

Concert Quick Guide™

Naomi Woo conducts Ravel

SAT 4/8/23 at 7 PM

Performance #234 Season 8, Concert 24
Fisher Center at Bard Sosnoff Theater

Get to know TŌN oboist JJ Silvey at
ton.bard.edu/TONTube

NAOMI WOO *conductor*

CONCERT TIMELINE

2 hours and 20 minutes



Brief remarks by Diana Lopez *trumpet*



Gabriela Lena Frank

Born 9/1972 in Berkeley, CA

Elegía Andina

Written 2000, at age 28
Premiered 12/10/2000 in Troy, NY;
Albany Symphony Orchestra;
David Alan Miller *conductor*



Béla Bartók

Born 3/25/1881 in Nagyszentmiklós, Hungary
(now Sânnicolau Mare, Romania)
Died 9/26/1945 at age 64 in New York City

Violin Concerto No. 2

Allegro non troppo (not too fast) *16 min*
Theme and Variations: Andante tranquillo
(moderately slow and calm) *9 min*
Rondo: Allegro molto (very fast) *11 min*

STELLA CHEN *violin*

Written 1937–38, at age 56
Premiered 4/24/1939; Amsterdam
Concertgebouw Orchestra;
Willem Mengelberg *conductor*;
Zoltán Székely *violin*

Intermission

MEET & GREET some of the musicians in the lobby

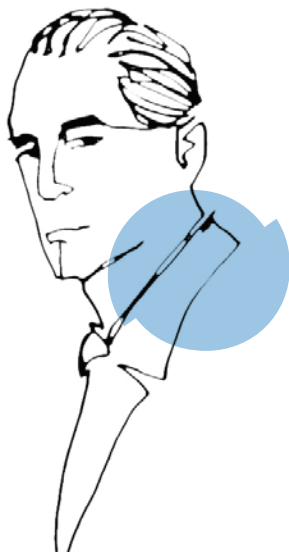
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REFRESHMENTS available in the lobby

WIFI BardWireless

RESTROOMS located on either side of the lobby

Brief remarks by Yeseul Park *violin*



Maurice Ravel

Born 3/7/1875 in Ciboure, France

Died 12/28/1937 at age 62 in Paris

Mother Goose Suite

Pavane de la Belle au bois dormant

(Pavane of the Sleeping Beauty) *2 min*

Petit Poucet (Tom Thumb) *3 min*

Laideronnette, Impératrice des pagodes

(Laideronnette, Empress of the Pagodas) *3 min*

Les Entretiens de la Belle et de la Bête

(Conversations of Beauty and the Beast) *4 min*

Le Jardin féerique (The Enchanted Garden) *4 min*

Written 1908–10, orchestrated 1911, in Ravel's mid 30s

Premiered 4/20/1910 at the Salle Gaveau in Paris;

Christine Verger and Germaine Duramy *piano*

Complete Ballet Premiered 1/21/1912 at Theater

des Arts in Paris, Gabriel Grovlez *conductor*

Xinruo Chen

Born 1978 in Wuhan City, Hubei, China

Wine Ecstasy

ZHAO XIAOXIA *guqin*

Written March 2017

Maurice Ravel

La Valse

Written 1919–20, at age 44

Two-Piano Version Premiered

10/23/1920 at the Kleiner Konzerthausaal in

Vienna at a concert of Arnold Schoenberg's

Society for Private Musical Performances;

Ravel and Alfredo Casella *piano*

Orchestral Version Premiered

12/12/1920 in Paris; Lamoureux Orchestra;

Camille Chevillard *conductor*

First TÖN Performance

1/27/2019 at Symphony Space in New York

City; Zachary Schwartzman *conductor*

All timings are approximate.

Naomi Woo conducts Ravel

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Performance #234 Season 8, Concert 24

Fisher Center at Bard Sosnoff Theater

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The Music

GABRIELA LENA FRANK'S ELEGÍA ANDINA

Notes by TÖN violinist Julián Andrés
Rey Peñaranda



Matt Dine

The Composer

Gabriela Lena Frank is one of the most representative composers of the 21st century. She was born in 1972 in Berkley,

California, in a family with diverse and rich cultural traditions: her father is Lithuanian-Jewish, and her mother is Chinese-Peruvian-Spanish. These multicultural origins define her unique style. She has received many awards, among them the Latin Grammy and the prestigious 25th anniversary Heinz Award in the Arts and Humanity category.

