

# Concert Quick Guide™

JoAnn Falletta conducts Ravel & more

SUN 10/16/22 at 3 PM

Performance #218 Season 8, Concert 7

Rose Theater Jazz at Lincoln Center's Frederick P. Rose Hall

JOANN FALLETTA *conductor*

## CONCERT TIMELINE

2 hours and 5 minutes



Brief remarks by Jasper Igusa oboe



### Roberto Sierra

Born 10/9/1953 in Vega Baja, Puerto Rico

#### Fandangos

Written 2000, at age 47

Premiered 2/28/2001 at the Kennedy Center in Washington, D.C.;  
National Symphony Orchestra;  
Leonard Slatkin *conductor*



### Ernest Chausson

Born 1/20/1855 in Paris

Died 6/10/1899 in Limay, Yvelines, France

#### Poème

NIKKI CHOOI violin

Written 1896, at age 41

Premiered 12/27/1896 at the Conservatory Regional Du Grand Nancy in Nancy, France; Eugène Ysaÿe *violin*;  
Guy Ropartz *conductor*



### Maurice Ravel

Born 3/7/1875 in Ciboure, France

Died 12/28/1937 at age 62 in Paris

#### Tzigane

NIKKI CHOOI violin

Written 1924, at age 49

Violin/Piano Version Premiered 4/26/1924 at Aeolian Hall in London; Jelly d'Aranyi *violin*; Henri Gil-Marchex *piano*

Orchestral Version Premiered 11/30/1924 in Paris; Orchestra of the Concerts Colonne; Jelly d'Aranyi *violin*; Gabriel Perné *conductor*

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# Intermission

**MEET & GREET** some of the musicians in the atrium

**SHARE A PHOTO** @TheOrchNow #TheOrchNow

**REFRESHMENTS** available in the atrium

**WIFI** JazzPublicWiFi

**RESTROOMS** located on either side of the theater

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Brief remarks by Philip McNaughton *bassoon*



## Albert Roussel

Born 4/5/1869 in Tourcoing, France

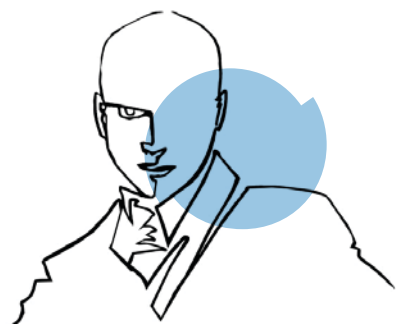
Died 8/23/1937 in Royan, France

### *Bacchus and Ariane* Suite No. 2

Written 1930, at age 61

Ballet Premiered 5/22/1931 at the Paris Opéra; Philippe Gaubert *conductor*

Suite No. 2 Premiered 2/2/1934 at the Salle Pleyel in Paris; Paris Symphony Orchestra; Pierre Monteux *conductor*



## Paul Hindemith

Born 11/16/1895 in Hanau, Germany

Died 12/28/1963 at age 68 in Frankfurt, Germany

### *Symphonic Metamorphosis* of Themes by Carl Maria von Weber

Allegro 4 min

Scherzo: Moderato 8 min

Andantino 4 min

March 5 min

Written 1940–43, in Hindemith's mid 40s

Premiered 1/20/1944 in New York City;

New York Philharmonic;

Artur Rodziński *conductor*

*All timings are approximate.*

Sunday Afternoon, October 16, 2022, at 3:00



JoAnn Falletta, *Conductor*

Performance #218: Season 8, Concert 7

ROBERTO SIERRA (b. 1953) **Fandangos (2000)**

ERNEST CHAUSSON (1855–1899) **Poème (1896)**

NIKKI CHOOI, *Violin*

MAURICE RAVEL (1875–1937) **Tzigane (1924)**

NIKKI CHOOI, *Violin*

*Intermission*

ALBERT ROUSSEL (1869–1937) **Bacchus and Ariane Suite No. 2 (1930)**

PAUL HINDEMITH (1895–1963) **Symphonic Metamorphosis of Themes by Carl Maria von Weber (1940–43)**

Allegro

Turandot, Scherzo

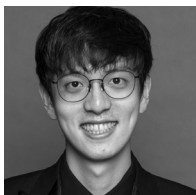
Andantino

March

*Today's concert will run approximately two hours and 5 minutes  
including one 20-minute intermission.*

