

Friday Evening, March 17, 2017, at 7:30  
Isaac Stern Auditorium/Ronald O. Perelman Stage

# the orchestra now®

presents

## Susanna's Secret

LEON BOTSTEIN, *Conductor*

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*Performance #49, Season 2, Concert 20*

OTTORINO RESPIGHI     *Vetrate di chiesa (Church Windows) (1926)*  
(1879–1936)             *La fuga in Egitto*  
                                   *San Michele Arcangelo*  
                                   *Il mattutino di Santa Chiara*  
                                   *San Gregorio Magno*

RESPIGHI     *Rossiniana, P. 148 (1925)*  
                                   *Capri e Taormina (Barcarola a Siciliana)*  
                                   *Lamento*  
                                   *Intermezzo*  
                                   *Tarantella "puro sangue"*

### *Intermission*

ERMANNO     *Il segreto di Susanna (Susanna's Secret)*  
WOLF-FERRARI     (1907–09)  
(1876–1948)             JINWON PARK, *Soprano*  
                                   MICHAEL KELLY, *Baritone*

This evening's concert will run approximately 2 hours and 15 minutes  
including one 20-minute intermission.

**PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.**

# Notes FROM TŌN MUSICIANS

Notes by Sasha Haft, flute

## Ottorino Respighi *Vetrata di chiesa (Church Windows)*

Ottorino Respighi was born into a family of musicians. After many years of study in his hometown, Respighi was appointed to a position in the viola section at the Imperial Opera in St. Petersburg. Here he was also able to continue studying composition with the greatly esteemed composer Nikolai Rimsky-Korsakov, who took a great interest in Respighi and convinced him to pursue a career in composition upon returning to Italy, where Respighi would be able to focus the expertise learned from Russia's (and arguably, the world's) best orchestrator at the time.

Immediately upon returning to Italy, Respighi accepted a position first as professor of composition and then as head of the Santa Cecilia Academy in Rome. During this time he composed the trifecta of Roman tone poems, which included *The Fountains of Rome* (1917), *The Pines of Rome* (1924), and *Roman Festivals* (1928). The pieces were received with international praise and launched Respighi into stardom.

In 1919, Respighi married Elsa Olivieri-Sangiaco, a mezzo-soprano who also had been his pupil for a few years at the Academy. Respighi's *Church Windows* originated as a sim-

ple suggestion from Elsa, after she showed him some passages of Gregorian Chant that she learned during her studies. Respighi was immediately spellbound by the religiosity and emotional harmony he felt upon hearing the chants, and set out to capture those feelings in his future compositions. In the summer of that year, Respighi wrote *Three Piano Preludes on Gregorian Melodies* as his first attempt to capture what he had felt. The piece was later orchestrated in 1926 and given a fourth movement to finish out the suite known today as *Church Windows*.

Originally, Respighi did not have a specific program in mind when writing the piece, but upon consulting with Claudio Guastalla, an editor and professor of literature, Respighi and Guastalla decided to retroactively add a program to his composition. To better match Respighi's colorful and picturesque orchestration, Guastalla suggested they match certain scenes depicted in the stained-glass windows from the surrounding Italian Cathedrals with the different movements of the piece—The Flight into Egypt, St. Michael the Archangel, The Matins of St. Clare, and St. Gregory the Great.

Ottorino Respighi  
*Rossiniana*, P. 148

Composed just after his symphonic tone poems, Ottorino Respighi's *Rossiniana* strikes a slightly different tone in an homage to a previous Italian master, Gioachino Rossini.

Respighi's admiration for his Italian lineage permeates all of his compositions. In his great Roman trilogy, Italian historical references can easily be found in the use of Italian folk and popular songs. Even more evident are his many compositions with explicit reference to the past, such as *Trittico Botticelliano* and *Ancient Airs and Dances*. Perhaps nothing exemplifies Respighi's nationalism more than his arrangements of Rossini. As Mahler did for Schumann and Schoenberg did for Brahms, it can be viewed as the greatest showing of admiration to arrange pieces of past fellow countrymen.

Respighi's *Rossiniana* is a four-movement orchestral suite derived from a collection of Rossini's piano works. The collection is titled *Perches De Vieillesse*, or literally "Old Age Sins." The music which Respighi arranges can be found in a subcategory titled *Quelques Riens*, or "Some Things." The history behind these piano pieces gives us little insight into why Respighi chose to arrange them. The piano collection is known to be an abandoned attempt by Rossini to compose 24 preludes in all keys in the tradition of Bach and Chopin. They were composed hastily for a friend in need of money and later categorized and titled by the publisher.

