

Concert Quick Guide®

Creative Resistance to Empire

Mon 10/13/25 at 7 pm

Performance #314 Season 11, Concert 7
Stern Auditorium / Perelman Stage at Carnegie Hall



LEON BOTSTEIN *conductor*

CONCERT TIMELINE

2 hours and 15 minutes



Brief remarks by Zachary Gassenheimer *clarinet*

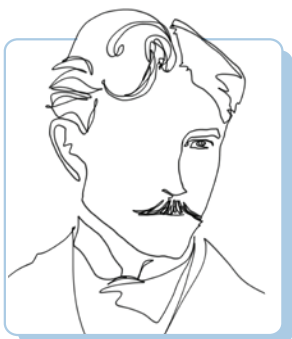


Nikolai Rimsky-Korsakov

Born 3/18/1844 in Tikhvin, near Novgorod, Russia
Died 6/21/1908 at age 64 in Lyubensk, Russia

Overture on Russian Themes

Written 1866, at age 22; revised in 1879–80
Premiered Originally in 1866, Mily Balakirev conductor; Revised version on 5/8/1880 in Moscow, Rimsky-Korsakov conductor



Mikalojus Konstantinas Čiurlionis

Born 9/22/1875 in Varėna, Lithuania
Died 4/10/1911 at age 35 in Pustelnik, Marki, Poland

In the Forest (Miške)

Written 1901, at age 25



Vítězslava Kaprálová

Born Born 1/24/1915 in Brno, Moravia (now Czech Republic)
Died 6/16/1940 at age 25 in Montpellier, France

Military Sinfonietta

Written 1937, at age 22
Premiered 11/26/1937 at Lucerna Hall in Prague; Czech Philharmonic; Kaprálová conductor

Turn over for more info

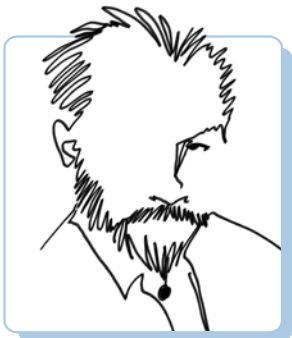
Intermission

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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

Brief remarks by Tania Ladino Ramírez *viola*



Pyotr Il'yich Tchaikovsky

Born 5/7/1840 in Votkinsk, Russia

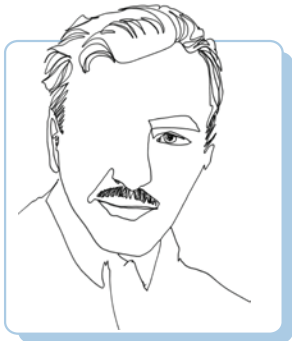
Died 11/6/1893 at age 53 in St. Petersburg

Festival Coronation March

Written 1883, at age 43

Premiered 6/4/1883 at Sokolniki Park in Moscow;

Sergei Taneyev *conductor*



Boris Lyatoshynsky

Born 1/3/1895 in Zhytomyr, Ukraine

Died 4/15/1968 at age 73 in Kyiv

Symphony No. 3

Andante maestoso—Allegro impetuoso
(moderately slow and majestic, then fast and
vehement) *15 min*

Andante con moto (moderately slow, with
motion) *13 min*

Allegro feroce (fast and fierce) *6 min*

Allegro risoluto ma non troppo mosso (fast and
bold, but not too agitated) *11 min*

Written 1951, at age 56 (first edition)

Premiered 10/23/1951 in Kyiv; Kyiv Philharmonic;

Natan Rakhlin *conductor*

All timings are approximate.

