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The Great Hall of The Cooper Union  
Friday, December 18, 2015 at 7 PM

*Season 1, Concert 9*

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## Zachary Schwartzman, *Conductor*

**Wolfgang  
Amadeus Mozart**  
(1756–1791)

Symphony No. 31 in D major,  
K. 297/300a ("Paris") (1778)  
*Allegro assai*  
*Andante*  
*Allegro*

**Leó Weiner**  
(1885–1960)

Serenade for Small Orchestra in F minor,  
Op. 3 (1906)  
*Allegretto, quasi andantino*  
*Lebhaft, sehr rhythmisch*  
*Rubato—Andantino—Allegretto*  
*Allegro molto*

### *Intermission*

**Robert  
Schumann**  
(1810–1856)

Overture, Scherzo and Finale,  
Op. 52 (1841)  
*Overture: Andante con moto—Allegro*  
*Scherzo: Vivo—Trio*  
*Finale: Allegro molto vivace*

**György Ligeti**  
(1923–2006)

Concert Românesc (1951)  
*Andantino*  
*Allegro vivace*  
*Adagio ma non troppo*  
*Molto vivace: Presto*  
(no pause between movements)

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*The concert will run approximately one hour and 55 minutes, including one 20-minute intermission.*

# CONCERT QUICK GUIDE

Wolfgang Amadeus  
Mozart

## Symphony No. 31, “Paris”

### **Movements**

Allegro assai (*very fast*) 8 min

Andante (*moderately slow*)  
6 min

Allegro (*fast*) 4 min

### Written at age 22, in 1778

- This is one of several works that Mozart wrote hoping to impress audiences and potential employers during a sojourn in Paris.
- Mozart was so pleased with the premiere, he went to the Palais Royal afterward and had some ice cream!

## Leó Weiner Serenade for Small Orchestra

### **Movements**

Allegretto, quasi andantino  
(*moderately fast*) 6 min

Lebhaft, sehr rhythmisch  
(*lively, very rhythmic*) 5 min

Rubato—Andantino—  
Allegretto (*expressive, not in  
strict tempo, then at a moderate  
pace, then moderately fast*) 4 min

Allegro molto (*very fast*) 5 min

### Written at age 21, in 1906

- Weiner won international acclaim and several prizes for this work, which was written while he was studying at the Budapest Academy of Music.
- Weiner went on to teach music theory, composition, and chamber music at the Budapest Academy of Music, where he was a professor for over 40 years.

## Intermission

20 minutes



Meet some  
of the musicians  
in the lobby



Take a selfie!  
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Restrooms:  
house left

## Did you know?

Eight future and incumbent presidents have spoken at The Great Hall, including Abraham Lincoln, Theodore Roosevelt, Bill Clinton, and Barack Obama.

### Robert Schumann **Overture, Scherzo and Finale**

#### **Movements**

Overture: Andante con moto—Allegro (*moderately slow, with motion, then fast*)  
6 min

Scherzo: Vivo—Trio (*lively and animated*) 4 min

Finale: Allegro molto vivace (*very lively and fast*)  
6 min

#### **Written at age 30, in 1841**

- After first referring to this work as a "Suite," Schumann sometimes called it a "symphonette" because it resembles a short, light symphony without a slow movement.
- He felt this piece stood apart from the standard symphony form, stressing the "light, friendly character" and calling it "tender" and "merry."

### György Ligeti **Romanian Concerto**

#### **Movements**

Andantino (*moderate*) 3 min

Allegro vivace (*lively and fast*) 1 min

Adagio ma non troppo (*slow, but not too slow*) 3 min

Molto vivace: Presto (*very lively and quick*) 5 min

**(no pause between movements)**

#### **Written at age 28, in 1951**

- This work is based in part on actual Romanian folk music. Ligeti had studied at the Folklore Institute of Bucharest in 1949, and in part on his own folk-like invention "in the spirit of the village bands."
- After a single rehearsal, the piece was banned by the Hungarian government. Ligeti said, "Under Stalin's dictatorship, even folk music was allowed only in a 'politically correct' form, in other words, if forced into a straitjacket of the norms of socialist realism."

