



THE ORCHESTRANOW.
Bard's Orchestral Masters

Concert Quick Guide®

Transcription as Translation

TUE 2/11/25 at 7 PM



Performance #293 Season 10, Concert 20
Stern Auditorium / Perelman Stage at Carnegie Hall

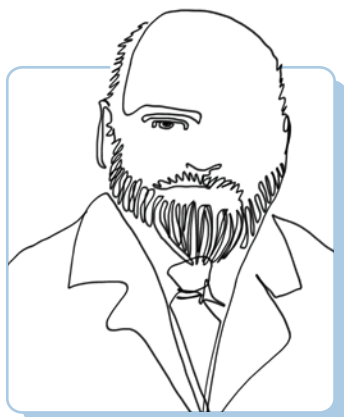
LEON BOTSTEIN *conductor*

CONCERT TIMELINE

2 hours and 20 minutes



Brief remarks by Douglas Nunes *horn*



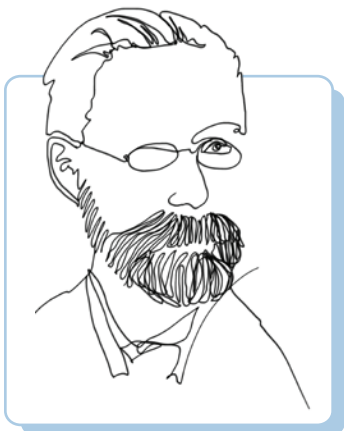
Mily Balakirev

Born 1/2/1837 in Nizhny Novgorod, Russia
Died 5/28/1910 at age 73 in St. Petersburg

Chopin Suite

Préambule (Etude) 5 min
Mazurka 4 min
Intermezzo (Nocturne) 6 min
Finale (Scherzo) 7 min

Written 1910, at age 73



Bedřich Smetana

Born 3/2/1824 in Litomyšl, Bohemia (now the
Czech Republic)
Died 5/12/1884 at age 60 in Prague

From My Life (String Quartet in E Minor)

Allegro vivo appassionato (Romantic longing,
and foreboding of misfortune) 8 min
Allegro moderato alla Polka (The merriment of
youth; my love of dancing and dance music) 5 min
Largo sostenuto (Memories of the happiness of
my first love) 9 min
Vivace—Meno mosso (Joy in discovering how to
treat Bohemian national elements in music; the
catastrophe of deafness; reminiscences
of happier days, and resignation) 6 min

Written 1876, at age 52

Premiered 3/29/1879

Orchestrated 1940 by George Szell

Orchestration Premiered 3/8/1941; NBC

Symphony Orchestra; George Szell conductor

[Turn over for more info](#)

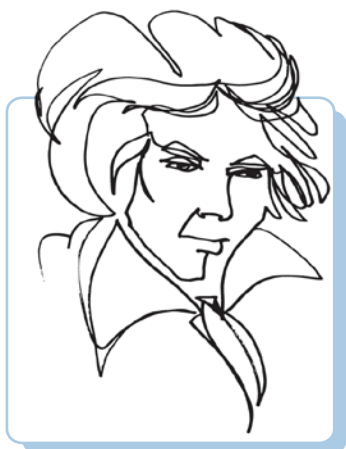
Intermission

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REFRESHMENTS available in 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

Brief remarks by Michael Halbrook *viola*



Ludwig van Beethoven

Born c. 12/16/1770 in Bonn, Germany
Died 3/26/1827 at age 56 in Vienna

Hammerklavier **(Piano Sonata No. 29)**

Allegro (fast) 9 min
Scherzo: Assai vivace (very lively) 3 min
Adagio sostenuto (slow, sustained) 17 min
Largo—Allegro risoluto (slow & dignified, then fast and bold) 13 min

Written 1818, at age 47

Premiered 1836 at the Salle Érard in Paris;
Franz Liszt *piano*

Orchestrated 1926 by Felix Weingartner

Orchestration Premiered 11/14/1926 in Essen,
Germany; Essen Municipal Orchestra;
Max Fiedler *conductor*



Our latest 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 Rubin'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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Presented at Carnegie Hall by



THE ORCHESTRANOW.
Bard's Orchestral Masters

Tuesday, February 11, 2025 at 7 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

