

**Studies:**

1997 - 1999: First began cello studies at age 12 with the late Rudolf Doblin.  
2000 - 2001: Ann Alton, Eric Bartlett  
2002 - 2005: Bard College - Luis Garcia-Renart (cello & chamber music), Joan Tower (composition)  
Fine Arts Degrees (music & literature)  
2005 - 2008: Yale University School of Music – Aldo Parisot (cello), Ezra Laderman (composition)  
Claude Frank, Boris Berman, Peter Frankl, Ani Kavafian, Tokyo String Quartet (chamber music)  
Graduate Degrees - Master of Music'07, Artist Diploma'08

**Awards:**

**Yale University (2005-2008)**

2008 - Yale University School of Music: Woolsey Hall concerto competition winner  
2008 - Yale School of Music Alumni Association Prize  
2007 - 2008 Conway Dickson Scholarship Award  
2007 - Aldo Parisot Prize for excellence and achievement.  
2006 - Prize winner in Hugo Kauder Memorial Strings competition.  
2005 - 2008 Full tuition Scholarship Award - Graduate studies M.M. and A.D.

**Bard College (2002-2005)**

2005 - Margaret Creal Schafer Award.  
2004 - Scholarship Award in memory of Margaret Creal Schafer.  
2003 - Clair Leonard Scholarship Award.  
2002 - 2005: George I. Alden Scholarship Award (full tuition).  
2002 - Grant Award: New York Philharmonic Players Fund sponsored by Stephen and Elaine Stamas

**Empire State Youth Orchestra (1997-2002)**

2002 - Barry L. Richmond Award for contribution and achievement.  
1999 and 2001 - Lois Lyman concerto competition winner. (Unprecedented)

**Performances:**

**'09 Bang on a Can All-Stars**

Chen Theater, Vancouver, B.C.  
Merkin Hall, New York, premiere of works by:  
Lok Yin Tang, Kate Moore and David Longstrech  
*Newburgh Symphony, Dr. W. Choe* - Elgar Concerto, Dvorak's Silent Woods  
*Yale Philharmonia, Shinik Hahm* - Saint-Saens Concerto

**'08 Carnegie Hall - Weill Recital Hall:**

NY Debut recital with Todd Crow (piano)

**'07 Zankel Hall, Beineke Library, New Haven, CT**

*Bard Spiegelent, Bard College, NY* - works by:  
Martin Bresnick - "B's Garlands" - Yale Cellos  
John Adams - "Shaker Loops" - string ensemble

**'06 Robert Manno - Premiere of Fantasy for 2 pianos, violin & cello**

Zachary Wadsworth - Premiere of String Quartet #2

**American Symphony Orchestra, Leon Botstein:**

**'05 Barber Cello Concerto, '02 Kabalevsky Cello Concerto**

*Barge Music, NY: with Roustem Saitkoulov (piano)*

**'04 Windham Chamber Players, Robert Manno**

Vivaldi Double Concerto in G minor, with David Heiss

**'03 Musical Passages, Moulin d'Ande, Normandy, France:**

with Todd Crow (piano) & Marcello Defant (violin)

**Woodstock Chamber Orchestra, Luis Garcia-Renart:**

Kabalevsky Cello Concerto, '02 Schumann Cello Concerto

**'01 Saratoga Chamber Music Festival, Chantal Juillet:**

Chantal Juillet (violin), Pascal Roge & Vanessa Benelli (piano)

**Empire State Youth Orchestra, Francisco Noya:**

Schumann Cello Concerto, '99 Saint-Saens Cello Concerto

**'00 Lake Placid Sinfonietta, Alfred Gershwald** - Tchaikovsky's Rococo Variations

**Ensembles:**

"Bang on a Can All-Stars" '09 -  
Canadian Chamber Orchestra of New York '09 -  
The Lorien Trio '09 -  
Don Trenner Orchestra '05 -  
Yale Cellos '05 -'08  
Yale Philharmonia '05 -'08  
Windham Chamber Players '04 - '08  
Woodstock Chamber Orchestra '02 - '05  
Empire State Youth Orchestra '97 - '02

