

Concert Quick Guide®

The Sorcerer's Apprentice

SUN 5/14/23 at 4 PM

Performance #239 Season 8, Concert 29
Peter Norton Symphony Space

Get to know TŌN bassist
Rowan Puig Davis at ton.bard.edu/TONTube



ZACHARY SCHWARTZMAN *conductor*

CONCERT TIMELINE

1 hour and 55 minutes



Brief remarks by Felix Ko *percussion*



Paul Dukas

Born 10/1/1865 in Paris

Died 5/17/1935 at age 69 in Paris

The Sorcerer's Apprentice

Written 1897, at age 31

Premiered 5/18/1897 at the Nouveau Théâtre de la rue Blanche in Paris; Société Nationale de Musique; Vincent d'Indy *conductor*



Olivier Messiaen

Born 12/10/1908 in Avignon, France

Died 4/28/1992 at age 83 in Paris

Poèmes pour Mi

Premier livre (First Book)

I. Action de grâces (Thanksgiving) 6 min

II. Paysage (Landscape) 2 min

III. La maison (The House) 2 min

IV. Épouvante (Terror) 3 min

Deuxième livre (Second Book)

V. L'Épouse (The Wife) 3 min

VI. Ta voix (Your Voice) 3 min

VII. Les deux guerriers (The Two Warriors) 2 min

VIII. Le collier (The Necklace) 4 min

IX. Prière exaucée (Prayer Answered) 3 min

KATHERINE LERNER LEE VAP '23 *soprano*

Written 1936, at age 27; orchestrated in 1937

Piano Version Premiered 4/28/1937 in Paris; Messiaen *piano*; Marcelle Bunlet *soprano*

Orchestral Version Premiered 1946 in Brussels; Belgian National Radio Orchestra; Franz André *conductor*; Marcelle Bunlet *soprano*

Intermission

MEET & GREET some of the musicians at the back of the theatre

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WIFI @Symphony Space Free Wi-Fi

RESTROOMS located at the back of the theatre



Nikolai Rimsky-Korsakov

Born 3/18/1844 in Tikhvin, near Novgorod, Russia

Died 6/21/1908 at age 64 in Lyubensk, Russia

Scheherazade

The Sea and Sinbad's Ship *10 min*

The Legend of the Kalendar Prince *12 min*

The Young Prince and The Young Princess *10 min*

Festival at Baghdad—The Sea—The Shipwreck
13 min

Written 1888, at age 44

Premiered 11/3/1888 at the Club of Nobility in St.

Petersburg; Russian Symphony; Rimsky-Korsakov
conductor

First TON Performance 12/16/16 at Marian

Anderson Theater, City College Center for the
Arts at Aaron Davis Hall in New York City; JoAnn
Falletta *conductor*

All timings are approximate.

The Sorcerer's Apprentice

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PHOTOS AND VIDEOS ARE ENCOURAGED but only before and after the music

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The Music

PAUL DUKAS' *THE SORCERER'S APPRENTICE*

Notes by TŌN violinist Nayoung Kim



Matt Dine

Don't you think you've heard this piece before? When I hear this piece, Mickey Mouse comes to mind. When I first watched the Dukas section of Walt Disney's film *Fantasia*, I couldn't pay attention to the music because I was just watching what Mickey Mouse did. Now, as I listen to it again, I think the reason why I enjoyed watching animated films was because this music

was so incredibly fantastic. *The Sorcerer's Apprentice* was written in 1897 by French composer Paul Dukas and was inspired by a 1797 poem by Goethe. It is a story about a young man who is learning magic from his master. When the master leaves him alone, the apprentice tries to use magic, but things go wrong and he causes chaos. The music starts with a slow and mysterious introduction, which sets the stage for the magical world of the sorcerer. The main theme is then introduced, played by the strings and featuring a descending motif that suggests the apprentice's descent into chaos. The melody is catchy and memorable, with a sense of urgency and tension that builds as the piece progresses. This piece is thrilling and dynamic, and it captures the magic and excitement of the story it portrays. The melody moves quickly from strings to wind instruments, and percussion helps you create various images in your head. Also, the contrast

of dynamics makes the scene more imaginable for the audience. This piece repeatedly swirls, calms, and gradually re-swirls and calms down. The triumphant coda of *The Sorcerer's Apprentice* brings the piece to a rousing conclusion: the music comes to a sudden stop, and the orchestra plays a final chord. I recommend you listen to the viola solo at the end; it is a beautiful and poignant moment, provisioning a brief respite from the frenzied energy of the rest of the music. The lonely and warm sound made me reminisce for a while. I hope you can let your imagination dance while listening to this music.

