



the **orchestra** now.  
— and —  
symphony space  
*present*

the **orchestra** now.®

**Jan 21 2018**

Peter Norton Symphony Space

# 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 at the back of the theatre during 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—if the music moves you, feel free to applaud any time the conductor's baton goes down.



## Be a Social Butterfly

If you have a great time, let your friends know: share a photo or video (without disturbing anyone else), and 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](http://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!

**Sunday, January 21, 2018 at 4 PM**

Peter Norton Symphony Space  
Peter Jay Sharp Theatre  
a co-presentation with symphonyspace

Performance #76: Season 3, Concert 13

**Zachary Schwartzman**, *conductor*

**George Enescu**  
(1881–1955)

**Romanian Rhapsody No. 1, Op. 11**  
(1901)

**Jean Sibelius**  
(1865–1957)

**The Swan of Tuonela, Legend from the Finnish folk-epic the Kalevala, Op. 22, No. 3**  
(1893–95, Rev. 1897, 1900)

**Nikolai Rimsky-Korsakov**  
(1844–1908)

**Capriccio espagnol, Op. 34** (1887)  
*Alborada*  
*Variazioni*  
*Alborada*  
*Scena e canto gitano*  
*Fandango asturiano*

Intermission

**Einojuhani Rautavaara**  
(1928–2016)

**Symphony No. 8, The Journey** (1999)  
*Adagio assai—Andante assai*  
*Feroce—*  
*Tranquillo*  
*Con grandezza—Sciolto—Tempo primo*

**The concert will run approximately 1 hour and 45 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.

TÖN'S YURIE MITSUHASHI ON  
**RIMSKY-KORSAKOV'S CAPRICCIO ESPAGNOL**

In this piece, you can hear the orchestra transform into Spanish instruments—a *gaita* (a bagpipe played in Northern Spain), guitars, and Asturian percussion. *Capriccio espagnol* paints a picture of Spain and a Spanish folk band. It's so palatable, with returning themes and beautiful orchestration by Rimsky-Korsakov. As a violinist myself, I love the solos in the piece. There are pizzicato parts and open strings in the violin part that really turn us into folk instruments that are at the base of the theme. It opens up our musical palette a lot. Usually we have to avoid the open string as a section, but in this case some of those boundaries are erased; we're free to play out. At times the score calls for us to swipe the strings up and down, which you hear in a lot of Spanish-inspired pieces. Rimsky-Korsakov has the theme of this piece return again and again, across different solo instruments in the orchestra. The drumroll into the fanfare is very picturesque. The piece has a lot of flare and pizzazz; it is in no way introverted. And in the final movement, *Fandango asturiano*, the energetic and rousing statement of the theme carries the piece home, while you dream of the wonders that exist 4,730 miles away.



Enescu  
**Romanian Rhapsody No. 1**

One of two Romanian Rhapsodies composed by Enescu, the composer consistently would perform the Second Rhapsody first, and encouraged others to maintain that order of performance. The First Rhapsody, written when Enescu was just 19 years old in Paris, is the better known of the two pieces. Eventually, Enescu grew to resent the popularity of his Rhapsodies, disliking how they overshadowed his other works. The piece displays an improvisatory alternation of slow and fast sections based on gypsy folk elements (*lăutărească* music). It begins with one of the first folksongs Enescu learned to play as a young child, "Am un leu" ("I have a coin and I want a drink"). The orchestration reflects the conditions under which the tune was most often played: shepherds would improvise on top of familiar tunes on wind instruments fashioned out of whatever they could lay their hands on. The oboes and clarinets play the tune, which is then handed off to the violins. The music illustrates the life of Romanian shepherds, followed by various dance tunes influenced by the Viennese waltz, folk songs, and Turkish melodies.

