

**BARD COLLEGE**

ONE HUNDRED SIXTY-FIRST

# COMMENCEMENT



**Bard College Commencement Concert with  
The Orchestra Now (TÖN)  
Leon Botstein, Conductor**

Friday

the twenty-eighth of May

two thousand twenty-one

8:00 p.m.

*Sosnoff Theater*

*The Richard B. Fisher Center for the Performing Arts at Bard College*

*Annandale-on-Hudson, New York*

**Bard College Commencement Concert with  
The Orchestra Now (TÖN)  
Leon Botstein, Conductor**

**PROGRAM**

**Keyboard Concerto No. 1 in D Minor, Johann Sebastian Bach**  
**BWV 1052 (1685–1750)**  
First movement: Allegro  
Qing Ying (Icy) Li '21, piano

***Mollusk Vignettes* (world premiere) Luke Haaksma '21 (b. 1997)**

***Oblivion* Astor Piazzolla**  
(1921–92)  
Hattie Wilder Karlstrom '20, violin

***SOUNDCHECK* (world premiere) Richard Wilson (b. 1941)**

**“Der Heyser Bulgar” Traditional**  
Alexander Borger Parke '21, clarinet

**Horn Concerto No. 3 in E-flat Major, Wolfgang Amadeus Mozart**  
**K. 447 (1756–91)**  
Second movement: Romance: Larghetto  
Nathalie Jones '21, horn

**Requiem for Three Cellos and Piano, Op. 66**

**David Popper**

(1843–1913)

Amelia Van Donsel '21, cello

Tobias Timofeyev '21, cello

Annie Dodson '23, cello

***The Lark Ascending***

**Ralph Vaughan Williams**

(1872–1958)

Maeve McKaig '21, violin

**“Sul fil d’un soffio etesio” from *Falstaff***

**Giuseppe Verdi**

(1813–1901)

Isabella Argondizza '21, soprano

***Butterfly Lovers***

**Chen Gang** (b. 1935) and

**He Zhanhao** (b. 1933)

Narain Darakananda '21, violin

**“Ah! non credea mirarti . . . Ah! non giunge”**

**from *La Sonnambula***

**Vincenzo Bellini**

(1801–35)

Emily Han '21, soprano

## NOTES ON THE PROGRAM

### **Johann Sebastian Bach: First movement, Allegro, from Keyboard Concerto No. 1 in D Minor, BWV 1052**

J. S. Bach composed this concerto for harpsichord and string orchestra, although the piece is better known in its alternate version for violin and orchestra. The first movement's combination of keyboard (tonight, piano) and strings fully brings out the multiple textures of this piece, with the precision and clarity of the piano combined with the richness of the stringed instruments. The first movement is fast and flowing. It reminds me of a river running through the world while various scenes appear along the way. The ascending and descending scales sound like a river rushing up and down. Both the piano and the orchestra are the directors that lead that journey.

—Qing Ying (Icy) Li '21

Icy Li majored in piano performance at Bard and has studied drum set for two years as well. She loves listening to various genres of music. In addition to her music major, Li is on a pre-med path and is planning to attend medical school in the near future. Although she will not pursue a career in music, the arts will always be a very big part of her life. Li has tried many different things during the past four years, and she has truly enjoyed her time at Bard.

**Luke Haaksma '21: *Mollusk Vignettes* (world premiere)**

radula

ribbon-like structure of minute, chitinous teeth used for rasping and drawing sustenance into a mouth

suture

line(s) where overlapping or convergent sections of a shell are fused together

aperture

opening of a shell

living chambers

sections of a shell where the majority of an animal's body is positioned

cirri

flexible appendages which reach outwards from an aperture and retract into hardened sheaths

septa

thin walls between the chambers of a shell

—Luke Haaksma '21

Luke Haaksma studied composition at the Bard College Conservatory of Music with George Tsontakis, Joan Tower, and Lera Auerbach. He also studied hammered dulcimer and piano, pursued another BA in film production, and worked frequently with the Da Capo Chamber Players. His music has been well received in North Carolina, North Dakota, Tennessee, New York, Taiwan, and elsewhere. In summer 2018, Haaksma was a fellow at Alba Music Festival in Italy, where he worked with the SOLI Chamber Ensemble. His compositions have also been performed at the Brevard Music Center, New Music on the Point, Atlantic Music Festival, and the Sō Percussion Summer Institute at Princeton University.

