MUSIC FOR STRING ORCHESTRA

Andrés Rivas conductor

Sunday, March 7, 2021
Performance # 163 Season 6, Concert 11
Livestreamed from the Fisher Center at Bard
Sosnoff Theater
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## Concert Quick Guide

### Concert timeline

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<td>Impresión nocturna</td>
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<td>Music for Strings</td>
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### The Artists

- **Andrés Rivas**
  - **Conductor**

- **Andrés Gao**
  - **Born:** 3/31/1874 in A Coruña, Spain
  - **Died:** 3/13/1959 at age 84 in Mar del Plata, Argentina
  - **Concertino for String Orchestra**
    - **Moderato quasi allegro**
      - **5 min**
    - **Lento espressivo**
      - **5 min**
    - **Vivace ed energico**
      - **5 min**
  - **Impresión nocturna**
    - **Written:** 1937, at age 63
    - **Premiered:** 9/29/1937 at the Salle Gaveau in Paris

- **Ingvar Lidholm**
  - **Born:** 2/24/1921 in Jönköping, Sweden
  - **Died:** 10/17/2017 at age 96 in Rönninge, Salem, Sweden
  - **Music for Strings**
    - **Allegro (fast)**
      - **6 min**
    - **Molto adagio, espressivo**
      - **(very slow and expressive)**
      - **5 min**
    - **Vivace ed energico**
      - **(lively and energetic)**
      - **5 min**
    - **Coda:** Allegro (fast)
      - **3 min**
  - **Written:** 1952, at age 31
  - **Premiered:** 12/10/1948 at Steinway Hall in New York City;

- **Victor Herbert**
  - **Born:** 2/1/1859 in Dublin, Ireland
  - **Died:** 5/26/1924 at age 65 in New York City
  - **Serenade for String Orchestra**
    - **Aufzug**
    - **Polonaise**
    - **Liebes-Scene (Love Scene)**
    - **Canzonetta**
    - **Finale**
  - **Written:** 1894, at age 25
  - **Premiered:** 12/1/1894 at Steinway Hall in New York City

### Brief remarks by Sara Page cello

- **Bruce Montgomery**
  - **Born:** 10/2/1921 in Chesham Bois, Buckinghamshire, England
  - **Died:** 9/16/1978 at age 56 in London
  - **Concertino for String Orchestra**
    - **Moderato quasi allegro**
      - **(at a moderate pace, somewhat fast)**
      - **5 min**
    - **Lento espressivo**
      - **(slow, with expression)**
      - **5 min**
    - **Vivace ed energico**
      - **(lively and energetic)**
      - **5 min**
  - **Written:** 1948, at age 26
  - **Premiered:** 12/10/1948 at Wigmore Hall in London; Riddick String Orchestra; Trevor Harvey conductor

### Brief remarks by Bram Margoles violin

- **Debussy**
  - **Written:** 1924, at age 52
  - **Premiered:** 1/13/1924 at the Théâtre des Champs-Elysées in Paris

### Brief remarks by Bram Margoles viola

- **Ravel**
  - **Written:** 1910, at age 47
  - **Premiered:** 1/22/1911 at the Opéra Garnier in Paris

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*All timings are approximate. Composer artwork by Khoa Doan.*
THE MUSIC
The Writer/Composer
English composer Bruce Montgomery wrote mostly choral and film music, but was also known for his classic crime novels and short stories which he wrote under the pseudonym Edmund Crispin. Born in Buckinghamshire, England in 1921, he went on to study modern languages at Oxford while also an organ scholar and choirmaster. After graduating, he became a teacher at a boarding school, and it was during this time when he began writing his crime novels, as well as his first choral and concert works. It was not until almost a decade later that he would establish himself as a film composer.

The Intersection of Language and Music
Montgomery never strayed far from the intersection of language and music; in addition to scoring nearly 40 films, he was also known for writing novels with many musical references and backdrops. There were common elements between his life and his art; the protagonist of his famous Gervase Fen novels is a professor at an Oxford-like institution, and his novel *Frequent Hearses* is set in a film studio. His novel *Swan Song* is set during a production of a Wagner opera. Montgomery himself wrote a children’s ballad opera called *John Barleycorn* and two additional dramatic works which were never finished because he was preoccupied “writing filthy film scores and stinking stories for the popular press,” according to his friend and collaborator, Kingsley Amis.