Presented at Carnegie Hall by



Monday, October 13, 2025 at 7 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

Creative Resistance to Empire

Leon Botstein, Conductor

NIKOLAI
RIMSKY-KORSAKOV
(1844–1908)

Overture on Three Russian Themes, Op. 28
(1866, rev. 1879–1880)

MIKOLAJUS
KONSTANTINAS
ČIURLIONIS
(1875–1911)

Miške (In the Forest) (1901)

VÍTĚZSLAVA
KAPRÁLOVÁ
(1915–1940)

Vojenská Symfonieta, Op. 11
(Military Sinfonietta) (1937)

INTERMISSION

PYOTR ILYICH
TCHAIKOVSKY
(1840–1893)

Festival Coronation March (1883)

BORYS
LYATOSHYNS'KY
(1895–1968)

Symphony No. 3 in B Minor, Op. 50
(first edition 1951)

Andante maestoso—Allegro impetuoso

Andante con moto

Allegro feroce

Allegro risoluto ma non troppo mosso

The Program

NIKOLAI RIMSKY-KORSAKOV (1844–1908)

Overture on Three Russian Themes, Op. 28 (1866, rev. 1879–1880)

Written in 1866 and revised in 1880, the Overture on Three Russian Themes offers an early showcase of Rimsky-Korsakov's vibrant orchestration and his commitment to a distinct Russian musical voice. He played a crucial role in "The Mighty Handful," a group of Russian composers that Mily Balakirev commanded. As Rimsky-Korsakov's mentor, Balakirev was helping him develop, critique, and rework his musical ideas. This overture was modeled after Balakirev's overtures and is based on three tunes from Balakirev's collection of Russian folksongs published the same year.

The first song is "Slava/Glory," which Modest Mussorgsky soon after would famously use in the coronation scene of his opera *Boris Godunov*. Interestingly, 60 years before Rimsky-Korsakov and Mussorgsky, Ludwig van Beethoven also used this tune in his "Razumovsky" String Quartet No. 8. In Rimsky-Korsakov's overture, variations on this solemn and dignified melody are followed by variations on two fast dance themes, emphasizing a festive nature. Traditional instruments are evoked by an imitative woodwind composition, while the use of orchestral color provides fresh insights into each tune as it emerges. Rimsky-Korsakov has an evident talent for turning straightforward, sincere subjects into something brilliant and intricate.

To me, this composition, which combines folk tradition, the impact of Balakirev's instruction, and Rimsky-Korsakov's creative orchestration, seems like a living musical time capsule. Here, "Slava/Glory" shines as a tribute to tradition and a personal expression by the young composer.

—Yuchen Zhao, TÖN violinist

MIKOLAJUS KONSTANTINAS ČIURLIONIS (1875–1911)

Miške (In the Forest) (1901)

Mikalojus Konstantinas Čiurlionis was a Lithuanian national treasure, renowned as both a composer and a painter. His cultural identity shed light on such intersections as an artist who stood at the crossroads of three worlds: he was born in Lithuania and died in Poland under the Russian Empire. Čiurlionis studied at the Warsaw and Leipzig Conservatories. The last three years of his short life he spent in St. Petersburg, where he became close to the Mir iskusstva artists. He was therefore both part of Russian imperial culture and outside of it. Although he could read and understand Lithuanian, he did not acquire proficiency in that language and needed assistance from his fiancée. However, his pride in Lithuanian heritage stood in tension with his life under the Russian Empire. His uncertain

grasp of his own language left a gulf between him and his culture; but it became not a barrier, but a threshold to a more universal art, compelling Čiurlionis to imagine an art vast enough—cosmic and holistic—to transcend national boundaries.

With synesthesia, a fusion of the senses that Čiurlionis himself experienced, such tangled identity and sensations created the most unprecedented and kaleidoscopic arts. He explored correspondences between tones and hues, rhythms and forms. He sought a deeper unity, a vision of the cosmos where forests, stars, and harmonies merge. As he had written in his diary, “I see my paintings as if they were symphonies or fugues. Colors are like tones, and lines are like melodies—together they form harmony.”

Miške (In the Forest) was his first major work and remained his largest orchestral piece. It can be heard as both a musical journey and a painted panorama. The opening string octaves draw us into a twilight landscape; voices of winds and brass create shadows, meadows, marshes, and, suddenly, light glancing on water. At times, the score feels like walking through one of his several paintings titled “Forest”—a world at once physical and mystical.