OLIVIER MESSIAEN'S *POÈMES POUR MI*

Notes by TÖN percussionist Taylor Lents



Matt Dine

Poems for Messiaen's Wife

Olivier Messiaen's *Poèmes pour Mi* is a spiritually effusive and rapturous song cycle exploring Messiaen's relationship with love in various forms and the tensions that come with it. One of two works dedicated to his first wife, violinist and composer Claire Delbos, whom he affectionately referred to as "Mi," *Poèmes* consists of nine songs divided into two separate books of four and five songs respectively, all of which are settings of poems written by Messiaen himself. A late student of Messiaen, Robert Sherlaw Johnson, interprets the opening book of songs as expressing the individual's

spiritual journey preceding marriage, while the second book depicts the mysteries of the marital union.

Reverence for the Divine and Natural

Messiaen was born in Avignon, France and raised in Grenoble, a town situated at the foot of the French Alps. A self-described "dreamy child," he found fascination with his exquisite natural surroundings and the supernatural via the fairy tales he would read. He always regarded himself as a deeply spiritual individual, professing to have been "born with faith," and held to the belief that his music was a spiritual offering, a testimony to his deep love and loyalty to his faith. *Poèmes pour Mi* is surely an early demonstration of that declaration in its reverence for a divine love and the natural world.

The Songs

As one might expect of Messiaen's work, *Poèmes* employs many layers of complex rhythms, harmonies, colors, and sonorities characteristic of his compositional style, challenging both the performer and the listener to step into a breadth of sonic landscapes, from the surrealist, as in "Paysage" ("Landscape"), to that which examines a warning from the individual's deepest inner psyche, as in "Épouvante" ("Terror"). The first song of the cycle, "Action de grâces" ("Thanksgiving") appropriately serves as a prayer of thanksgiving to the divine, Messiaen's beloved partner Claire, and the natural landscape. In "La maison" ("The House"), the house serves as a poetic reminder that we will all someday be called to leave the house (our bodies). Opening the second book, "L'Épouse" ("The Wife") offers a more hopeful message with its focus on a joyous celebration of marriage and numeric symbolic references to the Holy Trinity. Building on that message of hope, "Ta voix" ("Your Voice") depicts an image of heaven and the promise of eternal

happiness, acting as a much lighter parallel to the musical and poetic images depicted in "Épouvante." "Les deux guerriers" ("The Two Warriors") describes husband and wife as "two warriors" united and marching their way toward the gates of heaven. Like "Paysage," "Le collier" ("The Necklace") shifts the focus away from the divine to the secular using surrealist poetry shifting between depictions of nature and the "necklace," symbolizing the spouse's arms lovingly wrapped around the neck of their beloved. In a final breath, Messiaen ends the song cycle with "Prière exaucée" ("Prayer Answered"), declaring that through love and faith, a soul has been healed and joy has returned.

NIKOLAI RIMSKY-KORSAKOV'S *SCHEHERAZADE*

Notes by TÖN flutist Danielle Maeng



Matt Dine

The Exotic and Enticing

Russian composer Nikolai Rimsky-Korsakov takes listeners on a captivating adventure in his four-movement symphonic suite *Scheherazade*. Inspired by the tales from *The Arabian Nights*, *Scheherazade* remains Rimsky-Korsakov's most recognized work. When translators began publishing these

old tales from Egypt, India, and Persia, Europeans who would never experience the East first-hand were provided with a vivid look into the wonders of "the Orient." The exoticism of the East, brimming with undiscovered sounds alongside foreign yet enticing scents and spices, has continued to inspire and intrigue Western composers for centuries.

