

Concert Quick Guide

Tan Dun conducts An Afternoon at the Aviary

SUN 5/21/23 at 3 PM

Performance #240 Season 8, Concert 30

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

THERE'S A PART FOR YOU!



After intermission, during the performance of **Passacaglia: Secret of Wind of Birds**, the conductor will cue the audience at the beginning of the piece to play an audio recording on their smartphones. You can access this recording at ton.bard.edu/birds.mp3, or by scanning the QR code.

Turn your phone volume all the way up for this special moment, but please keep it silenced through the rest of the concert. We all thank you!

TAN DUN conductor

CONCERT TIMELINE

2 hours



Brief remarks by Han-Yi Huang *bassoon*



Grigoraș Dinicu

Born 4/3/1889 in Bucharest

Died 3/28/1949 at age 59 in Bucharest

Ciocârlia (The Lark)

YIDA AN IAP '24 violin



Tan Dun

Born in Hunan province, China

Contrabass Concerto: Wolf Totem

Largo melancolia—Allegro (slow and dignified, with melancholy; then fast)

Andante molto (very moderately slow)

Allegro vivace (lively and fast)

MILAD DANIARI TŌN '18 double bass

Written 2014

Premiered 1/29/2015 in Amsterdam, Netherlands; Concertgebouw Orchestra; Tan Dun conductor; Dominic Seldis double bass

Turn over for more info

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

Brief remarks by Han-Yi Huang *bassoon*

Tan Dun

Passacaglia: Secret of Wind and Birds

Written 2015

Premiered 7/10/2015 at Purchase College in Purchase, NY; National Youth Orchestra of the United States; Charles Dutoit *conductor*

First TÔN Performance 11/11/18 at Rose Theater at Jazz at Lincoln Center's Frederick P. Rose Hall in NYC; Tan Dun *conductor*



Igor Stravinsky

Born 6/18/1882 in Oranienbaum, Russia

Died 4/6/1971 at age 88 in New York City

The Firebird Suite

Introduction 3 *min*

Dance of the Firebird; Firebird Variations 2 *min*

Dance of the Princesses 6 *min*

Infernal Dance of King Kastchei 5 *min*

Lullaby 4 *min*

Finale 3 *min*

Written 1909–10, in Stravinsky's mid 20s;
revised 1919

Ballet Premiered 6/25/1910 by the Ballets Russes at the Paris Opéra; Gabriel Pierné *conductor*

Suite Premiered 4/12/1919 in Geneva, Switzerland; Ernest Ansermet *conductor*

First TÔN Performance 1/27/19 at Peter Norton Symphony Space in NYC; Zachary Schwartzman *conductor*

All timings are approximate.

Sunday Afternoon, May 21, 2023, at 3:00



Tan Dun, *Conductor*

Performance #240: Season 8, Concert 30

GRIGORAȘ DINICU (1889–1949) ***Ciocârlia (The Lark)***

YIDA AN IAP '24, *Violin*

TAN DUN **Contrabass Concerto: *Wolf Totem* (2014)**

Largo melancolia—Allegro

Andante molto

Allegro vivace

MILAD DANIARI, TŌN '18, *Double Bass*

Intermission

TAN DUN **Passacaglia: *Secret of Wind and Birds* (2015)**

IGOR STRAVINSKY (1882–1971) ***The Firebird Suite* (1909–10, rev. 1919)**

Introduction

Dance of the Firebird; Firebird Variations

Dance of the Princesses

Infernal Dance of King Kastchei

Lullaby

Finale

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

Notes on the Program

MATT DINE



Grigoraș Dinicu's *Ciocârlia (The Lark)*

Notes by TŌN violinist
Judith Kim

The Lark

The lark, a bird known for its particularly melodious and complex song, has been the focal point of countless pieces of art over time. In the western classical music tradition, the lark is most famously represented by English composer Ralph Vaughan Williams in *The Lark Ascending* for violin and orchestra (violin and piano in the first version). And it is because of the soaring violin melody that Joseph Haydn's String Quartet No. 53 was called "Lark."

