

Concert Quick Guide™

Shostakovich & Ives

SUN 11/20/22 at 3 PM

Performance #222 Season 8, Concerts 11
Daniel Arts Center McConnell Theater



ANDRÉS RIVAS *conductor*

CONCERT TIMELINE

2 hours



Brief remarks by Zachary Travis *horn*



Théodore Akimenko

Born 2/20/1876 in Pisky, outside Kharkiv, Ukraine
Died 1/8/1945 at age 68 in Paris

Lyric Poem Dedicated to Rimsky-Korsakov

Written 1903, at age 27



Jacob Druckman

Born 6/6/1928 in Philadelphia
Died 5/24/1996 at age 67 in New Haven, CT

Prism

After Marc-Antoine Charpentier 5 min
After Francesco Cavalli 9 min
After Luigi Cherubini 8 min

Written 1979–80, at age 51
Premiered 5/21/1980 in Baltimore;
Baltimore Symphony Orchestra;
Sergiu Comissiona *conductor*

Intermission

MEET & GREET some of the musicians in the lobby

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Brief remarks by Zachary Travis *horn*



Charles Ives

Born 10/20/1874 in Danbury, CT
Died 5/19/1954 at age 79 in New York City

Overture and March "1776"

Written 1909–10, at age 35
Premiered 3/3/1974 in New Haven, CT;
Yale Theater Orchestra;
James Sinclair *conductor*



Dmitri Shostakovich

Born 9/25/1906 in St. Petersburg
Died 8/9/1975 at age 68 in Moscow

Symphony No. 9

Allegro (fast) 5 min
Moderato (at a moderate tempo) 7 min
Presto (quickly) 3 min
Largo (slow & dignified) 4 min
Allegretto (moderately fast) 7 min
no pause between the last three movements

Written 1945, at age 38–39
Premiered 11/3/1945;
Yevgeny Mravinsky *conductor*

All timings are approximate.

Shostakovich & Ives

CONCERT DEEP DIVE

SUN 11/20/22 at 3 PM

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The Music

THÉODORE AKIMENKO'S LYRIC POEM DEDICATED TO RIMSKY-KORSAKOV

Notes by TÖN violist Kyle Davis



Matt Dine

The Composer

Théodore Akimenko was a Ukrainian composer, pianist, and musicologist born in 1876. Though not as well known today as his compositional contemporaries like Antonín Dvořák, Leoš Janáček, and Bohuslav Martinů, Akimenko built a sizable body of chamber and orchestral music throughout the early 20th century. Akimenko is best known today for his connections to the canonized composers Igor Stravinsky and Nikolai Rimsky-Korsakov. At the age of ten, Akimenko was sent to Saint

Petersburg in Russia to join the Royal Chapel of Saint Petersburg. His musical endeavors began to flourish at this time, as he became a pupil of Rimsky-Korsakov and began learning composition. Later on in his life, from 1903 to 1914, he was a teacher of composition at the Saint Petersburg Conservatory. It was here that Akimenko became one of Igor Stravinsky's first composition teachers. Departing Russia because of the Russian Revolution, Akimenko moved to France and later to Prague, ultimately settling in France for the last 19 years of his life.

The Music

The Ukraine in which Akimenko grew up was one with heavy Russian influence in many aspects of life and culture. When he emigrated to Prague in 1924, he began to reunify with the Ukrainian culture that was absent in his youth. As a result, his later compositions include strongly Ukrainian themes, though the Russian tradition still had a great influence on him. He demonstrated this Russian influence in his orchestral work *Lyric Poem*, dedicated to his composition mentor Rimsky-Korsakov. The work exudes Russian Romanticism with

sweeping, lyrical melodies that make their way throughout the sections of the orchestra. There is a sense of aching and unresolved conflict throughout much of the work; as the music progresses towards a grand climax, a resolution is reached and the work ends in a tranquil, tonally grounded manner.

JACOB DRUCKMAN'S *PRISM*

Notes by TÖN cellist Sam Boundy



Matt Dine

Jacob Druckman's *Prism* combines tradition and innovation in a set of three movements, each honoring another composer's interpretation of a centuries old myth. *Prism* references the dark Greek myth of Medea and Jason through references to the operas of Marc-Antoine Charpentier, Francesco Cavalli, and Luigi Cherubini. Although the myth is old, Druckman's work explores new sonic timbres and textures that breathe life back into the deadly tales of Medea. Druckman quotes themes and textures from each opera, but through a contemporary filter that sometimes changes the voicing and even intonation found in each original piece. Most ear-catching to me is the glissandi found throughout the second movement that skew the listener's sense of pitch, while adding twang to the frail-textured movement. Pitch bends, unusual combinations of instruments, and many more of Druckman's compositional techniques resurrect an ancient Greek Myth through a modern lens. *Prism* is 22 minutes of fresh air.

