

Concert Quick Guide®

Larry Wallach's *Species of Motion*

SUN 3/3/24 at 3 PM

Performance #261 Season 9, Concert 17
Daniel Arts Center McConnell Theater



ANDRÉS RIVAS *conductor*

CONCERT TIMELINE

2 hours and 5 minutes



Brief remarks by Colby Bond *clarinet*

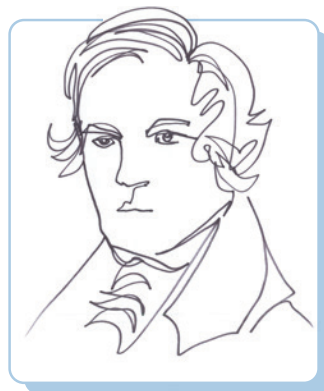


Erich Wolfgang Korngold

Born 5/29/1897 in Brünn, Moravia, Austria-Hungary (now Brno, Czech Republic)
Died 11/29/1957 at age 60 in Los Angeles

Schauspiel (Dramatic) Overture

Written 1911, at age 14
Premiered 12/14/1911 in Leipzig, Germany;
Leipzig Gewandhaus Orchestra;
Arthur Nikisch *conductor*



Robert Schumann

Born 6/8/1810 in Zwickau, Germany
Died 7/29/1856 at age 46 in Endenich, Bonn, Germany

Piano Concerto

Allegro affettuoso (fast and expressive) 15 min
Intermezzo: Andantino grazioso (moderate and graceful) 5 min
Allegro vivace (lively and fast) 11 min
no pause between second and third movements

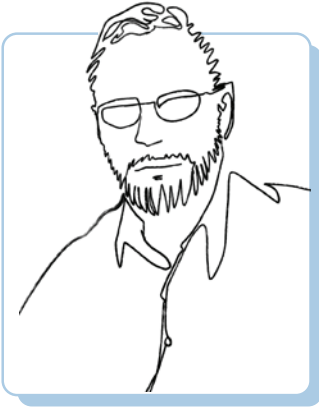
YILIN LI '24 *piano*

Written 1841–45, in Mendelssohn's early-to-mid 30s
Premiered 12/4/1845 in Dresden, Germany; Orchestra of the Subscription Concerts; Ferdinand Hiller *conductor*;
Clara Schumann *piano*
Last TŌN Performance 5/26/17 at the Fisher Center at Bard in Annandale-on-Hudson, NY; Leon Botstein *conductor*;
Alexander Kiladze *piano*

Intermission

MEET & GREET some of the musicians in the lobby
SHARE A PHOTO @TheOrchNow #TheOrchNow

Brief remarks by Nayoung Kim *violin*



Larry Wallach

Born 1944

Species of Motion

WORLD PREMIERE

Written 2018, at age 74; revised 2024



Ernő Dohnányi

Born 7/27/1877 in Pozsony, Hungary

Died 2/9/1960 at age 82 in New York City

Symphonic Minutes

Capriccio: Vivacissimo possibile (lively and brisk) 3 min

Rapsodia: Andante (moderately slow) 4 min

Scherzo: Allegro vivace (lively and fast) 2 min

Tema con variazioni: Andante poco moto (Theme and Variations: moderately slow, with a little motion) 4 min

Rondo: Presto (quickly) 2 min

Written 1933, at age 56

Premiered 10/23/1933 in Budapest;
Budapest Philharmonic Society;
Dohnányi conductor

All timings are approximate.

