



theorchestranow®

Oct 1 2017

The Great Hall at Cooper Union

Oct 3 2017

Daniel Arts Center, Bard College at
Simon's Rock, The Early College

Hello!

We're so glad you've joined us today. In TŌN, our goal is to make orchestral music relevant to today's audiences. Here's how we're doing things a little differently:



Let's Chat

Some of us will be introducing the music, and even more will be in the lobby at intermission. Come say hi, grab a selfie, ask some questions, and let us know your thoughts.



We Live for the Applause

We love your energy! There's no need to wait till the end of the piece—if the music moves you, feel free to applaud in between movements.

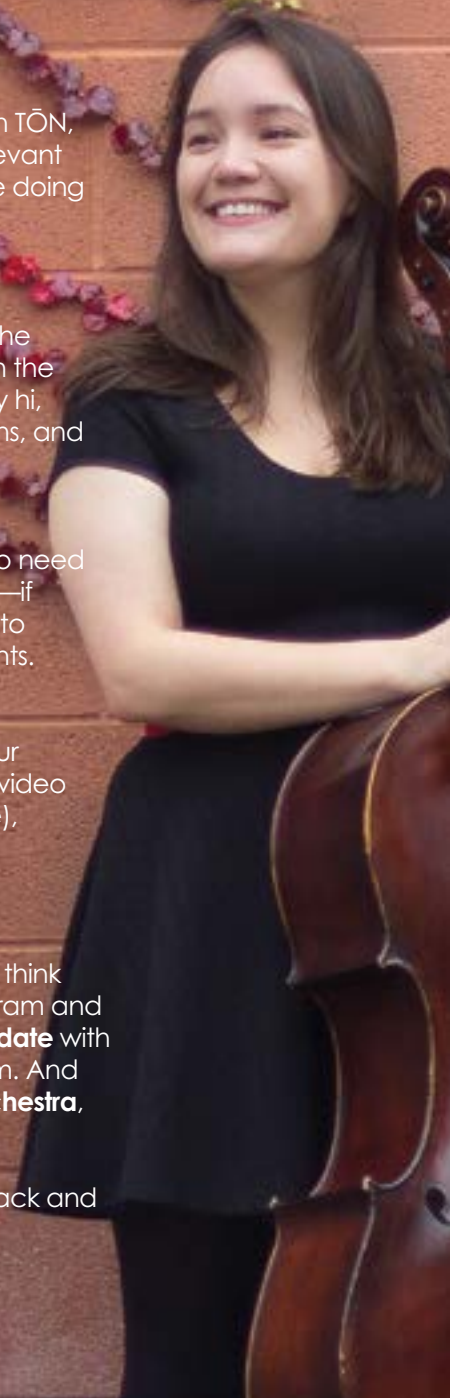


Be a Social Butterfly

If you have a great time, let your friends know: share a photo or video (without disturbing anyone else), use #theorchnow, and tag us @theorchnow.

To **find out more about us** and what we think about the music, look through this program and visit theorchestranow.org. To **stay up to date** with TŌN emails, see the insert in this program. And to find out how you can **support the orchestra**, turn to page 12.

But above all else, we invite you to sit back and **ENJOY!**



theorchestranow®

Sunday, October 1, 2017 at 3 PM
The Great Hall at Cooper Union

Tuesday, October 3, 2017 at 7:30 PM
Daniel Arts Center, McConnell Theater, Bard College at Simon's Rock, The Early College

Performances #66 & #67: Season 3, Concerts 3 & 4

James Bagwell, conductor

Jean Sibelius
(1865–1957)

Valse triste, from Kuolema, Op. 44, No. 1
(1903, rev. 1904)

Heinz Karl Gruber
(b. 1943)

Frankenstein!! A pan-demonium for chansonnier and orchestra after children's rhymes by HC Artmann (1976–77)
Fanfare, Prologue (Dedication; Miss Dracula; Goldfinger and Bond; John Wayne; Monster) A Mi Ma Monsterlet Fanfare, Intermezzo (Werewolf's Serenade) Frankenstein Rat Song and Crusoe Song Mr. Superman Finale (The Green-haired Man; Batman and Robin; Monsters in the Park; Litany; Hello, hello, Herr Frankenstein; Grete Müller's Adieu) Fanfare, Epilogue
Nathaniel Sullivan, baritone

Intermission

Joseph Haydn
(1732–1809)

Symphony No. 104, London (1795)
Adagio—Allegro Andante Menuet: Allegro Finale: Spiritoso

The concert will run approximately 1 hour and 50 minutes, including one 20-minute intermission.

