

# Concert Quick Guide™

New Voices from the 1930s

THU 5/12/22 at 7 PM

Performance #206 Season 7, Concert 35  
Stern Auditorium/Perelman Stage at Carnegie Hall

Get to know TÔN percussionist  
Luis Herrera Albertazzi at  
[youtube.com/theorchestranow](https://youtube.com/theorchestranow)

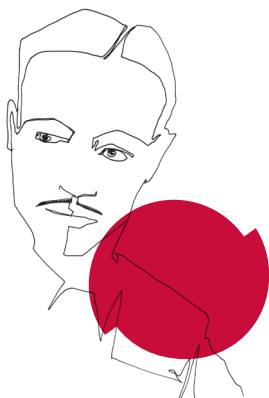
LEON BOTSTEIN *conductor*

## CONCERT TIMELINE

2 hours and 20 minutes



Brief remarks by Luis Herrera Albertazzi *percussion*



### William Grant Still

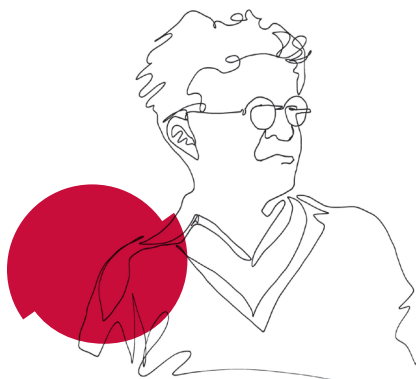
Born 5/11/1895 in Woodville, MS  
Died 12/3/1978 at age 83 in Los Angeles

### Dismal Swamp

FRANK CORLISS *piano*

Written 1935, at age 40  
Premiered 10/30/1936 at the Eastman  
School of Music in Rochester, NY;  
Howard Hanson *conductor*

Brief remarks by Taylor Ann Freshman *harp*



### Carlos Chávez

Born 6/13/1899 in Mexico City  
Died 8/2/1978 at age 79 in Mexico City

### Piano Concerto

Largo non troppo—Allegro agitato (slow &  
dignified, then fast & agitated)  
Molto lento (very slow)  
Allegro non troppo (fast, but not too fast)

GILLES VONSATTEL *piano*

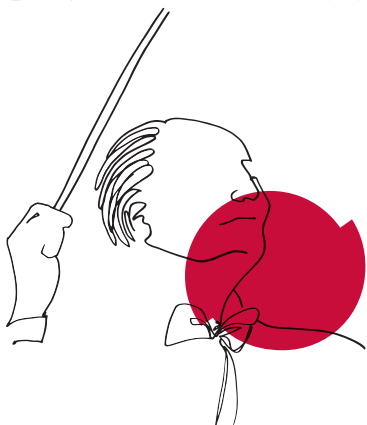
Written 1938–40, in Chávez's late 30s and  
early 40s; revised in 1969  
Premiered 1/1/1942 at Carnegie Hall;  
New York Philharmonic; Dimitri Mitropoulos  
*conductor*; Eugene List *piano*

# Intermission

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**RESTROOMS** located on the Parquet, Blavatnik Family First Tier (outside of the Rose Museum), Second Tier, and Dress Circle levels

Brief remarks by Luis Herrera Albertazzi *percussion*



## Witold Lutosławski

Born 1/25/1913 in Warsaw

Died 2/7/1994 at age 81 in Warsaw

## Symphonic Variations

Written 1936–38, in Lutosławski's early-to-mid 20s

Premiered 4/17/1939 in Kraków, Poland; National Polish Radio Symphony Orchestra; Grzegorz Fitelberg conductor

Brief remarks by Taylor Ann Freshman *harp*



## Karl Amadeus Hartmann

Born 8/2/1905 in Munich

Died 12/5/1963 at age 58 in Munich

## Symphony No. 1, Essay for a Requiem

Introduction: Misery

Spring

Theme with Four Variations

Tears

Epilogue: Request

**DEBORAH NANSTEEL** *mezzo-soprano*

Ms. Nansteel appears courtesy of The Metropolitan Opera

Written 1935–36, at age 30; revised 1944–45

**Original Version Premiered**

1948 on Frankfurt Radio;

Winfried Zillig conductor

**Final Version Premiered** 6/22/1957 in

Vienna; Vienna Symphony Orchestra;

Nin Sanzogno conductor;

Hilde Rössl-Majdan contralto

All timings are approximate.

**Bard**

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

Thursday Evening, May 12, 2022, at 7:00  
Isaac Stern Auditorium / Ronald O. Perelman Stage



presents

## New Voices from the 1930s

LEON BOTSTEIN, *Conductor*

*Performance #206: Season 7, Concert 35*

WILLIAM GRANT STILL     *Dismal Swamp* (1935)  
(1895–1978)     FRANK CORLISS, *Piano*

CARLOS CHÁVEZ     Piano Concerto (1938–40, rev. 1969)  
(1899–1978)     Largo non troppo—Allegro agitato  
   Molto lento  
   Allegro non troppo  
   GILLES VONSATTEL, *Piano*

### *Intermission*

WITOLD LUTOSŁAWSKI     Symphonic Variations (1936–38)  
(1913–1994)

KARL AMADEUS     Symphony No. 1, *Essay for a Requiem*  
HARTMANN     (1935–36, rev. 1944–45)  
(1905–63)     Introduction: Misery  
   Spring  
   Theme with Four Variations  
   Tears  
   Epilogue: Request  
   DEBORAH NANSTEEL, *Mezzo-soprano*

Ms. Nansteel appears courtesy of The Metropolitan Opera.

