

Friday Evening, December 14, 2018, at 7:30
Isaac Stern Auditorium/Ronald O. Perelman Stage

TŌN THE
ORCHESTRA
NOW®

RUSSIAN EVOLUTION:
FROM RIMSKY-KORSAKOV TO GLIÈRE

LEON BOTSTEIN, *Conductor*

Performance #108: Season 4, Concert 14

NIKOLAI RIMSKY-KORSAKOV
(1844–1908) Symphony No. 1, Op. 1 (1861–65, rev. 1884)
Largo assai—Allegro
Andante tranquillo
Scherzo: Vivace—Trio
Allegro assai

Intermission

REINHOLD GLIÈRE
(1875–1956) Symphony No. 3, Op. 42 (“Ilya Muromets”)
(1908–11)
Wandering Pilgrims—Ilya Muromets and
Svyatogor (Andante sostenuto—
Allegro risoluto)
Solovey the Brigand (Andante)
At the Court of Vladimir, the Mighty Sun
(Allegro)
The Heroism and Petrification of Ilya
Muromets (Allegro tumultuoso—Andante)

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

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

We dedicate this concert to the memory of

HAROLD FARBERMAN



Harold Farberman was a distinguished conductor, composer, and percussionist, as well as a tireless advocate on behalf of young conductors. In the 1970s, while serving as a member of the American Symphony Orchestra League, he established conducting workshops for those just starting out. At the 1975 American Symphony Orchestra League conference, he proposed the creation of an association of conductors; the following year the Conductors Guild became a reality, and Farberman served two terms as its first president. He published a textbook, *The Art of Conducting Technique*, and, in 1999, brought the Conductor's Institute

to Bard College as a summer program. Later he became co-director of the Graduate Conducting Program of the Bard College Conservatory of Music, and continued to teach conducting students until his death.

He began his studies as a percussionist at The Juilliard School of Music and joined the Boston Symphony Orchestra in 1952 as a percussionist/timpanist. At the time he was the youngest player to ever become a full-time member of the orchestra. After 12 years he resigned to devote his energy to conducting and composing. In 1966 he was appointed principal guest conductor of the Denver Symphony Orchestra; subsequently, he became music director and conductor of the Colorado Springs Symphony and Oakland Symphony Orchestra, and principal guest conductor of the Bournemouth Sinfonietta in Great Britain.

During his career as a conductor, he worked with many of the world's leading orchestras. He led, among others, the London Symphony, Royal Philharmonic, Philharmonia, BBC Symphony, English Chamber Orchestra, Bournemouth Symphony, Stockholm Philharmonic, Danish Radio Orchestra, Swedish Radio Orchestra, Hessischer Rundfunk, BRT Philharmonic Orchestra (Brussels), Orchestre National de Lille, RAI National Symphony in Rome, Mozarteum Orchestra, Hong Kong Philharmonic, KBS Symphony (South Korea), Sydney and Melbourne Symphonies (Australia), and Puerto Rico Symphony.

Farberman recorded more of Charles Ives' works than any other conductor and, as a result, he was honored with the Ives Award from the Charles Ives Society. The December 1993 issue of the *American Record Guide* listed his recordings with the

London Symphony Orchestra of Mahler's Symphonies Nos. 2, 5, and 6 as among the best ever recorded. His recording of the complete symphonies of Michael Haydn, recorded with the Bournemouth Sinfonietta for MMG Records, received acclaim from *The New York Times* and *High Fidelity* magazine. His recording of Glière's *Ilya Muromets* with the Royal Philharmonic, on the Unicorn label, received the Saint Cecilia Award, Belgium's highest recording award.

A prolific composer, Farberman counted orchestral works, chamber music, concertos, ballet music, film scores, song cycles, and three operas among his compositions. His opera *The Losers* was commissioned by The Juilliard School of Music and premiered in 1971 at Juilliard Opera Theater, Lincoln Center. His chamber opera *Diamond Street* premiered at the Hudson Opera House in October 2009; it was commissioned by the City of Hudson, New York, for the Hudson Fulton Champlain Quadricentennial. Most recently, he updated his opera *Medea*, which premiered at Bard in March 2015.

Donations in his memory may be made to the Farberman Fund of the Bard College Conservatory of Music, either by mail or online at annandaleonline.org/conservatory.