His Sole Instrumental Work
Concertino for String Orchestra, completed in 1948, is Montgomery’s sole instrumental work. After its first performance, a review described the piece as “a graceful, flowing, three-movement work, well written, economical in notes and notable for a lyrical *lento espressivo* of imaginative warmth.” In particular, the second movement “moves the listener with its thoroughly English mixture of pensive nostalgia,” according to biographer David Whittle. Of Montgomery’s choral and concert works, the Concertino for String Orchestra is the only one that is widely available as a recording.

BRUCE MONTGOMERY’S CONCERTINO FOR STRING ORCHESTRA
Notes by TŌN violinist Shaina Pan

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ANDRÉS GAOS’ IMPRESIÓN NOCTURNA
Notes by TŌN violinist Nicole Oswald

The Composer
Andrés Gaos was a violinist, composer, and conductor born into a family of Galician music merchants. He made his debut playing the violin at a young age and was recognized with a scholarship to take private lessons in Brussels with Eugene Yasýe. In 1893, he traveled internationally to perform in Cuba, settled for a short period in Mexico City a year later, and landed in Buenos Aires in 1895. There, he met his wife, had five children, and worked at the Alberto Williams Conservatory and later the Public Administration of Argentina. Gaos and his wife, America Montenegro, formed the Gaos quartet alongside the string faculty of the Williams Conservatory. After they divorced in 1917, Gaos remarried a student with whom he had three children. He mostly taught music and worked for the government until retirement. His fourth son, Andrés Gaos Montenegro, was a cabaret singer and composer who had success recording several albums in the 1920s. His eighth son, Andrés Gaos Guillochon (1932–2018) published unlikely stories about his father’s life. Notably, Gaos gave the Latin American premiere of Camille Saint-Saëns’ famous Violin Concerto No. 3 under the baton of Saint-Saëns himself in 1904. Even though Gaos never became an internationally recognized violinist, he holds a place in time representing Galician composers through his compositions. His catalog of work includes a myriad of violin pieces written for himself and his first wife, as well as an opera, symphony, symphonic poem, four symphonic paintings, and two works for string orchestra.

The Music
Similar to Samuel Barber’s famous Adagio for Strings and Mahler’s Adagietto from the 5th Symphony, Impresión nocturna is not shy by comparison with its lush string orchestration. One would wonder if Gaos was inspired by the rich harmonic texture and endless melodic material in Mahler’s Adagietto, while keeping the sincere sentiment of the Adagio for Strings. By comparison, Gaos’ orchestration has a dense harmonic texture at times with overlapping suspensions almost reminiscent of the old Hollywood sound we expect to hear from Erich Wolfgang Korngold. The sonorous quality of string orchestra coupled with the mild tempo and rich harmony creates a beautiful palate for any listener. The work begins in D major and, to end the 12-minute journey, Gaos concludes in a somber D minor.
The Composer
Music for Strings is one of the most famous pieces composed by Ingvar Lidholm, who was a Swedish composer born in 1921. He started his music journey at an early age. By the time he was 19, in 1940, he went to a musical school in Stockholm to continue his advanced musical studies. There, he would gather with his friends Sven-Erik Bäck and Karl-Birger Blomdahl, who later also become important Swedish composers, to discuss and critique music. This activity drew a lot of attention from students and instructors. Lidholm’s composing teacher, Hilding Rosenberg, was also part of this gathering, and he would often lead the discussion into modern composers, such as Stravinsky and Hindemith. Because they always gathered on Mondays, people later came to know them as the Måndagsgrupp (the Monday Group).

The Music
Lidholm began working on this piece in 1945, the same year Shostakovich released his Symphony No. 9. It is interesting to hear almost opposite characters in these two pieces. Shostakovich’s Symphony No. 9, different than his other symphonies, sounds more transparent and bright, whereas Lidholm’s Music for Strings sounds more tragic and intense. When I listen to the piece for the first time, the repetitive accented eighth-note patterns at the end of the last movement reminds me a lot of Stravinsky’s The Rite of Spring. Even though Lidholm never traveled nor studied in Hungary or Russia, based on what he discussed with the Monday Group, it is not hard to understand and to assume that modern composers of the time like Stravinsky and Bartók had a huge impact on Lidholm.
The Composer
Irish-born American composer and cellist Victor Herbert, a founder of ASCAP, is primarily known for his many successful Broadway operettas, including *Naughty Marietta*, *The Red Mill*, and *Babes in Toyland*. But he was a prolific composer of many types of music, having completed two operas, a cantata, and numerous compositions for orchestra, chorus, piano, violin, and cello, among others. Composer Antonín Dvořák was so wowed at the premiere of Herbert’s Cello Concerto No. 2 that he was inspired to write his own now-famous concerto for the instrument. Herbert and his wife, the soprano Therese Herbert-Förster, moved to New York City in 1886, where she sang with The Metropolitan Opera and he performed as a cellist in the company’s orchestra. He quickly became very active in the New York music scene and taught at the National Conservatory of Music.