CHARLES IVES' OVERTURE AND MARCH "1776"

Notes by TÖN violinist Angeles Hoyos



Matt Dine

The Composer

Charles E. Ives was an American composer, one of the most influential composers of the 20th century. His father, George Ives, who conducted bands, orchestras, and choirs, inspired him in many ways, including his bold music experiments. Charles Ives studied music at Yale under Horatio Parker. After college he decided to go into business, and worked in insurance for 30 years. All of his works were composed in his free time. Ives created his own innovative musical language through his experience with American vernacular music, sacred protestant hymns, and European musical traditions.

The Music

The set of two pieces, Overture and March "1776," was inspired by the events of July 4, 1776, the day of independence in the United States. They were written for small or theater orchestra (flute, oboe, clarinet, cornet, tenor, piano, bells, snare drum, bass drum, cymbal, and strings). Ives put 1903-4 as the dates of the set, but as with some other compositions for which no manuscripts survived, Overture and March "1776" could be dated differently (1909-10). In the first forty seconds, we hear the overture that was originally composed for an opera, based on a revolutionary play by Ives' uncle—but the opera was never created. In the overture, we can enjoy the effects of polytonality; Ives was one of the first composers to use it, for example, in "The

Unanswered Question." The use of band instruments and triumphal sounds in the march are among the signature elements of Ives as an American composer. In this march, we hear many tunes and rhythms marching together and sometimes simultaneously—as it happened in Danbury in Ives' childhood, when his father experimented with several bands. They also remind us of Ives himself playing drums in his father's band ("on a rubber-top cheese box or on the piano," as Ives recolled in his *Memos*). The march was also used by Ives in the second movement ("Putnam's Camp") in *Three Places in New England*. Overture and March "1776" was performed for the first time nearly 70 years after it was written, on March 3, 1974, in New Haven, Connecticut by the Yale Theater Orchestra under James B. Sinclair.

DMITRI SHOSTAKOVICH'S SYMPHONY NO. 9

Notes by TÖN violinist Jonathan Fenwick



Matt Dine

The Composer

A child prodigy, Dmitri Shostakovich achieved international fame at age 19 with the premiere of his First Symphony. His early works were met with critical success, but he landed in hot water when Joseph Stalin attended his opera *Lady Macbeth of Mtsensk* in 1936. Two days later, an article entitled "Muddle Instead of Music" appeared in the Soviet newspaper *Pravda*. The article condemned the opera as anti-Soviet formalism, warning that "this is a game . . . that may end very badly." Days later, the article "Balletic Falsity" denounced

his ballet *The Limpid Stream*. Performances of his works declined, and Shostakovich was expected to step back into line. If he didn't, the consequences would have been devastating. In 1936-38, during the Great Purge, millions of Soviet citizens were summarily executed or sent to gulag labor camps. Thus began the balancing act Shostakovich would perform for the rest of his career, composing music to appease the authorities without sacrificing artistic merit. Works such as the Fifth and Seventh symphonies satisfied the Party while subtly expressing rage against Soviet tyranny.

The Music

The Ninth Symphony premiered months after the Soviet victory over Nazi Germany in WWII. In honor of the occasion, Shostakovich was expected to produce his grandest work yet. Instead, he delivered one of his shortest and frothiest creations. The first movement begins with a chirpy and cheerful theme in the violins. The entrance of the trombone and snare drum seems to promise a heroic theme, but they immediately fade away to be replaced by the piccolo whistling a frivolous tune. The second movement is worlds apart, a sparsely orchestrated, eerie waltz. The last three movements are played without pause. First is a rip-roaring scherzo, heavily featuring the clarinet. Suddenly the scherzo dies away, and the fourth movement begins with a menacing proclamation by the low brass, followed by a mournful bassoon solo. But soon the bassoon changes to a jaunty little tune for the finale, which runs the gamut from circus music to a plucked Spanish fandango, before the percussion join for the big finish. Before the premiere, Shostakovich predicted that "musicians will love to play it, and critics will delight in blasting it." He was right on the money. Critic Israel Nestyev called it "a rejection of great, serious problems for the sake of playful, fligree-trimmed trifles." Shostakovich was once again denounced in 1948.

The Artists

ANDRÉS RIVAS *conductor*



Matt Dine

Born in Caracas in 1990, Andrés Rivas began his musical education at the age of 3 at the 'Centro Académico Montalbán,' part of the El Sistema de Orquestas Juveniles e Infantiles de Venezuela.

