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CENTER**

Friday, November 19, 7:30 PM

CONRAD TAO, piano

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CONRAD TAO, piano

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|---|-----------------------|
| Improvisation | Conrad Tao |
| <i>China Gates</i> | John Adams |
| <i>Chromatic Fantasy and Fugue</i> | Johann Sebastian Bach |
| <i>Antennaria plantaginifolia, Pussytoes</i> (from <i>A Compendium of Catskill Native</i> <i>Botanicals, Book 2</i>) | Jason Eckardt |
| <i>Kinderszenen</i> | Robert Schumann |
| I. <i>Von fremden Ländern und Menschen</i> | |
| II. <i>Kuriose Geschichte</i> | |
| III. <i>Hasche-Mann</i> | |
| IV. <i>Bittendes Kind</i> | |
| V. <i>Glückes genug</i> | |
| VI. <i>Wichtige Begebenheit</i> | |
| VII. <i>Traumerei</i> | |
| VIII. <i>Am Kamin</i> | |
| IX. <i>Ritter vom Steckenpferd</i> | |
| X. <i>Fast zu ernst</i> | |
| XI. <i>Fürchtenmachen</i> | |
| XII. <i>Kind im Einschlummern</i> | |
| XIII. <i>Der Dichter spricht</i> | |

INTERMISSION

| | |
|---|----------------------|
| <i>Pastorale</i> (dedicated to Robert Schumann) | Fred Hersch |
| <i>Keyed In*</i> | Conrad Tao |
| <i>Piano Sonata in A-flat Major, op. 110</i> | Ludwig van Beethoven |
| I. <i>Moderato cantabile molto espressivo</i> | |
| II. <i>Allegro molto</i> | |
| III. <i>Adagio, ma non troppo</i> | |
| IV. <i>Allegro ma non troppo</i> | |

*Commissioned by the Meany Center for the Performing Arts at the University of Washington, Tisch Center for the Arts at 92nd Street Y, Celebrity Series of Boston, and the Moss Arts Center at Virginia Tech.

This performance is supported in part by a gift from
Ruth Waalkes and Jeffrey Cole.

Program Notes

JOHN ADAMS

China Gates

John Adams grew up in Worcester, Massachusetts, where he played clarinet in a community band. After studies in composition at Harvard University, Adams moved to San Francisco, where he taught at the conservatory from 1972-1982. During this period he directed the conservatory's New Music Ensemble, commissioning and performing avant-garde music, as well as writing experimental compositions of his own. In 1977 Adams wrote a pair of piano works, *Phrygian Gates* and what he calls "its little companion piece," *China Gates*. He writes, "Together they comprise what could be my 'opus one' by virtue of the fact that they appeared in 1977-1978 as the first coherent statements in a new language." Both pieces employ the hypnotic repetitive structures of the Minimalists, who exerted a strong influence on Adams at this time. Both are based on modes—*China Gates* alternates between paired Mixolydian and Aeolian modes, as well as Lydian and Locrian modes—and the term "gates," which Adams borrowed from electronics, represents the moments when the modes abruptly shift from one to another. *China Gates*, however, was written in a deliberately accessible style for young pianists. Its structure is that of a musical palindrome, in which a series of phrases or sections achieves a central point and then proceeds in a mirror image of the original, unfolding the material in retrograde until the end reaches the beginning. Adams has described the form of *China Gates* as an "almost perfect palindrome" that should be interpreted with "real attention to details of dark, light, and the shadows that exist between."

JOHANN SEBASTIAN BACH

Chromatic Fantasy and Fugue

On February 29, 1840, as part of a chamber music series at Leipzig's Gewandhaus called *Evening Conversations*, Felix Mendelssohn and violinist Ferdinand David offered a concert that introduced Bach's now famous *Chaconne*, along with Mendelssohn's rendering of the D-minor *Chromatic Fantasie and Fugue*. The Gewandhaus audience embraced both works with rapturous applause, which Mendelssohn repaid the following year when he performed a further selection of Bach's works—including, again, the *Fantasie and Fugue*—on a series of "historical concerts." Mendelssohn's historical concerts placed Bach's works among those of Handel, Mozart, Haydn, and Beethoven, thus establishing a German pantheon of composers that survives to this day.

In Bach's own time, much of his renown arose from his extraordinary skills as a keyboard player. His dazzling improvisations at the organ, and the emotional

intensity and difficulty of his compositions, brought him devoted students and followers. Bach's *Fantasia and Fugue*, written during his early years as an organist, became well known among Bach's admirers late in his career and circulated in many hand-written copies. The fantasia combines freely flowing scales and arpeggiations with starkly chromatic melodic voices; a section marked "recitativo" brings a more measured, vocal utterance into the argument. Mendelssohn wrote to his sister, Fanny, about one lengthy passage of arpeggiations, indicating that he took the liberty of enhancing their effect by doubling the bass line and adding all the dynamics and pedaling of which the modern piano was capable. Bach builds the elaborate structure of the fugue on a deceptively simple scaffolding, which extends the chromaticism of the fantasia through an elegant, upwardly unfurling melodic line.