His Grandfather's Tune

It is apt, then, that the violin virtuoso and composer Grigoraș Dinicu further popularized the pan flute tune written by his grandfather Angheluș Dinicu—inspired by the lark—by arranging it for violin and piano. This same tune was also the inspiration of another virtuoso violinist and composer, George Enescu, who used the melody in his Romanian Rhapsody No. 1 for orchestra. Since there are many interpretations of this tune, it is sometimes mistaken for Romanian folklore, but its true roots are în lăutărească music. Lăutărească were Romanian professional musicians; their music required technique and training, and included a much wider range of influences than folk music.

A Colorful Palette of Textures

Grigoraș Dinicu is most known for his other violin showpiece, *Hora Staccato*. The sound of *Ciocârlia* definitely lies in the same realm as *Hora Staccato* and is certainly as virtuosic. The solo line occupies the highest register of the instrument, imitating birdsong

and creating a colorful palette of textures evoking bird chirps and flight.

MATT DINE



Tan Dun's Contrabass Concerto: *Wolf Totem*

Notes by TŌN violinist
Sydney Link

From Novel to Concerto

This concerto was written in 2014, shortly after Tan Dun had read the Chinese novel *Wolf Totem* by Jiang Rong. The novel portrays the extinction of the Mongolian wolf alongside the fading of the Mongols' way of life. The concerto is organized in a standard three-movement form with the outer two movements containing both lyrical and rhythmic sections which flank a slow, tender middle movement. The solo bass is seen as the wolf, and his relation to nature is depicted throughout each movement.

The Music

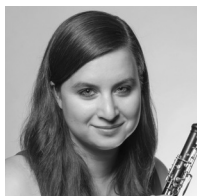
Tan Dun combines aspects of Eastern and Western music in his concerto. The first movement opens with Tibetan singing bowls that have an atmospheric effect, creating a transparent sound environment for the first entrance of the solo bass. The embellishments in the bass at the very beginning are similar to the sound of Mongolian horse-head fiddle playing, which has horse-tail strings and is played with a bow. According to legend, it is a beloved Mongolian horse turned into an instrument.

Rhythmic elements in the first and third movements depict the wolf and horses running through the Mongolian grasslands. We first hear this rhythm (which may remind you of Rossini's Overture to *Guillaume Tell*) in the percussion in the first movement. The running gestures of the orchestra and the solo bass increase as the movement progresses. The first and third movements

contain cadenza-like passages that show the variety of bass sounds.

In the second movement the listener hears the lonely wolf lamenting over his lost mother and home. The range of the bass as an instrument is heard throughout this movement. The final movement ends with a rhythmic explosion. The bass is a less common solo instrument in the string family, so it's very exciting to play a concerto for an instrument that doesn't get to showcase its virtuosity that frequently.

MATT DINE



**Tan Dun's
Passacaglia: *Secret
of Wind and Birds***

Notes by former TON
oboiist Regina Brady

An Interactive Effort

The *Passacaglia: Secret of Wind and Birds* was commissioned in 2015 by the National Youth Orchestra of the United States and was premiered in the summer of the same year. The piece is designed to be an interactive effort between orchestra and their cell phones, transforming the purpose of our phones, allowing us to incorporate the sound of bird calls on ancient Chinese instruments via recordings. The orchestra also incorporates humming, snapping, whistling, and singing. As Tan Dun writes, it explores the “wonder of nature and a dream of the future,” connecting ancient with modern.

The Music

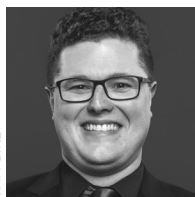
Tan Dun sought to explore the sounds and colors found in nature, investigating the energy and sounds of invisible parts of nature, like the wind, and the motion of water as a lens to examine the sounds of birds. The piece begins with a chorus of bird song, representing the bridge of tradition to future as the passacaglia begins.

