

TŌN

THE ORCHESTRANOW.

DVOŘÁK'S
SIXTH
SYMPHONY

DEC 02
2018

At Peter Norton Symphony Space



Meet the Musicians

Here's how our vibrant, young players are sharing their love of music with you:

- They wrote the concert notes! Read their thoughts starting on page 5.
- Three of them will introduce the pieces of music on today's program.
- They'll be at the back of the theatre during intermission. Come say hi and have a chat!



Don't Miss a Note

Sign up for the TŌN email list by filling out the insert in this program.



Inspire Greatness

Help us continue concerts like these by making a donation. See page 16 for details.



Get Social

Share your photos using #theorchnow and tag us @theorchnow.



Sunday, December 2, 2018 at 4 PM Peter Norton Symphony Space
Performance #106: Season 4, Concert 12 Peter Jay Sharp Theatre

James Bagwell, conductor

Emmanuel Chabrier *España* (1883)
(1841–94)

Benjamin Britten *Les illuminations*, Op. 18 (1939)
(1913–76)
I. Fanfare
II. Villes
IIIa. Phrase
IIIb. Antique
IV. Royauté
V. Marine
VI. Interlude
VII. Being Beauteous
VIII. Parade
IX. Départ
Eric Carey, tenor

- Intermission -

Antonín Dvořák *Symphony No. 6, Op. 60* (1880)
(1841–1904)
Allegro non tanto
Adagio
Scherzo (Furiant): Presto
Finale: Allegro con spirito

The concert will run approximately 2 hours and 5 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.

EMMANUEL CHABRIER'S *ESPAÑA*

An Auspicious Beginning

Emmanuel Chabrier was somewhat of a child prodigy in music, both on piano and in composition. Though a teacher encouraged him to pursue a musical career, Chabrier dutifully went to law school at his father's request, and spent 19 years working in the Ministry of the Interior. But he always continued his music studies on the side, until he finally decided to devote himself to the craft full time.

The Inspiration

For the last six months of 1882 he and his wife Marie toured Spain, where he researched regional music and dance. He wrote many letters home expressing his love of the music and rhythms he heard there. In a letter to his colleague, conductor Charles Lamoureux, Chabrier anticipated writing a new piece inspired by his travels, proclaiming, "my rhythms, my tunes will arouse the whole orchestra to a feverish pitch of excitement; and you too will feel obliged to hold [your assistant] in your arms, so voluptuous will be my melodies."

An Immediate Success

España was first written as a piano duet, but upon hearing the work, Lamoureux encouraged him to orchestrate it. It was so well received at its 1883 premiere that an immediate encore was demanded, and Chabrier became an overnight success. Gustav Mahler called it "the start of modern music." It quickly became his most well-known and often-played work. Interestingly, *España* is not beloved in Spain, where it is so "close-but-not-quite" to the real thing that it is seen as a weak interpretation. For what it's worth, Chabrier himself often called the work "a piece in F major and nothing else."

The Music

España is based on two Spanish dances, the steamy *malaguena* and the animated *jota*. Its tremendous rhythmic energy begins in what seems like 2/4 time, but then the rhythm shifts, revealing it is actually in 3/8. As the piece continues, rhythms overlap, often with part of the orchestra playing in 3/8 while others play in 2/4. (Good luck trying to tap your foot along to the beat!) *España* also shows off Chabrier's colorful orchestration skills—certain passages even have the strings playing with the wood of the bow.