*All timings approximate.*

## Wolfgang Amadeus Mozart

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

### **Symphony No. 31, "Paris"**

Written in 1778

Premiered on June 12, 1778, at the home of Count Karl Heinrich Joseph von Sickingen in Paris

Public premiere on June 18, 1778 in Paris

#### **On stage:**

2 flutes, 2 oboes, 2 clarinets,  
2 bassoons, 2 French horns,  
2 trumpets, timpani, 12 violins,  
4 violas, 4 cellos, and  
3 double basses

#### **Performance time:**

Approximately 18 minutes

## Leó Weiner

Born April 16, 1885, in Budapest

Died September 13, 1960, in Budapest

### **Serenade for Small Orchestra**

Written in 1906

Premiered on December 3, 1907 in Cologne

#### **On stage:**

2 flutes, 1 piccolo, 2 oboes, 2 clarinets,  
2 bassoons, 2 French horns, 2 trumpets,  
timpani, percussion (triangle), 12 violins,  
4 violas, 4 cellos, and 3 double basses

#### **Performance time:**

Approximately 20 minutes

## Robert Schumann

Born June 8, 1810, in Zwickau, Germany

Died July 28, 1856, in Endenich,  
Germany

### **Overture, Scherzo and Finale**

Written in 1841

Premiered on December 6, 1841 at the Leipzig Gewandhaus conducted by Ferdinand David

Revised in 1845 shortly before publication in 1846 by Kistner in Leipzig

#### **On stage:**

2 flutes, 2 oboes, 2 clarinets,  
2 bassoons, 2 French horns,  
2 trumpets, timpani, 12 violins,  
4 violas, 4 cellos, and  
3 double basses

#### **Performance time:**

Approximately 16 minutes

## György Ligeti

Born May 28, 1923, in Dicsőszentmárton,  
Transylvania

Died June 12, 2006, in Vienna

### **Romanian Concerto**

Written in 1951

Premiered on August 21, 1971 in Fish Creek, Wisconsin in the Gibraltar Auditorium at the Peninsula Music Festival by The Festival Orchestra conducted by Thor Johnson

Revised and re-published in 1996

#### **On stage:**

2 flutes, 1 piccolo, 2 oboes,  
1 English horn, 2 clarinets, 2 bassoons,  
2 French horns, 2 trumpets, percussion  
(cymbals, snare drum, bass drum),  
12 violins, 4 violas, 4 cellos, and  
3 double basses

#### **Performance time:**

Approximately 12 minutes

## THE ARTISTS



*Photo by Claire McAdams*

**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." In 2004, he received a 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, and a Grammy-nominated world-premiere recording for Chandos Records. He has been music director of the Blue Hill Troupe since 2004 and 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 was recently appointed resident conductor of The Orchestra Now (TÖN) and music director of the Bard College Orchestra. In addition to degrees in Piano Performance and Orchestral Conducting, he earned a B.A. in East Asian Studies from Oberlin College.



### The Orchestra Now

Photo by Jito Lee

Founded in 2015, The Orchestra Now is an innovative training orchestra and master's degree program at Bard College that is preparing a new generation of musicians to break down barriers between modern audiences and great orchestral music of the past and present. Under the leadership of conductor, educator, and music historian Leon Botstein, TÖN mines the wealth of underperformed repertoire, reimagines traditional concert formats, and strives to make the experience of the performers a part of the listeners' experience. At a TÖN concert, musicians and audience inspire one another, each following their curiosity with a shared sense of adventure.

The musicians of TÖN hail from across the U.S. and six other countries: Hungary, Korea, China, Japan, Canada, and Venezuela. In addition to a concert series at their home base—the stunning Frank Gehry-designed Richard B. Fisher Center for the Performing Arts at Bard College—they perform multiple concerts each season at Carnegie Hall and offer free concerts at venues across the boroughs of New York City in the Around Town series. At the Metropolitan Museum of Art they join Leon Botstein in the series Sight & Sound as he explores the places where musical and visual expression meet, pairing orchestral works with masterpieces from the museum's collection.