The passacaglia form, which originated in 17th-century Spain, is a set of variations over a repeating bassline. Tan Dun creates these variations by playing with the orchestration, color, and texture of the orchestra. Over nine repetitions of the passacaglia form, the piece climaxes with the chanting of the orchestra, and ultimately crying out together as the bird call of the Phoenix, the dream of the future.

The Collaboration

I love the energy that this piece builds. For me, the collective nature of the orchestra is one of the aspects that drew me in to building a professional life in music, and this piece highlights some of that cooperation. The passacaglia bass is passed from instrument to instrument, group to group, allowing for a variety of colors and sounds to come through, but it is ultimately the collaboration of the entire orchestra in the final Phoenix call that resolves the tension that the piece develops.

MATT DINE



**Igor Stravinsky's *The
Firebird Suite***

Notes by TON horn
player Stefan Williams

A New Collaboration

In 1909, Russian impresario Sergei Diaghilev was reeling from the success of the Ballet Russes in Paris and was in search of a wholly new production as a climax for the season. In February of that year, he attended a concert featuring the music of a new and, at the time, unknown composer: Igor Stravinsky, a student of Nikolai Rimsky-Korsakov. After hearing Stravinsky's orchestral *Fireworks* and *Scherzo fantastique*, Diaghilev was highly impressed with this young composer and commissioned him to arrange some works by Chopin for the Ballet Russes. The following year, Diaghilev commissioned Stravinsky to

write the score for a new ballet, *The Firebird*. It was a massive success that propelled Stravinsky's composing career and began a long-term collaboration between Stravinsky and Diaghilev. Many of Stravinsky's most famous works—including *Petrushka*, *The Rite of Spring*, and *The Wedding*—were composed for Diaghilev's company.

From Ballet to Suite

After the completion of the ballet, Stravinsky went on composing concert versions of the music; these included a piano reduction of the whole ballet and suites from 1910, 1919, and 1945. Today the suite from 1919

will be performed. In this version, Stravinsky used less than half of the original material from the ballet, and significantly simplified its orchestration. It was originally made for Swiss conductor Ernest Ansermet, who conducted several premieres of Stravinsky's other works. It was noted by American conductor Robert Craft, who worked closely with Stravinsky in his late years, that this version was riddled with errors; Stravinsky concurred with this assessment, writing in 1952 that "the parts of the 1919 version were full of mistakes." In spite of that, the 1919 version continues to be the most-performed version of *The Firebird*.

Meet the Artists



Tan Dun,
Conductor

The world-renowned artist and UNESCO Global Goodwill Ambassador Tan Dun has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. He is a winner of today's most prestigious honors including the Grammy Award, Academy Award, Grawemeyer Award, Bach Prize, Shostakovich Award, Italy's Golden Lion Award for Lifetime Achievement, and most recently Istanbul Music Festival's Lifetime achievement award. His music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. In 2019, he was named as Dean of the Bard College Conservatory of Music. As dean, he further demonstrates music's extraordinary ability to transform lives and guide the Conservatory in fulfilling its mission of understanding music's connection to history, art, culture, and society.

As a conductor of innovative programs around the world, Tan Dun's current season includes appearances with the London Philharmonic Orchestra, Luxembourg Philharmonic, Royal Concertgebouw Orchestra, and the Seattle Symphony Orchestra. He is an artistic ambassador of Melbourne Symphony Orchestra, and serves as the honorary artistic director of the China National Symphony, principal guest conductor at Shenzhen Symphony, and honorary artistic director and chief guest conductor of the Xi'an Symphony Orchestra. He has also led the world's most esteemed orchestras, including London Symphony Orchestra, the

Philadelphia Orchestra, Metropolitan Opera Orchestra, Orchestre National de France, BBC Symphony Orchestra, Filarmonica della Scala, and Sydney Symphony Orchestra, among others.