JASON ECKARDT

Antennaria plantaginifolia, Pussytoes

The music of Jason Eckardt combines rhythmic intricacy with dense harmonies and textures, fervent expression, and demanding physical challenges. Born in Princeton, New Jersey, in 1971, Eckardt studied guitar at the Berklee College of Music and went on to earn advanced degrees in composition at Columbia University. A co-founder and director of the New York-based contemporary music group Ensemble 21, Eckardt currently teaches at Brooklyn College and the City University of New York Graduate Center. His work has garnered critical accolades as well as major awards, such as a Guggenheim Fellowship. His commissions have come not only from major performing arts institutions, such as Carnegie Hall and Tanglewood, but also from adventurous individual artists; his body of work thus includes a long list of compositions for solo instrumentalists and chamber ensembles. The piano piece featured on this program, *Antennaria plantaginifolia, Pussytoes*, is dedicated to Tao. Eckardt writes that it "is part of an ongoing series of works collected in the *Compendium of Catskill Native Botanicals*, inspired by plantlife near my home. Pussytoes, whose velvety flowers resemble cat paws, are deceptively hearty and can thrive in dry, rocky environments. This is due to their robust subterranean rhizomatic structure, alluded to by the intertwining lines that open the piece. After a brief interruption of isolated chords through which the music must pass, the work 'blooms' with grace-note flourishes that reveal the efforts of the roots below."

Program Notes, continued

ROBERT SCHUMANN

Kinderszenen

Though Robert Schumann aspired to become a piano virtuoso, he suffered a serious hand injury in 1832 that prevented him from ever reaching his full potential as a performer. It was his wife, Clara Schumann, who achieved celebrity status as a pianist, as well as becoming the foremost interpreter of her husband's piano works. Robert Schumann wrote an abundant amount of piano music, much of it consisting of miniature pieces arranged in series or cycles, and laced with personal and literary allusions of all kinds. Schumann's delightful collection, *Kinderszenen (Scenes from Childhood)*, op. 15, dates from February 1838, shortly after his betrothal to Clara Wieck. Schumann wrote of them to Clara, "it was like an echo of your words when you once wrote to me 'that I seemed to you as a child;' in short, I felt just as if in child's clothes, and then wrote the thirty funny little things out of which I selected some twelve and called them *Childhood Scenes*. You will be pleased with them, but must of course forget that you are a virtuosa." A few of these pieces, such as the opening *Von fremden Ländern und Menschen (Of Foreign Lands and People)*, contain Schumann's most memorable melodies; the seventh piece, *Träumerei (Daydream)*, came to epitomize the sentimental strain in 19th-century salon music. Though Schumann apparently did not think of them as virtuoso material, in fact the pieces present plentiful challenges of agility as well as expression.

FRED HERSCH

Pastorale

Fred Hersch, born in Cincinnati in 1955, studied at Grinnell College and the New England Conservatory before moving to New York in 1977 to pursue a career in jazz. Over the last several decades Hersch has established himself as a distinctive and innovative jazz pianist who excels not only in small combo performance but as a riveting solo player; in 2006 he became the first musician invited to offer week-long solo engagements at New York's Village Vanguard, where he has made five recordings. Hersch is a prolific recording artist who has won 15 Grammy nominations, and he is noted equally for his work as a composer. In 2003 a Guggenheim Fellowship supported his composition of *Leaves of Grass*, a setting of Walt Whitman's poetry for two voices and octet. Apart from his many recordings and compositions, Hersch also published an award-winning memoir, *Good Things Happen Slowly*. His solo piano piece, *Pastorale—Homage à Robert Schumann*, first appeared on his 2011 album, *Alone at the Vanguard*, recorded on the final night of his week-long Vanguard engagement in December 2010. It opens with the flowing arpeggiations and artless melodic style employed by Schumann

in such pieces as *Of Foreign Lands and People*. The melody—intimate, lyrical, and occasionally soaring—forms a counterpoint with other lines that emerge from within the texture, which gradually builds intensity through outward expansion into the upper and lower ranges of the piano, and with the addition of rich chords and bass octaves. Shortly before the close we're surprised by a brief, touching little chorale in simple four-part harmonies that signals an end to the previous complexities, and a return to the graceful, limpid language of the opening.

