

**BARD COLLEGE CONSERVATORY OF MUSIC
PRESENTS**

BARD COLLEGE CONSERVATORY ORCHESTRA

Leon Botstein, Music Director

With faculty soloist
Weston Sprott, trombone

UPSTREAMING
Sosnoff Theater
Fisher Center at Bard
Thursday, November 19, 2020
8 pm

**FISHER
CENTER**

Bard

PROGRAM

HENRI TOMASI (1901–71)

Fanfares liturgiques

“Annonciation”

“Évangile”

“Apocalypse (Scherzo)”

“Procession du Vendredi-Saint”

Edward Carroll, conductor

Alberto Antonio Arias Flores, Felix Johnson,

Liri Ronen, Natalia Dziubelski,

Sabrina Schettler, horn

Joel Guahnich, Aleksandar Vitanov,

Adam Shohet, trumpet

Anthony Ruocco, Ameya Natarajan,

William Freeman, trombone

Evan Petratos, Goni Ronen, tuba

Petra Elek, timpani

Matthew Overbay, Jaelyn Quilizapa, percussion

ANTONIN DVOŘÁK (1841–1904)

Serenade for Winds in D Minor, Op. 44

Moderato, quasi marcia

Menuetto

Andante con moto

Finale: Allegro molto

Leon Botstein, conductor

Nathaniel Sanchez, Kamil Karpiak, oboe

Collin Lewis, Karolina Krajewska, clarinet

Gabrielle Hartman, Chloe Brill, bassoon

Zachary McIntyre, Felix Johnson,

Sabrina Schettler, horn

Lily Moerschel, cello

Elizabeth Liotta, double bass

JOHANN SEBASTIAN BACH (1685–1750)

**Orchestral Suite No. 3 in
D Major, BWV 1068**

Ouverture

Air

Gavotte I

Gavotte II

Bourrée

Gigue

LARS-ERIK LARSSON (1908–86)

**Concertino for Trombone and
String Orchestra, Op. 45**

Praeludium (Allegro pomposo)

Aria (Andante sostenuto)

Finale (Allegro giocoso)

Weston Sprott, trombone

FRANZ JOSEPH HAYDN (1732–1809)

**Symphony No. 60 in C Major
("Il distratto"), Hob. I:60**

Adagio - Allegro di molto

Andante

Minuetto

Presto

Adagio di lamentation

Prestissimo

Today's performance of Antonín Dvořák's Serenade in D Minor, Op. 44, has been made possible in part by a generous bequest from Stanley Kasperek in support of Czech music.

Bard College Conservatory Orchestra

Leon Botstein, Music Director

Andrés Rivas, Assistant Conductor

Erica Kiesewetter, Director of Orchestral Studies

Violin I

Laura Pérez Rangel, *Concertmaster*^{1,3}

Zongheng Zhang, *Concertmaster*²

Shaunessy Renker

Blanche Darr

Anna Hallet Gutierrez

Narain Darakananda

Violin II

Ana Aparicio, *Principal*

Gigi Hsueh

Sarina Schwartz

Tristan Flores

Nándor Burai

Viola

Weilan Li, *Principal*^{1,2}

Jonathan Eng, *Principal*³

Rowan Swain

Mercer Greenwald

Mengshen Li

Mikhail Terentiev³

Cello

Alexander Levinson, *Principal*¹

Nicholas Scheel, *Principal*^{2,3}

Sarah Martin^{1,2}

Sophia Jackson^{1,3}

Grace Molinaro^{1,3}

William Pilgrim^{1,3}

Daniel Knapp^{2,3}

Bass

Nathaniel Savage, *Principal*^{1,2}

Rowan Puig Davis, *Principal*³

Michael Knox

Oboe

Michal Cieslik, *Principal*¹

Kamil Karpiak, *Principal*³

Nathaniel Sanchez

Horn

Sabrina Schettler, *Principal*

Natalia Dziubelski

Trumpet

Adam Shohet, *Principal*

Aleksandar Vitanov¹

Joel Guahnich¹

Viveca Lawrie³

Timpani

Matthew Overbay¹

Jaelyn Quilizapa³

Harpsichord/Organ

Renée Anne Louprette*

Orchestra Manager

Hsiao-Fang Lin

Stage Manager

Stephen Dean

Video Director

Hsiao-Fang Lin

Audio Producer/Recording Engineer

Marlan Barry

¹ Bach

² Larsson

³ Haydn

*Bard College faculty musician

NOTES ON THE PROGRAM

by Peter Laki, Visiting Associate Professor of Music

Fanfares liturgiques (1947)

Henri Tomasi

Born in Marseille, France, in 1901

Died in Paris, France, in 1971

These *Fanfares*, which are not only liturgical but also theatrical, were originally part of an opera on a religious subject. The play on which the opera was based, *Don Juan de Mañara*, was written in 1913 by Oscar Milosz (1877–1939), a Lithuanian poet born in modern-day Belarus, who spent most of his life in France and wrote in French. In this version of the classic Don Juan story, the protagonist undergoes a spiritual transformation through the unconditional love of a woman, abandons his sinful ways, and—after the woman’s death—becomes a monk. Henri Tomasi turned the play into an opera in 1944, though it was not performed until 1956. The *Fanfares* were premiered separately in 1947.

