

**BARD COLLEGE CONSERVATORY OF MUSIC
PRESENTS**

BARD COLLEGE CONSERVATORY ORCHESTRA

Leon Botstein, Music Director

With faculty soloists

Adele Anthony and Gil Shaham, violins

Peter Wiley, cello

CONCERT IN HONOR OF CELLIST AND FACULTY MEMBER
LUIS GARCIA-RENART (1936–2020)

UPSTREAMING

Sosnoff Theater

Fisher Center at Bard

Saturday, October 24, 2020

7:30 pm

**FISHER
CENTER**

Bard

PROGRAM

PABLO CASALS (1876–1973)

“The Song of the Birds” (El cant dels ocells)

Peter Wiley, soloist

“La Sardana”

Leon Botstein, conductor

*Cello choir with faculty members
Peter Wiley, soloist; and
Raman Ramakrishnan and
cellists from the Conservatory,
The Orchestra Now, and the
Bard Music Program.*

Raman Ramakrishnan (faculty)

Alexander Levinson

Lily Moerschel

*Lucas Button**

Nathan Matsubara

*CJ Collins**

Nicholas Scheel

*Pesco Singer**

Peter Wiley (faculty soloist)

Sara Page

Sophia Jackson

*Jordan Gunn**

William Pilgrim

Sarah Martin

Daniel Knapp

Grace Molinaro

*Sarah Schoeffler**

*Eva Roebuck**

* *The Orchestra Now musician*

ERICA LINDSAY (b. 1955)

**Adagio for String Orchestra
World Premiere**

Erica Kiesewetter, conductor

ANTONIO VIVALDI (1678–1741)

***The Four Seasons (Il quattro stagione)*
Four concertos for violin, strings, and
continuo
Op. 8/1-4**

“La primavera” (Spring)

Allegro

Largo e pianissimo sempre

Danza pastorale (Allegro)

Adele Anthony, violin

“L'estate” (Summer)

Allegro non molto

Adagio

Tempo impetuoso d'Estate (Presto)

Gil Shaham, violin

“L'autunno” (Autumn)

Allegro

Ubriachi dormienti (Adagio molto)

La caccia (Allegro)

Adele Anthony, violin

“L'inverno” (Winter)

Allegro non molto

Largo

Allegro

Gil Shaham, violin

Bard College Conservatory Orchestra

Leon Botstein, Music Director

Andrés Rivas, Assistant Conductor

Erica Kiesewetter, Director of Orchestral Studies

Violin I

Zongheng Zhang, *Concertmaster*

Laura Pérez Rangel

Shaunessy Renker

Tristan Flores

Narain Darakananda

Violin II

Ana Aparicio, *Principal*

Gigi Hsueh

Anna Hallet Gutierrez

Sarina Schwartz

Blanche Darr

Nándor Burai

Viola

Weilan Li, *Principal¹*

Jonathan Eng, *Principal²*

Mercer Greenwald

Rowan Swain

Mikhal Terentiev

Mengshen Li

Cello

Nicholas Scheel, *Principal*

Lily Moerschel

Alexander Levinson

Sarah Martin

Daniel Knapp

Sophia Jackson

William Pilgrim

Grace Molinaro

Nathan Matsubara

Bass

Rowan Puig Davis, *Principal*

Elizabeth Liotta

Michael Knox

Nathaniel Savage

Harpsichord / Organ

Renée Louprette

Orchestra Manager

Hsiao-Fang Lin

Stage Manager

Stephen Dean

¹ Lindsay

² Vivaldi

NOTES ON THE PROGRAM

“The Song of the Birds” (El cant dels ocells)

“La Sardana”

Pau (Pablo) Casals

Born in El Vendrell, Catalonia [Spain], in 1876

Died in San Juan, Puerto Rico, in 1973

These two works by the legendary Catalan cellist and composer Pablo Casals, will be played in memory of his student, Luis García-Renart, who taught at Bard from 1962 until his death earlier this year. Anyone who heard Luis, as everyone called him, speak about his master (and he spoke about him often), could feel his undying devotion to this great figure. One thing Luis had learned from Casals was that music-making was meaningless if it wasn't done with passion. For more than half a century, he passed on Casals's spirit to his students and colleagues at Bard. He instilled in them the loving care with which every single note has to be approached, and challenged them to a never-ending quest for new meanings, new solutions, new expressions in music. Those values are sometimes forgotten these days—unless you were fortunate enough to spend even an hour with Luis in his beautifully decorated studio on the first floor of Blum. And if we remember that, as a young boy, Casals had met Brahms, we realize that, thanks to Luis, those of us who knew him are only two degrees of separation removed from the great Romantic tradition.

