

THE BARD COLLEGE CONSERVATORY OF MUSIC

THE MOZART PROJECT

Curated by Peter Serkin

Sunday, October 16, 2016 | 3 pm

László Z. Bitó '60 Conservatory Building



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The Mozart Project
Curated by Peter Serkin
Second in a series of five concerts
October 16, 2016 3pm

Wolfgang Amadeus Mozart (1756–91)

Sonata for Violin and Piano in A Major, K. 305

Allegro di molto

Tema con variazioni. Andante grazioso

Daniel Phillips, *violin*

Frank Corliss, *piano*

Sonata in D Major, K. 381 (arr. Serkin)

Allegro

Andante

Allegro molto

Amy Cassiere and Jihyun James Kim, *oboes*

Viktor Tóth and Caitlin Beare, *clarinets*

Adam Romey and Gabrielle Hartman, *bassoons*

Claire Worsey and Liri Ronen, *horns*

Andrew Behrens, *bass*

Intermission

String Quintet in C Minor, K. 406/516b

Allegro

Andante

Menuetto in Canone

Allegro

Yezu Woo and Bihan Li, *violins*

Rosemary Nelis and Marka Gustavsson, *violas*

John Belk, *cello*

Special Thanks

*The Bard College Conservatory of Music received generous financial support for
The Mozart Project from Rosalind Seneca in honor of her teacher, mentor, and friend,
the distinguished cellist Tobias Kühne.*

About the Performers

Clarinetist **Caitlin Beare**, from Virginia, is in her second year of the Advanced Performance Studies program at the Bard College Conservatory of Music where she studies with David Krakauer, Laura Flax, and Anthony McGill. She completed a master's degree at the Manhattan School of Music.

Double bassist **Andrew Behrens**, from New York, is in his first year of the Advanced Performance Studies program at the Bard Conservatory where he studies with Leigh Mesh. He received a bachelor's degree from SUNY Purchase where he studied with Timothy Cobb.

Cello **John Belk**, from Minnesota, is a senior at the Bard Conservatory where he studies with Peter Wiley. His second major is computer science. As a winner of the Conservatory's Concerto Competition, he'll perform Walton's Cello Concerto with The Orchestra Now on October 29 and 30, 2016.

Originally from Louisiana, oboist **Amy Cassiere** is in her third year at the Bard College Conservatory of Music, where she studies with Elaine Douvas, Melissa Hooper, and Alexandra Knoll. Before enrolling at Bard, she studied with Jaren Atherholt of the Louisiana Philharmonic Orchestra.

Pianist **Frank Corliss** is associate director, director of admissions, and director of the Postgraduate Collaborative Piano Fellowship at the Bard Conservatory. Previously, he was director of music at Walnut Hill School and staff pianist for the Boston Symphony Orchestra and Tanglewood Festival Chorus.

Marka Gustavsson, violist, has performed chamber music throughout Europe, Canada, Israel, Japan, and the U.S. and at festivals including Mostly Mozart, Skaneateles, Portland, Bennington, and Newport. She teaches in the Bard College Music Program and the Bard Conservatory.

Bassoonist **Gabrielle Hartman** is from Iowa and is in her first year at the Bard College Conservatory of Music, where she studies with Marc Goldberg.

Oboist **Jihyun James Kim**, from South Korea, is in his first year of the Advanced Performance Studies program at the Bard Conservatory where he studies with Elaine Douvas, Melissa Hooper, and Alexandra Knoll. He studied at The Juilliard School, Stony Brook University, and Yale University School of Music.

Bihan Li, from China, is in her third year at the Bard Conservatory where she studies violin with professor Weigang Li, first violinist of the Shanghai String Quartet. While she has not yet declared her second major, she is interested in mathematics and art history.

Violinist **Daniel Phillips** enjoys a versatile career as a chamber musician, solo artist, and teacher. He is professor of violin at the Aaron Copland School of Music of Queens College, and on the faculties of Mannes College of Music and the Bard Conservatory.

Rosemary Nelis, from New York City, is a senior at the Bard Conservatory where she studies viola with Steven Tenenbom. She graduated from Bard High School Early College in 2012. In addition to her viola studies, Rosemary is majoring in Chinese language and literature.

Bassoonist **Adam Romey**, from Minnesota, is in the Advanced Performance Studies program and studies with Marc Goldberg. He has degrees from Wilfrid Laurier and Indiana Universities, and received a Frank Huntington Beebe Fund for Musicians grant to study in Amsterdam with the Concertgebouw Orchestra.

Originally from Israel, **Liri Ronen** is in his first year studying French horn at the Bard Conservatory where his teachers are Barbara Jöstlein Currie, Julia Pilant, and Jeff Lang.

