

Notes ON THE MUSIC

TŌN'S KADEN HENDERSON ON ARTHUR HONEGGER'S *RUGBY*

MATT DINE



The Composer

When thinking about the great orchestral tone poems in our repertoire, the mind immediately drifts to the likes of Richard Strauss and works like *Don Juan*, *Also sprach Zarathustra*, and *Don Quixote*. Often overlooked, however, is Arthur Honegger, a Swiss composer who largely composed in France during the early-to-mid 20th century. It was in France that Honegger wrote his three tone poems: *Pacific 231*, *Rugby*, and *Symphonic Movement No. 3*. Although not as well-known in America due to his untimely death in 1955 on the eve of a major American tour, he is widely known and appreciated in Europe, where his face adorned the 20-Franc banknote from 1996–2017. He was a member of *Les Six*, a group of French composers, including Poulenc and Milhaud, that paved the way for modern French classical music in the 20th century.

Full Contact Music

Honegger's second tone poem, entitled *Rugby*, which we will be hearing today, was composed in 1928. Although it bears the name *Rugby*, the composer himself insisted that this work was not programmatic in a traditional sense. Despite what Honegger may have said, it takes little imagination to find oneself in the middle of the pitch dodging tackles left and right from the very first note. Immediately from the downbeat it is apparent that Honegger is not alluding to two-hand-touch rugby, but rather the sport in its full contact, "hold no prisoners" variety. The very first notes from the strings hit the audience like a ton of bricks as the cascading strings sweep us into a musical dogpile. Violent rhythms and loud brass proclamations provide an energetic backdrop for the strings to demonstrate their virtuosic feats of agility and precision. Honegger really shines in the way he is able to craft dissonant and often grotesque chords into something that is nothing short of brilliant and endlessly entertaining.

Lyrical Beauty

Unlike his more dreamy and impressionistic counterparts in *Les Six*, Honegger seems to thrive in a darker landscape. This work is loud, brash, and orchestrated very heavily. The pointillist bass line offers an almost conversational rebuttal against the cascading violins, much like playful banter on the field between friends. Although Honegger often employs striking dissonance, there are moments of exceptional lyrical beauty. My favorite moment comes about half way into the work,

after a rather heated argument between the bass section and the bassoons. Just as it sounds there is about to be a physical altercation, listen for the violins to sweep in to calm the growing tension with a melody that sounds straight out of a Tchaikovsky ballet. Moments like

these are sure to bring smiles to the faces of Schoenberg and Rossini lovers alike. Now put on your helmet, secure your elbow pads, and get ready for a musical sporting match like you've never heard before!

TŌN'S LUKE BAKER ON OTHMAR SCHOECK'S *LEBENDIG BEGRABEN (BURIED ALIVE)*, Op. 40

MATT DINE



Retaining Tonal Style

Composition in the first half of the 20th century was marked by the innovation of many new atonal styles by composers like Arnold Schoenberg and Alban Berg. During these years, the Swiss composer Othmar Schoeck retained an essentially tonal compositional style using conventional formal structures with careful and effective use of dissonance. The vast majority of his compositions are musical settings of poetry in the form of lieder, song cycles, and operas.

The Story

This particular work is a setting of 14 poems by Swiss writer Gottfried Keller.

The through-composed musical score carries the soloist seamlessly from each scene to the next. The subject matter of these poems are quite dark, depicting thoughts of a man who has been mistakenly buried alive after falling into a coma and being pronounced dead. The early songs are filled with the erratic, panic-stricken thoughts of the narrator, which eventually give way to recollection and contemplation of fond memories of youth and love. At the close, he accepts his fate and metaphorically casts his soul into eternity.

The Music

Schoeck crafts the music to aptly guide and represent the narrative. He uses many instrumental effects to directly depict the poetic action, such as the slamming of a door or the high-pitched clarinets imitating his nagging wife. The work is held together by many ositnati and repeating baselines to create formal passacaglias and chaconnes.

