

Concert Quick Guide®

Debussy's *Afternoon of a Faun*

SUN 5/19/24 at 3 PM

Performance #270 Season 9, Concert 26

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



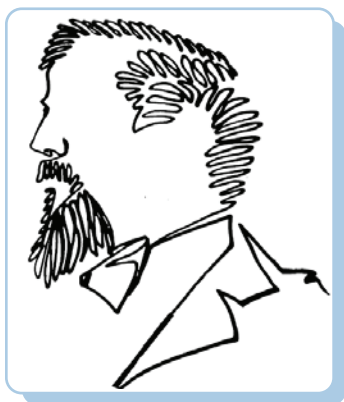
CHLOË VAN SOETERSTÈDE *conductor*

CONCERT TIMELINE

1 hour and 45 minutes



Brief remarks by **Stephen Whimple** *trombone*



Claude Debussy

Born 8/22/1862 in Saint-Germain-en-Laye, France

Died 3/25/1918 at age 55 in Paris

Prelude to the Afternoon of a Faun

Written 1892–94, in Debussy's early 30s

Premiered 12/22/1894 at a concert of the

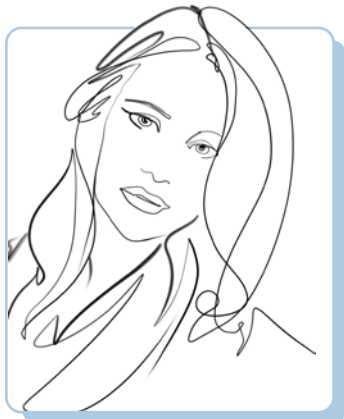
Société Nationale de Musique in Paris;

Gustave Doret *conductor*

First TŌN Performance 2/16/2020 at Peter

Norton Symphony Space in New York City;

Zachary Schwartzman *conductor*



Dani Howard

Born 1993 in Hong Kong

Trombone Concerto

Realisation 6 *min*

Rumination 8 *min*

Illumination 5 *min*

U.S. PREMIERE

PETER MOORE *trombone*

Written 2021, at age 28

Premiered 6/17/2021 at Philharmonic Hall

in Liverpool, England; Royal Liverpool

Philharmonic; Domingo Hindoyan *conductor*;

Peter Moore *trombone*

Intermission

MEET & GREET some of the musicians in the atrium

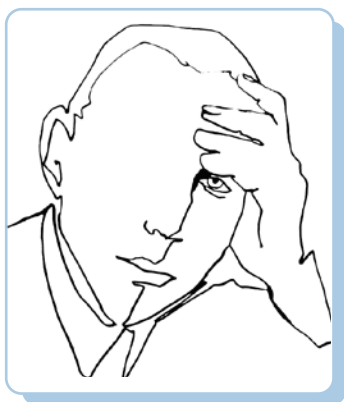
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REFRESHMENTS available in the atrium

WIFI JazzPublicWiFi

RESTROOMS located on either side of the theater

Brief remarks by Angeles Hoyos *violin*



Sergei Rachmaninoff

Born 4/1/1873 in either Oneg or Semyonovo, Russia

Died 3/28/1943 at age 69 in Beverly Hills, CA

Symphonic Dances

Non allegro *12 min*

Andante con moto (Tempo di valse) *10 min*

Lento assai—Allegro vivace *13 min*

Written 1940, at age 67

Premiered 1/3/1941 at the Academy of Music in Philadelphia; The Philadelphia Orchestra; Eugene Ormandy *conductor*

First TON Performance TON 11/19/2016 at the Fisher Center at Bard in Annandale-on-Hudson, NY; Jindong Cai *conductor*



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ILLUSTRATIONS BY KHOA DOAN

Sunday Afternoon, May 19, 2024, at 3:00.



Chloé Van Soeterstède, *Conductor*
Performance #270: Season 9, Concert 26

CLAUDE DEBUSSY (1862–1918) ***Prelude to the Afternoon of a Faun (1892–94)***

DANI HOWARD (b. 1993) **Trombone Concerto (2021)**

U.S. PREMIERE

Realisation

Rumination

Illumination

PETER MOORE, *Trombone*

Intermission

SERGEI RACHMANINOFF (1873–1943) **Symphonic Dances (1940)**

Non allegro

Andante con moto (Tempo di valse)

Lento assai—Allegro vivace

Today's concert will run approximately one hour and 45 minutes including one 20-minute intermission.