## Notes on the Program

MATT DINE



### **Roberto Sierra's Fandangos**

Notes by TÖN  
percussionist  
Felix Ko

### **The Composer**

Born in 1953 in Vega Baja, Pureto Rico, Roberto Sierra studied composition both in Puerto Rico and Europe, where one of his teachers was György Ligeti at the Hochschule für Musik in Hamburg, Germany. His works have been performed by orchestras, ensembles and festivals in the Americas and Europe for more than three decades. Sierra came to prominence in 1987, when his first major orchestral composition, *Júbilo*, was performed at Carnegie Hall by the Milwaukee Symphony Orchestra. Sierra has served as Composer-in-Residence with the symphonies of Milwaukee, Puerto Rico, and New Mexico, as well as the Philadelphia Orchestra. He has also been nominated for a Grammy twice in the Best Contemporary Composition category.

### **The Music**

Fandangos was commissioned in 2000 for the National Symphony Orchestra and its music director Leonard Slatkin, who gave the world premiere in Washington, D.C., on February 28, 2001. Since then, it has become one of the composer's most-performed orchestral works. This piece is inspired by two 18-century baroque style fandangos: one is a harpsichord fandango by Antonio Soler, and the other is a guitar quintet fandango by Luigi Boccherini.

Triple-meter fandango is probably the most characteristic Spanish dance form. It is part of the flamenco performance and perhaps represents the most standard "Spanish" flavor. While quoting and blending these

two resources, Sierra keeps most of his fandangos consistent in meter, rhythm, and harmonic aspects, and explores different possibilities in orchestral colors and textures through several episodic variations. It not only moves from very light orchestration to very heavy, but also constantly changes in various ways. The flamenco origin keeps the work always energetic and colorful, and the trumpet fanfare as well as castanets remind everyone of its Spanish roots.

### **In Sierra's Own Words**

Sierra himself wrote: "I bring [the fandango] to the present through some transformations of the musical fabric. When we are hearing something that may sound Baroque, a window into our time opens, and the piece is transformed. My title Fandangos (in plural) refers to the multi-dimensionality of the work."

MATT DINE



### **Ernest Chausson's Poème**

Notes by TÖN  
percussionist  
Petra Elek

### **The Composer**

Ernest Chausson was a distinguished French composer of the late 19th century. His interest in music was obvious from a young age, however, because of his father's influence, he pursued law as a career and became a lawyer in Paris in 1877. Soon after, he had a change of heart and fully dedicated himself to his true passion: music. He enrolled in the Paris Conservatoire in 1879, where he briefly studied with Jules Massenet and César Franck. Chausson and his wife hosted an active salon, which allowed young composers and professional musicians—amongst others the young Claude Debussy and Isaac Albeniz—to gather and share their music. He is best known for his chamber music

compositions and large-scale orchestral works. His career and life tragically ended at the age of 44, when he lost control riding his bike and crashed into a wall.

### The Music

Poème for solo violin and orchestra, written in 1896, was Chausson's only instrumental concerto. It was originally meant to be a symphonic poem, however, the violin gradually evolved into receiving a more significant role, or in other words from the composer, "a piece in very free form with many passages where the violin plays alone." The work is based on *The Song of Triumphant Love*, a novella by the Russian writer Ivan Turgenev in which two young men (Fabio and Muzio) fall in love with the same woman (Valeria). Chausson used the story as inspiration and created an emotional composition mixed with Italian drama with French impressions. The characteristics of the piece portray Chausson's melancholic personality, full of self-doubt, as he constantly struggled with being a productive composer.

MATT DINE



### Maurice Ravel's *Tzigane*

Notes by TÖN bassist  
Rowan Puig Davis

### Hungarian Inspiration

*Tzigane* starts like a Hungarian czardas dance with a slow improvisatory section which then moves to a faster tempo. However, the slow section of the violin solo is quite long, and takes up half of the length of the piece. The faster section is the accompaniment with piano or orchestra. *Tzigane*, the title of which is derived from the generic European term for "gypsy," was composed in a short time in 1924 after Ravel heard a performance of his Duo for Violin and Cello. The violinist performing was Jelly d'Arányi, who was of Hungarian descent. Ravel, being so marveled

at her performance, asked if she could play some "gypsy" folk music for him (which at the time referred to a kind of popular musical exoticism), and without hesitation she played two hours without stopping. Such was the impact on Ravel that he immediately composed this piece, finishing just in time for its premiere in April of 1924. Concerning the Hungarian style, Ravel draws many of his ideas from Liszt's Hungarian Rhapsodies and Paganini's Caprices. During a rehearsal for a performance of *Tzigane*, d'Arányi introduced what she called glissando with trills. In light of this Ravel said, "I don't know what she's doing, but I like it."

