

SIGHT & SOUND

Art & Music in Nineteenth-Century Denmark

Sunday, April 16, 2023 at 2 PM

Performance #235 Season 8, Concert 25

The Metropolitan Museum of Art The Grace Rainey Rogers Auditorium

Beyond the Light: Identity and Place in Nineteenth-Century Danish Art is on view
through April 16, 2023 | Floor 2, Galleries 691–693

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

with brief remarks by Nadine Orenstein, Drue Heinz Curator
in Charge of the Department of Drawings and Prints

CONCERT TIMELINE

2 hours

Discussion & Excerpts

Intermission

Symphony No. 1

Q&A

20 min

33 min



Niels Gade

Born 2/22/1817 in Copenhagen, Denmark

Died 12/21/1890 at age 73 in Copenhagen

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

Moderato con moto—Allegro energico (at a moderate tempo with motion, then fast with energy) 10 min

Scherzo: Allegro risoluto quasi presto (fast and bold, somewhat quickly) 7 min

Andantino grazioso (moderate and graceful) 9 min

Finale: Molto allegro ma con fuoco (very fast but with fire) 7 min

Written 1842, at age 25

Premiered 3/2/1843 in Leipzig;

Felix Mendelssohn 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 DeNée

The Orchestra Now (TÖN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences by sharing their unique personal insights in a welcoming environment. Hand-picked from the world's leading conservatories—including the Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and the New England Conservatory of Music—the members of TÖN are enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians' perspective, and having one-on-one discussions with patrons during intermissions.

Conductor, educator, and music historian Leon Botstein, whom *The New York Times* said "draws rich, expressive playing from the orchestra," founded TÖN in 2015 as a graduate program at Bard College, where he is also president. TÖN offers both a three-year master's degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestra Studies. The orchestra's home base is the Frank Gehry-designed Fisher Center at Bard, where it performs multiple concerts each season and takes part in the annual Bard Music Festival. It also performs regularly at the finest venues in New York, including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and others across NYC and beyond. *HuffPost*, who has called TÖN's performances "dramatic

and intense," praises these concerts as "an opportunity to see talented musicians early in their careers."

The orchestra has performed with many distinguished guest conductors and soloists, including Leonard Slatkin, Neeme Järvi, Gil Shaham, Fabio Luisi, Vadim Repin, Hans Graf, Peter Serkin, Gerard Schwarz, Tan Dun, and JoAnn Falletta. Recordings featuring The Orchestra Now include two albums of piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of pianist Anna Shelest performing works by Anton Rubinstein with TÖN and conductor Neeme Järvi. *Buried Alive* with baritone Michael Nagy, released on Bridge Records in August 2020, includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck's song-cycle *Lebendig begraben*. Recent releases include *Classics of American Romanticism*—featuring the first-ever complete recording of Bristow's *Arcadian Symphony*—and an album of piano concertos with Orion Weiss, both on Bridge Records, and the soundtrack to the motion picture *Forté*. Recordings of TÖN's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured regularly on Performance Today, broadcast nationwide.

Explore upcoming concerts, see what our musicians have to say, and more at ton.bard.edu.

Leon Botstein, *Music Director*

Violin I

Enikő Samu
Concertmaster
Yuna Jo
Yeseul Park
Lana Auerbach
Angeles Hoyos
Samuel Frois
Julián Andrés Rey
Peñaranda
Mae Bariff
Zhen Liu
Nalin Myoung
APS '23

Violin II

Nayoung Kim
Principal
Jonathan Fenwick
Adam Jeffreys
Zeyi Sun
Judith Kim
Yi-Ting Kuo
Yuchen Zhao
IAP '24
Yida An IAP '24

Viola

Kyle Davis *Principal*
Batmyagmar
Erdenebat
Emmanuel Koh
TŌN '19
Jay Julio
Karen Waltuch
Kathleen Bosman
Shek Wan Li*
Sydney Link*
Hyunjung Song*

Cello

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

Bass
Zack Merkovsky
Principal
Rowan Puig Davis
Kiefer Fuller
John Woodward
IAP '24