Luis, like his teacher, was a staunch Catalan, profoundly devoted to the language and traditions of his native region that has always resisted assimilation to the dominant Spanish culture. If we non-Catalans want to understand what it means to come from the country around Barcelona, we can hardly do better than listen to these two Casals works, which are emblematic of the entire province of Catalonia (or Catalunya, as the natives call it).

“The Song of the Birds” (El cant dels ocells) is an old Christmas carol in which all the birds, in turn, joyfully celebrate the birth of Christ. Yet the melody is characterized by an exquisite sadness, and Casals, who performed the piece often, played it that way himself. The present version is an arrangement for cello choir, a formation Casals used in his “Sardana” of 1926.

The Sardana, performed by a group of people standing in a large circle and holding hands, is considered Catalonia's national dance. It consists of a precisely determined sequence of sections, each with its own prescribed length and musical characteristics. Many Catalan composers wrote their own Sardanas, and Casals himself wrote

three. The present one, like the others, observes those divisions, filling out the pattern with original melodies and harmonies.

—Peter Laki, *Visiting Associate Professor of Music*

Adagio for String Orchestra (2020)

Erica Lindsay

Born in San Francisco, California, in 1955

I composed the Adagio as a string quartet piece in 2011, and never sought to have it performed. I had just been awarded the opportunity to write for orchestra as a participant in the first ever Jazz Composers Orchestra Institute—a collaboration with the American Composers Orchestra and Columbia University. With that opportunity in mind, I decided to write a piece that would help me explore string writing from the point of view of extreme simplicity and a focused emotional content. I see the piece as an exploration of two voices, having a dialogue, one with a calm sense of purpose and insight and the other countering with a questioning spirit and some doubt, adding a more complex layering to the piece. I thank my colleague, Erica Kiesewetter, for recently encouraging me to develop this Adagio into a string orchestra piece: and Leon Botstein and the Bard Conservatory Orchestra for making this world premiere possible.

—Erica Lindsay, *Artist in Residence, Music Program*

The Four Seasons (1725)

Antonio Vivaldi

Born in Venice, Italy, in 1678

Died in Vienna, Austria, in 1741

Born in Venice in 1678, Antonio Vivaldi was ordained a priest in 1703 (he was widely known as *il prete rosso*, or “the red-haired priest”), but never actually served in any ecclesiastical capacity. He had studied the violin with his father, who played at St. Mark’s, and in 1703 became *maestro di violino* at an institution named Ospedale della Pietà that was devoted to the musical education of orphan girls. Many of the girls played at an extremely high level, and Vivaldi was soon able to present performances at the Pietà, drawing large audiences from the ranks of Venetian nobility and visitors from out of town. Many of Vivaldi’s instrumental works were written for the Pietà, but he started publishing them as early as 1705. In 1711, a foreign publisher, Etienne Roger of Amsterdam, brought out twelve of Vivaldi’s concertos under the

title *L'Estro armonico* (Harmonic Inspiration). From this time on, Vivaldi was famous all over Europe. In Germany, J. S. Bach transcribed several Vivaldi concertos for keyboard, and Bach's original concertos often show the Italian composer's influence.

Vivaldi did more than any composer to develop and codify the Baroque concerto. He established many of the concerto's standard features, such as its three-movement (fast-slow-fast) structure, its orchestral *ritornellos* (returning melodies that punctuate that structure), lyrical (usually short) slow movements, and spirited finales (often using dance rhythms). These rules, however, left a lot of room for variety, and in fact, Vivaldi's ingenuity in handling musical form and his melodic invention seem endless.