This evening's concert will run approximately 2 hours and 20 minutes.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

# Notes ON THE MUSIC

## TŌN'S AUSTIN PANCNER ON WILLIAM GRANT STILL'S *DISMAL SWAMP*

MATT DINE



### The Composer

William Grant Still was an African-American composer who had a diverse career as an arranger, composer, conductor, and a veteran of the United States Navy. As a person of color, he is remembered for being the first African-American to conduct a major symphony orchestra in the United States, to have an opera produced by a major organization, and to compose concert music that has been continuously played after his death. As a composer he wrote nearly 200 pieces of music—including symphonies, ballets, operas, choral works, chamber music, and works for solo instruments—drawing most of his compositional material from blues, while at the same time rejecting spirituals. Today, we think of blues as flattened 3rds and 7ths in a major scale or chord, but Still used blues elements such as modal inflections, irregular phrase lengths (such as the 5- or 7-bar blues chord progression), and descending melodic curves (such as many notes that fall in nature, creating a falling-like

feeling). Still's most famous work was his *Afro-American Symphony* (1931), which was also the first symphony by a Black American composer to be played by a major orchestra. (TŌN performed the piece in 2018 at the Fisher Center at Bard.)

### The Work

*Dismal Swamp*, a symphonic poem for orchestra, was commissioned by The League of Composers in the late 1930s, and has rarely been played. It is dedicated to Quinto Maganini, an American composer and conductor. The work is an evocative portrait of enslaved people's flight to freedom, and was inspired by a poem written by his wife, Verna Arvey:

Oh, swamp! your gloomy surface  
strikes me cold  
Your sombre stumps no joy awake  
Yet beyond your rotting, odorous  
mould  
Strange charm greets those who penetrate.

No longer dismal, swamp!  
Wild ferns, green moss, small twigs  
a-spin  
Your beauty acrid; verdure damp  
What joy for those who gaze within!

When I listen to this piece, I imagine a musical landscape and portrait of a dreary swampland. As the piece continues I walk deeper into the swamp, taking note of the different beautiful elements. This eventually leads to the heart of the swamp, which culminates in the music as a penultimate climax.

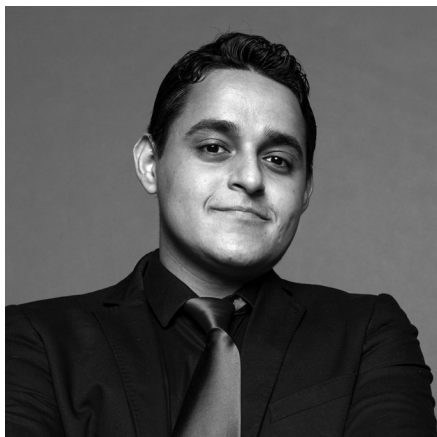
# TŌN'S JUAN MARTINEZ ON CARLOS CHÁVEZ'S PIANO CONCERTO

## The Composer

Carlos Chávez was a multifaceted composer who is considered a champion of Mexican nationalism in music. His compositional style has been compared to that of Stravinsky, Bartók, and Copland because of the complexity in rhythm and musical language; however, Chávez's music is far from an imitation of the language of his contemporary European composers. His uniqueness lies in the inclusion of authentic Mexican sounds and Aztec musical themes from the indigenous culture that surrounded him since his early years. He wrote his first symphony at the age of 16. His ambitions to be relevant in the music world and break Mexican music free of folk barriers moved him to emigrate and experience modern music along with the most influential modernist composers. His unique style was not achieved through imitation, but rather by being aware of the new sonorities and current compositional developments.

## The Work

Chávez's Piano Concerto is a work of extreme complexity for the pianist as well as for the orchestra. The monumental first movement is an exhaustive sample of Chávez's mature musical language, and a magnificent exhibition of the proficiency in composition and orchestration that Chávez had reached. It features abrupt changes from one block of sound to another, often without any transition or preparation; contrasting and sharp rhythms; the use of native scales; unique timbres; the intensive use of percussion; and the piercing sounds of the E-flat clari-



MATT DINE

net and piccolo. One notable feature found particularly throughout the first movement is a disassociation in terms of register, as well as a rhythmic independence between the different sections to create a musical disorder. The instruments of the orchestra, more than accompanying the piano, seem to be challenging or even fighting against the soloist. At other moments, the piano functions as a voice that is answered, commented on, or contradicted by the community of the orchestra, not unlike the tumultuous music of an indigenous Mexican ritual. Pianist Jorge Federico Osorio, who recorded the concerto with the Orquesta Sinfonica Nacional de Mexico and Carlos Miguel Prieto, who conducted TŌN this past October, described the remaining two movements as follows: "The Second movement starts almost in a void. Slowly, more sounds start coming, almost like the growing sounds of a volcano, with everything moving toward the eruption in the third movement," and describes the piece as "the most dramatic Mexican concerto."

# TŌN'S SARIT DUBIN ON WITOLD LUTOSŁAWSKI'S SYMPHONIC VARIATIONS

MATT DINE



## The Composer

It's nearly impossible to talk about the music of Witold Lutosławski without talking about the upheavals of 20th-century Poland. Born in 1913, one year before World War I began, the many twists and turns in Lutosławski's life were often dictated by the political conditions surrounding him. As a child, his family fled Warsaw to escape incoming Prussian troops. When he was five years old, his father was held as a political prisoner and executed. Growing up learning piano, violin, and composition, he wanted to study in Paris, a dream that was never realized due to the outbreak of another war. Captured by German soldiers during his World War II military service, Lutosławski managed to escape, walking 250 miles back to Warsaw, where he scraped together a living by playing piano in cafés. In 1944, with German forces approaching, he again fled Warsaw with only a few scores and sketches

in hand. Post-war Stalinism restricted Lutosławski's ability to compose freely. His music was censored for being too formalist, too avant-garde. Later, political repression in the late 1960s and the Gdansk Shipyards strike of 1970 left an impression on his creative imagination. From 1981 to 1989, the composer refused professional engagements in Poland in solidarity with an ongoing artists boycott. In 1983 he received a solidarity award, which he called the most important honor of his lifetime.

