

# Concert Quick Guide®

Violinist as Composer

WED 5/8/24 at 7 PM

Performance #269 Season 9, Concert 25  
Stern Auditorium / Perelman Stage at Carnegie Hall



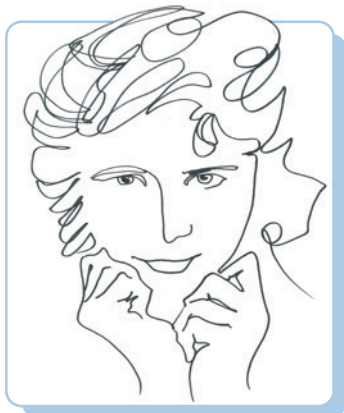
LEON BOTSTEIN *conductor*

## CONCERT TIMELINE

2 hours and 30 minutes



Brief remarks by Enikő Samu *violin*



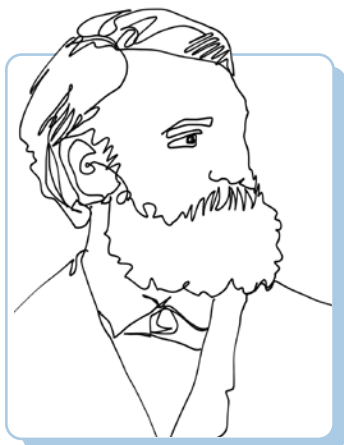
### Grażyna Bacewicz

Born 2/5/1909 in Łódź, Poland  
Died 1/17/1969 at age 59 in Warsaw

### Partita for Orchestra

Preludium: Grave (very slow) 4 min  
Toccata: Vivace (lively) 3 min  
Intermezzo: Andantino melancolico  
(moderate, with melancholy) 3 min  
Rondo: Presto (quickly) 4 min  
*No pause between first two movements*

Written 1955, at age 46  
Premiered 5/17/1957 in Warsaw;  
National Philharmonic Orchestra;  
Arnold Rezler conductor



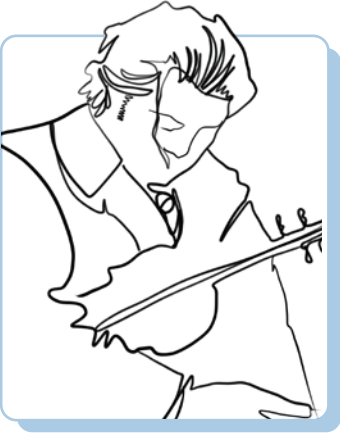
### Joseph Joachim

Born 6/28/1831 in Köpcsény, Hungary  
Died 8/15/1907 at age 76 in Berlin

### Variations for Violin and Orchestra

NIKITA BORISO-GLEBSKY *violin*

Written 1876–79, in Joachim's mid 40s  
Premiered 2/28/1880 at the Crystal Palace in  
London



## Eugène Ysaÿe

Born 7/16/1858 in Liège, Belgium  
Died 5/12/1931 at age 72 in Brussels

### Violin Concerto in D Minor

NYC PREMIERE

NIKITA BORISO-GLEBSKY *violin*

Written 1884, at age 26  
Premiered 5/4/2024 at the Fisher Center  
at Bard; The Orchestra Now; Leon Botstein  
*conductor*; Nikita Boriso-Glebsky *violin*

## Intermission

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**REFRESHMENTS** available at the café on the Parquet level

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(outside of the Rose Museum), and Second Tier levels

Brief remarks by Zeyi Sun *violin*



## George Enescu

Born 8/19/1881 in Iiveni, Romania  
Died 5/4/1955 at age 73 in Paris

### Symphony No. 2

Vivace, ma non troppo (lively, but not too lively)  
*19 min*  
Andante giusto (moderately slow and steady)  
*15 min*  
Un poco lento, marziale (a little slow, marching)  
*4 min*  
Allegro vivace, marziale (lively and fast,  
marching) *16 min*  
*No pause between final two movements*

Written 1912–14, in Enescu's early 30s  
Premiered 3/28/1915 in Bucharest



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Heard in concert in Fall 2022, the works comprise Hugo Kauder's  
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All timings are approximate.

