

**BARD COLLEGE CONSERVATORY OF MUSIC
PRESENTS**

**BARD COLLEGE
CONSERVATORY
ORCHESTRA**

UPSTREAMING

Sosnoff Theater

Fisher Center at Bard

Sunday, October 25, 2020

3 pm

FISHER
CENTER

Bard

PROGRAM

W. A. MOZART (1756–1791)

Serenade No. 6 in D Major, KV 239

“Serenata notturna”

Marcia maestoso

Menuetto

Rondo: Allegretto - Adagio - Allegro

Zongheng Zhang and

Anna Hallet Gutierrez, violins

Jonathan Eng, viola

Elizabeth Liotta, bass

Matthew Overbay, timpani

GUSTAV MAHLER (1860–1911)

Adagietto from Symphony No. 5

EDWARD ELGAR (1857–1934)

Introduction and Allegro, for String Quartet and String Orchestra, in G Major, Op. 47

Moderato

Allegro

String Quartet:

Laura Pérez Rangel and

Ana Aparicio, violins

Weilan Li, viola

Lily Moerschel, cello

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

Erica Kiesewetter*

Ana Aparicio^{1,2}

Narain Darakananda³

Violin II

Anna Hallet Gutierrez, *Principal*¹

Gigi Hsueh, *Principal*^{2,3}

Ana Aparicio³

Narain Darakananda^{1,2}

Sarina Schwartz

Blanche Darr

Nándor Burai

Andrés Rivas**

Viola

Jonathan Eng, *Principal*¹

Weilan Li, *Principal*²

Mercer Greenwald

Rowan Swain

Mikhal Terentiev

Mengshen Li

Cello

Nathan Matsubara, *Principal*^{1,3}

Lily Moerschel, *Principal*²

Alexander Levinson

Sarah Martin

Daniel Knapp

Sophia Jackson

William Pilgrim

Grace Molinaro

Nicholas Scheel

Bass

Elizabeth Liotta, *Principal*^{1,2}

Nathaniel Savage, *Principal*³

Michael Knox

Rowan Puig Davis

Timpani

Matthew Overbay

Harp

Sara Magill

Orchestra Manager

Hsiao-Fang Lin

Stage Manager

Stephen Dean

* Faculty violinist

** Assistant conductor and violinist

1 Mozart

2 Mahler

3 Elgar

NOTES ON THE PROGRAM

“Serenata notturna,” KV 239 (1776)

Wolfgang Amadè Mozart

Born in Salzburg, Austria, in 1756

Died in Vienna, Austria, in 1791

Two words, similar in sound but unrelated in origin, are merged in the Italian word *serenata* or “serenade”: *sera*, “evening,” and *sereno*, “serene.” A serenade is music for a calm and happy night, performed sometimes under a young lady’s window or at various festivities. The genre (closely related to, and sometimes indistinguishable from, divertimentos and cassations) occupies a central place in Wolfgang Amadè Mozart’s early output.

The present work is unusual among Mozart’s serenades in that it is relatively short, with only three movements (the others can have up to seven). Another peculiarity is the prominent role assigned to the timpani, an equal partner to the string orchestra. Unlike most other serenades, this work does not include any wind instruments in the score, and we don’t know for what occasion it was written. (The date of the composition, January 1776, effectively rules out an outdoor performance!)

Following the Baroque *concerto grosso* practice here, Mozart contrasted a small group of soloists with a larger complement, called *ripieno* (“full”). The small group is a string quartet in which the cello is replaced by a double bass. The *ripieno*, on the other hand, has cellos but no bass, presumably because Mozart could count on only one bass player on the night of the performance.

The “Serenata notturna” opens with a slow march that is more lyrical than military in character. Next comes a Minuet, with a Trio played by the solo group. The final Rondo is the longest and most individual movement of the work. Its cheerful main theme is suddenly interrupted by an elegant Adagio alluding to French Baroque music; the Adagio is cut off and a quick contredanse melody appears. (Mozart was probably quoting a tune popular at the time but long since forgotten.) A last return of the rondo theme concludes the work.

(Note: Five Conservatory students wrote their own cadenzas and perform them today.)

Adagietto from Symphony No. 5 (1902)

Gustav Mahler

Born in Kalischt, Bohemia [now Kaliště, Czech Republic], in 1860

Died in Vienna, Austria, in 1911

The Adagietto from Mahler's Fifth Symphony is probably the composer's most famous symphonic movement, popularized by Luchino Visconti in his 1971 film *Death in Venice*. Scored for strings and harp only, it is a deeply moving lyrical song. The Dutch conductor Willem Mengelberg, a close associate of Mahler's, said it was the composer's declaration of love for Alma Schindler, whom he married in 1902, the year the Fifth Symphony was written.

The movement's expressive main melody is marked *seelenvoll*, or "soulful," in the score. The music gradually grows more excited and harmonically complex, before returning to its initial simplicity.

In the context of the symphony, the Adagietto is the fourth of five movements, coming after a slow funeral march, a stormy allegro, and a scherzo that develops into a gigantic waltz fantasy. The Adagietto then serves as the introduction to the last movement, a joyful Rondo-Finale.

Introduction and Allegro, Op. 47 (1905)

Edward Elgar

Born in Broadheath, nr. Worcester, England, in 1857

Died Worcester, England, in 1934

The novelty in Edward Elgar's Introduction and Allegro lies, paradoxically, in the fact that the composer revived an old musical form—the Baroque concerto grosso—in it. The British master appears here as a forerunner of neoclassicism, incorporating certain Baroque elements in his essentially late Romantic idiom. His solo group, the string quartet, is not a Baroque formation, and after an "archaic" opening, the music moves to a very different source of inspiration. A Welsh tune, heard during a 1901 holiday at Ynys Lochtyn, brings a lyrical, nostalgic element into the piece, appearing at crucial moments at the beginning, middle, and end. The tune is inserted into a classical sonata form that introduces three more themes: one gracefully moving, the second extremely busy and patter-like, and the third broad and "noble," in an Elgarian way, recalling the opening of the introduction. Instead of a development section, Elgar wrote what he called "a devil of a fugue" (another nod to the Baroque), followed by a full recapitulation and an emphatic return of the Welsh tune to crown the entire piece.

—Peter Laki, Visiting Associate Professor of Music

BIOGRAPHIES

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.

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.

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.