## The Work

Symphonic Variations, Lutosławski's first successful work after completing his conservatory training, represents his early style of neoclassicism with folk elements. While tonal, it is also highly chromatic with sharp rhythms and energetic exchanges between instruments. Foreshadowing his stint as a film composer, the piece ends with a cinematic finale featuring a soaring brass reiteration of the theme while upper strings and woodwinds play fast flourishes. As the name suggests, Lutosławski employs a theme and variations form. The main theme is quite simple, but his approach to variations is unusual in that he doesn't number them or clearly distinguish between them. They flow seamlessly from one to the next, so much so that commentators can't agree on exactly how many variations there are. Some have said twelve, others have said eight. As you're listening, try to notice: how many variations do you hear?

## TŌN'S FELIX KO ON KARL AMADEUS HARTMANN'S SYMPHONY NO. 1, *ESSAY FOR A REQUIEM*

### The Composer

Karl Amadeus Hartmann was born in Munich on August 2, 1905, and died there on December 5, 1963. He started his musical life on trombone and composition with Joseph Hass from 1924 to 1929. He later worked with conductor Hermann Scherchen in 1933, who pulled him into the twentieth century by introducing him to Arnold Schoenberg and Alban Berg. He was fascinated and deeply influenced by the intensity of expression from their works, and how they used musical language to construct that intensity. It was also in 1933 that Hartmann came to know the most intense anguish of his life. Hartmann was acutely aware of what was happening in German politics, and was horrified by the rise of the Nazis. What they stood for and what they did horrified him. His commitment to humanity kept him away from political and public life. He prohibited all his works from being performed in Germany during this period. He was self-exiled from German musical life, a situation he called “inner emigration.” He still composed frequently and even went to Vienna to take lessons with Anton Webern. When the war ended, he revised many works from this period and premiered them. Symphony No. 1 was one of those pieces.

### The Work

Symphony No. 1 for contralto and orchestra, subtitled “Versuch eines Requiem” (“Essay for a Requiem”), was first composed in 1935, premiered in 1948, and revised in 1955. With the texts taken from Walt Whitman’s *Leaves*



MATT DINE

of Grass, it presents an impression of life under the Nazi regime and the composer's anti-war stance. Unlike most standard four-movement symphonies, it is in a five-movement form constructed with a purely instrumental middle movement. The first movement depicts the misery caused by tyranny, injustice, and oppression. The vocal part of the movement is slow and recitative-like. The second movement begins at a fast tempo. It gradually relaxes for the vocal part. The third movement quotes a theme from Hartmann's own anti-war opera *Simplicius Simplicissimus* in the form of theme and variations. The fourth movement is in a three-part form, with the outer section in a slow, funeral march tempo. The vocal part reaches an intense climax at the end of the movement. The final movement starts with *sprechstimme* (a vocal technique between speaking and singing) accompanied by percussion. This leads to a melodic section and then reverts into the recitative-like style of the first movement.



# Texts AND TRANSLATIONS

## Symphony No. 1, *Essay for a Requiem* from Walt Whitman's *Leaves of Grass*

### I. Introduction: Elend

*Ich sitze und schaue aus auf alle Plagen  
der Welt  
Und auf alle Bedrängnis und Schmach;  
Ich sehe die Mühsal der Schlacht,  
Pestilenz, Tyrannei,*

*sehe Märtyrer und Gefangene;  
ich beobachte die Geringschätzung und  
Erniedrigung,  
die die Armen von Hochmütigen zu  
erleiden haben;  
auf alle Gemeinheit und Qual ohne Ende,*

*schaue ich sitzend hin,  
sehe und höre.*

### II. Frühling

*Als jüngst der Flieder blühte vor der Tür,  
und der Stern am Himmel früh in die  
Nacht sank,  
trauerte ich, und werde trauern mit jedem  
Frühling neu.*

*So oft du, Frühling, ach Frühling,  
wiederkehrst.*

*Freiheit—immer wirst uns bringen:  
Flieder blühend jedes Jahr, Elend ach,  
gibst du uns all'.  
Und Gedanken an den Tod, der uns nah'.*

### IV. Tränen

*Tränen, Tränen, Tränen!  
In der Nacht, in der Einsamkeit,  
tropfend herab auf den weißen Strand,  
eingesogen vom Sand –  
nirgends, nirgends ein Stern, ein Stern!  
Alles, alles öde und schwarz, -  
Nasse Tränen aus eines vermummten  
Hauptes Augen;  
O wer ist dieser Geist?  
Diese Gestalt im Dunkeln, voll Tränen,  
voll Tränen?*

*Was für ein formloser Klumpen  
Gebeugt, gekrümmt, dort auf dem Sand?  
Schluchzende Tränen,  
wilde Schreie vom Jammer geschüttelt?*

### I. Introduction: Misery

*I sit and look out upon all the sorrows of  
the world,  
and upon all oppression and shame,  
I see the workings of battle, pestilence,  
tyranny,*

*I see martyrs and prisoners,  
I observe the slights and degradations  
cast by arrogant persons  
upon laborers, the poor, and upon ne-  
groes, and the like;  
All these—all the meanness and agony  
without end*

*I sitting look out upon,  
See, hear, and am silent.*

### II. Spring

*When lilacs last in the dooryard bloom'd,  
And the great star early droop'd in the  
western sky in the night,  
I mourn'd, and yet shall mourn with  
ever-returning spring.  
Ever-returning spring,*

*trinity sure to me you bring,  
Lilac blooming perennial, misery you give  
to us all,  
And thought of him I love.*

### IV. Tears

*Tears! tears! tears!  
In the night, in solitude,  
On the white shore dripping, dripping,  
suck'd in by the sand,  
not a star shining,  
all dark and desolate,  
Moist tears from the eyes of a muffled head;*

*O who is that ghost?  
that form in the dark, with tears?*

*What shapeless lump is that,  
bent, crouch'd there on the sand?  
Streaming tears, sobbing tears,  
throes, choked with wild cries;*



O Schatten, o Schatten,  
so ruhig und würdig bei Tage,  
mit gelassenem Angesicht und  
gemessenem Schritt.  
Aber nun, da du hin fliehst in Nacht,  
wenn keiner dich sieht,  
o schmelzender Ozean von Tränen!  
Tränen, Tränen!