## **Astor Piazzolla: *Oblivion***

Astor Piazzolla, born in Argentina to Italian immigrant parents, moved to New York when he was four and began playing the bandoneon (Argentinian concertina) when he was eight. Developing a passion for the tango, he continued studying music, eventually winning the Fabien Sevitzky competition for classical composition. This led him to travel to France in 1954 to study with renowned composition teacher Nadia Boulanger—whose work will be celebrated in the Bard Music Festival this summer (postponed from 2020 because of the pandemic, like my own performance). While Piazzolla was leaning toward classical music, Boulanger encouraged him to pursue his talent for tango. This proved to be pivotal and led to his creation of the *nuevo tango* style, incorporating jazz influences and breaking the traditional tango mold. In 1982 he composed *Oblivion* for Marco Bellocchio's film *Enrico IV*. A haunting piece, *Oblivion* accompanies the story of an actor who, after falling from his horse, wakes up to believe he is his character, King Henry.

—Hattie Wilder Karlstrom '20

When Hattie Wilder Karlstrom got her first violin, she was instructed not to touch it until she had a lesson. She spent an agonizing amount of time looking at the instrument in its case until the day came when she could finally pick it up. That was 18 years ago. While music competed for her time with historical studies, soccer, track, and volunteer work at the Mexico-U.S. border, it remained an irreplaceable presence in Karlstrom's life. She started her Bard College career with an application essay about her performance of Mahler's Symphony No. 3. During her first year she won a concerto competition and played Beethoven's Romance in F Major with the Bard College Community Orchestra. Five years later, in Piazzolla's centenary year, she is playing another solo that, for her, represents both a culmination of her musical training so far and the exceptional ability of music to inspire, invoke, transcend, express, and unite people in a world so often focused on division.

**Richard Wilson: *SOUNDCHECK* (world premiere)**

I composed *SOUNDCHECK*, for string orchestra, in 2010 at the request of Luis Biava—the violinist and conductor closely involved with the Philadelphia Orchestra, who also was music director of the Temple University Symphony Orchestra; he commissioned the work for his Temple virtuosos. A set of unforeseen circumstances culminating in his illness, retirement, and death caused the piece to go unheard. Maestro Biava was a close friend whom I had known for years. It seemed respectful to allow *SOUNDCHECK* a period of silence in his memory. I am delighted and grateful that Maestro Botstein will now cause it to be heard. *SOUNDCHECK* is in three movements, the second of which is a somewhat diabolical conversation between plucked notes and eerie harmonics. All three reveal my continuing interest in counterpoint and devotion to chromaticism.

—Richard Wilson

Richard Wilson is the composer of three symphonies, six string quartets, and more than 100 other works. His opera, *Aethelred the Unready*, was given its staged production at New York's Symphony Space. A recipient of the Roger Sessions Memorial Bogliasco Fellowship, an award in music and Hinrichsen Award from the American Academy of Arts and Letters, the Stoeger Prize, Cleveland Arts Prize, Frank Huntington Beebe Award, and Guggenheim Fellowship, Wilson has been commissioned by the Naumburg, Koussevitzky, and Fromm Foundations, San Francisco Symphony, Chicago Chamber Musicians, and Library of Congress. His orchestral works have been performed by the San Francisco Symphony, London Philharmonic, American Symphony Orchestra, and Jerusalem Symphony, among others. Wilson has been composer in residence with the American Symphony Orchestra since 1992. For 50 years he taught at Vassar College, where he was Mary Conover Mellon Professor of Music. He has been associated with the Bard Music Festival since its inception.

## **Traditional: “Der Heyser Bulgar”**

Recorded by the great Jewish immigrant clarinetists of the early 20th century, such as Naftule Brandwein and Dave Tarras, the tune “Der Heyser Bulgar” gained tremendous popularity within the klezmer repertoire. Its catchy and virtuosic melody captivated listeners of all backgrounds. The tune originates from Ashkenazi Jews of the “old country” of Eastern Europe, where Jewish communities living in shtetls (villages) developed klezmer, a musical language that combined elements of liturgical Jewish chant and prayer with the folkloric styles of their towns.

—Alexander Borger Parke ’21

Alexander Borger Parke is from São Paulo, Brazil. Since picking up the clarinet in 2017, Parke has been part of various musical projects and has gained renown for his musicality and musical invention. As an ethnomusicology major at Bard College, he focused on the klezmer style of music, while also giving attention to other styles such as Brazilian and classical music. Parke is the founder of several active musical groups, including the Bard College Klezmer Club, The Living Shtetl, and São Paulo-based Klezmer Três Rios.



