



the**orchestra**now[®]

Sep 23/24 2017

The Richard B. Fisher Center for the
Performing Arts at Bard College

Hello!

We're so glad you've joined us today. In TON, our goal is to make orchestral music relevant to today's audiences. Here's how we're doing things a little differently:



Let's Chat

Some of us will be introducing the music, and even more will be in the lobby at intermission. Come say hi, grab a selfie, ask some questions, and let us know your thoughts.



We Live for the Applause

We love your energy! There's no need to wait till the end of the piece—if the music moves you, feel free to applaud in between movements.



Be a Social Butterfly

If you have a great time, let your friends know: share a photo or video (without disturbing anyone else), use #theorchnow, and tag us @theorchnow.

To **find out more about us** and what we think about the music, look through this program and visit theorchestranow.org. To **stay up to date** with TON emails, see the insert in this program. And to find out how you can **support the orchestra**, turn to page 12.

But above all else, we invite you to sit back and

ENJOY!

theorchestranow®

SAT 9/23/17 at 8 PM & SUN 9/24/17 at 2 PM

Performances #64 & #65: Season 3, Concerts 1 & 2

The Richard B. Fisher Center for the Performing Arts at Bard College
Sosnoff Theater

Leon Botstein, conductor

Modest Mussorgsky

(1839–81)

arr. Rimsky-Korsakov

Night on Bald Mountain (1867, arr. 1886)

Sergei Prokofiev

(1891–1953)

Piano Concerto No. 2 (1912–13, 1924)

Andantino—Allegretto

Scherzo: Vivace

Intermezzo: Allegro moderato

Finale: Allegro tempestoso

Chaojun Yang, piano

Intermission

Pyotr Ilyich Tchaikovsky

(1840–93)

Symphony No. 3 (1875, rev. 1876)

Introduzione e Allegro: Moderato assai

(Tempo di marcia funebre)

Alla tedesca: Allegro moderato e semplice

Andante elegiaco

Scherzo: Allegro vivo

Finale: Allegro con fuoco (Tempo di Polacca)

The concert will run approximately 2 hours and 15 minutes, including one 20-minute intermission.

No beeping or buzzing, please! Silence all electronic devices.
Photos and videos are encouraged, but only before and after the music.

TÖN'S OMAR SHELLY ON
MUSSORGSKY'S NIGHT ON BALD MOUNTAIN



Modest Mussorgsky was at the beginning of a line of Russian composers in the mid-1800s known as "The Five." Both he and Rimsky-Korsakov wrote Russia's first programmatic music, and *Night on Bald Mountain* is considered to be one of the first programmatic pieces to come out of Russia. This music has always really scared me. As a kid I remember seeing *Fantasia* and hearing this piece and being frightened by it. And that's exactly what Mussorgsky wanted. One

thing I'll always remember is how the dawn comes at the end of the piece and clears everything out, makes everything okay, and puts it to bed. It's always creeped me out, but nowadays I'm more frightened of it just because of the notes. There's a lot going on for the strings, and technically, it's all over the place. You'll want to listen to the trombones—they absolutely lay down that fear factor.

Photo by Jito Lee

Sergei Prokofiev
Piano Concerto No. 2

This rarely-performed concerto was written while Prokofiev was still a student at the St. Petersburg Conservatory. Its dark undertones mourn the death of one of his friends, to whom the work is dedicated. Prokofiev himself was the soloist for the piece's premiere in St. Petersburg. Considered one of the most "technically formidable piano concertos in the repertoire," Prokofiev wrote in his diary that he was nervous to perform the piece for the first time.

Pyotr Ilyich Tchaikovsky
Symphony No. 3

This symphony, the least-performed of the several Tchaikovsky wrote, stands out from the rest for having an unorthodox five movements as opposed to four. It is occasionally referred to as the "Polish Symphony" due to the Polish dance influences in the rhythms of the final movement, marked as *Tempo di polacca*. However, musicologists agree that this is a misleading nickname; the symphony is most definitely Russian.



