

Concert Quick Guide®

Jean-Marie Zeitouni Conducts

SAT 9/30/23 at 7 PM

Performance #247 Season 9, Concert 3
Fisher Center at Bard Sosnoff Theater



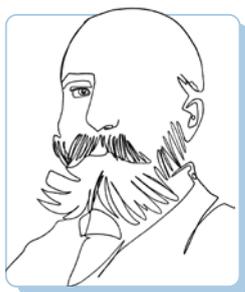
JEAN-MARIE ZEITOUNI *conductor*

CONCERT TIMELINE

2 hours and 20 minutes



Brief remarks by Petra Elek *percussion*



Camille Saint-Saëns

Born 10/9/1835 in Paris

Died 12/16/1921 at age 86 in Algiers

Bacchanale from *Samson et Dalila*

Written 1877, at age 41

Opera Premiered 12/2/1877 at the Grossherzogliches Theater in Weimar, Germany; Eduard Lassen *conductor*



Hector Berlioz

Born 12/11/1803 in La Côte-Saint-André, Isère, France

Died 3/8/1869 at age 65 in Paris

Les Nuits d'été (The Summer Nights)

Villanelle 2 min

Le Spectre de la rose (The Spectre of the Rose) 6 min

Sur les lagunes: Lamento (On the Lagoons: Lament) 6 min

Absence 5 min

Au cimetière: Clair de lune (In the Cemetery: Moonlight) 6 min

L'île inconnue (The Unknown Island) 4 min

MEGAN MOORE *mezzo-soprano*

Written 1840–41, in Berlioz's mid 30s

Orchestrated 1843, '55, '56

Absence Premiered with piano accompaniment 4/24/1842 in Paris at the Paris Conservatoire; Mme. Mortier *vocalist*; orchestrated version 2/23/1843 in Leipzig, Germany at the Leipzig Gewandhaus; Berlioz *conductor*; Marie Recio *mezzo-soprano*

Le Spectre de la rose Premiered orchestrated version 2/6/1856 in Gotha, Germany; Berlioz *conductor*; Mme. Falconi *vocalist*

[Turn over for more info](#)

Intermission

MEET & GREET some of the musicians in the lobby

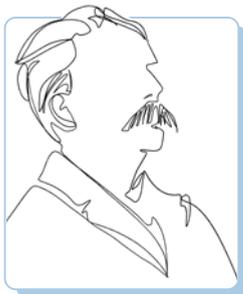
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REFRESHMENTS available in the lobby

WIFI BardWireless

RESTROOMS located on either side of the lobby

Brief remarks by Rowan Puig Davis *bass*



Gabriel Fauré

Born 5/12/1845 in Pamiers (Ariège), France

Died 11/4/1924 at age 79 in Paris

Pelléas et Mélisande Suite

Prélude 6 min

Fileuse (Spinning Song) 3 min

Chanson De Mélisande (Mélisande's Song) 4 min

Sicilienne 4 min

La Mort de Mélisande (The Death of Mélisande) 5 min

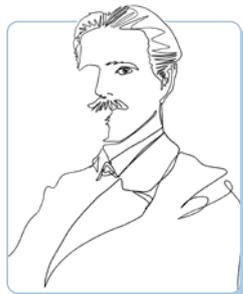
MEGAN MOORE mezzo-soprano

Written 1893/98, in Fauré's late 40s–early 50s

Orchestrated 1909

Theatrical Version Premiered 6/21/1898 at the Prince of Wales Theatre in London; Fauré *conductor*

Suite Premiered 12/1/1912 in Paris; Société des Concerts du Conservatoire; André Messager *conductor*



Vincent d'Indy

Born 3/27/1852 in Paris

Died 12/2/1931 at age 79 in Paris

Symphony on a French Mountain Air

Assez lent—Modérément animé (rather slow, then moderately animated) 12 min

Assez modéré; mais sans lenteur (at a rather moderate tempo, but not slow) 7 min

Animé (animated) 8 min

RYAN MACEVOY MCCULLOUGH *piano*

Written 1886, at age 34

Premiered 3/20/1887 in Paris; Orchestre Lamoureux; Marie-Léontine Bordes-Pène *piano*

All timings are approximate.