The Music
The Romantic five-movement Serenade for String Orchestra was well received at its debut at Steinway Hall in New York City in December of 1888, where it shared a program with works by Vincent d’Indy and Peter Cornelius. The piece was published in the following year and was performed to great acclaim in concerts throughout the U.S. Of particular note is the passionate “Love Scene” movement, which was praised by *The New York Times* as “a particularly good piece of writing, being warm in theme and forceful in expression, and showing the results of careful study of Wagner’s wonderful treatment of strings.”
THE ARTISTS
Born in Caracas in 1990, Andrés Rivas began his musical education at the age of 3 at the 'Centro Académico Montalbán,' part of the El Sistema de Orquestas Juveniles e Infantiles de Venezuela.

In October of 2010, he made his international debut at the auditorium of the EWA University in Seoul, South Korea. In 2011, he was given the baton by Maestro Gustavo Dudamel at the inauguration of the National Center for Social Action for Music and the 36th anniversary of El Sistema in Venezuela. Months later, he shared the podium with Maestro Dudamel at a tribute concert for Venezuelan composer Juan Vicente Torrealba, where he conducted two of his works: Concierto a Caracas and Suite Torrealbera. He culminated the year by conducting this same orchestra at the Casa da Música theater in Oporto, Portugal.

As a violinist, Mr. Rivas has worked with soloists from around the world, such as Martha Argerich, Gautier and Renaud Capuçon, Ilya Gringolts, Maurice Hasson, Natalia Gutman, Gabriela Montero, Alexander Romanovsky, Andreas Ottensamer, and Albert Markov; and performed under the baton of many conductors, including the late Claudio Abbado, Giuseppe Sinopoli, Sir Simon Rattle, Gustavo Dudamel, Esa Pekka Salonen, Joann Falleta, James Bagwell, Leon Botstein, and John Williams.

Since 2008, Mr. Rivas has performed on numerous international tours with the Orquesta Sinfónica Simón Bolívar de Venezuela, performing in countries including Austria, Japan, South Korea, Portugal, Italy, Germany, Russia, the Czech Republic, Sweden, Switzerland, Croatia, Argentina, Chile, Uruguay, Mexico, Norway, Belgium, Trinidad and Tobago, France, London, Scotland, and Spain. In 2009 Mr. Rivas was invited by Maestro Dudamel to perform as Assistant Director during a national tour throughout Venezuela, conducting works by Tchaikovsky, Wagner, and others. In 2012 he was invited by Dr. Jose Antonio Abreu to participate in a concert-style Proms at the Vienna Konzerthaus. In 2013 he was part of the creation of the bi-national orchestra South Korea–Venezuela, where he was invited to conduct the orchestra by Dr. Abreu.

In 2014, upon invitation from Leon Botstein, Mr. Rivas participated in Bard College’s prestigious Conductor’s Institute. In 2015, he began a Graduate Degree in Orchestral Conducting at Bard under Harold Farberman. In the same year, he undertook an Assistant Conductor role at the annual Bard Music Festival. In 2017, he finished his studies at Bard College, and then secured the only offered place at The Royal Conservatoire of Scotland in their MMus/MA Orchestra Conducting program. The next year, he won the Miami Symphony Orchestra’s Conducting Fellowship and Apprenticeship under Eduardo Marturet. He has also led The Orchestra Now as concertmaster at venues such as Carnegie Hall and The Metropolitan Museum of Art with conductor Leon Botstein.

He is presently the Assistant Conductor for The Orchestra Now and the Bard College Conservatory Orchestra.
THE ORCHESTRA NOW

The Orchestra Now (TŌN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences by sharing their unique personal insights in a welcoming environment. Hand-picked from the world’s leading conservatories—including the Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and the Eastman School of Music—the members of TŌN are enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians’ perspective, and having one-on-one discussions with patrons during intermissions.