LUDWIG VAN BEETHOVEN

Piano Sonata in A-flat Major, op. 110

By 1818 Beethoven had almost entirely lost his sense of hearing and began to communicate with friends by means of "conversation books," where his visitors wrote down questions or comments to which he would respond orally. It thus seems utterly remarkable that he should at that time launch some of his most challenging and complex compositional projects. In May 1820 he received a commission from Berlin publisher Adolf Martin Schlesinger to produce three new piano sonatas. These sonatas, published as op. 109, 110, and 111, all show innovative approaches to formal structure, rigorous contrapuntal writing, and inventive use of pianistic idioms. Full textures and coloristic effects on the piano were becoming the norm in Beethoven's time, but no other composer of his day exploited the instrument's tonal possibilities to the extent that he did. His sonata in A-flat major, op. 110, dated December 25, 1821, is among the most lyrical and expressive of his late piano works. The first movement, with its meditative opening theme and the delicate flow of arpeggios that ensues, sets the tone of the entire work; even the vigorous rhythms and accents of the second movement create no sense of disruption. The last sections of the piece form an unbroken continuity, from the almost vocal eloquence of the adagio, with its soft pedal effects and "lamenting song" (*klagender Gesang*), through the great fugue, its inversion, and final, transcendent resolution.

—Kathryn L. Libin © 2021

Biography

CONRAD TAO

Conrad Tao has appeared worldwide as a pianist and composer and has been dubbed “the kind of musician who is shaping the future of classical music” by *New York Magazine* and an artist of “probing intellect and open-hearted vision” by the *New York Times*. Tao is the recipient of the prestigious Avery Fisher Career Grant and was named a Gilmore Young Artist—an honor awarded every two years highlighting the most promising American pianists of the new generation. As a composer, he was also the recipient of a 2019 New York Dance and Performance “Bessie” Award for Outstanding Sound Design/Music Composition for his work on *More Forever*, his collaboration with dancer and choreographer Caleb Teicher.

Tao has recently appeared as soloist with the Los Angeles Philharmonic, Cleveland Orchestra, New York Philharmonic, and Boston Symphony. As a composer, his work has been performed by orchestras throughout the U.S.; his first large-scale orchestral work, *Everything Must Go*, was premiered by the New York Philharmonic in 2018-2019 and will be premiered in Europe by the Antwerp Symphony in 2021-2022. In the same season his violin concerto, written for Stefan Jackiw, will be premiered by the Atlanta Symphony under Robert Spano and performed by the Baltimore Symphony under Kirill Karabits. In the 2021-2022 season he will also make his London solo recital debut at the Wigmore Hall and will appear in recital throughout North America, including Boston, New York, Washington, and Seattle. Tao’s Bessie Award-winning dance work with Caleb Teicher, *More Forever*, will continue to tour North America, including performances at Cal Performances in Berkeley and Fall for Dance North in Toronto. Other collaborations include his duo work, *Counterpoint*, also with Caleb Teicher, and a multi-city tour with violinist Jackiw and cellist Jay Campbell as a member of the Junction Trio.

In the 2020-2021 season Tao was the focus of a series of concerts and interviews with the Finnish Radio Symphony, performing Beethoven’s Piano Concerto no. 4 with Hannu Lintu and Andrew Norman’s *Suspend* with Sakari Oramo live on television. While most performances in the 2020-2021 season were canceled due to the COVID pandemic, he appeared with the Cincinnati Symphony and Louis Langrée, returned to the Seattle Symphony to perform Beethoven’s Concerto no. 4, and returned to Blossom with the Cleveland Orchestra, and Bravo! Vail with the New York Philharmonic and Jaap van Zweden. Further invitations included the National Symphony Orchestra, the San Francisco Symphony, New Jersey Symphony, and St. Paul Chamber Orchestra. His creation with Caleb Teicher, *More Forever*, commissioned by Works & Process at the Guggenheim, was planned for tours across the U.S., including Dance Cleveland and Fall for Dance, Toronto. Tao and Teicher’s

latest collaboration for Works & Process, *Rhapsody in Blue*, kicked off the Guggenheim's return to in-person performances and was lauded by the *New York Times* as "monumental."

In 2019-2020 Tao was presented in recital by Carnegie Hall, performing works by David Lang, Bach, Julia Wolfe, Jason Eckhardt, Elliott Carter, Rachmaninoff, and Schumann. He also made his debut in recital at Walt Disney Concert Hall, where the LA Phil presented him in works by Aaron Copland and Frederic Rzewski. Following his debut at Blossom Music Center, the Cleveland Orchestra invited Tao to perform at Severance Hall in a special program featuring music by Mary Lou Williams and Ligeti and improvisation alongside pianist Aaron Diehl. After his debut with the Boston Symphony at Tanglewood, his return date was cancelled due to COVID; instead he was invited to give a streamed recital in their *Great Performers* series, where he played works by Felipe Lara, Crawford Seeger, Tania León, Lang, and Beethoven.

