performance Today, broadcast nationwide. In 2019, the orchestra’s performance with Vadim Repin was livestreamed on the Violin Channel.

The **Bard College Conservatory of Music** was founded in 2005 and is guided by the principle that young musicians should be broadly educated in the liberal arts and sciences to achieve their greatest potential. All undergraduates complete two degrees over a five-year period: a bachelor of music and a bachelor of arts in a field other than music. The Conservatory Orchestra has performed twice at Lincoln Center, and has completed three international concert tours: in June 2012 to China, Hong Kong, and Taiwan; in June 2014 to Russia and six cities in Central and Eastern Europe; and in June 2016, to three cities in Cuba.
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Zhen Liu, Concertmaster
Gaia Mariani Ramsdell
Esther Goldy Roestan
Nicole Oswald
Misty Drake
Yi-Ting Kuo
Tin Yan Lee
Adam Jeffreys
Xinran Li

VIOLIN II
Jacques Gadway, Principal
Shaina Pan
Sabrina Parry
Bram Margoles
Yurie Mitsuhashi
Stuart McDonald
Yinglin Zhou
Yada Lee

CELLO
Kelly Knox, Principal
Pecos Singer
Jordan Gunn
Eva Roebuck
Sara Page
Cameron Collins

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Mariya-Andoniya Henderson, Principal
Kaden Henderson
Tristen Jarvis
Luke Stence

PERCUSSION
Charles Gillette

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Larissa Mapua, Principal
Batmyagmar Erdenebat
Katelyn Hoag
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Founded in 1860, Bard College in Annandale-on-Hudson, New York, is an independent, residential, coeducational college offering a four-year BA program in the liberal arts and sciences and a five-year BA/BS degree in economics and finance. The Bard College Conservatory of Music offers a five-year program in which students pursue a dual degree—a BMus and a BA in a field other than music. Bard offers MMus degrees in conjunction with the Conservatory and The Orchestra Now, and at Longy School of Music of Bard College in Cambridge, Massachusetts. Bard and its affiliated institutions also grant the following degrees: AA at Bard Early Colleges, public schools with campuses in New York City, Baltimore, Cleveland, Newark, New Jersey, New Orleans, and Washington, D.C.; AA and BA at Bard College at Simon’s Rock: The Early College, in Great Barrington, Massachusetts, and through the Bard Prison Initiative at six correctional institutions in New York State; MA in curatorial studies, MS and MA in economic theory and policy, and MS in environmental policy and in climate science and policy at the Annandale campus; MFA and MAT at multiple campuses; MBA in sustainability in New York City; and MA, MPhil, and PhD in the decorative arts, design history, and material culture at the Bard Graduate Center in Manhattan. Internationally, Bard confers BA and MAT degrees at Al-Quds University in East Jerusalem and American University of Central Asia in Kyrgyzstan; BA degrees at Bard College Berlin: A Liberal Arts University; and BA and MA degrees at the Faculty of Liberal Arts and Sciences, St. Petersburg State University, Russia (Smolny), which are part of the Open Society University Network. Bard offers nearly 50 academic programs in four divisions. Total enrollment for Bard College and its affiliates is approximately 6,000 students. The undergraduate College has an enrollment of about 1,800 and a student-to-faculty ratio of 9:1. Bard’s acquisition of the Montgomery Place estate brings the size of the campus to nearly 1,000 acres.
OUT OF THE SILENCE:  
A CELEBRATION OF MUSIC

PROGRAM ONE
UPSTREAMING
Saturday, September 5
5:30 pm
The Orchestra Now, conducted by Leon Botstein, and James Bagwell
Works by William Grant Still, George Walker, and Felix Mendelssohn

COMPOSER ROUNDTABLE
UPSTREAMING
Saturday, September 12
4:30 pm
With Joan Tower, moderator; Adolphus Hailstork; Jessie Montgomery; and Alvin Singleton

PROGRAM TWO
UPSTREAMING
Saturday, September 12
5:30 pm
The Orchestra Now, conducted by Leon Botstein, James Bagwell, Andrés Rivas, and Zachary Schwartzman
Works by Jessie Montgomery, Alvin Singleton, Adolphus Hailstork, and Antonín Dvořák

PROGRAM THREE
UPSTREAMING
Saturday, September 19
5:30 pm
The Orchestra Now, conducted by Leon Botstein, Andrés Rivas, and Zachary Schwartzman
Works by Roque Cordero, Samuel Coleridge-Taylor, and Pyotr Ilyich Tchaikovsky

PROGRAM FOUR
UPSTREAMING
Saturday, September 26
5:30 pm
The Orchestra Now, conducted by Leon Botstein
Works by Duke Ellington, Chevalier de Saint-Georges, and Béla Bartók