Tomasi had a great fondness for brass instruments—his most-performed works are his concertos for trumpet and trombone. His profound understanding of the brass is evident in these four fanfares as well. The first, “Annonciation,” captures the moment when a miracle is revealed. An opening proclamation for the entire ensemble is followed by a more intimate, song-like statement for four horns, and then by a repeat of the proclamation. In the second movement, “Évangile” (Gospel), a recitative for solo trombone represents the reading of scripture, to which the congregation—the instrumental ensemble—offers a hymn-like response. In the third movement, “Apocalypse (Scherzo),” the protagonist struggles with the world’s evil temptations. The final and longest movement, “Procession du Vendredi-Saint” (Good Friday Procession), in which the protagonist finds salvation through penitence, begins with a percussion solo. This movement has also been performed in concert with a soprano soloist and a chorus joining the instrumentalists, as in the opera.

Serenade for Winds in D Minor, Op. 44 (1878)

Antonín Dvořák

Born in Nelahozeves, Bohemia, in 1841

Died in Prague, Bohemia, in 1904

Antonín Dvořák's two serenades (for strings and winds) are products of the composer's early maturity. They were among the first works to attract the notice of Johannes Brahms, who introduced Dvořák to music publisher Fritz Simrock, as well as the great violinist Joseph Joachim, one of the most influential musicians in the German-speaking world.

“Take a look at Dvořák's Serenade for Wind Instruments”—Brahms wrote to Joachim in May 1879. “I hope you will enjoy it as much as I do It would be difficult to discover a finer, more refreshing impression of really abundant and charming creative talent. Have it played to you; I feel sure the players will enjoy doing it!”

The work makes allusions to Mozart; at the same time, it is imbued with the spirit of Czech folk music, and Dvořák managed to use a minor key without any connotations of darkness or tragedy. Eighteenth-century wind music often included a double bass for harmonic support; a tradition Dvořák continued, adding a cello as well. Opening with a march is a further classical touch. Mozart began several of his serenades that way, although he wouldn't have used a tritone (augmented fourth, a somewhat unsettling interval) so prominently at the beginning. Likewise, the second-movement minuet is only partially traditional; Dvořák indicated “Tempo di Minuetto” but—as several commentators have pointed out—what he really composed was a Czech *sousedská* (“neighbor's dance”). And the movement's faster-moving trio section evokes the *furiant*, the folk dance emphasizing the hemiola rhythm (one-two-three, one-two-three, one-two, one-two, one-two) that both Dvořák and his older contemporary Bedřich Smetana frequently used in their works.

In the third movement, the first clarinet and the first oboe take the lead and spin out a lyrical melody to the palpitating accompaniment of the horns. The finale subjects a simple dance tune to a fairly sophisticated development, culminating in a recall of the first-movement march just before the lively conclusion.

Orchestral Suite No. 3 in D Major, BWV 1068 (1731?)

Johann Sebastian Bach

Born in Eisenach, Germany, in 1685

Died in Leipzig, Germany, in 1750

If the six Brandenburg Concertos were Johann Sebastian Bach's response to the Italian concerto grosso and solo concerto traditions, the four orchestral suites are the result of his in-depth study of French music. A Baroque suite is essentially a set of stylized dances, mostly of French origin. "Stylized" means that the dances are meant to be listened to rather than danced to. Bach himself called his orchestral suites "Overtures," because each started with an elaborate overture in the French style. French Baroque overtures, whose original home was the opera house, may be recognized by the slow, majestic openings (usually employing dotted rhythms), a faster middle section in imitative counterpoint, and a return of the initial music. All four of Bach's orchestral suites have opening movements fitting this description, but each incorporates concerto-like elements as well, contrasting smaller instrumental groups with larger ones. In other respects, such as scoring and the precise sequence of the dances, they differ considerably from one another.

Suite No. 3 (like No. 4) calls for three trumpets and timpani in addition to the oboes, strings, and continuo. This orchestration suggests that the music might have been written for some kind of festive celebration. The Overture is followed by the universally popular Air, also known as "Air on the G String," because an arrangement of it for solo violin by 19th-century German violinist August Wilhelmj utilizes only the instrument's lowest string. However, the movement is more beautiful the way Bach wrote it, with delicate interactions between the first and second violins. A pair of Gavottes follows, in which Bach makes full use of the trumpets and timpani, omitting the latter in the second Gavotte (after which the first Gavotte returns). A brief Bourrée and a fast-moving Gigue round out the suite. (The Gigue is often found as the last movement of Bach's solo suites; this is, however, its only appearance in the orchestral Overtures.)

