CARMEN & VIVALDI

Zachary Schwartzman conductor

Saturday, March 20, 2021
Performance # 164 Season 6, Concert 12
Livestreamed from the Fisher Center at Bard
Sosnoff Theater
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CONCERT QUICK GUIDE™

ZACHARY SCHWARTZMAN conductor

CONCERT TIMELINE
1 hour and 40 minutes

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<td>6 min</td>
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Brief remarks by Charles Gillette, percussion

ANTONIO VIVALDI
Born 3/4/1678 in Venice, Italy
Died 7/27 or 28/1741 at age 63 in Vienna

CONCERTO FOR STRINGS IN G MINOR, RV 156
Allegro (fast) 3 min
Adagio (slow) 2 min

Written 1723–30, at age 51

FRANK MARTIN
Born 9/15/1890 in Geneva, Switzerland
Died 11/21/1974 at age 84 in Naarden, Netherlands

PETITE SYMPHONIE CONCERTANTE
Adagio—Allegro con moto (slow, then fast, with motion) 13 min
Adagio (slow) 4 min
Allegretto alla marcia (moderately fast, like a march) 4 min
No pause between movements

RENNÉ ANNE LOUFRETTE, harpsichord
FRANK CORLISS, piano
TAYLOR ANN FLESHMAN TŌN ’22, harp

Written 1945, at age 55
Premiered 5/17/1946 in Zurich, Switzerland; Paul Sacher conductor

ARVO PÄRT
Born 9/11/1935 in Paide, Estonia

CANTUS IN MEMORY OF BENJAMIN BRITTEN
Written 1977, at age 41; revised in 1980
Premiered 7/4/1977 at the Estonia Concert Hall in Tallinn, Estonia; Estonian National Symphony Orchestra, Eri Klas conductor

Written 1945, at age 55
Premiered 5/17/1946 in Zurich, Switzerland; Paul Sacher conductor

RODION SHCHEDRIN
Born 12/16/1932 in Moscow

CARMEN SUITE (AFTER BIZET’S OPERA)
Introduction 1 min
Dance 2 min
First Intermezzo 1 min
Changing of the Guard 2 min
Carmen’s Entrance and Habanera 3 min
Scene 6 min
Second Intermezzo 2 min
Bolero 1 min
Toreño 3 min
Toreño and Carmen 4 min
Adagio 5 min
Fortune-Telling 5 min
Finale 7 min
no pause after Introduction, Bolero, and Fortune-Telling movements

Written 1967, at age 34
Ballet Premiered 4/20/1967 at the Bolshoi Theatre in Moscow

All timings are approximate. | Composer artwork by Khoa Doan.
THE MUSIC
VIVALDI’S CONCERTO FOR STRINGS IN G MINOR, RV 156
Notes by Steve V. Sinclair

The Composer
In the early 1700s, when most Italian composers were known for their operas, Vivaldi held a unique position, achieving fame as a creator of orchestral works. Despite his severe asthma, he went on several taxing journeys starting in 1718 which helped to cement his reputation as one of the preeminent musicians of baroque Europe. He was a prolific writer, having composed around 500 concertos in addition to a number of pieces for the church and the theater. His most famous concerto, The Four Seasons, forms part of the collection The Contest of Harmony and Invention, which is one of seven such collections published during his lifetime. He also composed concertos for cello, viola d’amore, flute, oboe, bassoon, and groups of solo instruments.

The Music
The fiery Concerto for Strings in G minor, RV 156, is a full concerto with no featured soloists. The outer Allegro movements are tumultuous and fiery, with a strutting syncopation and rushing melodies. The double bass plays a walking line in the central Adagio movement, with the upper strings sustaining tones. It makes for a fitting opening to this evening’s concert.
FRANK MARTIN’S PETITE SYMPHONIE CONCERTANTE
Notes by TŌN harpist Taylor Ann Fleshman

The Composer
Born in 1890, Frank Martin was one of the leading Swiss composers of his time. He not only composed his music, but also performed many of his own works while on tour as a pianist and harpsichordist. His compositional style resembles that of Johann Sebastian Bach with a twist of early-20th-century French composers. He wrote many sacred vocal works, which may be due to the fact that his father was a priest, but he also composed on secular subjects. Though Martin’s output on vocal works is prominent, he was very prolific in instrumental compositions that are now staples in the international concert repertoire. His Petite symphonie concertante is by far his most widely respected work.

