

Concert Quick Guide®

Tan Dun Conducts

Sat 4/18/26 at 7 pm

Performance #329 Season 11, Concert 22
Fisher Center at Bard Sosnoff Theater



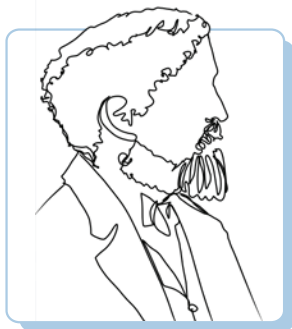
TAN DUN *conductor*

CONCERT TIMELINE

1 hour and 50 minutes



Brief remarks by Jack Corcoran *bass*



Claude Debussy

Born 8/22/1862 in Saint-Germain-en-Laye, France
Died 3/25/1918 at age 55 in Paris

Prelude to the Afternoon of a Faun

Written 1892–94, in Debussy's early 30s
Premiered 12/22/1894 at a concert of the Société
Nationale de Musique in Paris; Gustave Doret
conductor

First TŌN Performance 2/16/20 at Symphony Space
in NYC; Zachary Schwartzman *conductor*



Tan Dun

Born in Hunan province, China

Concerto for 12 Cellos and Orchestra

Misterioso Adagietto
Misterioso Scherzo
Misterioso Malinconia
Misterioso Generoso
no pause before final movement

Written 2004, rev. 2007
Premiered 6/17/2004 in Berlin; Berlin Philharmonic;
Simon Rattle *conductor*

Intermission

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REFRESHMENTS available in the lobby

WIFI BardWireless

RESTROOMS located on either side of the lobby

Brief remarks by Enoch Ng viola

Tan Dun

Ten Thousand Galloping Horses

WORLD PREMIERE

After the Contrabass Concerto *Wolf Totem*
Wolf Totem Written 2014

Ten Thousand Galloping Horses Arranged 2026

Wolf Totem Premiered 1/29/2015 in Amsterdam,
Netherlands; Concertgebouw Orchestra; Tan
Dun conductor; Dominic Seldis bass



Maurice Ravel

Born 3/7/1875 in Ciboure, France

Died 12/28/1937 at age 62 in Paris

Daphnis et Chloé Suite No. 2

Daybreak 6 min

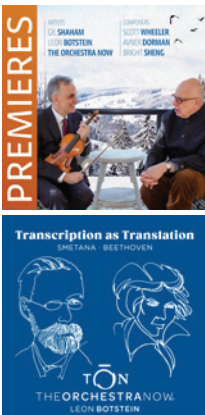
The Pantomime 7 min

The General Dance 5 min

no pause between movements

Written 1909–12, in Ravel's mid-30s; Suite
completed 1913

Ballet Premiered 6/8/1912 by the Ballet Russes
at Théâtre du Châtelet in Paris; Pierre Monteux
conductor



TŌN has released two new albums!

Premieres with violinist Gil Shaham features three concertos written specifically for him by Avner Dorman, Bright Sheng, and Scott Wheeler.

Transcription as Translation spotlights orchestrations of Beethoven's *Hammerklavier* Piano Concerto and Smetana's string quartet *From My Life*.

Get information on all of TŌN's albums at
ton.bard.edu/albums

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The Music

DEBUSSY'S PRELUDE TO THE AFTERNOON OF A FAUN

Notes by TÖN flutist Wen-Hsiu (Angela) Lai

Imagine a young faun, half-human and half-goat, just waking up from a nap on a grassy hill. Still lingering between sleep and reality, he picks up his flute to continue the melody from the sweet dream he was just having...

This is how Vaclav Nijinsky's 1912 ballet begins, and this image is hard to separate from Debussy's music, composed in 1894 and inspired by the poem *L'après-midi d'un faune* by French symbolist poet Stéphane Mallarmé. Debussy's *Prelude* is one of the most magical works in the flute repertoire. He focused on capturing the poem's atmosphere and mood, designed to bathe the audience in its setting and scene. He often moves away from traditional western music theory, where every chord must resolve in a predictable way. Instead, he allows the music to suspend and float, creating a hazy environment that invites the listener to adventure into the movement.

Debussy was also a master of orchestral blending. When the harp enters after the initial flute line, it sounds like sunlight

shimmering above the water. It gives the music a sense of warmth and softness, just like a lazy afternoon. As the horns join in, the harp provides gentle waves of sound that gradually fill the space, while the strings create a fluid, linear undercurrent.