#### V. Epilog: Bitte

Ich hörte die Allmutter,  
als sie gedankenvoll auf all ihre Toten  
schaute,  
verzweifelt, auf all die verzerzten Leiber,  
all die im Elend zugrunde gegangenen  
Menschen,  
als ihrer Erde sie zurief mit klagender  
Stimme,  
indes sie da hinschritt:  
Ach nimm sie wohl auf, o meine Erde,  
ich trage dir auf, meine Söhne, meine  
Schwestern nicht zu verlieren,  
und ihr Ströme, nehmt sie wohl auf,  
nehmt auf, nehmt auf ihr teures Blut,  
und ihr Stätten hier und dort und Lüfte,  
die ihr droben unfühlbar schwimmt,  
und all ihr Säfte vom Erdreich und  
Wachstum!  
O meine Toten!  
Hauche sie aus, ewiger süßer Tod, nach  
Jahren, Jahrhunderten.

O shade  
so sedate and decorous by day,  
with calm countenance and regulated  
pace,  
But away at night as you fly,  
none looking—  
O then the unloosen'd ocean,  
Of tears!  
tears! tears!

#### V. Epilogue: Request

Pensive on her dead gazing  
I heard the Mother of All,  
  
Desperate on the torn bodies,  
on the forms covering the battle-fields  
gazing,  
As she call'd to her earth with mournful  
voice while she stalk'd,  
Absorb them well O my earth, she cried,  
I charge you lose not my sons, lose not  
an atom,  
And you streams absorb them well,  
taking their dear blood,  
And you local spots, and you airs  
that swim above lightly impalpable,  
And all you essences of soil and growth,  
and you,  
O my dead!  
Exhale them perennial sweet death, years,  
centuries hence.

# 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).

## FRANK CORLISS, *Piano*

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Frank Corliss is the director of the Bard College Conservatory of Music. Prior to coming to Bard he was for many years a staff pianist for the Boston Symphony

Orchestra and the Tanglewood Festival Chorus, and the director of music at the Walnut Hill School for the Arts. He was a frequent performer on the Boston Symphony Prelude Concert series and he has also performed throughout the United States as a chamber musician and collaborative pianist. Corliss has worked as a musical assistant for Yo-Yo Ma and has assisted Ma in the musical preparation of many new works for performance and recording, including concertos by Elliot Carter, Richard Danielpour, Tan Dun, John Harbison, Leon Kirchner, Peter Lieberman, Christopher Rouse, and John Williams.

A graduate of the Oberlin Conservatory of Music, Mr. Corliss received his Master of Music from SUNY at Stony

Brook, where he studied with Gilbert Kalish. While at Oberlin he received the Rudolf Serkin Award for Outstanding Pianist and was a member of the Music from Oberlin Ensemble, which toured throughout the U.S. He has also studied at the Mozarteum in Salzburg, Austria, and the Cracow Academy of Music in Cracow, Poland. He has participated in several summer festivals, including the Tanglewood Music Festival, the Taos Chamber Music Festival, and the Aspen Music Festival.

Mr. Corliss was appointed as an Artistic Ambassador for the United States

Information Agency, and in that capacity went on a three-week concert tour of Eastern Europe. He was also the recipient of a Rockefeller grant from the Cultural Contact US-Mexico Fund for Culture to commission works for flute and piano by American and Mexican composers which were then premiered in Boston and in Mexico City.

Mr. Corliss can be heard in recording on Yo-Yo Ma's Grammy-winning SONY disc *Soul of the Tango*, as well as the Koch International disc of music by Elliot Carter for chorus and piano with the John Oliver Chorale.

## DEBORAH NANSTEEL, *Mezzo-soprano*

ARIELLE DONESON



Mezzo-soprano Deborah Nansteel made her début with The Metropolitan Opera as Alisa in *Lucia di Lammermoor*, her début with the Lyric Opera of Chicago as Gertrude in *Roméo et Juliette*, her Carnegie Hall début in Mozart's *Coronation Mass*, and her New York Philharmonic début alongside Eric Owens in *In Their Footsteps: Great African American Singers and Their Legacy*. She performed the role of Mother in the world premiere of *Blind Injustice* with Cincinnati Opera which will soon be commercially released on the Cincinnati Symphony Orchestra's

Fanfare Cincinnati label, and participated in Glimmerglass Opera Festival's digital production of *Jungle Book* as Raksha.

In the Spring and Summer of 2021, Ms. Nansteel performed Azucena in concert performances of *Il trovatore* with Opera Tampa and returned to Santa Fe Opera as Filippeyevna in *Eugene Onegin*. This season, engagements include Azucena in *Il Trovatore* with Toledo Opera, Paula in *Florencia en el Amazonas* in a return to the Lyric Opera of Chicago, Sally in Kevin Puts' new opera *The Hours* with The Philadelphia Orchestra, and a return to The Metropolitan Opera as Alisa in a new production of *Lucia di Lammermoor*.