Additional highlights of recent seasons include Tao's LA Opera debut in the West Coast premiere of David Lang's adaptation of Thomas Bernhard's *the loser*. In Europe he has been presented by the Swedish Radio Symphony in recital and in Andrew Norman's *Suspend* alongside Susanna Mälkki; he also recently returned to the Orchestra dell'Accademia Nazionale di Santa Cecilia, performing with Antonio Pappano. Among other recent performances of his compositions are his own performance of *The Oneiroi* in New York with the Seattle Symphony and *Spoonfuls* with the IRIS Orchestra.

A Warner Classics recording artist, Tao's debut disc, *Voyages*, was declared a "spiky debut" by *The New Yorker's* Alex Ross. Of the album, NPR wrote: "Tao proves himself to be a musician of deep intellectual and emotional means—as the thoughtful programming on this album...proclaims." His next album, *Pictures*, with works by Lang, Toru Takemitsu, Carter, Modest Mussorgsky, and Tao himself, was hailed by the *New York Times* as "a fascinating album [by] a thoughtful artist and dynamic performer... played with enormous imagination, color, and command." His third album, *American Rage*, featuring works by Wolfe, Rzewski, and Copland, was released in the fall of 2019.

Tao was born in Urbana, Illinois, in 1994. He has studied piano with Emilio del Rosario in Chicago and Yoheved Kaplinsky in New York, as well as composition with Christopher Theofanidis.

This is Tao's first performance at the Moss Arts Center.

Tell Us What You Think!

We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to Angélique Kidjo on Thursday, January 20, 2022.



bit.ly/conrad-tao-feedback

Go Deeper

As a composer and performer, Tao has sought to expand audiences' understanding of the diversity of classical music. As he put it in an interview with *Arts Mania*, this includes:

"[B]reaking the stereotypes, by not simply programming the same works over and over, not only playing music written before 1900 and giving off this impression that all of our music was written by a bunch of dead European men. And exploring the radicalism of the 20th century and thinking about what's happening now. And then understanding that these things can happen within the framework of whatever classical music means today."

How is this ethos reflected in Tao's program?

Engagement Events

Thursday, November 18, 2021

MASTER CLASS

Virginia Tech piano students performed for Conrad Tao and received personalized coaching in technique and musical expression.

Q&A WITH CONRAD TAO

Conrad Tao met with university music students for this private discussion about performance, composition, and life as a touring musician.

Special thanks to Rick Masters and Hsiang Tu

In the Galleries

Coming Soon:

STUDENT ARTS SPOTLIGHT 2021

Thursday, December 2-Saturday, December 18, 2021

All galleries

All current Virginia Tech undergraduate and graduate students were invited to submit their original art work for physical and/or digital display at the Moss Arts Center this fall. Curated by the Moss Arts Center Student Ambassadors, this exhibition celebrates creativity, diverse perspectives, and inspiration across our student body.

Also Featuring:

TACIE JONES: *INHABITANCE*

Interdisciplinary artist and current Ph.D. candidate Tacie Jones presents *Inhabitance*, an immersive multi-media sculpture and product of her research at Virginia Tech. Originally presented in spring 2021 as a site-specific installation behind the Town of Pearisburg's historic Community Center, *Inhabitance* explores transforming the embodiment of trauma by reconnecting our sensory and cognitive experiences, asking us to be in both our thinking and feeling bodies at the same time.

GALLERY HOURS

Wednesday-Friday, 10 AM-5 PM

Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu.

Land Acknowledgement

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

Health and Wellness

The Moss Arts Center adheres to the guidelines of the Virginia Department of Health and Virginia Tech in its operations, including protocols for face coverings and cleaning and sanitation. Our status may change according to changes in university operating procedures. Find the most up to date information at artscenter.vt.edu/visit.

We ask patrons to do their part in keeping our community healthy. If you feel unwell, please stay home.

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ANGÉLIQUE KIDJO

Fri., Jan. 28, 7:30 PM

DANISH STRING QUARTET

Thurs., Feb. 3-Fri., Feb. 4, 7:30 PM

CIRQUE MECHANICS

Birdhouse Factory

Wed., Feb. 23, 7:30 PM

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Tues., March 1, 7:30 PM

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Thurs., March 17, 7:30 PM

MEMPHIS JOOKIN': THE SHOW

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Fri., April 8, 7:30 PM

Sat., April 9, 4 and 7:30 PM

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KRISTIN CHENOWETH

For the Girls

Tues., April 19, 7:30 PM

SARAH CHANG, violin

Fri., April 22-Sat., May 14, 8:30-11 PM

CRAIG WALSH'S MONUMENTS

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- Provides low-cost goods for members of our community
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- Y's Best Boutique opened in 2020



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