The Origin of the Work
The Petite symphonie concertante was composed in 1945 from a request made by Paul Sacher. Sacher did not micromanage how the piece was to be composed, but his one specific request was that plucked basso continuo instruments were to be employed along with standard string instruments. From here, Martin decided to use instruments that are still common today, which included harp, piano, and harpsichord. These three instruments are the soloists of the work while the remaining strings are split into two equally important groups.

The Music
Martin composed a second version of this piece that did not include solo instruments and was for full symphony orchestra. He believed that this work would not be performed often due to its uncommon orchestration; however, Martin’s belief turned out to be erroneous. The original version that you will be hearing today is the more frequently performed of the two versions. I find that its unusual combination of instruments makes this piece all the more intriguing. In addition to the exquisite pacing and shape, the atmosphere Martin sets in each section draws you into his world for the full 21 minutes. The opening resembles a concerto with the three solo instruments accompanying each other while the remaining strings are supporting them. In the next section, the music moves in a slow, improvisatory style, then turns into a spirited march ending the piece. While I enjoy the entire work, my favorite moment is around the 14-minute mark, after a slow chordal introduction in the harpsichord. Listen closely and you will hear why.
ARVO PÄRT’S CANTUS IN MEMORY OF BENJAMIN BRITTEN

Notes by TŌN violinist Sabrina Parry

The Composer
Estonian composer Arvo Pärt is particularly well known today for his creation of the musical technique named “tintinnabuli.” Pärt began his piano studies at the age of three and went on to attend the Rakvere Music School and Tallinn Music School as a teenager. After a brief two years of mandatory military service for the Soviet Army he finished his schooling, with many compositions from this time still being acknowledged today.

Tintinnabuli
In his 20s, Pärt worked as a sound engineer and found himself experimenting with many of the compositional techniques and styles that were in vogue at the time, but not lingering amongst them. In 1976, after many years of turmoil and self-discovery, as well as an obsession with early music such as Gregorian chant and Renaissance music, he birthed the musical technique “tintinnabuli.” From the Latin tintinnabulum, a bell, when used, this technique brings together both melody and triad to create a united ensemble. This distinct method has been used by Pärt in his compositions for nearly 40 years, with one of his earliest examples being the Cantus in Memory of Benjamin Britten, which you will hear today.

In Memory of Benjamin Britten
Pärt learned of Benjamin Britten’s passing while listening to the radio one day in 1976. While the two had no personal connection, Pärt said, “Why should the date of Benjamin Britten’s death [December 4, 1976] touch such a chord in me? Evidently it was only in that moment that I matured enough to realize the magnitude of such a loss. Inexplicable feelings of duty, or even more than that, arose in me—I had just discovered Britten for myself. Not a very long time before his death, I recalled my impression of his music’s rare purity.”

The Music
Cantus in Memory of Benjamin Britten, for string orchestra and bell, premiered in 1977 and was written using tintinnabuli, as well as canon. In this six-minute work, Pärt used the A-minor scale in a descending pattern that is repeated, beginning with the violins, after three tolls of the bell. Each subsequent entrance of this scale is an octave lower and half the tempo of the preceding line, creating five layers out of one simple scale. The culminating sound created by these techniques in the string orchestra juxtaposed with the bell create a lush and hypnotic melody, very pleasing to the ear and emanating a churchly atmosphere.
RODION SHCHEDRIN’S CARMEN SUITE (AFTER BIZET’S OPERA)

Notes by TŌN percussionist Luis Herrera Albertazzi

The Composer
Rodion Konstantinovich Shchedrin is a Russian composer and pianist. Born into a musical family, he was introduced to music from a very early age by his father, who was a composer and music theory teacher. Shchedrin attended the Moscow Choral School and the Moscow Conservatory as a composition and piano major. His early compositions are mostly tonal. Often, little excerpts of Russian folk music can be heard in his writings, a common musical choice of composers of his time, with Shostakovich being the best example of it. His later compositions explore the world of serialism and some aleatoric techniques. As a pianist, Shchedrin premiered the first three of his six piano concertos, including a recording with the USSR State Symphony Orchestra. After the fall of the Soviet regime, Shchedrin took advantage of the new opportunities for international travel and musical collaboration, and now divides his time between Munich and Moscow.