Concertino for Trombone and String Orchestra, Op. 45, No. 7 (1955)

Lars-Erik Larsson

Born in Åkarp, Sweden, in 1908

Died in Helsingborg, Sweden, in 1986

One of Sweden's leading 20th-century composers, Lars-Erik Larsson, was a veritable institution in his home country. He was also a conductor, educator, and radio producer, and an influential figure in Swedish musical life. He studied with Alban Berg and was the first Swede to write 12-tone music, but he felt that musical style should be determined by the function and purpose of the work at hand. So, when he became the administrator of Sweden's state-run amateur orchestras, he wrote 12 concertinos for all major instruments intended as pure *Gebrauchsmusik* (utility music) in the best tradition of Paul Hindemith.

The trombone concertino from this series opens in true neo-Baroque fashion with a ritornello theme that recurs throughout the first movement (Praeludium). The solo episodes between the ritornello statements are mostly unaccompanied passages, freely elaborating on the ritornello. (One is expressly marked "quasi-cadenza" in the score.) The second-movement Aria is just that: a long-drawn-out melody for the soloist, quietly accompanied by strings. Later, the first violin emerges with a counter-melody that intertwines with the trombone theme. The Finale's lively theme (*Allegro giocoso*), reminiscent of Francis Poulenc, is developed in *stretto* canon, with the voices entering immediately after one another. There is a sudden slowdown mid-movement, with the repeat of the slow movement's melodies, before the *Allegro giocoso* returns to conclude the concertino.

Symphony No. 60 in C Major (“Il distratto”) Hob. I:60 (1774)

Franz Joseph Haydn

Born in Rohrau, Lower Austria, in 1732

Died in Vienna, Austria, in 1809

Franz Joseph Haydn's employer, Prince Nikolaus Esterházy, was not only a great music lover and opera fan but also an aficionado of spoken theater. After his splendid new castle in Eszterháza (now Fertőd, Hungary) was completed, the prince engaged theatrical troupes to visit each summer. From 1772 to 1777, one of the most famous German companies of the time, directed by Carl Wahr, was in residence. The troupe's productions included tragedies by Shakespeare, and there has been speculation that Haydn may have composed music to *Hamlet* and *King Lear*, and that some of the passionate music in several of his symphonies from this period originated in theatrical productions. Yet, the only documented instance of Haydn writing for the theater is his Symphony No. 60, originally accompanying a French comedy from the 17th century. Handwritten copies of this symphony are inscribed *Per la Comedia intitolata Il distratto*—“for the comedy titled *The Absent-Minded Man*.”

Even at first sight, it is apparent that this is no ordinary symphony. It is in six movements instead of the usual four—the first must have been an overture and the other five probably served as entr'actes. Yet, performed as a symphony, it builds upon the genre's customary structure: opening allegro with slow introduction—slow movement—minuet—finale. It is only that there are two extra movements inserted between the minuet and the finale: an agitated fast piece in C minor, and an F-major Adagio entitled “Lamentation” that is unexpectedly interrupted by a fanfare and, no less surprisingly, ends with a few measures of Allegro. The other movements contain similar stylistic idiosyncrasies that can only be explained by the theatrical connection.

The play in question, *Le distrait*, was written in 1697 by Jean-François Regnard (1655–1709). It was popular throughout the 18th century, and remained in the repertoire of the Comédie-Française in Paris well into the 20th century. Léandre, a young gentleman, is pathologically absentminded; he appears half-dressed, constantly confuses people with one another, and at the end, even forgets about his own marriage. Haydn's music likewise seems, time and again, to “forget” its place. There is a notorious passage in the first movement where a single motif is repeated several times, getting softer and softer. The music finally comes to a grinding halt, only to be jolted out of its confused state by a few energetic chords that conclude the phrase according to expectations. In the second movement, the music “forgets”

both its character—it begins with an unusual mixture of a lyrical song and a loud fanfare—and its meter: the end of the movement simply wanders off from 2/4 time into a polonaise in 3/4. (There is no notated change of time signature in the score, but the shift from duple to triple meter is quite audible.) The funniest example of musical “absent-mindedness” occurs in the last movement, where the violins begin to play “not realizing” that their lowest string sounds an F instead of a G. They have to stop after the first phrase to tune their instruments! Even Haydn’s contemporaries specifically commented on this incident, explaining its connections to the play. As the *Pressburger Zeitung* wrote on November 23, 1774,

In the Finale the allusion to the absent-minded man who, on his wedding day, has to tie a knot on his handkerchief to remind himself that he is the bridegroom, is extremely well done. The musicians begin the piece most pompously, remembering only after a while that their instruments have not been tuned.