Čiurlionis’s music is rooted in Lithuania but resonates beyond it, reflecting both national longing and the broader cultural currents of the Russian Empire. This concert places his vision in dialogue with his contemporaries, yet Čiurlionis remains distinct, an explorer of hidden correspondences. His art asks us not only to listen but also to see—to discover harmony in the meeting of sound and image, of memory and dream.

—Lap Yin Lee, TÖN violinist

VÍTĚZSLAVA KAPRÁLOVÁ (1915–1940)

Vojenská Sinfonietta, Op. 11 (Military Sinfonietta) (1937)

Vítězslava Kaprálová was a talented Czech composer and conductor of great ability whose life was cut short in her 25th year in a tragedy. She was a student of composers Vítězslav Novák and Bohuslav Martinů, and was an innovative female conductor who was the first woman to lead the Czech Philharmonic and the BBC Symphony Orchestra. As a woman, it was very difficult for her to break into the Czech music scene, but her talent and ability on the podium drew attention from prominent composers such as Martinů, who influenced her to write music in a Czech idiom.

Her graduation piece from the Prague Conservatory, completed in 1937, was the Military Sinfonietta, Op. 11, which she dedicated to Edvard Beneš, president of the Czechoslovak Republic. The work was composed in a time of mounting apprehension and nationalism in interwar Europe, when war was hanging over the horizon. Kaprálová died in exile in France in 1940 soon after the German invasion, and so her life is shadowed by impending war. In this piece, I hear the marching of armies and the drums of war.

Today's political climate contains troubling echoes of those years, making this piece all the more relevant in the face of rising nationalist sentiment in Europe and Russian expansionism. Kaprálová herself described the work as not a “battle cry,” but rather a musical expression of “the psychological need to defend that which is most sacred to the nation.”

A mix of national pride and somber awareness of impending war permeates the work. In a time when Russia seems poised to invade the Baltic States and push through to Kyiv, a piece that galvanizes resistance against an aggressive power with imperial aspirations is so crucial. I am grateful that I play in an orchestra that programs pieces that are relevant to contemporary geopolitics. Classical musicians should always try to relate the art of the past to subjects that are relevant to modern audiences.

—Jud Mitchell, TÖN bassist

PYOTR ILYICH TCHAIKOVSKY (1840–1893)**Festival Coronation March** (1883)

Pyotr Ilyich Tchaikovsky's Festival Coronation March was composed in the spring of 1883. It was commissioned by the Mayor of Moscow for the coronation of Tsar Alexander III of Russia. The piece was meant for a public performance in Sokolniki Park and intended to be a ceremonial work with fanfare in the brass portraying an atmosphere of grandeur and authority.

Although Tchaikovsky was initially inclined to turn down this commission, he accepted, not wanting to reject Alexander III, who was a great admirer of his music. To demonstrate the extent of this admiration, Alexander III and members of the imperial family often attended Tchaikovsky's operas and ballets; they even bought new editions of his music to enjoy at home. Recognition from the royal family further defined Tchaikovsky's career: he was awarded the Order of Saint Vladimir Fourth Class, granted a lifetime pension, and received a ring from the Emperor. Given these facts, it becomes easier to understand why Tchaikovsky ultimately accepted the commission for the march despite his personal reservations.

The Festival Coronation March includes the Russian anthem “God Save the Tsar,” as well as quotations from the Danish royal anthem “Kong Christian stod ved højen mast,” acknowledging the Danish origins of Empress Maria Fyodorovna. Tchaikovsky's use of melodies in a similar manner could be seen in his 1812 Overture, composed the previous year (1882) to commemorate Russia's defeat of Napoleon. The 1812 Overture begins and ends with the Russian Orthodox prayer “Lord, Preserve Thy People,” and includes the French anthem “La Marseillaise,” Russian folksong, and “God Save the Tsar.” Thus, Tchaikovsky represents the two warring sides through pre-existing tunes.