The Music

Elegía Andina (Andean Elegy) was composed in 2000 during Ms. Frank's DMA studies at the University of Michigan. This piece was her orchestra debut as a composer, and it caught the attention of ensembles and musicians worldwide—such as cellist David Finckel and pianist Wu Han, Cuarteto Latinoamericano, and the San Francisco Chamber Orchestra,

among others—which commissioned her new works. Dedicated to her older brother, Marcos Gabriel Frank, *Elegía Andina* gives the audience a chance to make an exciting trip around the composer’s multicultural world. She uses many colors and atmospheres that invite listeners to understand and identify all the origins of her family. In addition, it is fascinating to see how she manages to put all these cultures together and reflect on her life in her music. From my point of view, one of the elements that calls the most attention in this piece is the flute part, which was inspired by Peruvian *arpa/ira zampoña* panpipes and by Floyd Hebert, principal flutist of the Albany Symphony Orchestra.

BARTÓK'S VIOLIN CONCERTO NO. 2

Notes by TÖN violinist Samuel Frois



Matt Dine

A Significant Work

Bartók’s *Violin Concerto No. 2* is one of the most significant works in the violin concerto repertoire. Written between 1937 and 1938, the concerto is a testament to the Hungarian composer’s unique compositional style and his love for folk music. It is a challenging piece that showcases the violinist’s technical and interpretive skills, and its emotional intensity is sure to move any listener. It is a testament to Bartók’s genius as a composer and his profound understanding of the expressive possibilities of the violin.

The Music

The concerto is divided into three movements, each with its own distinctive character. The first movement begins with a haunting melody played by the solo violin. The orchestra then enters with a pulsating rhythm, which builds to a frenzied climax before subsiding back to the soloist. The movement is characterized by a dark, brooding atmosphere, with hints of the composer’s signature use of dissonance. The second movement is a stark contrast to the first. The solo violin introduces a serene, almost hymn-like melody, which is then taken up by the orchestra. The movement has a hypnotic quality, with the orchestra providing a lush and dreamy backdrop for the soloist’s ruminative musings. It is a beautiful and introspective piece that showcases Bartók’s ability to create compelling and evocative music. The final movement is a tour-de-force of virtuosity and energy. The solo violin leads the charge with a series of virtuosic runs and trills, which are echoed and expanded upon by the orchestra. The movement is characterized by its intense rhythmic drive and its use of folk-inspired themes. It is a fitting conclusion to the concerto, bringing the piece to a thrilling and satisfying close.

RAVEL'S MOTHER GOOSE SUITE

Notes by Peter Laki

Maurice Ravel’s *Mother Goose* has nothing to do with the famous collection of English nursery rhymes. This *Mother Goose* (or *Ma Mère l’Oye*) is French: it was Charles Perrault (1628–1703) who collected some old and new tales in a book that became known as “*Mother Goose*,” his collection contained, among others, the stories of *Sleeping Beauty* and *Little Red Riding Hood*. Ravel was inspired by Perrault’s collection and other fairy tales when, in 1908, he decided to write

a short suite for piano duet, intended as a gift for Mimi and Jean Godebski, the children of his friends Cipa and Ida Godebski. He orchestrated the suite in 1911.

1. Pavane de la Belle au bois dormant (“Pavane of the Sleeping Beauty”). The pavane is a slow dance of Spanish origin to which Ravel had first turned in his early Pavane for a Dead Princess.

2. Petit Poucet (“Tom Thumb”). Tom Thumb’s wanderings are depicted by a steady motion in eighth-notes in the strings, over which the woodwinds play a quiet “walking” melody.

3. Laideronnette, Impératrice des pagodes (“Laideronnette, Empress of the Pagodas”). There was a beautiful princess who was made ugly by a wicked witch. She travels to a distant country inhabited by tiny, munchkin-like people called “pagodes.” (Eventually, as one might expect, she is restored to her original beauty and finds her Prince Charming.) Ravel was clearly inspired by Chinese music here.

4. Les Entretiens de la Belle et de la Bête (“Conversations of Beauty and the Beast”). This story is very well known, but few actually remember the name of its author, Marie Leprince de Beaumont (1711–80). Ravel’s movement is in the tempo of a slow waltz. The Beauty is represented by the clarinet, the Beast by the contrabassoon.