Notes on the Program

Debussy's *Prelude to the Afternoon of a Faun*

Notes by TÔN horn player Douglas Nunes

Within seconds of hearing its mischievous flute melody, we realize we've entered the magical world of Debussy's *Prélude à l'après-midi d'un faune* (*Prelude to the Afternoon of a Faun*). Based on a poem sharing the same title, this work follows the mythical faun as it explores and interacts with the ever-changing environment surrounding it. Debussy describes the music as "a very free illustration . . . a succession of settings through which the Faun's desires and dreams move in the afternoon heat." Unlike German composers like Strauss or Mahler whose works focused on a strong, heroic protagonist, Debussy was more concerned with creating the atmosphere surrounding his main character. He extracts a myriad of textures from the orchestra through unorthodox instrument combinations that give a glimpse into the world of sound he's creating.

In the world of this work, the faun is represented by a descending, meandering melody initially played by the flute. The famous ballet choreographer Vaslav Nijinsky of the Ballet Russes even portrayed the mythical creature with disjunct movements in stark contrast to the usual technique. Even the poem's author, Stéphane Mallarmé, was surprised and thrilled at how well Debussy and Nijinsky captured his work. I share the same impressions as Mallarmé, in that this piece feels like the faun is wandering through an enchanted forest, shrouded in fog. Each new sound slowly pulls back the veil: wispy strings embodying the wind blowing through the trees, the harp personifying droplets of water in a pond, and the winds maintaining the role of the faun, sprinkled with any other magical creatures you can

imagine. From lush, green forests to a flowery meadow and even a glistening stream, the orchestra eventually takes us back to the entrance of this magical forest, as the faun peeks its head from behind the trees one last time, as if to say goodbye, before retreating to its mystical world we had the pleasure of glimpsing.

Dani Howard's Trombone Concerto

Notes by TÔN tuba player Tyler Woodbury

Hope. Not the first word many of us think of when reminiscing on the year 2020. But composer Dani Howard's Trombone Concerto explores the positive side of the human spirit in times of mass hardship. Howard was commissioned for this work by the Royal Liverpool Philharmonic and began writing it during the lockdowns in the summer of 2020, with help from trombonist Peter Moore, who premiered the work. Concert halls were closed and musicians were confined to their homes, yet Howard saw how humans were coming together to heal, uplift, and spread joy, despite our physical distance.

This work opens with a movement titled "Realisation", where the solo trombone is instructed to "play as if you are totally oblivious to your surroundings." A rather intriguing instruction, this is meant to emulate the feeling of the world moving around you, pressing forward in day-to-day life. As individual people, we can come to feel small in a world that seems to pass us by. But our main character begins to contemplate the impact they could make, especially in a trying time. Although small, can they bring something to help society? In the second movement, titled "Rumination", this sense of pondering is expanded on, with the trombonist weaving in and out of the metaphorical "society" that is the orchestra. Beginning the move-

ment unaccompanied, the player contemplates the thoughts of the previous movement. Eventually, though, the orchestra joins in on the contemplation, slowly but surely encouraging the soloist along. To close the work, the third movement, "Illumination", challenges our soloist's technical skills in a barrage of celebration. Despite the dire situation of the world, our main character can find a way to make it better. The human spirit can always be a beacon for positive change.

Rachmaninoff's Symphonic Dances

Notes by TÖN trumpet player Giulia Rath

When I think of Sergei Rachmaninoff, an image that immediately pops into my head is a lush forest meadow brimming with color from countless different flowers. His rich harmonies, expressiveness, and vibrant orchestral colors make his music a joy to listen to. *Symphonic Dances* is no different. Written in 1940 as one of his last compositions, the piece almost feels like a reflection of Rachmaninoff's life as a composer. Throughout the work he quotes some of his earlier compositions, including his Third Symphony and, very prominently, *All-Night Vigil*.