No beeping or buzzing, please! Silence all electronic devices.
Photos and videos are encouraged, but only before and after the music.



The Oct 1 concert is presented in cooperation with the Department of Continuing Education and Public Programs at The Cooper Union



The Oct 3 concert is presented in cooperation with Bard College at Simon's Rock, The Early College

TÖN'S ZACHARY SILBERSCHLAG ON
HK GRUBER'S FRANKENSTEIN!!



In an interview, Gruber said that one of the most literal parts about the whole myth that we know about Frankenstein—that he's reconstructed from other human parts—is reflected in the orchestra during this piece. Gruber refers to the orchestra as Frankenstein; he uses a lot of instruments that are not orchestral instruments and reconstructs the orchestra from there. In the trumpet part there's a lot of mutes and various

percussion toys and slide whistles.

What I also find particularly compelling is this idea that the piece is not entirely based on the story of Frankenstein. Gruber based this suite on a volume of children's rhymes and short poems by HC Artmann titled *Frankenstein!!* It's particularly relevant today, as there are politically subversive messages in these stories, and throughout the piece you'll see the metaphor of political figures being not what they seem—the music on the surface is innocent and cheerful, but underneath, contains a darker message.

Photo by Jito Lee

Sibelius
Valse triste

This piece was written for *Kuolema* ("Death"), a play written by Sibelius' brother-in-law about a dying woman dancing a final waltz with an imaginary partner. Sibelius' waltz captures Death interrupting the woman's waltz, and ends with the woman's son finding his mother dead when he wakes. After the six performances of the play, Sibelius revised the piece and it became a success on its own.

Haydn
Symphony No. 104, London

This was the last symphony Haydn wrote before his death in 1809. It is one of 12 symphonies he wrote in London, which are often referred to as the "London 12." They are bigger and grander than any of his other symphonies, and are also known as the Salomon symphonies, named after the man who brought Haydn to London. Haydn conducted the premiere of this symphony, and the piece was an instant success.

James Bagwell
conductor

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now (TÖN) and in 2009 was appointed principal guest conductor of the American Symphony Orchestra. From 2009–15 he served as music director of The Collegiate Chorale. Some of the highlights of his tenure with them include conducting a number of operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Môïse et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass' *Toltec Symphony* and Golljov's *Oceana*, both at Carnegie Hall. Since 2011 he has collaborated with singer and composer Natalie Merchant, conducting a number of major orchestras across the country, including the San Francisco and Seattle Symphonies.

Mr. Bagwell has trained choruses for numerous American and international orchestras, including the Mostly Mozart Festival Orchestra, New York Philharmonic, Boston Symphony Orchestra, Los Angeles Philharmonic, Budapest Festival Orchestra, and American Symphony Orchestra. He has worked with numerous conductors, including Charles Dutoit, Andris Nelsons, Gustavo Dudamel, Alan Gilbert, Gianandrea Noseda, Valery Gergiev, Yannik Nézet-Séguin, Zubin Mehta, Riccardo Muti, Lorin Maazel, Esa-Pekka Salonen, Michael Tilson Thomas, Louis Langrée, Leon Botstein, Ivan Fischer, Jesús López-Cobos, and Robert Shaw.

Mr. Bagwell prepared The Collegiate Chorale for concerts at the Verbier Festival in Switzerland; in 2012 the Chorale traveled to Israel and the Salzburg Festival for four programs with The Israel Philharmonic. Since 2003 he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at The Richard B. Fisher Center for the Performing Arts. He frequently appears as guest conductor for orchestras around the country and abroad, including the Cincinnati Symphony, Jerusalem Symphony, and the Interlochen Music Festival. He is Professor of Music at Bard College, and Director of Performance Studies and the Graduate Conducting Program at the Bard College Conservatory.