5. Le Jardin féérique (“The Enchanted Garden”). This movement does not seem to be based on any particular fairy tale. It is a celebration of the splendor of this miraculous garden, where the sun never goes down and everyone lives a blessed and happy life.

XINRUO CHEN'S WINE ECSTASY

Adapted from notes by the composer

In his 2017 piece *Wine Ecstasy*, which was written for guqin virtuoso Zhao Xiaoxia, composer Chen Xinruo combines the musical vocabulary of East and West to create echoes of each other, filling the piece with the charm of classical music as well as the sustained tension of modern music.

In China’s past dynasties, members of the ancient literati class relinquished politics and the glamour and fame of the royal court to live a hermetic life in the mountains and hills. They confined their pride and enthusiasm to poetry, music, art and philosophy—and to enjoying the fleeting pleasure and satisfaction of drinking wine. It was believed that art and wine endow the soul with short-term happiness and a release of pent-up spirituality, until one after another great and immortal masterpieces of art come into being.

This piece is based on the traditional guqin melody *Jiu Kuang* (*Wine Ecstasy*), which demonstrates how literati wrote masterworks of personal freedom and escape through the ecstasy of liquor, spontaneity, and a celebration of nature—together with political avoidance. The great subtlety, refinement, and deep tone of the guqin makes a strong contrast with the wide-ranging, generous, and mellow effects of the orchestra as background. Their harmonious combination creates a multi-layered counterpoint of contrasting timbres.

RAVEL'S LA VALSE

Notes by TÖN horn players Tori Boell and Kenshi Miyatani



Tori Bell photo by Matt Dine

“The Waltz”

La Valse (literally translating to “The Waltz”) is a single-movement tone poem that began as sketches intended for a piece known as *Wien* (Vienna). Ravel himself described the idea as “. . . a kind of apotheosis of the Viennese waltz, with which is mingled in my mind the idea of the fantastic whirl of destiny.” The final *La Valse*, however, carries a far more foreboding character, touched deeply by the devastation of World War I. As a composer with a penchant for utilizing his music as commentary for current events, the piece can easily be seen as a commentary on the decline of European civilization in the wake of the war.

The Music

In receiving a commission from Sergei Diaghilev, the founder of the Ballets Russes, Ravel utilized his sketches from before

the war to create what he imagined as a ballet for the choreographer. He describes the opening as follows: “Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees . . . an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth . . .” The piece itself opens with an unstable, almost murky sonority, utilizing scattered fragments of waltz rhythms and melodies. As the poem progresses, a series of waltz themes are presented utilizing Johann Strauss II’s commonly assumed waltz gestures and construction. However, they are colored with grating dissonance and polytonality, and never fully realized. In the second half of the piece, the themes from the first half are brought back, but are deconstructed and rebuilt with more tension and instability. The music repeatedly builds and backs away from the climax, finally breaking into the ending coda.

The Portrait of a Ballet

After hearing Ravel play the piece with Marcelle Meyer, Diaghilev said to Ravel, “it’s a masterpiece, but not a ballet . . . it’s the portrait of a ballet.” With such a decisive review, the ballet itself never came to fruition. However, *La Valse* became a wildly popular orchestral work. The waltz style itself almost represented a bygone era of levity and beauty, destroyed by the brutality of war.

The Artists**Naomi Woo conductor**

Naomi Woo is a prominent young Canadian conductor and pianist. The current Assistant Conductor and Community Ambassador of the Winnipeg Symphony Orchestra, she is a frequent guest conductor across Canada and is a finalist for the position of Artistic and Music Director of l’Orchestre Symphonique de l’Estuaire. In the 2021–22 season, she made debut appearances with the National Arts Centre Orchestra, Kitchener-Waterloo Symphony Orchestra, Regina Symphony Orchestra, and Thunder Bay Symphony Orchestra, and will also conduct rehearsals of the Orchestre Métropolitain, having been chosen by Yannick Nezet-Seguin for the orchestra’s inaugural conducting academy.

