

THE BARD COLLEGE CONSERVATORY OF MUSIC

DEGREE RECITAL:
Mercer Greenwald, *viola*

Monday, November 29, 2021 | 8 pm
László Z. Bitó '60 Conservatory



Bard College Conservatory of Music

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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, conducting, instrumental performance, and Chinese music and culture. Also at the graduate level, the Conservatory 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.

This year, the Conservatory has enrolled 175 undergraduate and graduate students from 20 different countries and 27 states. Many students hold named scholarships in recognition of their academic and musical excellence including the John Cage Trust Scholarship, Bettina Baruch Scholarship, Y. S. Liu Foundation Scholarship, Joan Tower Composition Scholarship, Alexander Borodin Scholarship, Robert Martin Scholarship, and Stephen and Belinda Kaye Scholarship, among others.

For more information and the concert calendar, see bard.edu/conservatory.

Bard College Conservatory Advisory Board

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THE BARD COLLEGE CONSERVATORY OF MUSIC

presents

A DEGREE RECITAL:

Mercer Greenwald, *viola*

Monday, November 29, 2021 at 8 pm

Johann Sebastian Bach (1685–1750)

Sonata for Viola da Gamba Sonata and Harpsichord in G minor, BWV 1029,
trans. Viola and Piano:

Vivace

Adagio

Allegro

Chewon Park, *piano*

Adolf Busch (1891–1952)

Suite for Viola solo in A minor, Op. 16a

Lento

Scherzo (Giga) Vivace, Andante

Andante tranquillo (Sarabande)

Allegro (Tempo di Bourrée)

Johannes Brahms (1833–97)

Sonata for Viola and Piano in F minor, Opus 120, Nr. 1

Allegro appassionato

Andante un poco Adagio

Allegretto grazioso

Vivace

Nielson Chen, *piano*

Antonín Dvořák (1841–1904)

String Quartet in E flat major, Op. 97, B. 180.

Sarina Schwarz, Blanche Darr, *violins*

Mercer Greenwald, Rowan Swain, *violas*

Sarah Martin, *cello*

Mercer Greenwald ('22) is a fifth-year violist at the Bard Conservatory of Music currently pursuing a BM in Viola Performance with Marka Gustavsson and a BA in German Studies. Last semester, she finished her senior project titled “*Fort! Da!:* Thinking Death in Freud and *Faust.*” In addition to the Bard Conservatory Orchestra, Mercer has played with orchestras both in the United States and abroad, such as the Youth Orchestra of Niederösterreich in Austria and the Orchestra of Ramallah in Palestine. She was principal violist of the Prague Summer Nights Orchestra and the Vienna Summer Music Festival Orchestra.

She has played in numerous chamber music festivals, including Bad Leonfelden in Austria, Domaine Forget in Quebec, Bowdoin International Music Festival in Maine, and Kinhaven Young Artists Festival in Vermont. In January 2020, she premiered Tan Dun’s “Buddha Passion” with the Bard Philharmonic Orchestra in Hainan, China. Mercer was awarded Bard’s William Weaver Prize in Music and Languages for her paper titled “Magic and Enlightenment auf der Wieden: *Der Stein der Weisen* and *Die Zauberflöte,*” which she published in the *Nota Bene Undergraduate Musicology Journal* in 2019. Mercer is a recipient of Bard’s Irma Brandeis Prize, as well as the William Willeke Memorial Scholarship and the South Mountain Association Scholarship.

Neilson Chen, a native of Taiwan, completed two master’s degrees in Taiwan and at the University of Texas at Austin. Currently, he is a collaborative piano fellow at Bard College Conservatory of Music and a doctoral candidate in collaborative piano at Arizona State University. Neilson was a winner of the inaugural Duo Competition at Music Academy of the West in Santa Barbara in 2019. He has performed extensively throughout the United States and in Germany, Luxemburg, France, Ireland, Japan, South Korea, and Taiwan. Neilson spends his summers participating in music festivals as a staff pianist worldwide, including the Saarbürg International Music Festival in Germany, the Vianden Music Festival and School in Luxemburg, and Rocky Ridge Music Center in Colorado.

