



THE ORCHESTRANOW.
Bard's Orchestral Masters

Concert Quick Guide®

Charles Ives' America

THU 11/21/24 at 7 PM



Performance #286 Season 10, Concert 13
Stern Auditorium / Perelman Stage at Carnegie Hall

LEON BOTSTEIN *conductor*

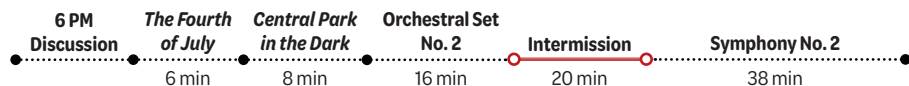
WILLIAM SHARP *baritone*

DONALD BERMAN *piano*

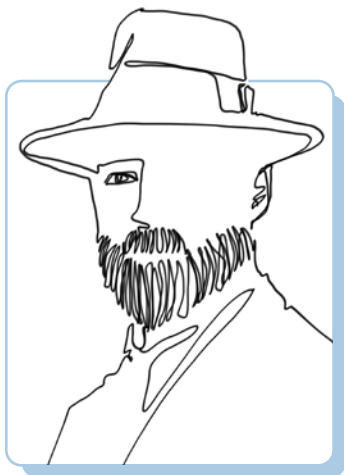
J. PETER BURKHOLDER *host*

CONCERT TIMELINE

2 hours and 30 minutes



6 PM: Discussion with Botstein, Sharp, Burkholder, Berman, and cultural historian Joseph Horowitz



Charles Ives

Born 10/20/1874 in Danbury, CT
Died 5/19/1954 at age 79 in New York City

The Fourth of July from the Holidays Symphony

Written c. 1914–18, in Ives' early 40s;
revised 1931
Premiered 2/21/1932 in Paris; musicians from the Orchestre Symphonique de Paris; Nicolas Slonimsky *conductor*

Central Park in the Dark

Written c. 1909, at age 34; revised 1936
Premiered c. 1907–08, as per Ives' recollection
First documented performance:
5/11/1946 at the McMillin Theatre at Columbia University; Juilliard Graduate School student orchestra; Theodore Bloomfield *conductor*

Orchestral Set No. 2

An Elegy to Our Forefathers *4 min*

The Rockstrewn Hills Join in the People's Outdoor Meeting *5 min*

From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose *7 min*

Assembled c. 1919, at age 44

Premiered 2/11/1967 in Chicago; Chicago

Symphony Orchestra; Morton Gould *conductor*

Intermission

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REFRESHMENTS available at the café on the Parquet level

RESTROOMS Located on the Parquet, Blavatnik Family First Tier (outside of the Rose Museum), and Second Tier levels

Symphony No. 2

Andante moderato (moderately slow) *6 min*

Allegro molto (con spirito) (very fast, with spirit) *11 min*

Adagio cantabile (slow, in a singing style) *9 min*

Lento maestoso (slow and majestic) *2 min*

Allegro molto vivace (very fast and lively) *10 min*

no pause after the first and fourth movements

Written c. 1902–09, in Ives' late 20s and early 30s

Premiered 2/22/1951 at Carnegie Hall; New York

Philharmonic; Leonard Bernstein *conductor*



Our new album, **Exodus**, is now available!

Heard in concert in Fall 2023, these works were written by Jewish composers while they were in exile from their homelands during World War II: Josef Tal's *Exodus*, Walter Kaufmann's *Indian Symphony*, and Marcel Rubín's *Symphony No. 4, Dies irae*.

Purchase the album at avie-records.com, or stream it on all major platforms.

All timings are approximate.

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ILLUSTRATIONS BY KHOA DOAN

Presented at Carnegie Hall by



THE ORCHESTRA NOW
Bard's Orchestral Masters

Thursday, November 21, 2024 at 7 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

Charles Ives's America

Leon Botstein, Conductor

William Sharp, Baritone

Donald Berman, Piano

J. Peter Burkholder, Host

Scripted by J. Peter Burkholder and Joseph Horowitz

CHARLES IVES
(1874–1954)

“The Fourth of July” from *A Symphony:
New England Holidays* (c. 1914–1918)

Central Park in the Dark (c. 1909)

Orchestral Set No. 2 (assembled c. 1919)

An Elegy to Our Forefathers

The Rockstrewn Hills Join in the People's Outdoor
Meeting

From Hanover Square North, at the End of a Tragic
Day, the Voice of the People Again Arose

INTERMISSION

CHARLES IVES
(1874–1954)

Symphony No. 2 (c. 1902–1909)

Andante moderato

Allegro molto (con spirito)

Adagio cantabile

Lento maestoso

Allegro molto vivace

This program concludes a Bard College Ives festival, one of four Ives sesquicentenary festivals supported this season by the National Endowment for the Humanities.

