

Bard College Music Program

Presents

The Bard College Community Orchestra

Music Director

Zachary Schwartzman

Associate Conductor

Erica Kiesewetter

November 16, 8:00 PM

Live-Streamed from Olin Hall

Edward Elgar (1857-1934)

Serenade for Strings, Op. 20

Allegro piacevole

Larghetto

Allegretto

Erica Kiesewetter, conductor

Max Bruch (1838-1920)

Kol Nidrei, Op. 47

Maeve McKaig '21, violin

Erica Kiesewetter, conductor

Wolfgang Amadeus Mozart (1756-1791)

Adagio and Fugue in C Minor, K. 546

Zachary Schwartzman, conductor

Felix Mendelssohn (1809-1847)

String Symphony No. 8 in D Major

Adagio e grave - Allegro

Adagio

Menuetto

Allegro molto

Zachary Schwartzman, conductor

Violin I

Narain Darakananda *Concertmaster*

David Banoczi-Ruof

Aaron Kim

Yi Ai

Erica Kiesewetter•

Violin II

Kathryn Aldous•

Hattie Wilder Karlstrom

Ella Menees

Isabelle Kline

Sylvia Shablovsky

Viola

Jonathan Eng*

Weilan Li*

Cello

Grace Molinaro

Sabayo Matiku

Bass

Tristen Jarvis^

Harp

Sara Magill*

Faculty Orchestra Coach

Kathryn Aldous

Manager

Greg Armbruster

Crew

Ella Menees

**Bard Conservatory Student*

•*Faculty*

^*The Orchestra Now*

PROGRAM NOTES

Sir Edward Elgar was born and died in Worcestershire, England. He had a great love of the English countryside and first began composing by taking his notebook to the Severn River to try and capture the “singing of the reeds.” Even as he went on to gain worldwide recognition for his composing and conducting, these local influences were not lost as the mystery and beauty of the natural world continued to permeate his pieces. His **Serenade for Strings**, written in 1892, is certainly no exception. The first movement of the piece has a distinct ebb and flow, as tantalizing melodies overlay a low, insistent rhythm. The second movement transports listeners and musicians alike to a state of serenity, with its slower tempo and poignant harmonies. Finally, the third movement weaves motifs from the previous two into an elegantly flowing finale. One of his favorites, this piece was reportedly the first of Elgar’s works of which he felt personally satisfied. It continues to be much-loved by modern listeners. On days when a nice romp through pastoral England just isn’t feasible, a good listen to Elgar’s beloved melodies may just transport you somewhere equally as lovely.

Isabelle Kline

Kol Nidrei, Op. 47, composed by Max Bruch and published in 1881, is also known as “All Vows”—a variation on two main themes of Jewish origin—and was originally composed for cello. The first theme comes from the *Kol Nidre* declaration recited during the evening service on Yom Kippur, the day of Atonement. The second theme is quoted from a section of Isaac Nathan's arrangement of “O Weep for Those that Wept on Babel's Stream,” which is a lyric taken from Lord Byron's collection, *Hebrew Melodies*.

Maeve McKaig

The **Adagio and Fugue in C minor, K. 546** dates from June, 1788 (according to Mozart’s own works catalogue). The Fugue is a literal transcription for strings of the Fugue for Two Pianos which Mozart wrote in December, 1783. It is often played by a string quartet, but performances by a string orchestra are not uncommon. I played the two piano fugue many years ago (that is, *one* of the piano parts!). I was at the time (and remain to this day) fascinated by Bach fugues, so was captivated by Mozart’s work in the same form, especially with its grave and dramatic character (in a minor key), and its thrilling conclusion, which abandons the confines of polyphonic fugal writing to highlight a sweeping, passionate urgency. This earlier work for two pianos had no introduction. Mozart added the Adagio for the string version, which sets up the fugue by ending on a half cadence after a solemn, somewhat mournful prelude. We know that Mozart delighted in the study of works by Handel and Bach in the 1780s (some may not know that he re-orchestrated Handel’s opera “Acis and Galatea” and oratorio “Messiah”). Mozart’s immersion in Bach and Handel no doubt inspired him to write the Fugue (it was not written on commission) and also to incorporate more contrapuntal techniques into some of his other works, such as the fugue in the Finale of his Symphony No. 41, composed the same year.

Zachary Schwartzman

In Felix Mendelssohn’s **String Symphony No. 8 in D Major**, a back-and-forth dance in the Allegro demonstrates Mendelssohn’s cleverness in composition and fluidity with pace and dynamic motion. The repeated phrases offer something different each time. His symphonies denote traces of J. S. Bach and C. P. E. Bach, Beethoven, Haydn, and Mozart. These were his earlier works that played with Romanticism in its transition from the Classical. The Menuetto—Trio I and II—starts off with a bold waltz-like color and shifts to illustrate command of form and compositional technique. This is the calm before the storm in the *Prestissimo*—I feel like the whole Orchestra wakes up to deliver a meticulous presentation of Mendelssohn’s buildup of the symphony. Upon playing, these are the pieces I’ve grown most comfortable with in such a short period of time. When my cello is quiet, listening to the structure of the composition in the rest of the Orchestra makes this something that feels complete to me.