Jean-Marie Zeitouni Conducts

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The Music

SAINT-SAËNS' BACCHANALE FROM SAMSON ET DALILA

Notes by TÖN flutist Jordan Arbus

in pop culture by the use of one of its main themes in the song "If I Had Words" by Scottish singer Scott Fitzgerald in 1977.



Matt Dine

The Composer

Charles-Camille Saint-Saëns was a prolific French composer of the Romantic era; his most famous works include his tone poem *Danse Macabre*, the humorous suite *Carnival of the Animals*, and his Symphony No. 3, *Organ*, which gained some popularity

The Opera

Saint-Saëns was a very educated and skilled musician; he composed 16 operas in total, but *Samson et Dalila* was the only one that remained popular and made it to the standard repertoire. Berlioz said about Saint-Saëns, "He knows everything but lacks inexperience." *Samson et Dalila* reached the stage for the first time in Weimar, Germany, in 1877. Surprisingly, no performance was given in France until 1890, perhaps due to the hostility of the Third French Republic regime towards religion.

The Music

This Bacchanale is located in the third act of the opera and depicts the celebration of the

victory of the Philistines over the Hebrews. It's an ecstatic dance historically performed by priestesses and dedicated to Bacchus, the god of wine and feast in the Antique Roman civilization. The piece is based on an organic mixture made of Middle Eastern and European aesthetics. After an exotic introduction played by the solo oboe, the music gets very energetic and furious, and its rhythmic character is reinforced by the intensive use of percussion playing a famous rhythmic pattern notably featured in the *William Tell* Overture by Rossini, where it is meant to render the gallop of a horse. At some point, it calms down and takes a completely different turn to let us hear a waltz in the purest Romantic tradition. The exotic then rhythmic sections eventually push back in, and the piece ends on a triumphant blend of these two themes.

BERLIOZ'S LES NUITS D'ÉTÉ (THE SUMMER NIGHTS)

Notes by TÖN cellist Eva Roebuck



Matt Dine

The Themes

Agony, ecstasy, the progress of love—from youthful innocence to loss, and finally, renewal. These are the beautiful themes explored in Hector Berlioz' *Le Nuits d'été*.

A Mystery

For a popular composer who was widely recognized for his highly publicized letters,

there is remarkably little known about the song cycle *Les Nuits d'été* (*The Summer Nights*). It is never once mentioned in his volume of memoirs, nor is it clear the inspiration for whom they were written. However, this cycle of six songs emerged around the time that Berlioz's personal and professional life were on a conflicting and adverse trajectory, giving us a vague yet fascinating background of its genesis.

A Dying Marriage

Composed around 1840–41, this was the same time in Berlioz's life where his marriage to Harriet Smithson was dwindling to an unhappy conclusion. While an infatuated Berlioz had most zealously pursued Smithson up until their marriage in 1833, the reality of their proceeding union was not what Smithson had expected. Smithson's emotional and physical state had been deteriorating; no longer was she the woman who captivated Paris with her illustrious Shakespeare performances, but instead a woman who was ill, isolated, and desperately frustrated with the sacrifices she was having to make for her husband's career. Additionally, Berlioz had already embarked on an affair with mezzo-soprano Marie Recio, who would later become his second wife after Harriet's death in 1854. While Berlioz continued to be fond of Harriet, it was no longer in the same rapturous way he had once passionately loved and pursued her as his muse.

Love Through Many Seasons

In *Les Nuits d'été*, Berlioz selected six poems from the volume *La comédie de la mort* (*The Comedy of Death*) by his close friend Théophile Gautier. The poems consider love from many perspectives and through different seasons (both literal and metaphorical), but hints of loss and longing permeate them all. When performed as a

cycle, *Les nuits d'été* conveys this sense of loss all the more strongly, not just as individual songs touched by wistfulness, but as a cohesive and heart wrenching story of flirtation and desire, guilt and loss, passion and the unattainable. Perhaps Berlioz's idealistic love for Harriet had faded, leaving behind this melancholic ponderance of love, death, and eternity.