Transcription as Translation

Leon Botstein, Conductor

MILY BALAKIREV
(1837–1910)

Suite on pieces by Chopin (1910)
Préambule (Etude)
Mazurka
Intermezzo (Nocturne)
Finale (Scherzo)

BEDŘICH SMETANA
(1824–1884)

String Quartet No. 1 in E Minor,
“From My Life” (1876; orch. George Szell, 1940)
Allegro vivo appassionato (Romantic longing,
and foreboding of misfortune)
Allegro moderato alla Polka (The merriment of
youth; my love of dancing and dance music)
Largo sostenuto (Memories of the happiness of
my first love)
Vivace—Meno mosso (Joy in discovering how to
treat Bohemian national elements in music;
the catastrophe of deafness; reminiscences of
happier days, and resignation)

INTERMISSION

LUDWIG
VAN BEETHOVEN
(1770–1827)

Piano Sonata No. 29 in B-flat Major, Op. 106,
“Hammerklavier” (1818; orch. Felix Weingartner, 1926)
Allegro
Scherzo: Assai vivace
Adagio sostenuto
Largo—Allegro risoluto

The Program

MILY BALAKIREV (1837–1910)

Suite on pieces by Chopin (1910)

Mily Alexeyevich Balakirev was one of the most important figures in Russian music during the 19th century, known for his contributions as a composer, conductor, and pianist. He was the leader of the “Mighty Five,” a group of composers who sought to create a distinctly Russian sound in classical music, free from the influence of Western European traditions.

Balakirev’s *Suite on pieces by Chopin*, composed in 1910, is a deeply felt homage to Chopin’s music, combining elements of the Romantic tradition with Russian color. In other words, the work is an amazing fusion of two musical styles, blending Chopin’s poetic lyricism with Balakirev’s own fiery passion and nationalistic style.

The Chopin suite is made up of several short, evocative pieces by Chopin which Balakirev orchestrated. From the second piece, “Mazurka,” which pulses with the rhythmic energy of Chopin’s dance forms, to the tender, contemplative “Intermezzo,” which sounds like someone sighing with longing, Balakirev captures the essence of Chopin while adding his own distinctive character.

I think what is most captivating is how Balakirev orchestrated these pieces with his own cultural voice. He combined two different styles, marrying Romantic traditions with a Russian style. In addition, this suite is more than just a technical homage. It is a heartfelt, deeply personal interpretation of Chopin’s legacy, filled with moments of elegance, drama, and passion. It invites the audience to experience Chopin’s music in a fresh way, while also exploring the rich interplay between Russian and Polish musical traditions at the height of the Romantic era.

—Yu-Cih Chang, TŌN bassist

BEDŘICH SMETANA (1824–1884)

String Quartet No. 1 in E Minor, “From My Life”

(1876; orch. George Szell, 1940)

Bedřich Smetana’s intention for his String Quartet in E Minor, “From My Life,” was to depict his own life as a tone picture. Suffering from serious illness and losing hearing, he was forced to resign his position as principal conductor of the Provisional Theater in Prague in 1874 and move to the country to live with his daughter in 1876. His deafness and financial difficulties impelled him to compose music that exclusively represented himself.

“From My Life” consists of four movements. The first movement opens with a portentous main motif, a sharply attacked whole note followed by a bitten-off downward leap in the first movement, which also appears after the sustained high E note in the finale. In Smetana’s own words, “It is that fateful whistling of the highest tones in my ear, which in 1874 was announcing my deafness.” The second movement is marked as a quasi-Polka that carries the composer back to the happy life of his youth, when he was a devotee of dance music. The slower third movement paints a colorful and nostalgic portrait of his most beloved wife. Soon after this sentimental and intimate declaration of his love, the final movement abruptly bursts in with a triumphant triplet rhyme. However, despite this extremely energetic start, the music concludes with a sad and melancholy ending.

