

Concert Quick Guide®

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

SAT 4/6/24 at 7 PM & SUN 4/7/24 at 2 PM

Performances #263 & #264 Season 9, Concerts 19 & 20
Fisher Center at Bard Sosnoff Theater



LEON BOTSTEIN *conductor*

CONCERT TIMELINE

2 hours and 15 minutes



Brief remarks by *Tori Boell horn*



Egon Wellesz

Born 10/21/1885 in Vienna

Died 11/9/1974 at age 89 in Oxford, England

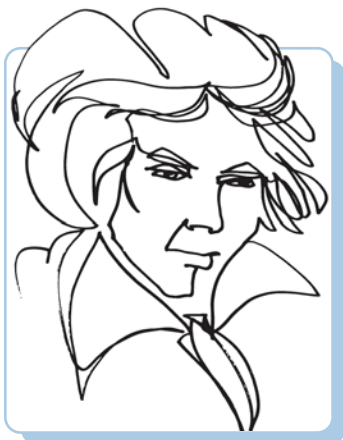
Vorfrühling (*The Dawn of Spring*)

Written 1911, at age 25

Premiered 4/24/1921 in Bochum, Germany;

Bochum City Orchestra;

Rudolf Schulz-Dornberg *conductor*



Ludwig van Beethoven

Born c. 12/16/1770 in Bonn, Germany

Died 3/26/1827 at age 56 in Vienna

Symphony No. 6, Pastoral

Awakening of Cheerful Feelings upon Arrival in
the Country *11 min*

Scene by the Brook *13 min*

Merry Gathering of Country Folk *5 min*

Thunderstorm *4 min*

Shepherd's Song; Happy and Thankful Feelings
after the Storm *8 min*

no pause between the final three movements

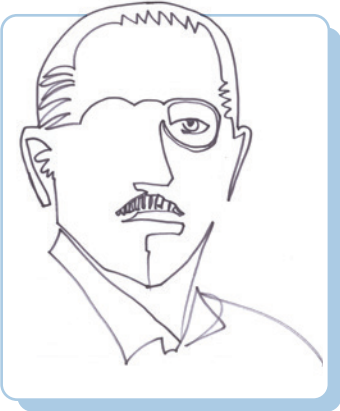
Written 1808, at age 37

Premiered 12/22/1808 at Theater an der Wien
in Vienna; Beethoven *conductor*

Intermission

MEET & GREET some of the musicians in the lobby
SHARE A PHOTO @TheOrchNow #TheOrchNow
REFRESHMENTS available in the lobby
WIFI BardWireless
RESTROOMS located on either side of the lobby

Brief remarks by Samuel Frois *violin*



Igor Stravinsky

Born 6/18/1882 in Oranienbaum, Russia
Died 4/6/1971 at age 88 in New York City

The Rite of Spring

Part I: Adoration of the Earth *17 min*

Introduction

The Augurs of Spring/Dance of the
Young Girls

Ritual of Abduction

Spring Rounds

Ritual of the Rival Tribes

Procession of the Sage

The Sage

Dance of the Earth

Part II: The Sacrifice *20 min*

Introduction

Mystic Circles of the Young Girls

Glorification of the Chosen One

Evocation of the Ancestors

Ritual Action of the Ancestors

Sacrificial Dance (The Chosen One)

performed with members of the
**BARD COLLEGE CONSERVATORY
ORCHESTRA**

Written 1911–13, in Stravinsky's late 20s and
early 30s; revised 1947

Premiered 5/29/1913 at the Théâtre des
Champs-Élysées in Paris;

Pierre Monteaux *conductor*

First TŌN Performance 4/15/2018 at the Fisher
Center at Bard in Annandale-on-Hudson, NY;
performed with members of the Bard College
Conservatory Orchestra; Leon Botstein *conductor*

All timings are approximate.