This summer, Ms. Nansteel will perform Marcellina in *Le nozze di Figaro* with Maryland Lyric Opera, sing Beethoven's 9th Symphony with the Milwaukee Symphony, sing in Finger Lakes Opera's 10th Anniversary Gala, and make her debut with the Los Angeles Philharmonic as Rossweisse in *Die Walküre* under Gustavo Dudamel. Next season, she will make her house debut with the San Francisco Opera in their productions of

*Eugene Onegin* and *Dialogues of the Carmelites*, sing Gertrude in *Hansel & Gretel* for New Orleans Opera, Mother Abbess in *Suor Angelica* for Opera Omaha, debut the role of Amneris in *Aida* for Opera Grand Rapids, sing Verdi's Requiem for Orchestra Iowa, and return to the Metropolitan Opera as Annina in *La Traviata*.

Since her debut with the Lyric Opera of Chicago, Ms. Nansteel has returned for *Nabucco*, *Il Trovatore*, as Siegrune in *Die Walküre*, and in her final production of 2020, Suzuki in *Madama Butterfly*. She originated the role of Lucinda in the world premiere of the Pulitzer Prize-winning composer Jennifer Higdon's adaptation of Charles Frazier's thrilling novel *Cold Mountain* at Santa Fe Opera. Other notable engagements include Granma in *The Grapes of Wrath* with the Michigan Opera Theatre, a reprisal of the role of Lucinda in *Cold Mountain* with North Carolina Opera, the role of Grace in *The Summer King* with Michigan Opera Theatre, Second Lady in *The Magic Flute* with the Pacific Symphony, The Mother in *The Consul* with Opera Saratoga, Jake Heggie's *The Work at Hand* for the Mainly Mozart Festival, Nettie Fowler in *Carousel* and Elvira Griffiths in *An American Tragedy* and Mary in *Der fliegende Holländer* with Glimmerglass Opera Festival, and Berta in Rossini's *Il barbiere di Siviglia* with San Francisco Opera's Merola Opera Program.

Ms. Nansteel completed the Washington National Opera Domingo-Cafritz Young Artist Program, where she performed many roles including Tisbe in *La Cenerentola*, Third Lady in *Die Zauberflöte*, Curra (cover Preziosilla) in *La forza del destino*, Paula (cover) in *Florencia en el Amazonas*, as part of a world-premiere performance of Douglas Pew and Dara Weinberg's new opera *Penny*, as well as The Cat

in Tony Award winning composer Jeanine Tesori's *The Lion, the Unicorn, and Me*. As a mainstage artist, she returned there as Flora in *La Traviata*, Dame Marthe in *Faust*, which she also performed at Dayton Opera, as Emilia in *Otello*, Second Lady in *The Magic Flute*, and as the Marquise of Birkenfield in *La fille du regiment* with Justice Ruth Bader Ginsberg, which is featured in the documentary film RBG.

Ms. Nansteel has performed Handel's *Messiah* with the Memphis Symphony and Charleston Symphony; John Harbison's *Mirabai Songs* with the Oregon Mozart Players; Beethoven's Symphony No. 9 with Seattle Symphony and Fondazione Orchestra Sinfonica e Coro Sinfonico in Milan under the baton of Maestro Xian Zhang; the role of Brigitta in Bard Music Festival's *Die tote stadt* in concert; and various additional concerts including Stravinsky's *Les noces*, Penderecki's *Credo*, and Handel's *Israel and Egypt*.

Ms. Nansteel made her main stage debut at Seattle Opera as La suora infermiera in *Suor Angelica*, sang Juno and Ino in Handel's *Semele*, Foreign Woman in *The Consul*, and, as a former member of Seattle Opera's young artist program, Giulietta in Verdi's *Un giorno di regno* and Maddalena in a performance of *Rigoletto*.

Ms. Nansteel is a graduate of the University of Cincinnati College-Conservatory of Music (CCM) where she earned an Artist Diploma in Opera and a Master of Music in Voice. At CCM, she performed the roles of Berta in *Il barbiere di Siviglia*, Marguerite in Berlioz's *La damnation de Faust*, Mother Marie in *Dialogues des Carmélites*, Bianca in *The Rape of Lucretia*, and Mother Goose in Stravinsky's *The Rake's Progress*. She also received Bachelor of Music

degrees in both Vocal Performance and Vocal Jazz Studies from East Carolina University and currently studies with Diana Soviero.

Recent awards include Second Place in the Sun Valley Opera competition in Seattle, the Andrew White Award and Seybold/Russel Award in the Corbett

Opera Scholarship Competition, and a Winner in the National Orpheus Vocal Competition. She also recently earned the highly-esteemed Betty Allen Award and a grant from the Sullivan Foundation.

Ms. Nansteel appears courtesy of The Metropolitan Opera.

## GILLES VONSATTEL, *Piano*

MARCO BORGREVE



Swiss-born American pianist Gilles Vonsattel is the recipient of an Avery Fisher Career Grant and the Andrew Wolf Chamber Music Award, and winner of the Naumburg and Geneva competitions. He made his Boston Symphony (Tanglewood) and San Francisco Symphony debuts, and subsequently performed recitals and chamber music at Ravinia, Tokyo's Musashino Hall, Wigmore Hall, Bravo! Vail, Music@Menlo, the Gilmore Festival, the Lucerne Festival, and the Munich Gasteig.

The 2021–22 season brings Mr. Vonsattel in performance with Camerata Pacifica, South Carolina Philharmonic, Arizona Friends of Music, The Orchestra Now at Carnegie Hall, and Chamber Music Society at Lincoln Center at Alice Tully

Hall in New York City. His recent orchestral engagement highlights include Chicago Symphony, Florida Orchestra, Huntsville Symphony, South Carolina Philharmonic, Santa Barbara Symphony Orchestra, North Carolina Symphony, Montreal Symphony (Canada), Staatsochester Hamburg (Germany), Gothenburg Symphony (Sweden) and Bern Symphony Orchestra (Switzerland).