**Teaching/Outreach Programs:**

Riverdale Country School, New York '09  
Poly Prep Day School, New York '09  
Bette Midler's NY Restoration Project  
Conciertos de Camara Para Niños, Puerto Rico '08  
Yale Outreach Program '05 -'08:  
Private Lessons '03 - present: Students of all ages  
McAlester Institute, McAlester Oklahoma '07:  
Summer workshop - cello & music education (youth)  
Empire State Youth Orchestra '97 - '02:  
Annual 'Melodies of Christmas' Benefit Concert, WRGB-TV  
supporting Albany Medical Center Children's Cancer Unit  
Albany Symphony Orchestra '01:  
Participant in Benefit Concert for victims of 9/11

**Testimonials:** (excerpts)

**Aldo Parisot**, 2007-12-02

Samuel Sanford Professor of Music  
Yale University School of Music

"...an exceptionally gifted young cellist who has been studying with me at the Yale School of Music for several years. Ashley is an excellent cellist, thoughtful musician and charismatic performer who is experienced as a soloist, chamber musician and orchestral player. She is also an effective teacher, who can communicate her technical and musical ideas with ease. . Ashley is mature, responsible and hard-working. She is outgoing and expresses herself well. As a result, she is well respected by her peers and her mentors alike. I believe Ashley would be an asset to any organization or institution with which she becomes affiliated.

**Clive Greensmith**, 2007-12-27

Cellist, Tokyo String Quartet; Artist-in-Residence, Yale University School of Music

"...An exceptionally motivated and determined young person, I was extremely impressed by her devotion to her groups, the considerable time she invested in each ensemble and her ability to draw the very best out of her colleagues. Demonstrating a keen ear and a profound understanding for matters of style, Miss Bathgate struck me as being a wonderfully well rounded musician. An exceptionally fine instrumentalist with a beautiful and warmly expressive sound, Miss Bathgate produced a consistently high level of work demonstrating immaculate preparation and a truly professional approach to each work studied. Her poised and heartfelt reading of the third movement of Brahms' C minor piano quartet particularly stands out. A natural chamber musician, I am confident that Miss Bathgate would be a valuable addition to your program and wholeheartedly support her application.

**Robert Manno & Magdalena Golczewski**, 2005-04-06

Co-Directors, Windham Chamber Music Festival

"We are writing in support of a wonderful young musician, Ashley Bathgate..We were immediately struck by her innate musicality and the complete absorption in the music. We were very impressed as well by her technical command and her remarkably mature understanding of the nature of phrasing and rubato. She continues to grow and deepen as a musician. We are delighted to recommend Ashley Bathgate to you for your consideration."

**Todd Crow**, 2002-10-04

Concert Artist, Professor of Music and Chair, Vassar College

"Ashley is very gifted musically, listens critically, and exhibits real passion in her playing. She appears to relish overcoming technical obstacles, and to a non-cellist, she is amazingly adept for someone who has played for such a relatively short time. Having seen her work with Mr. Garcia-Renart, she is intensely motivated and dedicated as a student; she has the makings of a serious career in music and the potential to develop into a player of distinction."

**Luis Garcia-Renart**, 2001-10-24

Professor of Music, Bard College

"..From the first few notes I was aware that I was in front of an extraordinary talent. In all my years of teaching and hearing young players I must say that I have never met anyone with her capacity for learning, her natural ability for technical development and, what is even more unique, her inspired, natural and engaging musical talents. She is an avid learner, works very hard, never satisfied with her achievement, always in search for more. She absolutely astonishes anyone who hears her play. I have seen her in concerts, her stage presence matches her music performance. Although only 16 years old the depth of her music making is uncanny..She has been asked to participate in high level concert series' and she has won every competition she entered. In one word, she is extraordinary."