Composed while Rossini was living in France, these pieces have a somewhat reminiscent Italian feeling, but undoubtedly are works of great classicism. With Respighi's genius for orchestration, Rossini's pieces are infused with signature Respighi rhythms such as tarantellas and sicilianas as well as 20th-century orchestration fitting any of Respighi's symphonic poems. His use of muted brass, a skill mastered while studying with Rimsky-Korsakov in St. Petersburg, is brilliantly used to evoke a feeling of the distant past in the opening movement. The use of percussion enhances the haunting lamenting feeling of the second movement, followed by his use of bells and winds to evoke lightness in the intermezzo. Respighi uses the horns and trumpets to bring the Finale, *Tarantella "puro sangue"*, to its feet in this colorful work.

Often misrepresented as a composer of fascist grandeur, Respighi regarded himself as apolitical. It was not until after his death that his music became more anthemic for the Italian fascist regime: in particular the symphonic trilogy *The Fountains of Rome*, *The Pines of Rome*, and *Roman Festivals*. During his lifetime it was in fact his Rossini arrangements—*La Boutique Fantastique* (1919) written for the famous ballet impresario Sergei Diaghilev and his orchestral suite *Rossiniana*—which were most popular internationally. A largely forgotten relic, *Rossiniana* is a delightful work which will be surely enjoyed by performers and audiences alike.

Ermanno Wolf-Ferrari  
*Il segreto di Susanna (Susanna's Secret)*

Ermanno Wolf-Ferrari's life and career were split between Italy and Germany. His mother was a Venetian noblewoman and his father was a Bavarian painter. He added his mother's maiden name, Ferrari, to his surname around 1895. Although Wolf-Ferrari showed a great instinct for music from a young age, his father insisted on young Ermanno following in his footsteps by attending an art school in Rome. Music was merely an activity he pursued in his spare time. His interest in music, however, came to overshadow that in painting. He entered the Munich Akademie der Tonkunst, where he studied under the great composer and pedagogue, Joseph Rheinberger.

*Susanna's Secret* was composed as a one-act "intermezzo" to a libretto by Enrico Golisciani, an Italian librettist and poet. The opera involves only two singing characters (a soprano and a baritone), with the third character

being a mute servant. The plot focuses upon a simple, drawn out misapprehension. Count Gil smells tobacco smoke around his house and begins to suspect that his wife, Susanna, is having an affair, because everyone in his household is a non-smoker. In the end, the truth is disclosed—it is Susanna who is the smoker. Count Gil is ultimately relieved by Susanna's admission and celebrates their reconciliation by relinquishing his own non-smoker status to smoke with his wife.

The opera begins with a sparkling overture, establishing the nostalgically familiar atmosphere in the manner and spirit of 18th-century opera buffa (comic opera). The success and popularity of *Susanna's Secret*, like many other comic operas of Wolf-Ferrari's, is owed to some extent to its charming simplicity and Mozartian melodic appeal.

# THE Artists

## LEON BOTSTEIN, *Conductor*

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MATT DINE



Leon Botstein brings a renowned career as both a conductor and educator to his role as music director of The Orchestra

Now. He has been music director of the American Symphony Orchestra since 1992, artistic codirector of Bard SummerScape and the Bard Music Festival since their creation, and president of Bard College since 1975. He was the music director of the Jerusalem Symphony Orchestra from 2003–11, and is now conductor laureate. In 2018 he will assume artistic directorship at Grafenegg, Austria. Mr. Botstein is also a frequent guest conductor with orchestras around the globe, has made numerous recordings, and is a prolific author and music historian. He is the editor of the prestigious *The Musical Quarterly*, and has received many honors for his contributions to music.

## MICHAEL KELLY, *Baritone*

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DOROTHY SHI



**Appearances:** Recitals at Carnegie Hall, the Kennedy Center, Symphony Space, and at the National Opera Center; world premieres by Matthew Aucoin, David del Tredici, Mohammed Fairouz, Ben Moore; performances with the Cleveland Orchestra, Detroit Symphony Orchestra, Saint Paul Chamber

Orchestra, the Houston, Pacific, and Kansas City Symphonies, Chamber Music Society of Lincoln Center, Cathedral Choral Society, Mostly Mozart Festival, Chicago Opera Theater, Ars Lyrica, and Mercury Orchestra