In October of 2010, he made his international debut at the auditorium of the EWA University in Seoul, South Korea. In 2011, he was given the baton by Maestro Gustavo Dudamel at the inauguration of the National Center for Social Action for Music and the 36th anniversary of El Sistema in Venezuela. Months later, he shared the podium with Maestro Dudamel at a tribute concert for Venezuelan composer Juan Vicente Torrealba, where he conducted two of his works: *Concierto a Caracas* and *Suite Torrealbera*. He culminated the year by conducting this same orchestra at the Casa da Música theater in Oporto, Portugal.

As a violinist, Mr. Rivas has worked with soloists from around the world, such as Martha Argerich, Gautier and Renaud Capuçon, Ilya Gringolts, Maurice Hasson, Natalia Gutman, Gabriela Montero, Alexander Romanovsky, Andreas Ottensamer, and Albert Markov; and performed under the baton of many conductors, including the late Claudio Abbado, Giuseppe Sinopoli, Sir Simon Rattle, Gustavo Dudamel, Esa-Pekka Salonen, JoAnn Falletta, James Bagwell, Leon Botstein, and John Williams.

Since 2008, Mr. Rivas has performed on numerous international tours with the Orquesta Sinfónica Simón Bolívar de Venezuela, performing in countries including Austria, Japan, South Korea, Portugal, Italy, Germany, Russia, the Czech Republic, Sweden, Switzerland, Croatia, Argentina, Chile, Uruguay, Mexico, Norway, Belgium, Trinidad and Tobago, France, London, Scotland, and Spain. In 2009 Mr. Rivas was invited by Maestro Dudamel to perform as Assistant Director during a national tour throughout Venezuela, conducting works by Tchaikovsky, Wagner, and others. In 2012 he was invited by Dr. Jose Antonio Abreu to participate in a concert-style Proms at the Vienna Konzerthaus. In 2013 he was part of the creation of the bi-national orchestra South Korea–Venezuela, where he was invited to conduct the orchestra by Dr. Abreu.

In 2014, upon invitation from Leon Botstein, Mr. Rivas participated in Bard College's prestigious Conductor's Institute. In 2015, he began a Graduate Degree in Orchestral Conducting at Bard under Harold Farberman. In the same year, he undertook an Assistant Conductor role at the annual Bard Music Festival. In 2017, he finished his studies at Bard College, and then secured the only offered place at The Royal Conservatoire of Scotland in their MMus/MA Orchestra Conducting program. The next year, he won the Miami Symphony Orchestra's Conducting Fellowship and Apprenticeship under Eduardo Marturet. He has also led The Orchestra Now as concertmaster at venues such as Carnegie Hall and The Metropolitan Museum of Art with conductor Leon Botstein.

He is presently the Assistant Conductor for The Orchestra Now and the Bard College Conservatory Orchestra.

THE ORCHESTRA NOW



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 New England Conservatory 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 *Classics of American Romanticism*—featuring the first-ever complete recording of Bristow's *Arcadian Symphony*—and an album of piano concertos with Orion Weiss, both on Bridge Records, and the soundtrack to the motion picture *Forté*. 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 more at ton.bard.edu.

Leon Botstein, *Music Director*

Violin I

Samuel Frois
Concertmaster^{1,2}
Angeles Hoyos
Concertmaster^{3,4}
Julián Andrés Rey Peñaranda
Nayoung Kim
Judith Kim
Jonathan Fenwick
Enikő Samu
Sixuan Zhu
Yeseul Park
Zeyi Sun

Violin II

Yuna Jo *Principal*
Lana Auerbach
Mae Bariff
Adam Jeffreys
Yi-Ting Kuo
Nalin Myoung
APS '23
Christopher Nelson
IAP '24
Yuchen Zhao
IAP '24
Heather Lambert*
Zhen Liu*

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Batmyagmar Erdenebat
Principal
Kyle Davis
Sydney Link
Hyunjung Song
Shek Wan Li
Karen Waltuch

Cello

Eva Roebuck
Principal
Amelia Smerz
Emma Churchill
Jihyun Hwang
Sam Boundy
Chris van Zyl IAP '24

Bass

Steven Brija
Principal
Rowan Puig Davis
Kiefer Fuller
Zack Merkovsky

Flute

Danielle Maeng
*Principal*¹,
*Alto Flute*²
Jordan Arbus
Principal^{2,4}
Chase McClung
*Principal*³,
Piccolo^{2,4}

Oboe

Shawn Hutchison
Principal^{1,2}
Jasper Igusa
*Principal*³
JJ Silvey *Principal*⁴,
*English Horn*²

Clarinet

Viktor Tóth '16
TŌN '21 *Principal*¹,
*Bass Clarinet*²
Mackenzie Austin
Principal^{2,3}
Olivia Hamilton
*Principal*⁴
Colby Bond*