FAURÉ'S PELLÉAS ET MÉLISANDE SUITE

Notes by TÖN cellist Amelia Smerz



Matt Dine

The Play

Gabriel Fauré composed his incidental music for Maurice Maeterlinck's *Pelléas et Mélisande* during the height of a small golden age for the play. While Fauré's 1898 contribution came first, Debussy composed his opera of the same name in 1902, Schoenberg his tone poem in 1903, and Sibelius his incidental music in 1905. The play revolves around the ill-fated relationships of Mélisande as she finds herself in a marriage to Golaud, yet falls in love with his brother, Pelléas. Golaud's suspicion and jealousy build, culminating in his discovery of the two lovers together and his subsequent murder of Pelléas and wounding of Mélisande.

A Poetic Purity

Fauré's score was commissioned by Mrs. Patrick Cambell, the lead actress in the

English adaptation of the play. While she originally extended the offer to Debussy, whose work on the operatic version prevented him from writing incidental music for the play, Fauré's musical voice would fulfill Mrs. Campbell's desires for the project, as she wrote that "he had grasped with most tender inspiration the poetic purity that pervades and envelops M. Maeterlinck's lovely play." In fact, for the 14 subsequent years of the play's performance by Mrs. Campbell's group, she never departed from Fauré's incidental music.

The Music

Fauré would later arrange this well-loved incidental music into a suite, ensuring its performance appeal outside of the theater. The *Prélude* introduces themes meant to represent the introverted Mélisande and her future husband Golaud as seen through her eyes. The *Fileuse* (*Spinning Song*) movement depicts Mélisande at her spinning wheel, with the strings providing an imitative spinning theme over which an oboe melody sings. The *Sicilienne*, added after the disappointing premiere of the original three-movement suite, depicts the peak of Pelléas and Mélisande's relationship, albeit in the sorrowful key of G minor. The *La Mort de Mélisande* (*The Death of Mélisande*) movement conveys the tragic lamentations of the heroine's death, as her theme from the prelude returns with ghostly punctuations of solo flute and clarinets. Additionally, as with our performance today, some include Fauré's orchestral arrangement of Mélisande's song "The King's Three Blind Daughters" as a middle movement, which adds a brief yet lamenting and haunting color to the suite.

VINCENT D'INDY'S SYMPHONY ON A FRENCH MOUNTAIN AIR

Notes by TÖN violinist Samuel Frois



Matt Dine

A Picturesque French Landscape

Vincent d'Indy's *Symphony on a French Mountain Air*, also known as *Symphonie Cévenole*, is a remarkable composition that captures the essence of the picturesque French landscape through its musical tapestry. The symphony is a three-movement orchestral masterpiece that seamlessly fuses the romantic ideals of the 19th century with a distinctly French flavor.

The Music

It begins with an expansive and evocative introduction, setting the stage for the listener's journey into the heart of the Cévennes mountains. The first movement, marked *Assez lent*, unfolds with a sense of anticipation and introduces melodic motifs that recur throughout the piece, creating a sense of unity. As the symphony progresses, d'Indy employs orchestration techniques to paint a vivid sonic picture of the landscapes

he loved. The second movement, marked *Assez modéré*, captures the tranquility of the mountain scenery, with gentle melodies that ebb and flow like the wind through the valleys. The woodwinds and strings converse in a delicate dialogue, evoking a sense of serenity and contemplation. In the third movement, marked *Animé*, d'Indy injects a lively energy reminiscent of the folk dances and traditions of the region. The orchestra's dynamic interplay mirrors the spirited interactions of villagers during festive celebrations. This movement serves as a vibrant contrast to the preceding sections, showcasing d'Indy's ability to encompass a range of emotions within a single work. As the symphony reaches its climactic conclusion, it recaptures the grandeur of the mountain landscape, with majestic orchestrations and sweeping melodies that evoke a sense of awe and wonder. The symphony comes full circle, returning to themes introduced in the opening, ultimately tying the musical journey together.