The Ballet
Arranged for strings, timpani, and four percussionists, Shchedrin’s Carmen Ballet for strings & percussion (after Bizet’s opera) is his best-known work. He was approached by Cuban choreographer Alberto Alonso and was asked to write the music for a Carmen ballet. Shchedrin was hesitant about the idea, especially because according to him, Alonso was ignoring the fact that the story of Carmen had become inseparable from Bizet’s opera. In addition to this, Dimitri Shostakovich had already turned down the opportunity to write this ballet before the project was accepted by Shchedrin. Like the other four ballets composed by Shchedrin, Carmen was designed with his wife, Bolshoi prima ballerina Maya Pilsetskaya, in mind.

The Music
Shchedrin’s Carmen combines musical excerpts from three of Bizet’s works (Carmen, Incidental music for L’Arlésienne, and the opera La Jolie Fille de Perth) to form his suite of 13 separate numbers. Shchedrin described the work as “not simply a slavish obeisance to the genius of Bizet, but rather an attempt at a creative meeting of two minds.” The ballet was banned right after its first performance and called an insult to Bizet’s masterpiece, and for the sexualization of Carmen’s character. Percussionists, like myself, are quite familiar with Bizet’s Carmen, because there are a couple of excerpts for auxiliary instruments (tambourine, triangle) that we are regularly asked to perform in orchestral auditions.
THE ARTISTS
ZACHARY SCHWARTZMAN

conductor

Zachary Schwartzman has conducted around the United States, in Brazil, England, Bosnia, and Mexico. His orchestral performances have been featured on NPR, including a national broadcast on “Performance Today.” A recipient of the career development grant from the Bruno Walter Memorial Foundation, he has served as assistant conductor for the Deutsche Oper Berlin, Opera Atelier (Toronto), Berkshire Opera Festival, Opéra Français de New York, L’Ensemble orchestral de Paris, Gotham Chamber Opera, Oakland East Bay Symphony, Connecticut Grand Opera, and Opera Omaha, among others. He was associate conductor for two seasons with New York City Opera, as well as conductor in their VOX series, and has been associate/assistant conductor for fifteen productions at Glimmerglass Opera, where he conducted performances of Carmen and the world premiere of Jeanine Tesori’s A Blizzard on Marblehead Neck.

Mr. Schwartzman’s credits as assistant conductor include recordings for Albany Records, Bridge Records, Naxos Records, Hyperion Records, and a Grammy-nominated world-premiere recording for Chandos Records. He had a twelve-year tenure as music director of the Blue Hill Troupe and has been assistant conductor for the American Symphony Orchestra since 2012. He has appeared as both assistant conductor and conductor at Bard SummerScape and the Bard Music Festival at The Richard B. Fisher Center for the Performing Arts. He is currently resident conductor of The Orchestra Now (TŌN) and music director of the Bard College Community Orchestra. In addition to degrees in Piano Performance and Orchestral Conducting, he earned a B.A. in East Asian Studies from Oberlin College.
Frank Corliss is the director of the Bard College Conservatory of Music. Before coming to Bard, he was for many years the director of music at the Walnut Hill School and a staff pianist for the Boston Symphony Orchestra and the Tanglewood Festival Chorus. A frequent performer on the Boston Symphony Prelude Concert series, he also performs throughout the United States as a chamber musician and collaborative pianist. In addition to his duties at the BSO and Walnut Hill, he has worked as a musical assistant for Yo-Yo Ma and has assisted Ma in the musical preparation of many new works for performance and recording, including concertos by Elliot Carter, Richard Danielpour, Tan Dun, John Harbison, Leon Kirchner, Peter Lieberson, Christopher Rouse, and John Williams. He can be heard in recording on Yo-Yo Ma’s Grammy-winning Sony disc *Soul of the Tango*, as well as the Koch International disc of music by Elliott Carter for chorus and piano with the John Oliver Chorale.
TAYLOR ANN FLESHMAN TŐN ’22
harp

