

# Concert Quick Guide™

**Gil Shaham & Julia Perry**

THU 11/18/21 at 7 PM

Performance #186 Season 7, Concert 15  
Stern Auditorium/Perelman Stage at Carnegie Hall

Get to know TŌN horn player Ser Konvalin at  
[youtube.com/theorchestranow](https://youtube.com/theorchestranow)

**LEON BOTSTEIN** *conductor*

## CONCERT TIMELINE

1 hour and 30 minutes



### Julia Perry

Born 3/25/1924 in Lexington, KY  
Died 4/24/1979 at age 55 in Akron, OH

### Stabat Mater

Grave (very slow)  
Andantino (moderate)  
Allegro (fast)  
Allegro (fast)  
Moderato ma non troppo (at a moderate pace, but not too moderate)  
Andante (moderately slow)  
Allegro molto (very fast)  
Misterioso (mysteriously)  
[Presto] (quickly)  
Calmo (calmly)

**BRIANA HUNTER** *mezzo-soprano*

Written 1951, at age 27



- According to the composer, Stabat Mater “consists of three characters—Jesus, Mary and the spectator.
- In the first half of the drama the spectator stands apart regarding the awesome sight. In the second half, wishing to share the burden, they express their desire in the words “fac me cruce custodire.”



## Scott Wheeler

Born 2/24/1952 in Washington, D.C.

### **Birds of America: Violin Concerto No. 2**

#### **WORLD PREMIERE**

Quietly soaring

Adagietto (slow)

Allegro vivo (fast and lively)

**GIL SHAHAM** *violin*

Written 2021, at age 69



- While the birds in this concerto are not depicted literally, quite a few birds make appearances in the work.
- This past spring, the composer took a walk through Central Park with violinists Gil Shaham and Adele Anthony, during which they spotted a downy woodpecker. This inspired the opening of the third movement, with taps on the body of the violin, bow taps in the violas, and a few high peeps roughly transcribed from woodpecker calls.



## George Frederick Bristow

Born 12/19/1825 in Brooklyn, New York

Died 12/13/1898 at age 72 in  
New York City

### **Symphony No. 4, Arcadian**

in a new edition by Prof. Kyle Gann, a  
specialist on American concert music at  
the Bard Conservatory of Music

Emigrants' Journey Across the Plains

Halt on the Prairie

Indian War Dance

Finale: Arrival at the New Home,  
Rustic Festivities, and Dancing

Written 1872, at age 46

**Premiered** 2/8/1873 at the  
Brooklyn Academy of Music;  
Brooklyn Philharmonic;  
Carl Bergmann *conductor*



- A Brooklyn native and noted choral composer, Bristow was once the concertmaster of the Philharmonic Society of New York. He frequently wrote music with American themes.
- Much of the material for this symphony was borrowed from Bristow's cantata *The Pioneer*, which depicts the lives of westward-bound settlers.

*All timings are approximate.*

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ILLUSTRATIONS BY KHOA DOAN / CONCERT QUICK GUIDE DESIGN BY NELSON YAN

Thursday Evening, November 18, 2021, at 7:00  
Isaac Stern Auditorium / Ronald O. Perelman Stage



presents

LEON BOTSTEIN, *Conductor*

*Performance #186: Season 7, Concert 15*

JULIA PERRY  
(1924–79)

Stabat Mater (1951)

Grave  
Andantino  
Allegro  
Allegro  
Moderato ma non troppo  
Andante  
Allegro molto  
Misterioso  
[Presto]  
Calmo

BRIANA HUNTER, *Mezzo-soprano*

SCOTT WHEELER  
(b. 1952)

*Birds of America: Violin Concerto No. 2*  
(2021) WORLD PREMIERE

Quietly soaring  
Adagietto  
Allegro vivo

GIL SHAHAM, *Violin*

GEORGE FREDERICK  
BRISTOW  
(1825–98)  
*ed. Kyle Gann*

Symphony No. 4, *Arcadian* (1872)

Emigrants' Journey Across the Plains  
Halt on the Prairie  
Indian War Dance  
Finale: Arrival at the New Home, Rustic  
Festivities, and Dancing

This evening's concert will run approximately 1 hour and 30 minutes.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