A Sensory Experience

Symphony on a French Mountain Air is more than just a symphonic composition, it's a sensory experience that transports the listener to the heart of the French countryside. With its evocative melodies, masterful orchestration, and rich emotional palette, this work stands as a testament to d'Indy's artistic prowess and his ability to capture the beauty of nature through music.

The Artists

JEAN MARIE-ZEITOUNI *conductor*



David Curleigh

Jean-Marie Zeitouni studied at the Conservatoire de musique de Montréal, most notably under Maestro Raffi Armenian, and graduated in conducting, percussion, and music theory.

Mr. Zeitouni has been artistic director of the I Musici de Montréal Chamber Orchestra (2011–21); music director of the Colorado Music Festival (2014–19), of the Columbus Symphony (2010–15), and of the opera program at the Banff Center (2005–07); artistic partner of the Edmonton Symphony; assistant conductor and chorus director at the Opéra de Montréal as well as musical director of their Atelier lyrique; chorus director at the Orchestre symphonique de Québec and at the Opéra de Québec; and musical director of the orchestra and of the opera workshop at Laval University. In his 12 years of collaboration with Les Violons du Roy, he alternately held the positions of conductor in residence, assistant conductor and principal guest conductor. Since 2022, he has been conducting the Orchestre symphonique du Conservatoire de musique de Montréal as well as the orchestra conducting class.

Mr. Zeitouni regularly conducts in Europe and across America. Among the many Canadian symphony orchestra he has conducted are

those of Montreal, Toronto, Quebec City, Edmonton, Calgary, Vancouver, Winnipeg, Halifax, Victoria, Kitchener-Waterloo, and London, as well as the National Arts Centre Orchestra, Arion Baroque Orchestra, and Club musical de Québec. Internationally, he has conducted the symphony orchestras of Tucson, Houston, Oregon, Monterey, San Antonio, Omaha, Honolulu, Huntsville, and Cincinnati, in addition to the Handel and Haydn Society of Boston, Pacific Symphony, Seattle Symphony Orchestra, Phoenix Symphony Orchestra, Philharmonique de Marseille, Xalapa Symphony Orchestra, National Symphony of Mexico, Hong Kong Philharmonic, Arco Ensemble, and Detroit Symphony. He is also a regular at the Festival international de Lanaudière, Festival international du Domaine Forget, Elora Festival, Parry Sound Festival, and New York's Mostly Mozart Festival. Most recently, he made his debut in Moscow with the Russian National Orchestra and at the Théâtre des Champs-Élysées of Paris.

As a lyrical director, Mr. Zeitouni conducted numerous productions at the Opéra de Montréal, Opéra de Québec, Glimmerglass Opera, Théâtre du Capitole de Toulouse, and Opéra national de Lorraine, as well as productions in Banff, Calgary, Edmonton, Cincinnati, and St. Louis. Recently, he led several opera productions, including *Don Giovanni* at the Opéra de Québec, the world premiere of *La beauté du monde* at the Opéra de Montréal, *Ariane et Barbe-Bleue* at the Orchestre de l'Opéra national de Lorraine, and *La bohème* with the Orchestre symphonique de Trois-Rivières.

In 2023–24, he will conduct the Orchestre National de Montpellier in a project by the Palazetto Bru Zane at the Théâtre des

Champs-Élysées, the Orchestre National de Lille for an album recording for the Alpha label, the Orchestre Symphonique de Montréal, Les Violons du Roy at the Festival international du Domaine Forget, the National Arts Centre Orchestra, the Kitchener-Waterloo Symphony, the Hamilton Philharmonic, the San Antonio Philharmonic, the Ottawa Symphony Orchestra, and the Manitoba Chamber Orchestra. He will also assume the musical direction during the creation of the new opera by Julien Bilodeau and Michel-Marc Bouchard, *La Reine-garçon* at the Opéra de Montréal; and will take the helm for the production of *Lucie de Lammermoor* at the Opéra of Quebec.