The Program

CHARLES IVES

“The Fourth of July” from *A Symphony: New England Holidays*

In Charles Ives’s “The Fourth of July,” the clash of patriotic tunes and nostalgic memories creates a kaleidoscopic soundscape that transports listeners to a regular Independence Day in New England. Ives wrote this piece as part of a larger work, *A Symphony: New England Holidays*, which also includes movements titled “Washington’s Birthday,” “Decoration Day,” and “Thanksgiving and Forefathers’ Day.” Altogether, his plan was to depict the passing of the seasons as he came to know them during his longtime residency in New England. As a native of the region myself, I can confirm that the mark of the summertime spirit concurs with Ives’s choice of the Fourth of July.

In my eyes, one of the most important aspects of this work is the idea of childhood memories. Especially as time passes, we can get a skewed view of the past in our minds. There can be small snippets of a moment, sometimes overlapping and evolving into a completely fabricated thought, rather than a memory. Or something forgotten can rush back to you instantly with one little spark. One way or another, memories are far from crystal clear pictures of the past, which is exactly how Ives composed his reminiscence of this holiday. In fact, nothing about Ives’s style can be described as “crystal clear,” but rather he is known for his overlapping musical quotations, distorted melodies, and complex harmonies. Almost as if you were watching decaying film, these elements come together to create a hazy yet realistic sound of the past.

—Tyler Woodbury, TÖN tuba player

Central Park in the Dark

Central Park in the Dark is a miniature tone poem written by Charles Ives around 1909. While Ives is now regarded as one of the 20th century’s most influential American composers, he actually had a full-time job in insurance and found most of his success and recognition after his death.

The work showcases the new ways Ives found to depict sonically the world around him: through polytonality, tone clusters, dissonance, and layering. The piece is meant to describe a hot summer night in Central Park, with the sounds of nature and urban life, from a park bench. Interestingly, Ives explains that these are his musings on how the park used to be “before the combustion engine and radio monopolized the earth and air.” This nostalgia is especially poignant from our vantage point in 2024, well over

100 years after Ives wrote it. It creates a sense of connection—even in 1909 he was considering what the city was like before technology changed so many things. As someone born and raised in New York City, summer in the city evokes specific feelings, and I feel a connection to Ives’s vision even a century later. In the city, there is always a layering—of smells, sounds, visuals—and a density to the sound and thickness of the summer city heat, even in the park. This is palpable in the composition of the work. To me, the strings that open the piece represent the omnipresent heat and the surrounding nature.

After the strings begin, different instruments enter, slowly introducing us to more elements of the scene, building up texture and density. This overlaying, or collage, technique of musical lines creates a cacophony that brings to life the city Ives has imagined: ragtime piano, a siren, a horse-drawn carriage, nature, and the hot summer night all mixing together. As you listen, consider what these sounds might represent to you; you can be on the Central Park bench in 1906, imagining what the park might have been like even before then, or you could be in Brooklyn’s Prospect Park in 2004, as I was, or in 2024, in a seat at Carnegie Hall.

—Haley Maurer Gillia, TÖN violinist

Orchestral Set No. 2

Ives frequently had a roundabout way of stitching together his musical ideas into their final forms, and his Orchestral Set No. 2 is no exception. It was conceived of not as a single narrative, but as three distinct pieces, written in the 1910s and assembled around 1919. Each movement is a sort of vignette composed of melodic fragments, giving off an intentionally disjunct impression.

The first movement, “An Elegy to Our Forefathers,” begins with an atmosphere of otherworldly sounds, produced by an offstage ensemble scored for zither, harp, chimes, and bells. It sounds so ahead of its time that when I first heard the opening of this piece, I couldn’t believe I was hearing something written over 100 years ago! This eerie beginning is followed by indistinct paraphrases of Stephen Foster melodies and hymn tunes, along with a snippet from the African American spiritual “Nobody Knows the Trouble I’ve Seen.”

The rambunctious second movement, “The Rockstrewn Hills Join in the People’s Outdoor Meeting,” reflects the camp-revival meetings Ives attended in his youth. It features a collage of hymn tunes like “Bringing In the Sheaves,” along with folk songs such as “The Girl I Left Behind Me,” and “Rock-a-bye Baby,” all reimagined as ragtimes. If a ragtime “Rock-a-bye Baby” wasn’t enough of a surprise, the middle section of the movement features some of Ives’s most strikingly dissonant music—and that is a high bar! After all the calamity, the movement concludes with a gentle coda.