**Performances:** Parisian debut in Stephen Sondheim's *Passion*, Théâtre du Châtelet; European debut in Handel's *Rinaldo* with Opernhaus Zürich; Soldier in Matthew Aucoin's *The Crossing* at the A.R.T. Schubert Theatre; Coridon in *Acis and Galatea* and Myrtil/Tantale in *Le Descente D'Orphée/La Couronne de Fleurs* for the Boston Early Music Festival; The Narrator in *Il Combattimento di Tancredi e Clorinda* with Gotham Chamber Opera; St. Ignatius in *Four Saints in Three Acts* with the Mark Morris Dance Group; Aeneas in *Dido and Aeneas* for Festival San Miguel de Allende; Almaviva in

*The Ghosts of Versailles* for the Aspen Music Festival; Aeneas in *La Didone* with Opernhaus Zürich; Figaro in *Il Barbiere di Siviglia* with Indianapolis Opera; the 20th-anniversary production of Kimper's *Patience and Sarah*; the New York premiere of *Zabur* at Carnegie Hall with Indianapolis Symphonic Choir; Edward Kynaston in Carlisle Floyd's *The Prince of Players* with the Little Opera Theatre of New York

**Discography:** Del Tredici's *A Field Manual*; live recording of Fairouz's *Zabur* for Naxos Records

**Honors:** First-prize winner, 2013 Poulenc Competition; first-prize winner, 2011 Joy in Singing; third-prize winner, 2015 Naumburg Competition

**Education:** Eastman School of Music, The Juilliard School

## JINWON PARK, *Soprano*

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**Appearances:** Performances in Austria, Germany, South Korea, China, and America

**Performances:** American debut in the title role of *Madama Butterfly* with the Knoxville Opera, 2010; Performed in concerts celebrating the tenth anniversary of diplomatic relations between South Korea and China

**Repertoire:** Beethoven's Ninth Symphony; Handel's *Messiah*; Haydn's *Creation*

**Awards:** Audience Award at the New York Lyric Opera Vocal Competition; Fourth Prize, Ferruccio Tagliavini International Competition (Graz, Austria); finalist, International Mozart Competition in Salzburg; the Austrian Government's Ministry of Culture music scholarship



**Education:** Mozarteum in Salzburg, where she earned a Bachelor of Music in Voice, a Master of Music in Opera, and further graduate qualifications in Lied and Oratorio

## THE ORCHESTRA NOW

MATT DINE



Founded in 2015, The Orchestra Now (TÖN) is an innovative pre-professional 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 eleven other countries: Australia, Canada, China, France, Hungary, Japan, Korea, Malaysia, Spain, Taiwan, and Venezuela. In addi-

tion to a concert series at their home base—the Richard B. Fisher Center for the Performing Arts at Bard College—they perform multiple concerts each season at Carnegie Hall and Lincoln Center, and offer complimentary 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 first two seasons include Fabio Luisi, Gerard Schwarz, and JoAnn Falletta.

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

# THE ORCHESTRA NOW

Leon Botstein, *Music Director*

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## Violin I

Michael Rau,  
*Concertmaster*  
Erin David  
Diego Gabete  
Haemi Lee  
Fangxi Liu  
Clara Engen  
Kurt Munstedt  
Jiayu Sun  
Andrés Rivas  
Youyang Qu  
Hao Xing  
Coline Berland

## Violin II

Grace Choi,  
*Principal*  
Holly Nelson  
Amos C. Fayette  
Jiyoung Moon  
Akiko Kamigawara  
Leonardo Pineda  
Lili Sarayrah  
Drew Youmans  
Adina Mu-Ying Tsai  
Lara Baker-Finch

## Viola

Omar Shelly,  
*Principal*  
Marie-Elyse Badeau  
David Riker  
Caleb Wong  
Scot Moore  
Chi Lee  
Emmanuel Koh  
Bonnie Heung

## Cello

Andrew Borkowski,  
*Principal*  
Zhilin Wang  
Hui Zhang  
Eleanor Lee  
Lauren Peacock  
Alana Shannon  
Jinn Shin

## Bass

Julian Lampert,  
*Principal*  
Zhenyuan Yao  
Milad Daniari  
William McPeters  
Michael Franz  
Paul Nemeth

## Flute

Thomas J. Wible,  
*Principal*  
Sasha Haft (*on leave*)

## Oboe

Zachary Boeding,  
*Principal (1st half)*  
Aleh Remezau,  
*Principal (2nd half)*  
Kelly Mozeik,  
*English Horn*