# Notes ON THE MUSIC

## TŌN'S YI-TING KUO ON JULIA PERRY'S STABAT MATER

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MATT DINE



### The Composer

Julia Perry was an African-American composer born in 1924 in Lexington, Kentucky. Upon graduating from Akron High School, she attended Westminster Choir College in Princeton, New Jersey, where she received her bachelor's and master's degrees, studying voice, piano, and composition. After that, she continued to pursue her musical training at The Juilliard School, and also spent summers at the Berkshire Music Center in Tanglewood, Massachusetts. She also

received two Guggenheim fellowships to study with Luigi Dallapiccola in Italy and Nadia Boulanger in France. In 1959, she returned to the United States to teach at Florida A&M University, and later on became a faculty member at Atlanta University. In 1970 she suffered from her first stroke, which paralyzed her right side, and she began teaching herself to compose with her left hand while being in and out from the hospital. She died in 1979 at the age of 55.

### The Music

Stabat Mater was her first major composition, and she wrote this piece while studying at Juilliard and with Luigi Dallapiccola at the Berkshire Music Center at Tanglewood. The piece, which appeared in 1951, was dedicated to her mother, and it has been widely performed in Europe and the United States. It was written for a contralto voice and string orchestra based on a Latin poem by Jacopone da Todi (the score includes an English translation by the composer), and it is a story related to Jesus, Mary, and the spectator.

## SCOTT WHEELER'S *BIRDS OF AMERICA*: VIOLIN CONCERTO NO. 2

Notes by the composer

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The birds in my violin concerto *Birds of America* are not depicted literally, and it isn't important for a listener to identify them, but quite a few birds make appearances in the work. The first movement includes a hawk, a whippoorwill, loons, and a mourning dove. The second movement, which features prominent solos for celeste and

flute, draws on my music for the ballet *Nightingale*, developed with choreographer Melissa Barak. The finale is a dance, or a series of dances, perhaps set in an aviary.

One day this past spring, as Gil Shaham and I were planning this concerto, we took a walk in Central Park with

his wife, the violinist Adele Anthony. We passed what I later learned was a downy woodpecker, which Adele filmed on her phone. That chance encounter inspired me to start the third movement of *Birds of America* with taps on the body of the violin, bow taps (*col legno*) in the violas, and a few high peeps roughly transcribed from woodpecker calls.

Some of the birds in this concerto are taken from earlier music rather than from nature, and are not specifically American birds. There are brief references to “Spring” from Vivaldi’s *The Four Seasons*, the opening of *The Birds* by Respighi, Schumann’s *Bird as Prophet*, and a novelty tune called *The Hot Canary*, famously played by the jazz

violinist Joe South. As with the bird calls, the listener need not identify these cameo appearances from other music. Gil Shaham directed me to some of these references, and he advised me on many details of the violin part. Our conversations led us to consider questions of concerto writing from Mozart to Mendelssohn to Prokofiev and beyond. We agreed that the violin is essentially a singing voice.

*Birds of America*: Violin Concerto #2 is in three movements, marked Quietly Soaring, Adagietto, and Allegro vivo. The work was commissioned by Bard College for The Orchestra Now and its music director, Leon Botstein. It is dedicated to Gil Shaham.

## TŌN’S JJ SILVEY ON GEORGE FREDERICK BRISTOW’S SYMPHONY NO. 4, *ARCADIAN*

### Subverting European Eminence

“How are Americans to win their way in composition unless their compositions are played?” This retort to critic Richard Storrs Willis by William Henry Fry, one of the earliest known American symphonists, would precipitate a public argument between the two men about the virtues of American versus European orchestral music, played out on the pages of a Boston circular. In his zeal to indict the American predilection for European music, Fry publicly praised the composition skills of George Frederick Bristow—then concertmaster of the Philharmonic Society of New York—and challenged the lack of esteem Bristow’s output was accorded by his own orchestra. The media circus, galvanizing Bristow’s resentment for the vogue of American institutions disregarding American music, led to his resignation from the Philharmonic Society. Like Fry, Bristow believed fervently in the cause of subverting European eminence in the American musical sphere.



MAIT DINE

### An Undercurrent of Transcendentalism

Composed in 1872, Bristow’s *Arcadian* Symphony is perhaps his most fully realized effort at synthesizing the European musical conventions of the day with a uniquely American melodic poignancy. In listening to the piece, one readily detects the influence of German luminaries. Despite the music’s structural familiarity, there is a palpable

undercurrent of transcendentalism. The symphony is grand in scale, much of the material having been borrowed from *The Pioneer*, Bristow's cantata depicting the lives of westward-bound settlers.