Photo by Kristin Fockerman

SUN OCT 15 at 3 PM at Jazz at
Lincoln Center's Rose Theater

SIBELIUS & RUBINSTEIN

Neeme Järvi, *conductor*

artistic director of the Estonian National Symphony Orchestra

Sibelius *Andante Festivo*

Anton Rubinstein

Piano Concerto No. 4 & Caprice Russe

with **Anna Shelest**, *piano*

the youngest prize winner of the Milosz Magin Int'l
Piano Competition

Michael Daugherty *Tales of Hemingway*

with **Zuill Bailey**, cello

Grammy Award winner

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Nathaniel Sullivan
baritone

Performances: Handel's *Messiah* and the roles of Dr. Pangloss and Martin in a concert production of *Candide* with The Orchestra Now; Mozart's *Coronation Mass* and baritone soloist in Haydn's *The Seasons: Winter* with the Bard College Conservatory Orchestra; premiered five songs for baritone and chamber ensemble in the *Songs of the Earth* project with members of the Albany Symphony; the Count in a scene from *Le nozze di Figaro* with the Lincoln Symphony Orchestra; covered the roles of Gilgamesh and the Young Monk in the *Ouroboros Trilogy* premiere in Boston with Beth Morrison Projects; Papageno in *The Magic Flute Redux* with the Bard College Conservatory of Music; Sid in *Albert Herring* with University of Nebraska–Lincoln Opera

Awards and Scholarships: Winner, 2016 Bard College Conservatory Concerto Competition; Bard College Conservatory Vocal Arts Fellowship, 2015–17; 1st Place, 2014 National Association of Teaching Singing's National Musical Theatre Competition; Winner, Bizet Award, 2014 Orpheus Vocal Competition; Winner, encouragement awards (2), 2012–13 Metropolitan Opera National Council Auditions, Nebraska District; Presser Foundation Scholarship, 2013; Don & Carole Burt Scholarship for Vocal Excellence, 2013; Donald Walter Miller Scholarship, 2013; Hixson-Lied International Study Grant, 2013; George Beadle Scholarship, 2010

Education: B.M. in Vocal Performance, University of Nebraska–Lincoln; M.M. in Vocal Arts, Bard College Conservatory of Music, 2017; American Institute of Musical Studies (AIMS) in Graz, Austria, summer opera studio program, 2013

Photo by *Dannal Welch Martin*

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The Orchestra Now (TÖN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences. They are lifting the curtain on the musicians' experience and sharing their unique personal insights in a welcoming environment. Hand-picked from the world's leading conservatories—including The Juilliard School, Shanghai Conservatory of Music, Royal Conservatory of Brussels, and the Curtis Institute of Music—the members of TÖN are not only thrilling audiences with their critically acclaimed performances, but also enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians' perspective, and having one-on-one discussions with patrons during intermissions.

Conductor, educator, and music historian Leon Botstein founded TÖN in 2015 as a master's degree program at Bard College, where he also serves as president. The orchestra is in residence at Bard's Richard B. Fisher Center for the Performing Arts, performing multiple concerts there each season as well as taking part in the annual Bard Music Festival. They also perform regularly at the finest venues in New York, including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and others across NYC and beyond. The orchestra has performed with many distinguished conductors, including Fabio Luisi, Neeme Järvi, Gerard Schwarz, and JoAnn Falletta.

We invite you to get to know TÖN and discover music in the making! Explore upcoming concerts, see what our musicians have to say, and more at theorchestranow.org.