Hometown: Kernersville, NC

Alma maters: Indiana University, M.M., 2018–20; University of Cincinnati, B.M., 2014–18

Awards/competitions: First prize, 2018 PRISMA Concerto Competition; First prize and the Nippert Award, 2017 and 2018 3 Arts Scholarship Competition; First prize, 2015 CCM Undergraduate Instrumental Competition; Second Prize, 2020 Ceren Necipoglu International Competition, chamber division; Second Prize, 2020 National Society of Arts and Letters; 2018–20 Barbara and David Jacobs Fellowship; 2014–18 CCM Honors Scholarship

Appearances: Moscow Symphony Orchestra, Russia, 2019; Jakarta Simfonica Orchestra, Indonesia, 2018–19; Civic Orchestra of Chicago, 2018–19; Evansville Philharmonic Orchestra, 2018–19; Richmond Symphony Orchestra, Indiana, 2017–18; Pacific Region International Summer Music Academy, Canada, 2018–19; Bowdoin International Music Festival, 2017; Aspen Music Festival and School, 2016; National Orchestral Institute, 2015

When did you realize you wanted to pursue music as a career? I’ve been playing music since I was 5 but it wasn’t until I was 15 that I decided to try and pursue a career with the harp. From there, I transferred over to UNCSA, an arts high school.

What is your favorite piece of music, and why do you love it? Tristan und Isolde. It never ceases to amaze me how these four hours can keep me completely immersed between the harmonies and the drama. I also love seeing how directors approach staging this work.

What has been your favorite experience as a musician? It’s hard to pinpoint. My favorite moments have been when I played in hospitals or retirement communities. I found that music really lifted the spirits of those who were in difficult times. Life can be hard so I was glad to use my gift to help in some regard.

If you could play another instrument, what would it be? Piccolo, because it’s a lot easier to pack up and transport.

Which three people, dead or alive, would you like to have dinner with and why? Leonard Bernstein—I’d love to watch and listen to him talk about music; Henriette Renié—I’d want her input on her outstanding harp repertoire and talk about her spirituality; My grandfather—I’d like to get to know him and meet him since I was too young to remember him.

Tell us something about yourself that might surprise us: I performed and recorded the world premiere of the Mosolov Harp Concerto with the Moscow Symphony Orchestra in Russia back in 2019. Naxos released the CD in December 2020.

Piece of advice for a young classical musician: Your path will not look the same as others. Don’t compare yourself to what others in your field are doing and accomplishing. You have to do what’s best for you and focus on your direction.
Renée Anne Louprette has established an international career as organ recitalist, conductor, and teacher. She is associated with a number of distinguished music programs in the New York City area, having served as Associate Director of Music at the Church of St. Ignatius Loyola, Associate Director of Music and the Arts at Trinity Wall Street, Organist and Associate Director at the Unitarian Church of All Souls, and Director of Music at the Church of Notre Dame.

Since 2019 Ms. Louprette has been Assistant Professor of Music and College Organist at Bard College, where she directs the Bard Baroque Ensemble. She was subsequently appointed to the faculty of the Bard College Conservatory in 2020. She has been the University Organist and Organ Area Coordinator at Mason Gross School of the Arts, Rutgers University, since 2013, and is a former member of the faculty at the Manhattan School of Music, The Hartt School of the University of Hartford, and the John J. Cali School of Music at Montclair State University.

