



THE ORCHESTRANOW.  
Bard's Orchestral Masters

# Concert Quick Guide®

Transcription as Translation

SAT 2/8/25 at 7 PM & SUN 2/9/25 at 2 PM

Performances #291 & #292 Season 10, Concerts 18 & 19  
Fisher Center at Bard Sosnoff Theater



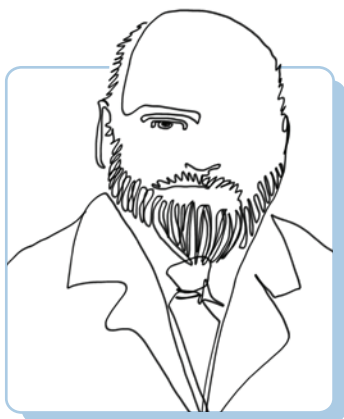
LEON BOTSTEIN *conductor*

## CONCERT TIMELINE

2 hours and 20 minutes



Brief remarks by Douglas Nunes *horn*



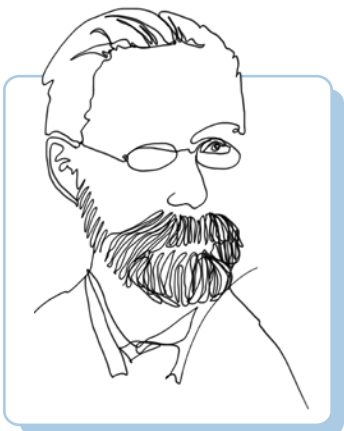
### Mily Balakirev

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

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## Intermission

**MEET & GREET** some of the musicians in the lobby

**SHARE A PHOTO** @TheOrchNow #TheOrchNow

**REFRESHMENTS** available in the lobby

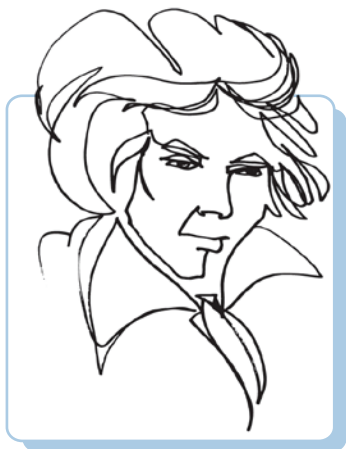
**WIFI** BardWireless

**RESTROOMS** located on either side of the lobby

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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*



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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 in the lobby, or stream it on all major platforms.

All timings are approximate.

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ILLUSTRATIONS BY KHOA DOAN



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## The Music

### MILY BALAKIREV'S CHOPIN SUITE

Notes by TÖN bassist Yu-Cih Chang

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 Chopin Suite, 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.

### BEDŘICH SMETANA'S FROM MY LIFE

Notes by TÖN violinist Lap Yin Lee

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.

## BEETHOVEN’S HAMMERKLAVIER

Notes by TÖN cellist Alfred Western

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.

## The Artists

### LEON BOTSTEIN *conductor*



Matt Dine

Leon Botstein is founder and music director of The Orchestra Now (TÖN), music director and principal conductor of the American Symphony Orchestra (ASO), artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate and principal guest conductor of the Jerusalem Symphony Orchestra (JSO), where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. In 2018, he assumed artistic directorship of Campus Grafenegg and Grafenegg Academy in Austria.

Recordings include acclaimed recordings of Othmar Schoeck’s *Lebendig begraben* with TÖN, Hindemith’s *The Long Christmas Dinner* with the ASO, a Grammy-nominated recording of Popov’s First Symphony with the London Symphony Orchestra, and other various recordings with TÖN, ASO, the London Philharmonic, NDR Orchestra Hamburg, and JSO, among others. He is editor of *The Musical Quarterly* and author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson’s Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von*

*Beethoven zu Berg* (Zsolnay). Honors include Harvard University’s prestigious Centennial Award; the American Academy of Arts and Letters award; and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society’s Julio Kilenyi Medal of Honor for his interpretations of that composer’s music, the Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation’s Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

## THE ORCHESTRA NOW (TÖN)

Founded in 2015 by Bard College and led by Leon Botstein, 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](http://ton.bard.edu).