### The Music

The first movement begins with an affecting viola solo. The movement is comparable in length to the first movement of the *Eroica* Symphony, and the similarities between the two works don't end there. Frequent use of hemiola, tutti chordal hits, and carefully paced textural contrasts all point to a clear Beethovenian influence. A tranquil horn solo opens the second movement, soon giving way to a low brass iteration in which Bristow

quotes a theme by Thomas Tallis. This prayerful moment evokes noble simplicity, lending local color to a movement otherwise marked by sophisticated lyrical development and lush chromaticism. The third movement alternates a scherzando woodwind theme with bombastic chromatic interjections, both of which are interrupted before long by a steadying brass melody. After this reprieve, the scherzando theme increases in volume and intensity, bolstered by greater orchestral forces and the deployment of more complex counterpoint. The fourth movement is richly varied in texture and character. The exuberant opening undergoes cleverly executed mood shifts, lending the movement tremendous interest and dynamism.

## REEVALUATING BRISTOW IN 2021

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Keeping the original, troubling movement titles in George Frederick Bristow's Symphony No. 4, *Arcadian*, offers audiences today an important window into the process by which composers, like Bristow, participated in justifying and culturally normalizing the violent expansion into Indigenous homelands by the United States. Bristow's choices reveal 19th-century mainstream U.S. attitudes towards Indigenous peoples. These decisions helped enshrine cultural norms that recast the displacement of Indigenous peoples from their homelands through U.S.-government-sanctioned removal as an inevitable process. "Emigrants' Journey Across the Plains" and "Halt on the Prairie" set the stage for listeners to imagine a frontier of uninhabited land and natural resources. "Indian War Dance" presents conflict between settlers and Indigenous peoples as inevitable, with Indians cast as violent and unpredictable, usurping and disrupting the natural progression of improvement brought by hardworking emigrants. Native presence is erased by the symphony's final movement, "Arrival at the New Home, Rustic Festivities, and Dancing,"

a celebration of the emigrants' heroic victory over adversity. Today, tribal nations and Indigenous descendant communities work tirelessly to make visible to the public these raw and painful histories of dispossession, the effects of which still shape their communities today.

Instrumental music in symphonic form without words, like Bristow's, has the advantage, even if there are titles and an implied program, of ambiguity and unstable allusions that allows it, through its formal qualities, to shed any initial symbolism and purpose. The opening of Richard Strauss' *Also sprach Zarathustra* in the film 2001: *A Space Odyssey* or Rossini's *William Tell* Overture in "The Lone Ranger" TV series are cases in point.

Please consider a donation to support the educational and cultural work of federally-recognized Native nations, to recover and make visible this troubled past so that current and future American generations can benefit from the reconciliation this fuller accounting of history offers.

## A NEW EDITION OF BRISTOW'S SYMPHONY NO. 4, *ARCADIAN*

George Frederick Bristow has been called "America's first great classical composer." Unlike most of his contemporaries, he did not study in Europe, and sometimes devoted his music to specifically American subject matter. Born in Brooklyn in 1825, he joined the first violin section of the Philharmonic Society of New York in 1843 at age 17, and remained there until 1879. He was concertmaster between 1850 and 1853. In 1854, he began a long career as a music educator in the public schools of New York; in fact, P.S. 134 in the Bronx is known as the George F. Bristow School. His Symphony No. 4, *Arcadian*, which was commissioned for \$100 by the Brooklyn Philharmonic (of which he was also a member), was the first symphony commissioned by an American orchestra from an American composer.

To fulfill the commission quickly, he reused elements of his recently completed large-scale cantata, *The Pioneer*.

In 1967, conductor Karl Krueger recorded the *Arcadian* Symphony with the Royal Philharmonic Orchestra. Professor Kyle Gann, a specialist on American concert music at the Bard College Conservatory of Music, noted in a recent analysis of the recording (which can be found online at [kylegann.com/Bristow4.html](http://kylegann.com/Bristow4.html)) that someone made three cuts in Bristow's score, so that over a third of the first and last movements are omitted. TÖN's performance and recording of the *Arcadian* symphony in Prof. Gann's new edition will rectify these omissions, providing a complete and unabridged recording for modern listeners.