In April 1940, George Szell wrote to a friend expressing his suffering over the long silence in his daily life, attributing it to the depression he was experiencing. The same year, he transcribed “From My Life” for orchestra. “I considered all of the objections to such tampering with a composer’s work and I arrived at the conclusion that far from being a crime, it was almost a duty to arrange ‘From My Life’ for orchestra,” he said. “The thematic material seems to me to call for the bigger, richer, symphonic treatment. And Smetana, you know, once said he had no quarrel with any one who thought ‘From My Life’ was better-suited to other forms than the quartet.” Szell’s orchestration smoothly and beautifully interchanges the melodies between the instruments. He wittily re-arranged the quartet’s lyrical first violin melody into dialogue between flute and upper strings, and the quartet’s lower-strings melodies are now played by the brass section. Moreover, the percussion section constructs a vibrant and distinct impulse for the music. The orchestral version reserves the originality of Smetana’s work, and even enhances the color and nuance of the music.

—Lap Yin Lee, TÖN violinist

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Sonata No. 29 in B-flat Major, Op. 106, “Hammerklavier”

(1818; orch. Felix Weingartner, 1926)

In all of musical history, you would be hard pressed to find a figure more dedicated to the music of Ludwig van Beethoven than Austria’s own Felix Weingartner. A composer and editor in his own right, Weingartner was also the first conductor to record all nine of his idol’s symphonies. Alongside his own compositions of operas (nine, including a trilogy after Aeschylus), symphonies (seven), string quartets (at least five), and lieder (many, many more), he orchestrated Beethoven’s most formidable piano sonata, the “Hammerklavier,” an idea first posited by Friedrich Nietzsche in 1878. While not a universally popular decision—renowned pianist, writer, and scholar Charles Rosen deemed any attempt to translate the sonata from piano to orchestra “nonsensical”—Weingartner’s orchestration at worst provides more opportunities for the work to be performed and heard, and

at best gives Beethoven fanatics and novices alike a chance to experience a symphonic reimagining of one of the great's greatest achievements.

In four movements, Beethoven exploits a gargantuan dynamic, motivic, and sonic range. From the beginning of the first movement, booming, declarative, B-flat major chords in full orchestra that make our home key known are almost immediately contrasted with a delicate, lullaby-esque, pastoral melody in the strings and winds. This juxtaposition is expanded on throughout the remainder of the movement in typical Beethovenian fashion. The second movement, a scherzo, moves away from the grandiosity of the first in favor of an electric, off-balance race through related keys and melodies that the strings and winds rally back and forth before dissolving into the third movement, the most expansive of the work's four. A devastating, hymnal beginning gives way to more hopeful melodies that struggle against the sadness surrounding them before inevitably succumbing again to the depths of despair, only to finally find the light in the final bars. The fourth and final movement begins with some uncertainty, with some vaguely rhapsodic elements before bursting into one of Beethoven's most adored forms: the fugue. The chaotic motor is unrelenting from here to the end (aside from a quick trip back to a familiar pastoral hymnal tune), and culminates in an at-first contemplative coda that explodes in the closing chords, sure to keep audiences on the edge of their seat until the final bell.

—Alfred Western, TON cellist

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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.

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 2024's *Exodus* and *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.

The Orchestra Now

Leon Botstein, Music Director

First Violins

Samuel Frois
Concertmaster
Chance McDermott
Angeles Hoyos
Shengjia (Sherry) Zhang
Heather Lambert
Seunghye Park
Yaewon Choi
Yuchen Zhao
Lap Yin Lee
Emerie Mon
Adam Jeffreys TÖN '23
Luca Sakon

Second Violins

Haley Maurer Gillia
Principal
Lana Auerbach
Hanyu Feng
Nayoung Kim
Carlos Torres
Zeyi Sun
Jonathan Fenwick
Enikő Samu
Katherine Chernyak '24
Joohyun Lee

Violas

Enoch Ng
Principal
Michael Halbrook
Tania Ladino Ramirez
Chia-Mei (Lily) Li

Samuel Omalyev
Keegan Donlon
Elizabeth Chernyak '24
Nelsy Badia

Cellos

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

Basses

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

Flutes

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

Oboes

Quinton Bodnár-Smith
Principal 1
Yejin Kim
Principal 2
David Zoschnick
Principal 3
English Horn 1

Clarinets

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

Bassoons

Chaoyang Jing
Principal 1
Contrabassoon 3
Kylie Bartlett
Principal 2
Miranda Macias
Principal 3