—Corrina Davenport



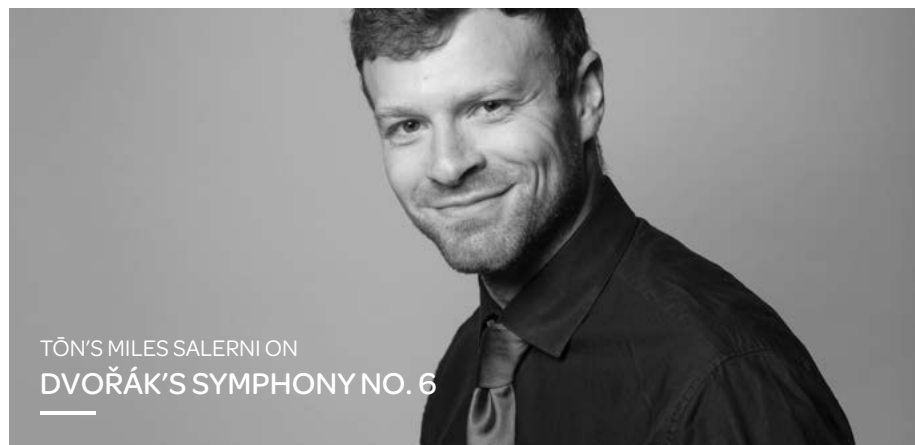
TÕN'S LUKE STENCE ON
BRITTEN'S *LES ILLUMINATIONS*

The Songs

Benjamin Britten's *Les illuminations* is a cycle of 9 songs with settings of texts by the French symbolist poet Arthur Rimbaud. The work was completed in 1939 during an emotionally turbulent period in Britten's life when external and personal pressures led the then 26-year-old composer to travel to the United States. The opening line of the song cycle (later recalled in the 8th song, *Parade*) reflects the plight of an artist making sense of the chaotic world around them through their craft: "I alone hold the key to this savage parade!" Britten gracefully uses string harmonics to enhance Rimbaud's surreal text in the first part of the third song, *Phrase*: "I hung strings from steeple to steeple; garlands from window to window; gold chains from star to star, and I dance." A harmonic is a note that occurs when a string player simply rests their finger on top of a note and does not press it down. The resulting effect is an airy and bell-like sound. The second part of the third song, *Antique*, and the seventh song, *Being Beateous*, invoke incredibly erotic images; the composer Aaron Copland was shocked when he first heard *Antique* and exclaimed that he "did not know how Britten dared to write the melody." These two songs are dedicated respectively by Britten to two lovers, Wulff Scherchen and the tenor Peter Pears, the latter of whom would become the composer's lifelong partner. Pears recorded *Les illuminations* with Britten conducting the English Chamber Orchestra in 1968.

A Personal Connection

I love performing this piece because it showcases the huge color palette that string instruments possess—there are even some solo sections for my instrument, the double bass. I also feel a personal connection to this music: in 2016 I participated in the Britten-Pears Young Artist Programme, a music festival held every year in Aldeburgh, U.K. It was quite the experience to be making music on the grounds of an arts center founded by Britten and to be surrounded by the natural beauty of the area that inspired so many of his works.



TÕN'S MILES SALERNI ON
DVOŘÁK'S SYMPHONY NO. 6

The Premiere

In 1879, Hans Richter, then the musical director of the Vienna Philharmonic, conducted Dvořák's Third Slavonic Dance, which Richter and Austrian audiences alike enjoyed very much. Richter then asked Dvořák to write the Philharmonic a symphony to be played the following year, but due to the politics at the time and to the orchestra musicians' dislike for playing new Czech compositions, the premiere kept being delayed. Eventually, in March of 1881, Dvořák had it premiered in Prague with Adolf Čech conducting the Philharmonic Orchestra. The Czech audiences were very impressed with this symphony, as it showed them a sense of nationalism, while keeping with the conventions of a classical work.

A Brahmsian Influence

This symphony combines the three tendencies of symphonic works of the period: Brahmsian conservatism, Wagnerian modernism, and European nationalism (in this case, Czech). When the Vienna Philharmonic played Dvořák's Third Slavonic Dance, it is said that Brahms was present during rehearsals and the performance. Brahms, who was always admired by Dvořák, took a strong liking to the composer's work, and brought him under his wing during the next couple of years. This symphony shows clearly Brahms' influence, especially the outer movements, which are both in the same key as Brahms' Second Symphony, and even follow the same tempo markings and mood. The second movement is an open rondo, which highlights Dvořák's ability to produce rich melodies and also references back to the material from the first movement.

A Fiery Dance

The third movement, which is my personal favorite, is a fiery *furiant*, which is a Czech dance. Dvořák's take on this dance highlights the hemiola, which begins each phrase. Keep an ear out for this rhythmic device, which alternates between a duple and triple feel, making you want to get up on your feet and dance. This dance is dramatically interrupted by a very different Trio, that references the slow second movement. The symphony finishes with a loud, fast, brassy coda with a tutti *fortissimo* at the end (in contrast to his ninth, which ends *piano*). Dvořák's Sixth is a true synthesis of classical convention with fiery nationalism, and a glimpse into what was to come next.

Les illuminations

Adapted by Benjamin Britten from poems by Arthur Rimbaud

I. Fanfare

J'ai seul la clef de cette parade sauvage

II. Villes

Ce sont des villes! C'est un peuple pour qui se sont montés ces Alleghenys et ces Libans de rêve! Des chalets de cristal et de bois se meuvent sur des rails et des poulies invisibles. Les vieux cratères ceints de colosses et de palmiers de cuivre rugissent mélodieusement dans les feux... Des cortèges de Mabs en robes rousses, opalines, montent des ravines. Là-haut, les pieds dans la cascade et les ronces, les cerfs tettent Diane. Les Bacchantes des banlieues sanglotent et la lune brûle et hurle. Vénus entre dans les cavernes des forgerons et des ermites.