Ms. Woo has conducted more than a dozen operas with students and young professionals in the U.S. and the U.K., and collaboratively created new, genre-bending operatic works with Sasha Amaya and Catherine Kontz (*A Certain Sense of Order*, Tête à Tête Opera Festival 2017), Sophie Seita (*Beethoven Was a Lesbian*, Tête à Tête Opera Festival 2020), and Alex Ho/Julia Cheng (dramaturg for *UNTOLD*, Snape Maltings 2019). She was recently in residence at the 2022 Women Opera Makers Workshop in Aix-en-Provence, and in 2018, was one of only 12 conductors accepted into the first training course for women conductors at the National Opera Studio, hosted by the Royal

Philharmonic Society and the Royal Opera House. Upcoming opera projects include Du Yan’s Pulitzer-prize winning *Angel’s Bone* (Re:Opera), and Ellis Ludwig-Leone’s *The Night Falls* (BalletCollective / American Opera Projects).

Ms. Woo’s passion for new work and artistic creation has also led to trainings and residencies at the Darmstädter Ferienkurse, the International Ensemble Modern Academy at Klangspuren Schwaz, Nida Art Colony (Vilnius Academy of the Arts), the Cortona Sessions for New Music, and more. As a pianist, she has been a prize winner at the Eckhardt-Grammatté Competition for Canadian and Contemporary Music, and winner of the Héléne Roberge Prize for Canadian Music. She is an artist with Tangram, an ensemble devoted to celebrating the vitality of Chinese cultures, and creating new music by transnational Chinese creators.

Also passionate about education, Ms. Woo is Music Director of the University of Manitoba Symphony Orchestra and has made guest conducting and lecturing appearances at Oberlin Conservatory and the Royal Academy of Music. As the first-ever music director of Sistema Winnipeg, a programme that uses music as a tool for social change, a commitment to using music to imaginatively transform the world runs through all of her work, including her Ph.D. thesis from the University of Cambridge titled “The Practicality of the Impossible.”

Alongside her work as a conductor, Ms. Woo maintains an active career as a pianist. She has appeared twice with the Winnipeg Symphony Orchestra as a soloist, in Mozart’s Concerto for Two Pianos and conducting from the keyboard in Marianna Martinez’ Keyboard Concerto in A Major.

Ms. Woo holds a Ph.D. from the University of Cambridge, where she was a Gates Cambridge Scholar. She has also studied mathematics,

philosophy, and music at Yale College, the Yale School of Music, and Université de Montréal. Her formative training before university took place at the Vancouver Academy of Music. She acknowledges generous support over the years from the Manitoba Arts Council, Canada Council for the Arts, Help Musicians UK, and the BC Arts Council.

STELLA CHEN *violin*



American violinist Stella Chen took first prize at the 2019 Queen Elizabeth International Violin Competition, followed by the 2020 Avery Fisher Career Grant and 2020 Lincoln Center Emerging Artist Award. Since then, she has appeared across North America and beyond in concerto, recital, and chamber music performances. She recently made debuts with the New York Philharmonic, Chicago Symphony, Minnesota Orchestra, Israel Philharmonic, and Chamber Orchestra of Europe, among others, and appeared at the Vienna Musikverein and Berlin Philharmonie with the Malta Philharmonic. In July 2022 she returned to Belgium in a live TV and radio broadcast of the Korngold Concerto with the Belgian National Orchestra. In recital, recent appearances include Carnegie Hall, the Phillips Collection, Rockport Music Festival, and Nume Festival in Italy. She appears frequently with Chamber Music Society of Lincoln Center both in New York and on tour. This season she makes debuts with the Baltimore and North Carolina Symphonies and performs in recital at Lincoln Center.

Her all-Schubert debut studio album was released in December 2022.

Ms. Chen has appeared as a chamber musician in festivals including the Kronberg Academy, Ravinia, Seattle Chamber Music, Perlman Music Program, Music@Menlo, Bridgehampton, Rockport, and Sarasota. Chamber music partners include Itzhak Perlman, Donald Weilerstein, Matthew Lipman, and Robert Levin. She is the first recipient of the Robert Levin Award from Harvard University, was the top prize winner of the Tibor Varga International Violin Competition, and youngest-ever prize winner of the Menuhin Competition. She plays the 1700 ex-Petri Stradivarius, on generous loan from Dr. Ryuji Ueno and Rare Violins In Consortium, Artists and Benefactors Collaborative, and the 1708 Huggins Stradivarius courtesy of the Nippon Foundation.

Ms. Chen received her doctorate from The Juilliard School, where she serves as a teaching assistant to her longtime mentor, Li Lin.