The most popular of Vivaldi's concertos (which number more than 500) are the four for violin known as *Le quattro stagioni* (*The Four Seasons*). They were published in 1725 as part of a collection entitled *Il cimento dell'armonia e dell'invenzione* (The Test of Harmony and Invention). If the concertos of *The Four Seasons* are not the earliest example of program music, they are definitely among the boldest musical experiments of the 18th century. Vivaldi, displaying no mean poetic gifts, composed a sonnet about each season, and inscribed the poems into the score, indicating precisely where the events mentioned take place in the music. At the same time, despite all the storms, singing birds, barking dogs, and stumbling drunkards, Vivaldi managed to keep the concertos musically coherent and always preserve the basic ritornello-episode alternation characteristic of the genre.

Poems by Antonio Vivaldi accompanying *The Four Seasons* (anonymous prose translations)

“Spring”

Spring has come and joyfully the birds greet it with happy song, and the brooks, while the streams flow along with gentle murmur as the zephyrs blow. There come, shrouding the air with a black cloak, lightning and thunder chosen to herald [the storm]; then, when these are silent, the little birds return to their melodious incantations.

And now, in the pleasant, flowery meadow, to the soft murmur of leaves and plants, the goatherd sleeps with his faithful dog at his side.

To the festive sound of a pastoral bagpipe, nymphs and shepherds dance under their beloved roof, greeting the glittering arrival of the spring.

“Summer”

In the harsh season scorched by the sun, man and flock languish, and the pine is on fire; the cuckoo begins to call and soon after, the turtledove and the goldfinch are heard singing. Zephyr [the west wind] gently blows, but Boreas [the north wind] suddenly enters into a contest with its neighbor, and the little shepherd weeps for he hears the awesome threatening storm and his fate.

To his tired limbs rest is denied by the fear of lightning, awesome thunder, and the furious swarm of flies and hornets!

Alas, his fears are justified. The sky is filled with thunder and lightning and hail cuts down the proud grain.

“Autumn”

The peasant celebrates the pleasure of the happy harvest with dances and songs; and inflamed by the liquor of Bacchus, many end their rejoicing with sleep.

The mild pleasant air makes all abandon dance and song; this is the season that invites all to the sweet delights of peaceful sleep.

The hunters, at the break of dawn, set forth with horns, guns, and hounds. The animal flees, and they follow its tracks. Already frightened and tired by the great noise of guns and hounds, the wounded animal makes a weak attempt at fleeing, but is overcome and dies.

“Winter”

Trembling with cold amidst the freezing snow, while a frightful wind harshly blows, running and stamping one's feet every minute, and feeling one's teeth chatter from the extreme cold;

Spending quiet contented days by the fires while the rain outside drenches people by the hundreds,

Walking on ice, and moving cautiously, with slow steps, for fear of falling, spinning around; slipping, falling down, again walking on ice and running fast until the ice cracks and splits; hearing Sirocco, Boreas, and all the winds at war burst forth from the bolted doors—this is winter, but it also brings joy!

—Peter Laki

BIOGRAPHIES

Since her triumph at Denmark's 1996 Carl Nielsen International Competition, **Adele Anthony** has enjoyed an acclaimed international career. As a soloist with orchestra and in recital, as well as an active chamber music player, Anthony has performed throughout North America, Europe, Australia, India, and Asia. Recent highlights include performances with the symphony orchestras of Houston, San Diego, Seattle, Fort Worth, and Indianapolis, as well as the Leipzig Gewandhaus Orchestra and the Orchestre Philharmonique de Radio France. Anthony appears regularly at the La Jolla SummerFest and Aspen Music Festival. Her wide-ranging repertoire extends from the Baroque of Bach and Vivaldi to contemporary works by Ross Edwards, Arvo Pärt, and Philip Glass.