Mr. Vonsattel has additionally performed with the Spoleto Festival USA, Bridgehampton Chamber Music Festival, Cooperstown Chamber Music Festival, SummerFest La Jolla, Classical Tahoe Festival, Swiss Chamber Concerts, Zeughaus Konzerte, at Schwetzingen Festspiele and in Memmingen (Germany). In collaborative recitals he performed with cellist Adolfo Gutierrez Arenas at Teatro Liceo (Spain) and Paul Watkins at the Maestro Foundation in Santa Monica. He also tours extensively with Chamber Music Society of Lincoln Center internationally in venues such as Alice Tully Hall in New York and Wigmore Hall in London.

Other recent projects include Bernstein's "Age of Anxiety" with the Munich Philharmonic and Kent Nagano, Berg's Kammerkonzert with the Orchestra della Svizzera Italiana, a tour with Jörg Widmann and the Irish Chamber Orchestra, Mozart concerti

with the Vancouver Symphony and Florida Orchestra, and performances at Seoul's LG Arts Centre and at the Beijing Modern Music Festival.

In 2021, Mr. Vonsattel released a recording of Strauss' Panathenäenzug and Leimer's Piano Concerto (Left-Hand), the first recording of this piece released in nearly seventy years. His 2015 release, titled *Shadowlines*, includes the music of Scarlatti, Webern, Messiaen, Debussy, and George Benjamin (whose composition gives the collection its title). *Heinz Holliger: Romancendres...*, with cellist Daniel Haefliger, on GENUIN/Artist Consort, was released in 2014, while his recording for the Honens/Naxos label of music by Debussy, Honegger, Holliger, and Ravel was released in 2011.

Mr. Vonsattel has made guest appearances with the Warsaw Philharmonic, Calgary Philharmonic, Edmonton Symphony, l'Orchestre Symphonique du Québec, Boston Pops, Nashville Symphony, Musikkollegium Winterthur, Staatskapelle Halle, and L'orchestre de chambre de Genève and has been reengaged by the San Francisco Symphony. Chamber partners include such luminaries as James

Ehnes, Frank Huang, Nicolas Altstaedt, David Shifrin, David Finckel, Stefan Jackiw, Jörg Widmann, Gary Hoffman, Carter Brey, Anthony Marwood, Paul Neubauer, Paul Watkins, Phil Setzer, Emmanuel Pahud, Karen Gomyo, David Jolley, Ida Kavafian, and the Swiss Chamber Soloists. He has appeared in concert with the Pacifica, Orion, Ebène, Danish, Daedalus, Escher, and Borromeo Quartets. Committed to contemporary works, he has performed in numerous premieres in the United States and Europe, and has worked closely with notable composers such as Jörg Widmann, Heinz Holliger, and George Benjamin. With violinist Frank Huang and cellist David Requiro, he performs as the Naumburg Trio. With violinist Ida Kavafian and horn player David Jolley, he performs as Trio Valtorna.

A former member of CMS Two, Mr. Vonsattel received his bachelor's degree in political science and economics from Columbia University and his master's degree from The Juilliard School. He is on the faculty of the Bard College Conservatory of Music and the University of Massachusetts at Amherst. Mr. Vonsattel is a Steinway Artist.



## THE ORCHESTRA NOW

DAVID DENEE



The Orchestra Now (T $\bar{O}$ N) 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 T $\bar{O}$ N 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 T $\bar{O}$ N in 2015 as a graduate program at Bard College, where he is also president. T $\bar{O}$ N 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 T $\bar{O}$ N'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.

Explore upcoming concerts, see what our musicians have to say, and find more information on the academic program at [ton.bard.edu](http://ton.bard.edu).

## THE ORCHESTRA NOW

Leon Botstein, *Music Director*

### Violin I

Sabrina Parry  
*Concertmaster*  
 Yeseul Park  
 Zongheng Zhang  
 Misty Drake  
 Linda Duan  
 Sarit Dubin  
 Zhen Liu  
 Dillon Robb TON '21  
 Leonardo Pineda '15  
 TON '19  
 Bruno Pena  
 Adrienne Harmon

### Violin II

Adam Jeffreys  
*Principal*  
 Yi-Ting Kuo  
 Aubrey Holmes  
 Dilyana Zlatinova-  
 Tsenov  
 Rachel Crozier  
 Camille Enderlin  
 Jessica Belflower  
 Kathleen Bosman  
 Weiqiao Wu TON '21  
 Tin Yan Lee\*  
 Nicole Oswald\*

### Viola

Leonardo Vázquez  
*Chacón Principal*  
 Lucas Goodman  
 Hyunjung Song  
 Batmyagmar Erdenebat  
 Emmanuel Koh  
 TON '19  
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 Christiana Fortune-  
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 Leanna Ginsburg  
*Principal* <sup>2, 4</sup>,  
*Piccolo* <sup>4</sup>  
 Jillian Reed '21  
*Piccolo* <sup>3, 4</sup>  
 Brendan Dooley\*

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JJ Silvey *Principal* <sup>1, 2</sup>  
 Shawn Hutchison  
*Principal* <sup>3, 4</sup>  
 Jasper Igusa  
*English Horn*  
 Mark Sophia

### Clarinet

Olivia Hamilton  
*Principal* <sup>1, 4</sup>  
 Juan Martinez  
*Principal* <sup>2, 3</sup>  
 Mackenzie Austin  
 Jarrett Hoffman *Bass*  
*Clarinet*

### Bassoon

Philip McNaughton  
*Principal* <sup>1, 2</sup>  
 Han-Yi Huang  
*Principal* <sup>3, 4</sup>  
 Joshua Hodge '14  
 William Beecher  
*Contrabassoon*

### Horn

Steven Harmon  
*Principal*  
 Zachary Travis  
 Shane Conley  
 Ser Konvalin  
 Kwong Ho Hin\*