Scheherazade and the Sultan

Rimsky-Korsakov focuses on the tales of Scheherazade, an enchanting storyteller who avoided execution by her merciless husband, Sultan Shakriar, with her captivating tales that spanned over 1,001 nights. Her storytelling ranged from poems, folk songs, and fairytales that kept the Sultan thoroughly engaged and thirsting for more. Make sure to listen for the abrupt and angular motive of the Sultan in the opening of the first movement, contrasted by the seductive and beguiling motive of Scheherazade embodied through the solo violin. These two motives continuously appear throughout the suite, magnifying the dramatic tension between these two figures. Although Rimsky-Korsakov originally gained inspiration from the tales of *The Arabian Nights*, he never intended for the piece to perfectly depict a storyline. Rather, he described the piece as "a kaleidoscope of fairy-tale images," insisting it is a non-linear narrative.

An Enthralling Journey

Scheherazade was one of the first major orchestral pieces I performed as a budding young flutist. Its ability to take both listener and performer on an enthralling journey into a quasi-magical realm makes it one of my favorite pieces to perform.

Text & Translation

POÈMS POUR MI

written by Olivier Messiaen

Premier livre

I. Action de grâces

Le ciel

Et l'eau qui suit les variations des nuages,

Et la terre, et les montagnes qui

attendent toujours,

Et la lumière qui transforme.

Et un oeil près de mon oeil, une pensée

près de ma pensée,

Et un visage qui sourit et pleure avec le

mien,

Et deux pieds derrière mes pieds

Comme la vague à la vague est unie.

Et une âme,

Invisible, pleine d'amour et d'immortalité,

Et un vêtement de chair et d'os qui

germera pour la résurrection,

Et la Vérité, et l'Esprit, et la grâce avec

son héritage de lumière.

Tout cela, vous me l'avez donné.

Et vous vous êtes encore donné

vous-même,

Dans l'obéissance et dans le sang de

votre Croix,

Et dans un Pain plus doux que la fraîcheur

des étoiles,

Mon Dieu.

Alleluia, alleluia.

II. Paysage

Le lac comme un gros bijou bleu.

La route pleine de chagrins et de

fondrières,

Mes pieds qui hésitent dans la poussière,

Le lac comme un gros bijou bleu.

Et la voilà, verte et bleue comme le

paysage!

Entre le blé et le soleil je vois son visage:

Elle sourit, la main sur les yeux.

Le lac comme un gros bijou bleu.

First Book

I. Thanksgiving

The Sky

And the water, following the changes of

the clouds,

And the earth, and the mountains, ever

waiting,

And the light, transforming.

And an eye close to my eye, a thought

close to my thought,

And a face that smiles and weeps with

mine

And two feet behind my feet

As a wave to a wave is joined.

And a soul,

Invisible, full of love and immortality,

And a garment of flesh and bone to

germinate for the resurrection,

And Truth, and Spirit, and Grace with its

luminous heritage.

All that, you have given me.

And you have given yourself too,

In the obedience and the blood of your

Cross

In Bread sweeter than the coolness of

stars,

My God.

Alleluia, alleluia.

II. Landscape

The lake like a big blue jewel.

The road full of sorrows and craters,

My feet faltering in the dust,

The lake like a big blue jewel.

And there she is, green and blue like the

landscape!

Between blades of wheat and the sun I

see her face:

She smiles, one hand shading her eyes.

The lake like a big blue jewel.

III. La maison

Cette maison nous allons la quitter:

Je la vois dans ton oeil.

Nous quitterons nos corps aussi:

Je les vois dans ton oeil.

Toutes ces images de douleur qui

s'impriment dans ton oeil,

Ton oeil ne les retrouvera plus:

Quand nous contemplerons la Vérité,

Dans des corps purs, jeunes,

éternellement lumineux.

IV. Épouvante

Ha ha, ha, ha, ha, ha, ha, ho!

N'enfouis pas tes souvenirs dans la terre,

tu ne les retrouverais plus.