What is Man?

A few years before his death, Schoeck discussed this work in conversation with a friend. He said "*Lebendig begraben* in my opinion has as its theme: What is man? What is our life? Where do we come from, where are we going?"

TŌN'S VIKTOR TÓTH ON DIMITRI MITROPOULOS' CONCERTO GROSSO

MATT DINE



The Composer

Dimitri Mitropoulos demonstrated his exceptional musical skills at a very early age. While in secondary school, he hosted informal musical gatherings at his house every Saturday afternoon. After studying piano, harmony, and counterpoint in the Athens and Brussels Conservatories, he returned to Greece and was well-known for premiering unfamiliar contemporary works. Mitropoulos established his international reputation with the Berliner Philharmoniker in 1930 when he stepped in at the last minute to perform Prokofiev's Piano Concerto No. 3 while also conducting the piece, becoming one of the first modern artists to do so. This concert also marked the premiere of his *Concerto Grosso*. Mitropoulos joined the Minnesota Symphony in 1936 and the New York Philharmonic in 1949, where he continued programming and commissioning new contemporary works.

The Instrumentation

Instead of the traditional concerto instrumentation, where a soloist is accompanied by the orchestra, Mitropoulos' *Concerto Grosso* passes

the musical materials between small groups of the ensemble. The orchestra is significantly smaller in size than what one would typically expect; there are no flutes, oboes, or low brass. You can also hear nods to Mitropoulos' interest in Bach's organ music, which he sometimes arranged for orchestra.

A Baroque Beginning

The beginning of the first movement follows the structure of the traditional baroque overture, based on Bach's orchestral suites. The rhythmic patterns of the beginning—long-held notes being interrupted by extremely fast and sharp short notes between the string and horn sections—create two masses of sounds competing with each other, each trying to outrun the other one. During the baroque era, composers used this technique to express royal grandeur and majesty. The traditional second part of the baroque overture is represented here by the introduction of the fugue theme in the second movement. First, the trumpets announce the main theme in a seven-eighth meter that was not commonly used in baroque pieces. This gives some kind of uncertainty, but it also helps the different orchestral parts to intertwine in a very natural way.

Imitating the Organ

Mitropoulos's admiration of the organ is the most prominent in the third movement. He does not use the organ in this piece at all, but rather the compositional technique of it. The clarinets with their different intervals and then the bassoons imitating the clarinets' materials resemble the sound of organ pipes. Later on, these instruments ornate and develop the strings' slow choral melodies. The last part of the piece could be called the fast and

furious movement. It sounds like pure chaos with the wide slides of the strings

that the percussive piano and trumpets attempt to organize.

TŌN'S SARAH SCHOEFFLER ON IGOR STRAVINSKY'S DIVERTIMENTO, SYMPHONIC SUITE FROM THE BALLET *THE FAIRY'S KISS*

MATT DINE



Adaptation and Admiration

The ballet itself was Stravinsky's adaptation of the Hans Christian Andersen fairy tale *The Ice Maiden*, and was Stravinsky's chance to pay homage to Tchaikovsky. Despite his derision of romanticism, Stravinsky had long admired Tchaikovsky, treasuring a childhood memory of when he caught a glimpse of the great composer at a concert in St. Petersburg. In *The Fairy's Kiss*, Stravinsky combined fragments from Tchaikovsky with his own composition so persuasively that Stravinsky later said he lost track of what belonged to whom.

The History

Le Baiser de la fée (*The Fairy's Kiss*) is a one-act ballet composed in 1928 by the Russian pianist, composer, and conductor Igor Stravinsky. Over the years, the ballet underwent several prominent revisions and adaptations. One of the most lasting results from such efforts is the Divertimento, an orchestral suite comprised of music taken from the ballet. It is the result of a collaboration between Stravinsky and violinist Samuel Dushkin. In 1932, for Dushkin, Stravinsky created an arrangement of *The Fairy's Kiss* for violin and piano alone entitled Divertimento, and two years later he orchestrated the same music into the concert suite which you will hear today. The concert suite contains approximately half of the music from the original ballet.