# Texts AND TRANSLATIONS

### Stabat Mater

Latin poem often ascribed to Jacopone da Todi  
translated by Julia Perry

*Stabat Mater dolorosa  
juxta Crucem lacrymosa,  
dum pendebat Filius.*

*Cujus animam gementem,  
contristatam et dolentem  
pertransivit gladius.*

*O quam tristis et afflicta  
fuit ilia benedicta,  
mater Unigeniti!*

*Quae moerebat et dolebat,  
et tremebat cum videbat  
nati poenas inclyti.*

*Quis est homo qui non fleret,  
Christi matrem si videret  
in tanto supplicio?*

Stood the Mother sadly weeping,  
near the cross her presence keeping,  
whereon hung the Only Son;

Through whose spirit sympathizing  
Him she saw in sorrow and compassion  
through whom passed the cruel sword.

O how mournful and afflicted  
was this favoured and most blessed  
Mother of the Only Son;

Through His dying, suff'ring, grieving,  
as she trembled scarce perceiving  
pains of the Illustrious One.

Who the man who could not weep  
saw he there the Mother of Christ  
in great supplication?



*Quis non posset contristari,  
piam Matrem contemplari  
dolentem cum Filio?*

*Pro peccatis suae gentis  
vidit Jesum in tormentis,  
et flagellis subditum.*

*Vidit Jesum dulcem Natum  
morientem desolatum,  
dum emisit spiritum.*

*Eia, Mater, fons amoris  
me sentire vim doloris  
fac, ut tecum lugeam.*

*Fac, ut ardeat cor  
meum  
in amando Christum Deum  
ut sibi complaceam.*

*Sancta Mater, istud agas,  
crucifixi fige plagas  
cordi meo valide.*

*Tui Nati vulnerati,  
tam dignati pro me pati,  
poenas mecum divide.*

*Fac me verum tecum flere,  
crucifixus condolere,  
donec ego vixero.*

*Juxta Crucem tecum stare,  
te libenter sociare  
in planctu desidero.*

*Virgo virginum praeclara,  
mihi jam non sis amara,  
fac me tecum plangere.*

*Fac ut portem Christi mortem,  
passionis ejus sortem,  
et plagas recolere.*

*Fac me plagas vulnerari,  
Cruce hac inebriari,  
ob amorem Filii.*

*Inflamatus et accensus,  
per te, Virgo, sim defensus  
in die judicii.*

*Fac me cruce custodiri,  
morte Christe praemuniri  
confoveri gratia.*

*Quando corpus morietur,  
fac, ut animae donetur  
Paradisi gloria.*

Who could not give consolation  
to the Mother contemplating,  
mournful with her child?

For the sinning of His people,  
saw her Jesus in great torment  
beaten with scourger's rod;

Saw her Sweet One dying  
yes, forsaken, crying  
yield His spirit up to God.

Tender Mother, fount of love,  
let me feel thy sadness,  
that with thee my tears shall flow;

Make my heart so steadfast for Him,  
O Mother  
make it burn with love for thy Son,  
that I may be pleasing unto Him.

Holy Mother, this be granted:  
let His wounds be firmly planted  
in my heart forevermore,

See the Saviour wounded,  
depths unbounded for me suffered;  
pangs of grief me divide.

Make me weak with thee in union  
at the crucifix, there condoling;  
I shall help to bear the blame:

Near the cross with you standing,  
sharing freely agony with Him  
forever: this I desire.

Virgin, of all virgins dearest,  
be not bitter when thou hearest  
Make me with thee to weep.

Make me bear the death of Christ  
His passion sharing shamefully  
while renewing pains in me.

Wound for wound be there created  
by the cross intoxicated,  
for love of thy Only Son.

Here inflam'd I stand in the fire of love.  
Through thee, Virgin protect me  
on the Judgment Day.

Of Thy cross, Lord, make me keeper;  
of Thy cross, Lord, defender  
with a grateful heart to Thee.

When the body death has risen,  
grant that to the soul be given.  
Glories bright of Paradise.



# THE Artists

## LEON BOTSTEIN, *Conductor*

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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](http://leonbotstein.com).