In addition to Mr. Botstein and TÖN's Associate Conductor and Academic Director, James Bagwell, guest conductors in the inaugural season include JoAnn Falletta, Marcelo Lehninger, and Gerard Schwarz.

*More info online at*  
[theorchestranow.org](http://theorchestranow.org)

## MEET THE MUSICIANS



Lili Sarayrah  
*violin*

Photo by Jito Lee

**Hometown:** Knoxville, Tennessee and Amman, Jordan

**Alma mater:** Eastman School of Music: BM Violin Performance, Arabic-English Literary Translation Studies Certificate, Arts Leadership Program Certificate, Kauffman Entrepreneurial Year Program Scholar

**Awards/Competitions:** Critical Language Scholarship, U.S. Department of State; Susan B. Anthony Prize for Women's Leadership; Pi Kappa Lambda Music Honor Society; Celentano Excellence in Chamber Music Award; Celentano Excellence in Chamber Music Fellowship, Eastman School of Music

**Appearances:** Binghamton Philharmonic, Symphoria, Amman Symphony Orchestra, Ensemble Signal, Aspen Summer Music Festival, Bang on a Can Summer Music Festival

**Favorite composer fact:** Stravinsky went to see Charlie Parker play in a club. The latter realized who was in the audience and included a quote from *The Rite of Spring* in his solo. Stravinsky was so excited he knocked over his Scotch.

**Best song to play on repeat:** Steve Reich's *Tehillim*

**Favorite painting:** Gustav Klimt's *Portrait of Adele Bloch-Bauer I*

**Piece of advice for a group of people:** Stay curious and keep supporting the arts.

**Last book read:** *Americanah* by Chimamanda Ngozi Adichie

## MEET THE MUSICIANS



Photo by Jito Lee

**Hometown:** Houston, Texas

**Alma mater:** University of Miami

**Appearances:** National Repertory Orchestra, Round Top Festival Institute, Aspen Music Festival, Los Angeles Philharmonic (substitute percussion), New World Symphony

**Favorite non-classical musician or band:** Charles Lloyd

**Favorite composer fact:** Dvořák taught himself how to compose.

**Most fun piece to play:** Anything by Steve Reich or Shostakovich

**Musical origins:** I began playing percussion at the age of 8 because when I heard a percussion section play for the first time I was fascinated by the sounds they were making. I immediately wanted to learn how to play all of the different percussion instruments.

**Which composer would have had the best Twitter account:** John Cage. He was such a brilliant philosopher, I could see him tweeting a 'thought of the day' sort of thing. Although he may not have been into social media.

**Favorite movie:** *The Dark Knight*. Batman is my favorite superhero and Heath Ledger's performance was incredible.

**Time travel destination:** Paris, France in the early 20th century. There was so much amazing art and music being created during that time.

**Favorite soundtrack:** *Birdman*

## Leon Botstein, *Music Director*

### Flute

Victor Wang, *Principal (Mozart, Ligeti)*

Thomas J. Wible, *Principal (Weiner, Schumann)*

### Oboe

Zachary Boeding, *Principal*

Aleh Remezau (*on leave*)

### Clarinet

Sangwon Lee, *Principal (1st half)*

Elias Rodriguez, *Principal (2nd half)*

### Bassoon

Wade Coufal, *Principal (Mozart, Schumann)*

Dávid A. Nagy, *Principal (Weiner)*

Cathryn Gaylord, *Principal (Ligeti)*

### Horn

Jordan Miller, *Principal (Mozart, Schumann)*

Philip Brindise, *Principal (Weiner, Ligeti)*

### Trumpet

Szabolcs Koczur, *Principal (1st half)*

Zachary Silberschlag, *Principal (2nd half)*

### Timpani

Jonathan Wisner

### Violin I

Grace Choi, *Concertmaster (1st half)*

Lili Sarayrah, *Concertmaster (2nd half)*

Michael Rau

Mia Laity

Adina Mu-Ying Tsai

Haemi Lee

### Violin II

Youyang Qu, *Principal*

Brenna Hardy-Kavanagh

Holly Jenkins

Shushi Hori

Andrés Rivas

Dawon Eileen Suh (*on leave*)