Rachmaninoff was born in 1873 in Russia and left the country after the October Revolution in 1917. After his departure, he appeared mostly as a performer with extensive tours

throughout Europe and the U.S. During this time his compositional output slowed down significantly. In fact, *Symphonic Dances* was the only piece he composed in its entirety in the U.S. While you can most definitely still hear Rachmaninoff's Russian roots, I feel the work has a lot of American influence. The music overall is optimistic and has less of the nostalgia that I would otherwise associate with Rachmaninoff, as it alternates between energetic rhythmic sections and lush, expressive harmonies.

The piece is divided into three movements. The first starts with a three-note motive set over a strong rhythmic pulse first introduced by the violins. A clarinet-oboe duet brings us to the second theme, performed by the alto saxophone. Rachmaninoff's use of the instrument is extremely unique and at the time had only been used in a few other compositions. The orchestration remains very light and reminds me of chamber music. After the strings also get a turn at this beautiful melody, the opening theme returns. The second movement is a waltz that almost sounds like movie music and less like something I would want to dance to. The meter changes frequently and Rachmaninoff marks rubatos at different points, making it slightly off balance. The last movement juxtaposes the *Dies Irae* and fragments from the *All-Night Vigil*. The whole movement feels like a back-and-forth between light and dark, life and death. At the end, life conquers death as the *Vigil* reappears to close out the piece.

Meet the Artists



Chloé Van Soeterstède,
Conductor

Chloé van Soeterstède has conducted orchestras across Europe, the U.K., and the U.S., and in late 2023 made her Australian/New Zealand debut. Highlights of her 2023–24 season include debuts with the Philharmonia and Hallé; in Europe with the Bilbao and Norrköping symphonies and the Lausanne Chamber Orchestra; in the U.S. with the Colorado Springs Symphony and at Lincoln Center with The Orchestra Now; and further afield with the Auckland Philharmonia, and Melbourne and Adelaide Symphony orchestras. She will also return to the Orlando Philharmonic, Royal Northern Sinfonia, Gävle Symphony, and RTVE Symphony (Madrid) orchestras.

In recent seasons, Ms. Van Soeterstède has conducted widely in the U.K., France, Spain, and Sweden, working with orchestras such as the London Philharmonic, Bournemouth Symphony, BBC Scottish Symphony, Orchestre National de Montpellier, Orchestre National de Lille, Orquesta Sinfónica de Castilla y León, and the GiOrquesta for a production with La Fura dels Baus at the Porta Ferrada Festival. Soloists with whom she is working include Sergey Khachatryan, Colin Currie, Alena Baeva, Kian Soltani, Jess Gillam, Peter Moore, and Tobias Feldmann.

In 2019 Ms. Van Soeterstède conducted the world premiere of Benjamin Attahir's *Syrian Voices* in France, and regularly programs works by contemporary composers such as Anna Clyne, Dani Howard, Roxanna Panufnik, Annamaria Kowalsky, Katarine Leyman, and Anna Meredith. At the 2019

Deutscher Dirigentenpreis in Cologne she was awarded the Bärenreiter Prize for the best interpretation of a contemporary work, as well as Third Prize overall. In 2012 she founded the Arch Sinfonia, a chamber orchestra based in London. She also works regularly with specialist music schools and conservatoires across the U.K.

Ms. Van Soeterstède was born in 1988 in France. After studying viola in Paris and then at the Royal Academy of Music, she studied conducting at the Royal Northern College of Music (2015–17) with Clark Rundell and Mark Heron, where she was awarded the Kennedy scholarship and was also supported by the Derek Hill Foundation. She was appointed the 2019–21 Taki Alsop Fellow by Marin Alsop and was a Dudamel Fellow with the LA Philharmonic in the 2021–22 season.



Peter Moore,
Trombone

Born in Belfast and brought up in Stalybridge, Greater Manchester, trombonist Peter Moore attended Chetham's School of Music. At age 12 he became the youngest-ever winner of BBC Young Musician. He has performed with some of the Europe's leading orchestras, including the BBC, London, and Lucerne Symphony orchestras, BBC Concert Orchestra, BBC National Orchestra of Wales, Royal Liverpool Philharmonic Orchestra, Polish Chamber Orchestra, and Ulster Orchestra. He has also given recitals at some of the world's most prestigious venues and festivals: Amsterdam's Concertgebouw, the Cologne Philharmonie, Hamburg's Elbphilharmonie, London's Barbican Centre and Wigmore Hall, the Spoleto Festival USA, Vienna's Musikverein and Zurich's Tonhalle, among

others. Tours have taken him as far as Australasia, China, Japan, South America, and South Korea, and from 2015–17 he was a BBC Radio 3 New Generation Artist.