ZHAO XIAOXIA *guqin*



Zhao Xiaoxia is a master teacher of guqin at the Central Conservatory of Music, visiting scholar at the Royal Danish Academy of Music, China, and visiting professor at Singapore Raffles Music College. Since 1995, she has studied under the guidance of Professor Li Xiangting. As a soloist, she twice performed in the hall of the UNESCO

headquarters in Paris. She has appeared with the New Zealand, Sydney, and Netherlands Symphonies; the Tokyo Philharmonic; and other well-known orchestras internationally, as well as in the Tokyo, Schleswig-Holstein, and Beijing Music Festivals, among others. Since 2011, she has participated in the world tour of composer Tan Dun's Martial Arts Trilogy. At the opening ceremony of Expo 2019, the world horticultural exposition in Beijing, her guqin performance showed the charm of Chinese culture to the heads of state of dozens of countries.

THE ORCHESTRA NOW



David DeHee

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

Judith Kim
Concertmaster
Adam Jeffreys
Samuel Frois
Nayoung Kim
Yuna Jo
Zeyi Sun
Jonathan Fenwick
Lana Auerbach
Zhen Liu
Joohyun Lee

Violin II

Yeseul Park
Principal
Angeles Hoyos
Julián Andrés
Rey Peñaranda
Enikő Samu
Yi-Ting Kuo
Mae Bariff
Leonardo Pineda '15
TŌN '19
Nalin Myoung
APS '23

Viola

Shek Wan Li
Principal
Sydney Link
Kyle Davis
Batmyagmar
Erdenebat
Hyunjung Song
Emmanuel Koh
TŌN '19

Cello

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

Bass

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

Flute

Jordan Arbus
*Principal*¹⁻³
Danielle Maeng
Principal^{4,5}
Chase McClung

Oboe

Jasper Igusa
Principal^{1,2,4}
Shawn Hutchison
Principal^{3,5}
JJ Silvey

Clarinet

Olivia Hamilton
Principal^{1,2,4}
Mackenzie Austin
Principal^{3,5}
Colby Bond Bass
*Clarinet*⁵

Bassoon

Philip McNaughton
Principal^{1,5}
Han-Yi Huang
*Principal*²⁻⁴
Briana Hoffman
Contrabassoon

Horn

Tori Boell
Principal^{1,4}
Stefan Williams
Principal^{2,3},
*Assistant*⁵
Kenshi Miyatani
*Principal*⁵
Kwong Ho Hin
Emily Buehler
TŌN '21
Zachary Travis*

Trumpet

Maggie Tsan-Jung
Wei *Principal*^{1,2,4}
Diana Lopez
*Principal*⁵
Forrest Albano

Trombone

Stephen Whimple
Principal^{2,5}
Christopher Paul
*Principal*⁴
Benjamin Oatmen
Bass Trombone
Samuel Boeger*

Tuba

Jarrod Briley
TŌN '22

Timpani

Keith Hammer III

Percussion

Petra Elek
Felix Ko
Taylor Lents

Harp

Cheng Wei (Ashley)
Lim Principal
Alexis Colner

Celeste

Ji Hea Hwang

¹ *Elegía Andina*
² *Violin Concerto*
³ *Mother Goose*
⁴ *Wine Ecstasy*
⁵ *La Valse*
* *not performing in this concert*

DIANA LOPEZ *trumpet*



Matt Dine

Diana will talk briefly about the first two pieces on stage before the performances.

Hometown: Ibague, Colombia

Alma mater: Lynn Conservatory, B.M., 2021

Awards/Competitions: 2nd Place, 2012 National Trumpet Competition, Bogota, Colombia; Finalist, 2011 Young Artist Competition, Cali, Colombia; 1st Place, 2010 Young Artist Competition, Ibague, Colombia

Appearances: Bogota Philharmonic Orchestra, Colombia, 2013–16; Chosen Vale Festival, 2021; International Music Festival, Cartagena, Colombia, 2010–11

How did you hear about TŌN? What inspired you to apply? I heard about the program from one of my classmates at Lynn. I was inspired to apply because of the experience you get in a program like this, in addition to the great variety of repertoire that we play.

What has been your favorite experience as a musician? One of my favorite experiences as a musician was founding the Women's Brass Association of Colombia in Fembrass, and to be able to work to continue contributing to many young people in Colombia.