**Wolfgang Amadeus Mozart: Second movement, Romance: Larghetto,  
from Horn Concerto No. 3 in E-flat Major, K. 447**

Mozart's horn concertos were all composed with a certain performer in mind, his good friend and horn virtuoso Joseph Leutgeb. This friendship inspired four exquisite concertos, composed in Vienna beginning 1783. Mozart's Horn Concerto No. 3 is short but sweet, an exuberant celebration of the instrument. The second movement, Romance: Larghetto, begins as almost a lullaby, slow yet expressive. This gentle melody briefly becomes intense in the middle section, only to mellow out into the original, longing tune.

—Nathalie Jones '21

Nathalie Jones, a physics major, hails from Honolulu, Hawaii. In addition to her academic studies, working in the Fisher Center's carpentry shop, and taking many long hikes in Tivoli Bays, music making has been a vital and joyous part of her Bard experience these past four years. Jones joined the Bard College Community Orchestra as a first-year student, and when COVID-19 necessitated ending her time with the orchestra, she began studying horn with Stephanie Hollander. Additionally, Jones contributed her voice to Bard's student-led a cappella group, The OrcaPelicans, and to the Bard College Chamber Singers. She has also studied horn with Marie Lickwar and John Thomas.

## David Popper: Requiem for Three Cellos and Piano, Op. 66

David Popper was born in 1843 in Prague. He is one of the best-known composers whose primary instrument was the cello. He studied at the Prague Conservatory with Julius Goltermann and was principal cellist of the Vienna Philharmonic by age 25. Popper composed Requiem, Op. 66, in 1892 in memory of Daniel Rahter, a friend and publisher in Hamburg. Opening with a cello trio, the piece establishes a striking, pensive mood by staying in the key of F-sharp minor throughout. With each cello solo that follows, a new voice of grief emerges, and melancholy turns to frustration; the inner turmoil finally resolves into tentative acceptance. The piece was played at Popper's own funeral, marking the end of the era of great Romantic cellists of the 19th century.

—Amelia Van Donsel '21

Cellist Amelia Van Donsel is graduating with a major in written arts. She studied with Raman Ramakrishnan for four years while being involved with the Bard College Conservatory of Music and the Music Program. In 2019, she studied cello in Bath, England, under Linda Stocks. She has recently served on the editorial boards of *Conjunctions*, *The Adroit Journal*, and *Ploughshares*. She hails from Waltham, Massachusetts.

Tobias Timofeyev '21 was born to a family that gave the world several generations of professional musicians. He started taking cello and piano lessons from his paternal grandmother, Natalia Timofeyeva, a graduate of the Moscow Conservatory and published composer. Throughout his years at Iowa City High School, Timofeyev played in the orchestra and in a cello ensemble. Although a mathematics major at Bard, he continued taking private cello lessons with Raman Ramakrishnan and playing in chamber ensembles. Timofeyev has also participated in musical projects outside of Bard, the most interesting of which was Korona Consort, an ensemble he cofounded at home in the early phase of the pandemic.

Annie Dodson '23 is studying music composition and human rights. She has been playing cello for 11 years.

## Ralph Vaughan Williams: *The Lark Ascending*

In 1914 Ralph Vaughan Williams composed *The Lark Ascending*, inspired by George Meredith's poem of the same name. (He included 12 lines from Meredith's 122-line poem at the head of the orchestral score.) Vaughan Williams was also inspired after hearing Marie Hall, and dedicated the piece to her. Hall was the first violinist to perform *The Lark Ascending* with a full orchestra on June 14, 1921, almost exactly a century ago. The piece is an ode to the pastoral scenes of the English countryside, the folk songs of rural communities, and of course, the song of the skylark.

—Maeve McKaig '21

Maeve McKaig was a political studies major at Bard. Her academic work culminated in a Senior Project on the political theory of Hannah Arendt and politics of appearance and recognition on social media. She began playing violin in fourth grade in her hometown of Shorewood, Wisconsin. McKaig would like to thank her family for their support, and her teacher, Kathryn Aldous, for always inspiring and encouraging her to grow as a musician.