The piece slowly fades away after reaching its fullest sonority. It doesn't end with a big flourish. Instead, the texture becomes softer and more transparent until it is gone, almost as if the dream is dissolving back into the quiet of the afternoon dream. For these few minutes, we weren't just an audience, we were brought into the faun's world by Debussy's music.

TAN DUN'S CONCERTO FOR 12 CELLOS AND ORCHESTRA

Notes by TÖN horn player Jaxson Padgett

Tan Dun's Concerto for 12 Cellos and Orchestra is a beautiful and chaotic avant-garde work inspired by the treacherous journeys of Marco Polo along the Silk Road. Composed in the early 21st century, the interpretation of this master work highlights 12 cellists that capture the danger, excitement, and primal fear of Marco Polo's trek. Tan Dun's piece is more like a modern-

art painting of Western and Eastern musical styles colliding and illuminating the cultural clashes and beauty that were likely experienced on this journey.

As a symphonic work, the piece re-imagines the routes connecting Europe and Asia as a series of musical passages. Tan Dun creates an emotional exploration through creative tonality, rhythmic precision, and expansive textures. Each section of the music suggests vastly different atmospheres such as mountains and deserts as well as lively cities and trade centers.

This interpretation of Tan Dun's work employs a unique instrumentation of 12 solo cellists, which is extremely rare and visually stimulating. At times, their sounds can resemble natural elements such as wind, water, or footsteps along a journey.

Tan Dun uses Western rhythmic patterns that feature repetition and evoke tension and fear. Additionally, throughout the piece, there are energetic and more introspective moments that musically reflect the wonder of long-distance exploration.

The concerto invites us to musically journey through countries and cultures and to celebrate humanity's natural desire to explore the unknown.

TAN DUN'S TEN THOUSAND GALLOPING HORSES

Notes by TÖN bassist Nozomi Sugimoto

This new work is based on themes from the composer's 2014 double bass concerto Wolf Totem. Below are notes about that concerto, which TÖN performed at Jazz at Lincoln Center's Rose Theater on May 21, 2023 with Tan Dun conducting and soloist Milad Daniari TÖN '18.

There are two primary ways music moves forward: through rhythm and through harmony. Some works rely mainly on

harmonic change to create direction, while others are driven by rhythmic momentum. In *Wolf Totem*, Tan Dun intentionally fuses these two forces, creating music that unfolds like a landscape gradually coming into view.

At the start, the music is shaped by open intervals such as perfect fourths and fifths. Because these intervals do not carry strong functional harmonic tension, they suggest space rather than destination. The result is a wide, suspended atmosphere, like a misty grassland before sunrise. Layers of sound establish a sonic space first, and from within that space motion begins to emerge. In the latter half of the first movement, the composer overlays a two-beat pattern over a three-beat pulse, creating a subtle shift in the rhythm. As the feel of the beat begins to change, stability gives way to propulsion. Brass, percussion, and strings articulate rhythmic patterns that do more than accompany and actively push the music forward. Here, rhythm becomes the primary engine of motion.

The second movement, marked by a slower tempo, presents a more concrete emotional presence. Unlike the surreal atmosphere of the opening, this movement feels grounded yet introspective. Repeated notes create a quiet but persistent sense of forward movement. Even as the tempo relaxes, the music continues to advance. Long melodic lines unfold over sustained harmonies, allowing the sound to expand more expressively and inwardly. I was struck by how virtuosic the writing is and by how many different colors and articulations are required from the bass.

The third movement returns to the image of galloping motion. Accents placed away from strong beats tilt the music forward, while wide, melodic leaps intensify its physical energy. Chromatic motion in the winds and glissandi in the strings heighten tension as the music accelerates toward its

climax. When rhythm and harmony finally drive together, the orchestra breathes like a single vast organism and releases the primal energy of the grasslands in sound.

In this work, harmony shapes space and rhythm generates movement. Together they transform sound into landscape, where structure and imagery become inseparable.