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The Music

EGON WELLESZ'S *VORFRÜHLING* (*THE DAWN OF SPRING*)

Notes by TÖN percussionist Nick Goodson

When I began to write program notes for this piece, I was overcome by a familiar habitual response and quickly navigated to Wikipedia. Upon reading about Wellesz's life, I immediately thought, "Why haven't I heard of this composer?" Well, perhaps you have never heard of this composer either, but that is about to change.

Born in Vienna, Wellesz belonged to the Second Viennese School and enjoyed commercial success before Schoenberg's more well-known students: Berg and Webern. Like many composers of this generation, Wellesz was also a musicologist. This led to his early research into Viennese and Venetian baroque opera, and later, what he is most known for in musicology: research into Byzantine ecclesiastical chant and its relationship to Gregorian chant. His career as a significant musicologist is likely why I had not heard of him: his scholarly pursuits tended to overshadow his compositional output. In a world that is dependent on sound and musical score, his compositional achievements tend to

be understated simply because he was better known for his scholarly pursuits. However, Wellesz composed over 100 pieces, including five symphonies, 15 choral works, five operas, and numerous other chamber works.

In the case of *Vorfrühling* (*The Dawn of Spring*), composed in 1911, we get to experience a piece from early in Wellesz's composition career, a time when he certainly would have been influenced by Debussy. It is evident that this piece shares a lineage with the tone poem tradition. It maintains a dark, cautious, yet curious character throughout, like someone emerging from a state of deep sleep, their senses acclimating to early morning rays of sun, unsure of what the day may bring. There are frequent interjections from various instruments and haunting motifs from the low strings that remind us that the specters of the night have only recently retreated upon seeing those rays of sun. Perhaps the subject of this piece had a big day ahead, or perhaps they had a few too many drinks the night before. We can't know for certain, but I think this piece captures the essence of "dawn" and provides a muse for reflection as we enter the new season.

BEETHOVEN'S SYMPHONY NO. 6, PASTORAL

Notes by TÖN horn player Daniel Itzkowitz

Growing up, my grandfather was the only family member who shared a deep appreciation for classical music with me. Once I got over the fact that orchestral music “had no words,” we would bond over discussing his favorite pieces. While his preference was Brahms, Beethoven was a close second. I distinctly recall him insisting that “all the odd Beethoven symphonies are better than the even ones,” a perspective that resonates with many. While excerpts from Beethoven’s more widely-known symphonies like the Fifth or Ninth have found their way into numerous blockbuster movies like *The Breakfast Club* or *Die Hard*, his Sixth Symphony, unfortunately, hasn’t received the same widespread love, aside from an appearance in *Fantasia* and brief excerpts in an episode of *The Simpsons*. Nonetheless, the Sixth Symphony, often overshadowed by the dramatic knocking of fate opening the Fifth or the jubilant ode to joy in the Ninth, holds a significant place in the orchestral canon.

Titled “Pastoral” by Beethoven, this symphony stands as a tribute to the natural world, and is often considered one of the earliest examples of programmatic symphonic repertoire. Beethoven held a great appreciation for nature, and while based in Vienna he frequented the countryside when composing. Unconventionally, he structured this symphony with five movements as opposed to the traditional four, each bearing titles evoking specific imagery of the outdoors.

Beethoven’s programmatic approach to composing this masterwork laid the foundation for many composers who followed suit. In the wake of Beethoven’s Sixth, a plethora of programmatic symphonic works emerged. Composers like

Richard Strauss with his *Alpine Symphony* and Bedřich Smetana with his *Moldau* also drew inspiration from the natural world, adding their own unique perspectives to the compositional device. Many other composers created programmatic symphonic repertoire about literature, art, personal experiences, and beyond.

Do I agree with my grandfather on this Beethoven symphony being less worthy of being called a masterwork than its more famous counterparts? I do not. Not only does it hold historical significance as a pioneering piece in programmatic composition, but it also stands alone as a masterwork in its own right. Beethoven’s ability to vividly depict the imagery he envisioned is unparalleled. With the Sixth Symphony, he ventured into new territory, and achieved brilliance on his very first attempt.