Des groupes de beffrois chantent les idées des peuples. Des châteaux bâtis en os sort la musique inconnue... Le paradis des orages s'effondre. Les sauvages dansent sans cesse la fête de la nuit...

Quels bons bras, quelle belle heure me rendront cette région d'où viennent mes sommeils et mes moindres mouvements?

IIIa. Phrase

J'ai tendu des cordes de clocher à clocher; des guirlandes de fenêtre à fenêtre; des chaînes d'or d'étoile à étoile, et je danse.

IIIb. Antique

Gracieux fils de Pan! Autour de ton front couronné de fleurettes et de baies, tes yeux, des boules précieuses, remeunt. Tachées de lie brunes, tes joues se creusent. Tes crocs luisent. Ta poitrine ressemble à une cithare, des tintements circulent dans tes bras blonds. Ton cœur bat dans ce ventre où dort le double sexe. Promène-toi, la nuit, en mouvant doucement cette cuisse, cette seconde cuisse et cette jambe de gauche.

I. Fanfare

I alone hold the key to this savage parade.

II. Cities

Such cities! Here is a people for whom these Alleghenies and Lebanon of dreams were staged! Chalets of crystal and wood move about on invisible rails and pulleys. Old craters, encompassed by colossal figures and palm trees of copper, roar melodiously in the fires... Corteges of Queen Mabs in red and opaline robes climb the ravines. Up above, their feet in the streams and brush, the stags nuzzle Diana's breasts. The Bacchantes from the outlying areas weep and the moon burns and howls. Venus enters the caverns of the blacksmith and hermits.

Choirs of church bells sing out the ideas of the people. From the castles built of bone comes unknown music... The paradise of the thunderstorm is overwhelmed. Savages dance unceasingly the Festival of the Night...

What kindly arms, what beautiful hour will return this region to me, from whence my slumbers come, and my slightest movements?

IIIa. Phrase

I have hung cords from steeple to steeple; garlands from window to window; golden chains from star to star, and I dance.

IIIb. Antique

Gracious son of Pan! About your forehead, crowned with little flowers and berries, your eyes, precious spheres, stir. Spotted with brown lees, your cheeks are sunken. Your teeth glisten. Your breasts resembles a cithara, tinkling sounds run through your fair arms. Your heart beats in that wombs where the Hermaphrodite sleeps. Walk at night, moving gently this thigh, this second thigh, and this left leg.

IV. Royauté

Un beau matin, chez un peuple fort doux, un homme et une femme superbes criaient sur la place publique: "Mes amis, je veux qu'elle soit reine!" "Je veux être reine!" Elle riait et tremblait. Il parlait aux amis de révélation, d'épreuve terminée. Ils se pâmaient l'un contre l'autre.

En effet ils furent rois toute une matinée où les tentures carminées se relevèrent sur les maisons, et toute l'après-midi, où ils s'avancèrent du côté des jardins de palmes.

V. Marine

*Les chars d'argent et de cuivre,
Les proues d'acier et d'argent,
Battent l'écume,
Soulèvent les souches des ronces.
Les courants de la lande,
Et les ornières immenses du reflux,
Filent circulairement vers l'est,
Vers les piliers de la forêt,
Vers les fûts de la jetée,
Dont l'angle est heurté par des
tourbillons de lumière.*

VI. Interlude

J'ai seul la clef de cette parade sauvage.

VII. Being Beauteous

Devant une neige un Être de Beauté de haute taille. Des sifflements de mort et des cercles de musique sourde font monter, s'élargir et trembler comme un spectre ce corps adoré: des blessures écarlates et noires éclatent dans les chaires superbes. — Les couleurs propres de la vie se foncent, dansent, et se dégagent autour de la Vision, sur le chantier. — Et les frissons s'élèvent et grondent, et la saveur forcenée de ces effets se chargeant avec les sifflements mortels et les rauques musiques que le monde, loin derrière nous, lance sur notre mère de beauté, — elle recule, elle se dresse. Oh! nos os sont revêtus d'un nouveau corps amoureux.

Ô la face cendrée, l'écusson de crin, les bras de cristal! Le canon sur lequel je dois m'abattre à travers la mêlée des arbres et de l'air léger!

IV. Royalty

One beautiful morning, among a sweet-tempered people, a haughty man and woman cried out in the public square: "My friends, I want her to be queen!" "I want her to be queen!" She laughed and trembled. He spoke to friends of revelation, of trial come to an end. They leaned one against the other, swooning.

Indeed, they were king and queen one whole morning, as crimson hangings were raised up onto the houses, and all afternoon, as they moved toward the palm gardens.