RAVEL'S DAPHNIS ET CHLOÉ SUITE NO. 2

Notes by TÖN violist Yuxuan Zhang

French composer Maurice Ravel is an Impressionist master on par with Claude Debussy. Born in 1875 in a small French town near Spain, he was the son of a Swiss-born engineer and a mother from Spain. This unique family background endowed him with both precision and passion—a duality vividly reflected in his music. His works are renowned for their precise structure and brilliantly colorful harmonies and orchestration. He was called “the most perfect of Swiss clockmakers” by Stravinsky.

Daphnis et Chloé Suite No. 2 is one of his best-known works. It is drawn from the ballet of the same name, which is based on an ancient Greek pastoral romance by the writer Longus, telling the love story between the goatherd Daphnis and the shepherdess Chloé. The complete ballet premiered on June 8, 1912, at the Théâtre du Châtelet in Paris. However, because Ravel's score was so exquisitely complex, its brilliance arguably overshadowed the choreography.

In addition, the premiere was overshadowed by that of Debussy's *Prelude to the Afternoon of a Faun* with Nijinsky's choreography, which premiered a week earlier, so the initial performance was not a major success. Later, Ravel extracted the finest sections from the ballet music and arranged them into two concert suites. The Second Suite, which premiered in 1913, was a great success and quickly became one of the most popular staples of the concert repertoire, frequently performed to this day.

The music of the Second Suite is taken entirely from the third act of the ballet. It begins with the woodwinds playing rapid figures, the harp playing glissandos, and the basses playing a melodic gesture—all extremely soft, creating the atmosphere of dawn. Shortly after, the piccolo and violin depict birdsong, and the musical color gradually brightens. The viola and clarinet suggest that the sun is about to rise. Daphnis awakens and searches everywhere for Chloé. As the music reaches its climax, they find each other with the help of the god Pan and embrace. In the middle section, the music tells why Pan came to their aid: he was moved by their plight, reminded of the nymph Syrinx whom he had deeply loved in his youth but could not attain. To give thanks, Daphnis and Chloé act out this story of Pan's pursuit of Syrinx in the form of a mime. This section is expressed by a flute solo. Finally, the piece ends with a rapid dance, depicting the frenzied group dance of the Bacchanal. Amidst the cheering and dancing crowd, Daphnis and Chloé pledge their union.

The Artists

Tan Dun conductor



Feng Hai

The world-renowned artist and UNESCO Global Goodwill Ambassador Tan Dun is a winner of today's most prestigious honors, including the Grammy Award, Academy Award, Grawemeyer Award, Bach Prize, Shostakovich Award, Italy's Golden Lion Award for Lifetime Achievement, and most recently Istanbul Music Festival's Lifetime Achievement Award. His music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. In 2019, he was named as Dean of the Bard College Conservatory of Music.

As a conductor of innovative programs around the world, Tan Dun has led the China tours of the Mahler Chamber Orchestra and Japan's NHK Symphony Orchestra. His current season includes appearances with the London Philharmonic Orchestra, Luxembourg Philharmonic, Royal Concertgebouw Orchestra, and the Seattle Symphony Orchestra. He is an artistic ambassador of Melbourne Symphony Orchestra, and serves as the honorary artistic director of the China National Symphony, principal guest conductor at Shenzhen Symphony, and honorary artistic director and chief guest conductor of the Xi'an Symphony Orchestra. He has also led the world's most esteemed orchestras, including the London Symphony Orchestra, the Philadelphia Orchestra, Metropolitan Opera Orchestra, Orchestre

National de France, BBC Symphony Orchestra, Filarmonica della Scala, and Sydney Symphony Orchestra, among others.

Tan Dun's first *Internet Symphony*, which was commissioned by Google/YouTube, has reached over 23 million people online. His *Organic Music Trilogy of Water, Paper and Ceramic* has frequented major concert halls and festivals. *Paper Concerto* was premiered with the Los Angeles Philharmonic at the opening of the Walt Disney Hall. His multimedia work *The Map*, premiered by YoYo Ma and the Boston Symphony Orchestra, has toured more than 30 countries worldwide. Its manuscript has been collected by the Carnegie Hall Composers Gallery. His *Orchestral Theatre IV: The Gate* was premiered by Japan's NHK Symphony Orchestra and crosses the cultural boundaries of Peking Opera, Western Opera, and puppet theatre traditions. He conducted the premiere of his oratorio epic *Buddha Passion* at the Dresden Festival with the Münchner Philharmoniker, the piece was co-commissioned by the New York Philharmonic, Los Angeles Philharmonic, Melbourne Symphony Orchestra and the Dresden Festival and has since had premieres worldwide.