Anthony's recording work includes releases with Sejong Soloists, Eric Ewazen, Concerto for Violin and String Orchestra (Albany); a recording of Philip Glass's Violin Concerto with Takuo Yuasa and the Ulster Orchestra (Naxos); Arvo Pärt's *Tabula rasa* with Gil Shaham, Neeme Järvi, and the Gothenburg Symphony Orchestra (Deutsche Grammophon); and her latest recording of the Sibelius Violin Concerto and Ross Edwards's "Maninyas" with the Adelaide Symphony Orchestra (Canary Classics/ABC Classics). Anthony performs on an Antonio Stradivarius violin, crafted in 1728.

In addition to serving as music director of the Bard Conservatory Orchestra, **Leon Botstein** is music director and principal conductor of the American Symphony Orchestra (ASO), founder and music director of The Orchestra Now (TÖN), 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 TÖN, among others. 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 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.

Violinist and conductor **Erica Kiesewetter** is well-known to Bard audiences as the former concertmaster of the American Symphony Orchestra, founding member of the Bardian Ensemble, and performer at the Bard Music Festival since its inception. She is a continuing associate professor in the College, director of orchestral studies at the Conservatory, and professor of orchestral practice for The Orchestra Now. In 2016, she was appointed associate conductor of the Bard College Orchestra. Tonight's world premiere performance of faculty member Erica Lindsay's "Adagio" marks her second performance with the Bard College Conservatory Orchestra, the first being in Havana, Cuba, in 2016.

Composer and saxophonist **Erica Lindsay** is an artist in residence in the Bard College Music Program. She has toured internationally with Melba Liston & Co. and performed with jazz legends such as Dizzy Gillespie, Joe Williams, Al Grey, and Mary Lou Williams; and with ensembles lead by McCoy Tyner, Clifford Jordan, Sumi Tonooka, George Gruntz, Amira Baraka, Oliver Lake, Baikida Carroll, Howard Johnson, and Jeff Siegel. She composed the musical score for two off-Broadway plays, has written for television and modern dance, and was featured in Sally Placksin's book *American Women in Jazz*. Notable recordings include, *Dreamer*, on Candid Records; *Door of the Cage* and *Marionettes on a Highwire*, with Baikida Carroll; *Live in Europe* and *London Live*, with Jeff Siegel; and *Cloth*, with Oliver Lake. More recently, Lindsay has been exploring orchestral writing, inspired by her experience as a jazz improviser. After participating in the Jazz Composers Orchestra Institute, she composed works for the American Composers Orchestra ("Inner Dialogue") and the Detroit Symphony ("Mantra"). Recent chamber pieces include *Dance #1* for Solo Bass Clarinet and *Further Explorations*, performed by the Da Capo Chamber Players. Recent recordings include, *Initiation*, with Sumi Tonooka

and *Further Explorations and Adventures in Time and Space*, for Alchemy Sound Project. She received a 2017 Chamber Music America New Jazz Works commission and premiered her eight-movement piece, *Meditations on Transformation*, composed for Alchemy Sound Project, in 2018.

Cellist **Raman Ramakrishnan** is an artist in residence and chamber music coach for the Conservatory. A member of the Horszowski Trio, he has performed across North America, Europe, India, Japan, and in Hong Kong, and recorded for Bridge Records and Avie Records. For 11 seasons, as a founding member of the Daedalus Quartet, he performed around the world. Ramakrishnan is an artist member of the Boston Chamber Music Society. He has given solo recitals in New York, Boston, Seattle, and Washington, D.C., and has performed at Caramoor, at Bargemusic, with the Chicago Chamber Musicians, and at the Aspen, Bard, Charlottesville, Four Seasons, Kingston, Lincolnshire (United Kingdom), Marlboro, Mehli Mehta (India), Oklahoma Mozart, and Vail music festivals. He has toured with Musicians from Marlboro and has performed, as guest principal cellist, with the Saint Paul Chamber Orchestra. As a guest member of Yo-Yo Ma's Silk Road Ensemble, he has performed in India and Egypt. He has served on the faculties of the Taconic and Norfolk Chamber music festivals, as well as at Columbia University. He holds a bachelor's degree in physics from Harvard University and a master's degree in music from the Juilliard School. He plays a Neapolitan cello made by Vincenzo Jorio in 1837.