RYAN MACEVOY MCCULLOUGH piano



Stella Sharpe

Born in Boston and raised behind the redwood curtain of northern California, pianist Ryan MacEvoy McCullough has developed a uniquely variegated career as soloist, vocal and instrumental collaborator, composer, recording artist, and pedagogue. His music-making encompasses work with historical keyboards, electro-acoustic tools and instruments, and close collaborations with many of today's foremost composers.

Mr. McCullough's growing discography features many world-premiere recordings,

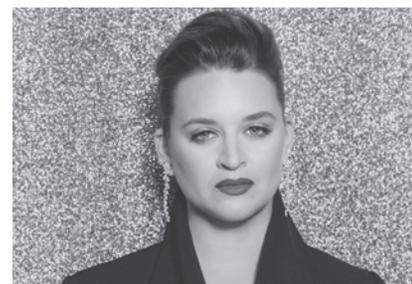
including solo piano works of Milosz Magin (*Acte Prealable*), Andrew McPherson (*Secrets of Antikythera*, Innova), John Liberatore (*Line Drawings*, Albany), Nicholas Vines (*Hipster Zombies from Mars*, Navona), art song and solo piano music of John Harbison and James Primosch with soprano Lucy Fitz Gibbon (*Descent/Return*, Albany), and art song by Sheila Silver (*Beauty Intolerable*, Albany, also with Ms. Fitz Gibbon). He is founder of False Azure Records, an independent label dedicated to new and unusual repertoire, which released its first album in 2022, *the labor of forgetting*, featuring world-premiere recordings of works by Katherine Balch and Dante De Silva. Upcoming releases include *sedgeflowers*, featuring works for two pianos by John Liberatore, Christopher Stark, and Karlheinz Stockhausen; and Brahms' *Die Schöne Magalone* with soprano Lucy Fitz Gibbon, recorded on an 1857 Johann Streicher piano. He has also appeared on PBS's *Great Performances (Now Hear This, "The Schubert Generation")* and is an alumnus of NPR's *From the Top*.

As a concerto soloist, Mr. McCullough has appeared frequently with orchestras, including the Los Angeles Philharmonic, Toronto Symphony Orchestra, Sarasota Festival Orchestra, Colburn Conservatory Orchestra, Orange County Wind Symphony, and World Festival Orchestra, with such conductors as George Benjamin, Gisele Ben-Dur, Fabien Gabel, Leonid Grin, Anthony Pamther, Larry Rachleff, Mischa Santora, and Joshua Weilerstein. He has collaborated closely and toured with the Mark Morris Dance Group, contemporary ensembles eighth blackbird and yarn/wire, and has performed at such venues as Jordan Hall, Koerner Hall, Ozawa Hall, the Park Avenue Armory, Walt Disney Concert Hall, Wigmore Hall, and at such festivals

as the Tanglewood Music Center, Music Academy of the West, and the Marlboro Music Festival.

Mr. McCullough lives in Kingston, NY, with his wife, soprano Lucy Fitz Gibbon, and the two teach at the Bard College Conservatory. More info at RyanMMcCullough.com.

MEGAN MOORE mezzo-soprano



Dario Acosta

During the 2023-24 season, lyric coloratura mezzo-soprano Megan Moore makes her Seattle Opera debut singing Rosina in *Il Barbiere di Siviglia*; reprises her portrayal of Donna Elvira in *Don Giovanni* in a return to San Diego Opera; and returns to Opera Theater of Saint Louis debuting the role of Sesto in Handel's *Julius Caesar*. Additional highlights include joining the Santa Fe Opera for an evening at the Guggenheim Museum for "Works & Process" presenting excerpts from Gregory Spears' *The Righteous*, and touring with Les Musiciens du Louvre in France and Spain in performances of *Die Fledermaus* covering the role of Orlofsky. Concert appearances include an engagement with the Reno Chamber Orchestra and an evening with Steven Blier's New York Festival of Song. She will make recital appearances with pianist Francesco Barfoed in Virginia, New York, and at the Boulanger International Voice-Piano Competition in Paris.