Hungarian clarinetist **Viktor Tóth**, now in the Advanced Performance Studies program, completed his undergraduate degree at Bard in 2016. His second major was Italian language and literature. A winner of the Conservatory's Concerto Competition, he performed with The Orchestra Now in September 2016.

Yezu Elizabeth Woo, violin, is in her second year of the Advanced Performance Studies program of the Bard Conservatory where she studies with Laurie Smukler. She received her B.M. from the Manhattan School of Music and an M.M. degree at The Juilliard School where she studied with Catherine Cho.

French hornist **Claire Worsey**, from California, is a fourth-year student in the Bard College Conservatory of Music where she studies with Barbara Jöstlein Currie, Julia Pilant, and Jeff Lang. She studied in Paris for the 2015-16 school year, and her second major is French Studies.

Recognized as one of the finest conservatories in the United States, **The Bard College Conservatory of Music**, founded in 2005, is guided by the principle that 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.

The Graduate Vocal Arts Program is a two-year master of music degree conceived by soprano Dawn Upshaw. The course work is designed to support a broad-based approach to a singing career that extends from standard repertory to new music. Alongside weekly voice lessons, diction, and repertory courses is training in acting, as well as core seminars that introduce and tie together the historical/cultural perspective, analytical tools, and performance skills that distinguish vocal and operatic performance at the highest level.

The Graduate Conducting Program, orchestral and choral, is a two-year curriculum that culminates in the master of music degree. The program is designed and directed by Harold Farberman, founder and director of the Conductors Institute at Bard; James Bagwell, director of Bard's undergraduate Music Program and Leon Botstein, president of Bard College, music director and principal conductor of the American Symphony Orchestra, and conductor laureate of the Jerusalem Symphony Orchestra.

The Preparatory Division offers young people between the ages of 3 and 18 the joy of studying music in the context of a first-class conservatory. The early study of music brings important benefits to young people, touching many areas of their lives: language, motor and social skills, and an appreciation for the value of diligent effort. Most important, music enriches the young person's life and provides a lifetime of enjoyment.

Notes on the Program

Sonata for Violin and Piano in A major, K. 305 (1778)

Mozart's first mature sonatas for violin and piano were published in Paris in 1778. The publisher called them "opus 1," not realizing that Mozart, at 22, had been a published composer for fourteen years. (Some of his early sonatas, written at the age of nine and ten, had even been printed in the French capital, but no one seemed to remember that 14 years later.)

The early sonatas were billed as "keyboard sonatas with violin accompaniment," and that is in fact what they were, with the violin part being secondary and sometimes completely expendable. In the set of sonatas to which the present work belongs, that situation begins to change: the violin is increasingly treated as the piano's near-equal, though occasionally one feels that the piano is still slightly "more equal." These six sonatas (K. 301-305) are sometimes known as the "Palatine" sonatas, because they were dedicated to the Electress of Palatine, or the wife of the ruler of the region in Germany known as the Pfalz (the "Palatinate"). Mozart began working on the set while in the city of Mannheim and finished it in Paris.

Five of the six "Palatine" sonatas have only two movements—a format common at the time. In the A-major sonata, these are an energetic sonata allegro and a theme-and-variations in slow tempo. As in other similar sets, one variation is for the piano alone (as a reminder of the piano's primacy), and one is in the minor mode. The final variation is in a faster tempo, to make up for the absence of an independent third-movement Allegro.

Sonata for Piano Duet in D major, K. 381/123a (1772)

The second work on today's program is Peter Serkin's arrangement for wind octet and bass of Mozart's Sonata for Piano Duet in D major, K. 381/123a.

This is the first of the four unquestionably authentic sonatas for piano duets that we have from Mozart, dating from the sixteenth year of the composer's life. (A fifth sonata, presumably written in London by an 11-year-old Mozart, may or may not be by him.) The D-major work was clearly destined for Wolfgang and his sister Maria Anna (Nannerl); like the three works that followed, it displays a number of features that invite an arrangement for larger instrumental forces. In his preface to the Urtext edition, Peter Jost enumerated some of these features, listing "orchestra-like unison passages, echo effects, great variation in melodic accompaniment, surprising changes of register, tutti-so-lo effects in the manner of a miniature concerto, but also a musical dialogue reminiscent of chamber music."

The double Köchel number (here and in the string quintet that follows) results from the fact that Ludwig Köchel, when he compiled his chronological catalog of Mozart's music in the 19th century, assigned to it a number that had to be revised in subsequent editions, after the correct dates of composition had been established.