Tan Dun's individual voice has been heard widely by international audiences. His first *Internet Symphony*, which was commissioned by YouTube, has reached over 23 million people online. His Organic Music Trilogy of Water, Paper and Ceramic has frequented major concert halls and festivals. *Paper Concerto* was premiered with Los Angeles Philharmonic at the opening of the Walt Disney Hall. His multimedia work *The Map*, premiered by YoYo Ma and the Boston Symphony Orchestra, has toured more than 30 countries worldwide. Its manuscript has been collected by the Carnegie Hall Composers Gallery. His *Orchestral Theatre IV: The Gate* was premiered by Japan's NHK Symphony Orchestra and crosses the cultural boundaries of Peking Opera, Western Opera, and puppet theatre traditions. Most recently, he conducted the premiere of his new oratorio epic *Buddha Passion* at the Dresden Festival with Münchner Philharmoniker; the piece was co-commissioned by the New York Philharmonic, Los Angeles Philharmonic, Melbourne Symphony Orchestra, and the Dresden Festival, and has since had premieres worldwide and will continue with upcoming premieres in London, Hamburg, and Amsterdam.

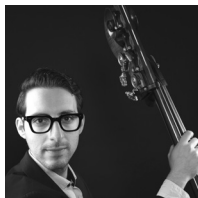
Tan Dun records for Sony Classical, Deutsche Grammophon, EMI, Opus Arte, BIS, and Naxos. His recordings have garnered many accolades, including a Grammy Award (*Crouching Tiger, Hidden Dragon*) and nominations (*The First Emperor*, *Marco Polo*, *Pipa Concerto*), Japan's Recording Academy Awards for Best Contemporary Music CD (*Water Passion after St. Matthew*), and the BBC's Best Orchestral Album (*Death and Fire*).

Tan Dun's music is published by G. Schirmer, Inc. and represented worldwide by the Music Sales Group of Classical Companies.



**Yida An IAP '24,
*Violin***

Yida An is a violinist from Lanzhou, China, a city on the Yellow River. After 12 years of science and art studies, he entered the Central Conservatory of Music in Beijing and received a bachelor's degree in violin performance. He is in his first year of study in the graduate Instrumental Arts Program at the Bard College Conservatory of Music, where he is studying violin performance with Adele Anthony and Gil Shaham. He previously studied violin with Shuming Li, Liang Chai, Xian He, and Haoming Xie. He is interested in the balance between human life and the natural world.



MATT DINE

**Milad Daniari
TÔN '18, *Double
Bass***

Double bassist Milad Daniari maintains a dynamic career as a chamber musician and orchestral bassist on the east coast and around the country, having appeared at Carnegie Hall, the Metropolitan Opera House, David H. Koch Theater, Alice Tully Hall, Merkin Concert Hall, and The Metropolitan Museum of Art. He is a member of New York Classical Players; Principal Bass of Pegasus: The Orchestra; and has performed with American Ballet Theatre, Musica Sacra, New York Oratorio Society, the Vermont Symphony, Harrisburg Symphony, Albany Symphony, Allentown Symphony, and more. Uniquely committed

to chamber music on the bass, he has appeared with Frisson Ensemble, Decoda—the Affiliate Ensemble of Carnegie Hall, The Sebastians, The Verona Quartet, and the Avanti! Chamber Orchestra. Festival appearances include the Chelsea Music Festival, Bard Music Festival, Alba Music Festival, Colorado College Music Festival, Round Top Festival Institute, and the National Repertory Orchestra. As part of Chesapeake Virtuosi, a chamber music collective, he was a 2021 recipient of the Mid-Atlantic Arts Foundation's USArtists International Grant, performing a tour through Northern Italy featuring solo and chamber double bass music, including works by Bottesini and Iranian composer Behzad Ranjbaran. He was a finalist in the Fort Worth Symphony Young Artist Competition.