Ne tire pas, ne froisse pas, ne déchire pas.

Des lambeaux sanglants te suivraient

dans les ténèbres

Comme une vomissure triangulaire,

Et le choc bruyant des anneaux sur la

porte irréparable

Rythmerait ton désespoir

Pour rassasier les puissances du feu.

Ha ha, ha, ha, ha, ha, ha, ho!

Deuxième livre

V. L'Épouse

Va où l'esprit te mène,

Nul ne peut séparer ce que Dieu a uni,

Va où l'esprit te mène,

L'épouse est le prolongement de l'époux,

Va où l'esprit te mène,

Comme l'Eglise est le prolongement du

Christ.

VI. Ta voix

Fenêtre pleine d'après-midi,

Qui s'ouvre sur l'après-midi,

Et sur ta voix fraîche

(Oiseau de printemps qui s'éveille).

Si elle s'ouvrait sur l'éternité

Je te verrais plus belle encore.

III. The House

We shall be leaving this house:

I can see it in your eye.

We shall be leaving our bodies too:

I can see them in your eye.

All these images of pain imprinted in your

eye,

Your eye shall not find them again:

When we come to gaze on Truth

In bodies pure, young, and ever luminous.

IV. Terror

Ha ha, ha, ha, ha, ha, ha, ho!

Don't bury your memories in earth, you

will not find them again.

Don't pull, don't crease, don't tear.

The bloodied shreds would pursue you in

the shadows

Like a triangular lump of vomit,

And the clanging of rings on the door

beyond repair

Would beat the rhythm of your despair

To satiate the powers of fire.

Ha ha, ha, ha, ha, ha, ha, ho!

Second Book

V. The Wife

Go whither the Spirit lead you,

No one can put asunder what God has

united,

Go whither the Spirit lead you,

The bride is the extension of the

bridegroom,

Go whither the Spirit lead you,

As the Church is the extension of Christ.

VI. Your Voice

Window brimming with afternoon,

Opening into the afternoon,

And onto your fresh voice

(Awakening bird of spring).

Were it to open on eternity,

You would appear to me even more

beautiful.

Tu es la servante du Fils,
Et le Père t'aimerait pour cela.
Sa lumière sans fin tomberait sur tes
épaules,
Sa marque sur ton front.
Tu complèterais le nombre des anges
incorporels.
A la gloire de la Trinité sainte
Un toujours de bonheur élèverait ta voix
fraîche
(Oiseau de printemps qui s'éveille):
Tu chanterais.

VII. Les deux guerriers

De deux nous voici un. En avant!
Comme des guerriers bardés de fer!
Ton oeil et mon oeil parmi les statues qui
marchent,
Parmi les hurlements noirs,
Les écroulements de sulfureuses
géométries.
Nous gémissons : ah ! écoute-moi,
Je suis tes deux enfants, mon Dieu!
En avant, guerriers sacramentels!
Tendez joyeusement vos boucliers.
Lancez vers le ciel les flèches du
dévouement d'aurore:
Vous parviendrez aux portes de la Ville.

VIII. Le collier

Printemps enchaîné, arc-en-ciel léger du
matin,
Ah! mon collier!
Ah! mon collier!
Petit soutien vivant de mes oreilles
lasses,
Collier de renouveau, de sourire et de
grâce,
Collier d'Orient, collier choisi, multicolore,
aux perles dures et cocasses!
Paysage courbe, épousant l'air frais du
matin,
Ah! mon collier! Ah! mon collier!
Tes deux bras autour de mon cou, ce
matin.

You are the maidservant of the Son,
And for that the Father would love you.
His unending light would fall on your
shoulders,
His sign on your brow.
You would complete the number of
incorporated angels
To the glory of the Holy Trinity,
A joyous ever-after would raise up your
fresh voice
(Awakening bird of spring)
You would sing.

VII. The Two Warriors

The two of us now are one. Onwards!
Like iron-clad warriors!
Your eye and mine among walking
statues,
Among black shrieking,
Among sulphurous geometries tumbling
down.
We moan: ah! listen to me,
I am your two children, my God!
Onwards, sacramental warriors!
Joyfully hold up your shields!
Fire toward the heavens the arrows of
dawn's devotion:
You shall reach the City gates.