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Bard

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Wednesday, May 8, 2024 at 7 PM  
Isaac Stern Auditorium / Ronald O. Perelman Stage

## Violinist as Composer

Leon Botstein, Conductor

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GRAŻYNA BACEWICZ  
(1909–1969)

Partita for Orchestra (1955)

Preludium: Grave  
Toccata: Vivace  
Intermezzo: Andantino melancolico  
Rondo: Presto

JOSEPH JOACHIM  
(1831–1907)

Variations for Violin and Orchestra (1976–1979)

**Nikita Boriso-Glebsky**, Violin

EUGÈNE YSAÏÈ  
(1858–1931)

Violin Concerto in D Minor (1884; NYC Premiere)

**Nikita Boriso-Glebsky**, Violin

INTERMISSION

GEORGE ENESCU  
(1881–1955)

Symphony No. 2 (1912–1914)

Vivace, ma non troppo  
Andante giusto  
Un poco lento, marziale  
Allegro vivace, marziale

# The Program

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## GRAŻYNA BACEWICZ Partita for Orchestra

Grażyna Bacewicz wore many hats over the course of her very accomplished life, which included the roles of concert violinist, conservatory professor, prominent juror for competitions, and composer of over 200 works. Throughout her lifetime, she showed an unrelenting desire to expand her horizons and maintain a vast range of interests, such as philosophy and literature.

Her open-mindedness for innovation played a large role in her compositions and position as a composer. She helped pave the way for the next wave of Polish composers with a mixture of neo-classicism and modernism, despite the cultural stagnation that occurred as Poland sought to embrace nationalism as a response to the devastating loss of stability and identity post-war. As stated eloquently by her friend and fellow Polish composer Witold Lutosławski, “It does not appear proper to me to judge her works only in the light of the compositional styles and rapidly changing artistic currents of her lifetime. Like so many other composers of larger compositional forms, she was to a great degree independent of the atmosphere surrounding her. Rather, it was her music that helped to create that atmosphere ...”

The Partita was written in 1955 after a long stint in the hospital due to a car accident, which also coincided with the timeframe in which Bacewicz decided to retire as a concert violinist in favor of composing. It consists of four short movements lasting three to four minutes each, which blend together seamlessly despite having vastly differing characters. In the first movement, “Preludium,” the work opens with a half-step, low-register, repeating motif that immediately sets a serious, almost menacing tone. Bacewicz continues to employ small motifs that are then expanded upon throughout the work. The second movement, “Toccata,” uses rhythm and just enough skewed meter to create a dance, one where it increasingly feels like you’ll spin out of control. “Intermezzo,” the third movement, immediately transports you into a dream-like soundscape with the flute, clarinet, and oboe passing a plaintive melody between themselves over a ghostly string section, accompanied by the glockenspiel and harp acting as eerie church bells. The piece finishes on an unapologetically triumphant note with the last movement, “Rondo,” which calls to mind heavy inspiration from folk elements with its rhythmic confidence and whirlwind ending.

—Emerie Mon, TÖN violinist

## JOSEPH JOACHIM

### Variations for Violin and Orchestra

At the height of Romanticism, Joseph Joachim stood out as a virtuoso and versatile musician. His talent and impeccable training took him on a journey that linked his life with some of the most eminent composers of his era, including the Schumanns and Brahms, not to mention his renowned teachers, Mendelssohn and Liszt.

His connection with Brahms was quite remarkable. Their mutual admiration often led them to turn to each other for advice and to exchange compositional exercises to refine their skills. Joachim had already dedicated his second Violin Concerto to Brahms, and in 1878, Brahms started his iconic Violin Concerto, written for and dedicated to Joachim, while Joachim began working on his Variations for Violin and Orchestra. Despite that closeness, each of these pieces displays its own characteristics. While the Variations highlight the technical possibilities and leading capacity of the violin, Brahms's concerto features the soloist interacting with and supporting other prominent voices. Although we do not have concrete correspondence about the Variations between them, Joachim's suggestions to make Brahms's concerto more "violinistic" reveals they may not have seen eye-to-eye about certain stylistic and compositional choices. Furthermore, Spanish virtuoso Pablo de Sarasate, to whom Joachim's variations are dedicated, expressed some opinions about Brahms's concerto which suggests a desire for a more prominent and virtuosic role for the violin soloist as well.