During the Soviet era, performances of the march notably omitted “God Save the Tsar,” replacing it with alternate thematic material taken from other sections of the piece. Though intended for ceremonial use, Tchaikovsky’s Festival Coronation March enjoys a status as a popular concert piece.

—Enoch Ng, TON violist

BORYS LYATOSHYN'S'KY (1895–1968)

Symphony No. 3 in B Minor, Op. 50 (first edition 1951)

Borys Lyatoshyn's'ky, who became the most renowned Ukrainian composer of the mid-20th century, combined late Romantic expressiveness with modernist dissonance and Ukrainian folk color. A student of Reinhold Glière at the Kyiv Conservatory and later a pedagogue in the same institution, he taught a whole generation of composers. Yet like his contemporaries Shostakovich and Prokofiev, Lyatoshyn's'ky's career unfolded under the scrutiny of Soviet authorities, who demanded optimism and “socialist realism” even in times of war and devastation.

His Third Symphony, originally subtitled “Peace Shall Defeat War,” was conceived as a grim commentary on the devastation of World War II. Following its 1951 premiere, it was branded “bourgeois” and “defectible” by the official Soviet critics, and Lyatoshyn's'ky was forced to rewrite the final movement and remove the subtitle. The performance nonetheless revealed a work of uncompromising tragedy: a turbulent first movement driven by snarling brass, pounding timpani, and searing string lines; a mournful Andante where plaintive woodwinds and muted strings sing folk-like melodies that swell into anguished climaxes; and a gruesome scherzo depicting violence and anarchy by shrill winds and snarling low brass, which transform a dance into a vision of chaos. Forced to revise the original finale, which concluded with the attainment of peace after the preceding conflict, Lyatoshyn's'ky composed a new ending, which enabled the work's official premiere in 1955 by the Leningrad Philharmonic Orchestra under the baton of Yevgeny Mravinsky. The revision ensured the symphony's survival, and it was not until after the collapse of the Soviet Union in 1991 that the first version could be performed again. Since then, as in today's performance, the original version has been favored.

Alongside Shostakovich's wartime symphonies, Lyatoshyn's'ky's Third betrays family and opposition. Like Shostakovich's Eighth Symphony, Lyatoshyn's'ky's score succumbs to despair, driven by heavy orchestration and expressionist harmonies. Both employ grotesque scherzos and protracted laments to express war's absurdity and tragedy. But while Shostakovich tended to return to irony and double meaning, Lyatoshyn's'ky spoke in Romantic frankness and folk-infused lyricism. Shostakovich gradually diminishes tension and drama, guiding us into a hushed,

transcendent world—not a public celebration but a private prayer—whereas Lyatoshyns’ky, in restraint, converted his tragedy into forced rejoicing.

And now the Third Symphony stands as witness to artistic survival: a deeply Ukrainian voice, tried and censored, but still ablaze with searing honesty regarding war, peace, and remembrance. Heard today, when Ukraine faces violence and aggression from its neighbor, Lyatoshyns’ky’s music resonates not only as a historical document but as a living reminder of a nation’s enduring struggle to affirm its cultural identity and its right to peace.

—Carlos Torres, TÖN violinist

The Artists

Matt Dine



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 May 2025, he led two concerts with TÖN in Koblenz and Nuremberg, Germany marking 80 years since the surrender of Nazi Germany. With ASO he has revived numerous neglected operas and rare repertoire, such as Schoenberg’s massive *Gurre-Lieder*, Richard Strauss’s first opera, *Guntram*, and the US premiere of Sergei Taneyev’s final work, *At the Reading of a Psalm*.

Albums include *The Lost Generation* and *Exodus*, two 2024 releases with TÖN; Hindemith's *The Long Christmas Dinner* with the ASO; a Grammy Award-nominated recording of Popov's First Symphony with the London Symphony Orchestra; and other recordings with TÖN, ASO, the London Philharmonic, NDR Orchestra Hamburg, and JSO, among others. Fall 2025 releases include *Premieres* with violinist Gil Shaham and *Transcription as Translation*, both with TÖN. 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. In 2025, TÖN performed two concerts in Koblenz and Nuremberg, Germany. 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.