**Chantal Juillet**, 2001-10-18

Concert Artist, Music Director: Saratoga Chamber Music Festival  
Pacific Music Festival, Sapporo, Japan

"I met Ashley Bathgate in the summer of 2000, when she was brought to me for an audition. I soon realized I was witnessing a wonderful talent that deserved to be helped and encouraged as much as possible. I invited her the following summer to perform at the Saratoga Chamber Music Festival. Ashley proved to be a very enthusiastic participant, as well as being conscientious and well prepared. Her ease on stage and her eagerness to play for an audience was very refreshing..I expect she will mature into a complete and versatile musician."

**Vladimir Pleshakov**, 2002-08-28

Concert Artist, DMA (Stanford), AB (UC,Berkely)  
Founder & President of Pleshakov Music Center, Hudson,NY

"Ashley Bathgate was a featured artist in two of thirteen classical music concerts given at the Pleshakov Music Center in the summer of 2002..The rehearsals, under the watchful eye of her mentor, Luis Garcia-Renart were little gems in themselves, full of probing detail and great thoughtfulness. Her impassioned playing was subject to rigorous discipline. Intonation was flawless. Ashley has great stage presence and projects well to her audience...she may very well become one of the truly great artists of our time. I wish her well. Present at the second of the two performances were Licia Albanese, William Carragan and John Paul Keeler, all of whom share the opinion expressed above."

**Concert Reviews:** (excerpts)**Mid-Hudson Times: “Newburgh Symphony Welcomes in Spring”,** by J. Warren Cahill, 2009-03-18

“...And it came, not from a piece of music with the name “Spring” in it or even “Prentemps”, but rather in the form of a cellist who arrived on the stage in a vibrant orange gown, and poured herself into her music as though she were Persephone herself, come from the cold underworld with the renewed vigor and energy of new life. This twenty-four year old virtuoso from Saratoga Springs played with such mesmerizing conviction and musical involvement that it was hard to take one’s eyes off her: her face seemed to glow with emotion, her body draped across the cello as though pleading it to come to life and her fingers raced up the finger-board with joie-de-vivre and an urgency to her playing. Her name is Ashley Bathgate and her rendition of Elgar’s Concerto for Cello was as spellbinding a performance as I can remember viewing with the Newburgh Symphony...the piece seemed not so much an elegy, but a theme of resurrection and new beginnings...With her eyes sparkling, her long golden hair draped down one shoulder and the neck of the cello nestled on the other, she seemed at one with the music, as though the music resonated out of her rather than the instrument. She played with the graceful, self confidence of one who is accustomed to be front and center, the star attraction of the show...”

**Times-Herald Record: “GNSO Winter Respite”,** by James F. Cotter, 2009-03-17

“...by featuring cellist Ashley Bathgate in several exciting concert pieces by Elgar and Dvorak. The 23-year old graduate of the Yale University School of Music played with warmth, spirit and skill, inspiring the full orchestra to melodic responses under Choe’s meticulously fluid direction...Dvorak’s “Waldesruhe (Silent Woods)”...Cellist Bathgate was equally at home here with her firm fingering and bowing in the slow, ruminating cantabile passage that yields to a light intermezzo before closing on the opening pastoral scene in a golden recapitulation. Her interpretation throughout both pieces displayed grace, strength and confidence. A true virtuoso, she deserved both standing ovations for her contrasting performances.”

**NY Concert Review: Carnegie-Weill Debut Recital,** by Harris Goldsmith, 2008-02-09, Vol. 15, #2

“...the brilliant high level and accomplishment of her playing and music making at this concert left no doubt that young Ms. Bathgate has an even bigger future ahead of her!..With the formidable key board support of Todd Crow, the evening commenced with Beethoven’s Sonata No. 4 in C Major, Op. 102, No. 1...and from the first phrases became gratifying, airborne and unpretentious. The ensuing Allegro vivace (of this quasi-church sonata) leapt to life with a scampering, unusually mercurial quality that suggested a playful scherzando that this listener found absolutely refreshing...”

