

SIGHT & SOUND

Dvořák, Busoni, and Delacroix: The New World

Sunday, April 10, 2022 at 2 PM

Performance #201 Season 7, Concert 30

The Metropolitan Museum of Art The Grace Rainey Rogers Auditorium

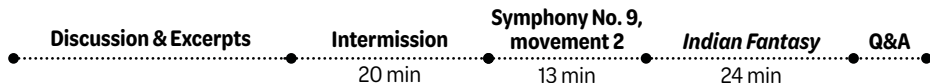
Eugène Delacroix's *The Natchez* is on view in The André Meyer Galleries.
Floor 2, Gallery 801

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LEON BOTSTEIN *conductor*

CONCERT TIMELINE

2 hours



Antonín Dvořák

Born 9/8/1841 in Nelahozeves, Czech Republic

Died 5/1/1904 at age 62 in Prague

Symphony No. 9, *From the New World*

Largo (slow & dignified)

Written 1892–93, in Dvořák's early 50s

Premiered 12/15/1893 at Carnegie Hall;

New York Philharmonic; Anton Seidl *conductor*



Ferruccio Busoni

Born 4/1/1866 in Empoli, Italy
Died 7/27/1924 at age 58 in Berlin

Indian Fantasy

WYNONA WANG *piano*

Written 1913–14, at age 47
Premiered 3/12/1914; Berlin Philharmonic;
Alexis Birnbaum *conductor*; Busoni *piano*

Piano by Steinway & Sons

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.

WYNONA WANG *piano*



Yujun Ma

Wynona Wang was selected as First Prize winner of the 2018 Concert Artists Guild International Competition and the 2017 Wideman International Piano Competition in Louisiana. She was also awarded the 2019 “Charlotte White” Career Grant awarded by the Salon de Virtuosi in New York City.

Ms. Wang recently earned her Performer’s Diploma under the tutelage of Alessio Bax at Southern Methodist University in Dallas. While at SMU, she appeared in multiple concerto performances as well as numerous recitals and chamber music

concerts, including collaborations with cellist Andres Diaz and with the Escher String Quartet. Her 2021–22 season highlights include La Grua Arts Center, Kravis Center, Pinedale Performing Arts, the Whitney Center, and Dame Myra Hess Memorial Concerts.

Ms. Wang’s recent North American performances include the Northwest Florida Symphony Orchestra and the Meadows Symphony Orchestra of SMU in Dallas, and festivals including PianoTexas; Morningside Music Bridge in Calgary, Canada; the International Keyboard Institute & Festival in New York City; and the Chautauqua Institution. Internationally, she has been a featured soloist with the Academic Symphony Orchestra of the National Philharmonic Society of Ukraine and the Romanian Mihail Jora Philharmonic Orchestra in Italy. She has also given numerous solo piano recitals in China—including cities such as Beijing, Qingdao, Hangzhou, Wuhan, Shenzhen, Kunming,

Ningbo, and Dalian—as well as in Madrid, Spain and Jakarta, Indonesia.

Ms. Wang has also garnered top honors at the Meadows Concerto Competition at SMU, the Artist Recognition Scholarship Awards Competition at NYC’s International Keyboard Institute & Festival, the Hamamatsu International Piano Academy Competition in Japan, the First Indonesia Pusaka International Piano Competition in Jakarta, IX International Competition for Young Pianists in Memory of Vladimir Horowitz in Ukraine, and the Chautauqua Piano Competition.

Born in Beijing, Ms. Wang began playing piano at age 4, and went on to study at both the Music Elementary and Secondary schools at the prestigious Central Conservatory of Music in Beijing. In 2016 she was awarded a full scholarship for her Performer’s Diploma at Southern Methodist University in Dallas, and she now lives in New York while pursuing her undergraduate degree at The Juilliard School as a student of Dr. Robert McDonald.

THE ORCHESTRA NOW



David DeNée

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 Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and the Eastman School 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 playing 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 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 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 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 TÖN 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 picture *Forte*. Recordings of TÖN'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.

Leon Botstein *Music Director*

Violin I

Linda Duan *Concertmaster*
Yi-Ting Kuo
Adam Jeffreys
Yeseul Park
Sarit Dubin
Misty Drake
Tin Yan Lee
Aubrey Holmes
Nicole Oswald

Violin II

Zongheng Zhang *Principal*
Sabrina Parry
Zhen Liu

Viola

Batmyagmar Erdenebat
Principal
Hyunjung Song
Lucas Goodman
Leonardo Vásquez Chacón

Cello

Cameron Collins *Principal*
Pecos Singer
Jordan Gunn
Isaac Kim
Chas Barnard
Kelly Knox
Sara Page*
Eva Roebuck*