TÖN has released several albums on the Hyperion, Sorel Classics, and AVIE labels. Fall 2025 releases include *Premieres* with violinist Gil Shaham and *Transcription as Translation*. 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

Luca Sakon
Concertmaster
Hanyu Feng
Marian Antonette
V. Mayuga
Yuxuan Feng
Heather Lambert
Yaewon Choi
Lap Yin Lee
Yuchen Zhao
Angeles Hoyos TÖN '25
Bruno Peña
Gökçe Erem
Maya Lorenzen

Second Violins

Carlos Torres
Principal
Shan (Serena) Bai
Chance McDermott
Mingyue Xia
Haley Maurer Gillia
Lana Auerbach TÖN '25
Kathryn Aldous
Nicholas Pappone
Melanie Riordan
Jimmy Drancsak
Maris Pilgrim*

Violas

Enoch Ng
Principal
Yuxuan Zhang
Tania Ladino Ramirez
Casey Lebkicker
Flavia Pájarov
van de Stadt
Carla Mendoza Trejo
Chia-Mei (Lily) Li
Keegan Donlon

Cellos

Alfred Western
Kate Hwang
Shawn Thoma
Christiaan Van Zyl
Elvira Hoyos Malagon
Dariimaa Batsaikhan
Nohyoon Kwak

Basses

Holdan Arbey Silva
Acosta
Principal
Zacherie Small
Jack Corcoran
Shion Kim
Jud Mitchell
Josh Marcum

Flutes

Youbeen Cho
Principal 1-3
Wen-Hsiu (Angela) Lai
Principal 4, 5
Olivia Chaikin
Piccolo 4

Oboes

Nathalie Graciela Vela
Principal 1-3
David Zoschnick
Principal 4, 5
Quinton Bodnár-Smith
English Horn

Clarinets

Craig Swink
Principal 1-3
Dávid Kéring
Principal 4, 5
Zachary Gassenheimer
Bass Clarinet 2, 3
Viktor Tóth '16 TÖN '21
E-flat Clarinet 3

Bassoons

Shelby Capozzoli
Principal 1-3
Kylie Bartlett
Principal 4, 5
Peter Houdalis
Contrabassoon

Horns

Jack Sindall
Principal 1-3
Lee Cyphers
Principal 4, 5
Felix Johnson
Steven Harmon TÖN '22
Dominik Kovács IAP '27
Jaxson Padgett
Stefan Williams TÖN '25
Assistant
Daniel Itzkowitz*

Trumpets

Jid-anan Netthai
Principal 1-3, Cornet 4
Giulia Rath
Principal 4, 5
Mark Kovács IAP '26
Gavin Ard
Cornet 4

Trombones

Yuki Mori
Principal 1-3
Zachary Johnson
Principal 4, 5
Charlie Hall
Bass Trombone

Tubas

Zack Grass
Tyler Woodbury*

Timpani

Pei Hsien (Ariel) Lu

Percussion

Philip Drembus
Principal 1, 3, 4
Nick Goodson
Principal 5
Cooper Martell
Riley Palmer
Benjamin Krauss

Harps

Zibin Zhou
Principal
Liann Cline

Keyboards

Francis Chung-Yang
Huang
Piano
Ji Hea Hwang
Celesta

1 Rimsky-Korsakov
2 Čiurlionis
3 Kaprálová
4 Tchaikovsky
5 Lyatoshynsky
* not performing in this concert

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 Jinhi Baron
 Katherine B. Berry
 Roberta Brangam
 Marie-Louise Brauch
 Kent Alan Brown
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 The Talays
 Kornelia Tamm
 Jie Wu and Albert Pan

Prelude

Courtney R. Conte
 Richard Desir, in memory of
 Pierre Desir
 Kimberly Floberg
 Brenda Klein
 Barbara Komansky
 Pat Miller
 Barbara Rabin
 Robert B. Renbeck
 Caroline Elizabeth Ryan
 Shari Siegel
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