VIII. The Necklace

Spring enchained, light rainbow of
morning,
Ah! my necklace!
Ah! my necklace!
Small living support of my weary ears,

Necklace of renewal, of smiles, of grace,

Oriental necklace, chosen, multicoloured
With hard, whimsical pearls!
Curving landscape, espousing the fresh
morning air,
Ah! my necklace! Ah! my necklace!
Your two arms round my neck, this
morning.

IX. Prière exaucée

Ebranlez la solitaire, la vieille montagne
de douleur,
Que le soleil travaille les eaux amères de
mon coeur!
O Jésus, Pain vivant et qui donnez la vie,
Ne dites qu'une seule parole, et mon âme
sera guérie.
Ébranlez la solitaire, la vieille montagne
de douleur,
Que le soleil travaille les eaux amères de
mon coeur!
Donnez-moi votre grâce,
Donnez-moi votre grâce!
Carillonne, mon coeur!
Que ta résonance soit dure, et longue, et
profonde!
Frappe, tape, choque pour ton roi!
Frappe, tape, choque pour ton Dieu!
Voici ton jour de gloire et de résurrection!

La joie est revenue.

IX. Prayer Answered

Shake up the solitary, ancient mountain
of pain,
May the sun work over the bitter waters of
my heart!
O Jesus, living bread, giver of life,
Say but one word and my soul shall be
healed.
Shake up the solitary, ancient mountain
of pain,
May the sun work over the bitter waters of
my heart!
Give me your grace,
Give me your grace!
Ring out, my heart!
May your resonance be hard, long and
deep!
Strike, knock, smite for your king!
Strike, knock, smite for your God!
Behold the day of your glory and
resurrection!
Bliss has returned.

Translation © Richard Stokes, from *A French Song Companion* (Oxford, 2000)

The Artists

ZACHARY SCHWARTZMAN conductor



Matt Dine

Zachary Schwartzman has conducted around the United States, in Brazil, England, Bosnia, and Mexico. His orchestral performances have been featured on NPR, including a national broadcast on "Performance Today." A recipient of the career development grant from the Bruno Walter Memorial Foundation, he has served as assistant conductor for the Deutsche Oper Berlin, Opera Atelier (Toronto), Berkshire Opera Festival, Opéra Français de New York, L'Ensemble orchestral de Paris, Gotham Chamber Opera, Oakland East Bay Symphony, Connecticut Grand Opera, and Opera Omaha, among others. He was associate conductor for two seasons with New York City Opera, as well as conductor in their VOX series, and has been associate/assistant conductor for fifteen productions at Glimmerglass Opera, where he conducted performances of *Carmen* and the world premiere of Jeanine Tesori's *A Blizzard on Marblehead Neck*.

Mr. Schwartzman's credits as assistant conductor include recordings for Albany Records, Bridge Records, Naxos Records, Hyperion Records, and a Grammy-nominated world-premiere recording for Chandos Records. He had a twelve-year tenure as music director of the Blue Hill

Troupe and has been assistant conductor for the American Symphony Orchestra since 2012. He has appeared as both assistant conductor and conductor at Bard SummerScape and the Bard Music Festival at The Richard B. Fisher Center for the Performing Arts. He is currently resident conductor of The Orchestra Now (TÖN) and music director of the Bard College Community Orchestra. In addition to degrees in Piano Performance and Orchestral Conducting, he earned a B.A. in East Asian Studies from Oberlin College.

KATHERINE LERNER LEE VAP '23 soprano



Born and raised in Brooklyn, NY, Katherine Lerner Lee enjoys a varied career singing opera, art song, chamber music and new works. She was named a winner of the 2021 Bard Conservatory Concerto Competition, and, as a member of Bard's Vocal Arts Program (VAP), has performed the roles of Leila in Gilbert and Sullivan's *Iolanthe* and Gold-Spur in Janáček's *The Cunning Little Vixen* at the Fisher Center. She also appeared in Handel's *Messiah* and participated in French and German cabaret evenings alongside her VAP colleagues.