## BRIANA HUNTER, *Mezzo-soprano*

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**Performances:** Ruby/Woman Sinner in Terence Blanchard's *Fire Shut Up in My Bones* at The Metropolitan Opera; Mother in Jeanine Tesori's *Blue* at

Seattle Opera, Pittsburgh Opera, and the Glimmerglass Festival; title role in *Carmen* with Opera Orlando and Music Academy of the West; Tanya in *Is This America?* with Santa Fe Opera; Constance Fletcher in *The Mother of Us All* with the Rochester Philharmonic Orchestra; *The Late Walk* with Decameron Opera Coalition; *Letters You Will Not Get* and Rachel in the world premiere of *Harriet Tubman: When I Crossed That Line to Freedom* with American Opera Projects; *Apollo y Dafne* livestreamed from The Hispanic Museum and Library, North American Premiere; *Opera from a Sistah's Point of View* with Opera Birmingham and Cincinnati Opera; Dee Dee Reyes in Hillard and Boresi's *The Last American Hammer* with UrbanArias; multiple roles in *Augusta*

Read Thomas' *Sweet Potato Kicks the Sun* with the Santa Fe Opera; Hannah Before in Laura Kaminsky's *As One* at the Kaufman Music Center with New York City Opera and American Opera Projects; Annie and Strawberry Woman in *Porgy and Bess* at the Glimmerglass Festival; Giovanna in *Rigoletto* and Gertrude Stein in Ricky Ian Gordon's *27* at Michigan Opera Theatre; Flora in *La Traviata* and Pvt. Stanton in the world premiere of *An American Soldier* at Opera Theatre of Saint Louis; workshop of Ricky Ian Gordon and Lynn Nottage's *Intimate Apparel* and gala performance of *Camelot* at Lincoln Center Theater; Mercédès in *Carmen* at Michigan Opera Theatre, El Paso Opera, and Knoxville Opera; Jo in *Little Women*, Wowkle in *La fanciulla del West*, and Madeleine Audebert in *Silent Night* at Michigan Opera Theatre; Play by Play in the world premiere of *Bum Phillips: An All-American Opera* at LaMama Experimental Theater; Ida in *Die Fledermaus* at Sarasota Opera; covered the roles of Lucinda in the world premiere of Jennifer Higdon's *Cold Mountain* and Countess Ceprano in *Rigoletto* as an Apprentice Artist with Santa Fe Opera; Mark Medoff's

*Gunfighter—A Gulf War Chronicle; Infinite Variety/For Every Passion Something* with the Royal Shakespeare Company at the Fringe Festival in Scotland; *The Vagina Monologues* at Manhattan School of Music; *Godspell* and *Ragtime* with the American Musical Theater Ensemble

**Appearances:** Beethoven's *Missa Solemnis* with the Madison Symphony Orchestra, Beethoven's *Symphony No. 9* with the Charlotte Symphony, Santa Fe Opera Digital Winter Concert Tour, I Sing Beijing program at The National Center for the Performing Arts

**Broadcasts:** Mostly Mozart Festival, WQXR

**Recordings:** *Blue*, forthcoming in 2022, The Kennedy Center

**Awards:** Encore Michigan Award, Best Performance in an Opera, 27; finalist, Lotte Lenya Competition; Lys Symonette Award, The Kurt Weill Foundation for Music

**Education:** Manhattan School of Music, M.M.; Davidson College, B.A.

## GIL SHAHAM, *Violin*

CHRIS LEE



**Appearances:** recitals throughout North America, Europe, and Asia with Akira Eguchi; Berlin Philharmonic; Boston Symphony; Chicago Symphony; Israel Philharmonic; Los Angeles Philharmonic; New York Philharmonic; Orchestre de Paris; San Francisco Symphony; multi-year residencies with the Orchestras of Montreal, Stuttgart, and Singapore; 1981 debuts with the Jerusalem Symphony and the Israel Philharmonic

**Repertoire:** J.S. Bach's complete sonatas and partitas for solo violin; Violin Concertos of the 1930s, including

the works of Barber, Bartok, Berg, Korngold, Prokofiev, and others

**Recordings:** *1930s Violin Concertos Vol. 2*, Grammy nomination; Beethoven and Brahms Concertos with The Knights, 2021; J.S. Bach's complete sonatas and partitas for solo violin; more than two dozen concerto and solo CDs, many on his label Canary Classics; *1930s Violin Concertos*; *Virtuoso Violin Works*; Elgar's Violin Concerto; *Hebrew Melodies*; *The Butterfly Lovers*