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SAT 3/3/24 at 3 PM

Performances #261 Season 9, Concerts 17

Daniel Arts Center McConnell Theater

The Music

KORNGOLD'S SCHAUSPIEL (DRAMATIC) OVERTURE

Notes by TÖN percussionist Luca Esposito

It would be brave, yet valid, to assume that tonight is the first time that all the musicians on stage are performing a piece composed by a 14-year-old boy. Schauspiel Overture was Erich Wolfgang Korngold's first-ever orchestral score, and yet it feels and sounds like the work of a full-grown, experienced composer. It is of no surprise that this beautifully dramatic piece was extremely well-received at its 1911 premiere in Leipzig, Germany, under the baton of world-renowned conductor Arthur Nikisch. The young prodigy composer was only scratching the surface of the success that his career would later see after immigrating to the United States and immersing himself in the world of Hollywood film scores. This "dramatic overture" takes the listener on a sophisticated journey of romanticism and color. Korngold's orchestration and waltz-like themes set the tone for a pretty yet powerful piece. The sweeping cello and violin melodies create a fine

balance with the woodwind solos and light brass accompaniment figures. The piece is complete and well-rounded. It does not at all lead one to believe that it was composed by a very young and essentially naive composer, as all of its characteristics are bold, captivating, and mature. It is impressive to feel that, even if only slightly, the overture has moments that draw influence from legendary composers such as Tchaikovsky, Richard Strauss, or even Beethoven. Knowing the background of this piece adds much more meaning and emotion to the performer, and helps to imagine what it would have been like to perform this over a century ago in Central Europe.

SCHUMANN'S PIANO CONCERTO

Notes by TÖN keyboard player
Neilson Chen

Schumann's piano pieces, including the only piano concerto that he ever composed, are still among the most popular compositions in the repertoire. In the early stages of his career as a composer, he mostly wrote songs and piano solo music, always being

the pianist to champion his works. It was not until his marriage to Clara Wieck, the daughter of his most influential teacher, Friedrich Wieck, and with her advice, that Schumann started to write some larger-scale compositions.

Schumann composed this concerto in two stages throughout a four-year period. In 1841, he composed a Phantasie for piano and orchestra. Upon completion, Clara performed two private run-throughs of the piece, and commented that the format was a new generation of concerto that Robert Schumann had been hoping for another genius composer to fulfill. The Phantasie ended up becoming the first movement of his concerto, after he made minor revisions to it and added the remaining two movements in 1845.

In earlier piano concerti, the orchestra always took a leading role from the beginning, followed by the soloist playing the same melody as the orchestra opening part. In Schumann's piece, he decided to showcase the soloist more: the beginning of the first movement is introduced by the soloist with descending chords. Also, more dialogue between piano and orchestra can be heard throughout the entire concerto. Not all composers agreed about the revolutionary changes of piano concerto that Schumann made. Liszt criticized the new format as a "concerto without piano".

The second movement is a dream-like intermezzo, where we can hear Schumann's genius as a song composer. Compared with the vigorous feeling of the first movement, the second presents a version of a "song without words" in which the pianist acts as a singer, and the orchestra accompanies the soloist as a piano would in Schumann's songwriting.

The intermezzo leads into the last movement without a pause. It opens with the soloist presenting a joyful version of the principle theme, which is related to the main theme from the opening movement. With the second theme, dotted syncopation changes the mood slightly, but the entire last movement still provides a triumphant feeling and the concerto concludes with a brilliant and thrilling dance-like symphonic coda.

LARRY WALLACH'S SPECIES OF MOTION

Notes by TÖN oboist David Zoschnick

Larry Wallach is the Livingston Hall Chair in Music at Bard College at Simon's Rock. He is a performer, composer, musicologist, and educator whose interests span the history of Western music up to the present day, with a particular focus on baroque and modern repertoires. After five decades of teaching, he will be retiring from Bard College at Simon's Rock at the end of the 2023–24 school year.

