

Bard College Conservatory of Music

presents

A Degree Recital:

Liri Ronen, *horn*

with

**Natalia Dziubelski, *horn*, Laura Pérez Rangel, *violin*
and Sung-Soo Cho, *piano***

Saturday, May 15th, 2021, at 12:00 PM

View the concert on:

[Bard Conservatory YouTube.](#)

**Cello Suite No. 2 in D minor, BWV 1008
Prelude**

**Johann Sebastian Bach
(1685-1750)**

**Three Romances, Op. 94
I. Nicht schnell
II. Einfach, innig**

**Robert Schumann
(1810-56)**

**Horn Trio, Op. 40
III. Adagio Mesto
II. Scherzo, Allegro**

**Johannes Brahms
(1833-97)**

~Intermission~

Parable for Horn, Op. 120

**Vincent Persichetti
(1915-87)**

**Horn Concerto, Op. 91
II. Andante**

**Reinhold Glière
(1875-1956)**

Journey's Call

**James Naigus
(b.1987)**

Program Notes

The concert will start with the Prelude from Bach's *Cello Suite No. II in D minor*, transcribed for horn by Wendell Hoss. This piece is a pristine example of Bach's harmonic dependency when writing a piece for solo line, and how he uses arpeggios, common notes and large intervals to keep the listener informed on the progressions of concurrent cadences.

I chose to include in the program two of Schumann's *Three Romances* for Oboe, arranged for horn by Alec Michaud-Cheney, because of how they use compelling melodic ideas to convince the listener of their advancing harmonic pacing.

In a natural step from teacher to his protege, the Brahms *Horn Trio* is to follow. In one four movement piece, Brahms manages to expose the incredibly diverse expressive range of the instrument, and the work is revered as the very cornerstone of horn chamber playing. The striking qualities of the piece were informed by his own basic capabilities on the horn, as well as the emotional toll of the loss of his mother, to whom the piece is dedicated. The rich, flat filled harmonic landscape of the piece, particularly in the third movement, entangles nostalgic elements with much darker feelings of anguish and grief, and relays the composer's immense capacity for unique harmonic ideas, garnered by his signature melodic ingenuity. We will be playing the two inner movements, but in reverse order - for the sake of ending the first half of the concert on a celebratory note.

I will open the second half of the concert with Persichetti's *Parable for Horn*. This piece, written in 1973, is somewhat of a departure from the dense harmonic language of the previous half, as it focuses more on unique melodic gestures that capture the listener and maintain the narrative journey of the work. As we travel high and low through this jungle of musical phrasing, ranging from sweet to menacing, we are progressively introduced to the various characters lurking between the high ferns of thematic reminders. It's a dynamic piece that involves imagination and engagement on both the part of the listener and the performer, and will hopefully provide ample contrast to the rest of the program.

Rhinhold Gliere had written his *Horn Concerto* upon request from horn player Valery Polekh, who approached the composer after a rehearsal of Gliere's ballet *The Bronze Horseman*. Having been impressed by Gliere's intuitive approach to horn writing in the ballet, Polekh later met with the composer to further demonstrate the compositional potential of the instrument. Polekh premiered the piece in 1951, and since then it has become known as a significant contribution to the catalogue of horn repertoire. I found that the second movement of the concerto nicely stands on its own as a concert piece, as Gliere's skilled idiomatic writing delivers a compelling illustration of the horn's singing range. The "Hyper-Romantic" musical language of this movement lies in tangent with the one of film scores and soundtracks of this era, a genre born out of the migratory procession of late-romantic German program music.

James Naigus' *Journey's Call* is a celebration of all things horn, doubling up on the piano for an exciting and heartfelt adventure. Being an accomplished horn player himself, Naigus writes horn parts with confidence and experience over a harmonic bedrock of tasteful piano accompaniment. The heroic character brought out in this piece makes for an appropriate conclusion to the recital.