V. Marine

Chariots of silver and copper,
Prows of steel and silver,
Beat the foam,
Raise the roots of brambles.
The streams of the wasteland,
And the immense grooves of the reflux
Flow circularly toward the east,
Toward the pillars of the forest,
Towards the shafts of the jetty,
Against whose angles are hurled
whirlpools of light.

VI. Interlude

I alone hold the key to this savage parade.

VII. Being Beauteous

Against the snow, a Being of Beauty and high stature. Whistlings of death and circles of hollow music raise this adored body up, so that it swells and trembles like a specter; scarlet and black wounds break out in the superb flesh. — Life's very colors grow darker, dance and stand out about the vision, upon its foundry. — And shudders rise and roar, and the mad savor of these effects, laden with the deathly whistlings and hoarse music that the world, far behind us, casts upon our mother of beauty, — she recoils, she stands erect. Oh! our bones are covered with a new loving body.

O the ashen face, the coat of arms of mane, the arms of crystal! the cannon upon which I must throw myself through the melee of trees and light air!

VIII. Parade

Des drôles très solides. Plusieurs ont exploité vos mondes. Sans besoins, et peu pressés de mettre en œuvre leurs brillantes facultés et leur expérience de vos consciences. Quels hommes mûrs! Des yeux hébétés à la façon de la nuit d'été, rouges et noirs, tricolorés, d'acier piqué d'étoiles d'or; des facies déformés, plombés, blémis, incendiés; des enrouements folâtres! La démarche cruelle des oripeaux! — Il y a quelques jeunes —

Ô le plus violent Paradis de la grimace enragée! . . . Chinois, Hottentots, Bohémiens, niais, hyènes, Molochs, vieilles démentes, démons sinistres, ils mêlent les tours populaires, maternels, avec les poses et les tendresses bestiales. Ils interpréteraient des pièces nouvelles et des chansons "bonnes filles". Maîtres jongleurs, ils transforment le lieu et les personnes et usent de la comédie magnétique.

J'ai seul la clef de cette parade sauvage.

IX. Départ

*Assez vu. La vision s'est rencontrée à tous les airs.
Assez eu. Rumeurs des Villes, le soir, et au soleil, et toujours.
Assez connu. Les arrêts de la vie. — O Rumeurs et Visions!
Départ dans l'affection et le bruit neufs!*

VIII. Parade

Very sturdy rogues. Many have exploited your worlds. Without needs, and little pressed to use their brilliant abilities and their experience of your consciences. Such mature men! Eyes stupefied like the summer night, red and black, tricolored, steel pitted with golden stars; features distorted, laden, pale, enflamed; wanton hoarseness! The cruel tread of ragged clothes. — There are some youths —

O most violent Paradise of the enraged grimace! . . . Chinese, Hottentots, gypsies, simpletons, hyenas, Molochs, old lunacies, sinister demons, they blend popular and material tricks with bestial poses and caresses. They would interpret new plays and "good-girl" songs. Master jugglers, they transform places and people and make use of magnetic comedy.

I alone hold the key to this savage parade.

IX. Departure

Enough seen. The vision has been met in all guises.
Enough heard. Rumors of the towns, the evening, and in the sunshine, and always.
Enough known. The judgements of life — O rumors and Visions!
Departure into affections and new noise.