Upon first hearing Wallach's *Species of Motion*, it was difficult for me to imagine the piece being called anything else. The piece is fluttering, vaporous, effervescent, and never not in motion. It begins with subtle, rapid ostinatos in the strings, which build in a crescendo that, for me, evoke the quick flapping of butterflies' wings. Pairs of woodwinds then come to the forefront in a mysterious yet sensual dance of couples, playing swift interlocking figures. This scene seems to be interrupted by the arrival of the brass, which play a more angular and march-like rhythmic motif that clashes with the more fluid river of notes in the winds and strings. A jaunty little oboe then haphazardly stumbles out of the sea of strings playing a

melody that sounds like it came straight out of an English pub, which then gets repeated and transfigured by the flutes and trumpets. Soaring strings pass around a pleasant melody over quick ostinatos in the lower strings, perpetually pushing us forward on this train of motion, until finally, with the bravado and charisma fitting of a matador, a solo trumpet heroically pierces through the orchestra, playing a proud and flamboyant melody. The piece then begins to wind down, as the perpetual motion created by the orchestra slows to stillness.

DOHNÁNYI'S SYMPHONIC MINUTES

Notes by TÖN cellist Elvira Hoyos Malagon

Ernő Dohnányi played an important role in the 20th-century Hungarian music scene. As a pianist, composer, and conductor, Dohnányi's influence on classical Western music is notable. His virtuoso piano skills gained him recognition throughout Europe. He was a contemporary and friend of Béla Bartók.

During the First World War, Dohnányi explored his conducting skills and played a key role in keeping alive and rescuing Hungarian music in many ways. After the war, in 1918, he continued his career as a musician, teaching at today's Franz Liszt Academy, as a concert pianist, and expanding his conducting skills. Notably, he was forced to interrupt his activities in Europe in 1943 due to his anti-Nazi and pro-Jewish positions. However, he later resumed his career as a composer-in-residence at Florida State University in Tallahassee.

Symphonic Minutes, subtitled "Character Movements," was composed in 1933 as

the second part of a collaborative dance suggested by his choreographer wife, Elsa Galafrès. Dohnányi conducted both the concert premiere with the Budapest Philharmonic in 1933, and its stage version at the Budapest Opera House in 1934. This work exemplifies Dohnányi's ability to craft a captivating musical narrative, showcasing his mastery of orchestration and a distinctive fusion of musical traditions. Additionally, his dedication to Hungarian music is evident through the incorporation of folkloric elements, establishing an emotional link with his cultural heritage.

The concise and varied movements of *Symphonic Minutes* seamlessly interconnect, holding the listener's attention. Dohnányi employs alterations in tempo, dynamics, and recurring thematic motifs to unify the composition, creating harmony across diverse sections. The composition includes a brilliantly toned and clever Capriccio, a rich Rhapsody highlighting the woodwinds, a sharp and compact Scherzo, Theme and Variations based on a 16th-century melody, and, finally, a spinning Moto Perpetuo Rondo.

Dohnányi, a patriot with his compositions, passionately embraced Hungarian music, infusing it with elements that emotionally connect to his heritage. His legacy challenges norms, leaving a lasting impact on the rich tapestry of Hungarian musical history.

The Artists

ANDRÉS RIVAS *conductor*



Matt Dine

Born in Caracas in 1990, Andrés Rivas began his musical journey at the age of three at the 'Centro Académico Montalbán,' a part of the El Sistema de Orquestas Juveniles e Infantiles de Venezuela. He marked his international debut at EWA University in Seoul, South Korea in 2010, and in 2011, Gustavo Dudamel handed him the baton at the inauguration of the National Center for Social Action for Music and the 36th anniversary of El Sistema in Venezuela. Months later, he shared the podium with Maestro Dudamel at a tribute concert for Venezuelan composer Juan Vicente Torrealba, conducting two of his works.

As a violinist, Mr. Rivas has collaborated with global soloists like Martha Argerich, Gautier and Renaud Capuçon, Ilya Gringolts, Maurice Hasson, Natalia Gutman, Gabriela Montero, Alexander Romanovsky, Andreas Ottensamer, and Albert Markov. He has performed under the baton of conductors including the late Claudio Abbado, Giuseppe Sinopoli, Sir Simon Rattle, Gustavo Dudamel, Esa Pekka Salonen, JoAnn Falletta, James Bagwell, Leon Botstein, and John Williams.