Donald Martino (1931-2005) wrote his Parisonatina al’Dodecafonina in 1964 for Aldo Parisot... Ms. Bathgate triumphantly tamed the beast with almost scary insolent ease: She not only went through all its fiendish obstacles-- extremes of pitch, texture, drumming on the wood of the instrument, exotic variations of color and the like - she managed, as Parisot once did, to evoke poetry and lyricism and made real music from these acrobatics. This was the high point of this recital...Debussy’s Sonata in D Minor, vintage 1915... Ms. Bathgate’s mercurial account was beautifully right on the mark. Mr. Crow’s clairvoyant support was equally witty accurate...

The Brahms Sonata in F Major, Op. 99 made similarly light of all its notorious obstacles(the treacherous, and also often missed, high note near the beginning of the Allegro vivace first movement was securely dead centre both times (the repeat was observed). I also liked the player’s strong, solid rhythm in the Adagio affetuoso, and particularly that they resisted the all too frequent habit of rushing the tempo of the pizzicatos when the movement’s recapitulation is approached...For an encore, we heard the Paganini/Luigi Silva arrangement of a Theme and Variations from the opera “Moses”. As in the already sighted Martino, Ms. Bathgate had great fun with its difficulties.”

**Kingston Daily Freeman: d’Albert Cello Concerto,** by Kitty Montgomery, 2002-09-24

“..Bathgate, a first year student at Bard, is a prodigy who cuts your heart out from the first down bow, then expands it for the duration. Her playing elicits tears for no good reason as it illuminates the anima of this obscure work and its dazzling virtuosic demands. Whenever Bathgate performs d’Albert, *he will live.*” - *Young cellist rises to Bard Occasion*, 2002-04-25... “Sunday afternoon on the Bard College campus, cellist Ashley Bathgate showed the dawning resonance of her own artistry..the beauty of her cello’s voice lies in its transparency - Bathgate played through the suite like a sybl passing visions, innocent of effect or effort...Here is the ultimate artistry, and the most remarkable attribute of Bathgate’s performance is her compassionate capacity to share and celebrate this uncanny gift.”

**Star Register, Hudson Valley Newspapers:** by John Paul Keeler, 2002-09-24

“..The poignance, refinement and singing tone of her cello produced sheer magic. Not only her supreme musicianship but her body language and beautiful facial expression suggested a complete mature artist at so young an age! Her playing of Dvorak’s “Songs My Mother Taught Me” as an encore would *bring tears to a stone.*”

**The Independent:** by William Carragan, 2002-09-17

“..Every phrase was emotionally convincing, every gesture was completed with clear logic and appreciation of the cello sound..Furthermore her technical skill was utterly uncanny; she seemed to be at complete peace with the instrument and in command of every aspect of the performance. She used her great skill as a platform for an interpretation of real subtlety and strength.”

**Daily Gazette: “Bathgate plays with passion in concerto”,** by Bill Rice, 2001-11-05

“..In the Schumann, Bathgate demonstrated why she is considered one of the finest young musicians ever produced in this area. She has "confidence," "fearless" and "performer" written all over her – and can she ever play. Bathgate has the poise and bearing of an artist. She knows how to build intensity during extended phrases, how to be gruff when grit is called for, and how to draw sweet sounds from her instrument.”

**Capital Newspapers: Schumann Cello Concerto,** by Ron Emery, 2001-11-05

“..spontaneous and fresh..Bathgate has established herself as a rising young star of the instrument. She demonstrated the full tone, generous musicality, long line and mature command of her instrument. She is self confident without being haughty, and that is a real accomplishment.” – *Saint-Saens Cello Concerto*, 1999-11-8, “...Bathgate is the kind of player, like Jacqueline duPre was, who can enliven music, make it sparkle and radiate warmth.”