## Clarinet

Sangwon Lee,  
*Principal (Church Windows)*  
Micah Candiotti-Pacheco, *Principal (Rossiniana, Susanna's Secret)*  
Elias Rodriguez

## Bassoon

Adam Romey,  
*Principal (Church Windows)*  
Dávid A. Nagy,  
*Principal (Rossiniana, Susanna's Secret)*

## Horn

Shannon Hagan,  
*Principal (Church Windows)*  
Philip Brindise,  
*Principal (Rossiniana)*  
Tim Skelly, *Principal (Susanna's Secret)*

## Trumpet

Chris Moran,  
*Principal (Church Windows)*  
Zachary Silberschlag,  
*Principal (Rossiniana, Susanna's Secret)*  
Szabolcs Koczur

## Trombone

Matt Walley,  
*Principal (Church Windows)*  
Gabe Cruz, *Principal (Rossiniana, Susanna's Secret)*  
Federico Ramos,  
*Bass Trombone*

## Tuba

Dan Honaker

## Timpani

Jonathan Wisner

## Percussion

Tyson J. Voigt

## Guest Musicians

## Violin II

Wei Tan

## Flute

Karla Moe  
Katherine Lee Althen

## Contrabassoon

William Beecher

## Horn

Michael Lombardi  
William Loveless

## Percussion

Andrew Beall  
David Degge  
Charles Kiger  
Yuri Yamashita

## Piano

Christopher  
Oldfather  
David Sytkowski

## Organ

Christopher  
Creaghan

## Harp

Tomina Parvanova

# MEET THE TŌN Musicians

## LEONARDO PINEDA, *Violin*

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DAVID DENECE



Leonardo will talk briefly about Respighi's *Church Windows* on stage before the performance

**Hometown:** San Juan de Colón, Venezuela  
**Alma maters:** Bard College Conservatory

**Awards/Competitions:** Distinguished artist in Táchira Venezuela; winner of

the annual Bard College Concerto competition

**Appearances:** San Antonio Chamber Orchestra; Simón Bolívar Orchestra (Táchira); New World Music Festival; Morgues Academy; Philharmonic Orchestra of Jamaica

**Instagram:** @lpineda23

**Favorite non-classical musicians:** Stevie Wonder, The Beatles, Jamiroquai

**Favorite composers:** Beethoven, Strauss, Brahms, Wagner, Berlioz

**Most fun piece to play:** Anything from the romantic period—Bach's Partitas and Sonatas

**Favorite obscure piece:** *Verklärte Nacht* by Arnold Schoenberg

**Favorite painting:** *La Vie* by Pablo Picasso

**Piece of advice for a young classical musician:** Get involved with all the arts, not just music.

**Last book read:** *The Stranger* by Camus

## CLARA ENGEN, *Violin*

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JITO LEE



Sasha will talk briefly about Respighi's *Rossiniana* on stage before the performance

**Hometown:** Minneapolis, MN

**Alma mater:** Oberlin College and Conservatory

**Appearances:** Oberlin Orchestra, 2011–16; Oberlin Orchestra tours—Carnegie Hall, 2013, Chicago, 2016; Instructor at Chamber Music Workshop with *Cuarteto Girasol*, Panama, 2015; Instructor with Oberlin in the Panama Project, 2014–15; Teaching Fellow with MusAid, Belize, 2014; Bre-

vard Music Festival, 2013; Madeline Island Music Festival, 2012

**Musical origins:** I started violin at the age of 8 after I found my mom's old violin underneath her bed and begged to learn how to play it.

**Favorite piece to play:** Prokofiev String Quartet op. 92 is really fun to perform—I love the expansiveness, the lonely tragedy, and the biting sarcasm of the piece.

**Favorite obscure piece:** Carlos Chávez's *Tres Espirales*

**Favorite musical memory:** When I was eleven, my youth orchestra did a mass performance of the slow theme from *Jupiter* by Gustav Holst. I remember standing in the center of the hall, totally overwhelmed by the power of

400+ musicians filling up the space from the stage, the aisles, and the balconies—it was the loudest and definitely the most emotional experience of my music education as a kid.

**Which composer would have had the best social media:** I'd love to see Dvořák snapchatting his way through Midwestern Americana in 1893. Plus, he'd probably have some passionate social media posts on racism and musical culture in the U.S.

**Favorite non-musical hobby:** I make jewelry!

**Piece of advice for a young classical musician:** Embrace your talent with the knowledge that your musical character is not determined by your technical mistakes.