### The Luthéal

The piece was originally written for violin and piano with optional luthéal, an attachment that could produce sounds like the Hungarian cimbalom on a piano with parallel strings. Ravel's interest in the luthéal attachment was to have authenticity to the kind of music style he was trying to present. The luthéal attachment was a fitted mechanism or buffer that would go down on the strings to produce a distinct tone on the piano. The first patent for this mechanism was by its inventor Georges Cloetens in January of 1919. The damper mechanism gave a lute-like or harpsichord quality to the instrument. I encourage the audience to go online to see and listen to how this attachment changes the tone of a piano.

MATT DINE



### Albert Roussel's *Bacchus and Ariane* Suite No. 2

Notes by TÖN trumpet  
player Diana Lopez

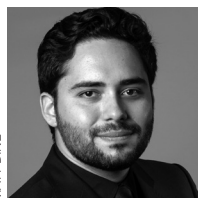
### The Composer

Born in Tourcoing, France in 1869, Albert Roussel worked in many different music styles of his era, looking for his own voice. As a gifted boy, he was sent to study in Paris

in 1884. During his early career, he worked in the French Navy, but after resigning in 1894, he started studying composition in Paris with Vicent d'Indy at Schola Cantorum. Years later, he became professor of composition at the same school and had some remarkable students like Erik Satie, Edgar Varèse, and Bohuslav Martinů. Roussel's music has three main periods. From 1902 to 1913 he took in the Impressionistic tendencies of composers like Debussy and Ravel. The second period, from 1918 to 1925, was an exploration of new harmonic complexity. From 1925 to the end of his life in 1937 was his third period, reaching a mature personal style with subtle harmonies and complex counterpoint and rhythms.

### The Story

It was in the last period that Roussel composed the ballet *Bacchus and Ariane*. It was composed to a scenario by A. Hermant in 1930. The complete ballet follows the Neoclassic tendencies of Stravinsky and Prokofiev, but with a personal characteristic that is the symphonic structure. The suites were written by the composer after the success of the ballet, and both of them were premiered in Paris. In the myth of Bacchus and Ariadne, the heroine's father punishes her after she helps Theseus to escape from prison. Both of them are sent to the island of Naxos, where Theseus abandons her. Feeling sad, she climbs to the top of the island and jumps. At that moment, the god Bacchus saves her and makes her forget Theseus. They marry and she ascends to Mount Olympia and becomes a goddess.



MATT DINE

### Paul Hindemith's **Symphonic Metamorphosis of Themes by Carl Maria von Weber**

Notes by TÖN violist  
Leonardo Vásquez  
Chacón

### The Background

One of his most commonly played works, the *Symphonic Metamorphosis of Themes by Carl Maria von Weber* by German composer Paul Hindemith is closely tied to America. Finalized in 1943 while in the United States, Hindemith is said to have had the sound of the virtuosic American orchestras of the time in his head while writing it. Perhaps this is why this work is also one of only a few where the composer decided to use the English language when giving it its title. The work starts with a lot of character and brilliance, but how much of it is Hindemith and how much of it is Weber? Well, the original themes do come from a play that Carl Maria von Weber wrote in the early 19th century, but most of what you hear is Hindemith's incredibly creative mind. You will hear almost every instrument of the orchestra being showcased at some point, almost as if the melodies escape from one and jump to the other.

### The Music

The movements are in a pretty traditional format: an agile Allegro, a playful Scherzo (that will definitely stay in your ear for the rest of the day), a slower Andantino, and a closing March. I should add that if you have heard other works by Hindemith or heard what people say in the streets about him, then you might be disappointed. I say this because he is sometimes talked about as a very dry, academic, and overall "boring" composer, but this is not the case in the *Symphonic Metamorphosis*. In fact, Hindemith is one of the most eclectic composers, with a musical style that changed immensely through his years of composing. Personally, I absolutely love the piece and I am sure you will agree with me after hearing it. We have really enjoyed preparing this work for you so please enjoy!