Can you imagine commuting to work as usual when suddenly those around you spontaneously join their voices in song? This moment that Ives experienced was a reaction to the news having broken out of the sinking of the RMS Lusitania by the German Navy on May 7, 1915. Ives was so moved by the reaction of the crowd that day that it inspired the final movement of this set, “From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose.” The choir intones the Te Deum at the beginning, followed by snippets of other melodies intertwining until “In the Sweet By and By” is clearly heard. A solo accordion finishes the melody and fades away, until all that remains is the “background noise” effect created by a separate smaller ensemble.

—Haley Schricker, TÖN violinist

Symphony No. 2

Charles Ives has no shortage of personal descriptors to boast of: actuary, composer, prodigy organist, Yalie, and most significant of all, Connecticut native. Although he wrote six symphonies during his career, his Symphony No. 2 is notable due to the fact that it was composed around a particularly pivotal time in his life. After graduating from Yale University in 1898, Ives moved to New York, having decided to go into the insurance business over his already-established successful career as an organist. This decision to reprioritize music and composing as a mere creative outlet likely contributed to the increasingly free and experimental outlook present in his works thereafter.

The soundscape of the Second Symphony is a beautiful hodgepodge of Ives’s life experiences as the son of a bandmaster, picking up hymns at church services, hearing vernacular music and folk songs in town, and, of course, a Western European music education at Yale to top it all off. Set in five movements, one can hear aspects of classical giants such as Beethoven, Brahms, and Dvořák which induce a strong feeling of the sublime. On the other end, tunes like “America the Beautiful” in the third movement and “Columbia, Gem of the Ocean” most obviously in the first and fifth movements make faceted appearances, alongside nods to Ives’s own earlier works. All combined, it hints at the direction in which the likes of Bernstein, Copland, Gershwin, and Still would expand decades into the future. Moments of lush orchestration, choral and expansive, make his ear for harmony from the perspective of an organist amply known; and with a punchline of an ending, this symphony is an aurally engaging and cinematic adventure up to its last note.

—Emerie Mon, TÖN violinist

The Artists

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.



Matt Dine

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.

Donald Berman

Donald Berman is a multi-dimensional American pianist, scholar, and educator who has consistently placed an emphasis on 20th and 21st century music, and on American composers in particular. He has made dozens of recordings on a variety of labels, both as soloist and as collaborative pianist. An enthusiastic commissioner of new music, he



has added over 200 works to the contemporary canon. His body of work as a recording artist demonstrates both the breadth and depth of his engagement with music of our time. Many of his recordings are world premieres, but he has also illuminated historic and previously unknown works of American composers (*Americans in Rome/Bridge*; *The Unknown Ives* vols. 1 and 2 / CRI, New World; *The Uncovered Ruggles*/New World), performed with orchestras (*George Perle: Serenades*/BMOP, Christopher Theofanidis's Piano Concerto/Summit), collaborated with singers (*This Island* and *The Edge of Silence* with Susan Narucki /Avie), and with chamber ensembles (*The Worlds Revolve* with Borromeo Quartet/Avie). His recording of Ives's Concord Sonata was met with international acclaim in 2024.

Berman, a Radcliffe scholar, is general editor of three volumes of *Charles Ives's Shorter Works for Piano*, a project finished in 2022 that took 30 years to complete. He is chair of keyboard studies at The Longy School of Music of Bard College and directs the New Music Ensemble at Tufts University. In his position as president of the board of The Charles Ives Society, he is curating an extensive expansion of the Society's Ives archive, a treasure trove of in-depth information accessible to all via charlesives.org.

Berman's trajectory as a musician and scholar was set in motion by four important teachers: Mildred Victor, George Barth, and principally John Kirkpatrick (who premiered the Concord Sonata in 1939) and legendary pedagogue Leonard Shure.



J. Peter Burkholder

J. Peter Burkholder is distinguished professor emeritus of musicology at the Indiana University Jacobs School of Music and author of the four most recent editions of *A History of Western Music* and *Norton Anthology of Western Music*. He has served as president of the American Musicological Society and of the Charles Ives Society, and his scholarship on Charles Ives, modern music, musical borrowing, and music history pedagogy has won numerous awards and has been translated into six languages. He was given a Lifetime Achievement Award by the

Society for American Music in 2024. His most recent book is *Listening to Charles Ives: Variations on His America* (2021).