Structured around a melancholic theme, the variations slide between lyricism and drama, evoking the contrasts of the human experience. Joachim, however, publicly opposed the growing tendency of literary-orientated music, arguing that music needs to speak freely as a language beyond words. And so with Joachim's meticulous artistry, his powerful violin solo and rich orchestral accompaniment will fill the hall with music that asks each listener to find their own meaning.

This piece reminds us of other technically demanding violin concertos like Tchaikovsky's or Mendelssohn's, with their lyrical melodies, dramatic contrasts, and brilliant virtuosity. They have become iconic pieces that showcase the violin's versatility and expressiveness, just as Joachim's does. Joachim's masterful Variations deserves the same spotlight.

—Tania Ladino Ramírez, TÖN violist

## **EUGÈNE YSAÏE**

### **Violin Concerto in D Minor**

While there were many well-known virtuoso violin soloists throughout the late 19th and early 20th centuries—Jascha Heifetz, Nathan Milstein, Fritz Kreisler—the one deemed to be the “king” of them all was Eugène Ysaÿe. He had a prolific solo career, playing and premiering works by colleagues such as Debussy, Saint-Saëns, and Franck, the last of which wrote a violin sonata dedicated to Ysaÿe and gave it to him as a wedding present. As Ysaÿe grew older and his playing abilities began to decline, he turned to teaching and composition as outlets for his musical spirit. His most famous contribution to the violin repertoire are his six solo violin sonatas, written in 1923, which are quite well known for their difficulty and virtuosity. However, many people might be surprised to know, as I was, that he actually wrote multiple violin concerti. Ysaÿe’s Violin Concerto in D Minor was in fact recently discovered, and this performance by TÖN will mark the work’s New York City premiere.

Written in 1884, the concerto isn’t broken down into movements, but is rather one long virtuosic showcase with clear character changes spanning roughly 17 minutes. Stylistically, it is not quite as harmonically adventurous as Ysaÿe’s solo violin sonatas, and the listener can hear the influences from more well-known concerti. Ysaÿe’s concerto is very reminiscent of Mendelssohn’s Violin Concerto, in the sense that its hybrid classical/Romantic style of orchestration and harmonic structure convey an elegance, simplicity, and regalness that balance out the more showy and flashy passage work. These virtuosic techniques remind me of the concerti of 19th-century violinists and composers Henryk Wieniawski and Henri Vieuxtemps, as they are basically showcases for all that the violin and its soloist are capable of. Ysaÿe’s concerto even starts out with parallel 10ths, a difficult technique dreaded by most violinists, and almost a direct quotation from the start of Wieniawski’s First Violin Concerto. As a violinist, it has been so gratifying to discover this lesser-known but still fantastic work from such a prolific composer of music for the violin.

—Chance McDermott, TÖN violinist

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## **GEORGE ENESCU**

### **Symphony No. 2**

George Enescu’s Second Symphony (completed in 1914) was not truly the composer’s second effort in the genre, but rather his sixth. During his teenage years, Enescu wrote four “study symphonies” which undoubtedly helped shape his understanding of large-scale form. A prodigiously gifted child, the young violinist and composer graduated from the Vienna Conservatoire at the age of 12—he even played in the first stand of the conservatory orchestra with his hero, Johannes Brahms, on the podium!

In adulthood, Enescu gained notoriety abroad as a great violinist and conductor. He taught the likes of Yehudi Menuhin and Ida Haendel, and conducted many American orchestras, including the Philadelphia Orchestra and New York Philharmonic. Revered cellist Pablo Casals even described Enescu as “the greatest musical phenomenon since Mozart.” Considering all these endorsements of his exceptional abilities, one might reasonably wonder why Enescu’s works aren’t better known, at least outside his home country of Romania. I can deduce three possible factors contributing to his relative lack of popularity, none of which need to be a hindrance to the programming of his compositions today: political divisions in Europe in the aftermath of World War I; the composer’s own modesty and reluctance to self-promote; and the sheer difficulty of his mature works for the performers.

Enescu’s Second Symphony marks a turning point in his trajectory as an artist: his many varied influences are synthesized into a unique compositional voice. Enescu himself was none too pleased with the premiere, however, and abandoned the symphony for the rest of his life. During the First World War, the only copy of the work accompanied the Romanian government’s gold reserves on a train to Moscow, where it vanished for years—and though the manuscript was eventually returned to the composer, it remained unpublished until 1965, a decade after Enescu’s death.