## Meet the Artists

HEATHER BELLINI



**JoAnn Falletta,**  
*Conductor*

Grammy Award-winning conductor JoAnn Falletta serves as music director of the Buffalo Philharmonic, music director laureate of the Virginia Symphony, principal guest conductor of the Brevard Music Center, and artistic adviser of the Hawaii Symphony. She was recently named as one of the 50 great conductors of all time by *Gramophone* magazine. As music director of the Buffalo Philharmonic, Ms. Falletta became the first woman to lead a major American ensemble.

In Summer 2022, Ms. Falletta made her Boston Symphony Orchestra debut at the Tanglewood Music Center. International highlights for 2022–23 include concerts in Spain, Sweden, Germany, and Croatia. Her recent and upcoming North American guest conducting includes the National Symphony and the orchestras of Baltimore, Detroit, Nashville, Indianapolis, Houston, Toronto, and Milwaukee. Internationally, she has conducted many of the most prominent orchestras in Europe, Asia, and South America. In the past year, she has led the National Symphony in two PBS televised specials for New Year's Eve and the 50th Anniversary of the Kennedy Center.

With a discography of over 120 titles, Ms. Falletta is a leading recording artist for Naxos. She has won two individual Grammy Awards, including the 2021 Grammy Award for Best Choral Performance as Conductor of the Buffalo Philharmonic in the world premiere Naxos recording, *Richard Danielpour's "The Passion of Yeshua."* In 2019, she won her first individual Grammy Award

as Conductor of the London Symphony in the Best Classical Compendium category for *Spiritualist*, her fifth world premiere recording of the music of Kenneth Fuchs. Her Naxos recording of John Corigliano's *Mr. Tambourine Man: Seven Poems of Bob Dylan* with the BPO received two Grammy Awards in 2008, and her 2020 Naxos recording with the BPO of orchestral music of Florent Schmitt received the prestigious Diapason d'Or Award.

Ms. Falletta is a member of the esteemed American Academy of Arts and Sciences, and has served by Presidential appointment as a Member of the National Council on the Arts during the Bush and Obama administrations. In 2019, she was named *Performance Today's* first Classical Woman of The Year.

More info at [joannfalletta.com](http://joannfalletta.com).

DEN SWEENEY



**Nikki Chooi,**  
*Violin*

Violinist Nikki Chooi is a recipient of prizes at the Queen Elizabeth and Tchaikovsky Competitions, and was awarded 1st Prize Winner of the Montreal Symphony's ManuLife Competition, the Klein International Strings Competition, and the Michael Hill International Violin Competition.

Mr. Chooi has recently performed at the Harris Theater in Chicago, Kimmel Center in Philadelphia, Carnegie Hall and Kauffman Center in New York, Koerner Hall in Toronto, and Place des Arts in Montreal, and appeared as soloist with orchestras across Canada and internationally with the Montreal Symphony Orchestra, National Arts Centre Orchestra, Louisiana Philharmonic, St. Petersburg State

Orchestra, Chamber Orchestra of Wallonie, National Orchestra of Belgium, Auckland Philharmonia, Malaysian Philharmonic, and Hong Kong Philharmonic.

Mr. Chooi has been featured at many international festivals with performances at the Marlboro, Ravinia, Dresden, Rockport Chamber Music, and Moritzburg Festivals, La Jolla Summerfest, Vancouver Recital Series, Kammermusik Utrecht, Olympus Festival in Russia, Chamber Music New Zealand, and Fundación Beethoven in Chile. He was previously a member of the multi-genre ensemble Time for Three.

As concertmaster of the Metropolitan Opera Orchestra in 2016–17, Mr. Chooi's solos can be heard through The Met: Live in HD broadcasts in productions of Verdi's *La Traviata*, Janacek's *Jenufa*, and the Grammy-nominated recording of Strauss' *Rosenkavalier* released on the Decca Label. He has appeared as guest concertmaster with the symphonies of Pittsburgh, Houston, and Sydney, and is currently concertmaster of the Grammy-award winning Buffalo Philharmonic Orchestra.