Ms. Louprette made her organ recital debuts in the 2018–19 season at the Royal Festival Hall in London, Walt Disney Concert Hall in Los Angeles, the Cathedral of Notre Dame in Paris, and in collaboration with the American Brass Quintet at Church of the Ascension in New York. She has released solo recordings of the music of J. S. Bach and 20th-century French organ masterworks to critical acclaim, in addition to a recent duo recording with traditional Irish musician Ivan Goff. She is a graduate of the Master of Music program in conducting from Bard College Conservatory and holds degrees in piano and organ from The Hartt School, University of Hartford, and a diplôme supérieur in organ from the Centre d’Études Supérieures de Musique et de Danse de Toulouse.
Estonian-born Arvo Pärt is one of these composers whose creative output has significantly changed the way we understand the nature of music. Since 1976, his unique tintinnabuli compositions have established a new kind of musical paradigm—a radically different approach to many aspects of music, as well as to interpretation and listening. As one of the most radical representatives of the Soviet avant garde, his work passed through a profound evolutionary process: from neo-classical piano music to the individual use of dodecaphony, composition with sound masses, chance music and collage technique.

After his last and most dramatic collage piece, Credo (1968), Mr. Pärt withdrew for almost eight years. In 1976, after intensive study of Gregorian chant, the Notre Dame School, and classic vocal polyphony, he emerged with a new and highly original musical language which he called tintinnabuli (tintinnabulum—Latin for “little bell”), which has defined his work up to today. Tintinnabuli first appeared in a short piano piece, Für Alina (1976), and a subsequent rush of new works, including Fratres, Cantus in Memory of Benjamin Britten, and Tabula rasa (1977), which remain among his most highly regarded.

In 1980, Mr. Pärt was urged by public authorities to leave the country. He and his family settled first in Vienna and then West Berlin. Important works like Passio, Te Deum, Miserere, Lamentate, Symphonie No. 4, Adam’s Lament, and numerous choral works have been created ever since and have been performed worldwide.

Mr. Pärt’s “musical Credo” is rooted in the Christian tradition, and since the Word (Logos) plays a vital and even structural role in Pärt’s compositional process, both his orchestral and vocal works are mostly based on liturgical texts. His oeuvre is rich and versatile, including many large-scale compositions for choir and orchestra, four symphonies, and works for soloists and orchestra, as well as numerous choral pieces and chamber music.
Rodion Shchedrin was born in 1932 in Moscow into a musical family: his father was a composer and a teacher of music theory. He studied at the Moscow Choral School and in 1955 he graduated from the Moscow Conservatory, where he studied composition and piano. His first major works were written in his early 20s.

Never a member of the Communist Party, at the collapse of the Soviet regime Mr. Shchedrin was able to participate more fully in musical life worldwide. He now divides his time between Munich, St. Petersburg, and Moscow.

A virtuoso pianist, Mr. Shchedrin has often performed his own works, which include six concertos for piano and orchestra, sonatas, and 24 preludes and fugues for piano. For over a decade he spent much of his time and energy heading the Union of Composers of the Russian Federation, having succeeded its founder, Dmitri Shostakovich, at his request. In his opera Dead Souls (after Gogol) and the ballet Anna Karenina (after Tolstoy), he introduced classics of Russian literature to musical theatre. All were performed at the Bolshoi Theatre, making him the first composer to have had seven works staged there in its 200-year history. His choral works, set to texts of Russian poets, are widely performed, as are his two symphonies and five concertos for orchestra.

In 1992, President Boris Yeltsin awarded Mr. Shchedrin the Russian State Prize for his work The Sealed Angel. He has succeeded in synthesising traditional and new forms by using every contemporary technique of composition, including aleatoric and serial. His attraction to Russian folklore and folk music, and Russian poetry and literature, is strongly evident in his oeuvre, making him a pre-eminently Russian composer with a voice that nevertheless speaks to all humankind.

Since 1989, Mr. Shchedrin is a member of the Berlin Academy of Arts.
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*

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

- **Leon Botstein** *Music Director*

- **Violin I**
  - Yada Lee
  - Concertmaster
  - Esther Goldy Roestan
  - Yuri Mitsuhashi
  - Gergő Krisztián Tóth
  - Misty Drake
  - Principal, Orchestra 1, Violin II
  - Nico Oswald
  - Adam Jeffreys
  - Dillon Robb

- **Violin II**
  - Shaina Pan, Principal
  - Architectural, Orchestra 2, Violin II
  - Yinglin Zhou
  - Jacques Gadway
  - Zhen Liu
  - Sabrina Parry, Principal, Orchestra 2, Violin II
  - Bram Margoles
  - Stuart McDonald
  - Gaia Mariani Ramsdell
  - Tin Yan Lee*
  - Xinran Li*