The Music and Story

The Divertimento is comprised of four movements: *Sinfonia*, *Danses suisses*, *Scherzo*, and *Pas de deux*. *Sinfonia* is taken from the introductory scene of the ballet, and portrays a disoriented mother lost with her child in a storm. As in the Hans Christian Anderson tale, the fairy's sprites steal the baby away from the mother. You can hear Stravinsky's characteristic rhythmic brilliance in this movement. The next movement, *Danses suisses*, depicts the engagement party for the child, now a grown man. In the *Scherzo* movement, the fairy leads the young man to a mill where his betrothed is with her friends. In the last movement, *Pas de deux*, the lovers dance, we enjoy some of the most exquisitely beautiful writing of the entire work.

THE Artists

LEON BOTSTEIN, *Conductor*

MATT DINE



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

Now. He has been music director of the American Symphony Orchestra since 1992, artistic codirector of Bard SummerScape and the Bard Music Festival since their creation, and president of Bard College since 1975. He was the music director of the Jerusalem Symphony Orchestra from 2003–11, and is now conductor laureate. In 2018 he 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 received many honors for his contributions to music. More info online at leonbotstein.com

MICHAEL NAGY, *Baritone*

MONIKA HOFLER



Upcoming: three revivals at Zurich Opera House and Bavarian State Opera; recitals in Barcelona, London, and Zurich

Recent: Don Alfonso in *Così fan tutte* at Zurich Opera House, Amfortas in *Parsifal* at the Bavarian State Opera under Kirill Petrenko

Performances: Komische Oper Berlin, Frankfurt Opera; major stages in Vienna, Munich, Hamburg, Berlin, Geneva and Zurich

Appearances: Berlin Philharmonic; Royal Concertgebouw Orchestra; Bavarian Radio Symphony Orchestra; Chicago Symphony Orchestra; NHK Symphony Orchestra in Tokyo; Orchestre de Paris; Leipzig Gewandhaus Orchestra; Konzerthausorchester Berlin; New Japan Philharmonic; Sydney Symphony Orchestra; recitals

in Munich, Cologne, Bonn, and Essen; Stuttgart Hymnus Boys' Choir

Festivals: Bayreuth, Schleswig-Holstein, Rheingau, Salzburg, Tanglewood, Grafenegg, San Sebastián

Education: studied singing, lied interpretation, conducting with Rudolf Piernay, Irwin Gage, and Klaus Arp; attended master classes with Charles Spencer, Cornelius Reid, and Rudolf Piernay

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 by 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 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, whom the *New York Times* said “draws rich, expressive play-

ing from the orchestra,” founded TÖN in 2015 as a graduate program at Bard College, where he is also president. TÖN offers both a three-year master's degree in curatorial, critical, and performance studies and a two-year advanced certificate in orchestra studies. The orchestra's home base is the Frank Gehry-designed Fisher Center at Bard, where they perform multiple concerts each season and take 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. *HuffPost*, who has called TÖN's performances “dramatic and intense,” praises these concerts as “an opportunity to see talented musicians early in their careers.”

The orchestra has performed with many distinguished guest conductors and soloists, including Neeme Järvi, Vadim Repin, Fabio Luisi, Peter Serkin, Gerard Schwarz, Tan Dun, Zuill Bailey, and JoAnn Falletta. In the 2019–20 season, conductors Leonard Slatkin and Hans Graf will also lead T̄ON performances. Recordings featuring The Orchestra Now include Ferdinand Ries piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of pianist Anna Shelest performing works by Anton Rubinstein with T̄ON and conductor Neeme Järvi. Upcoming albums include a second release with

Piers Lane on Hyperion Records in the spring of 2020. Recordings of T̄ON's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured regularly on Performance Today, broadcast nationwide. In 2019, the orchestra's performance with Vadim Repin was live-streamed on The Violin Channel.