Mr. Moore has premiered trombone works written for him by Francisco Coll (*Chanson et Bagatelle*, 2016), Roxanna Panufnik (*When You Appear*, 2018) and Dani Howard (Trombone Concerto, 2021). In 2018 he gave the U.K. premiere of Sir James MacMillan's Trombone Concerto with the London Symphony Orchestra. Recent solo highlights include performances of Takemitsu's *Fantasma Cantos II*, given with Sir Simon Rattle and the LSO in both London and Japan. Last summer he made his BBC Proms debut—the first trombone soloist at the festival for nearly 20 years—performing George Walker's Trombone Concerto with the Royal Philharmonic Orchestra.

Mr. Moore's debut album, *Life Force*, was released in June 2018. Accompanied by James Baillieu, the record features a selection of lieder arranged for trombone and piano, including Fauré's *Après une rêve*, Bruch's *Kol Nidrei* and Brahms' *Vier ernste Gesänge*, as well as works originally written for trombone, such as Arthur Pryor's *Thoughts of Love* and Friedebald Gräfe's Trombone Concerto.

In addition to performing as a soloist, Mr. Moore has been a member of the LSO since 2014, first as co-principal trombone and today as principal trombone. Upon joining he was the orchestra's youngest-ever player. He now combines the role with duties as professor of trombone at the Royal Academy of Music.

Mr. Moore is a Getzen International Artist and performs on the Getzen 4147IB.

Dani Howard, *Composer*

Dani Howard is a British composer and orchestrator who is quickly gaining international recognition with regular performances across Europe, the U.S. and Asia. Known in particular for her orchestral writing, she has had her compositions performed by orchestras including the London Symphony Orchestra, Royal Liverpool Philharmonic, Royal Philharmonic Orchestra, BBC Symphony Orchestra, and Ulster Orchestra, among others. Her Trombone Concerto was premiered in 2021 by the Royal Liverpool Philharmonic Orchestra and soloist Peter Moore. The work received a Royal Philharmonic Society Award in the Large-Scale Composition category. The concerto was nominated in the Classical Music category at the 2022 South Bank Sky Arts Awards, where Ms. Howard was also nominated for The Times Breakthrough Artist of the Year Award. The concerto has since received performances with the London Symphony Orchestra, Ulster Orchestra, and Gävle Symfoniorkester, among others. Her debut opera, *The Opera Story*, premiered in 2019, and in 2020 she was commissioned by the Antoni Gaudí building "Casa Batlló" in Barcelona to compose an hour of music inspired by the spaces throughout the building, which continues to be heard by their over 1 million visitors per year. In the 2022–23 season, she took up the post of Composer-in-Residence with the London Chamber Orchestra. The 2023–24 season brings commissions from the National Youth Orchestra of Great Britain and Grimethorpe Colliery Band, as well as saxophonist Jonathan Radford and guitarist Jack Hancher. As part of her ongoing residency with the London Chamber Orchestra, she has been commissioned to write a Saxophone Concerto for Jess Gillam, premiering in spring 2024. Additionally, the BBC National Orchestra of Wales and soloist Dame Evelyn Glennie premiered Ms.

Howard's new Percussion Concerto on April 18, 2024 at BBC Hoddinott Hall in Cardiff. More info at danihoward.com.

The Orchestra Now

The Orchestra Now (TÔN) 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 TÔN 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 TÔN in 2015 as a graduate program at Bard College, where he is also president. TÔN 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 TÔN'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, Joan Tower, Vadim Repin, Hans Graf, Peter Serkin, Naomi Woo, Gerard Schwarz, Tan Dun, and JoAnn Falletta. Among TÔN's many recordings are albums featuring pianists Piers Lane, Anna Shelest, and Orion Weiss; *Buried Alive* with baritone Michael Nagy, which includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck's song-cycle *Lebendig begraben*; *Classics of American Romanticism*, featuring the first-ever complete recording of Bristow's *Arcadian Symphony*; and the soundtrack to the motion picture *Forte*. Recordings of TÔN'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.