- **Cello**
  - Sara Page, Principal
  - Lucas Button
  - Eva Roebuck
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  - Kelly Knox
  - Sarah Schoeffler
  - Cameron Collins*
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- **Bass**
  - Luke Stence, Principal
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- **Mariya-Andoniya Henderson**, Principal, Orchestra 2

- **Joshua DePoint**

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  - Jarrod Briley*

- **Timpani**
  - Keith Hammer III
Ser will talk briefly about Vivaldi’s Concerto for Strings and Frank Martin’s Petite symphonie concertante before the performances.

**Hometown:** Longview, TX

**Alma maters:** University of North Texas, B.M. 2012–16; Manhattan School of Music, M.M. 2017–19

**Appearances:** Imani Winds Chamber Festival, 2018; Round Top Festival Institute, 2019

**What is your earliest memory of classical music?** My dad is a music minister, so I grew up singing in my church choir. There was always a wide variety of music playing at home. My last name is Czech, so my dad passed down his love for Dvořák to me.

**When did you realize you wanted to pursue music as a career?** I have essentially wanted to be a musician of some kind since I was old enough to know what music is. When I picked up the horn in fifth grade, I knew pretty much instantly that I would pursue this for the rest of my life.

**What do you think orchestra concerts should look like in the 21st Century?** I want to see more diverse audience engagement with orchestra concerts. I love when orchestras play in non-traditional venues. Everyone hopes for more young people at concerts, and I think that performing more new works and old works in fresh ways will help.

**Which composer or genre of music do you feel you connect with the most?** As a horn player I’m a huge Brahms fan, but I’m most inspired by newer works by composers like Jennifer Higdon.

**What is some advice you would give to your younger self?** Don’t compare your life to anyone else’s.

**Favorite non-classical musician or band:** I listen to a lot of non-classical music, so it’s hard to pick just one! St. Vincent’s music is fantastic. She uses a lot of orchestral instruments in a rock way.

**If you weren’t a musician, what would you be doing?** I really enjoy sewing, crafts, and drag, so maybe I would be doing something in fashion.

**Piece of advice for a young classical musician:** Don’t be afraid to try things out of your comfort zone! Play with different ensembles. Do some improvisation. Try arranging. Play for and with your friends. So many opportunities will come your way, and the more you’ve tried new things, the more comfortable you’ll be.
Charles will talk briefly about Pärt’s Cantus in Memory of Benjamin Britten and Rodion Shchedrin’s Carmen Suite before the performances.

Hometown: Antioch, IL

Alma maters: Eastman School of Music, B.M.; New England Conservatory, M.M.

Appearances: National Orchestral Institute, 2019; Chautauqua Institution, 2014

What is your earliest memory of classical music? My mom taught piano lessons out of our house my whole life and we went to a lot of Chicago Symphony concerts at Ravinia when I was very young.

What do you think orchestra concerts should look like in the 21st Century? I hope more people have access to classical music. Orchestra audiences have historically been from a similar demographic for a variety of factors, so I hope more orchestras make an effort in the future to encourage more accessibility for people of varying backgrounds.

Which composer or genre of music do you feel you connect with the most? Definitely the late-Romantic/20th century. Some of my favorite composers are Mahler, Stravinsky, Shostakovich, Messiaen, and Steve Reich.

What is your favorite piece of music, and why do you love it? I don’t know if I have a favorite, but Mahler’s 6th Symphony is the first piece I fell in love with.

What is some advice you would give to your younger self? Be kinder to yourself and trust the process.

Favorite non-classical musician or band: Radiohead

If you could play another instrument, what would it be? Cello. I’m jealous of its expressive range: it sounds awesome playing Bach or the gnarliest of contemporary pieces and everything in between.

What is your favorite place you’ve traveled to and why? I love going to new baseball stadiums. I’ve been obsessed with baseball my whole life and going to games makes me feel nine years old again.

Piece of advice for a young classical musician: Be grateful you get to have music in your life.
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