Notes ON THE MUSIC

NIKOLAI RIMSKY-KORSAKOV *Symphony No. 1, Op. 1*

MATT DINE



TŌN's Emily Melendes on Rimsky-Korsakov's *Symphony No. 1, Op. 1*

In the Navy

Rimsky-Korsakov's *Symphony No. 1* has perhaps the strangest origin story of any musical work I've performed. Born in Russia, Rimsky-Korsakov was fascinated by music from early boyhood; he marveled at the wonders of opera, learned to play the piano, and even began writing compositions at the age of ten. When he turned 17, however, his family decided piano lessons should take a back seat to a career in the Russian navy. His former piano teacher suggested he study theory and composition in lieu of an instrument, a path that in 1861 led him to Mily Balakirev, who would become Rimsky-Korsakov's mentor and collaborator. Balakirev gave the fledgling composer a monumental initial challenge: write an entire symphony. Rimsky-Korsakov set about this task eagerly, but naval duty

interfered, and at the age of 18 he began a three-year tour with only an initial draft of the symphony's first and final movements. He initially preferred the company of his composition to that of his fellow seamen and wrote the second movement of his symphony while at sea, dutifully stopping to buy additional scores at port cities to further his self-taught studies. Quickly, though, the wonders of the world took hold of him. For the first time he experienced London, Rio de Janeiro, and Niagara Falls. He absorbed the writings of Goethe, Schiller, and Homer, and returned home to St. Petersburg in 1865 to compose the third movement of his symphony, the *Scherzo*. Balakirev edited and polished the work, and by December 31 of that same year Balakirev conducted and premiered the symphony at his Free School of Music.

The First "Russian Symphony"

Rimsky-Korsakov's friends hailed the work as the first truly Russian symphony due to Rimsky-Korsakov's use of Russian folk melodies and his avoidance of traditionally German compositional techniques. I find it interesting, though, that the first "Russian symphony" came about through Rimsky-Korsakov's tour of the wider world, and I enjoy looking at his work through this lens. The piece brims with youthful exuberance and pizzazz, and while perhaps lacking the sophisticated compositional mastery of his later works, to me it tells a tale of adventure and discovery, one rife with Russian identity and tender recollections of home. From the bombastic statement of the

first movement, to the swelling sincerity of the second, the frenzied energy of the *Scherzo*, and the densely packed resplendency of the fourth movement,

Rimsky-Korsakov's Symphony No. 1 is a treat both to hear and to perform. I hope you enjoy its creativity and imagination as much as I have.

REINHOLD GLIÈRE *Symphony No. 3, Op. 42 ("Ilya Muromets")*

TÖN's Denis Savelyev on Glière's *Symphony No. 3, Op. 42 ("Ilya Muromets")*

The Story

"Ilya Muromets" is Glière's most monumental orchestral composition. The basis of the story is the epic tale *The Tale of the Bogatyr Ilya Muromets – A Peasant's Son*. Muromets is a famous folk hero of ancient Kievan Rus', and is associated with an actual historical figure: the medieval warrior and monk Ilya Pechersky. Glière, who studied with Rimsky-Korsakov, taught at the Moscow Conservatory, Gnesin Institute, and Kiev Conservatory, where his students included Sergei Prokofiev. His third symphony achieved huge popularity in Russia and around the world. A massive, multi-movement tone poem, the symphony is written in four tableaux (movements).

Wandering Pilgrims—Ilya Muromets and Svyatogor

Tableaux I begins with portentous and slow music representing the early childhood of Muromets, crippled and unable to walk since birth, until he is healed by some wandering pilgrims. The second section of this movement is about our hero meeting a new friend, Svyatogor, who teaches Ilya about wisdom. The music changes as Svyatogor dies, then Ilya rides off on his horse to Kiev.

Solovey the Brigand

The second movement is about Ilya capturing the dreaded monster Solovey the Brigand, or Nightingale the Robber,



MATT DINE

who hides in the shelter of the mighty oaks of a threatening forest. Ilya shoots an arrow into Solovey's eye, ties him to his horse, and rides to the court of Prince Vladimir in Kiev.