**Awards:** Multiple Grammy Awards; 2012 Instrumentalist of the Year,

*Musical America*; Grand Prix du Disque; Diapason d'Or; *Gramophone* Editor's Choice; Avery Fisher Prize, 2008; Avery Fisher Career Grant, 1990; first prize, Israel's Claremont Competition, 1982

**Faculty:** Bard College Conservatory of Music

**Education:** studied with Samuel Bernstein of the Rubin Academy of Music at age 7; received annual scholarships from the America-Israel Cultural Foundation; scholarship student at The Juilliard School; studied at Columbia University

## SCOTT WHEELER, *Composer*

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Scott Wheeler's operas have been commissioned by the Metropolitan Opera, Washington National Opera, the Guggenheim Foundation, and White Snake Projects. His music has been performed by violinist Gil Shaham, conductor Kent Nagano, and singers Renee Fleming, Anthony Roth Costanzo, and Susanna Phillips. His works can be heard on New World, Naxos, Bridge, BMOP Sound, and various other labels.

Mr. Wheeler has appeared as conductor and pianist in New York, Berlin,

Boston, and on several recordings, often with the Boston-based ensemble Dinosaur Annex, which he co-founded and directed for many years. He has also conducted many productions of opera and musical theatre works and has appeared as a pianist in a wide repertoire of classical, jazz, and cabaret.

The 2021–22 season features premieres of Mr. Wheeler's music at Bard College, Carnegie Hall, Bargemusic, National Sawdust, the Boston Athenaeum, and various venues in Scotland, Wales, and Florence, Italy.

Mr. Wheeler was born in Washington, D.C. He grew up in various cities in the American midwest and east, then studied at Amherst College, New England Conservatory, and Brandeis. His principal teachers were Lewis Spratlan, Arthur Berger, and Virgil Thomson, along with studies at Dartington with Peter Maxwell Davies and Tanglewood with Olivier Messiaen. He is Senior Distinguished Artist in Residence at Emerson College in Boston, where he teaches musical theatre and songwriting.

## THE ORCHESTRA NOW

DAVID DENNE



The Orchestra Now (TŌN) 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 Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and the Eastman School of Music—the members of TŌN 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 playing from the orchestra,” founded TŌN in 2015 as a graduate program at Bard College, where he is also president. TŌN 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 it performs multiple concerts each season and takes part in the annual Bard Music Festival. It also performs 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 TŌN'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 Leonard Slatkin, Neeme Järvi, Gil Shaham, Fabio Luisi, Vadim Repin, Hans Graf, Peter Serkin, Gerard Schwarz, Tan Dun, and JoAnn Falletta. Recordings featuring The Orchestra Now include two albums of piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of

pianist Anna Shelest performing works by Anton Rubinstein with TON and conductor Neeme Järvi. *Buried Alive* with baritone Michael Nagy, released on Bridge Records in August 2020, includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck’s song-cycle *Lebendig begraben*. Recent releases include an album of piano concertos with Orion Weiss on Bridge Records, and the soundtrack to the motion pic-

ture *Forte*. Recordings of TON’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.