String Quintet in C minor, K. 406/516b (1787)

If the previous piece was a piano duet transcribed for wind ensemble, the String Quintet in C minor originated as a work for winds—the Serenade in C minor, K. 388 of 1782. Mozart arranged this work for string quintet with two violas five years later, around the time he composed his two great works for the same instrumentation (K. 515 in C major, and K. 516 in G minor).

The Serenade, the original form of the present work, was rather unusual among Mozart's compositions. Serenades are rarely written in C minor. It is even something of a contradiction in terms, given the light-hearted nature of the serenade genre, usually destined for some type of festive, celebratory occasion and the dark, even tragic, connotations carried by the minor mode, and C minor in particular. Mozart had attempted a bold stylistic "crossover" with this wind octet, an ambitious work written for the Harmoniemusik, or wind ensemble, at the court of Emperor Joseph II. It is no coincidence that of all of his wind serenades, this is the one that he adapted for strings.

Most serenades and divertimentos had six or even seven movements; but the C-minor had only four, making it look like a symphony or serious chamber piece from the start. The frequent unisons, diminished-seventh sonorities and sudden sforzatos (accents) are typical features of the dramatic "storm and stress" style found in many minor-mode symphonies (by Haydn in particular) from the early 1770s. The third-movement minuet is a strict canon. Haydn's Symphony No. 47 may have served as a model for the *Trio in canone al rovescio* (Trio in inverted canon) in the third movement of Mozart's work. In this trio, the first violin's melody is an inversion of the second violin part—that is, each ascending interval is replaced of a descending interval of the same size, and vice versa. The first viola and the cello play their own inverted canon against that of the violins.

The other movements are in standard forms: sonata form in the first two, and a theme-and-variation in the finale, where the previous tensions are finally resolved by a much-awaited switch to the major mode—though not before the very end of the piece.

—Peter Laki, Visiting Associate Professor of Music

A note by Peter Serkin on his arrangements of some of Mozart's works for piano four-hands.

Last year Bob Martin had the wonderful idea of presenting a series, as it turned out, of seven concerts, all of Josef Haydn's music, for which he asked me to make the programs. I chose string quartets, piano trios and part songs for these concerts. One cannot go wrong, choosing, with this composer's music!

It was so gratifying to work on, and to hear this music, that Bob then had the idea for this season of a series of Mozart concerts. As with Haydn, there is such an abundance of tremendous chamber music masterpieces by Mozart. Alongside string quintets, a piano quartet, violin sonatas, a wind serenade and songs—I was tempted to include some scatological songs for fun, but didn't—I thought that we might include, on each of the five programs, arrangements I had made of Mozart's great works for piano four-hands.

It was a coincidence that we would have a series of Mozart's music and that I had written these arrangements, all over the last year. All had been written, but only two of the five ever played, so I thought we could include them here on this Bard Conservatory series, to hear what they'd sound like.

The crazy idea of transcribing any of these pieces came from rehearsals and concerts I had enjoyed with Julia Hsu, my four-hand and two-piano duo partner. Playing the Sonata in Bb Major together, I kept imagining sonorities of woodwind instruments. The entire piece evoked such sounds to me. So I ventured, for fun, to make such an arrangement—for that piece, wind octet: two oboes, two clarinets, two bassoons, two horns, and (an afterthought) double bass. I consulted with John Halle at that time on the arrangement and he had some good suggestions and gave me encouragement.

It was fun and interesting to do—I had never tried something like this before—so I continued on, next with the Sonata in D Major, scored for the same instrumental group as the Bb Major. And then on to the others. I followed my intuition in determining which combinations of instruments were suggested by each work.

For the C Major Sonata I opted for flute quintet with strings, but instead of having a second violin I included double bass for the preservation of the marvelously rich registral couplings of the bass line that are in Mozart's original. Then I left out violin altogether for the F Major 'Sextet', preferring viola as the higher string instrument with 'cello and bass, combined with oboe, clarinet and bassoon.

I nearly stopped there, but then thought I'd try the beautiful G Major Variations, too, for which I again mixed winds with strings, this time oboe, bassoon, violin, viola, 'cello and bass. It seems that this oboe part could as well be played by the flute instead.

Having done all these, and having enjoyed writing them, I went on to transcribe several other four-hand works: by Schumann—for a wind ensemble which includes trumpet, trombone and tuba with other instruments; Massenet—also for a larger wind group; and a work by my grandfather, Adolf Busch, which I orchestrated for full orchestra. I also arranged, for an unusual combination of instruments, a (this time two-hand) keyboard work by John Bull.

In working on preparing different works, other than all these, too, with Julia, I realized and appreciated how, with four hands playing on one keyboard, there is achieved by great composers a fullness, a richness of sonority with all the registers filled out, that is often symphonic, or quasi-symphonic as chamber works, that could invite actual transcription for various ensembles.