Explore upcoming concerts, see what our musicians have to say, and more at theorchestranow.org. For more information on the academic program, visit bard.edu/theorchnow.

THE ORCHESTRA NOW

Leon Botstein, *Music Director*

Violin I

Yuqian Zhang
Concertmaster
Linda Duan
Bram Margoles
Stuart McDonald
Gaia Mariani
Ramsdell
Weiqiao Wu
Tin Yan Lee

Violin II

Dillon Robb
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Leanna Irene Ginsburg
*Principal*²
Matthew Ross
*Piccolo*¹

Oboe

Shawn Hutchison
Principal^{1, 2}
Regina Brady
*Principal*⁴
James Jihyun Kim
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Viktor Tóth
*Principal*¹
Rodrigo Orviz
Pevida *Principal*²
Ye Hu *Principal*³
Matthew Griffith
*Principal*⁴
Bass Clarinet^{1, 2}

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Principal^{1, 4}
Xiaoxiao Yuan
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Carl Gardner
Contrabassoon^{1, 2}

Horn

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Assistant^{3, 4}
Steven Harmon
Principal^{3, 4}
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Cuesta
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Viola

Karen Waltuch
Junah Chung

Piano/Celeste

Jim Lake
Edward Forstman

Organ

Renee Louprette

¹ Honegger

² Schoeck

³ Mitropoulos

⁴ Stravinsky

* not performing in
this concert

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

MEET THE TŌN Musicians

JAMES JIHYUN KIM, *Oboe*

MATT DINE



James will talk briefly about Arthur Honegger's *Rugby* on stage before the performance.

Hometown: Seoul, Korea

Alma maters: The Juilliard School, B.M.; Stony Brook University, M.M.; Yale School of Music, A.D.

Awards/Competitions: Finalist (One of Five), Honorable Mention, 2013 IDRS Fernand Gillet-Hugo Fox International Oboe Competition

Appearances: Pablo Casals Music Festival, France; Norfolk Chamber Music Festival; Aspen Music Festival

What is your earliest memory of classical music? Taking violin lessons when I was very young and playing *Twinkle, Twinkle, Little Star*.

When did you realize you wanted to pursue music as a career? When I gave my first public performance on oboe when I was 15.

What inspired you to audition for TŌN? My teacher and friends introduced me to TŌN. I heard about the program from them and I loved the idea that it is designed to educate exceptional orchestral musicians. Performing with great conductors and colleagues is always inspiring.

Who is your biggest inspiration? Albrecht Mayer, Principal oboist of Berlin Philharmonic

What has been your favorite experience as a musician? It is always great to feel emotionally bonded with the audience on stage. Oboe parts usually have some beautiful solo lines which are always a pleasure to play for other people.

What is some advice you would give to your younger self? Do not quit playing piano even if you don't want to practice. There will be times when you want to play more than one note at a time.

LUKE STENCE, *Bass*

MATT DINE



Luke will talk briefly about Othmar Schoeck's *Lebendig begraben* (*Buried Alive*), Op. 40 on stage before the performance.

Hometown: Austin, TX

Alma maters: Manhattan School of Music, Yale University

Instagram: @lukestencil

Awards: Homer Mensch Award, Manhattan School of Music, 2014

Appearances: Teatro Nuovo Orchestra, 2019; New Haven Symphony; Talea Ensemble; Bard Music Festival, 2018; Chelsea Music Festival, NYC, 2014, 2018; Next Festival of Emerging Artists, NYC, 2017–18; Britten–Pears Young Artist Programme, Aldeburgh, UK, 2016; Music Academy of the West, 2015–16; Norfolk Chamber Music

Festival, 2014; National Repertory Orchestra, 2012–13; Round Top Music Festival, 2011.