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## THE ORCHESTRA NOW

Leon Botstein, *Music Director*

Violin I	Bass	Horn	Guest Musicians
Nicole Oswald <i>Concertmaster</i> Aubrey Holmes Tin Yan Lee Yi-Ting Kuo Linda Duan Misty Drake Xinran Li Yinglin Zhou Sabrina Parry Zhengdong Liang	Luke Stence <i>Principal</i> Joshua DePoint Tristen Jarvis Rowan Puig Davis Kevin Thompson Kaden Henderson*	Steven Harmon <i>Principal</i> <sup>2</sup> Ser Konvalin <i>Principal</i> <sup>3</sup> Shane Conley Zachary Travis Kwong Ho Hin*	<b>Violin I</b> Leonardo Pineda '15 TON '19 Nalin Myoung APS '23
<b>Violin II</b> Adam Jeffreys <i>Principal</i> Sarit Dubin Esther Goldy Roestan Yeseul Park Zongheng Zhang Zhen Liu	<b>Flute</b> Brendan Dooley <i>Principal</i> <sup>2</sup> Rebecca Tutunick <i>Principal</i> <sup>3</sup> Leanna Ginsburg	<b>Trumpet</b> Diana Lopez <i>Principal</i> <sup>2</sup> Samuel Exline <i>Principal</i> <sup>3</sup> Maggie Tsan-Jung Wei	<b>Violin II</b> Joohyun Lee Bruno Pena Rachel Crozier Denise Stilwell
<b>Viola</b> Celia Daggy <i>Principal</i> Leonardo Vásquez Chacón Batmyagmar Erdenebat Lucas Goodman Hyunjung Song	<b>Oboe</b> Shawn Hutchison <i>Principal</i> <sup>2</sup> Jasper Igusa <i>Principal</i> <sup>3</sup> JJ Silvey	<b>Trombone</b> David Kidd <i>Principal</i> <sup>2</sup> Ian Striedter <i>Principal</i> <sup>3</sup> Austin Pancner <i>Bass Trombone</i>	<b>Viola</b> Emmanuel Koh TON '19 Karen Waltuch Christiana Fortune-Reader
<b>Cello</b> Jordan Gunn <i>Principal</i> Sara Page Pecos Singer Kelly Knox Chas Barnard Cameron Collins Isaac Kim Eva Roebuck	<b>Clarinet</b> Olivia Hamilton <i>Principal</i> <sup>2</sup> Juan Martinez <i>Principal</i> <sup>3</sup> Mackenzie Austin	<b>Tuba</b> Jarrod Briley	<b>Bass</b> Zhenyuan Yao '16 TON '20
	<b>Bassoon</b> Philip McNaughton <i>Principal</i> <sup>2</sup> Han-Yi Huang <i>Principal</i> <sup>3</sup> Cheryl Fries*	<b>Timpani</b> Keith Hammer III	<b>Horn</b> Emily Buehler TON '21 <i>Assistant</i>
		<b>Percussion</b> Luis Herrera Albertazzi <i>Principal</i> <sup>2</sup> Petra Elek <i>Principal</i> <sup>3</sup> Felix Ko	<b>Celeste</b> Ji Hea Hwang
		<b>Harp</b> Taylor Ann Fleshman	<sup>1</sup> Perry <sup>2</sup> Wheeler <sup>3</sup> Bristow * not performing in this concert

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



# MEET THE TŌN Musicians

## ESTHER GOLDY ROESTAN, *Violin*

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MATT DINE



**Hometown:** Surabaya, Indonesia

**Alma maters:** Oberlin Conservatory, Artist Diploma, 2019; Jacobs School of Music, B.M. in Violin Performance, 2018

**Instagram:** @esthergoldyroestan

**Awards/Competitions:** Oberlin Artist Diploma Dean Scholarship, 2018–20; Runner up, Jacobs School of Music Brahms Violin Concerto Competition, Spring 2018; Jacobs School of Music Kuttner Quartet in Residence, 2017–18; Jacobs School of Music Scholarship, 2014–18; Max Reger Foundation Scholarship, 2009; Grand Prize, 2008 Patron Award Malaysian

Youth Orchestra Foundation; 1st Place, 2006 Mozart National Competition, Surabaya, Indonesia

**Appearances:** Music Academy of the West, 2019; Madeline Island Chamber Music, Fellowship Quartet, 2017; Heifetz International Music Institute, Staunton, VA, 2012–13; Zukerman Summer Music Institute, Ottawa, 2012–13

**How did you hear about TŌN? What inspired you to apply?** My friend Gaia, who was also a TŌN violinist, said that TŌN not only has great musicians, but lovely people too! And it's true!

**What is your favorite piece of music, and why do you love it?** Puccini's *La bohème*. It's just the most beautiful Romantic opera.

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

**If you weren't a musician, what would you be doing?** Either a painter, or a psychiatrist

**Piece of advice for a young classical musician:** Take care of yourself, don't forget to work out, go on more outdoor adventures, and take breaks. But also practice a lot.

## SER KONVALIN, *Horn*

MATT DINE



**Hometown:** Longview, TX

**Alma maters:** University of North Texas, B.M. 2012–16; Manhattan School of Music, M.M. 2017–19

**Instagram:** @serkonvalin, @mha\_quartet

**Appearances:** Imani Winds Chamber Festival, 2018; Round Top Festival Institute, 2019

**When did you realize you wanted to pursue music as a career?** I have essentially wanted to be a musician of some kind since I was old enough to know what music is. When I picked up the horn in fifth grade, I knew pretty much instantly that I would pursue this for the rest of my life.