Tan Dun records for Sony Classical, Deutsche Grammophon, EMI, Opus Arte, BIS and Naxos. His recordings have garnered many accolades, including a Grammy Award (*Crouching Tiger, Hidden Dragon*) and nominations (*The First Emperor; Marco Polo; Pipa Concerto*), Japan's Recording Academy Awards for Best Contemporary Music CD (*Water Passion after St. Matthew*) and the BBC's Best Orchestral Album (*Death and Fire*). His music is published by G. Schirmer, Inc. and represented worldwide by the Music Sales Group of Classical Companies.

THE ORCHESTRA NOW (TŌN)



David DeNee

Founded in 2015 by Bard College, TŌN is a graduate program that is training the next generation of music professionals to become creative ambassadors of classical music. Led by conductor and educator Leon Botstein, TŌN offers accomplished young musicians a full-tuition fellowship toward a master's degree in curatorial, critical, and performance studies or an advanced certificate in orchestra studies. TŌN's innovative curriculum combines rehearsal, performance, recording, and touring with seminars, masterclasses, professional development workshops, teaching, and more. 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 careers in the Philadelphia, San Francisco, Boston, Vancouver, and National symphony orchestras; Orquesta Sinfónica Nacional de Colombia; the United States military bands; and many others.

TŌN performs dozens of concerts a year at venues including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and the Fisher Center at Bard. Specializing in both familiar and rarely heard repertoire, the orchestra has given numerous New York, U.S., and world premieres, and has performed the work of living composers, including Joan Tower, Jessie Montgomery, Jonny Greenwood, and Tania León. In May 2025, TŌN performed two concerts

in Koblenz and Nuremberg, Germany marking 80 years since the surrender of Nazi Germany. In 2023, TŌN appeared with Bradley Cooper in the Academy Award-nominated film *Maestro*, and was featured on the Grammy-winning Deutsche Grammophon soundtrack, conducted by Yannick Nézet-Séguin. The orchestra has performed with many other distinguished guest conductors and soloists, including Leonard Slatkin, Gil Shaham, Neeme Järvi, Stephanie Blythe, Fabio Luisi, Vadim Repin, Joseph Young, Peter Serkin, Naomi Woo, Peter Moore, Tan Dun, and JoAnn Falletta.

TŌN 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*. Other highlights include 2024's *The Lost Generation* and *Exodus*, and rare recordings of Othmar Schoeck's *Lebendig begraben* and Bristow's *Arcadian Symphony*. Recordings of TŌN'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.

Visit ton.bard.edu to find out more about TŌN's academic program, concerts, musicians, albums, and broadcasts; sign up for the email list; and support the orchestra with a donation.

Leon Botstein, *Music Director*

Violin I

Chance McDermott
Concertmaster^{1,2}
Haley Maurer Gillia
Concertmaster^{3,4}
Hanyu Feng
Lap Yin Lee
Marian Antonette V. Mayuga
Yuchen Zhao
Heather Lambert
Angeles Hoyos TŌN '25
Lana Auerbach TŌN '25
Katherine Chernyak '24

Violin II

Yuxuan Feng *Principal*
Mingyue Xia
Carlos Torres
Luca Sakon
Shan (Serena) Bai
Peyton Cook
Keegan Donlon
Johnny Weizenecker
Yaewon Choi*

Viola

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

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Shawn Thoma *Principal*
Hannah Brown
Alfred Western
Nohyoon Kwak
Dariimaa Batsaikhan
Kate Hwang
Christiaan Van Zyl
Elvira Hoyos Malagon
William Pilgrim '25
Anita Balázs

Bass

Zacherie Small *Principal*
Holdan Arbey Silva Acosta
Jack Corcoran
Jud Mitchell
Shion Kim*
Nozomi Sugimoto*

Flute

Wen-Hsiu (Angela) Lai
Principal^{1,2}, *Alto Flute*⁴
Youbeen Cho *Principal*^{3,4},
Olivia Chaikin *Piccolo*^{3,4}
Denis Savelyev TŌN '20
*Piccolo*²

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Principal^{1,2}
Quinton Bodnár-Smith
Principal^{3,4}
David Zoschnick
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Dávid Kéringér *Principal*^{3,4}
Zachary Gassenheimer
*E-flat Clarinet*⁴
Viktor Tóth '16 TŌN '21
Bass Clarinet

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Philip McNaughton
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Horn

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Zibin Zhou *Principal*
Sayi Chen

Celeste

Francis Chung-Yang Huang

¹ *Prelude*

² *Concerto*

³ *Horses*

⁴ *Suite*

* *not performing in this concert*

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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.

