

SIGHT & SOUND

Haydn, Brahms & The Manufactured Classical Ideal

Sunday, February 19, 2023 at 2 PM

Performance #229 Season 8, Concert 18

The Metropolitan Museum of Art The Grace Rainey Rogers Auditorium

Chroma: Ancient Sculpture in Color is on view
through March 26, 2023 | Floor 1, Galleries 150–163, 165, and 172

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LEON BOTSTEIN *conductor*

with brief remarks by Seán Hemingway, John A. and Carole O. Moran Curator in Charge, Greek and Roman Art

CONCERT TIMELINE

2 hours



Franz Joseph Haydn

Born 3/31/1732 in Rohrau, Lower Austria
Died 5/31/1809 at age 77 in Vienna

Symphony No. 38

Allegro di molto (very fast) 5 min
Andante molto (very moderately slow) 5 min
Menuet: Allegro (fast)—Trio 3 min
Allegro di molto (very fast) 5 min

Written 1765–69, in Haydn's mid 30s



Johannes Brahms

Born 5/7/1833 in Hamburg, Germany

Died 4/3/1897 at age 63 in Vienna

Variations on a Theme of Haydn

Theme: Chorale St. Antoni: Andante
(moderately slow) *2 min*

Variation I: Poco più animato (a little more
animated) *1 min*

Variation II: Più vivace (more lively) *1 min*

Variation III: Con moto (with motion) *2 min*

Variation IV: Andante con moto (moderately
slow, with motion) *2 min*

Variation V: Vivace (lively) *1 min*

Variation VI: Vivace (lively) *1 min*

Variation VII: Grazioso (graceful) *3 min*

Variation VIII: Presto non troppo (not too
quickly) *1 min*

Finale: Andante (moderately slow) *4 min*

Written 1873, at age 40

Premiered 11/2/1873 in Vienna; Vienna
Philharmonic; Brahms *conductor*

The Artists

LEON BOTSTEIN *conductor*

Matt Dine



Leon Botstein is founder and music director of The Orchestra Now (TÖN), music director and principal conductor of the American Symphony Orchestra (ASO), artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate and principal guest conductor of the Jerusalem Symphony Orchestra (JSO), where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. In 2018, he assumed artistic directorship of Campus

Grafenegg and Grafenegg Academy in Austria.

Recordings include acclaimed recordings of Othmar Schoeck's *Lebendig begraben* with TÖN, Hindemith's *The Long Christmas Dinner* with the ASO, a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, and other various recordings with TÖN, ASO, the London Philharmonic, NDR Orchestra Hamburg, and JSO, among others. He is editor of *The Musical Quarterly* and author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's prestigious Centennial Award; the American Academy of Arts and Letters award; and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, the Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

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

Samuel Frois
Concertmaster
Yuna Jo
Yi-Ting Kuo
Zeyi Sun
Mae Bariff
Yeseul Park
Judith Kim
Sixuan Zhu
Jonathan Fenwick
Zhen Liu

Violin II

Nayoung Kim
Principal
Lana Auerbach
Julián Andrés Rey
Peñaranda
Angeles Hoyos
Adam Jeffreys
Enikő Samu
Joohyun Lee
Gökçe Erem

Viola

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

Cello

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

Bass

Rowan Puig Davis
Principal
Zack Merkovsky
Kiefer Fuller
Marc Schmied

Flute

Danielle Maeng
Principal
Jordan Arbus
Chase McClung *Piccolo*

Oboe

Jasper Igusa
*Principal*¹
Shawn Hutchison
*Principal*²
JJ Silvey

Clarinet

Colby Bond
Principal
Olivia Hamilton
Mackenzie Austin*

Bassoon

Han-Yi Huang
*Principal*¹
Philip McNaughton
*Principal*²
William Beecher
Contrabassoon

Horn

Kenshi Miyatani
*Principal*¹
Tori Boell
*Principal*²
Stefan Williams
Zachary Travis
Kwong Ho Hin
Emily Buehler
TŌN '21 *Assistant*

Trumpet

Diana Lopez
*Principal*¹
Forrest Albano
*Principal*²
Maggie Tsan-Jung Wei*

Trombone

Stephen Whimple*
Samuel Boeger*
Bass Trombone

Timpani

Keith Hammer III

Percussion

Felix Ko
Petra Elek*
Taylor Lents*

Harp

Cheng Wei (Ashley) Lim*

Keyboard

Ji Hea Hwang*

¹ *Haydn*

² *Brahms*

* *not performing in this concert*

OLIVIA HAMILTON *clarinet*

Matt Dine



@Oliviasheri

Get to know more about Olivia in a video interview at ton.bard.edu/TONtube.