Since 2008, Mr. Rivas has participated in numerous international tours with the

Orquesta Sinfónica Simón Bolívar de Venezuela. Invited by Maestro Dudamel in 2009, he served as assistant conductor during a national tour throughout Venezuela. In 2012 he conducted a concert-style Proms at the Vienna Konzerthaus.

In 2013, Mr. Rivas played a role in the creation of the bi-national orchestra South Korea–Venezuela, where he conducted the orchestra by invitation from doctor and founder of El Sistema, Maestro Jose Antonio Abreu. In 2014 he participated in Bard College's prestigious Conductor's Institute. Starting a graduate degree in Orchestral Conducting at Bard, he undertook an assistant conductor role at the annual Bard Music Festival. Completing his studies at Bard College in 2017, he secured the only offered place at The Royal Conservatoire of Scotland in their MMus/MA Orchestra Conducting program. The next year, he won the Miami Symphony Orchestra's Conducting Fellowship and Apprenticeship under Eduardo Marturet.

Mr. Rivas has led the Empire State Youth Orchestra and directed the York Philharmonic Orchestra. He has led orchestras both as concertmaster and guest conductor at venues such as Carnegie Hall, The Metropolitan Museum of Art, Fisher Center at Bard, Wiener Musikverein, Beethoven Hall, Gothenburg Concert Hall, National Center for the Performing Arts in Beijing, Ravello Festival, and Flanders International Festival, among others.

Presently, Mr. Rivas serves as the assistant conductor for The Orchestra Now and the Bard College Conservatory Orchestra.

YILIN LI '24 *piano*



Arielle Doneson

Pianist Yilin Li, from Shenyang, China, is a fifth-year student at the Bard College Conservatory of Music, where she studies with Gilles Vonsattel. Her second major is French studies. She began playing the piano at the age of five. She has performed in the Bowdoin International Music Festival and the Maine Chamber Music Festival. In 2022, she was named one of the winners of the annual Bard Conservatory Concerto Competition. As a soloist, she has performed with orchestras including the Todi Music Master Orchestra in Italy and the East Tennessee Symphony Orchestra.

LARRY WALLACH *composer*



Larry Wallach is a composer, pianist, and music historian who holds the Livingston Hall Chair in Music at Bard College at Simon's Rock, where he taught for five decades. He was educated at Columbia University, where

he studied composition with Otto Luening, Jack Beeson, and Charles Wuorinen.

Dr. Wallach's compositions, primarily of chamber music, have been performed across the United States. He has been awarded two "Meet the Composer" grants, and his composition *Echoes from Barham Down* won the composition award from the New School of Music in Cambridge, MA. His concerto for harp, percussion, and chamber orchestra was commissioned and performed by the Atlantic Sinfonietta at Merkin Hall in New York in 1992. *Canzona* was composed for the Da Capo Players and performed at Bard College in 1999. He composed *Housatonic River Hymn* for chorus and strings for the Housatonic River Festival in 2004. Other commissions include *Winter Music* for percussion, composed for and performed by the New England Conservatory Percussion Ensemble under Frank Epstein in 2016; and *Berkshire Rhapsody* for large orchestra, composed for and performed by the Claflin Hill Symphony under Paul Surapine in 2017. In 2020, his orchestral composition *Species of Motion* was recorded and released by the Janáček Philharmonic in the Czech Republic for Navona Records, and can be heard on Spotify.

An active pianist and harpsichordist, Dr. Wallach has partnered with string players to perform the major sonata literature for violin, viola, and cello, including the sonatas of Bach, Brahms, Beethoven, Mozart, Prokofiev, and Charles Ives. He has also been active as a song accompanist, collaborating with singers such as John Cheek, Pamela Dellal, and Catherine Hancock. He was a founding board member of the Berkshire Bach Society, has published articles about Charles Ives and Johannes

Brahms, and has written music criticism for various online publications, currently including *The Berkshire Edge*. He has also been active as a pianist and harpsichordist playing for English Country Dances.