Another of the symphony’s unusual features is its many quotations of popular origin. One melody in the last movement—a tune in the minor mode played without any accompanying instruments—has been identified as a “night-watchman’s song” that was well known at the time; another—in the fourth movement—quotes a song from a French comedy. In the fourth movement, the orchestra jumps from one key to another, which a well-behaved classical ensemble would never do. One quote that has never been fully explained occurs in the first movement, when we hear a dramatic passage from Symphony No. 45, the famous “Farewell” (1772).

Regnard’s play, with Haydn’s music, was also performed in Salzburg in 1776, and it is almost certain that the 20-year-old Mozart was in the audience. (It would be several years before the two great composers met in person.) This symphony about forgetfulness was not forgotten over the years. There is a charming reference to it in a letter Haydn wrote to his favorite copyist, Joseph Elssler Jr., on June 5, 1803—almost 30 years after composing the symphony.

Dear Elssler!

Be so kind as to send me, at your earliest convenience, the old symphony known as *Der Zerstreute* [The Absent-Minded Man], because Her Majesty the Empress has expressed a wish to hear the old rubbish [*den alten Schmarn*] . . .

The Empress was right that this symphony was in a class all by itself. Jokes can get old quickly, but those in *Il distratto* are just as fresh today as they were when she asked to hear them.

BIOGRAPHIES

In addition to his role as music director of the Bard College 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 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.

Edward Carroll's long and distinguished career as a trumpet player and conductor began with his appointment as a musician in the Houston Symphony at age 21. He then took a detour back to Juilliard (BM, MM) and New York City as a trumpet soloist, making more than 20 recordings on the Sony, Vox, MHS, and Newport Classic labels and performing with the Chamber Music Society of Lincoln Center. He matured as he conducted his first concerts, then detoured once again as he fulfilled a lifelong dream of moving to Europe, assuming the position of principal trumpet of the Rotterdam Philharmonic. Carroll eventually embarked on what has become a distinguished teaching career and now, in the final quarter of his musical journey, he has returned to his lifelong passion of conducting.

Carroll has served on the faculties of the Rotterdam Conservatory, London's Royal Academy of Music, McGill University, Bard College Conservatory of Music, and California Institute of the Arts. He has performed with conductors such as Leonard Bernstein, Bernard Haitink, Valery Gergiev, James Conlon, Esa-Pekka Salonen, and Simon Rattle in concert halls around the world, listing Amsterdam's Concertgebouw, Vienna's Grosser Musikvereinsaal, Moscow's Tchaikovsky Hall, New York's Carnegie Hall, Boston's Symphony Hall, and Tokyo's Suntory Hall, amongst his favorites.

He has appeared as a soloist with the Rotterdam Philharmonic, Netherlands Radio Chamber Orchestra, London Sinfonietta, Virtuosi di Roma, Gulbenkian Orchestra of Lisbon, Hong Kong Philharmonic, and various other North American orchestras. Carroll's recordings conducting the Metamorphosis Ensemble of London (Cantoris) and Chamber Soloists of Washington (Sony) have been critically acclaimed, as have his many performances conducting the Peruvian National Symphony and National Youth orchestras. In addition to teaching and conducting, Carroll is the director of the Center for Advanced Musical Studies (chosenvalemusic.org), where he presents the annual Chosen Vale International Seminars.

Weston Sprott has been a member of the Bard College Conservatory of Music trombone faculty since 2012. His career includes orchestral, chamber, and solo performances. He is also a key figure in national music education programs and talent development as an active speaker, writer, and consultant for diversity and inclusion efforts in classical music. In addition to serving as a trombonist in the Metropolitan Opera Orchestra since 2005, he recently became dean of the Juilliard School Preparatory Division. He has performed regularly as a soloist throughout the United States, Europe, South Africa, and Asia, and on countless recordings by the Metropolitan Opera. As a founder and board chair of the Friends of the Stellenbosch International Chamber Music Festival, he has made it possible for Bard Conservatory brass players to travel to South Africa to play at Stellenbosch. Sprott served for seven years as an officer of the Metropolitan Opera Orchestra committee and worked to establish the MetOrchestraMusicians nonprofit organization. He frequently works with and supports the Sphinx Organization, Play on Philly, and TDP. He holds a bachelor of music degree from the Curtis Institute of Music, and designed and plays the Courtois Creation–New York model trombone.

BARD COLLEGE CONSERVATORY OF MUSIC

Tan Dun, *Dean*

Frank Corliss, *Director*

Marka Gustavsson, *Associate Director*

The 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.