Website: lukestence.com

What is your earliest memory of classical music? Growing up I had an audiobook of *Beethoven Lives Upstairs* by Barbara Nichol, which inspired me to take piano lessons. For a second grade presentation I dressed up as Beethoven and played the right hand part of *Für Elise* on the piano. Playing up the composer's deafness, I had a makeshift ear trumpet and would yell "HUH?!" every time a classmate asked me a question.

Which composer or genre of music do you feel you connect with the most? I enjoy playing music written by living composers, especially in collaborative environments. It is exciting to bring new music to life!

Favorite non-classical musician or band: The Talking Heads

If you could play another instrument, what would it be? Believe it or not, I would want to play the viola.

If you weren't a musician, what would you be doing? I would be an archaeologist.

Tell us something about yourself that might surprise us: In my free time I enjoy drawing with charcoal.

LARISSA MAPUA, *Viola*

MATT DINE



Larissa will talk briefly about Dimitri Mitropoulos' Concerto Grosso on stage before the performance.

Hometown: Acworth, Georgia

Alma maters: DePaul University, 2014–16, B.M.; Indiana University, 2016–18; M. M.

Awards/Competitions: 2011 Rose Thomas Smith Award, National Federation of Music Clubs

Appearances: National Music Festival at Washington College, 2016; National Symphony Orchestra Summer Music Institute Festival, 2015; Madeline Island Chamber Music Festival, 2014; Green Mountain Chamber Music Festival, 2013; Brevard Music Center, 2011

What is your earliest memory of classical music? My earliest memory of classical music is my first piano lesson with my late teacher Virginia Baccay. I was six years old and very excited to get my

first piano books. She used to give me candy after lessons and I was into that, too. Some of the songs in my books had lyrics. One of the first right-hand songs I learned had lyrics from an old saying about the days of the month. It went, “Thirty days has September, April, June and November—All the rest have thirty-one—February has twenty-eight.” To this day, I still sing it in my head sometimes towards the end of the month to figure out my life, in the labored rhythm of the piano songbook.

What has been your favorite experience as a musician? Playing Strauss' *An Alpine Symphony* at Indiana University under the baton of Carl St. Clair. It's one of my favorite pieces!

Favorite non-classical musician or band: These days, my favorite band is Beach House. I also perpetually listen to Ella Fitzgerald. But more specifically, the best song of all time is definitely “Dancing Queen” by ABBA. I heard it on karaoke at Filipino parties in the '90s a lot, so it makes me nostalgic.

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

If you weren't a musician, what would you be doing? I always thought it would be cool to be a pilot. Or maybe a vegetable farmer. The piano teacher I mentioned earlier, Virginia Baccay, and my high school orchestra director, Paula Krupiczewicz, both convinced my parents to let me major in music and attend schools out-of-state. So I have those two amazing people to thank that I am a musician today!

DENIS SAVELYEV, *Flute*

MATT DINE



Denis will talk briefly about Igor Stravinsky's *Divertimento*, *Symphonic Suite* from the Ballet *The Fairy's Kiss* on stage before the performance.

Hometown: Lviv, Ukraine

Alma maters: Lviv Special Music School named after Solomia Krushelnitska, Gnesin Academy of Music in Moscow, Mannes School of Music

Instagram: @denis.save

Awards/Competitions: 1st Prize, 2019 New Jersey Flute Club Young Artist Competition; 2nd Prize, 2019 National Flute Association Young Artist Competition; 1st Prize, 2017 New York Flute Club Young Artist Competition; 2nd Prize, 2016 Bida Competition in Lviv; 1st Prize, 2008 Uzhgorod Competition

Appearances: Galway Flute Festival, 2019; Eurasia Festival, 2019; New York Symphonic Ensemble, Japan tour, 2016; Manhattan Symphony, China tour,

2015; Primorsky stage of the Mariinsky Theatre, Vladivostok, Russia, 2013–14; The Galina Vishnevskaya Opera Center, Moscow, 2013; Kremlin Orchestra in Moscow, Russia, 2013; International Regional Orchestra, Germany, 2010–13

Musical origins: I was 5 years old when I started playing the flute. I had good music skills when I was in kindergarten, so the music teacher recommended me to play on the instrument. When I started playing the flute, I felt so special by being able to produce the sound and make music. With a lot of practice, I was able to get better every day and perform on the stage.