Hometown: Dallas, TX

Alma maters: University of North Texas, B.M., Clarinet Performance; Northwestern University, M.M., Clarinet Performance

Appearances: Kennedy Center Honors Orchestra; Sphinx Symphony Orchestra; Princeton Symphony Orchestra; Classical Tahoe Clarinet Fellow; Chautauqua Music Festival, 2020–21; International Lyric Academy, Tarquinia, Italy, 2017; Selmer Clarinet Academy, Michigan State University, 2017; Rocky Ridge Music Festival, Estes Park, Colorado, 2016

What is your earliest memory of classical music? My father habitually watched old western movies on the weekends and I was always fascinated by the sounds I would hear.

When did you realize you wanted to pursue music as a career? In high school, I enjoyed watching communities come together to watch or participate in the arts, and I wanted to further explore that with a career in music.

Favorite memory from your time in TÖN: Playing Julia Perry, Florence Price, and Rachmaninoff under the leadership of Maestro Joseph Young was incredibly inspiring because I was able to play a program of composers who shared my gender and racial/ethnic identity while maintaining the integrity of their musicianship with Young's vision of the works.

What do you think orchestra concerts should look like in the 21st Century? I believe that orchestra concerts should be accessible to as many people as possible in the 21st Century. That comes with physically bringing concerts to the community instead of all of them being in a concert hall, lower admission costs, and representation of the communities' backgrounds in the works that are performed and the people performing them. We should also expand our use of technology to reach more people globally.

Favorite non-classical musician: Erykah Badu

If you could play another instrument, what would it be? Cello or voice

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Members of The Orchestra Now are completing an innovative graduate degree program. TŌN offers students the experiences they might expect as career orchestral musicians—including public performance, touring, and recording. TŌN is tuition free, and each student receives a yearly living stipend. Individual contributions from music lovers like you are essential to TŌN's success.

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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**.

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

To Donate: Visit TON.BARD.EDU/SUPPORT or Call 845.758.7988

The TÖN Fund Donors

The Orchestra Now gratefully acknowledges the generosity of each and every donor who makes our work possible. Ticket sales cover less than a quarter of the expenses for our concerts and educational initiatives. For detailed information on contributing to TÖN, or to update your listing, please contact Nicole M. de Jesús at ndejesus@bard.edu or 845.758.7988. Thank you for making this important investment in the future of classical music.

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**Deceased*

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***Thank you for your
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THE ORCHESTRA NOW

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and Academic Director*
Jindong Cai *Associate Conductor*
Zachary Schwartzman *Resident
Conductor*
Andrés Rivas GCP '17 *Assistant
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Erica Kiesewetter *Professor of
Orchestral Practice*
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Marielle Metivier *Orchestra Manager*
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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

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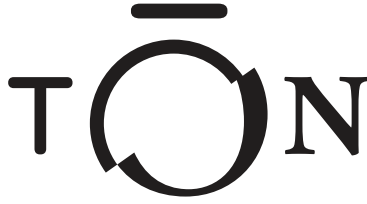
Founded in 1860, Bard College is a four-year, residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; advanced degrees through 13 graduate centers; eight early colleges; and numerous dual-degree programs nationally and internationally. Building on its 163-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 upstate New York 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.



THE ORCHESTRA NOW.
Bard's Orchestral Masters

Upcoming Events

Sight & Sound: Art & Music in Nineteenth-Century Denmark

APRIL 16

SUNDAY AT 2 PM

at The Metropolitan Museum of Art

Leon Botstein *conductor*

Niels Gade *Symphony No. 1, On Sjøland's Fair Plains*

Artwork from the exhibition *Beyond the Light: Identity and Place in Nineteenth-Century Danish Art*

Before & After Soviet Communism

MAY 4

THURSDAY AT 7 PM

at Carnegie Hall

Leon Botstein *conductor*

Sun-Ly Pierce VAP '19 *mezzo-soprano*

Luosha Fang '10 *violin*

Rosemary Nelis '17 *viola*

Karol Szymanowski *Songs of the Infatuated Muezzin*

György Kurtág *...concertante...*

Boris Tishchenko *Symphony No. 5*

The Sorcerer's Apprentice

MAY 14

SUNDAY AT 4 PM

at Peter Norton Symphony Space

Zachary Schwartzman *conductor*

Katherine Lerner Lee VAP '23 *soprano*

Paul Dukas *The Sorcerer's Apprentice*

Olivier Messiaen *Poèmes pour Mi*

Rimsky-Korsakov *Scheherazade*

Tan Dun Conducts

MAY 21

SUNDAY AT 3 PM

at Jazz at Lincoln Center's Rose Theater

Tan Dun *conductor*

Program to be announced

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