Sibelius  
**The Swan of Tuonela**

This piece and three other tone poems make up the *Four Legends from the Kalevala* (also known as the *Lemminkäinen Suite*). The first of these four tone poems to be composed, *The Swan of Tuonela*, was originally performed as the third piece, and then later moved to second place upon publication. At the top of the score Sibelius wrote: "Tuonela, the land of death, the hell of Finnish mythology, is surrounded by a large river of black waters and a rapid current, in which The Swan of Tuonela glides majestically, singing." Sibelius himself conducted the premiere of this piece, along with the three other tone poems that make up this four-movement suite. After bad reviews from critics on two of the four movements, those two movements were not played again for nearly 40 years, until 1935, and the four-movement suite was not published until 1954. The haunting English horn melody portrays the mournful voice of the swan, gliding on top of the deeply-pitched strings. This particular piece introduces, especially in the opening, his skillful techniques of orchestration; the strings are divided into as many as 17 parts. In the closing of the piece, Sibelius omits the woodwinds and brass, and raises the strings to the high register, leaving room for a long English horn solo, supported by the cello, which eventually joins the highest register with the violins.

Rautavaara

### **Symphony No. 8, *The Journey***

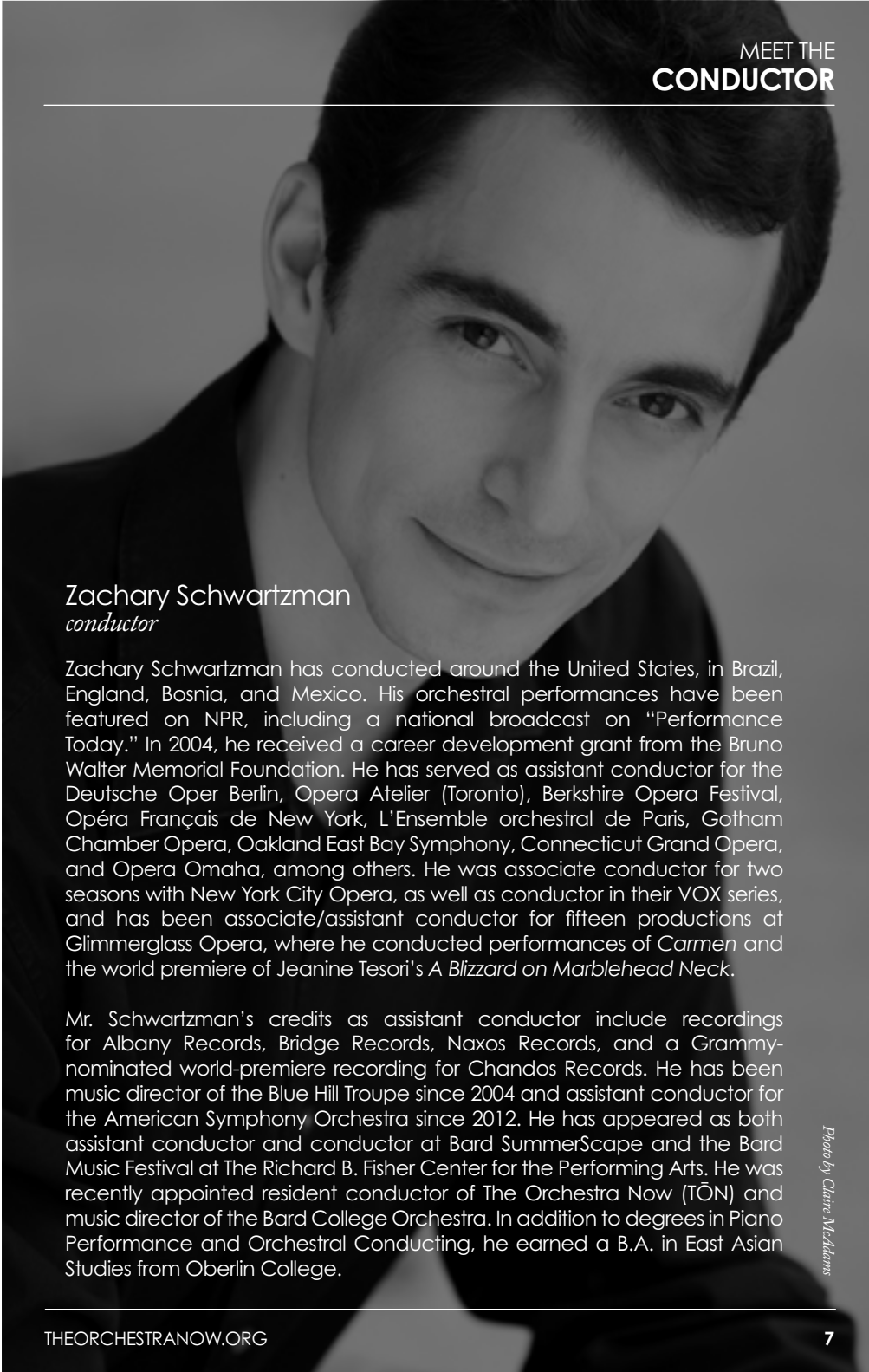
My relation to the symphony as a concept and form has undergone numerous changes in the course of my checkered career. To the young modernist the symphony was a historical phenomenon, a formal construction bounded by rules and regulations that no longer bore any relevance in the present day and age. At most it was something to toy with, in postmodern style (as in my two-movement first or serialist and aleatoric fourth symphony). But little by little a new view evolved: of the symphony not as a particular form but as a particular way of thinking in music. It was a form characterized by slow transformation, a narrative element (operating not with words but with music alone), the generation of new, different aspects and perspectives from the same basic premises, the transformation of light and color.