The symphony consists of four movements, the last two of which are played without pause in between. The first movement is the longest, and is bursting with energy in contrast to the melancholic second movement. The third movement is a march that plows straight into the kaleidoscopic finale, which is at one moment troubled and at another triumphant.

—Haley Schricker, TÖN violinist

# The Artists

Matt Dine



## Leon Botstein

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.

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## Nikita Boriso-Glebsky

Nikita Boriso-Glebsky was invited to record Eugène Ysaÿe's recently discovered Concerto in D Minor with Orchestre Philharmonique Royal de Liège for the 2019 album *A Tribute to Ysaÿe*. The recording has been awarded the prestigious Diapason d'Or award. He is giving the premiere of this work at the Fisher Center at Bard and Carnegie Hall with The Orchestra Now under the baton of Leon Botstein. This concert will be the young violinist's Carnegie Hall debut.



The current season includes concerts with Barcelona Symphony Orchestra, Wiener Kammerorchester, Istanbul State Symphony Orchestra, Orquestra Sinfonica de Tenerife, and other ensembles. In past seasons, Boriso-Glebsky has collaborated with conductors including Klaus Mäkelä, David Afkam, Sakari Oramo, Hannu Lintu, Vasily Sinaisky, Dima Slobodenyuk, Vladimir Fedoseev, Carlos Miguel Prieto, Marta Gardolinska, Christopher Warren-Green, and Jaime Martin. His chamber music partners include Denis Kozhukhin, Dmitry Masleev, Zlatomir Fung, and Georgy Tchaidze, with whom he recently embarked on a nine-concert tour of China, culminating with a recital at the Shanghai Oriental Arts Center. Memorable festival appearances include Salzburg, Rheingau, and Stars of the White Nights, as well as the Beethovenfest Bonn and “La Folle Journee” in Nantes, Tokyo, and Yekaterinburg.



Boriso-Glebsky is the first performer of several compositions by Rodion Shchedrin, Alexander Tchaikovsky, and Kuzma Bodrov. In addition to *A Tribute to Ysaÿe*, he has recorded an anthology of Nikolai Medtner’s works for violin and piano with Ekaterina Derzhavina (Profil, 2018) as well as *Symphonie Espagnole* with Sinfonia Varsovia and Beethoven’s *Violin Sonata in G Major, Op. 96, No. 10* with Dana Protopopescu (Queen Elisabeth Competition label, 2021 and 2009). He took first prizes at the Kreisler Competitions in Vienna and the Sibelius Competition in Helsinki in 2010, and the Grand Prix at the Monte Carlo Violin Masters competition in Monaco in 2013. He won the Violinist of the Year award from the International Maya Plisetskaya and Rodion Shchedrin Foundation (US), the Virtuoso Prize of the Italian Academy of String Instruments and the Antonio Stradivari Society (Cremona), and the Jan Sibelius Medal from the Sibelius Foundation in Finland. In 2010, the Russian newspaper *Musical Review* declared him Person of the Year.

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## 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 New York City 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 *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.

For more information, visit [ton.bard.edu](http://ton.bard.edu).

## The Orchestra Now

**Leon Botstein**, Music Director

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Enikő Samu  
Concertmaster  
Haley Schricker  
Chance McDermott  
Shengjia (Sherry) Zhang  
Yaewon Choi  
Haley Maurer Gillia  
Judith Kim  
Lana Auerbach  
Adam Jeffreys TÖN '23  
Yi-Ting Kuo  
Leonardo Pineda '15  
TÖN '19  
Bruno Peña

### Second Violins

Jonathan Fenwich  
Principal  
Seunghye Park  
Heather Lambert  
Zeyi Sun  
Angeles Hoyos  
Emerie Mon  
Julián Andrés Rey  
Peñaranda  
Samuel Frois  
Joohyun Lee  
Michael Hahn  
Nayoung Kim\*

### Violas

Michael Halbrook  
Principal  
Sydney Link  
Andrea Natalia  
Torres-Álvarez

Tania Ladino Ramirez  
Batmyagmar Erdenebat  
TÖN '23  
Nelsy Badia  
Keegan Donlon  
YoonJung Hwang

### Cellos

Amelia Smerz  
Principal  
Jihyun Hwang  
Elvira Hoyos  
Emma Churchill  
Yuri Ahn  
Dariimaa Batsaikhan  
Sam Boundy  
Lucas Button TÖN '21