Sabayo Matiku

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Music Director **Zachary Schwartzman** has conducted around the United States, in Brazil, England, Bosnia, and Mexico. His orchestral performances have been featured on NPR, including a national broadcast on “Performance Today.” In 2004, he received a career development grant from the Bruno Walter Memorial Foundation. He has served as Assistant Conductor for the Deutsche Oper Berlin, Opera Atelier (Toronto), Berkshire Opera Festival, Opéra Français de New York, L'Ensemble orchestral de Paris, Gotham Chamber Opera, Oakland East Bay Symphony,

Connecticut Grand Opera, and Opera Omaha, among others. He was Associate Conductor for two seasons with New York City Opera, as well as Conductor in their VOX series, and has been Associate/Assistant Conductor for fifteen productions at Glimmerglass Opera, where he conducted performances of *Carmen* and the world premiere of Jeanine Tesori's *A Blizzard on Marblehead Neck*. Mr. Schwartzman's credits as Assistant Conductor include recordings for Albany Records, Bridge Records, Naxos Records, and a Grammy-nominated world-premiere recording for Chandos Records. He has been Music Director of the Blue Hill Troupe since 2004 and Assistant Conductor for the American Symphony Orchestra since 2012. He has appeared as both Assistant Conductor and Conductor at Bard Summerscape and the Bard Music Festival at The Richard B. Fisher Center for the Performing Arts. He was recently appointed Resident Conductor of The Orchestra Now (TÖN) and Music Director of the Bard College Community Orchestra (BCCO). In addition to degrees in Piano Performance and Orchestral Conducting, he earned a B.A. in East Asian Studies from Oberlin College.

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 (TÖN). In 2016, she was appointed associate conductor of the Bard College Community Orchestra (BCCO). Her most recent performance on campus was conducting the world premiere performance of faculty member Erica Lindsay's "Adagio" with the Bard College Conservatory Orchestra, in October at the Fisher Center.

Maeve McKaig '21 is a senior at Bard College majoring in political studies. She began playing violin in 4th grade in her hometown of Shorewood, Wisconsin. She would like to thank Erica, Zach, Greg and the BCCO for giving her the opportunity to play with the orchestra. She would also like to express immense gratitude for her teacher, Kathryn Aldous, whose lessons have become a valued source of joy and confidence during Maeve's time at Bard.

The **Bard College Community Orchestra** is a diverse group of players including Bard College students, faculty and staff, local high school players, and community members of level 5 NYSSMA standard and higher. We are a full symphony orchestra and play a variety of repertoire. Past programs have included Tchaikovsky's "Little Russian" Symphony, Grieg's Peer Gynt Suite and Sibelius Finlandia. We also hold a solo competition for interested members of the orchestra who perform on our spring concert. Once a year we have readings of student composers, and are always open to new ideas. The orchestra meets on Monday nights in Olin Hall, and concerts are held in Frank Gehry's spectacular Fisher Center for the Performing Arts. Admittance is by audition. If you are interested in auditioning to join the BCCO, please contact Greg Armbruster at garmbrus@bard.edu.

A Note About COVID-19

As is no surprise to the viewing audience, this semester has brought many challenges in terms of playing live music. Due to campus COVID-19 protocols, no outside guests are allowed on campus, so we sadly had to close the orchestra off to our beloved community members, and eagerly await their return in safer times. Additionally, the school's COVID-19 Response Team, in coordination with Nuvance Health, determined that we should start the semester with no woodwinds or brass, and initially no playing inside, so our first rehearsals were a strings-only group, masked and distanced, in a tent! It is from this initial repertoire that we created tonight's concert, and we are proud also to include our concerto winner from last year, Maeve McKaig '21, as soloist in Bruch's "Kol Nidrei," with Zac Schwartzman filling in the woodwind and brass parts on the piano.

As the semester progressed, the fact that we had no COVID-19 cases on campus allowed us to work with woodwinds. However, due to the distancing requirements in Olin Hall, we could not fit the players on the stage, so our woodwind players have worked on the chamber music pieces listed below. These performances are featured on the "Open Concert" which can be viewed on the Bard Music Department website.

This semester has been very challenging in terms of logistics and planning, and we would like to thank the following people for their extra efforts, without which the products of our work would have remained in a silent vacuum:

James Bagwell, Director Music Program
James Mongan, Music Program Coordinator
Greg Armbruster, BCCO Orchestra Manager

Erika Nelson, Director of Digital Communications

Thomas Mark, Cariahbel Azemar, Chistopher Connor, Jake Grover; Streaming and A.V.

Opening Concert BCCO performers

Domenico Cimarosa Concerto for Two Flutes (G.1077)

1. Allegro

Jamie Toomey and Antonia Salathe, flutes

James Fitzwilliams, piano

Beethoven Trio in C major , opus 87

1. Allegro

Audrey Russell, Natalia Miller and Emily Lewis, clarinets