**What do you think orchestra concerts should look like in the 21st Century?** I want to see more diverse audience engagement with orchestra concerts. I love when orchestras play in non-traditional venues. Everyone hopes for more young people at concerts, and I think that performing more new works and old works in fresh ways will help.

**Which composer or genre of music do you feel you connect with the most?** As a horn player I'm a huge Brahms fan, but I'm most inspired by newer works by composers like Jennifer Higdon.

**What is some advice you would give to your younger self?** Don't compare your life to anyone else's.

**If you weren't a musician, what would you be doing?** I really enjoy sewing, crafts, and drag, so maybe I would be doing something in fashion.

**Piece of advice for a young classical musician:** Don't be afraid to try things out of your comfort zone! Play with different ensembles. Do some improvisation. Try arranging. Play for and with your friends. So many opportunities will come your way, and the more you've tried new things, the more comfortable you'll be.



# THE TŌN FUND DONORS

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The Orchestra Now gratefully acknowledges the generosity of each and every donor who makes our work possible. Ticket sales cover less than a quarter of the expenses for our concerts and educational initiatives. Thank you for making this important investment in the future of classical music!

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*For information on contributing to TÖN, or to update your listing, please contact Nicole M. de Jesús at [ndejesus@bard.edu](mailto:ndejesus@bard.edu) or 845.758.7988.*

*Thank you for your partnership!*

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Zachary Schwartzman *Resident Conductor*  
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## UPCOMING TON EVENTS

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Sunday, December 5, 2021, at 2 p.m.

### BEETHOVEN, CRISTOFORI & THE PIANO'S FIRST CENTURY

The hit series *Sight & Sound* continues at The Metropolitan Museum of Art with a look at Bartolomeo Cristofori's first grand piano and a performance of Beethoven's *Emperor* Piano Concerto.

**Leon Botstein** *conductor*

**Shai Vosner** *piano*

Beethoven Piano Concerto No. 5, *Emperor*

Cristofori 1720 Grand Piano

Saturday, December 11, 2021, at 8 p.m. & Sunday, December 12, 2021 at 2 p.m.

### HANDEL'S MESSIAH

Bard's musical forces combine for a holiday season classic at the Fisher Center at Bard as Leon Botstein leads The Orchestra Now, soloists from the Bard Conservatory Graduate Vocal Arts Program, the Bard Festival Chorale, and the Bard College Chamber Singers in a performance of one of the most popular oratorios of all time.

**Leon Botstein** *conductor*

Vocal soloists from the Bard Conservatory Graduate Vocal Arts Program

Bard Festival Chorale

Bard College Chamber Singers

**James Bagwell** *choral director*

Handel *Messiah*

Sunday, December 19, 2021, at 4 p.m.

### FREE CONCERT ON THE UPPER WEST SIDE: BRITTEN, SIBELIUS & TAN DUN

The Orchestra Now and Resident Conductor Zachary Schwartzman return to Symphony Space for another free concert featuring energetic and expressive works sure to please the whole family.

**Zachary Schwartzman** *conductor*

Berlioz *Roman Carnival Overture*

Britten Four Sea Interludes from *Peter Grimes*

Tan Dun Symphonic Poem of Three Notes

Sibelius Symphony No. 5

Thursday, May 12, 2022, at 7 p.m.  
Stern Auditorium/Perelman Stage at Carnegie Hall  
**NEW VOICES FROM THE 1930s**

Works from the late 1930s, including William Grant Still's 1935 portrait of enslaved people taking refuge while seeking freedom, and Karl Amadeus Hartmann's 1936 commentary on conditions under the Nazi regime. These works are performed alongside Carlos Chávez's 1938 Piano Concerto, which debuted at Carnegie Hall in 1941, and Witold Lutosławski's 1938 Symphonic Variations.

**Leon Botstein** *conductor*  
**Gilles Vonsattel** *piano*  
**Frank Corliss** *piano*

**William Grant Still** *Dismal Swamp*  
**Carlos Chávez** Piano Concerto  
**Witold Lutosławski** Symphonic Variations  
**Karl Amadeus Hartmann** Symphony No. 1, *Essay for a Requiem*

More information available at [TON.BARD.EDU](http://TON.BARD.EDU).