When playing solo piano works I often visualize many things as being played by all kinds of instruments—including organ, and very often woodwinds, or strings, or brass, individual voices, or chorus. So, attempting to make new arrangements of older great music was a natural continuation of that way of hearing.

Much of what I conceived in the instrumental writing should be very challenging to play, I think, but so is Mozart's music in original form very difficult to play! In writing these arrangements I did not aspire to do what Mozart might have done, which would be impossible for me to match, in any case. Rather, I tried to come up with something that is true to the spirit of his compositions—even with my touches that are sometimes rambunctious, funny or outrageous—and that in their detail preserve the integrity of his originals.

Who knows how they'll sound? We'll give them a try.

—July 2016

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Marco Jaimes, New Jersey*

Chia-Hsien Lin, Taiwan**

Henry Shankweiler, Pennsylvania*

Conghao (Natty) Tian, China*

Michael Ventoso, New Jersey*

Tuba

Evan Petratos, South Carolina*

James (Aidan) Zimmermann, Texas**

Percussion

Jonathan Collazo, Florida

(American Studies)

David Degge, Illinois^^

Samuel Gohl, New Hampshire*

Dylan Greene, Michigan**

Christopher Gunnell, Kentucky (Mathematics)

Benjamin Malinski, Pennsylvania (Computer Science)

Dániel Matei, Hungary (Italian Studies)

Bitá Scholarship

Meilin Wei, China*

John Cage Trust Scholarship

Graduate Conducting Program

Andrew Burger, New York

Augustina-Paraskevi Kapoti, Greece

Pavlos Kordis, Greece

Jackson McKinnon, Texas

Lucas Paiva, Brazil

Kevin Purcell, Australia

Andres Rivas, Venezuela

William Rowan, Vermont

Haley Rudolph, New York

Ben Ruesch, Massachusetts

Jamal Sarikoki, New York

Collaborative Piano Fellows

Jesse Goldberg, New York**

Szu-Ying Huang, Taiwan

Juliana Briense Jorge, Brazil**

Eri Nakamura, Japan**

Yumi Nomoto, Japan

Bethany Pietroniro, Maryland

Jingwen Tu, Florida

Wei Zhou, China

* Second major not yet declared

** Advanced Performance Studies Program

^^ Percussion Fellow

UPCOMING EVENTS

Noon Concert Series

Tuesday, October 18, November 1 and 22, 12:00 pm

László Z. Bitó '60 Conservatory Building

Bard College Conservatory of Music students in an hour-long concert.

Chamber Music with the Graduate Vocal Arts Program

Saturday, October 22, 2016, 3:00 pm

László Z. Bitó '60 Conservatory Building

An evening of chamber music by Ravel, Vaughan Williams, Barber, Previn, and Schubert performed by five students in the Graduate Vocal Arts Program and Conservatory undergraduates.

Music Alive! GEN-Y

Sunday, October 23, 2016, 3:00 pm

László Z. Bitó '60 Conservatory Building

A concert of contemporary music by rising composers in their 30s chosen by pianist Blair McMillen and composer Joan Tower. Works by Andy Akiho, Chris Cerrone, Anna Clyne, Caroline Shaw, Nina Young, and others performed by 25 young musicians.

PERCUSSION PLUS: Conservatory Percussion Studio Concert

Friday, October 28, 2016, 7:00 pm

László Z. Bitó '60 Conservatory Building

An evening of chamber music featuring the members of percussion studio and their Conservatory colleagues in works by Timo Andres, Tom Johnson, Virgil Moorefield, and Kevin Puts, as well as a performance of Terry Riley's minimalist classic *In C*.

Bard Conservatory Orchestra, Leon Botstein, Music Director

Saturday, November 5, 2016, 7:00 pm

Richard B. Fisher Center for the Performing Arts, Sosnoff Theater; The Conservatory Orchestra will perform works by Beethoven, Shostakovich, and Bartok. Tickets \$15-20, free to the Bard Community. fishercenter@bard.edu All ticket sales benefit the Scholarship Fund.

Bard Baroque Ensemble

Sunday, November 13, 2016, 3:00 pm, László Z. Bitó '60 Conservatory Building

Alexander Bonus, director

An afternoon of Baroque chamber music performed by students and faculty from the Conservatory and the Music Program.

For the most up-to-date concert information, please visit www.bard.edu/conservatory or call the Bard College Conservatory of Music Concert Hotline at 845-752-2380.

Free admission, open seating
for all concerts in the László Z. Bitó '60 Conservatory Building