At the Court of Vladimir, the Mighty Sun

Tableaux III has an absolutely different, dancing feel. Ilya appears with Solovey still tied to his horse, but releases him upon arrival at court. All the guests fall to their knees with fear, but Ilya beheads the monster, demonstrating to Prince Vladimir that he is worthy to be a bogatyr, which is similar to a knight.

The Heroism and Petrification of Ilya Muromets

The final movement shows Ilya's and his fellow bogatyrs' battles against those who are trying to turn the country back to paganism. The last section of the movement depicts the defeat of Ilya

and the bogatyr. All of the bogatyr are haughty over their victories in battle until a celestial army comes down to earth and defeats them. Ilya tries to run away and turns into stone. The

music reaches its climax in minor chords, then slowly evaporates. The symphony is filled with emotion and contemplation, conveying a heroic and beautiful story.

THE Artists

LEON BOTSTEIN, *Conductor*

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 co-director 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. This year he assumed artistic directorship of the Grafenegg Academy in 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



MATT DINE

received many honors for his contributions to music.

More info online at leonbotstein.com.

THE ORCHESTRA NOW



DAVID DENEE

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 New York City 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.

THE ORCHESTRA NOW

Leon Botstein, *Music Director*

Violin I

Coline Berland,
Concertmaster
Leonardo Pineda
Sophia Bernitz
Jiayu Sun
Stuart McDonald
Jacques Gadway
Drew Youmans
Clara Engen
Diego Gabete-
Rodriguez

Violin II

Weiqiao Wu,
Principal
Gaia Mariani
Ramsdell
Gergő Tóth
Dillon Robb
Yuqian Zhang
Yurie Mitsuhashi
Linda Duan (*on leave*)

Viola

Batmyagmar
Erdenebat,
Principal
Emmanuel Koh
Leonardo Vásquez
Chacón
Lucas Goodman

Cello

Lauren Peacock,
Principal
Kelly Knox
Kyle Anderson
Alana Shannon
Lucas Button
Sarah Schoeffler
Cameron Collins
Zhilin Wang

Bass

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

Flute

Leah Stevens,
*Principal*¹
Denis Savel'yev,
*Principal*²
Matthew Ross,
*Piccolo*²

Oboe

James Jihyun Kim,
*Principal*¹
Regina Brady,
*Principal*²
Kelly Mozeik,
*English Horn*²

Clarinet

Rodrigo Orviz
Pevida, *Principal*¹;
*Bass Clarinet*²
Viktor Tóth,
*Principal*²
Micah Candiotti-
Pacheco
Ye Hu

Bassoon

Matthew Gregoire,
*Principal*¹
Adam Romey,
*Principal*²
Carl Gardner,
*Contrabassoon*²

Horn

Emily Buehler,
*Principal*¹
Luke Baker,
*Principal*²;
*Assistant*¹

William Loveless VI

Jamie Sanborn
Ethan Brozka

Trumpet

Anita Tóth,
*Principal*¹
Guillermo García
Cuesta, *Principal*²

Trombone

Matt Walley,
Principal
Federico Ramos,
Bass Trombone

Tuba

Dan Honaker

Timpani

Miles Salerni

Percussion

William Kaufman
Tomasz Kowalczyk

Harp

Emily Melendes,
Principal

Guest Musicians

Violin I

Brendan Speltz
Ragga Petursdottir
Simon Bilyk

Violin II

Wei Tan
Robin Braun
Jessica Belflower

Viola

Junah Chung
William Hakim
Joanna Mattrey
Gabrielle Skinner

Cello

Theo Zimmermann

Bass

Kaden Henderson
Justin Morgan

Flute

Adrienn Kantor²

Oboe

Teresa Lin²

Bassoon

William Beecher²

Horn

Daniel Salera²
Cameron West²
Emma Reber²
Thea Humphries,
*Assistant*²

Trumpet

Angela Gosse²
James Lake²

Trombone

Ron Hay
Benjamin Oatmen,
*Bass Trombone*²

Percussion

Charles Kiger²
Thomas Mulvaney²
Yuri Yamashita²

Harp

Madeline Olson²

Celeste

Sindy Yang²

¹ *Rimsky-Korsakov*

² *Glère*

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

MEET THE TŌN Musicians

CLARA ENGEN, *Violin*

Clara will talk briefly about Rimsky-Korsakov's Symphony No. 1, Op. 1 on stage before the performance.