Pianist **Chewon Park** is in her second year as a collaborative piano fellow. A graduate of Yeungnam University (BM, MM), where she studied with Gyula Kiss, Junie Cho and Vladimir Shakin, and the New England Conservatory (MM, GD), Chewon pursued advanced study of chamber music and collaboration with Pei-Shan Lee, Lisa Saffer, Bradley Williams and Ayano Ninomiya. She has also given numerous performances in the United States, Japan, China and Korea. For several years, she was a fellow at the Bowdoin International Music Festival, and a staff pianist at the Conservatory Audition Workshop. She participated in SongFest and the Tokyo International Vocal Arts Academy as well as serving as a core pianist at the New England Conservatory Preparatory School, staff pianist at Boston Conservatory at Berklee, and Boston Symphony Orchestra’s Project “STEP.” She also played for masterclasses with Max Levinson, Renée Fleming, Paul Katz, Augustin Hadelich, Jeff Irvine, and Amit Peled, among others.

Notes on the Program

J.S. Bach

Viola da Gamba Sonata BWV 1029

This sonata is part of a group of three sonatas that Bach composed in Leipzig in the late 1730s or early 1740s. The viola da gamba is a six stringed instrument that became popular in Spain during the Renaissance and Baroque periods (1600-1750). This sonata is the last of the three sonatas. It is written in concerto form (beginning with a fast movement, a slow movement in the middle, and a fast third movement) unlike the first two sonatas, which are written in standard four-movement baroque-sonata form. In all three of these sonatas, the harpsichord and viola parts are equal contrapuntal voices.

Adolf Busch

Suite for Viola

Adolf Busch was a German-Swiss violinist, composer, and conductor. He was the founder of the Vienna Konzertverein Quartett and the Busch Quartett. Adolf Busch has a direct connection to the Bard Conservatory by way of the Serkin family: When Adolf Busch was just 18 years old, he formed a duo with the prolific pianist Rudolf Serkin, and the pair went on to found the Marlboro Music Festival together in 1951. In 1935, Rudolf Serkin married Adolf Busch's daughter, Irene, and together they raised six children, including our very own Peter Serkin.

Busch composed this solo viola suite for the quartet's violist, Paul Doktor. The piece is written in a romantic neo-baroque style with one foot in the world of Bach's Cello Suites and the other foot in the operatic world of Wagner. Busch's compositional style is influenced by the composer, pianist/organist, conductor, and professor Max Reger, who also wrote three suites for solo viola in 1916. The opening Lento references "Es ist vollbracht" from Bach's St. John Passion and the music that signifies the death of Jesus. Beethoven also uses this same rhythmic reference in his Op. 69 Cello Sonata, the Arioso dolente from his Op. 110 Piano Sonata. This allusion creates an atmosphere of mourning and sorrow that the viola is apt to express. The second movement of the suite has an ABA structure, whereby a fast Scherzo is followed by a slower Adagio, and then the Scherzo material returns again at the end. The Scherzo is labelled "Giga" in parentheses, which is a playful, innocent, slightly satirical dance which originated in the British Isles in the fifteenth century. The dance-movement subtitle of the Andante tranquillo is "Sarabande," a dance which originated in Latin America in the sixteenth century and became popular in Spain in the early seventeenth century. Although Sarabande is often considered the most tranquil dance movement in the context of Bach, the French word "sarabande" comes from the Spanish word "zarabande," meaning "noise," or "bustle." The dance was so shocking that it was banned in Spain in 1583. This history of the Sarabande fits this movement in particular, because of the way that it abandons the satisfying harmonic structure of Bach's Sarabandes for the dissonant harmonies more often found in Wagner's musical language. Busch ends the suite with a fast Allegro, marked "Tempo di Bouree." This movement is quick and flowing like Bach's Bourees, but it has a sterner character.

Johannes Brahms

Sonata Opus 120, Nr. 1

Brahms finished his Opus 120 sonatas for clarinet and piano in Bad Ischl, Austria, in 1894. The first sonata begins with an Allegro appassionato written in sonata form, and continues with a slow and lyrical Andante poco adagio, and an elegantly dancing Allegretto grazioso which evokes the charm and ease of the Austrian countryside. The final Vivace, written in Rondo form, introduces two distinct themes: one three-note group of notes which functions as a trumpet call at the beginning of the piece and a longer winding phrase full of direction and exuberance. The sonatas were dedicated to, and written to be premiered by, the clarinetist Richard Mühlfeld. Brahms later transcribed the sonatas for the viola, so that the famous violinist Joseph Joachim could perform them with Clara Schumann. These were the last pieces of chamber music Brahms wrote before his death in 1897.