As an educator, Mr. Daniari coaches the bassists of the New York Youth Symphony and served as double bass instructor at The Browning School in NYC. In years prior, he was a site leader and teaching artist at the Empire State Youth Orchestra CHIME program, bringing music into the lives of students from economically disadvantaged communities in the Capital Region of New York.

Mr. Daniari was previously an inaugural member and co-principal bass of The Orchestra Now. Prior to completing his Master of Music degree at Bard College, he obtained his Bachelor of Music degree at the Manhattan School of Music. His primary instructors are Timothy Cobb, Blake Hinson, and Satoshi Okamoto of the New York Philharmonic.

As an Iranian-American, Mr. Daniari is particularly passionate about his heritage and amplifying the music of Iranian composers and Persian culture.

Mr. Daniari performs on a Chris Threlkeld double bass ("Draylen") made in 2018 in commemoration of Draylen Mason.

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 TÔN 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 TÔN'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.

The Orchestra Now

Leon Botstein, *Music Director*

Violin I

Zhen Liu *Concertmaster*
Yeseul Park
Yi-Ting Kuo
Lana Auerbach
Zeyi Sun
Nayoung Kim
Samuel Frois
Leonardo Pineda '15
TÔN '19
Maya Lorenzen
Masha Polishchuk

Violin II

Yuna Jo *Principal*
Jonathan Fenwick
Angeles Hoyos
Julián Andrés Rey
Peñaranda
Kathryn Aldous
Dilyana Zlatinova-Tsenov
Adrienne Harmon
Hannah Lynn Cohen
Adam Jeffreys*
Judith Kim*
Enikő Samu*

Viola

Hyunjung Song *Principal*
Batmyagmar Erdenebat
Kyle Davis
Shek Wan Li
Emmanuel Koh TÔN '19
Karen Waltuch
Sydney Link*

Cello

Jihyun Hwang *Principal*
Sam Boundy
Emma Churchill
Eva Roebuck
Amelia Smerz
Lucas Button TÔN '21

Bass

Rowan Puig Davis
Principal
Zack Merkovsky
Joshua DePoint TÔN '22
Slaveiko Savov
Kiefer Fuller*

Flute

Jordan Arbus *Principal*
David Ordovsky
Chase McClung *Piccolo* ^{1,2}

Oboe

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

Clarinet
Colby Bond *Principal*
Jarrett Hoffman
Dillon Acey *Bass Clarinet*

Bassoon

Han-Yi Huang *Principal*
Philip McNaughton
Steven Palacio
Contrabassoon ^{1,2}

Horn

Steven Harmon TÔN '22
Principal ^{1,2}
Stefan Williams *Principal* ^{3,4}
Zachary Travis
Sada Harris
Blair Hamrick *Assistant*
Tori Boell*
Kwong Ho Hin*

Trumpet

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

Trombone

Christopher Paul
Principal ^{1,2}
Stephen Whimble
Principal ^{3,4}
Samuel Boeger *Bass Trombone*

Tuba

Jarrod Briley TÔN '22

Timpani

Keith Hammer III

Percussion

Petra Elek *Principal* ¹
Felix Ko *Principal* ^{2,3}
Miles Salerni *Principal* ⁴
Matthew Overbay APS '22
Taylor Lents*

Harp

Cheng Wei (Ashley) Lim

Piano

Ji Hea Hwang

¹ *The Lark*

² *Contrabass Concerto*

³ *Passacaglia*

⁴ *The Firebird*

* *not performing in this concert*

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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

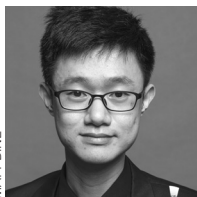


Leonardo Vásquez
*Chacón Boston Symphony
Orchestra Resident Fellow*

Musician photos by
Matt Dine

Meet the TÖN Musicians

MATT DINE



Han-Yi Huang,
Bassoon

Han-Yi will talk briefly about the music on stage before the performances.