Horns

Ziming Zhu
Principal 1
Tori Boell
Principal 2
Douglas Nunes
Principal 3
Steven Harmon TÖN '22
Stefan Williams TÖN '25
Assistant
Daniel Itzkowitz*

Trumpets

Jid-anan Netthai
Principal 1

Forrest Albano
Principal 2

Giulia Rath
Principal 3

Trombones

Zachary Johnson
Principal

Spencer Schaffer

Samuel Boeger
Bass Trombone

Tuba

Tyler Woodbury

Timpani

Pei Hsien (Ariel) Lu

Percussion

Philip Drembus

Luca Esposito

Nick Goodson

Harp

Cheng Wei (Ashley) Lim

Keyboards

Neilson Chen*

1 Balakirev

2 Smetana

3 Beethoven

* not performing in this concert

TÖN's 10th Anniversary Season**TÖN 10th Anniversary Committee**

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Rowan Puig Davis '21 TÖN '24

Petra Elek Capabianca '16 APS '20 TÖN '24

Shawn Hutchison TÖN '22

Yi-Ting (Joy) Kuo TÖN '24

Philip McNaughton TÖN '23

Emily Melendes TÖN '21

Scot Moore '14 TÖN '18

Leonardo Pineda '15 TÖN '19

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We've brought music to more than 100,000 live and virtual concertgoers in over 275 concerts thanks to support from donors like you!

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Members of TÔN are completing an innovative graduate degree program. TÔN offers students the experiences they might expect as career orchestral musicians—including public performance, touring, and recording. TÔN is tuition free, and each student receives a yearly fellowship stipend. Individual contributions from music lovers like you are essential to TÔN's success.

All 10th Anniversary donors will receive special recognition. Contributions at the \$2,500 Allegro level and above will be commemorated by a seat named for them in the Fisher Center at Bard's magnificent Sosnoff Theatre.

To donate, visit ton.bard.edu/support or call 845-758-7988.

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Each season TÔN musicians experience the recording process. TÔN has released several albums on the Hyperion, Sorel Classics, and AVIE labels. Designate your contribution in support of the orchestra's growing catalogue of rediscovered works with a gift of \$50,000+.

TÔN Instrument Fund

TÔN owns and maintains all of its percussion, timpani, and several auxiliary instruments. Hear your support from the stage with a gift of \$10,000+.

There's simply no other music degree program like TÔN. Help us to inspire greatness by making a contribution today.

For detailed information on naming opportunities and the many ways to give, please contact Nicole M. de Jesús, Director of Development, at 845-758-7988 or ndejesus@bard.edu.

TÖN Donors Inspire Greatness

As we continue the celebration of the orchestra's 10th Anniversary season, TÖN gratefully acknowledges the generosity of each and every donor who makes our work possible. We hope you share our pride in the TÖN alumni/ae: to date, our musicians have earned positions in over 80 orchestras and ensembles across the US, Europe, and Asia; are seated in four US military bands; and serve in more than 20 music education programs across the country.

Ticket sales cover less than a quarter of the expenses for our concerts and educational initiatives. Your contributions enable TÖN to flourish, and with your sustained support, we can continue this unique educational program for classical musicians on the cusp of professional careers. Thank you for making an important investment in the future of classical music.

There are many ways to support TÖN. To make your 10th anniversary gift now, or to update your listing, please contact Nicole M. de Jesús at ndejesus@bard.edu or 845-758-7988.

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Sol Bergelson
Elaine Berk
Harriet Bussel
Harriet D. Causbie
Marsha S. Clark
Courtney R. Conte
Karen M. Harvey
Maung S. Htoo, in memory of
Anne Htoo
Tod Klebanoff
Brenda Klein
Pat Miller
Yuka Nishino
Sandra Novick
Brigitte Roepke
Caroline Ryan
Mary T. Sheerin
Gail Sherain
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***Deceased**

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Shawn Hutchison TÖN '22
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Director of Marketing

Nicole M. de Jesús '94
Director of Development

Pascal Nadon
Public Relations

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Orchestra Production
Manager

Grace Anne
Orchestra Stage Manager

Liz Cohen
Assistant Stage Manager

LJ McCaw
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Nora Rubenstone '11
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