Flute

Danielle Maeng
Principal
Jordan Arbus
Chase McClung
Piccolo

Oboe
JJ Silvey *Principal*
Jasper Igusa
Shawn Hutchison*

Clarinet

Olivia Hamilton
Principal
Jarrett Hoffman
Mackenzie Austin*
Colby Bond*

Bassoon

Philip McNaughton
Principal
Han-Yi Huang

Horn

Zachary Travis
Principal
Emily Buehler
TŌN '21
Steven Harmon
TŌN '22
Ser Konvalin
TŌN '22
Alex Gertner
Assistant
Tori Boell*
Kwong Ho Hin*
Kenshi Miyatani*
Stefan Williams*

Trumpet

Maggie Tsan-Jung
Wei Principal
Forrest Albano
Diana Lopez*

Trombone

Ian Striedter
TŌN '22 *Principal*
Christopher Paul
Stephen Whimple
Bass Trombone
Samuel Boeger*

Tuba

Joe Exley

Timpani

Taylor Lents
Keith Hammer III*

Percussion

Petra Elek*
Felix Ko*

Harp

Cheng Wei (Ashley)
Lim*

Keyboard

Ji Hea Hwang*

* not performing in
this concert

ROWAN PUIG DAVIS *bass*



Matt Dine

Instagram: @puigzzterz

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

Hometown: Bayamón, Puerto Rico

Alma mater: Bard Conservatory Double Major program, B.M. & B.A.

Appearances: Dalí Quartet International Music Festival, Summer 2015, Philadelphia; CMI Chamber Orchestra, Summer 2016–17, Winter 2020, Summer 2021–22, San Antonio

What do you like most about being in TŌN? Any favorite memories? I love being surrounded by such amazing musicians who come from different musical backgrounds. I've learned to be a better music professional, and my bass colleagues have taught me the different schools of bass performance and technique. TŌN is a place to put into practice all that you have learned as a musician.

I remember playing Tchaikovsky's 6th Symphony with the orchestra. The bass section was excited, because it is one of the many pieces that is asked for orchestral auditions. Every time we got to the hard and exciting excerpts, we would play them with such confidence. In the end, we would always be smiling at each other.

What is your favorite piece of music, and why do you love it? My favorite piece of music is the String Quartet No. 2 by Johannes Brahms. The way it's written embodies a sense of intimacy between the players and its listeners. I think it is meant to be experienced in a more intimate setting.

If you weren't a musician, what would you be doing? I could be doing many things, like writing a book, making a podcast, or working with children and youth.

Piece of advice for a young classical musician: Do not be afraid to ask for help. Do not compare yourself with other people because we are not all the same. Take it one day at a time. Remember to be grateful for the opportunity to play music and remember to always enjoy it.

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THE TŌN FUND

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 fellowship stipend. Individual contributions from music lovers like you are essential to TŌN's success.

SPONSOR A TŌN MUSICIAN: NAMED FELLOWSHIPS

Play a defining role in our success by sponsoring a TŌN musician. Direct your support to have a lasting impact on the education and training of TŌN's exceptional young players from around the world. TŌN offers both a three-year master's degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestra Studies. *Named fellowships begin with a gift of \$10,000+ (Concertmaster's Circle).*

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!

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The TŌN 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 TŌN, 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

*This list represents gifts
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from July 1, 2021 to
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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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Keisuke Ikuma *Artistic Coordinator
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Sima Mitchell *First Year Seminar Faculty*

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Sebastian Danila *Music Preparer
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Benjamin Oatmen *Librarian*
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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.

Upcoming Events

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 An Afternoon at the Aviary

MAY 21

SUNDAY AT 3 PM

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

Tan Dun *conductor*
Yida An IAP '24 *violin*
Ji Hea Hwang TÖN '24 *piano*
Milad Daniari TÖN '18 *bass*

Grigoraş Dinicu *Ciocârlia (The Lark)*
Messiaen *Oiseaux exotiques
(Exotic Birds)*
Tan Dun *Passacaglia: Secret of Wind
and Birds*
Tan Dun *Contrabass Concerto:
Wolf Totem*
Stravinsky *The Firebird Suite*

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