STRAVINSKY'S THE RITE OF SPRING

Notes by TÖN bassoonist Kylie Bartlett

Igor Stravinsky’s *The Rite of Spring* is a ballet every classical music concert-goer has undoubtedly heard about. Premiered on May 29, 1913 in Paris, the production was unlike anything seen before. The subject matter is terrifying, and the impact it had on audiences was dramatic, to say the least. The dancers were confused and frustrated by the movements, and the music was difficult to follow due to the complex rhythms and melodies. Impresario Sergei Diaghilev and conductor Pierre Monteaux were among the first to hear Stravinsky play the piece on piano, and Monteaux stated bluntly he thought Stravinsky was “raving mad”. He wouldn’t be the only one with this opinion, as the public premiere of the ballet caused quite an uproar. The audience was stunned by the subject matter and nature of the movements, and laughter, gasps, and chattering broke

out in the theater throughout the entire show at such a volume that the dancers had trouble hearing the music to stay on track. One year later Monteaux gave the first performance of the ballet in the form of a concert piece, which started a successful history of performances of the work for orchestra alone.

The piece opens with a high bassoon solo, and from a bassoonist’s perspective, this is either our biggest dream or worst nightmare. It is an unusual range for the instrument and evokes an animalistic quality. This is followed by similar sounds from other wind instruments. When the piece was new, even some musicians could not figure out what instrument they heard

starting the first section. This contributed even further to the bizarre and unsettling nature of the subject matter. Strange note groupings, extreme registers, and shocking dynamics create an image of nature in a brutal way. The listener can imagine the spring when animals emerge, but there is something darker and disturbing that’s under the surface. Part one, “Adoration of the Earth”, depicts nature and introduces the ritual. Part two, “The Sacrifice”, details the ritual itself and paints a vivid image of what takes place. Even though audiences today know what to expect when it comes to Stravinsky, it is easy to imagine the novelty and scandal it introduced at the time, making way for many new styles and ideas for music in the future.

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

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.

BARD COLLEGE CONSERVATORY ORCHESTRA

Bard College Conservatory of Music expands Bard's spirit of innovation in arts and education. The Conservatory, which opened in 2005, offers a five-year, double-degree program at the undergraduate level and, at the graduate level, programs in vocal arts, conducting, and instrumental performance, as well as Chinese music and culture. Also at the graduate level, the Conservatory offers the Advanced Performance Studies Program and the two-year Postgraduate Collaborative Piano Fellowship. The US-China Music Institute of the Bard College Conservatory of Music, established in 2017, offers a unique degree program in Chinese instruments. The Bard Conservatory Orchestra has performed twice at Lincoln Center, and has completed three international concert tours: to China, Hong Kong, and Taiwan; Russia and six cities in Central and Eastern Europe; and three cities in Cuba. The orchestra also performs annually at area prisons.



Leon Botstein, *Music Director*

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Chance McDermott
Concertmaster

Yaewon Choi
Samuel Frois
Yuchen Zhao*
Enikő Samu
Yida An*
Jonathan Fenwick
Yangxin Song**
Julián Andrés Rey
Peñaranda
Shengjia (Sherry) Zhang
Mingyue Xia*
Zeyi Sun
Emerie Mon

Violin II

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Isabel Chin Garita**
Lana Auerbach
Paul Ostermann-Healey**
Seunghye Park
Haley Maurer Gillia
Judith Kim
Heather Lambert
Angeles Hoyos
Joohyun Lee
Michael Hahn
Maya Lorenzen
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Jessica Ward**
Andrea Natalia
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Chloe Slane**
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Samantha Rehorst**
Tania Ladino Ramirez
Mikhal Terentiev**
Keegan Donlon
Emmanuel Koh TÖN '19

Karen Waltuch
Nelsy Badia

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Sam Boundy
Dariimaa Batsaikhan
Ethan Young**
Chris van Zyl*
Yuri Ahn
Elvira Hoyos
Emma Churchill
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Rowan Puig Davis *Principal*
Stanley Legan**
Holdan Arbey Silva Acosta
John Woodward*
Luke Stence TÖN '22
Njya Lubang**
Milad Daniari TÖN '18
Athena Allen**
Josh Marcum
Tom Forletti