William Sharp

Baritone William Sharp has a reputation as a singer of artistry and versatility, garnering acclaim for his work in concert, recital, opera, and recording. He performs actively and has appeared with most major American symphony orchestras, including New York, Chicago, Washington, Boston, Baltimore, San Francisco, and Los Angeles. His discography of several dozen discs encompasses music spanning 900 years, from the 12th century to today. He joined the Peabody Conservatory faculty in 2002. His students are performing throughout the world in concert and opera.



The Orchestra Now

Founded in 2015 by Bard College and led by Leon Botstein, The Orchestra Now (TÖN) is a graduate program that is training the next generation of music professionals, offering a master's degree or an advanced certificate. The members of the orchestra are graduates of the world's leading conservatories, and hail from countries across North and South America, Europe, and Asia. Many have gone on to have successful careers in orchestras around the world.

TÖN performs dozens of concerts a year at venues including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and the Fisher Center at Bard. The orchestra has performed with numerous distinguished guest conductors and soloists, including Leonard Slatkin, Gil Shaham, Neeme Järvi, Stephanie Blythe, Fabio Luisi, Vadim Repin, Joseph Young, Peter Serkin, Naomi Woo, and JoAnn Falletta.

Among TÖN's many albums on the Hyperion, Sorel Classics, and AVIE labels are May 2024's *The Lost Generation* and rare recordings of Othmar Schoeck's *Lebendig begraben* and Bristow's *Arcadian Symphony*. Recordings of TÖN's live concerts from the Fisher Center can be heard regularly on Classical WMHT-FM and WWFM The Classical Network, and the orchestra has appeared over 100 times on *Performance Today*, broadcast nationwide.

More info at ton.bard.edu.

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Leon Botstein, Music Director

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Samuel Frois
Hanyu Feng
Nayoung Kim
Lana Auerbach
Seunghye Park
Yaewon Choi
Lap Yin Lee
Yuchen Zhao
Emerie Mon
Luca Sakon
Mingyue Xia IAP '25

Second Violins

Haley Schriker
Principal
Haley Maurer Gillia
Angeles Hoyos
Zeyi Sun
Heather Lambert
Shengjia (Sherry) Zhang
Jonathan Fenwick
Enikő Samu
Carlos Torres
Katherine Chernyak '24

Violas

Enoch Ng
Principal
Chia-Mei (Lily) Li
Michael Halbrook
Samuel Omalyev
Tania Ladino Ramirez
Elizabeth Chernyak '24
Keegan Donlon
Nelsy Badia

Cellos

Shawn Thoma
Principal
Alfred Western
Dariimaa Batsaikhan
Jihyun Hwang
Elvira Hoyos Malagon
Michael Zyzak
Sam Boundy
Anita Balázs

Basses

Jack Corcoran
Principal
Shion Kim
Holdan Arbey Silva
Acosta
Yu-Cih Chang
Zacherie Small
Jud Mitchell

Flutes

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

Oboes

Quinton Bodnár-Smith
Principal 1, 2
David Zoschnick
Principal 4
Yejin Kim

Clarinets

Colby Bond
Principal 1, 3
Dávid Kéringér
Principal 2
Zachary Gassenheimer
Principal 4

Bassoons

Miranda Macias
Principal 1-3
Kylie Bartlett
Principal 4
Chaoyang Jing
Contrabassoon

Horns

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

Trumpets

Forrest Albano
Principal 1, 4
Giulia Rath
Principal 2, 3
Mark Kovács
Jid-anan Netthai
Cornet 1

Trombones

Stephen Whimple
Principal 1-3
Zachary Johnson
Principal 4
Samuel Boeger
Bass Trombone

Tuba

Tyler Woodbury

Accordion

Sean Gallagher

Timpani

Pei Hsien (Ariel) Lu

Percussion

Nick Goodson
Principal 1, 2
Luca Esposito
Principal 3
Philip Drembus
Principal 4
Luis Jacome
Petra Elek '16 APS '20
TÖN '24

Harp

Cheng Wei (Ashley) Lim

Keyboards

Nilson Chen
Piano
Ryan MacEvoy
McCullough
Piano
Hanbyeol Lee
Harpsichord

1 The Fourth of July
2 Central Park in the Dark
3 Orchestral Set No. 2
4 Symphony No. 2

TÖN's 10th Anniversary Season

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 Maung S. Htoo, in memory of
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*Deceased

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 Jindong Cai
 Associate Conductor
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 Keisuke Ikuma
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