According to Milan Kundera, symphonic music is a journey through the world, through ever-changing landscapes. It can, I think, also be a journey through human life. The title of the 8th symphony, "The Journey," also had a concrete reason; one of the motifs in the third, slow movement is sung in my opera *Thomas* composed in 1985 to the words ". . . This journey goes on—whose is it?—Of one who wanders from the end of the journey . . . beyond time? . . ."

The symphony is in four movements. The first is peaceful, proceeding in long sweeps. The melody rising gradually from the low opening register is finally crystallized as a rising fourth motif on the French horns. This 'signature' motif is the identifying feature, as it were, running through the whole work. The symphony having been commissioned by the Philadelphia Orchestra, I was able to make the second movement an extremely virtuosic, technically demanding scherzo. This is paired immediately by a contrasting slow, poetic episode beginning and ending with the 'signature' motif. The finale is a broad stream "con grandezza" in which the motif presented first by the horns and finally by the whole brass section is a downward variation on the fourth motif. My large-scale works have almost always ended in silence. The 8th symphony nevertheless ends fortissimo—flowing on to a broad estuary, the everlasting sea.

*Einojubani Rautavaara*

*English translation by Susan Sinisalo*

A black and white portrait of Zachary Schwartzman, a young man with dark hair, looking directly at the camera with a slight smile. The background is a soft, out-of-focus grey.

### **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.

*Photo by Claire Medlans*

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](http://theorchestranow.org).



Photo by Matt Dine

Leon Botstein, *Music Director*

**Violin I**

Lila Vivas Blanco, *Concertmaster*  
 Weiqiao Wu  
 Yuqian Zhang  
 Yurie Mitsuhashi  
 Lili Sarayrah  
 Jiyoung Moon  
 Youyang Qu  
 Hyunjae Bae  
 Hao Xing  
 Diego Gabete

**Violin II**

Coline Berland, *Principal*  
 Grace Choi  
 Fangxi Liu  
 Jiayu Sun  
 Clara Engen  
 Drew Youmans  
 Leonardo Pineda  
 Michael Rau  
 Haemi Lee (*on leave*)  
 Adina Mu-Ying Tsai (*on leave*)

**Viola**

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

**Cello**

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

**Bass**

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

**Flute**

Matthew Ross, *Principal*  
 (Enescu)  
 Thomas J. Wible, *Principal*  
 (Rimsky-Korsakov)  
 Denis Savelyev, *Principal*  
 (Rautavaara)

**Oboe**

Aleh Remezau, *Principal*  
 (Enescu, Rautavaara)  
 Regina Brady, *Principal*  
 (Sibelius)  
 Kelly Mozeik, *Principal* (Rimsky-Korsakov)  
 James Kim (*on leave*)

**Clarinet**

Micah Candiotti-Pacheco,  
*Principal* (Enescu)  
 Sangwon Lee, *Principal*  
 (Rimsky-Korsakov, Rautavaara)  
 Elias Rodriguez (*on leave*)