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Olivia Chaikin *Principal*¹,
*Alto Flute*³
Chase McClung *Principal*²,
*Piccolo*³
Jordan Arbus *Principal*³,
*Piccolo*²
Liliána Szokol**
Monika Dziubelski**

Oboe

Quinton Bodnár-Smith
Principal^{1,2}, *English Horn*³
David Zoschnick *Principal*³
Tori Conner* *English Horn*¹
Alex Norrenberns**
Michal Cieslik**

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Colby Bond *Principal*¹,
*E-flat Clarinet*³
Zachary Gassenheimer
*Principal*², *Bass Clarinet*³
Dávid Kéring *Principal*³
Mohammad AbdNikfarjam**
Maya Yokanovich**

Bassoon

Han-Yi Huang *Principal*¹
Kylie Bartlett *Principal*²
Miranda Macias *Principal*³
Chloe Brill**
Adelaide Braunhill**
*Contrabassoon*³

Horn

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Tori Boell *Principal*²
Douglas Nunes *Principal*³
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Ziming Zhu *Assistant*²
Sabrina Schettler**
Natalia Dziubelski**
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Forrest Albano *Principal*^{1,2}
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*Trumpet*³
Giulia Rath
Angel Ruiz Araujo**
Ulysse Derrien**

Trombone

Stephen Whimple *Principal*^{1,2},
*Bass Trumpet*³
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Trombone

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Tyler Woodbury *Principal*
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Pei Hsien Lu *Principal*
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Nick Goodson *Principal*¹
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Juan Diego Mora Rubio*†

Harp

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Celeste

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¹ *Wellesz*
² *Beethoven*
³ *Stravinsky*
* *member of the Bard College Conservatory Orchestra*
† *performing in Stravinsky only*
** *not performing in this concert*

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Jardena Gertler-Jaffe VAP '21 *Audience and Member Services Coordinator*
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Joel Guahnich '24 *Assistant House Manager*
Hamed Haidari '26 *Assistant House Manager*
Asa Kaplan '23 *Associate House Manager*
Elyse Lichtenhal *House Manager*
Lucas Ondak '24 *Assistant House Manager*
Sarah Nalty '24 *Assistant House Manager*
Garrett Sager HRA '23 *Assistant Marketing Manager*
Aida Sidhoum '24 *Assistant House Manager*
Paulina Swierczek VAP '19 *Audience and Member Services Assistant Manager*
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Amy Murray *Videographer*

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Dávid Bánóczy-Ruof '22 *Production Administrator*
Kat Sirico *Production Manager*

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Lex Morton *Audio Supervisor*

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Sara Sa *Assistant Costume Shop Manager*

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Nick Hawrylko *Head Electrician*

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Grace Anne *Orchestra Stage Manager*
Lydia McCaw *Orchestra Stage Manager*
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BARD MUSIC FESTIVAL

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Christopher H. Gibbs

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Raissa St. Pierre '87

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Eric Leary *Assistant Technical Director*
Sam Dickson '19 *Carpenter*
Maggie McFarland '21 *Props Coordinator*
Duane Olson *Carpenter*

Video

Kat Pagsoligan *Video Supervisor*

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Jennifer Lown *Program Administrator*
Sabrina Sa *Artistic and Administrative Assistant*

Director of Choruses

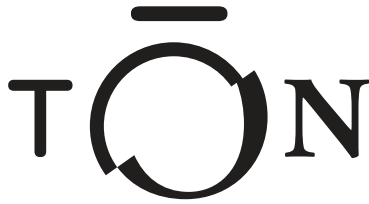
James Bagwell

Vocal Casting

Joshua Winograde

Program Committee 2024

Byron Adams
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Christopher H. Gibbs
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Grażyna Bacewicz *Partita for Orchestra*

Joseph Joachim *Variations for Violin and
Orchestra*

Eugène Ysaÿe *Violin Concerto in D minor*

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George Enescu *Symphony No. 2*

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