### Viola

Bonnie Heung, *Principal*

David Mason

Omar Shelly

Scot Moore

### Cello

Taylor Skiff, *Principal*

Andrew Borkowski

Eleanor Lee

Hui Zhang

### Bass

Julian Lampert, *Principal*

Michael Franz

Milad Daniari

### Guest musicians for this concert

#### Oboe

Michelle Pan

#### Percussion

David Degge

#### Violin II

Wendy Case

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## The Orchestra Now Administration

### Artistic Staff

Leon Botstein,  
*Music Director*  
James Bagwell,  
*Associate Conductor and Academic Director*  
Zachary Schwartzman,  
*Resident Conductor*  
Erica Kieseewetter,  
*Director of Chamber and Audition  
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Kristin Roca, *Administrative Assistant*



Photo by Jito Lee

Make an important investment in a **new generation** of musicians who are **redefining** what it means to be an orchestra.

Through a gift to The TŌN Fund, you will help to **inspire** and **support** TŌN graduate students and their education.

TŌN students are select musicians who hail from the finest conservatories across the U.S. and abroad. They are completing a rigorous, three-year academic program leading to a Masters of Curatorial, Critical and Performance Studies. In addition to tackling interdisciplinary coursework, they prepare and perform in professional concerts, and create music education programs.

Your tax-deductible contributions to The TŌN Fund will support **student living** stipends, fellowships, and health benefits; **concerts** at Bard College, Carnegie Hall, The Metropolitan Museum of Art, and other venues around NYC; **TŌN's teaching artist program**, which provides opportunities for TŌN musicians to design and implement community outreach projects with mid-Hudson schools, regional concert series, and community music education programs; purchase and care for **instruments** such as timpani and pianos, scores, and library acquisitions; and more.

To **donate online**, or for more information, visit **[THEORCHESTRANOW.ORG/SUPPORT](http://THEORCHESTRANOW.ORG/SUPPORT)**

To explore how your gift can support TŌN or to become more involved, please contact Nicole M. de Jesús, Development Manager, at (845) 758-7624 or [ndejesus@bard.edu](mailto:ndejesus@bard.edu).

### Wolfgang Amadeus Mozart Symphony No. 31, “Paris”

Mozart and his mother left on a fateful excursion to Paris in the summer of 1778 in the hopes of finding a steady position for the twenty-two-year-old composer. Mozart would return to Salzburg, dejected and alone; his inability to secure himself employment and the sudden death of his mother made the expedition a failure.

Parisians had previously encountered Mozart as an 8-year-old prodigy during his three-year tour of Europe. In 1778, the older Mozart wished to impress hopeful future employers and combat the cost of travel by giving concerts of his works. These pieces were written explicitly for Paris and include the Paris symphony, a piano sonata, and a violin sonata, among other works. The distinctly Parisian flavor of these compositions came about through advice from his father: “Be guided by the French taste. If you can only win applause and be well paid, let the devil take the rest!”

A trend in the Parisian orchestra of the time was *le premier coup d’archet* (the attack of the first note of a piece). Orchestras were especially proud of this technique and would strive to begin a piece exactly in unison. To cater to this tradition, Mozart composed the Allegro movements to accentuate *le premier coup d’archet*. Eager to impress, he also wrote a new Andante at the request of Joseph Legros, the director of the Concert Spirituel, the orchestra premiering the work. In a letter to his father, Mozart noted he did not see anything wrong with the original, however he agreed to the rewrite, possibly due to a weakened nerve in the wake of his mother’s death.

Mozart’s thirty-first symphony premiered to the public on June 18, 1778 only a day after the first and only rehearsal (though this is typical of the time). After this rehearsal, Mozart wrote to his father stating “never in my life have I heard a worse performance.” He feared the performance would be abysmal and considered leaving town. Though he was not sure how the work would be reviewed, he did have confidence in his composition. “I cannot say whether it will be popular... I still hope, however that even asses find in it something to admire.”

### Leó Weiner Serenade for Small Orchestra

The first movement opens with a serenade-like strumming of the strings, over which the flutes deliver the leading theme. This is picked up by the violins, the second theme presenting itself in the form of a rhapsody-like melody for the first violins. It takes the shape of a sonata-form minus the free-fantasia. The unfurling of this second theme leads to the reemergence of the first one as the start of the reprise. The contrasting second theme returns in due course, in the first violins as before.