**Violin I**

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 TŌN '23  
Luca Sakon

**Violin II**

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

**Viola**

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

**Cello**

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

**Bass**

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

**Flute**

Jordan Arbus *Principal*<sup>1</sup>  
Olivia Chaikin *Principal*<sup>2,3</sup>  
Chase McClung *Piccolo*

**Oboe**

Quinton Bodnár-Smith  
*Principal*<sup>1</sup>  
Yejin Kim *Principal*<sup>2</sup>  
David Zoschnick *Principal*<sup>3</sup>,  
*English Horn*<sup>1</sup>

**Clarinet**

Colby Bond *Principal*<sup>1</sup>  
Zachary Gassenheimer  
*Principal*<sup>2</sup>  
Dávid Kéring *Principal*<sup>3</sup>

**Bassoon**

Chaoyang Jing *Principal*<sup>1</sup>,  
*Contrabassoon*<sup>3</sup>  
Kylie Bartlett *Principal*<sup>2</sup>  
Miranda Macias *Principal*<sup>3</sup>

**Horn**

Ziming Zhu *Principal*<sup>1</sup>  
Tori Boell *Principal*<sup>2</sup>  
Douglas Nunes *Principal*<sup>3</sup>  
Steven Harmon TŌN '22  
Stefan Williams TŌN '25  
*Assistant*  
Daniel Itzkowitz\*

**Trumpet**

Jid-anan Netthai *Principal*<sup>1</sup>  
Forrest Albano *Principal*<sup>2</sup>  
Giulia Rath *Principal*<sup>3</sup>

**Trombone**

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\*

<sup>1</sup> *Balakirev*

<sup>2</sup> *Smetana*

<sup>3</sup> *Beethoven*

\* *not performing in this concert*

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

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For detailed information on naming opportunities and the many ways to give, contact **Nicole M. de Jesús, Director of Development**, at **845.758.7988** or [ndejesus@bard.edu](mailto:ndejesus@bard.edu).

# TÔN Donors Inspire Greatness

As we continue the celebration of the orchestra's 10th Anniversary season, TÔN gratefully acknowledges the generosity of each and every donor who makes our work possible. We hope you share our pride in the TÔN alumni/ae: to date, our musicians have earned positions in over 80 orchestras and ensembles across the U.S., Europe, and Asia; are seated in four U.S. military bands; and serve in over 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 TÔN 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 TÔN. To make your 10th anniversary gift now, or to update your listing, please contact Nicole M. de Jesús at [ndejesus@bard.edu](mailto:ndejesus@bard.edu) or 845.758.7988.*

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*\*Deceased*

*This list represents gifts made to The Orchestra Now from July 1, 2023 to January 24, 2025.*

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# The Administration

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Zachary Schwartzman *Resident Conductor*  
Leonardo Pineda '15 TÖN '19 *Interim Assistant Conductor*  
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Keisuke Ikuma *Director of Chamber Music*  
Sima Mitchell *First Year Seminar Faculty*

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Viktor Tóth '16 TÖN '21 *Special Events Coordinator and Eastern/Central European Music Curator*  
Matt Walley TÖN '19 *Program Coordinator, Admissions and Artist Relations*  
Sebastian Danila *Music Preparer and Researcher*  
Benjamin Oatmen *Librarian*  
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*American Music Curator*  
Shawn Hutchison TÖN '22 *Recruitment and Alumni/ae Coordinator*

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Pascal Nadon *Public Relations*

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Mostafiz ShahMohammed '97  
Jonathan Slone '84  
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Susan Weber

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Coleen Murphy Alexander '00 *Vice President for Administration*  
Jonathan Becker *Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*  
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Max Kenner '01 *Vice President; Executive Director, Bard Prison Initiative*  
Debra Pemstein *Vice President for Development and Alumni/ae Affairs*  
Taun Toay '05 *Senior Vice President; Chief Financial Officer*  
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## BARD COLLEGE

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### Artistic Director and Chief Executive

Gideon Lester

### Executive Producer and Chief Operating Officer

Aaron Mattocks

### Administration

Thomas Flynn *Director of Finance and Administration*  
Paul Laibach *Manager, Technical Services*  
Kayla Leacock *Hiring/Special Projects Manager*  
Eva Weber *Finance and Administration Associate*  
Rebecca Cosenza *Executive Assistant*

### Artistic Planning and Producing

Jason Collins *Producer*  
Carter Edwards *Associate Producer and Partnerships Manager*  
Madeline Reilly '22 *Producing Coordinator*

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### General Management

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Jess Webber *Programs & Festival Operations Manager*

### Environmental Services

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Drita Gjokaj *Environmental Specialist*

### Facilities

Carmine Covelli *Facility Operations and Safety Manager*  
Ray Stegner *Building Operations Manager*  
Hazaiah Tompkins '19 *Building Operations Coordinator*

### Marketing and Audience Services

David Steffen *Director of Marketing and Audience Services*

Emily Berge-Thielmann *Box Office Supervisor*

Brittany Brouker *Associate Director of Marketing*

Aleksandra Cisneros-Vescio *Assistant House Manager*

Maria Giovanetti VAP '23 *Box Office Supervisor*

Grace Hill '26 *Assistant House Manager*

Michael Hofmann VAP '15 *Audience and Member Services Manager*

Zakia Hussaini '26 *Assistant House Manager*  
Asa Kaplan '23 *Associate House Manager*  
Dávid Kéringér IAP '24 TÖN '26 *Assistant House Manager*  
Elyse Lichtenhal *House Manager*  
Garrett Sager HRA '23 *Marketing Manager*  
Wyland Stephenson '25 *Assistant House Manager*  
Paulina Swierczek VAP '19 *Box Office Manager*  
Courtney Williams *Audience and Member Services Coordinator*

