

# NICHOLAS ROERICH MUSEUM

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**Sunday, February 24, 2019**

## **Landscapes and Seascapes**

**Kyle Walker, piano**    **Emily Kalish, violin**

**Sonata para violín y piano** (2010)

**Roberto Sierra** (b. 1953)

- I. Expresivo*
- II. Rápido*
- III. Con gran expresión*
- IV. Rítmico*

**Samba de Recordações** (2015)

**Jeff Scott** (b. 1967)

**Troubled Water** (1967)

**Margaret Bonds** (1913-1972)

*Brief intermission*

**Pastorela** (1947)

**William Grant Still** (1895-1978)

**Deep River** (1910)

**Samuel Coleridge-Taylor** (1875-1912)

*arr. Maud Powell*

**Pampeana No. 1** (1947)

**Alberto Ginastera** (1916-1983)

*The recital ends at about 6:25 p.m.*

### *Program notes*

**Roberto Sierra** was born in 1953 in Veja Baja, Puerto Rico. He studied composition in Europe, most notably with Georgi Ligeti, and now teaches at Cornell University in Ithaca, NY. While his violin sonata is not meant to tell any particular story, we heard the rushes of sparkling fast notes that permeate every movement of the work as sounding like streams of water and gusts of wind.

**Jeff Scott** was born in Queens, NY in 1967. He is most well known as the french hornist in the internationally acclaimed woodwind quintet “Imani Winds”. *Samba de Recordações* is the second movement of a three movement sonata for violin and piano, *Transperencia*. “Recordações” is Portuguese for “memories,” which explains the wistful mood of the piece. Scott writes about his compositions: “I use my classical training as a framework to introduce world musics onto the classical concert stage. My goal is a soundscape with universal appeal, that on some level speaks to all and gives each listener an equal and valid reason to want a sharing, unifying and healing experience.”

**Margaret Bonds** (1913-1972) was one of the first African-American composers to gain recognition in the United States. Maya Angelou wrote of *Troubled Water*: “This beautifully crafted work states the refrain and verse of the spiritual in various guises. The broad sweeping melody is initially spiced up by complex rhythmic accompaniments and harmonized with elements of the blues and jazz. It is then restated in a more languid tempo, beautifully embellished in the gospel tradition of piano performance. This work becomes increasingly more driven, building up to a grand climax with the juxtaposition of the two parts of the refrain Wade in the Water and God’s gonna trouble the water.”

**William Grant Still** (1895-1978), often referred to as the “dean” of African-American composers, wrote: “In *Pastorela* I have sought to present a tone picture of a western landscape, peaceful but exciting, arousing a feeling of languor in some of its aspects and of animation in others, presenting an overall effect of unity in its variety.”

*Deep River* is a traditional African-American spiritual. **Samuel Coleridge-Taylor** (1875-1912), the Afro-English composer, included it in his 1905 collection of *24 Negro Melodies*, which transformed these traditional melodies into classical art music for the piano. Maud Powell (1867-1920), considered by some the first great American violinist, championed much of Coleridge-Taylor’s music, and in 1910 she was inspired to transcribe his setting of *Deep River* for violin.

**Alberto Ginastera** (1916-1983) gave the name *Pampeana*—relating to the Argentine pampas (fertile lowlands)—to three rhapsodic works evoking his country’s low-lying plains. The composer described his motivation for writing these works: “Whenever I have crossed the pampa or have lived in it for a time, my spirit felt itself inundated by changing impressions, now joyful, now melancholy, some full of euphoria and others replete with a profound tranquility, produced by its limitless immensity and by the transformation that the countryside undergoes in the course of the day... From my first contact with the pampa, there awakened in me the desire to write a work that would reflect these states of my spirit.”

#### *Performers:*

**Emily Kalish**, violinist, is committed to bringing audiences thoughtful, imaginative and emotionally honest interpretations of the classical repertoire as well as exciting new works by 21st-century composers. She is a producer and performer for “The Dream Unfinished”, an activist orchestra which supports NYC-based civil rights organizations through concerts and presentations. She currently holds positions in the Binghamton Philharmonic and Hudson Valley Philharmonic. A dedicated teacher, she is on the faculty of Concordia Conservatory of Music. In 2016 she and James Bergin co-founded Williamstown Orchestra Workshop, an intensive summer workshop for children ages 8-16.

Ms. Kalish holds a Bachelor’s degree from the Hartt School in Connecticut, where she studied with Dr. Katie Lansdale, and a Master’s from Manhattan School of Music, where she studied with Burton Kaplan.

Critically-acclaimed pianist **Kyle P. Walker** believes music can speak to social issues better than verbal language can. He brings this understanding to both traditional Western repertoire and that of the living world-wide composers with whom he collaborates.

Highlights of this season include concerto, chamber, and solo appearances with the Colour of Music Festival Orchestra, of solo recital tour throughout the East and West coast, and a Lincoln Center appearance alongside Miss America 2019.

Walker has been featured on WNYC, WQXR, NPR, and UNC-TV. Recent performances include his debut solo recital at Weill Hall at Carnegie Hall, Lincoln Center, Stern Auditorium and Carnegie Hall, The Great Hall at Cooper Union, The Tantaloon Cave of Australia, and the Lied Center of Kansas.

As an advocate of social justice, Kyle is the pianist of The Dream Unfinished, an activist orchestra which supports NYC-based civil rights and community organizations through concerts and presentations.

Kyle performs with the group Sanctuary Project NYC, an ensemble composed of classically trained musicians and dancers which creates original productions through a collaborative rehearsal process centered around structured improvisation.

He is currently touring a solo performance project entitled Bach to BlackNotes, which features the music of J.S. Bach juxtaposed with music of neglected composers who speak to issues of oppression and inequality. See and hear more of Kyle Walker’s musicianship on Instagram @klassickyle and at [www.kylewalkerpiano.com](http://www.kylewalkerpiano.com).



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