The second movement takes on the general form and texture of a scherzo, enfolding a first part developed from the elfish theme established at the beginning by the first violins, a slightly more continuous central section articulating the subject introduced by the solo flute, and a reiteration of the first part and a brief coda on the theme of the trio.

The third movement is a unique little composition consisting of a short suite of variations on the melody played at the start by the clarinet—all over a lightly-scored accompaniment for the strings, and concluding with a partial repetition of the theme.

The fourth and final movement opens with the proclamation of its resilient principal theme by the strings, which evolves into the broad likeness of a rondo through the alternation of the theme with the folksong subject presently introduced by the woodwinds—the whole advancing to a bright and vigorous finale.

### **Robert Schumann** **Overture, Scherzo and Finale**

1841 was an unusually busy year for Schumann. His joyful surroundings inspired in him the drive to enter the field of orchestral composition, and with his usual vitality he sketched his first Symphony in B-flat, the fourth in D minor, and the Sinfonetta, all in rapid succession. In 1845 he revised the latter of these works, as it did not have any slower movement, and then published it under the title we know it by today: Overture, Scherzo and Finale.

The Overture, though more modest than Schumann's other symphonic movements, is full of elegance and spirit. It thrives in the distinctive veins of delicate feeling and fancy which characterize his works; and it would be challenging to find a piece of his which links his most pleasing characteristics in so short a form. The Scherzo is marked with that individuality which earned his symphonies such high rank, and all of which contain Scherzos of exceptional quality. The tripping, dotted rhythm triumphs throughout, and is relieved in the Trio by an exquisite phrase in 3/4 time. Both Scherzo and Trio are repeated, ending with a reminiscence of the first movement and a few bars from the Scherzo. The Finale takes on a more legato character in the first part, while the second half introduces a new theme, which, by its adamant and relentless rhythm, is in firm contrast to the former.

### György Ligeti Romanian Concerto

At the time he composed this piece, Ligeti was a professor of harmony and counterpoint at the Budapest Conservatory, the same school from which he graduated in 1949. In another four years, he and his wife would escape Communist Hungary by stowing away under postbags on a train to Vienna. Later still, he would move to Cologne to become, along with Stockhausen, a core member of the Avant-Garde movement. Those with knowledge of Ligeti's more famous, later work could certainly mistake Bartók as the author of this piece. Indeed, the concerto was certainly influenced by Bartók, but a much larger debt to its existence is owed to the government of Communist Hungary. Similar to Shostakovich, Ligeti was denied access to the culture of the West and was obligated to compose the folk-inspired music that the government endorsed. The Romanian Concerto is one of only a few works from this time that Ligeti did not brush off as a juvenile composition.

Ligeti's ability to orchestrate for a precise color comes out in stride in the first movement. The opening unison cello melody is underscored by a pair of clarinets, and later on, highlighted still by a bassoon and flute duet. A lively dance tune erupts onto the peaceful country scene established in the *Andantino* as it signals the start of the second movement. It evokes images of a wanderer finding his way to a village party, complete with fife, drums, fiddle, and brass out in full force. A culminating unison figure reminds us of the vitality of the opening.

The third movement opens with dissonances between clarinet and horn and mark the first clues of the future bend of Ligeti's opus. Serenity soon shatters again as a pair of trumpets herald the change of pace, perhaps referencing the last movement of Dvořák's *Symphony No. 8*. From the frenzied murmurs of the orchestra, a folk tune rises and makes rounds throughout the band. The hectic tempo is maintained until finally solo instruments play out, stacking and weaving themes until suddenly halted by a blast of fortissimo trumpets. But even 10 unison chords do not smother the solo violin, which continues playing while the solo horn reprises its melody from the third movement. In the end, however, the orchestra get the final say and one last diatonic chord closes out the composition. Although the soloists are all homogenized at the end of the piece, the Hungarian government did not take a liking to these final dissonances, however mild they may seem to modern ears. The government banned the piece and it was not publicly performed until 1971.



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