Hometown: Minneapolis, MN

Alma mater: Oberlin College and Conservatory

What is your earliest memory of classical music? I started violin at the age of eight after I found my mom's old violin from high school underneath her bed.

Which composer or genre of music do you feel you connect with the most? In classical music I connect with Dvořák the most, especially his chamber music; his writing has the capability of being contemplative and serious, but also extremely bubbly and joyful.

What is some advice you would give to your younger self? Don't limit yourself by thinking you're not good enough to do something—instead, reach for what you really want and you will eventually achieve your goals through hard work and sheer force of will! Also, stop slouching.

If you weren't a musician, what would you be doing? I'd definitely be a historian



MATT DINE

or librarian—one of my favorite things about performing music is digging up interesting pieces of history and personal connections to pieces. If I can't do that in music, I'd be doing it in another field.

Piece of advice for a young classical musician: PRACTICE! But also, I heard this piece of advice in a master class: "Nothing good is done without passion, but nothing excellent is ever achieved through passion alone."

EMMANUEL KOH, *Viola*

MATT DINE



Emmanuel will talk briefly about Glière's Symphony No. 3, Op. 42 ("Ilya Muromets") on stage before the performance.

Home countries: Singapore and Malaysia

Alma maters: University of Michigan, University of Akron

Appearances: Bowdoin International Music Festival, 2012; Montecito International Music Festival, 2011

Favorite piece to play: Richard Strauss' *Death and Transfiguration*

Favorite obscure piece: Erik Satie's *Embryons desséchés*

Favorite composer fact: Erik Satie wrote a song about a sea cucumber.

Favorite musical memory: Sometimes when I take my viola out of a case, it's already in tune. #soundlikespringtime

Which composer would have had the best social media: Franz Liszt. Apparently, women would scream and faint when he performed.

Favorite fact about your instrument: Playing the viola is like playing the violin, but with the difficulty setting turned up to "hardcore."

Musical guilty pleasure: K-pop

THE TÖN 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—more than 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 TÖN. 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 TON FUND DONORS

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

Anonymous (12)

Leslie and Louis

Baker

Joseph J. Baxer and
Barbara Bacewicz

Susan Beckerman

Miriam R. Berger

Pamela Berlinghof

Diane and Ronald

Blum

Richard Bopp

Claudine Brenner

Jeannette Canaday

Dr. László Z. Bitó
and Olivia Cariño

Rosemary Carroll

Maria J. Chiu

Lisa Cohen

Theodore and Alice

GINOT COHN

Ramon Cordies

Ann Cunningham-
Tigue

Elaine Dale

José M. de Jesús, Jr.

and Rebecca

Shafer-de Jesús

Nicole M. de Jesús

and Brian P.

Walker

Thomas De Stefano

Phyllis DiBianco

Marvis Dickinson

Vincent M. Dicks

Khoa Doan

Michael Dorf

Christine J. Edwards

Lauren Effron

Barbara Ewert

Arnold and Milly
Feinsilber

Mark Feinsod

Roz Forman

Elaine Frankle

GE Foundation

Gary M. Giardina

Debby and Fred

Glynn

David Gmuca

Hans R. Gunderud

Hastings Digital

Stephen J. Hoffman

Martin Holub and

Sandra Sanders

Hospitality Commit-

tee for United

Nations Delega-

tions (HCUND)

Scott Huang

Malcolm G. Idelson

Jill Jackson

Burton R. Kassell

Caroline Kelch

George A. Kellner

John and Mary Kelly

Steven Kent

Bridget Kibbey

Erica Kiesewetter

Younghee Kim-Wait

Marilyn and William

L. Kirchner

Lise Laurent

Joy Lee and Richard

Packert

Arthur S. Leonard

Nancy Leonard and

Lawrence Kramer

Peter J. and Susan B.

LeVangia

Elinor Wallach Levin

Amala and Eric

Levine

David Levering

Lewis

Ernest and Erika
Lieber

Bonnie Loopesko
and Daniel
Shapiro

Robert Losada

Andrea Louie

Erika Lowenberg

Paul Lowrey

Catherine and

Jacques Luiggi

Todd D. Marcus

Lisa Marshall

James M. Mas-

trangelo

Ginny and Guenther

May

James McLafferty

Maryanne C.