A passionate educator, Mr. Chooi is currently on the violin faculty at University of Ottawa and has presented masterclasses at the San Francisco Conservatory, Morningside Music Program at the New England Conservatory, Orchestra of the Americas Academy, Sphinx Academy at the Curtis Institute of Music, Hong Kong Cultural Center, and the University of Auckland.

Mr. Chooi began his studies at the Victoria Conservatory, Mount Royal Conservatory, and at the National Arts Centre Young Artist Programme. He completed his formal studies at the Curtis Institute and the Juilliard School.

He released his debut album of works by Prokofiev, Ravel, and Gershwin on the Atoll label.



**Roberto Sierra,**  
*Composer*

For more than three decades the works of Grammy-nominated and Latin Grammy winner Roberto Sierra have been part of the repertoire of many of the leading orchestras, ensembles and festivals in the U.S. and Europe. At the inaugural concert of the 2002 world renowned Proms in London, his *Fandangos* was performed by the BBC Symphony Orchestra in a concert that was broadcast by both the BBC Radio and Television throughout the U.K. and Europe. Many major American and European orchestras and international ensembles have commissioned and performed his works, including the orchestras of Philadelphia, Pittsburgh, Atlanta, New Mexico, Houston, Minnesota, Dallas, Detroit, San Antonio, and Phoenix, as well as the American Composers Orchestra, the New York Philharmonic, Los Angeles Philharmonic, National Symphony Orchestra, Royal Scottish National Orchestra, the Tonhalle Orchestra of Zurich, the Spanish orchestras of Madrid, Galicia, Castilla y León, Barcelona, Continuum, St. Lawrence String Quartet, Opus One, and others.

In 2021 Mr. Sierra was elected to the American Academy of Arts and Letters and in 2017 he was awarded the Tomás Luis de Victoria Prize, the highest honor given in Spain to a composer of Spanish or Latin American origin. In 2010 he was elected to the prestigious American Academy of Arts and Sciences. In 2003 he was awarded the Academy Award in Music by the American Academy of Arts and Letters. His *Sinfonia No. 1*, a work commissioned by the St. Paul Chamber Orchestra, won the 2004 Kenneth Davenport Competition for Orchestral Works. In 2007 the *Serge and Olga Koussevitzky*



International Recording Award (KIRA) was awarded to Albany Records for the recording of his composition *Sinfonía No. 3 “La Salsa.”* He has served as Composer-In-Residence with the Milwaukee Symphony Orchestra, The Philadelphia Orchestra, The Puerto Rico Symphony Orchestra, and New Mexico Symphony.

Mr. Sierra’s music may be heard on albums by Naxos, EMI, IBS Classics, UMG’s EMARCY, New World Records, Albany Records, Koch, New Albion, Koss Classics, BMG, Fleur de Son, and other labels. He has been nominated twice for a Grammy in the Best Contemporary Composition category. In addition, he was nominated for Latin Grammys in 2009 and 2015. In 2021 his *Sonata para guitarra* won the Latin Grammy for best classical contemporary composition.

### 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 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 *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](http://ton.bard.edu).

## The Orchestra Now

Leon Botstein, *Music Director*



DAVID DENECE

### Violin I

Samuel Frois  
*Concertmaster*  
Yuna Jo  
Nayoung Kim  
Zhen Liu  
Enikő Samu  
Julián Andrés Rey  
Peñaranda  
Yeseul Park  
Lana Auerbach  
Mae Bariff  
Leonardo Pineda '15  
TÖN '19

### Violin II

Judith Kim *Principal*  
Zeyi Sun  
Jonathan Fenwick  
Adam Jeffreys  
Yi-Ting Kuo  
Sixuan Zhu  
Nalin Myoung APS '23  
Kathryn Aldous  
Angeles Hoyos\*  
Heather Lambert\*

### Viola

Hyunjung Song *Principal*  
Sydney Link  
Batmyagmar Erdenebat  
Kyle Davis  
Shek Wan Li  
Kathleen Bosman

### Cello

Jihyun Hwang *Principal*  
Emma Churchill  
Amelia Smerz  
Eva Roebuck  
Sam Boundy  
Isaac Kim