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Samuel Frois
Angeles Hoyos
Zeyi Sun
Julián Andrés Rey Peñaranda
Seunghye Park
Emerie Mon
Yi-Ting Kuo
Leonardo Pineda '15 TÖN '19
Joohyun Lee

Violin II

Lana Auerbach *Principal*
Shengjia (Sherry) Zhang
Jonathan Fenwick
Haley Maurer Gillia
Haley Schrickler
Yaewon Choi
Chance McDermott
Kathryn Aldous
Nayoung Kim*
Heather Lambert*
Enikő Samu*

Viola

Andrea Natalia Torres-
Álvarez *Principal*
Sydney Link
Tania Ladino Ramirez
Michael Halbrook
Emmanuel Koh TÖN '19
Keegan Donlon

Cello

Yuri Ahn *Principal*
Elvira Hoyos
Sam Boundy
Dariimaa Batsaikhan
Emma Churchill
Jihyun Hwang
Amelia Smerz

Bass

Holdan Arbey Silva Acosta
Principal
Rowan Puig Davis
Luke Stence TÖN '22
Milad Daniari TÖN '18

Flute

Olivia Chajikin *Principal*¹,
*Piccolo*³
Jordan Arbus *Principal*^{2,3}
Jillian Reed '21
Chase McClung*

Oboe

David Zoschnick *Principal*^{1,3}
Quinton Bodnár-Smith
*Principal*², *English Horn*³
Shawn Hutchison TÖN '22
*English Horn*¹

Clarinet

Colby Bond *Principal*¹
Dávid Kéring *Principal*²,
*Alto Saxophone*³
Zachary Gassenheimer
*Principal*²
Viktor Tóth '16 TÖN '21
Bass Clarinet

Bassoon

Kylie Bartlett *Principal*^{1,2}
Han-Yi Huang *Principal*³
Philip McNaughton TÖN '23
Contrabassoon
Miranda Macias*

Horn

Tori Boell *Principal*^{1,2}
Ziming Zhu *Principal*³
Stefan Williams
Douglas Nunes
Daniel Itzkowitz

Trumpet

Giulia Rath *Principal*²
Jid-anan Netthai *Principal*³
Joel Guahnich '24
Forrest Albano*

Trombone

Zachary Johnson *Principal*
Stephen Whimple *Bass*
*Trombone*³
Christopher Paul
Samuel Boeger*

Tuba

Tyler Woodbury

Timpani

Pei Hsien (Ariel) Lu

Percussion

Nick Goodson *Principal*¹
Petra Elek *Principal*^{2,3}
Luca Esposito
Matthew Overbay APS '22
Luis Jacome

Harp

Cheng Wei (Ashley) Lim
Principal
Minyoung Kwon

Piano

Neilson Chen

¹ Debussy

² Howard

³ Rachmaninoff

* not performing in this concert

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Thomas De Stefano
Janet and Robert Feldman
Malva E. Filer
Renate L. Friedrichsen
Teresa Genin
Carol and Peter Goss
Gwen Gould and Ed Grossman
David Greenwood
Adrian and Tamara Judith Gruzko
Lee Haring
Nancy S. Hemmes
Malcolm G. Idelson
Steven Jonas
Barbara Komansky
Carol E. Lachman
Arthur S. Leonard
Willa Lewis and Edward Moulin
Catherine and Jacques Luiggi
Nancy Lupton
Phyllis Marsteller
Kenneth J. McCormick
Jane Meisel
David Mellins
Warren Mikulka

Shirley Mueller and Paul Tepper
Lucy and Martin Murray
Justin Morgan
Stanley and Bette Nitzky
Anne I. O'Dwyer
Shirley G. Perle
Carole Pickering
Denise T. Pitcher
Bobbie Post
Pat Rogers
Arlene Romoff
Patricia Scharlin
Mary T. Sheerin
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 TÖN '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
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Thank you for your partnership!