Photo by Matt Dine

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Leon Botstein, *Music Director*

Violin I

Michael Rau, *Concertmaster*
Coline Berland
Diego Gabete
Lila Vivas Blanco
Fangxi Liu
Jiayu Sun

Violin II

Jiyoun Moon, *Principal*
Leonardo Pineda
Akiko Kamigawara
Hyunjae Bae
Drew Youmans
Lara Baker-Finch*
Grace Choi*
Clara Engen*
Haemi Lee*
Yurie Mitsuhashi*
Youyang Qu*
Lili Sarayrah*
Adina Mu-Ying Tsai*
Weiqaiao Wu*
Hao Xing*
Yuqian Zhang*

Viola

Scot Moore, *Principal*
Chi Lee
Caleb Wong
Yuan Qi
Bonnie Heung*
Emmanuel Koh*
Omar Shelly*

Cello

Hui Zhang, *Principal*
Kyle Anderson
Lauren Peacock
Andrew Borkowski
Eleanor Lee (*on leave*)
Danny Poceta (*on leave*)
Alana Shannon (*on leave*)
Jinn Shin (*on leave*)
Zhilin Wang (*on leave*)

Bass

Luke Stence, *Principal*
William McPeters
Joshua DePoint
Milad Daniari*
Michael Franz*
Casey Karr (*on leave*)
Paul Nemeth (*on leave*)
Zhenyuan Yao*

Flute

Thomas J. Wible, *Principal*
(*Sibelius, Haydn*)
Matthew Ross, *Principal*
(*Gruber*)
Denis Savelyev*

Oboe

Kelly Mozeik, *Principal*
Regina Brady
James Kim*
Aleh Remezau*

Clarinet

Elias Rodriguez, *Principal*
(*1st half*)
Micah Candiotti-Pacheco,
Principal (2nd half)
Sangwon Lee*

Bassoon

Adam Romey, *Principal*
(*Gruber*)
Carl Gardner, *Principal*
(*Haydn*)

Horn

Philip Brindise, *Principal*
(*Sibelius*)
Shannon Hagan, *Principal*
(*Gruber*)
Anna Lenhart, *Principal*
(*Haydn*)
Ethan Brozka

Trumpet

Zachary Silberschlag,
Principal (Gruber)
Christopher Moran, *Principal*
(*Haydn*)
Szabolcs Koczur

Trombone

Gabe Cruz*
Matt Walley*
Federico Ramos*

Tuba

Dan Honaker*

Timpani

Miles Salerni

Percussion

William Kaufman

Harp

Emily Melendes*

*not performing in this concert

Guest Musicians

Piano

Frank Corliss



Akiko Kamigawara
violin

Akiko will talk briefly about HK Gruber's *Frankenstein!!* on stage before the performance

Hometown: Tokyo, Japan

Alma maters: Royal Conservatory of Brussels, Toho Music High School

Awards/Competitions: 2nd Place, 2007 All Japan Student Competition; 4th Place, 2013 Andrea Postacchini International Violin Competition; 4th Place, 2013 Henri Koch International Violin Competition

Appearances: Festival Young Talent, Schiermonnikoog, Netherlands, 2013; 53rd Weimar Master Class, Germany, 2012; Quartet Osaqua, Japan, 2009; Festival MusicAlp, France, 2009

Musical origins: I began playing violin at the age of 3 after a piano professor suggested that I should wait to play piano until I had big enough hands.

Favorite piece to play: Beethoven's Violin Concerto; I would love to play as a soloist with an orchestra once in my lifetime!

Favorite fact about your instrument: That you really feel like it's a part of your body and you're singing through it

Favorite non-classical musician: Edith Piaf

Favorite painting: *Jazz* by Henri Matisse

Piece of advice for a young classical musician: Have a life and listen to a lot of music performances by great musicians from different genres.

Time travel destination: Early 19th-century Japan. I'd like to meet the Japanese painter Hokusai and possibly help clean up his house.

@coquillage2127



Lauren Peacock
cello

Lauren will talk briefly about Haydn's Symphony No. 104 on stage before the performance

Hometown: Libertyville, IL

Alma maters: University of Michigan, University of Texas at Austin

Appearances: Music Mountain Chamber Masterclasses, 2015; Colorado College Summer Music Festival, 2013 & 2014; Aspen Music Festival, 2012; Chautauqua Music Festival, 2010, Meadowmount School of Music, 2008

Musical origins: I switched to the cello at age 5 after playing the violin for 2 years. So glad my 5-year-old self made that decision!

What inspired you to apply to TÔN? I was inspired to apply for TÔN because of the focus on orchestral playing, the many performance opportunities, and the educational aspect of learning how to connect with modern audiences.