### Bass

Rowan Puig Davis  
*Principal*  
Kiefer Fuller  
Zack Merkovsky  
John Woodward IAP '24  
Steven Brija\*

### Flute

Jordan Arbus *Principal 1, 4*  
Danielle Maeng *Principal 2, 5*  
Chase McClung *Principal 3,*  
*Piccolo 1, 4, 5*

### Oboe

Jasper Igusa *Principal 1-3*  
Shawn Hutchison  
*Principal 4, 5*  
Mark Sophia *English Horn*  
JJ Silvey\*

### Clarinet

Olivia Hamilton *Principal 1*  
Colby Bond *Principal 2-5*  
Mackenzie Austin Bass  
*Clarinet*

### Bassoon

Han-Yi Huang *Principal 1-3*  
Philip McNaughton  
*Principal 4, 5,*  
*Contrabassoon 1*  
Matthew Boice  
*Contrabassoon 4, 5*

### Horn

Kenshi Miyatani  
*Principal 1, 3, 4*  
Tori Boell *Principal 2, 5*  
Emily Buehler TÖN '21  
Kwong Ho Hin  
Liri Ronen '21 APS '23  
*Assistant*  
Zachary Travis\*

### Trumpet

Forrest Albano  
*Principal 1, 3, 4*  
Diana Lopez *Principal 2*  
Maggie Tsan-Jung Wei  
*Principal 5*  
Angela Gosse

### Trombone

Julie Dombroski  
*Principal 1, 2*  
Stephen Whimble  
*Principal 4, 5*  
Samuel Boeger Bass  
*Trombone*

### Tuba

Jacob Taitel

### Timpani

Keith Hammer III

### Percussion

Petra Elek  
Felix Ko  
Taylor Lents  
Samuel Budish  
Daniel Matei '19

### Harp

Cheng Wei (Ashley) Lim  
*Principal*  
Kathryn Sloat

### Piano/Celeste

Ji Hea Hwang

1 Sierra

2 Chausson

3 Ravel

4 Roussel

5 Hindemith

\* not performing in this concert

## Meet the TŌN Musicians



**Jasper Igusa,**  
*Oboe*

Jasper will talk briefly about Roberto Sierra's *Fandangos*, Ernest Chausson's *Poème*, and Maurice Ravel's *Tzigane* on stage before the performances.

**Hometown:** Baltimore, MD

**Alma Mater:** San Francisco Conservatory of Music, M.M. 2020; Northwestern University, B.M. 2018

**Instagram:** @jasper.igusa

**Awards:** Ray Still Award, 2018

**Appearances:** Texas Music Festival, 2019; Festival Napa Valley, 2019; Miami Classical Music Festival, 2017

**What is your earliest memory of classical music?** My mom practicing the piano

**Who is your biggest inspiration:** My teachers: Russ DeLuna and Scott Hostetler

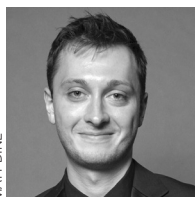
**What has been your favorite experience as a musician?** Either playing the Strauss Oboe Concerto with orchestra, or touring China with my school orchestra at Northwestern!

**If you could play another instrument, what would it be?** Cello or French Horn

**If you weren't a musician, what would you be doing?** I honestly have no idea—which is part of why I chose to be one!

**Tell us something about yourself that might surprise us:** I love to swim!

**Piece of advice for a young classical musician:** Work hard, have fun, and never let someone else tell you what you're capable of.



**Philip McNaughton,**  
*Bassoon*

Philip will talk briefly about Albert Roussel's *Bacchus and Ariane* Suite No. 2 and Paul Hindemith's *Symphonic Metamorphosis of Themes* by Carl Maria von Weber on stage before the performances.

**Hometown:** Selkirk, NY

**Alma mater:** The Hartt School, B.M.; Yale School of Music, M.M.

**Instagram:** @philipjeffmcn

**Appearances:** Pacific Region International Summer Music Academy, 2017; National Orchestral Institute and Festival, 2019

**How did you hear about TŌN? What inspired you to apply?** I heard about TŌN from a friend and I was interested in how we can aid the evolution of the orchestra.

**What do you think orchestra concerts should look like in the 21st century?** I don't think we will be seeing them in concert halls. Hopefully, we will be seeing them in unconventional settings.