Bass

Rowan Puig Davis *Principal*
Joshua DePoint
Luke Stence
Tristen Jarvis

Flute

Leanna Ginsburg *Principal*¹
Brendan Dooley *Principal*²
Rebecca Tutunick*

Oboe

Shawn Hutchison *Principal*¹
Jasper Igusa *Principal*²,
*English Horn*¹
JJ Silvey

Clarinet

Mackenzie Austin *Principal*¹
Juan Martinez *Principal*²
Olivia Hamilton*

Bassoon

Han-Yi Huang *Principal*
Philip McNaughton

Horn

Kwong Ho Hin *Principal*¹
Zachary Travis *Principal*²
Shane Conley
Ser Konvalin
Steven Harmon*

Trumpet

Diana Lopez *Principal*¹
Samuel Exline *Principal*²
Maggie Tsan-Jung Wei*

Trombone

David Kidd *Principal*
Ian Striedter
Austin Pancner
Bass Trombone

Tuba

Jarrold Briley

Timpani

Keith Hammer III

Percussion

Felix Ko *Principal*
Petra Elek
Luis Herrera Albertazzi

Harp

Taylor Ann Fleshman

Guest Musicians

Violin I

Leonardo Pineda '15
TÖN '19

Violin II

Dillon Robb TÖN '21
Bruno Pena
Jessica Belflower
Dilyana Zlatinova-Tsenov
Adrienne Harmon

Viola

Karen Waltuch
Brian Thompson

¹ Dvořák

² Busoni

* not performing in this concert

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

SABRINA PARRY *violin*

Matt Dine

@@sabinakahlan

Hometown: Salt Lake City, UT

Alma maters: Eastman School of Music, 2013–17; Louisiana State University 2018–20

Awards/competitions: Winner, 2018 LSU Concerto Competition

Appearances: National Repertory Orchestra, 2017

What is your earliest memory of classical music? I have to mention both *Fantasia* and the album *Hooked on Classics*. These are undoubtedly both my introduction to classical music, and while some might think it's cheesy, I am so grateful for it! The visuals in *Fantasia* juxtaposed with some of the most iconic music always had me coming back for more, and my appreciation for the music grew at a very young age.

When did you realize you wanted to pursue music as a career? I think I always knew I wanted to perform in some capacity, so pursuing a career in music seemed like a no-brainer for most of my life. The real turning point, I think, was in high school when I attended my first summer festival and experienced coming together with people from different places and backgrounds, but all with a similar goal in mind.

Which composer or genre of music do you feel you connect with the most? Lately, I can't quite get enough of the neo-soul and jazz inspired genres. I love the complexities within the melodies of artists such as Hiatus Kaiyote, Esperanza Spalding, and Robert Glasper and find myself constantly inspired to make music when enjoying their art.

Tell us something about yourself that might surprise us: I can play the piano upside down.

Piece of advice for a young classical musician: Don't worry about anyone else's relationship with music, or the pressure to compete that may surround you. Discover your own quirks that make classical music important to you, which will help you create a narrative for audiences to understand and relate to.

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INSPIRE GREATNESS!

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THE TÖN FUND

Gifts to TÖN support full-tuition fellowships and annual living stipends for each musician—more than 60 players from 13 countries around the globe. Your gift also provides vital resources for TÖN's public performances—more than 30 concerts each season—from its home base at the Fisher Center at Bard, and in NYC at Carnegie Hall, Lincoln Center, and The Metropolitan Museum of Art. TÖN also offers a number of family-friendly, free concerts and chamber events in New York City and across the Hudson Valley. Your generosity will sustain the education and training of the next generation of great performers as they learn to communicate the transformative power of music to 21st-century audiences.

SPONSOR A TÖN MUSICIAN: NAMED FELLOWSHIPS

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 Orchestral 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**.

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

To Donate:

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The TÖN Fund Donors

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 TÖN, or to update your listing, please contact Nicole M. de Jesús at ndejesus@bard.edu or **845.758.7988**. Thank you for making this important investment in the future of classical music!

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New Voices from the 1930s

MAY 7 & 8

SATURDAY at 8 PM | SUNDAY AT 2 PM
at the Fisher Center at Bard

Leon Botstein *conductor*

Gilles Vonsattel *piano*

Frank Corliss *piano*

Deborah Nansteel *mezzo-soprano*

William Grant Still *Dismal Swamp*

Carlos Chávez *Piano Concerto*

Witold Lutosławski *Symphonic
Variations*

Karl Amadeus Hartmann

Symphony No. 1, Essay for a Requiem

FREE CONCERT

Liszt & Bartók

MAY 22

SUNDAY AT 4 PM

at Peter Norton Symphony Space

Zachary Schwartzman *conductor*

Emmerich Kálmán *Gräfin Mariza*
Overture

Liszt *Les Préludes*

Zoltán Kodály *Dances of Galánta*

Bartók *Concerto for Orchestra*



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