### Communications

Mark Primoff *Associate Vice President of Communications*  
Amy Murray *Videographer*

### Publications

Mary Smith *Director of Publications*  
Jenna Obrizok *Production Manager*

### Production

Jared Goldstein *Director of Production*  
Jane Briguglio *Associate Production Manager*  
Dávid Bánóczy-Ruof '22 *Production Administrator*

### Audio

Lex Morton *Audio Supervisor*  
Duane Lauginiger *Head Audio Engineer*

### Costumes & Wardrobe

Moe Schell *Costume Supervisor*  
Parker Nelson *First Hand*  
Sara Sa *Assistant Costume Shop Manager*

### Lighting

Josh Foreman *Lighting Supervisor*  
Walli Daniels *Electrician*  
Nick Hawrylko *Head Electrician*

### Orchestra

Stephen Dean *Orchestra Production Manager*  
Grace Anne *Orchestra Stage Manager*  
Liz Cohen *Assistant Stage Manager*  
Nora Rubenstone '11 *Associate Orchestra Production Manager*

### Scenic

Rick Reiser *Technical Director*  
 Zoe Barash *Carpenter*  
 Sam Dickson '19 *Carpenter*  
 Eric Leary *Assistant Technical Director*  
 Maggie McFarland '21 *Props Coordinator*  
 Mike Murphy *Carpenter*  
 Hick Renadette *Head Rigger/Flyperson*  
 Michael Risio *Carpenter*

### Sosnoff Stage Crew

Samuel Boeger TÖN '25 *Stagehand*  
 Tori Conner IAP '25 *Stagehand*

Anastasia Dong '24 CMC '25 *Stagehand*  
 Nicolás Gómez Amín GCP '25 *Stagehand*  
 Hamed Haidari '25 *Stagehand*  
 Stanley Legan '26 *Stagehand*  
 Beitong Liu '23 CMC '24 *Stagehand*  
 João Melo '25 *Percussion Coordinator*  
 Eszter Pokai '25 *Stagehand*  
 Adriana Rivera Corujo *Stagehand*  
 Naysa Roquemore '28 *Stagehand*  
 Robert Strickstein *Stagehand*  
 Jun Yokomizo-Mauldin '25 *Stagehand*  
 Mara Zaki '25 *Deck Supervisor*

### Video

Kat Pagsoligan *Video Supervisor*  
 John Gasper *Video Engineer*  
 Will Oliva *Video Engineer*  
 May Pocsy '22 *Assistant Video Engineer*

### Theater & Performance and Dance Programs

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

## BARD MUSIC FESTIVAL

### Executive Director

Irene Zedlacher

### Artistic Directors

Leon Botstein  
 Christopher H. Gibbs

### Associate Director

Raissa St. Pierre '87

### Scholars in Residence 2025

Michael Beckerman  
 Aleš Březina

### Program Committee 2025

Byron Adams  
 Michael Beckerman  
 Aleš Březina  
 Leon Botstein

Christopher H. Gibbs  
 Richard Wilson  
 Irene Zedlacher

### Director of Choruses

James Bagwell

### Vocal Casting

Joshua Winograde

## TÖN's 10th Anniversary Season

#TON10

@TheOrchNow

### TÖN 10th Anniversary Committee

Leon Botstein and Barbara Haskell  
 Michael Dorf  
 James H. Ottaway Jr.  
 Michael L. Privitera  
 Emily Sachar  
 Felicitas S. Thorne

### Artistic Advisory Committee

JoAnn Falletta  
 Tania León  
 Carlos Miguel Prieto  
 Gil Shaham  
 Naomi Woo  
 Joseph Young

### Alumni/ae Ambassadors

Andrew Borkowski TÖN '18  
 Milad Daniari TÖN '18  
 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  
 Zachary Silberschlag TÖN '18  
 Viktor Tóth '16 TÖN '21  
 Matt Walley TÖN '19







THE ORCHESTRANOW.  
*Bard's Orchestral Masters*

## Upcoming Events

FEB 28 & MAR 1 at 7:30 PM

### **Spring Benefit: T̄ON + ABT Studio Company**

Charles Barker *conductor*

Dancers from American Ballet Theatre Studio Company perform works by Jerome Robbins, George Balanchine, Kevin McKenzie, and others set to music by Verdi, Chopin, Tchaikovsky, and more performed live by a full symphony orchestra.

APR 5 at 7 PM & APR 6 at 2 PM

### **Weber & Laterna Magica**

Leon Botstein *conductor*

Miles Wazni '25 *clarinet*

Kaija Saariaho *Laterna Magica*

Carl Maria von Weber *Clarinet*

*Concerto No. 2*

Albéric Magnard *Symphony No. 4*

*All programs and artists subject to change.*

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