Mendelsohn

Mollie Meikle

Rikki Michels

Warren R. Mikulka

Karen E. Moeller

and Charles H.

Talleur

Roy Moses

Joanne and Richard

Mrstik

Patrick Mucerino

Christine Munson

John D. Murphy

Bonni Nechemias

Marcia Neeley

James and Andrea

Nelkin

Maury Newburger

Hoang-Oanh

Nguyen

Philip and Carol

Niles

Yuka Nishino

Bette and Stan

Nitzky

Harold Oaklander

Douglas Okerson

and William

Williams

James H. Ottaway Jr.

Dr. Nora Post

Kurt and Lorenzo

Rausch

Robert Renbeck

Arthur S. Reynolds

Ellen Reynolds

Brigitte R. Roepke

Glenn and Denise

Ross

Charles Roth

Susan and D.

Richard Rowland

Roberta Downs

Sandeman

Edward Sandfort

Lynda Schwab-

Edmundson

Gilbert Seligman

Mary Sheerin

Jo Shute and Allan

Wieman

Jen Shykula and Tom

Ochs

Peter Sipperley

Paul Stoddard

Joseph Storch

Allan and Ronnie

Streichler

Rose Veccia

Howard Wallick

Patricia Ross Weis

Philip and Martha

White

Ann and Douglas

William

Maria R. Wilson

Wendy Wolfenson

Nelson Yan

Ingrid Yen

Carrie E. Yotter

Shirley Young

Marlene Zaslavsky

Leila Zogby

Ian Zimmerman and

Heather Jane

McCormick

List current as of

December 5, 2018

THE ORCHESTRA NOW

Artistic Staff

Leon Botstein, *Music Director*
 James Bagwell, *Associate Conductor and Academic Director*
 Zachary Schwartzman, *Resident Conductor*
 Andrés Rivas, *Assistant Conductor*
 Erica Kiesewetter, *Director of Audition Preparation and Principal String Coach*
 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 Associate*
 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*

Fiona Angelini
 Roland J. Augustine
 Leon Botstein+, *President of the College*
 Stuart Breslow+
 Mark E. Brossman
 Marcelle Clements '69, *Life Trustee*
 Craig Cogut
 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

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*
 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

+ *ex officio*

THE ORCHESTRA NOW: UPCOMING EVENTS

Sunday, January 27, 2019, at 4 p.m.

FREE CONCERT ON THE UPPER WEST SIDE: PICTURES AT AN EXHIBITION

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 more.

Zachary Schwartzman, *conductor*

Anatoly Lyadov *The Enchanted Lake*
 Stravinsky *The Firebird Suite*
 Ravel *La valse*
 Mussorgsky *Pictures at an Exhibition* (arr. Ravel)

Tuesday, March 26, 2019, at 7:30 p.m.
at Rose Theater at Jazz at Lincoln Center's Frederick P. Rose Hall
FABIO LUISI CONDUCTS BRAHMS' SECOND SYMPHONY

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

Fabio Luisi, *conductor*
Alessandro Taverna, *piano*

Grieg Piano Concerto
Brahms Symphony No. 2

Thursday, May 2, 2019, at 7 p.m.
at Carnegie Hall, Stern Auditorium/Perelman Stage
DE PROFUNDIS: OUT OF THE DEPTHS
A co-presentation with the Trans-Siberian Arts Festival

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*

Virgil Thomson *De Profundis*
Joachim Raff Psalm 130: *De Profundis* (U.S. Premiere)
Lera Auerbach *De Profundis* (Violin Concerto No. 3) (U.S. Premiere)
Lili Boulanger Psalm 130: *Du fond de l'abîme (De Profundis)*

Sunday, May 19, 2019, at 2 p.m.
ABSTRACTION IN MUSIC AND ART

Conductor and music historian Leon Botstein explores the parallels between music and art. A discussion is accompanied by musical excerpts and on-screen artworks, then a full performance and audience Q&A.

Leon Botstein, *conductor*

Webern Six Pieces for Orchestra
Feldman *Orchestra* (NY Premiere)
the artwork of the **Abstract Expressionists**

More information available at theorchestranow.org.