Last season, Ms. Moore returned to the Metropolitan Opera to cover the role of Blanche de la Force in Poulenc's *Dialogues des Carmélites*; joined Opera Philadelphia covering the roles of Desdemona and Emilia in Rossini's *Otello*; participated in Plácido Domingo's world-famous singing competition Operalia in Riga, Latvia; debuted with the Seattle Symphony singing the roles of Little Prince and Princess Miaoyin in performances of Tan Dun's *Buddha Passion*, with additional performances at Teatro Comunale (Modena, Italy) and Emirates Palace (Abu Dhabi, UAE); made a house and role debut with San Diego Opera singing La Zelatrice in *Suor Angelica* and La Ciesca in *Gianni Schicchi*; performed the title role in Gluck's *Orfeo* with Orchestra of the Triangle; created the role of Michele in a workshop of *The Righteous*, composed by Gregory Spears and libretto by Tracy K. Smith, for the Santa Fe Opera; and returned to the role of Dorabella in *Così fan tutte* for her company debut at Opera Theatre of Saint Louis. She made recital appearances in Baltimore and New York City, in addition to a tour of several cities in Iowa. She teamed up with pianist Francesco Barfoed to perform at St. Paul & St. Andrew United Methodist Church as part of the Carnegie Hall Citywide series. Concert engagements included appearances at Carnegie Hall's Zankel Hall for Bach's cantata *Schau, lieber Gott, wie meine Feind*, and the Gaillard Center in December for the Charleston Symphony's annual Holiday Pops! concert.

Ms. Moore is co-founder of Lynx Project, which amplifies diverse voices through new song commissions, inclusive concerts, and educational programming. Since its founding five years ago, Lynx Project has commissioned over four hours of new music through its Amplify Series, which sets texts by youth with non-verbal autism.

A native of Cincinnati, Ohio, Ms. Moore received her training at Miami University, Eastman School of Music, Internationale Meistersinger Akademie, and The Juilliard School. For more information visit meganmooremezzo.com.

THE ORCHESTRA NOW



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, Joan Tower, Vadim Repin, Hans Graf, Peter Serkin, Naomi Woo, Gerard Schwarz, 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, 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 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.

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

TÖN THE ORCHESTRA NOW Bard's Orchestral Masters

Leon Botstein, *Music Director*

Violin I

Samuel Frois
Concertmaster
Yaewon Choi
Emerie Mon
Jonathan Fenwick
Seunghye Park
Haley Maurer Gillia
Julián Andrés Rey
Peñaranda
Judith Kim
Angeles Hoyos
Zeyi Sun

Violin II

Haley Schricker *Principal*
Shengjia (Sherry) Zhang
Lana Auerbach
Chance McDermott
Nayoung Kim
Enikő Samu
Gökçe Erem
Maya Lorenzen
Yi-Ting Kuo*

Viola

Michael Halbrook *Principal*
Andrea Natalia
Torres-Álvarez
Tania Ladino Ramirez
Sydney Link
Keegan Donlon
Kathleen Bosman

Cello

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

Bass

Rowan Puig Davis *Principal*
Holdan Arbey Silva Acosta
Luke Stence TÖN '22
Josh Marcum

Flute

Jordan Arbus *Principal*^{1,2}
Olivia Chaikin *Principal*^{3,4}
Chase McClung *Piccolo*¹

Oboe

David Zoschnick
*Principal*¹⁻³
Quinton Bodnár-Smith
*Principal*⁴,
*English Horn*¹
Shawn Hutchison

Clarinet

Dávid Kéring
Principal^{1,2,4}
Zachary Gassenheimer
*Principal*³,
Bass Clarinet^{1,4}
Colby Bond

Bassoon

Miranda Macias *Principal*
Steven Palacio
William Safford
*Contrabassoon*¹
Kylie Bartlett*
Han-Yi Huang*

Horn

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

Trumpet

Jid-anan Netthai
*Principal*¹, *Cornet*⁴
Forrest Albano *Principal*³
Giulia Rath
*Principal*⁴, *Cornet*¹
Zachary Silberschlag
TÖN '18 *Cornet*