Devoted to new and modern works, Ms. Lerner Lee sang the orchestral premiere

of John Musto's *Shadow of the Blues* under the baton of Colin Roshak with The Orchestra Now in March of 2023. While at Bard she recorded the title role in excerpts of an opera-in-progress on Clara Schumann by composer Kyle Gann, and premiered multiple works by student composers. Through a long-standing collaboration with Colin Roshak, she assisted in the founding of the Bard Sinfonietta Project, a new music ensemble fostering interdisciplinary collaboration. Through this initiative, she sang Berio's *Folk Songs*, Kaija Saariaho's *Tempest* Songbook, and performed the narrator in Stravinsky's *The Soldier's Tale*.

In the greater Hudson Valley region, Ms. Lerner Lee has given recitals in Hyde Park with pianist Michael Skelly, and at the Red Hook Cultural Institution with collaborator Diana Borschcheva. Under the baton of David Smith, she performed the soprano solo in Fauré's *Requiem* and Eve in Haydn's *Creation* with the Broad Street Orchestra. In the summer of 2022 she was a part of the world premiere of *The Final Veil*, a movement chamber opera about the Holocaust, which ran at the Cell Theater in New York City.

Past appearances include her 2019 Carnegie Hall debut singing Stravinsky's *Les Noces* with Oberlin College Choir, and the Cleveland Museum of Art, where she sang Harrison Birtwistle's *Entr'actes and Sappho Fragments* with the Oberlin Contemporary Music Ensemble. In 2017 Ms. Lerner Lee sang in the Bang on a Can Marathon Concert at the Brooklyn Museum, performing Louis Andriessen's *De Staat* and the North American premiere of David Gordon's *No Anthem*. Select operatic credits include Pamina in *Die Zauberflöte*, Flora in *The Turn of the Screw*, Susanna in *Le nozze di Figaro*, and Clori in *Cavalli's L'egisto*. When not performing, she enjoys teaching, drinking coffee, petting dogs, doing crosswords, and playing tennis.

More at katherinelernerlee.com.

THE ORCHESTRA NOW



David DeNee

The Orchestra Now (TÖN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences by sharing their unique personal insights in a welcoming environment. Hand-picked from the world's leading conservatories—including the 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 *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 more at ton.bard.edu.

Leon Botstein *Music Director*

Violin I

Angeles Hoyos
Concertmaster
Jonathan Fenwick
Yeseul Park
Julián Andrés Rey
Peñaranda
Yuna Jo
Lana Auerbach
Yi-Ting Kuo
Zhen Liu
Leonardo Pineda '15
TÖN '19
Emily Garrison

Violin II

Nayoung Kim
Principal
Judith Kim
Enikő Samu
Samuel Frois
Michael Hahn
Dilyana Zlatinova-
Tsenov
Kathryn Aldous
Maya Lorenzen
Zeyi Sun*
Adam Jeffreys*

Viola

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

Cello

Jihyun Hwang
Principal
Amelia Smerz
Sam Boundy
Emma Churchill
Anita Balázs
Even Rong Ma
Eva Roebuck*

Bass

Zack Merkovsky
Principal
Rowan Puig Davis
Joshua DePoint
TÖN '22
Luke Stence
TÖN '22
Kiefer Fuller*

Flute

Danielle Maeng
Principal^{1,2},
*Piccolo*³
Jordan Arbus
*Principal*³
Leanna Ginsburg
TÖN '22 *Piccolo*¹
Chase McClung*

Oboe

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

Clarinet

Colby Bond
Principal
Dillon Acey
Viktor Tóth '16
TÖN '21 *Bass Clarinet*

Bassoon

Han-Yi Huang
Principal^{1,2}
Philip McNaughton
*Principal*³
Carl Gardner
TÖN '20
William Beecher
*Contrabassoon*¹

Horn

Zachary Travis
*Principal*¹
Kenshi Miyatani
*Principal*²
Tori Boell *Principal*³
Stefan Williams
Kwong Ho Hin
Assistant^{1,3}