## Giuseppe Verdi: “Sul fil d’un soffio etesio,” from *Falstaff*

When he was almost 80, and in only his second comedic endeavor, Giuseppe Verdi composed his final and 28th operatic work, *Falstaff*, which premiered in Milan in 1893. The libretto was adapted by Arrigo Boito from Shakespeare’s *The Merry Wives of Windsor* and *Henry IV*. The plot centers around the farcical knight Sir John Falstaff and his attempts to seduce two married women for access to their husbands’ wealth. In this scene, Nannetta, daughter of one of the women, is disguised as the Fairy Queen. The townspeople are part of an elaborate scheme to fool Falstaff and they too impersonate witches, fairies, and woodland elves. In her aria “Sul fil d’un soffio etesio” (“On the edge of a breath of an etesian breeze”), Nannetta instructs her helpers to ambush Falstaff. During this attack Falstaff recognizes some of those in disguise and realizes that it is all a joke. He finally accepts that his attempt to seduce married women for wealth is frowned upon and that this joke was the price he had to pay.

—Isabella Argondizza ’21

Scottish-born soprano Isabella Argondizza studied classical vocal performance with Teresa Buchholz and David Sytkowski in the Bard College Music Program. A graduate of the Music School of Douglas Academy in Milngavie, Scotland, she focused on violin performance throughout her younger years. Since arriving at Bard in 2017, Argondizza has become an ambitious classical singer and performed most recently as an ensemble member by invitation in “Sing, Bard!: A Graduate Program Gala Concert” with Stephanie Blythe; Belinda in Purcell’s *Dido and Aeneas*; and Miss I in *Promenade* by María Irene Fornés at the Richard B. Fisher Center for the Performing Arts. Argondizza was the Bard College 2020 Presser Undergraduate Scholar and also received the 2019 Paul J. Pacini Prize in Music at Bard.

## Chen Gang and He Zhanhao, *Butterfly Lovers*

Written in 1959 by Chen Gang and He Zhanhao, two students at the Shanghai Conservatory, *Butterfly Lovers* is one of the most enduring examples of the blend between the Chinese and European musical traditions. It is a violin concerto based on the ancient legend of the Butterfly Lovers. The first part of the concerto represents the budding love between Zhu Yingtai, daughter of a wealthy man who goes to school disguised as a man, and Liang Shanbo, her classmate. The next section depicts the struggle between Zhu Yingtai and her father, who pressures her into an arranged marriage. Liang finds out that Zhu is indeed a girl and proposes, only to be rejected by the family because of the previously arranged marriage. Liang dies of grief, followed by Zhu, who commits suicide at Liang's grave. The last part of the concerto represents Zhu and Liang's reincarnation as butterflies who will spend the rest of their lives together.

—Narain Darakananda '21

Narain Darakananda was a music and psychology major at Bard College. He spent the last four years studying violin with Erica Kiesewetter. He has been concertmaster of the Bard College Community Orchestra, and a member of the Bard Baroque Ensemble and Bard College Conservatory Orchestra. In addition to his violin studies, he also studied viola with Marka Gustavsson and conducting with James Bagwell.

**Vincenzo Bellini: “Ah! non credea mirarti . . . Ah! non giunge” from  
*La Sonnambula***

Elvino has broken off his engagement with Amina after she wanders into Count Rodolfo’s room at the inn in the middle of the night. He refuses to listen to Rodolfo’s explanation: that Amina is a sleepwalker. Amina then appears on the windowsill. Asleep, she crosses a beam over the mill wheel and steps onto the village square, where she speaks of her love for Elvino, still in her dreams (“Ah! non credea mirarti”). Elvino rouses her and, recognizing his mistake, slips the ring over Amina’s finger (“Ah! non giunge”). The phrase “Ah! non credea mirarti / Si presto estinto, o fiore” (I did not believe you would fade so soon, oh flower) is inscribed on Bellini’s tomb in the Catania Cathedral in Sicily.

—Emily Han ’21

Emily Han is a classical vocalist and pianist originally from Philadelphia. She has studied piano since the age of four and began her voice studies at 15. She enjoys playing Ultimate Frisbee, wandering around Red Hook, and spending time with her four roommates. She has a cat named Diesel whom she loves dearly. In her free time, she enjoys trying new recipes in the kitchen and is known to make quiche in the summer months. This past year has been a challenging one but she is hopeful for the future and grateful to the friends, family, and professors who have supported her along the way.



**Bard**