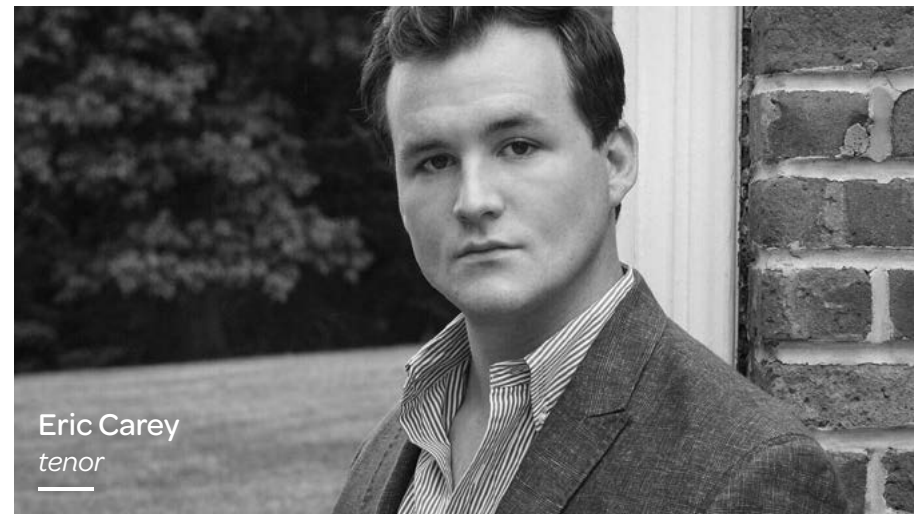
James Bagwell

conductor

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. In 2015 he was named associate conductor of The Orchestra Now while continuing his role as principal guest conductor of the American Symphony Orchestra. From 2009–15 he was music director of The Collegiate Chorale; some of the highlights of his tenure there include conducting a number of rarely performed operas-in-concert, including Bellini's *Beatrice di Tenda*, Rossini's *Moise et Pharaon*, and, most recently, Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass' *Toltec Symphony* and Osvaldo Golijov's *Oceana*, both at Carnegie Hall. His performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully Hall was recorded live for Gaslight Records and is the only complete recording of this musical. 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. Other recent performances in New York include conducting Philip Glass' *Another Look at Harmony* at the Park Avenue Armory, and leading The Little Opera Theatre of New York's production of Rossini's *Opportunity Makes the Thief*. He has been guest conductor of The Cincinnati Symphony Orchestra, Jerusalem Symphony, Amici New York, Indianapolis Chamber Orchestra, and Tulsa Symphony Orchestra, among others.

Mr. Bagwell has trained choruses for a number of major American and international orchestras, including the Boston Symphony, Mostly Mozart Orchestra, Israel Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, NHK Symphony (Japan), St. Petersburg Symphony, Budapest Festival Orchestra, American Symphony Orchestra, Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, and Indianapolis Symphony Orchestra. He is professor of music and director of performance studies at Bard College and Bard College Conservatory of Music.

Photo by Erin Baiano



Eric Carey
tenor

This season: Alfredo in *La Traviata* conducted by William Lumpkin as part of Boston University's Fringe Festival; Brahms' *Liebeslieder Walzer* with Music For Food; Mozart's *Requiem* with Sinfonia Concertante; Schoolmaster in Janáček's *The Cunning Little Vixen* in a co-production with Glimmerglass and the BU Opera Institute; Detective Thibodeau in Tobias Picker's *Dolores Claiborne* in co-production with New York City Opera

Appearances: Resident Artist of the Opera Institute at Boston University; a member of the Artist Roster of Boston Art Song Society (BASS); resident tenor at the Advent choir, Beacon Hill; a Fellow at the Tanglewood Music Center

Performances: cantatas of J.S. Bach under the baton of John Harbison; the role of the Funeral Director in Leonard Bernstein's *A Quiet Place*; Benjamin Britten's *Canticle V*, *The Death of Saint Narcissus*; Gherardo in Puccini's *Gianni Schicchi* with the Suzhou Symphony Orchestra; the Queen's Attendant in Harbison's *Full Moon in March*; Stravinsky's *Pulcinella*; the title role in *Candide*; the premiere of Pulitzer Prize-winning composer John Luther Adams' piece "Little Cosmic Dust Poem" with the Albany Symphony as part of the American Music Festival led by David Allen Miller

Awards: 2018 Gerda Lissner Lieder Competition encouragement award; first prize, Sparks and Wiry Cries Song Slam Competition hosted by Tom Cipullo, performing "In New York" by Whitney E. George, a piece written for him

Education: Vocal Arts Program, Bard College; Peabody Conservatory of the Johns Hopkins University, Voice Performance and Music Business



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 David DeNee

Leon Botstein, *Music Director*

Violin I

Yurie Mitsuhashi,
Concertmaster
Weiqiao Wu
Coline Berland
Dillon Robb
Lila Vivas Blanco
Clara Engen
Gaia Mariani Ramsdell

Violin II

Diego Gabete-Rodriguez,
Principal
Stuart McDonald
Jiayu Sun
Sophia Bernitz
Jacques Gadway
Linda Duan
Leonardo Pineda
Gergő Tóth
Drew Youmans (*on leave*)
Yuqian Zhang (*on leave*)

Viola

Lucas Goodman, *Principal*
Batmyagmar Erdenebat
Leonardo Vásquez Chacón
Emmanuel Koh

Cello

Lucas Button, *Principal*
Lauren Peacock
Cameron Collins
Sarah Schoeffler
Kyle Anderson
Kelly Knox
Alana Shannon
Zhilin Wang (*on leave*)

Bass

Joshua Depoint, *Principal*
Zhenyuan Yao
Mariya-Andoniya Andonova-
Henderson
Luke Stence

Flute

Matthew Ross, *Principal*
(*Chabrier*)
Leah Stevens, *Principal*
(*Dvořák*)
Denis Savelyev, *Piccolo*

Oboe

James Jihyun Kim, *Principal*
(*Chabrier*)
Regina Brady, *Principal*
(*Dvořák*)
Kelly Mozeik

Clarinet

Rodrigo Orviz Pevida,
Principal (Chabrier)
Ye Hu, *Principal (Dvořák)*
Viktor Tóth
Micah Candiotti-Pacheco*