Conductor, educator, and music historian Leon Botstein, whom The New York Times said “draws rich, expressive playing from the orchestra,” founded TŌN in 2015 as a graduate program at Bard College, where he is also president. TŌN offers both a three-year master’s degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestra Studies. The orchestra’s home base is the Frank Gehry-designed Fisher Center at Bard, where it performs multiple concerts each season and takes part in the annual Bard Music Festival. It also performs regularly at the finest venues in New York, including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and others across NYC and beyond. HuffPost, who has called TŌN’s performances “dramatic and intense,” praises these concerts as “an opportunity to see talented musicians early in their careers.”

The orchestra has performed with many distinguished guest conductors and soloists, including Neeme Järvi, Vadim Repin, Fabio Luisi, Peter Serkin, Hans Graf, Gerard Schwarz, Tan Dun, Zuill Bailey, and JoAnn Falletta. Recordings featuring The Orchestra Now include two albums of piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of pianist Anna Shelest performing works by Anton Rubinstein with TŌN and conductor Neeme Järvi. Buried Alive with baritone Michael Nagy, released on Bridge Records in August 2020, includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck’s song-cycle Lebendig begraben. Upcoming releases include an album of piano concertos with Orion Weiss on Bridge Records. Recordings of TŌN’s live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured regularly on Performance Today, broadcast nationwide. In 2019, the orchestra’s performance with Vadim Repin was live-streamed on The Violin Channel.

Explore upcoming concerts, see what our musicians have to say, and more at theorchestranow.org. For more information on the academic program, visit bard.edu/theorchnow.
Leon Botstein Music Director

Violin I
Stuart McDonald
  Concertmaster
Nicole Oswald
Gaia Mariani Ramsdell
Shaina Pan
Yinglin Zhou
Jacques Gadway
Misty Drake
Yada Lee

Violin II
Adam Jefferys
  Principal
Dillon Robb
Yurie Mitsuhashi
Xinran Li
Zhen Liu
Gergő Krisztian Tóth
Tin Yan Lee
Esther Goldy Roestan
Bram Margoles*
Sabrina Parry*

Viola
Sean Flynn
  Principal

Celia Daggy
Lucas Goodman
Hyunjung Song
Batmyagmar Erdenebat
Leonardo Vásquez Chacón
Katelyn Hoag*
Larissa Mapua*

Flute
Brendan Dooley*
Leanna Ginsburg*
Rebecca Tutunick*

Oboe
Shawn Hutchison*
Jasper Igusa*
JJ Silvey*

Clarinet
Matthew Griffith*
Ye Hu*
Rodrigo Orviz Pevida*
Viktor Tóth*

Bassoon
Cheryl Fries*
Philip McNaughton*
Xiaoxiao Yuan*

Horn
Emily Buehler*
Steven Harmon*
Ser Konvalin*
Kwong Ho Hin*
Zachary Travis*

Trumpet
Samuel Exline*
Guillermo García Cuesta*
Anita Tóth*
Maggie Tsan-Jung Wei*

Trombone
David Kidd*
Ian Striedter*
Jack E. Noble*
  Bass Trombone

Tuba
Jarrod Briley*

Timpani
Keith Hammer III*

Percussion
Charles Gillette*
  Luis Herrera Albertazzi*

Harp
Taylor Ann Fleshman*

* not performing in this concert

Members of TŌN can be identified by their distinctive blue attire.
Sara Page

cello

Sara will talk briefly about Bruce Montgomery’s Concertino for String Orchestra and Andrés Gaos’ *Impresión nocturna* before the performances.

**Hometown:** Tucson, AZ

**Alma maters:** New England Conservatory, Indiana University Jacobs School of Music

**Appearances:** Indianapolis Symphony Orchestra, substitute; New World Symphony, substitute; Boston Philharmonic Orchestra, substitute; Atlantic Symphony Orchestra, substitute; Richmond (Indiana) Symphony Orchestra, substitute, 2015–17; Evansville Philharmonic Orchestra, substitute, 2015–17; Tucson Repertory Orchestra, 2011–12; National Repertory Orchestra, 2018; Colorado College Summer Music Festival Orchestra, 2017; Music Masters Course Festival Orchestra, Japan, 2015; Aspen Festival Orchestra, 2014

When did you realize you wanted to pursue music as a career? I realized I wanted to pursue music as a career during one of my summers at Interlochen. At that point, my life was being enriched immensely by what music was bringing to it—mainly the people I was meeting and the level of connection we could share through music, and the impact of everything we were learning to share with our audiences. I remember feeling so happy and lucky to be there and performing, and I decided I never wanted to let go of that passion.