Trombone

Stephen Whimple
*Principal*¹
Zachary Johnson
*Principal*⁴
Samuel Boeger *Bass*
Trombone

Tube

Tyler Woodbury

Timpani

Hamza Able

Percussion

Luca Esposito *Principal*¹
Nick Goodson *Principal*⁴
Petra Elek
Miles Salerni

Harp

Cheng Wei (Ashley) Lim

Keyboard

Neilson Chen*

¹ *Saint-Saëns*

² *Berlioz*

³ *Fauré*

⁴ *d'Indy*

* *not performing in this concert*

PETRA ELEK *percussion*



Matt Dine

Petra will talk briefly about the Saint-Saëns and Berlioz pieces on stage before the performances.

Hometown: Vásárosdombó, Hungary

Alma maters: Bard College Conservatory of Music, Advanced Performance Certificate, 2018–20; Bob Cole Conservatory of Music, California State University Long Beach, M.D., Percussion Performance, 2016–18; Bard College, B.M., Percussion Performance, B.A., German Studies, 2011–16

Awards/Competitions: 1st Place, 2017 College Solo Division at CA Percussive Arts Society Solo and Ensemble Competition; 1st Place, 2017 College Ensembles Division, as part of the University Percussion Group at Long Beach, at CA Percussive Arts Society Solo and Ensemble Competition

What do you think orchestra concerts should look like in the 21st century? I think creating an environment for the audience

that allows them to connect with us and have conversations with us are amazing steps in the right direction. A lot of people still feel like they're "not educated enough" or "don't know enough about classical music" in order to go to a concert. Breaking down that ideology, popularizing classical music, and engaging with the audience should be high priority in my opinion.

What has been your favorite experience as a musician? In my third year in college, the conservatory orchestra went on a tour to Europe and we were lucky enough to perform in the Liszt Academy in Hungary. I'll never forget the feeling of playing in my home country, in front of so many of my friends and family.

Tell us something about yourself that might surprise us: I originally had absolutely no intention of playing percussion. My dad has been the conductor of a wind band in Hungary for a long time, and when I was around 11 years old, they went on a tour to Poland. I told my parents that I was sick of staying at home and that I wanted to go with them. Since I knew how to read music, my dad suggested I "stand back there with those guys, they'll tell you what instrument you have to play..." I've been playing "back there" ever since.

Piece of advice for a young classical musician: Be patient, it's really worth it.

ROWAN PUIG DAVIS *bass*



Matt Dine

Rowan will talk briefly about the Fauré and d'Indy pieces on stage before the performances.

Hometown: Bayamón, Puerto Rico

Alma mater: Bard Conservatory Double Major program, B.M. & B.A.

Appearances: Dalí Quartet International Music Festival, Summer 2015, Philadelphia; CMI Chamber Orchestra, Summer 2016–17, Winter 2020, Summer 2021–22, San Antonio

What do you like most about being in TŌN? Any favorite memories? I love being surrounded by such amazing musicians who come from different musical backgrounds. I've learned to be a better music professional, and my bass colleagues have taught me the different schools of bass performance and technique. TŌN

is a place to put into practice all that you have learned as a musician. I remember playing Tchaikovsky's 6th Symphony with the orchestra. The bass section was excited, because it is one of the many pieces that is asked for orchestral auditions. Every time we got to the hard and exciting excerpts, we would play them with such confidence. In the end, we would always be smiling at each other.

What is your favorite piece of music, and why do you love it? My favorite piece is the String Octet in B flat by Max Bruch. I played it for the first time while attending the Classical Music Institute one summer, and it was exciting to be part of such talented players. I loved that everyone was so into the music, like every single note mattered to them. I will never forget how it felt.

If you weren't a musician, what would you be doing? I could be doing many things, like writing a book, making a podcast, or working with children and youth.

Piece of advice for a young classical musician: Do not be afraid to ask for help. Do not compare yourself with other people because we are not all the same. Take it one day at a time. Remember to be grateful for the opportunity to play music and remember to always enjoy it.