Bassoon

Matthew Boice
Principal^{1,2}
Philip McNaughton
*Principal*⁴
Han-Yi Huang

Horn

Zachary Travis
Principal^{1,2}
Kwong Ho Hin
*Principal*⁴
Kenshi Miyatani
Tori Boell
Emily Buehler
TŌN '21 *Assistant*

Trumpet

Maggie Tsan-Jung
*Wei Principal*¹,
*Cornet*³
Diana Lopez
*Principal*²
Forrest Albano
Principal^{3,4},
*Cornet*³

Trombone

Hitomi Yakata
Principal^{1,2}
Christopher Paul
Principal^{3,4}
Stephen Whimble
Bass Trombone

Tuba

Jacob Taitel

Timpani

Keith Hammer III

Percussion

Petra Elek
Principal^{2,3}
Taylor Lents
*Principal*⁴
Felix Ko

Harp

Cheng Wei
(Ashley) Lim

Keyboard

Ji Hea Hwang

¹ *Akimenko*

² *Druckman*

³ *Ives*

⁴ *Shostakovich*

* *not performing in this concert*

ZACHARY TRAVIS *horn*



Matt Dine

Zachary will talk briefly about each of the pieces on stage before the performances.

Hometown: Harleysville, PA

Almaters: Temple University, Professional Studies Certificate, 2020; University of Cincinnati, College-Conservatory of Music, M.M., 2019; Peabody Institute of The Johns Hopkins University, B.M., 2017

Awards: Presser Award Scholar, Peabody Conservatory, 2016

What is your earliest memory of classical music? Seeing my dad, who is a professional opera singer, perform at the Spoleto Festival in Charleston, SC. I was very young and completely amazed by the music, costumes and set!

How did you hear about TŌN? What inspired you to apply? I heard fantastic things about TŌN from some of my colleagues who are currently in the orchestra, some of whom I've known and played with for over 10 years! I was very excited for the

chance to apply when a position opened up in the horn section.

Who is your biggest inspiration? My parents have most significantly inspired my musical career. Not only are they both excellent musicians—my father an opera singer and my mother a church musician and private teacher—but they both have supported me through my entire pursuit of a career in classical music.

What has been your favorite experience as a musician? My favorite part of being a musician is working alongside other fantastic musicians and developing relationships in our community. It is always great to meet new people through music, and it has been nice to see old friends and colleagues again throughout my studies and professional career. I'm lucky to have worked alongside fantastic musicians and had the support of enthusiastic music fans!

Piece of advice for a young classical musician: Always come back to the music that first inspired you to pick up an instrument. It inspired you so strongly that it led you down a path that is far from easy and will challenge you in many ways. It will be your love of music that will guide your success as a musician through anything you may want to achieve.

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For detailed information on the many ways to support TŌN, please contact Nicole M. de Jesús, Director of Development, at **845.758.7988** or ndejesus@bard.edu.

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Bard College

Founded in 1860, Bard College is a four-year, residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the adjoining Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 50 academic programs; graduate degrees in 11 programs; nine early colleges; and numerous dual-degree programs nationally and internationally. Building on its 162-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal arts education. The undergraduate program at the main campus in the Hudson Valley has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

Diversity, Equity & Inclusion

The Bard College music community celebrates its wide-ranging approaches to musical studies by emphasizing creative expression and the development of each individual's artistic voice. Our programs include:

- The Undergraduate Music Program (classical instrumental and voice, composition, electronic music, ethnomusicology, history, jazz, theory)
- The Conservatory of Music (composition, conducting, instrumental, US-China, voice)
- The Orchestra Now

Historically, classical music education has foregrounded European practices of the 17th through 20th centuries. As we become accountable for discriminations relating to that narrow focus, we affirm our intention to break down those boundaries of exclusion. Actionable steps towards equity include: the long term cultivation of a diverse faculty, staff, and student body that is inclusive of a diverse range of races, ethnicities, genders, and LGBTQ+ identities; the practice of respectful listening and communication within and between our programs; the regular review of curricula and their successful inclusion of multiple perspectives; the presentation of diverse musical programming that features and furthers collaborations across the Bard campus; and the forging of initiatives that engage with underserved communities and underrepresented populations. As we pursue these goals, we remain committed to taking actions that combat discrimination and racism in order to create a more diverse, equitable and inclusive program.

T̄ONate Tuesday



INTRODUCING A NEW WAY TO CELEBRATE THE ORCHESTRA NOW!

Due to the generosity of a private donor, we have the opportunity to raise an additional \$10,000 in matching funds between now and Nov 22—the new T̄ONate Tuesday!

T̄ONate Tuesday is inspired by GivingTuesday, the global giving movement designed to counteract the spending holidays of Black Friday and Cyber Monday with a day dedicated to charitable donations.

Make a gift by Nov 22 to double the impact of your end-of-year giving on this special day that celebrates T̄ON's exceptional musicians.

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