### Trumpet

Samuel Exline  
*Principal* <sup>1, 4</sup>,  
*C Trumpet* <sup>1</sup>  
 Diana Lopez  
*Principal* <sup>2</sup>,  
*B-flat Trumpet* <sup>1</sup>  
 Maggie Tsan-Jung Wei  
*Principal* <sup>3</sup>,  
*B-flat Trumpet* <sup>1</sup>  
 Angela Gosse

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Ian Striedter  
*Principal* <sup>1, 3</sup>  
 David Kidd  
*Principal* <sup>2, 4</sup>  
 Austin Pancner  
*Bass Trombone*

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Jarrold Briley

### Timpani

Keith Hammer III

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Petra Elek *Principal* <sup>1</sup>  
 Luis Herrera Albertazzi  
*Principal* <sup>2</sup>  
 Felix Ko *Principal* <sup>4</sup>  
 Matthew Overbay  
 APS '22  
 Cristian Zavala APS '23

### Harp

Taylor Ann Fleshman

### Keyboards

Ji Hea Hwang *Piano*  
 Bethany Pietroniro  
*Celeste*

<sup>1</sup> *Still*

<sup>2</sup> *Chávez*

<sup>3</sup> *Lutoslawski*

<sup>4</sup> *Hartmann*

\* *not performing in this concert*

# MEET THE TŌN Musicians

## LUIS HERRERA ALBERTAZZI, *Percussion*

---

MATT DINE



Luis will talk briefly about William Grant Still's *Dismal Swamp* and Witold Lutosławski's *Symphonic Variations* on stage before the performance.

**Hometown:** San José, Costa Rica

**Alma maters:** National Institute of Music, Costa Rica, Bachelor in Percussion Performance; New England Conservatory of Music, Masters in Percussion Performance; New England Conservatory of Music, Graduate Diploma in Percussion Performance; Bard College, Sō Percussion Teaching Fellowship

**Instagram:** @luis.drums

**Appearances:** Days in the Arts, Boston Symphony Orchestra at Tanglewood, Assistant Director

**What is your earliest memory of classical music?** Handel's *Messiah* outside

the National Theater of Costa Rica, being performed by members of the National Institute of Music, and inviting audience members to conduct the ensemble.

**What do you think orchestra concerts should look like in the 21st Century?** TŌN does an amazing job at including composers and compositions that need to be programmed more often. Maestro Botstein's way of viewing our current situation in classical music has shaped the way we play and program concerts, and our audience loves it. Definitely a step into the right direction.

**Which composer or genre of music do you feel you connect with the most?** I am incredibly connected with the music of my country and the way that many young musicians and friends are working to keep our traditions and sounds alive.

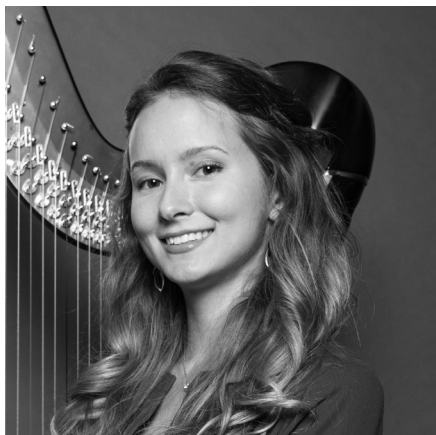
**What is some advice you would give to your younger self?** Be patient and work hard. My teacher used to say, "work slow because you need to get there fast." Deep words!

**If you weren't a musician, what would you be doing?** I would work as a tour guide in Costa Rica! So many wonders that so many people don't know about.

**Piece of advice for a young classical musician:** Always remember to stick to your own voice! At the end of the day/audition/exams, etc., it will ALWAYS make a difference.

## TAYLOR FLESHMAN, *Harp*

MATT DINE



Taylor will talk briefly about Carlos Chávez's Piano Concerto and Karl Amadeus Hartmann's Symphony No. 1, *Essay for a Requiem* on stage before the performance.

**Hometown:** Kernersville, NC

**Alma maters:** Indiana University, M.M., 2018–20; University of Cincinnati, B.M., 2014–18

**Instagram:** @harps\_n\_things

**Awards/competitions:** First prize, 2018 PRISMA Concerto Competition; First prize and the Nippert Award, 2017 and 2018 3 Arts Scholarship Competition; First prize, 2015 CCM Undergraduate Instrumental Competition; Second Prize, 2020 Ceren Necipoglu International Competition, chamber division; Second Prize, 2020 National Society of Arts and Letters; 2018–20 Barbara and David Jacobs Fellowship; 2014–18 CCM Honors Scholarship

**Appearances:** Moscow Symphony Orchestra, Russia, 2019; Jakarta Simfonia Orchestra, Indonesia, 2018–19; Civic Orchestra of Chicago, 2018–19; Evansville Philharmonic Orchestra, 2018–19; Richmond Symphony Orchestra, Indiana, 2017–18; Pacific Region International Summer Music Academy, Canada, 2018–19; Bowdoin International Music Festival, 2017; Aspen Music Festival and School, 2016; National Orchestral Institute, 2015

**What has been your favorite experience as a musician?** My favorite moments have been when I played in hospitals or retirement communities. I found that music really lifted the spirits of those who were in difficult times. Life can be hard so I was glad to use my gift to help in some regard.

**Which three people, dead or alive, would you like to have dinner with and why?** Leonard Bernstein—I'd love to watch and listen to him talk about music; Henriette Renié—I'd want her input on her outstanding harp repertoire and talk about her spirituality; My grandfather—I'd like to get to know him and meet him since I was too young to remember him.

**Piece of advice for a young classical musician:** Your path will not look the same as others. Don't compare yourself to what others in your field are doing and accomplishing. You have to do what's best for you and focus on your direction.