Gil Shaham, who recently joined the faculty of the Bard Conservatory, is one of the foremost violinists of our time; his flawless technique combined with his inimitable warmth and generosity of spirit has solidified his renown as an American master. The Grammy Award winner, also named *Musical America's* Instrumentalist of the Year, is sought after throughout the world for concerto appearances with leading orchestras and conductors, and regularly gives recitals and appears with ensembles on the world's great concert stages and at the most prestigious festivals. Highlights of recent years include the acclaimed recording and performances of J. S. Bach's complete sonatas and partitas for solo violin. In the coming seasons, in addition to championing these solo works, he will join his longtime duo partner, pianist Akira Eguchi, in recitals throughout North America, Europe, and Asia. His orchestra appearances include with the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Orchestre de Paris, and San Francisco Symphony, as well as multiyear residencies

with the orchestras of Montreal, Stuttgart, and Singapore. With orchestra, Shaham continues his exploration of Violin Concertos of the 1930s, including the works of Barber, Bartok, Berg, Korngold, and Prokofiev, among others.

Shaham has more than two dozen concerto and solo CDs to his name, earning multiple Grammys, a Grand Prix du Disque, Diapason d'Or, and *Gramophone* Editor's Choice. Many of these recordings appear on Canary Classics, the label he founded in 2004. His CDs include *1930s Violin Concertos*; *Virtuoso Violin Works*; *Elgar's Violin Concerto*; *Hebrew Melodies*; *The Butterfly Lovers*; and many more. His most recent recording in the 1930s Violin Concertos series, Vol. 2, includes Prokofiev's Violin Concerto No. 2 and Bartok's Violin Concerto No. 2, and was nominated for a Grammy Award. He will release a new recording of Beethoven and Brahms concertos with The Knights in 2020. At age 10, he made his debuts with the Jerusalem Symphony and Israel Philharmonic, and the following year, took first prize in Israel's Claremont Competition. He then studied at Juilliard and Columbia University. He was awarded an Avery Fisher Career Grant in 1990 and, in 2008, he received the coveted Avery Fisher Prize. Shaham performs on an Antonio Stradivari violin, Cremona c.1719, with the assistance of Rare Violins In Consortium Artists & Benefactors Collaborative.

Peter Wiley, a member of the cello faculty at the Bard Conservatory, began his studies at the Curtis Institute at age 13, under the tutelage of David Soyer. He continued his youthful accomplishments with his appointment as principal cellist of the Cincinnati Symphony at age 20, after one year in the Pittsburgh Symphony. He has been awarded an Avery Fisher Career Grant and was nominated with the Beaux Arts Trio for a Grammy Award in 1998. As a member of the Beaux Arts Trio, Wiley performed more than 1,000 concerts, including appearances with many of the world's greatest orchestras. He continues his association with the Marlboro Music Festival, dating from 1971. He has also been a faculty artist at Caramoor's Rising Stars program and has taught at the Cincinnati College Conservatory of Music, Mannes College of Music, and Manhattan School of Music. He is also on the faculty of the Curtis Institute of Music and a member of the Guarneri String Quartet.

Bard College Conservatory of Music

Tan Dun, *Dean*

Frank Corliss, *Director*

Marka Gustavsson, *Associate Director*

Bard College Conservatory of Music expands Bard's spirit of innovation in arts and education. The Conservatory, which opened in 2005, offers a five-year, double-degree program at the undergraduate level and, at the graduate level, programs in vocal arts and conducting. At the graduate level, the Conservatory also offers an Advanced Performance Studies Program and a two-year Postgraduate Collaborative Piano Fellowship. The US-China Music Institute of the Bard College Conservatory of Music, established in 2017, offers a unique degree program in Chinese instruments.

For more information, see bard.edu/conservatory.

UPSTREAMING LIVE FROM THE SOSNOFF THEATER FISHER CENTER AT BARD

BARD COLLEGE CONSERVATORY ORCHESTRA

**CONCERT TWO
SUNDAY, OCTOBER 25, 2020
3 PM**

**WORKS BY
W. A. MOZART
GUSTAV MAHLER
EDWARD ELGAR**

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.

Programs and performers are subject to change.