Which composer do you feel like you connect with the most? I connect with Mahler as a composer because of the depth of the emotional spectrum that I believe exists in his music. The journey for musician and listener alike through a Mahler symphony can be exhausting and extremely demanding. I feel like I’ve really gone through something every time I perform or listen to his symphonies—in my opinion, this parallels a lot of life. The struggle allows us to appreciate the moments that are uplifting and “high” just that much more.

Tell us something about yourself that might surprise us: I’m a triplet.

Piece of advice for a young classical musician: Many of us have a lack of nerves and a general sense of fearlessness, confidence, and almost invincibility on stage when we first begin performing. Try to bottle that up and hold on to that sensation or whatever contributes to creating it. It will be very valuable down the road. If you can recreate that later in your career as needed, you won’t get in the way of yourself in auditions or performances, and your ability to share will be much greater.
BRAM MARGOLES
*violin*

Bram will talk briefly about Ingvar Lidholm’s Music for Strings and Victor Herbert’s Serenade for String Orchestra before the performances.

**Hometown:** Boulder, CO

**Alma maters:** University of Michigan, Ann Arbor. B.M. 2016, M.M. 2018

**Appearances:** Schleswig-Holstein Music Festival Orchestra, 2019; Pacific Music Festival Orchestra, 2018; Ann Arbor Symphony Orchestra, 2015–19; Lansing Symphony Orchestra, 2015–19

**What is your earliest memory of classical music?** My parents took me to an orchestra concert when I was seven years old. The program was *Scheherezade* and Shostakovich’s Fifth Symphony.

**What is your favorite piece of music, and why do you love it?** Mahler’s Fifth Symphony is one of my favorite pieces of music because, for me, listening to it is an experience of emotional catharsis and cleansing.

**Do you have any embarrassing performance stories?** Some embarrassing things I have done in performance are: leaving my music offstage before the performance starts, having my glasses fall off in the middle of a performance, and accidentally starting to play a piece before the rest of the orchestra had started.

**If you weren’t a musician, what would you be doing?** Forestry or Zoology or some other sort of natural science.

**Piece of advice for a young classical musician:** Be understanding to yourself and other people, and never lose that energy that drives you to become a musician.
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ABOUT BARD COLLEGE

FISHER CENTER AT BARD
The Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and a hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present as well as visions of the future. The Fisher Center demonstrates Bard’s commitment to the performing arts as a cultural and educational necessity. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York’s Hudson Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world. Building on a 160-year history as a competitive and innovative undergraduate institution, Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow’s thought leaders.

ABOUT BARD COLLEGE
Founded in 1860, Bard College in Annandale-on-Hudson, New York, is an independent, residential, coeducational college offering a four-year BA program in the liberal arts and sciences and a five-year BA/BS degree in economics and finance. The Bard College Conservatory of Music offers a five-year program in which students pursue a dual degree—a BMus and a BA in a field other than music. Bard offers MMus degrees in conjunction with the Conservatory and The Orchestra Now, and at Longy School of Music of Bard College in Cambridge, Massachusetts. Bard and its affiliated institutions also grant the following degrees: AA at Bard Early Colleges, public schools with campuses in New York City, Baltimore, Cleveland, Newark, New Jersey, New Orleans, and Washington, D.C.; AA and BA at Bard College at Simon’s Rock: The Early College, in Great Barrington, Massachusetts, and through the Bard Prison Initiative at six correctional institutions in New York State; MA in curatorial studies, MS and MA in economic theory and policy, MEd in environmental education, and MS in environmental policy and in climate science and policy at the Annandale campus; MFA and MAT at multiple campuses; MBA in sustainability in New York City; and MA, MPhil, and PhD in the decorative arts, design history, and material culture at the Bard Graduate Center in Manhattan. Internationally, Bard confers BA and MAT degrees at Al-Quds University in East Jerusalem and American University of Central Asia in Kyrgyzstan; BA degrees at Bard College Berlin: A Liberal Arts University; and BA and MA degrees at the Faculty of Liberal Arts and Sciences, St. Petersburg University, Russia (Smolny), which are part of the Open Society University Network. Bard offers nearly 50 academic programs in four divisions. Total enrollment for Bard College and its affiliates is approximately 6,000 students. The undergraduate College has an enrollment of about 1,800 and a student-to-faculty ratio of 9:1. Bard’s acquisition of the Montgomery Place estate brings the size of the campus to nearly 1,000 acres.
Leon Botstein and all of us at The Orchestra Now would like to express our sincere appreciation to Emily Sachar for underwriting the TŌN-branded masks. Thank you for safeguarding the health and vitality of our musicians during this time.