## OMAR SHELLY, *Viola*

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Omar will talk briefly about Wolf-Ferriari's *Susanna's Secret* on stage before the performance

**Hometown:** Las Vegas, NV

**Alma maters:** San Francisco Conservatory of Music, University of Michigan

**Awards/competitions:** 1st prize, Inaugural Dale and Nancy Briggs Chamber Music Competition, 2014; 1st prize, American Fine Arts Festival Golden Era of Romantic Music Competition, 2012

**Appearances:** Youth Orchestra of the Americas, Eastern Canada, 2015; Orchestre Francophonie, Quebec, 2015; Orford Arts Centre, Orford, Canada, 2015; Sphinx Virtuosi, Fall US Tour, 2014; Castleton Festival, Virginia, 2014; New York String Orchestra Seminar, 2013; Aspen Summer Music Festival and School, 2013; Britten-Pears Young Artists Programme, England, 2012; San Francisco Symphony Youth Orchestra, 2009–12

**Instagram:** @jemus20

**Musical origins:** I started playing viola



JITO LEE

when I was 11 years old because my grandma played the viola in high school.

**Favorite piece to play:** Beethoven's String Quartet No.1

**Favorite obscure piece:** Copland's Clarinet Concerto

**Last book read:** *Candide* by Voltaire

**Favorite painting:** Anything Rothko

**Piece of advice for a young classical musician:** Practice slower.

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The Orchestra Now gratefully acknowledges the generous support of each and every donor who makes our work a reality. Thank you for making this important investment in a new generation of musicians.

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*Lists current as of March 9, 2017*

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James Bagwell, *Associate Conductor and Academic Director*  
Zachary Schwartzman, *Resident Conductor*  
Erica Kiesewetter, *Director of Audition Preparation and Principal String Coach*  
Bridget Kibbey, *Director of Chamber Music and Arts Advocacy*

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Kristin Roca, *Administrative Assistant*

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Your gifts will support **free concerts and music education programs** in libraries, schools, and community centers in the Hudson Valley and New York City; and make performances at Bard College, Carnegie Hall, The Metropolitan Museum of Art, and Jazz at Lincoln Center's Rose Theater a reality.

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Please make an important investment in a new generation of musicians who are redefining what it means to be an orchestra. Make your gift to The Orchestra Now today!

*To learn more about designating your gift or to get more involved, please contact Nicole M. de Jesús, Director of Development, at 646.237.5022 or [nicole@theorchestranow.org](mailto:nicole@theorchestranow.org).*

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# THE ORCHESTRA NOW SPRING 2017 SCHEDULE

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## GLASS ON BOWIE

Works by Herrmann & Harris, plus Philip Glass' symphony based on David Bowie's album *Low*  
Conducted by **James Bagwell**  
Saturday, April 1, at 8 p.m. and Sunday, April 2, at 3 p.m.

## THE DREAM OF GERONTIUS

Elgar's choral masterpiece in a side-by-side concert with musicians from the Bard College Conservatory Orchestra

Conducted by **Leon Botstein**, with mezzo-soprano **Sara Murphy**, tenor **Jonathan Tetelman**, baritone **Christopher Burchett**, the Bard College Chamber Singers, Vassar College Choir, and Cappella Festiva Chamber Choir  
Saturday, April 8, at 8 p.m. and Sunday, April 9, at 2 p.m.

## BARTÓK'S THE MIRACULOUS MANDARIN

Plus Ligeti's Violin Concerto and Dohnányi's Symphony No. 2  
Conducted by **Leon Botstein**, with violinist **Matthew Woodard**  
Saturday, April 22, at 8 p.m. and Sunday, April 23, at 2 p.m.

## SCHUBERT & SHOSTAKOVICH

Three symphonies: Schubert's 3rd, Shostakovich's 15th, and Schoenberg's 1st Chamber Symphony

Conducted by **Oleg Caetani**  
Friday, May 5, at 7:30 p.m.

## SIGHT & SOUND

Conductor and music historian **Leon Botstein** draws parallels between music and the visual arts Ives' *Three Places in New England* and the artwork of Marsden Hartley  
Sunday, May 21, at 2 p.m.

## FABIO LUISI CONDUCTS BEETHOVEN & BRAHMS

The principal conductor of the Metropolitan Opera leads Beethoven's Violin Concerto and Brahms' 4th Symphony  
with violinist **David Chan**, concertmaster of the MET Orchestra  
Sunday, May 28, at 1 p.m.

More information available at [theorchestranow.org](http://theorchestranow.org).