Bassoon

Carl Gardner, *Principal*
Adam Romey
Matthew Gregoire

Horn

Luke Baker, *Principal*
(*Chabrier*)
Jamie Sanborn, *Principal*
(*Dvořák*)
William Loveless VI
Emily Buehler
Ethan Brozka

Trumpet

Guillermo García Cuesta,
Principal (Chabrier)
Anita Tóth, *Principal (Dvořák)*

Trombone

Matt Walley, *Principal*
Federico Ramos, *Bass*
Trombone

Tuba

Dan Honaker

Timpani

Tomasz Kowalczyk

Percussion

Miles Salerni
William Kaufman

Harp

Emily Melendes

**not performing in this concert*

Guest Musicians

Violin I

Bruno Pena
Ragga Petursdottir
Wei Tan
Robin Braun

Violin II

Kathryn Aldous

Viola

Junah Chung
Gregory K. Williams
Brendan Speltz

Bass

Kaden Henderson

Bassoon

Cornelia McGiver

Trumpet

Ricardo Chinchilla
Angela Gosse, *Cornet*

Trombone

Hitomi Yakata

Percussion

Charles Kiger
Thomas Mulvaney

Harp

Ali Colner

Members of TÖN can be identified by their distinctive blue attire.



Federico Ramos
bass trombone

Federico will talk briefly about Emmanuel Chabrier's *España* on stage before the performance.

Hometown: Alhama de Granada, Spain

Alma maters: Chicago College of Performing Arts at Roosevelt University, Royal Scottish Academy of Music and Drama, Academia de Estudios Orquestales Barenboim-Said, Conservatorio Superior de Música de Granada, Escuela de Música de Alhama de Granada

Awards/Competitions: 1st Prize, 2013 Chicago Brass Festival Solo Competition; Honorable Mention, 2012 International Trombone Association; Edward Kleinhammer Orchestral Bass Trombone Competition

Appearances: Chicago Symphony Orchestra, substitute; Royal Philharmonic Orchestra, extra bass trombone; Scottish Chamber Orchestra; Real Orquesta Sinfónica de Sevilla, substitute; Orquesta Ciudad de Granada; Orquesta Sinfónica Sinaloa de las Artes; Joven Orquesta Nacional de España

Musical origins: Although I have been involved with music since I was born, I started playing trombone when I was 17. I loved the way the instrument looked and I thought it was very elegant.

Favorite fact about your instrument: I love the fact that the bass trombone is very versatile. Most of the time our job is to be the bridge between the trombone section and the tuba; but sometimes we have to act as a tuba, the third tenor trombone, or even the fifth french horn!

Piece of advice for a young classical musician: Be curious! Curiosity has been a great tool for me and still is.



Coline Berland
violin

Coline will talk briefly about Britten's *Les illuminations* on stage before the performance.

Hometown: Lyon, France

Alma maters: University of Montreal, San Francisco Academy Orchestra

Awards/Competitions: Winner, 2016 San Francisco Academy Orchestra Concerto Competition

What is your earliest memory of classical music? I remember listening to my mom playing the piano when I was really young. I would lay down under the piano and just listen to her while looking at the wood assemblage and her feet on the pedals.

Which composer do you feel you connect with the most? Bach. I don't know why, but his music really feels timeless. It creates the deepest feelings and emotions with such simplicity.

What is your favorite piece of music, and why do you love it? As of right now, I love reading Haydn string quartets. They are so bubbly and fun to play.

What has been your favorite experience as a musician? One of my favorite experiences has been to play an orchestra concert as part of a huge peaceful protest to benefit the students of Quebec who were facing drastic governmental budget cuts. It made me realize how powerful music can be as a political statement.

Favorite non-classical musician: Tom Waits

If you could play another instrument, what would it be? Trombone!

MEET THE TŌN MUSICIANS



Dan Honaker
tuba

Dan will talk briefly about Dvořák's Symphony No. 6 on stage before the performance.

Hometown: Grove City, OH

Alma maters: San Francisco Conservatory of Music, M.M.; Baldwin Wallace University, B.M.

Appearances: Music Academy of the West, 2016; Spoleto Festival USA, 2016; National Orchestral Institute, 2012, 2015

When did you realize you wanted to pursue music as a career? After hearing a performance of Schoenberg's *Pelleas und Melisande* by the Cleveland Orchestra

If you could play another instrument, what would it be? Another? I am still trying to play this one.

If you weren't a musician, what would you be doing? Probably cooking, brewing beer, or making coffee. Something that I can continuously improve upon and give it a bit of my own personality.

What is your favorite place you've travelled to and why? Kuala Lumpur, Malaysia, because of the food!!

