



Bard College Conservatory of Music

Celebrating 20 Years of Music, Vision, and Excellence

Undergraduate Degree Recital

Jing Yi Sutherland, *cello*

Monday, May 18, 2026 at 7:00 pm

László Z. Bitó '60 Conservatory Building, Performance Space

Suite No. 3 in C Major, BWV 1009

Prelude
Allemande
Courante
Sarabande
Bourrée I & II
Gigue

Johann Sebastian Bach
(1685-1750)

Two Pieces for Viola and Cello (1916)

Lullaby
Grotesque

Rebecca Clarke
(1886-1979)

Chloe Slane, *viola*

— INTERMISSION —

Sonata in A Minor for Arpeggione and Piano, D. 821

Allegro moderato
Adagio
Allegretto

Franz Schubert
(1797-1828)

Yumi Jang, *piano*

NOTES ON THE PROGRAM

Johann Sebastian Bach - Suite No. 3 in C Major, BWV 1009

Bach's *Cello Suite No. 3 in C major* is one of the most radiant and expansive works in the six cello suites. Likely composed during Bach's years in Köthen (or Cöthen) where he served Prince Leopold from 1717 to 1723, the Third Suite reflects his deep engagement with instrumental music and his ability to elevate dance forms into works of profound expression. Like the other suites, the Third Suite follows a traditional Baroque dance structure: a prelude followed by an allemande, courante, sarabande, two bourrées, and a gigue. While these movements are rooted in courtly dance traditions, Bach transforms them into something far more than just dance music. Each movement carries its own character, combining the formalities of the traditional dances with emotional and musical depth.

The key of C gives this suite a particularly open and resonant sound on the cello. Because the instrument's tuning aligns naturally with this key, Bach is able to utilize the ringing open strings, rich double stops, and a broad sense of sonority throughout the Suite. The result is music that feels bold, spacious, and full of life.

The Prelude begins with sweeping scales and arpeggiated figures that immediately establish the suite's sense of grandeur. The flowing sixteenth notes generate both momentum and harmonic richness, culminating in a powerful closing passage of chords that highlights the cello's resonance and rhetorical strength. The Allemande is poised and dignified, while the Courante brings a lighter, more animated energy. At the emotional center of the suite is the Sarabande, whose measured pace and expressiveness creates a moment of reflection, stillness, and depth. The pair of Bourrées introduce a more rustic and spirited character, offering contrast and charm, and the final Gigue brings the suite to an energetic and joyful conclusion.

Throughout the Third Suite, Bach draws remarkable variety from a single instrument, balancing elegance, structure, and expressive freedom. The work remains a testament to his ability to transform the language of dance into something both intimate and monumental.

Rebecca Clarke - Two Pieces for Viola and Cello (1916)

Rebecca Clarke's life and career reflect both her extraordinary musical gifts and the barriers faced by women composers in the early twentieth century. Born in England to a German mother and an American father, Clarke was raised in a strict Victorian household that encouraged artistic cultivation but offered little room for public ambition or recognition. She studied violin at the Royal Academy of Music and later enrolled at the Royal College of Music as one of its first female students. Yet, family instability and financial hardship repeatedly interrupted her studies, ultimately leading her to support herself as a professional violist. In 1912, she became the first woman appointed to the Queen's Hall Orchestra.

Although Clarke was widely respected as a performer and collaborated with major figures in London's musical world, her abilities as a composer were often dismissed or underestimated. Like many women of her time, she worked in a culture that struggled to imagine that a woman could produce music of lasting significance. Much of her work remained unpublished during her lifetime, and her compositional output diminished under the pressures of war, financial instability, and lack of institutional support. Nevertheless, Clarke is now recognized as one of the most important British composers during the period between World War I and II. Among her published works is her *Two Pieces for Viola and Cello*. The pair of contrasting pieces reflects both the lyrical warmth of Clarke's late Romantic training and the more modern harmonic and rhythmic language emerging during her lifetime.

NOTES ON THE PROGRAM

The Lullaby is tender and intimate, built around a simple rocking melody that passes gently between the two instruments. Its conversational quality gives the music a sense of closeness and ease, allowing its beauty to emerge through restraint rather than complexity.

The Grotesque, by contrast, is sharper-edged and more restless. Accented rhythms, choppy articulations, and moments of dissonance create a more modern and unsettled sound. Where the Lullaby sings, the Grotesque pushes and distorts, revealing a different side of Clarke's expressive range.

Together, these two short works capture Clarke's ability to move between tenderness and turbulence with remarkable clarity. They also hint at the depth of a compositional voice that, despite long neglect, continues to claim its rightful place in twentieth-century music.