Hometown: Changhua City, Taiwan

Alma Mater: New England Conservatory, B.M., 2019, M.M., 2021

What is your earliest memory of classical music? At my first piano lesson, my teacher taught me the tune from the fourth movement of Beethoven's 9th Symphony.

How did you hear about TÖN? What inspired you to apply? I heard about TÖN from a friend. I liked how TÖN supports musicians who want to pursue an orchestral career.

Which composer do you feel you connect with the most? Beethoven

What is your favorite piece of music and why do you love it? Stravinsky's *The Rite of Spring*. It is amazingly brutal and beautiful.

If you could play another instrument, what would it be? I would try to be a violinist.

If you weren't a musician, what would you be doing? A screenplay writer, or anything related to film.

Which three people, dead or alive, would you like to have dinner with and why? Heston Blumenthal, he can certainly prepare an unexpected meal. David Fincher, I am a big fan of his movies. Kon Satoshi, I am also a big fan of his work.

THE ORCHESTRA NOW

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Jindong Cai *Associate Conductor*
Zachary Schwartzman *Resident Conductor*
Andrés Rivas GCP '17 *Assistant Conductor*
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Benjamin Oatmen *Librarian*
Leonardo Pineda '15 TÖN '19 *Director of Youth Music Education*

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

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Vivian Sukenik
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DOWNBEAT

Anonymous (2)
Norman Abrams
Frederick Allen and Erica De Mane
Philip Ardell
Jeffrey Berns
Stephanie Beroes
Marge and Ed Blaine
Kent Brown and Nat Thomas
Herbert and Sharon W. Burkland
Lydia Chapin
Joanne Chu
Thomas De Stefano
Priscilla Duskin
Janet and Robert Feldman
Renate L. Friedrichsen
Teresa Genin
Helena and Christopher H. Gibbs
Carol and Peter Goss
Gwen H. Gould and Ed Grossman
Tamara Judith Gruzko

Jazz at Lincoln Center

Karen and Perry Hoag, in honor of Katelyn Hoag TÖN '21 and Bram Margoles TÖN '21 Malcolm G. Idelson Laura Johnson and Paul F. Salerni Steven Jonas, M.D. Bob and Vickie Kampf Arthur S. Leonard Edward W. Leavitt Catherine and Jacques Luiggi Willa Lewis and Edward Moulin Eugene Lowenkopf Nina Lynch Karen Manchester Virginia M. and Guenther W. May Jane Meisel David Mellins Martin and Lucy Murray Gary Morgan Ken and Lindsay Morgan Andrew Penkalo Shirley Perle Carole A. Pickering Denise T. Pitcher Bobbie Post Nora Post	Richard Rizzo and Enid Ain Edward Sandfort* Bonnie S. Sgarro Thomas Shykula Shari J. Siegel Peter Sipperley Theodore J. Smith William Solis Susan Stempleski Elizabeth Strianese Phyllis Tuchman George Wachtel George R. Walter Michael and Leslie Weinstock Elizabeth Willis, in memory of Elliot Magaziner Jo Winograd Lynda Youmans, in honor of Drew Youmans TÖN '19	Renée Burgevin Harriet Bussel Carole L. and Vincent Cappadocia Harriet D. Causbie Marsha S. Clark James Costello Walter Czajka Dena Fisher Nancy Hereford Brenda Klein Barbara Komansky Marilyn Lebowitz Martha V. Lyon Sandra Novick Kathleen G. Overbay Michael P. Pillot Eileen Quinlan Robert Renbeck Joan W. Roth Barbara Shrager Diane J. Scrima Anna Shuster Jenny Snider Judith Winzemer
	PRELUDE Anonymous (2) Leslie and Louis Baker Laurence Blau and Karen Johnsen Donald Bourque Marie-Louise Brauch	<i>*Deceased</i>

*This list represents gifts made to The Orchestra Now from July 1, 2021 to May 15 2023.
Thank you for your partnership!*

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- The Orchestra Now

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