Piece of advice for a young classical musician: Have fun!

THE TŌN FUND



**WE'VE BROUGHT
MUSIC TO MORE THAN
35,000 NEW YORKERS IN
ALMOST 100 CONCERTS
THANKS TO SUPPORT
FROM DONORS LIKE YOU!**

INSPIRE GREATNESS!

Support the next generation of great performers—over 60 players from 14 countries around the globe—as they learn to communicate the transformative power of music to 21st-century audiences.

Your gift allows us to share music with the communities who need it most:

- Live concerts at Coxsackie, Fishkill, and Woodbourne correctional facilities
- One-on-one mentoring for low-income students in NYC
- Outreach to public schools, senior homes, and community service agencies
- Free concerts for children and families in NYC, the Hudson Valley, and beyond

There's simply no other music degree program like TŌN. Help us to inspire greatness by making a contribution today!



TO DONATE:

Text TON to 41444

Visit THEORCHESTRANOW.ORG/SUPPORT

Call 646.244.8028

The Orchestra Now gratefully acknowledges the generosity of each and every donor who makes our work possible. Thank you for making an investment in the future of music!

THE YVONNE NADAUD MAI CONCERTMASTER CHAIR

Made possible by The Mai Family Foundation

LEADERSHIP GIFTS

Anonymous (2)	Rockefeller Brothers Fund	Felicitas S. Thorne
<hr/>		
Anonymous (12)	Scott Huang	Marcia Neeley
Leslie and Louis Baker	Malcolm G. Idelson	James and Andrea Nelkin
Joseph J. Baxter and Barbara Bacewicz	Jill Jackson	Maury Newburger
Susan Beckerman	Burton R. Kassell	Hoang-Oanh Nguyen
Miriam R. Berger	Caroline Kelch	Philip and Carol Niles
Pamela Berlinghof	George A. Kellner	Yuka Nishino
Diane and Ronald Blum	John and Mary Kelly	Bette and Stan Nitzky
Richard Bopp	Steven Kent	Harold Oaklander
Claudine Brenner	Bridget Kibbey	Douglas Okerson and William Williams
Jeannette Canaday	Erica Kiesewetter	James H. Ottaway Jr.
Dr. László Z. Bitó and Olivia Cariño	Younghee Kim-Wait	Dr. Nora Post
Rosemary Carroll	Marilyn and William L. Kirchner	Kurt and Lorenzo Rausch
Maria J. Chiu	Lise Laurent	Robert Renbeck
Lisa Cohen	Joy Lee and Richard Packert	Arthur S. Reynolds
Theodore and Alice Ginot Cohn	Arthur S. Leonard	Ellen Reynolds
Ramon Cordies	Nancy Leonard and Lawrence Kramer	Brigitte R. Roepke
Ann Cunningham Tighe	Peter J. and Susan B. LeVangia	Glen and Denise Ross
Elaine Dale	Elinor Wallach Levin	Charles Roth
José M. de Jesús, Jr. and Rebecca Shafer-de Jesús	Amala and Eric Levine	Susan and D. Richard Rowland
Nicole M. de Jesús and Brian P. Walker	David Levering Lewis	Roberta Downs Sandeman
Thomas De Stefano	Ernest and Erika Lieber	Edward Sandfort
Phyllis DiBianco	Bonnie Loopesko and Daniel Shapiro	Lynda Schwab-Edmundson
Marvis Dickinson	Robert Losada	Gilbert Selgman
Vincent M. Dicks	Andrea Louie	Mary Sheerin
Khoa Doan	Erika Lowenberg	Jo Shute and Allan Wieman
Michael Dorf	Paul Lowrey	Jen Shykula and Tom Ochs
Christine J. Edwards	Catherine and Jacques Luiggi	Peter Sipperley
Lauren Effron	Todd D. Marcus	Paul Stoddard
Barbara Ewert	Lisa Marshall	Joseph Storch
Arnold and Milly Feinsilber	James M. Mastrangelo	Allan and Ronnie Streichler
Mark Feinsod	Ginny and Guenther May	Rose Veccia
Roz Forman	James McLafferty	Howard Wallick
Elaine Frankle	Maryanne C. Mendelsohn	Patricia Ross Weis
GE Foundation	Mollie Meikle	Philip and Martha White
Gary M. Giardina	Rikki Michels	Ann and Douglas William
Debby and Fred Glynn	Warren R. Mikulka	Maria R. Wilson
David Gmuca	Karen E. Moeller and Charles H. Talleur	Wendy Wolfenson
Hans R. Gunderud	Roy Moses	Nelson Yan
Hastings Digital	Joanne and Richard Mrstik	Ingrid Yen
Stephen J. Hoffman	Patrick Mucerino	Carrie E. Yotter
Martin Holub and Sandra Sanders	Christine Munson	Shirley Young
Hospitality Committee for United Nations Delegations (HCUND)	John D. Murphy	Marlene Zaslavsky
	Bonni Nechemias	Leila Zogby
		Ian Zimmerman and Heather Jane McCormick