Artist Biographies

Liri Ronen is an Israeli-American French horn player and composer, studying classical musical performance and chemistry at Bard College and Conservatory. He currently studies French horn with Julia Pilant and Barbara Jöstlein Currie, and is set to graduate this May.

At age 13 he toured in Scotland with the Kiryat Tiv'on Representative Wind Band, and at age 14 he was awarded an excellency scholarship from the America-Israel Cultural Institute, shortly before immigrating to the United States. He then attended Hawthorne Valley Waldorf School, played and toured in Portugal with the Empire State Youth Orchestra, and placed 2nd in the Uel Wade music scholarship competition.

While at Bard, he discovered his passion for orchestral playing and music composition, which led him to many collaborations with students from the film department at Bard, producing film scores and soundtracks for various projects.

Natalia Dziubelski is in her second year at Bard College and Conservatory pursuing a dual degree in physics and French horn performance. At Bard, Natalia studies with Julia Pilant and Barbara Jolstein-Currie, and plays horn in the Conservatory Orchestra, as well as in various chamber ensembles. Outside of Bard, Natalia participates in the New York Youth Symphony, which regularly performs at Carnegie Hall. Natalia studied at the Manhattan School of Music Precollege program, with multiple scholarships. There, she studied with Sharon Moe, and took part in masterclasses with hornists Jeffery Scott and James Morgan Bush. Due to limitations from the pandemic, Natalia has been participating and performing virtually in masterclasses and other group events.

Laura Andrea Pérez Rangel is a third year student at Bard, double majoring in violin and human rights. She is currently part of Yi Wen Jiang's violin studio. Laura is originally from Maracaibo, Venezuela, where she grew up and where she studied musicology for two years. She was also part of El Sistema, the renowned social program dedicated to music education.

Laura coordinates the Virtual Latin-American Violin Academy Initiative of Zulia, an organization that helps young musicians from Zulia, Venezuela, by giving them on-line access to free masterclasses and individual lessons with teachers from professional orchestras from Mexico, Colombia and Brazil.

Before transferring to Bard, Laura performed with several orchestras of El Sistema, such as Orquesta Nacional Infantil de Venezuela, Orquesta Nacional Juvenil de Venezuela and Sinfónica de la Juventud Zuliana Rafael Urdaneta. Her former violin teachers include Alejandro Núñez, Fernanda Simán, Rhio Sánchez, Sergio Celis, and Luis Miguel González, all of them teachers from the Latin-American Violin Academy (Academia Latinoamericana de Violín).

Pianist **Sung-Soo Cho** continues to captivate audiences with his profound interpretations and musical depth. Praised for his technique and command at the piano, his wide repertoire has also drawn critical acclaim. He especially enjoys the thrill and challenge of contemporary music and displays this passion in his CD "Minimum | Maximum | Modern Piano Music by American Composers," on Albany Records in 2016.

Each season, Dr. Cho performs across the United States, Korea, Poland, Italy, and Bermuda, where he presents creative theme-based programs, the most recent being *The Seasons and Wall Calendar*, *All Russian Music*, and *Complete Études for Piano by Scriabin*. Highlights from his upcoming projects include a complete album of Alexander Scriabin's Études for piano, *Beethoven's 250*, and the world premiere of Michael Colina's Piano Concerto, all of which have been postponed due to the pandemic. Since the outbreak, Dr. Cho has been curating online concert series including *A Classical Quarantine* with his pianist colleagues and *Home Music Series* with vocal collaborators. He plans to continue these series and connect with online audiences in the community, throughout the States, and abroad.

Dr. Cho started his musical studies at the age of five in Seoul, South Korea, and holds degrees from Seoul National University, Manhattan School of Music, and Cleveland Institute of Music. He has served as adjunct faculty at New York University and Notre Dame College. He currently is a collaborative piano fellow at Bard College-Conservatory of Music and piano faculty at the Kaufman Music Center. For more information, see www.sungsoocho.com.