Support TŌN

WE'VE BROUGHT MUSIC TO MORE THAN 88,000 LIVE & VIRTUAL CONCERTGOERS IN OVER 200 CONCERTS THANKS TO SUPPORT FROM DONORS LIKE YOU!

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To make a gift to TŌN, or to update your listing, please contact Nicole M. de Jesús at ndejesus@bard.edu or 845.758.7988.

Thank you for making this important investment in the future of classical music.

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The Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and a hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present as well as visions of the future. The Fisher Center demonstrates Bard's commitment to the performing arts as a cultural and educational necessity. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world.

Bard College

Founded in 1860, Bard College is a four-year, residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; advanced degrees through 13 graduate centers; eight early colleges; and numerous dual-degree programs nationally and internationally. Building on its 163-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal arts education. The undergraduate program at the main campus in upstate New York has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

Land Acknowledgment for Bard College in Annandale-on-Hudson

Developed in Cooperation with the Stockbridge-Munsee Community

In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known as the Stockbridge-Munsee Community. We honor and pay respect to their ancestors past and present, as well as to future generations, and we recognize their continuing presence in their homelands. We understand that our acknowledgement requires those of us who are settlers to recognize our own place in and responsibilities towards addressing inequity, and that this ongoing and challenging work requires that we commit to real engagement with the Munsee and Mohican communities to build an inclusive and equitable space for all.

Diversity, Equity & Inclusion

The Bard College music community celebrates its wide-ranging approaches to musical studies by emphasizing creative expression and the development of each individual's artistic voice. Our programs include:

- The Undergraduate Music Program (classical instrumental and voice, composition, electronic music, ethnomusicology, history, jazz, theory)
- The Conservatory of Music (composition, conducting, instrumental, US-China, voice)
- The Orchestra Now

Historically, classical music education has foregrounded European practices of the 17th through 20th centuries. As we become accountable for discriminations relating to that narrow focus, we affirm our intention to break down those boundaries of exclusion. Actionable steps towards equity include: the long term cultivation of a diverse faculty, staff, and student body that is inclusive of a diverse range of races, ethnicities, genders, and LGBTQ+ identities; the practice of respectful listening and communication within and between our programs; the regular review of curricula and their successful inclusion of multiple perspectives; the presentation of diverse musical programming that features and furthers collaborations across the Bard campus; and the forging of initiatives that engage with underserved communities and underrepresented populations. As we pursue these goals, we remain committed to taking actions that combat discrimination and racism in order to create a more diverse, equitable and inclusive program.



THE ORCHESTRANOW®
Bard's Orchestral Masters

Upcoming Events

TŌN Celebrates the Music of Chen Yi & Zhou Long

OCT 6

FRIDAY AT 7 PM

Part of the 2023 China Now Music Festival:
The Bridge of Music

Presented by the US-China Music Institute
of the Bard College Conservatory of Music

Jindong Cai *conductor*

Chen Bing *conductor*

Liu Xiaojing *pipa*

GENERATIONAL CROSSINGS

Chou Wen-chung *And the falling petals*
(U.S. premiere)

Li Shaosheng *The Tale of the Southern Tour*
(U.S. premiere)

Chen Yi *Symphony No. 3: My Musical
Journey to America* (U.S. premiere)

Zhou Juan *Half the reason is you* (World
premiere)

Zhou Long *Beijing Rhyme* (U.S. premiere)

Groundbreaking Concert

OCT 21

SATURDAY AT 5 PM

Presented by the Fisher Center at Bard

The program includes:
Bartók *The Wooden Prince*
Leon Botstein *conductor*

Plus music by Ms. Lisa Fischer &
Grand Baton
James Bagwell *conductor*

Exodus: Jewish Composers in Exile

NOV 4 & 5

SATURDAY at 7 PM | SUNDAY at 2 PM

Leon Botstein *conductor*

Alexandre Tansman *Polish Rhapsody*
Josef Tal *Exodus* (U.S. premiere)
Walter Kaufmann *An Indian Symphony*
(U.S. premiere)
Marcel Rubin *Symphony No. 4, Dies irae*

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