Favorite composer fact: Brahms grew his beard in his mid-40s. After realizing it made him look unrecognizable to some, he enjoyed tricking acquaintances that he was someone else for as long as it took them to realize he was only joking.

Favorite fact about your instrument: My cello likes the window seat on plane rides.

Last book read: *Johannes Brahms: A Biography* by Jan Swafford

Favorite painting: *Wheat Stacks with Reaper* by Vincent van Gogh

Photo by David A. Nagy

THE TŌN FUND

TŌN DONORS HELP CLASSICAL MUSIC THRIVE!

In TŌN, the next generation of great performers is learning to communicate the transformative power of music to 21st-century audiences.

This innovative master's degree program, the first of its kind in the U.S., combines an academic degree with real-world professional experience.

Your tax-deductible contribution will support:

- » Student-led community music programs in schools, libraries, and more!
- » Powerful performances at Carnegie Hall, Bard's Fisher Center, The Metropolitan Museum of Art, and Jazz at Lincoln Center.
- » Around Town concerts, free and open to the general public, in which we share great music with children and families in communities across NYC, the Hudson Valley, and beyond!

TŌN is shaping a bright future for classical music, beginning with the musicians who will sustain this art form for future generations to enjoy.

There's simply no other music degree program like TŌN. Please consider making a contribution and invest in the future of music!

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Photo by Jito Lee

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Wendy Wolfenson
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Carrie E. Yotter
Marlene Zaslavsky
Leila Zogby
Ian Zimmerman

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FRI NOV 3 at 7:30 PM at Carnegie Hall

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Leon Botstein, *conductor*

music director of The Orchestra Now and the American Symphony Orchestra

Experience the symphonic works of two Academy Award-winning film composers

Herrmann Psycho Suite

"Chilling and full of suspense"

–Lili Sarayrah, *TÖN musician*

Herrmann Symphony No. 1

"High drama—full of orchestral color and texture" –Thomas J. Wible, *TÖN musician*

Erich Wolfgang Korngold Symphony in F-sharp

"A great journey, full of tension but nonetheless beautiful" –Lauren Peacock, *TÖN musician*

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Bridget Kibbey, *Director of Chamber Music and Arts Advocacy*

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UPCOMING EVENTS

SIBELIUS & RUBINSTEIN

SUN OCT 15 at Jazz at Lincoln Center's Rose Theater
A Sibelius overture, two Rubinstein piano concertos, and Michael Daugherty's *Tales of Hemingway*

Neeme Järvi, *conductor*

Anna Shelest, *piano* | **Zuill Bailey**, *cello*

BEETHOVEN'S NINTH SYMPHONY

SAT/SUN OCT 21/22 at the Fisher Center at Bard College
Plus Frank Martin's *Six Monologues from Jedermann*

Leon Botstein, *conductor*

Nathaniel Sullivan, *baritone* | **Chloé Olivia Moore**, *soprano*

Teresa Buchholz, *mezzo-soprano* | **John Pickle**, *tenor*

Alfred Walker, *bass-baritone* | **Bard College Chamber Singers**

Bard Festival Chorale

HERRMANN'S PSYCHO SUITE

FRI NOV 3 at Carnegie Hall

Symphonic works by Academy Award-winning composers
Bernard Herrmann and Erich Wolfgang Korngold

Leon Botstein, *conductor*

BRUCKNER'S ROMANTIC SYMPHONY

SAT NOV 18 at the Fisher Center at Bard College
Plus Eugene Goossens' *Jubilee Variations*

Gerard Schwarz, *conductor*

FREE CONCERT ON THE UPPER WEST SIDE

SUN NOV 19 at Peter Norton Symphony Space

Bruckner's *Symphony No. 4, Romantic* and Eugene Goossens' *Jubilee Variations*

Gerard Schwarz, *conductor*

SIGHT & SOUND

SCHOENBERG, MUNCH & EXPRESSIONISM

SUN DEC 3 at The Metropolitan Museum of Art

Schoenberg's *Erwartung* ("Expectation") and the artwork of Munch & others

Leon Botstein, *conductor*

Kirsten Chambers, *soprano*