Franz Schubert - Sonata in A Minor for Arpeggione and Piano, D. 821

Schubert's Sonata for Arpeggione and Piano is one of his most treasured instrumental works and has become a cornerstone of the cello repertoire, even though it was not originally written for cello at all. The piece was composed for the arpeggione, a six-stringed bowed instrument invented in Vienna in 1814. Sometimes described as a kind of bowed guitar, the arpeggione combined features of both fretted and bowed string instruments. Although it quickly fell out of fashion, its warm, lyrical sound seems to have captured Schubert's imagination. By the time the sonata was published after Schubert's death, the arpeggione had already fallen out of use, and the work had been adapted for cello and piano.

What makes this sonata so compelling is Schubert's talent for crafting melodies. Across all three movements, the music unfolds with a vocal quality that feels natural and fluid, as though each phrase grows seamlessly out of the one before it. This sense of lyricism is one of Schubert's defining strengths, and in this sonata it gives the music both intimacy and emotional expansiveness.

The first movement, *Allegro moderato*, opens with a broad, songlike melody that immediately establishes the work's reflective and expressive character. Rather than relying on short, sharply defined motives, Schubert writes in long melodic spans that seem to breathe and unfold organically. At the same time, the movement is not static: moments of restlessness and contrast emerge alongside its lyricism, giving the music a subtle emotional volatility. The *Adagio* is the emotional center of the sonata. Here, Schubert creates a more intimate and meditative atmosphere, with the solo line sustained over delicate harmonic shifts in the piano. The movement's beauty lies not only in its melody, but also in the way harmony quietly reshapes the color and meaning of each phrase. The effect is tender and deeply expressive, revealing Schubert's ability to create profound feeling through restraint. The final *Allegretto* brings a lighter and more graceful character, though it never loses the emotional depth that runs through the work as a whole. Its opening has an almost conversational ease, while contrasting episodes introduce touches of tension and darker color. In this way, the finale balances elegance with complexity, bringing the sonata to a close that feels both poised and human.

Schubert composed the sonata in 1824, during a period of serious illness and increasing awareness of his own mortality. While it's tempting to hear this context directly in the music, the sonata resists any simple reading as tragic. Instead, it highlights the qualities that make Schubert's music so enduring: lyrical beauty, rich harmonies, and an emotional depth that moves naturally between vulnerability, warmth, and tenderness.

ABOUT THE ARTIST

Jing Yi Sutherland is a fifth-year student at Bard College and the Conservatory of Music studying with Raman Ramakrishnan. She is double majoring in Cello Performance and Cultural Anthropology.

Over the course of her time at Bard, Jing Yi has performed in numerous student concerts, participated in masterclasses with artists including the acclaimed Cassatt Quartet, and played in the US-China Music Institute's Chinese Music Ensemble. She has also served as a music mentor and practice buddy in the Bard Preparatory Division and represented the Conservatory as a student ambassador during admissions cycles. During the summer, she has participated in music festivals including the Snow Pond Music Festival.

One of Jing Yi's favorite memories in the Conservatory is being part of the undergraduate orchestra and playing for incarcerated individuals in collaboration with the Bard Prison Initiative at Eastern Correctional Facility each fall. During her undergraduate studies, Jing Yi has had the privilege of working with many exceptional artists and musicians including Luosha Fang, Brian Hong, Peter Wiley, and Terrence Wilson. Jing Yi's other cherished memories include Tuesday and Thursday night orchestra rehearsals at Fisher Center, cello choir at Chamber Music Marathon, and singing solfège in aural skills.

Her most treasured performances include her very first performance at Bard, Mahler's Resurrection Symphony, the Nutcracker, Wizard of Oz (any performance in collaboration with James Bagwell), Beethoven 9, and accompanying the Marcus Roberts trio for Ellington's *New World A-Comin'* at Eastern.

Outside the Conservatory, Jing Yi has been involved in Bard's pre-law, ping pong, anthropology, and archery clubs. She has also recently taken up recreational running and hopes to complete her first 5K race soon. She's been involved with Bard's Center for Civic Engagement (CCE), volunteering at local organizations whenever she has the chance. Most recently, she helped out at the local elementary school in Red Hook, helping to facilitate science experiments at STEM night. She is a recipient of 2 Community Action Awards which helped to fund 2 unpaid summer internships with the Village of Red Hook's local government. She also participated in Bard NYC last fall, interning at SDSN, a non-profit launched by the UN to promote and implement the Sustainable Development Goals (SDGs).

This recital represents the culmination of her studies at the Conservatory, and she is deeply grateful for the friendships, mentorship, memories, and music-making that have shaped her time at Bard.