Program Faculty

Violin

Adele Anthony
Shmuel Ashkenasi
(master classes)
Luosha Fang
Yi-Wen Jiang
Ani Kavafian
(master classes)
Erica Kiesewetter
Honggang Li
Weigang Li
Daniel Phillips
Todd Phillips
Gil Shaham
Arnold Steinhardt
(master classes)
Carmit Zori

Viola

Molly Carr
Luosha Fang
Marka Gustavsson
Honggang Li
Melissa Reardon
Steven Tenenbom
Ira Weller

Cello

Peter Wiley

Bass

Jeremy McCoy
Leigh Mesh

Bassoon

Marc Goldberg

Clarinet

David Krakauer
Pascual Martínez-
Forteza
Anthony McGill

Composition

Mark Baechle (film)
Da Capo Chamber
Players
(in residence)
James Sizemore
(film)
Joan Tower
George Tsontakis

Flute

Nadine Asin
(master classes)

Tara Helen O'Connor

Harp

Sara Cutler
Bridget Kibbey

Horn

Barbara Jöstlein -
Currie
Julie Landsman
(master classes)
Jeffrey Lang
Julia Pilant

Oboe

Elaine Douvas
Alexandra Knoll
Ryan Roberts

Percussion

Eric Cha-Beach
Jason Haaheim
(timpani)
Garry Kvistad
(advisor)
Jason Treuting
Jan Williams
(advisor)

Piano

Benjamin Hochman
(master classes)
Gilles Vonsattel
Terrence Wilson
Shai Wosner

Trombone

Demian Austin
John Romero
Nicholas Schwartz
Weston Sprott

Trumpet

Carl Albach
Edward Carroll

Tuba

Derek Fenstermacher
Marcus Rojas

Voice

Stephanie Blythe
Teresa Buchholz
Richard Cox
Lucy Fitz Gibbon
Ilka LoMonaco

Rufus Müller
Erika Switzer
David Sytkowski

Chamber Music

Frank Corliss
Raymond Erickson
Marka Gustavsson
Keisuke Ikuma
Blair McMillen
Raman Ramakrishnan
Melissa Reardon

Graduate Conducting

James Bagwell
(codirector)
Teresa Buchholz
Jindong Cai
Sebastian Danila
Kyle Gann
Christopher H. Gibbs
Peter Laki
Ilka LoMonaco
Rufus Müller
Isabelle O'Connell
Zachary Schwartzman
Erika Switzer
Joan Tower

Graduate Orchestral Conducting

James Bagwell
(codirector)
Leon Botstein
(codirector)
Teresa Buchholz
Jindong Cai
Sebastian Danila
Kyle Gann
Christopher H. Gibbs
Peter Laki
Ilka LoMonaco
Rufus Müller
Isabelle O'Connell
Zachary Schwartzman
Erika Switzer
Joan Tower

Graduate Vocal Arts

Edith Bers
Stephanie Blythe
(Artistic Director)
Richard Cox
Jack Ferver
(Acting Workshop)

Lucy Fitz Gibbon
Kayo Iwama
(Associate Director)
Lorraine Nubar
Joan Patenaude-
Yamell
Elizabeth Reese
Howard Watkins
(Opera Studies)

Music Theory and History

Christopher H. Gibbs
Peter Laki
Xinyan Li
Eric Wen

Orchestral Studies

Leon Botstein
Erica Kiesewetter

Piano Fellowship

Erika Switzer
(Director)

US-China Music Institute

Jindong Cai
(Director)
Robert J. Culp
(History)
Yu Hongmei (Erhu)
Patricia Karetzky
(Art History)
Xinyan Li (Chinese
Music History)
Zhang Qiang (Pipa)
Zhou Wang
(Guzheng)
Li-hua Ying
(Chinese)