Favorite composer fact: Tchaikovsky and Saint-Saens used to enjoy imitating ballet dances when they were at The Moscow Conservatory together.

Favorite fact about your instrument: Flutes are the earliest extant musical instruments.

The thing most people don't know about classical music is: Live music sounds better than any recording.

Favorite painting: *The Starry Night* by Vincent van Gogh. Painted in June 1889, it depicts the view from the east-facing window of his asylum room at Saint-Rémy-de-Provence, just before sunrise, with the addition of an idealized village.

Piece of advice for a young classical musician: Practice every day, just the same as you dream every night.

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Jindong Cai, *Associate Conductor*
Zachary Schwartzman, *Resident Conductor*
Andrés Rivas, *Assistant Conductor*
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THE ORCHESTRA NOW: UPCOMING EVENTS

Sunday, December 8, 2019, at 2 p.m.

HONEGGER, VALLOTTON & THE AVANT-GARDE IN PARIS

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

Arthur Honegger Symphony No. 1 (First NYC performance in 58 years)
and the artwork of Félix Vallotton

Sunday, December 15, 2019, at 3 p.m.

at Rose Theater at Jazz at Lincoln Center's Frederick P. Rose Hall
TAN DUN CONDUCTS STRAVINSKY, DEBUSSY & BARTÓK

Grammy and Academy Award-winning composer and conductor Tan Dun returns to TŌN to lead the U.S. premiere of his Violin Concerto: Rhapsody and Fantasia, along with works by Stravinsky, Debussy, and Bartók.

Tan Dun, conductor

Eldbjørg Hemsing, violin

TŌN's Viktor Tóth, clarinet

Stravinsky *Fireworks*

Tan Dun Violin Concerto: Rhapsody and Fantasia U.S. PREMIERE

Debussy Rhapsody for Clarinet

Bartók *The Miraculous Mandarin* Suite

Sunday, February 16, 2020, at 4 p.m.

FREE CONCERT ON THE UPPER WEST SIDE: BOLÉRO & PETRUSHKA

Following last January's sold-out concert, conductor Zachary Schwartzman returns to Symphony Space with more audience favorites by Ravel, Debussy, Messiaen, and Stravinsky.

Zachary Schwartzman, conductor

Debussy *Prelude to the Afternoon of a Faun*

Messiaen *The Forgotten Offerings*

Ravel *Boléro*

Stravinsky *Petrushka* (1947)

Sunday, March 22, 2020, at 3 p.m.
at Rose Theater at Jazz at Lincoln Center's Frederick P. Rose Hall
SLATKIN CONDUCTS RACHMANINOFF

Grammy winner Leonard Slatkin, Music Director Laureate of the Detroit Symphony Orchestra, conducts an elegy to his late parents, along with Rachmaninoff's hauntingly beautiful second symphony.

Leonard Slatkin, *conductor*

Cindy McTee *Double Play* NYC PREMIERE
Leonard Slatkin *Kinab* NYC PREMIERE
Rachmaninoff Symphony No. 2

Thursday, April 30, 2020, at 7 p.m.
Stern Auditorium/Perelman Stage at Carnegie Hall
INTO THE WILDERNESS

Join us on a musical expedition featuring Vaughan Williams' portrait of the mighty Antarctic and two French mountain treks, including the first symphonic poem ever composed.

Leon Botstein *conductor*
Blair McMillen *piano*
members of the **Bard Festival Chorale**
James Bagwell *choral director*

Franck *What You Hear on the Mountain* NYC PREMIERE
d'Indy Symphony on a French Mountain Air*
Vaughan Williams Symphony No. 7, *Sinfonia Antartica**

*First NYC performances in over 50 years

More information available at theorchestranow.org.