Trumpet

Angela Gosse
Principal^{1,2}
Forrest Albano
*Principal*³,
*Cornet*¹
Zachary Silberschlag
TÖN '18
James Lake *Cornet*¹
Diana Lopez*
Maggie Tsan-Jung
Wei*

Trombone

Stephen Whimple
Principal^{1,2}
Christopher Paul
*Principal*³
Samuel Boeger
Bass Trombone

Tuba

Joe Exley

Timpani

Keith Hammer III

Percussion

Petra Elek
Felix Ko
Taylor Lents
Esteban Ganem
IAP '24
Matthew Overbay
APS '22

Harp

Jane Yoo
Cheng Wei
(Ashley) Lim*

Keyboard

Ji Hea Hwang*

¹ *Dukas*

² *Messiaen*

³ *Rimsky-Korsakov*

* *not performing in this concert*

Congratulations To Our Musicians!

2023 graduates receiving a Master of Music Degree in Curatorial, Critical, and Performance Studies



Linda Duan *violin*



Keith Hammer III *timpani*



Jasper Igusa *oboe*



Adam Jeffreys *violin*



Kwong Ho Hin *horn*



Zhen Liu *violin*



Philip McNaughton *bassoon*



JJ Silvey *oboe*



Zachary Travis *horn*



Maggie Tsan-Jung Wei *trumpet*

Musicians completing their Advanced Certificate in Performance Studies



Batmyagmar Erdenebat *viola*



Felix Ko *percussion*



Diana Lopez *trumpet*

Musicians who have recently won positions in orchestras



Mackenzie Austin
United States Coast Guard Band



Celia Daggy
Virginia Symphony Orchestra



Brendan Dooley
Opera Philadelphia



Olivia Hamilton
United States Army Band



Zhen Liu
Buffalo Philharmonic Orchestra



Philip McNaughton
Glens Falls Symphony



Leonardo Vásquez Chacón
Boston Symphony Orchestra Resident Fellow

FELIX KO *percussion*

Matt Dine

Felix will talk briefly about the music on stage before the performances.

Hometown: Taipei, Taiwan

Alma maters: New England Conservatory, 2020–21; National Taiwan University, B.S., Chemistry, B.A., Philosophy, 2019

What is your earliest memory of classical music? The garbage trucks in Taiwan always do street cleaning with the music of Beethoven's Für Elise.

When did you realize you wanted to pursue music as a career? Back in my senior year in college, I went to a Gewandhausorchester concert with Maestro Herbert Blomstedt. They gave the best performance of Schubert's Ninth Symphony that I've ever heard. Starting from then, I wished I could become one of them one day, and I turned to music after my graduation.

What do you think orchestra concerts should look like in the 21st century? This is a tricky one. I believe concerts in the 21st century should not be restricted in any form. They should be more accessible and entertaining, such as outdoor concerts, crossovers with other fields of art, dining and dancing during performances, and of course traditional types of concerts.

What is your favorite piece of music and why do you love it? Mallet Quartet by Steve Reich. It is always a challenge and torture to perform, but the purity and simplicity make it such a beautiful and inspiring piece.

Favorite non-classical musician or band: Sunset Rollercoaster, an indie music group from Taiwan

If you weren't a musician, what would you be doing? Probably an engineer making chips for Apple

Tell us something about yourself that might surprise us: I was not majoring in music at college and I never thought of becoming a musician until I worked as a laboratory assistant. I realized being an engineer would not be my lifelong pursuit. I then took my first orchestral private lesson only six months before my audition at NEC. Then I came to the U.S., and eventually I was accepted into TÖN. Everything in music is new to me and I wish I could've started doing this earlier!

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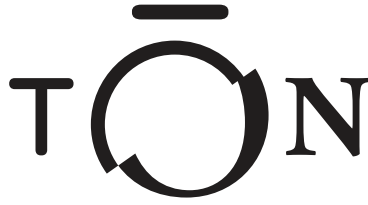
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- The Orchestra Now

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MAY 21

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Tan Dun Contrabass Concerto:

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