Favorite non-classical musician or band: Hiromi Uehara

If you could play another instrument, what would it be? Piano

If you weren't a musician, what would you be doing? Photography

Piece of advice for a young classical musician: Dream and work hard until you get it!

YESEUL PARK *violin*



Matt Dine

@yyesevln

Yeseul will talk briefly about the final three pieces on stage before the performances.

Home country: South Korea

Alma maters: Rice University, M.M., 2020; Manhattan School of Music, B.M., 2018

Awards/Competitions: 1st Place, Pre-college Division, 2013 American String Teachers' Association (ASTA) Los Angeles Finals Competition; 1st place, 2013 San Fernando Valley Concerto Competition; Finalist, 2012 the VOCE State Finals

Appearances: Verbier Festival, 2022; Young Artists Program, Ottawa, 2018; Music Academy of the West, 2016; Beverly Hills International Music Festival, 2013; American Youth Symphony Orchestra, 2011–12

When did you realize you wanted to pursue music as a career? I started learning violin when I was in elementary school. Since then, the times that I played my violin quickly

became the most meaningful and joyful in my life, and I knew that I wanted to spend my life letting others know the power of music.

How did you hear about TÔN? What inspired you to apply? I heard of TÔN from my friends at Rice. I was inspired by the opportunity to perform in an orchestra and to exchange musical insights with the brightest souls.

Who are your biggest inspirations? My family and violin teachers

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

Favorite non-classical musician or band? Ed Sheeran, Tom Misch, Johnny Stimson, IU

If you weren't a musician, what would you be doing? Either a veterinarian or a teacher

Tell us something about yourself that might surprise us: I have attended schools in Korea, China, and the U.S.!

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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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Trumpeter

Anonymous (2)
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 Peter Sipperley
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 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

Prelude

Anonymous (2)
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 Laurence Blau and
 Karen Johnsen
 Donald Bourque
 Marie-Louise Brauch
 Renée Burgevin
 Harriet Bussel
 Carole L. and
 Vincent Cappadocia
 Harriet D. Causbie
 Marsha S. Clark
 James Costello
 Walter Czajka
 Dena Fisher
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 Anna Shuster
 Jenny Snider
 Judith Winzemer

*Deceased

*This list represents gifts
 made to The Orchestra Now
 from July 1, 2021 to
 February 2, 2023.*

**Thank you for your
 partnership!**

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 Hick Renadette *Head Rigger*
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 May Pocsy *Video Technician*
 Lex Morton *Audio Supervisor*
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 Duane Laughniger *Audio Engineer*
 Adam Bach *Audio Engineer*
 Booker Stardrum *Audio Engineer*
 Manuel Martinez *Audio Engineer*
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 Lukeina Andreyev '23 *Assistant House Manager*
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 Liam Gomez *Building Operations Assistant*
 Chris Lyons *Building Operations Assistant*
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 Drita Gjokaj *Environmental Specialist*
 Oksana Ryabinkina *Environmental Specialist*

Director of Choruses

James Bagwell

Vocal Casting

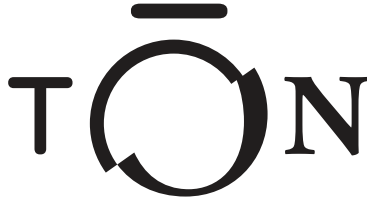
Joshua Winograde

Scholars in Residence 2023

Byron Adams
 Daniel Grimley

Program Committee 2023

Byron Adams
 Leon Botstein
 Christopher H. Gibbs
 Daniel Grimley
 Richard Wilson
 Irene Zedlacher



THE ORCHESTRA NOW.
Bard's Orchestral Masters

Upcoming Events

Before & After Soviet Communism: A Carnegie Hall Preview

APR 29 & 30

SATURDAY AT 7 PM | SUNDAY AT 2 PM
at the Fisher Center at Bard

Leon Botstein *conductor*
Sun-Ly Pierce VAP '19 *mezzo-soprano*
Hiromi Kikuchi *violin* (Saturday)
Ken Hakii *viola* (Saturday)
Luosha Fang '10 *violin* (Sunday)
Rosemary Nelis '17 *viola* (Sunday)

Karol Szymanowski *Songs of the
Infatuated Muezzin*
György Kurtág *...concertante...*
Boris Tishchenko *Symphony No. 5*

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 TŌN '24 *piano*
Milad Daniari TŌN '18 *bass*

Grigoraș 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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