**What is your favorite piece of music, and why do you love it?** Bartók's Concerto for Orchestra. It was one of the first big orchestral pieces I played.

**What has been your favorite experience as a musician?** My summers at Greenwood Music Camp. I loved the sense of camaraderie and being able to play music in the beautiful Berkshires.

**What is some advice you would give to your younger self?** Practice with a tuner.

**Favorite non-classical musician or band:** Aimee Mann

**If you could play another instrument, what would it be?** I would want to be a drummer in a rock band.

**Which three people, dead or alive, would you like to have dinner with and why?** Diane Keaton, because she's wild. Alton Brown, because he would make a great meal. And Catherine O'Hara, because I love that scene in *Beetlejuice*.

## THE ORCHESTRA NOW

### Artistic Staff

Leon Botstein *Music Director*  
James Bagwell *Associate Conductor and Academic Director*  
Jindong Cai *Associate Conductor*  
Zachary Schwartzman *Resident Conductor*  
Andrés Rivas GCP '17 *Assistant Conductor*  
Erica Kieseewetter *Professor of Orchestral Practice*  
Keisuke Ikuma *Artistic Coordinator of Chamber Music*

### Administrative Staff

Kristin Roca *Executive Director*  
Marielle Metivier *Orchestra Manager*  
Viktor Tóth '16 TÖN '21 *Eastern/Central European Music Curator and Assistant Orchestra Manager*

Matt Walley TÖN '19 *Program Coordinator and Admissions*  
Sebastian Danila *Music Preparer and Researcher*  
Benjamin Oatmen *Librarian*  
Leonardo Pineda '15 TÖN '19 *Director of Youth Music Education*

### Marketing & Development Staff

Brian J. Heck *Director of Marketing*  
Nicole M. de Jesús '94 *Director of Development*

### Concert Crew

Jarrod Briley *Stage Manager*

## BARD COLLEGE BOARD OF TRUSTEES

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Jeffrey Berns  
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Herbert and Sharon W. Burkland  
Joanne Chu  
Thomas De Stefano  
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Anna Shuster  
Jenny Snider

*\*Deceased*

*This list represents gifts made to The Orchestra Now from July 1, 2021 to October 10, 2022.*

*Thank you for your partnership!*

## Upcoming TŌN Events

Thursday, November 3, 2022, at 7 p.m.

Stern Auditorium/Perelman Stage at Carnegie Hall

### THE LOST GENERATION

Conductor and Music Director Leon Botstein highlights four German and Austrian composers of the early 20th century whose music was unfairly ignored or suppressed following World War II. TŌN is partnering with the Hugo Kauder Society to debut a new restoration of the Viennese composer's First Symphony.

**Leon Botstein** *conductor*

**Adolf Busch (arr. Peter Serkin)** Variations on an Original Theme

**Walter Braunfels** Sinfonia brevis

**Hans Erich Apostel** Variations on a Theme by Haydn

**Hugo Kauder** Symphony No. 1

Sunday, December 4, 2022, at 2 p.m.

### VAUGHAN WILLIAMS & RENAISSANCE ENGLAND

The hit series *Sight & Sound* continues at The Metropolitan Museum of Art with a look at Renaissance England and three selections from Ralph Vaughan Williams' score to the documentary *The England of Elizabeth* that focus on three major figures of the Tudor era: Sir Francis Drake, William Shakespeare, and the namesake herself, Queen Elizabeth I.

**Leon Botstein** *conductor*

**Vaughan Williams** Three Portraits from *The England of Elizabeth*

Artwork from the exhibition *The Tudors: Art and Majesty in Renaissance England*

Sunday, December 11, 2022, at 4 p.m.

### FREE CONCERT ON THE UPPER WEST SIDE: SCHUMANN, STRAUSS & SIBELIUS

TŌN Resident Conductor Zachary Schwartzman returns with the orchestra to Symphony Space for another free concert. The program comprises Schumann's overture to the opera *Genoveva*, four symphonic interludes from Strauss' opera *Intermezzo*, and Sibelius' Second Symphony.

**Zachary Schwartzman** *conductor*

**Schumann** *Genoveva* Overture

**R. Strauss** Four Symphonic Interludes from *Intermezzo*

**Sibelius** Symphony No. 2

More information available at [TON.BARD.EDU](https://ton.bard.edu).