**Bassoon**

Adam Romey, *Principal*  
 Carl Gardner

**Horn**

Philip Brindise, *Principal* (Enescu,  
 Sibelius, Rimsky-Korsakov)  
 Anna Lenhart, *Principal*  
 (Rautavaara)  
 Jamie Sanborn  
 Ethan Brozka (*on leave*)  
 Shannon Hagan (*on leave*)

**Trumpet**

Anita Tóth, *Principal* (Enescu)  
 Szabolcs Koczur, *Principal*  
 (Rimsky-Korsakov)  
 Zachary Silberschlag, *Principal*  
 (Rautavaara)

**Trombone**

Gabe Cruz, *Principal* (Enescu,  
 Sibelius, Rimsky-Korsakov)  
 Matt Walley, *Principal*  
 (Rautavaara)  
 Federico Ramos,  
*Bass Trombone*

**Tuba**

Dan Honaker

**Percussion**

Miles Salerni  
 William Kaufman (*on leave*)

**Harp**

Emily Melendes

**Guest Musicians**

**Violin I**

Kathryn Aldous

**Violin II**

Wei Tan

**Viola**

William Frampton  
 Gregory Williams

**Oboe**

Michelle Farah

**Bass Clarinet**

Viktor Tóth

**Contrabassoon**

William Beecher

**Horn**

Daniel Salera

**Trumpet**

Angela Gosse

**Timpani**

Charles Kiger

**Percussion**

Eric Borghi  
 David Degge  
 Andrew Funcheon  
 David Stevens

**Harp**

Kathryn Sloat



Fangxi Liu  
*violin*

Fangxi will talk briefly about the music on stage at the beginning of the concert

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**Hometown:** Shenyang, China

**Alma mater:** Bard College Conservatory of Music

**Appearances:** Bowdoin International Music Festival, 2013; Hong Kong Philharmonic Orchestra, 2009–10; Morningside Music Bridge International Music Festival, 2007

**Musical origins:** I began playing violin at age 4.

**Favorite piece to play:** Edvard Grieg's Violin Sonata No. 3

**Favorite non-classical musician:** Ella Fitzgerald

**Best song to have on repeat:** *Autumn Leaves* by Eric Clapton

**Last book read:** *Le Voleur d'ombres* by Marc Lévy

**Favorite painting:** *Along the River During the Qingming Festival* by Zhang Zeduan



Zhenyuan Yao  
*bass*

Zhenyuan will talk briefly about Rautavaara's Symphony No. 8 on stage before the performance

---

**Hometown:** Shanghai, China

**Alma mater:** Bard College Conservatory of Music

**Musical origins:** I began playing the bass at age 17, and before that I played the piano. I chose my instrument for its low, deep sound.

**Favorite pieces to play:** Anything by Beethoven and Brahms

**Favorite musical memory:** Performing Dvořák's Bass Quintet with Glenn Dicterow and Karen Dreyfus

# 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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Supported by the Isaiah Sheffer Fund for New Initiatives. In partnership with curatorial collective Infinite Palette.  
Tickets start at: \$25 Standard | \$21 Members | \$20 Thirty & Under with ID

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SIGHT & SOUND

**SHOSTAKOVICH, MICHELANGELO**

**& THE ARTISTIC CONSCIENCE**

SUN FEB 11 at The Metropolitan Museum of Art

Shostakovich's *Suite on Verses of Michelangelo*  
and the artwork of Michelangelo & others

**Leon Botstein**, *conductor*

**Tyler Duncan**, *baritone*

**FREE: BIZET'S SYMPHONY IN C**

FRI MAR 16 at The Great Hall at Cooper Union

plus Pärt's *Fratres*

and Virgil Thomson's *The Plow that Broke the Plains* Suite

**James Bagwell**, *conductor*

**BERLIOZ'S SYMPHONIE FANTASTIQUE**

THU MAR 29 at Jazz at Lincoln Center's Rose Theater

plus Walter Braunfels' *Fantastic Appearances of a Theme*  
by Berlioz

**Leon Botstein**, *conductor*

**BARTÓK'S CONCERTO FOR TWO PIANOS**

THU MAY 3 at Carnegie Hall

plus two colorful symphonies by László Lajtha  
and Ahmed Adnan Saygun

**Leon Botstein**, *conductor*

**Peter Serkin** & **Anna Polonsky**, *piano*

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