THE ORCHESTRA NOW

In 2015 conductor, educator, and music historian Leon Botstein founded The Orchestra Now (TÖN), a group of vibrant young musicians from across the globe, as a graduate program at Bard College. 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 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 Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and other venues across NYC and beyond.

The orchestra has performed with many distinguished guest conductors and soloists, including Leonard Slatkin, Gil Shaham, Fabio Luisi, Joan Tower, Vadim Repin, Tan Dun, and JoAnn Falletta. Among TÖN's many recordings are albums featuring pianists Piers Lane, Anna Shelest, and Orion Weiss; *Buried Alive* with baritone Michael Nagy; *Classics of American Romanticism*; 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.

More info at ton.bard.edu.



Leon Botstein, *Music Director*

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Yi-Ting Kuo
Concertmaster

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Peñaranda
Judith Kim
Lana Auerbach
Chance McDermott
Seunghye Park
Haley Schricker
Jonathan Fenwick
Angeles Hoyos
Enikő Samu

Violin II

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Principal

Nayoung Kim
Haley Maurer Gillia
Samuel Frois
Emerie Mon
Heather Lambert
Yaewon Choi
Zeyi Sun

Viola

Sydney Link *Principal*
Andrea Natalia
Torres-Álvarez

Tania Ladino Ramirez
Michael Halbrook
Keegan Donlon
Nelsy Badia

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Yuri Ahn
Elvira Hoyos
Dariimaa Batsaikhan
Eva Roebuck

Jihyun Hwang
Sam Boundy*
Emma Churchill*

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Principal
Rowan Puig Davis
Luke Stence TÖN '22
Josh Marcum

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Olivia Chaikin *Principal*²
Chase McClung *Principal*⁴,
*Piccolo*¹

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Principal^{1,2}
Quinton Bodnár-Smith
Principal^{3,4}

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Colby Bond *Principal*^{1,2}
Dávid Kéring *Principal*^{3,4}
Viktor Tóth '16 TÖN '21
*Bass Clarinet*¹
Zachary Gassenheimer*

Bassoon

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Principal^{1,2}
Kylie Bartlett *Principal*^{3,4}
Han-Yi Huang
*Contrabassoon*¹

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Tori Boell *Principal*^{1,2}
Daniel Itzkowitz
Principal^{3,4}

Ziming Zhu
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*Principal*³

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*Principal*¹
Zachary Johnson
*Principal*⁴
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Nick Goodson

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² Schumann

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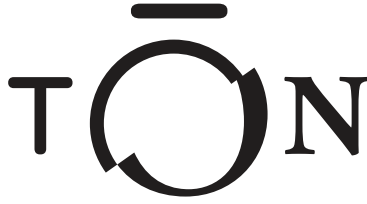
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THE ORCHESTRANOW.
Bard's Orchestral Masters

Upcoming Events

at the Fisher Center at Bard

Beethoven's 6th & *The Rite of Spring*

APR 6 & 7

SATURDAY at 7 PM | SUNDAY at 2 PM

Leon Botstein *conductor*

Musicians from the Bard College
Conservatory Orchestra

Egon Wellesz *Vorfrühling (The Dawn
of Spring)*

Beethoven *Symphony No. 6, Pastoral*

Stravinsky *The Rite of Spring*

Violinist as Composer

MAY 4 & 5

SATURDAY at 7 PM | SUNDAY at 2 PM

Leon Botstein *conductor*

Nikita Boriso-Glebsky *violin*

Grażyna Bacewicz *Partita for Orchestra*

Joseph Joachim *Variations for Violin and
Orchestra*

Eugène Ysaÿe *Violin Concerto in D minor
(U.S. Premiere)*

George Enescu *Symphony No. 2*

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