### Basses

Rowan Puig Davis  
Principal  
Holdan Arbey Silva  
Acosta  
Josh Marcum  
Luke Stence TÖN '22  
Carlos Barriento  
Tom Forletti

### Flutes

Jordan Arbus  
Principal 1, 2  
Olivia Chaikin  
Principal 3, 4  
Chase McClung  
Piccolo 1, 2

### Oboes

David Zoschnick  
Principal  
Shawn Hutchison TÖN '22  
English Horn 4  
Jasper Igusa TÖN '23  
Quinton Bodnár-Smith\*

### Clarinets

Dávid Kéringér  
Principal 1, 2  
Colby Bond  
Principal 3, 4  
Zachary Gassenheimer  
E-flat Clarinet 1

### Bassoons

Miranda Macias  
Principal 1, 3  
Kylie Bartlett  
Principal 2  
Han-Yi Huang  
Principal 4

### Horns

Douglas Nunes  
Principal 1, 2  
Assistant 4  
Ziming Zhu  
Principal 3  
Daniel Itzkowitz  
Principal 4  
Stefan Williams  
Tori Boell

### **Trumpets**

Forrest Albano

Principal 1, 2

Jid-anan Netthai

Principal 3

Giulia Rath

Principal 4

### **Trombones**

Stephen Whimple

Principal 1, 3

Zachary Johnson

Principal 4

Samuel Boeger

Bass Trombone

### **Tuba**

Tyler Woodbury

### **Timpani**

Pei Hsien (Ariel) Lu

### **Percussion**

Luca Esposito

Principal 1

Nick Goodson

Principal 4

Petra Elek

Luis Jacome

Maddy Dethloff APS '25

### **Harp**

Cheng Wei (Ashley) Lim

Principal

Minyoung Kwon

### **Keyboards**

Neilson Chen

Piano

Ji Hea Hwang

Celeste

Artis Wodehouse

Harmonium

1 Bacewicz

2 Joachim

3 Ysaÿe

4 Enescu

\* not performing in this concert

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Anna Shuster  
Theodore J. Smith  
William Solis  
Elizabeth Strianese  
George Wachtel/Audience  
    Research & Analysis  
Susan L. Waysdorf and  
    Mary K. O'Melveny  
Michael and Leslie Weinstock  
Elizabeth Willis  
Ian Zimmerman '92  
Drs. Julie and Sandy Zito

**Prelude**

Anonymous (2)  
Leslie and Louis Baker  
Elaine Berk  
Marge and Ed Blaine  
Laurence Blau and  
    Karen Johnsen  
Harriet Bussel  
Sarah Carr

Marsha S. Clark  
James Costello  
Walter Czajka  
Richard Desir, in memory of  
    Pierre Desir  
Lucinda DeWitt  
Dena Fisher  
Katherine J. Flack  
Helena and Christopher H.  
    Gibbs  
Beverly Gillia, in honor of Haley  
    Gillia TON '26  
Karen M. Harvey  
Nancy Hereford  
Maung S. Htoo, in memory of  
    Anne Htoo  
Robert Kappes  
Brenda Klein  
Marilyn Lebowitz  
Thomas Mortka  
Sandra Novick  
Eileen Quinlan  
Robert Renbeck  
Brigitte R. Roepke  
Sandra Schanzer  
Diane J. Scrima  
Gail Sherain, in honor of  
    Larry Wallach  
Barbara Shrager  
Shari Siegel  
Dennis Staropoli  
Judith Winzemer

**\*Deceased**

This list represents gifts made to The Orchestra Now from July 1, 2022 to April 23, 2024.

Thank you for your partnership!

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Academic Director

Jindong Cai  
Associate Conductor

Zachary Schwartzman  
Resident Conductor

Andrés Rivas GCP '17  
Assistant Conductor

Erica Kiesewetter  
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Studies

Keisuke Ikuma  
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Sima Mitchell  
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Orchestra Manager

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Program Coordinator and  
Admissions

Sebastian Danila  
Music Preparer and  
Researcher

Benjamin Oatmen  
Librarian

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TÖN '19  
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Education

Shawn Hutchison TÖN '22  
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Nicole M. de Jesús '94  
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