# 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. For detailed information on contributing to TŌN, 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 making this important investment in the future of classical music!

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 John Simpson  
 Jenny Snider  
 Elizabeth Zubroff, in honor of  
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*\*\*Deceased*

*This list represents gifts made to The Orchestra Now from January 1, 2021 to March 24, 2022.*

*Thank you for your partnership!*

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 Jindong Cai *Associate Conductor*  
 Zachary Schwartzman *Resident Conductor*  
 Andrés Rivas GCP '17 *Assistant Conductor*  
 Erica Kiesewetter *Professor of Orchestral*  
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Sunday, May 22, 2022, at 4 p.m.

### FREE CONCERT ON THE UPPER WEST SIDE: LISZT & BARTÓK

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

**Zachary Schwartzman** *conductor*

**Emmerich Kálmán** *Gräfin Mariza* Overture

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

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Members of The Orchestra Now are completing an innovative graduate degree program. TÖN offers students the experiences they might expect as career orchestral musicians—including public performance, touring, and recording. TÖN is tuition free, and each student receives a yearly living stipend. Individual contributions from music lovers like you are essential to TÖN's success.

Gifts to TÖN support student living stipends, free chamber performances around the Hudson Valley, and virtual events including livestreamed concerts from the Fisher Center at Bard. Your gift will also provide vital resources for our return to live performance at Carnegie Hall, Jazz at Lincoln Center, and The Metropolitan Museum of Art.

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Play a defining role in our success by sponsoring a TÖN musician. Direct your support to have a lasting impact on the education and training of TÖN's exceptional young players from around the world. TÖN offers both a three-year master's degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestra Studies. *Named fellowships begin with a gift of \$10,000+ (Concertmaster's Circle).*

For detailed information on the many ways to support TÖN, please contact Nicole M. de Jesús, Director of Development, at 845.758.7988 or [ndejesus@bard.edu](mailto:ndejesus@bard.edu).

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

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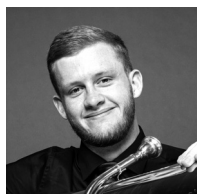
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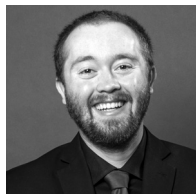
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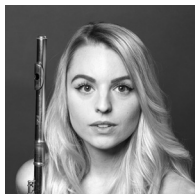
Jarrod Briley,  
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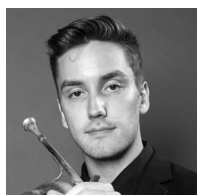
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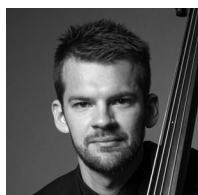
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*Flute*



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*Horn*



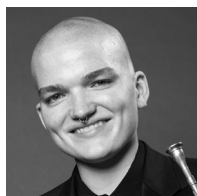
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Shawn Hutchison,  
*Oboe*



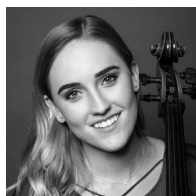
David Kidd,  
*Trombone*



Ser Konvalin,  
*Horn*



Tin Yan Lee,  
*Violin*



Sara Page, *Cello*



Eva Roebuck,  
*Cello*



Pecos Singer,  
*Cello*



Ian Striedter,  
*Trombone*

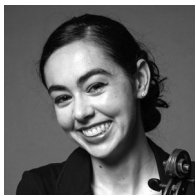
*Photos by Matt Dine*

# Congratulations

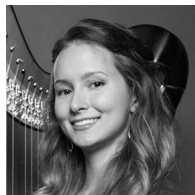
Musicians completing their Advanced Certificate in Performance Studies



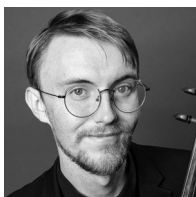
Joshua DePoint,  
*Bass*



Misty Drake,  
*Violin*



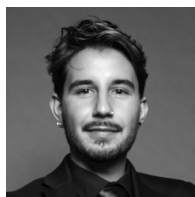
Taylor Ann  
Fleshman, *Harp*



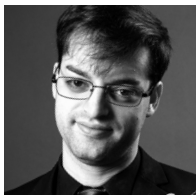
Sean Flynn,  
*Viola*



Katelyn Hoag,  
*Viola*



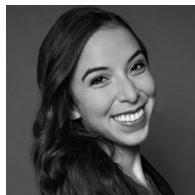
Tristen Jarvis,  
*Bass*



Bram Margoles,  
*Violin*



Luke Stence,  
*Bass*



Rebecca  
Tutunick, *Flute*

*Photos by Matt Dine*

# Congratulations

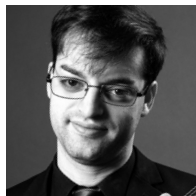
Musicians who have recently won positions in orchestras



Katelyn Hoag,  
*Huntsville  
Symphony  
Orchestra*



Xinran Li, *Cape  
Symphony*



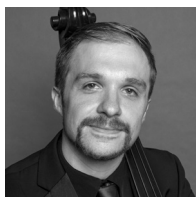
Bram Margoles,  
*Alabama  
Symphony  
Orchestra*



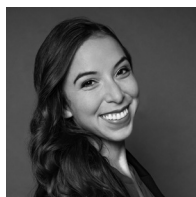
Yurie  
Mitsuhashi,  
*Symphoria, the  
orchestra of  
Central New  
York*



Esther Goldy  
Roestan, *Alabama  
Symphony  
Orchestra*



Kevin  
Thompson,  
*United States  
Marine Band*



Rebecca  
Tutunick,  
*Cincinnati  
Symphony  
Orchestra*

*Photos by Matt Dine*