List current as of November 21, 2018

THE ORCHESTRA NOW

Artistic Staff

Leon Botstein, *Music Director*
 James Bagwell, *Associate Conductor*
 Jindong Cai, *Academic Director and Associate Conductor*
 Zachary Schwartzman, *Resident Conductor*
 Andrés Rivas, *Assistant Conductor*

Erica Kiesewetter, *Professor of Orchestral Practice*
 Bridget Kibbey, *Director of Chamber Music and Arts Advocacy*

Administrative Staff

Vincent Roca, *General Manager*
 Brian J. Heck, *Director of Marketing*
 Nicole M. de Jesús, *Director of Development*
 Sebastian Danila, *Music Preparer and Researcher*
 Marielle Metivier, *Orchestra Manager*

Alice Terrett, *Marketing Manager*
 Benjamin Oatmen, *Librarian*
 Hsiao-Fang Lin, *IT Associate*
 Viktor Tóth, *Production Coordinator*
 Kristin Roca, *Administrative Assistant*

BARD COLLEGE

Board of Trustees

Charles P. Stevenson Jr., *Chair Emeritus*
 James C. Chambers '81, *Chair*
 George F. Hamel Jr., *Vice Chair*
 Emily H. Fisher, *Vice Chair*
 Elizabeth Ely '65, *Secretary; Life Trustee*
 Stanley A. Reichel '65, *Treasurer; Life Trustee*

Sally Hambrecht
 Marieluise Hessel
 Maja Hoffmann
 Matina S. Horner+
 Charles S. Johnson III '70
 Mark N. Kaplan, *Life Trustee*
 George A. Kellner
 Fredric S. Maxik '86
 James H. Ottaway Jr., *Life Trustee*
 Hilary C. Pennington
 Martin Peretz, *Life Trustee*
 Stewart Resnick, *Life Trustee*
 David E. Schwab II '52
 Roger N. Scotland '93, *Alumni/ae Trustee*
 Jonathan Slone '84
 Jeannette Taylor+
 James A. von Klemperer
 Brandon Weber '97, *Alumni/ae Trustee*
 Susan Weber
 Patricia Ross Weis '52

Fiona Angelini
 Roland J. Augustine
 Leon Botstein+, *President of the College*
 Stuart Breslow+
 Mark E. Brossman
 Jinqing Cai
 Marcelle Clements '69, *Life Trustee*
 The Rt. Rev. Andrew M. L. Dietsche, *Honorary Trustee*
 Asher B. Edelman '61, *Life Trustee*
 Robert S. Epstein '63
 Barbara S. Grossman '73, *Alumni/ae Trustee*
 Andrew S. Gundlach

+ *ex officio*

UPCOMING EVENTS

TÖN THE ORCHESTRA NOW.

DEC
14

FRIDAY at 7:30 PM

RUSSIAN EVOLUTION: FROM RIMSKY-KORSAKOV TO GLIÈRE

at Carnegie Hall

Luxuriate in the drama of Russian music, from Rimsky's iconic "first Russian symphony" to the exhilarating story of a national folk legend, Ilya Muromets.

Leon Botstein, *conductor*

JAN
27

SUNDAY at 4 PM

PICTURES AT AN EXHIBITION

at Peter Norton Symphony Space

Don't miss this afternoon packed with beloved favorites, including the suite from Stravinsky's *The Firebird*, Ravel's arrangement of Mussorgsky's classic *Pictures at an Exhibition*, and works by Lyadov and Ravel.

Zachary Schwartzman, *conductor*

MAR
26

TUESDAY at 7:30 PM

FABIO LUISI CONDUCTS BRAHMS' SECOND SYMPHONY

at Jazz at Lincoln Center's Rose Theater

Fabio Luisi, former principal conductor of the Metropolitan Opera, returns to TÖN to lead Brahms' jubilant pastoral symphony, along with Grieg's majestic piano concerto.

Fabio Lusi, *conductor*

Alessandro Taverna, *piano*

MAY
02

FRIDAY at 7:30 PM

DE PROFUNDIS: OUT OF THE DEPTHS

at Carnegie Hall

Four composers, including Pulitzer Prize winner Virgil Thomson, interpret Psalm 130 in a unique and stirring concert that includes two U.S. premieres.

Leon Botstein, *conductor*

Vadim Repin, *violin*

Elizabeth de Trejo, *soprano*

Bard Festival Chorale

James Bagwell, *choral director*