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Benjamin Oatmen *Librarian*
Shawn Hutchison TÔN '22 *Recruitment and Alumni/ae Coordinator*

Marketing & Development Staff

Brian J. Heck *Director of Marketing*
Nicole M. de Jesús '94 *Director of Development*
Pascal Nadon *Public Relations*

Concert Crew

Marlan Barry *Audio Producer and Recording Engineer*
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Gideon Lester

Executive Producer and Chief Operating Officer

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Daia Bromberg *Finance and Administration Associate*
Paul Laibach *Manager, Technical Services*
Sharonica Littlejohn *Personnel and Special Projects Manager*
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Producing

Jason Collins *Producer and Spiegelent Curator*
Carter Edwards *Producer and Partnerships Manager*
Marco Nisticò *Opera Producer*
Madeline Reilly '22 *Assistant Producer and Event Manager*

Development

Debra Pemstein *Vice President for Development and Alumni/ae Affairs*
Alessandra Larson *Director of Institutional Advancement and Strategy*
Will Hogue *Development Operations Manager*
Caroline Ryan *Development Database Manager*
Jessica Wolf *Associate Director of Development*
Linda Baldwin *Events Manager*
Emily Cavotti *Events, Assistant Manager*

General Management

Shannon Csorny *General Manager*
Eleanor Gresham *General Management Coordinator*
Jess Webber *Programs and Festival Operations Manager*

Environmental Services

Bill Cavanaugh *Environmental Specialist*
Drita Gjokaj *Environmental Specialist*

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Carmine Covelli *Facility Operations and Safety Manager*
Mitchell Holmes *Building Operations Coordinator*
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*
Grace Hill '26 *Assistant House Manager*
Michael Hofmann VAP '15 *Associate Director of Audience Services*
Asa Kaplan '23 *Associate House Manager*
Dávid Kéringer IAP '24 TÔN '26 *Assistant House Manager*
Elyse Lichtenthal *House Manager*
Hanna Okalava '27 *Assistant House Manager*
Garrett Sager HRA '23 *Marketing Manager*
Ryan Silverstein *Box Office Supervisor*
Paulina Swierczek VAP '19 *Box Office Manager*
Courtney Williams *Audience and Member Services Coordinator*

Communications

Jennifer Strodl *Director of Communications*
Amy Murray *Videographer*

Publications

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

Production

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

Audio

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

Costumes & Wardrobe

Moe Schell *Costume Supervisor*
Parker Nelson *Wardrobe Supervisor*
Sawyer Sa *Assistant Costume Shop Manager*

Lighting

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

Orchestra

Stephen Dean *Orchestra Production Manager*
Marlan Barry *Head Classical Recording Engineer/Producer*
Liz Cohen *Orchestra Stage Manager*
Nora Rubenstone-Diaz '11 *Associate Orchestra Production Manager*
Ellie Wolfe-Merritt *Orchestra Stage Manager*
Mara Zaki '25 *Assistant Orchestra Stage Manager*

Scenic

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

Video

Kat Fitzalangan *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*

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Executive Director
Irene Zedlacher

Artistic Directors
Leon Botstein
Christopher H. Gibbs

Associate Director
Raissa St. Pierre '87

Scholar in Residence 2026
Simon P. Keefe

Program Committee 2026

Byron Adams
Leon Botstein
Christopher H. Gibbs
Simon P. Keefe
Richard Wilson
Irene Zedlacher

Director of Choruses
James Bagwell

Vocal Casting
Joshua Winograde

Upcoming TON Events

May 9 at 7 pm
May 10 at 3 pm

**Strauss's Alpine
Symphony**

Leon Botstein *conductor*

Blair McMillen *piano*
Members of the Bard Festival Chorale
James Bagwell *choral director*
An Alpine Symphony performed
with members of the Bard College
Conservatory Orchestra

All-Richard Strauss Program
Burleske
Die Tageszeiten (Times of the Day)
An Alpine Symphony



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