Leon Botstein
conductor

Leon Botstein brings a renowned career as both a conductor and educator to his role as music director of The Orchestra Now. He has been music director of the American Symphony Orchestra since 1992, artistic codirector of Bard SummerScape and the Bard Music Festival since their creation, and president of Bard College since 1975. He was the music director of the Jerusalem Symphony Orchestra from 2003–11, and is now conductor laureate. In 2018 he will assume artistic directorship of the Grafenegg Academy in Austria. Mr. Botstein is also a frequent guest conductor with orchestras around the globe, has made numerous recordings, and is a prolific author and music historian. He is the editor of the prestigious *The Musical Quarterly*, and has received many honors for his contributions to music.

More info online at leonbotstein.com.

Photo by Matt Dine

MEET THE
GUEST SOLOIST



Performances: Performed in France, Australia, Hong Kong, the Philippines, North Korea, Poland, Croatia, Great Britain, the United States, Canada, and Germany; gave a solo performance in Paris at age six for 300 honored guests of governments from 88 countries at the Shanghai Expo Delegation; invited to play at Chopin's House in Poland; performed with the Xiamen Philharmonic under conductor Zheng Xiaoying at age nine for Mozart's 250th anniversary; Haikou Great Hall of the People, China; Braunschweig Classics Festival, Germany; Rachmaninoff Piano Concerto, Op. 18 with Calgary Philharmonic Orchestra, Canada; Beethoven Sonata at Detroit Symphony Hall; Rachmaninoff Concerto No. 2 with Shanghai Philharmonic under Muhai Tang; Chopin Piano Concerto No. 1 with Xiamen Philharmonic under Shi Shucheng

Awards and Scholarships: 1st Prize, 2016 Hastings International Piano Concerto Competition's North American round; 1st Prize, 2016 Bard College Conservatory Concerto Competition; Winner, 2015 Edward Auer Summer Piano Workshop Solo Competition, Indiana University; Silver medal, 2012 Fischhoff National Chamber Music Competition, Junior Division; Young Artist Award, Interlochen Arts Academy; 3rd Prize, 2010 Morningside Music Bridge Concerto Competition; 1st Prize, 2009–10 Shanghai Conservatory Chamber Music Competition, Junior Division

Festivals: Pianofest, Hamptons, 2017; Morningside Music Bridge International Summer Music Festival Program, 2009–11

Education: Shanghai Conservatory Middle School, Interlochen Arts Academy, Bard College

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The Orchestra Now (TÖN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences. They are lifting the curtain on the musicians' experience and sharing their unique personal insights in a welcoming environment. Hand-picked from the world's leading conservatories—including The Juilliard School, Shanghai Conservatory of Music, Royal Conservatory of Brussels, and the Curtis Institute of Music—the members of TÖN are not only thrilling audiences with their critically acclaimed performances, but also enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians' perspective, and having one-on-one discussions with patrons during intermissions.

Conductor, educator, and music historian Leon Botstein founded TÖN in 2015 as a master's degree program at Bard College, where he also serves as president. The orchestra is in residence at Bard's Richard B. Fisher Center for the Performing Arts, performing multiple concerts there each season as well as taking part in the annual Bard Music Festival. They also perform regularly at the finest venues in New York, including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and others across NYC and beyond. The orchestra has performed with many distinguished conductors, including Fabio Luisi, Neeme Järvi, Gerard Schwarz, and JoAnn Falletta.

We invite you to get to know TÖN and discover music in the making! Explore upcoming concerts, see what our musicians have to say, and more at theorchestranow.org.



Photo by Matt Dine

Leon Botstein, *Music Director*

Violin I

Lili Sarayrah, *Concertmaster*
Grace Choi
Youyang Qu
Diego Gabete
Michael Rau
Hyunjae Bae
Lila Vivas Blanco
Clara Engen
Wei-qiao Wu
Drew Youmans
Jiayu Sun

Violin II

Adina Mu-Ying Tsai, *Principal*
Jiyoung Moon
Leonardo Pineda
Yurie Mitsuhashi
Fangxi Liu
Yuqian Zhang
Lara Baker-Finch
Haemi Lee
Akiko Kamigawara
Coline Berland
Hao Xing

Viola

Bonnie Heung, *Principal*
Emmanuel Koh
Omar Shelly
Chi Lee
Caleb Wong
Yuan Qi
Scot Moore

Cello

Hui Zhang, *Principal*
Lauren Peacock
Eleanor Lee
Alana Shannon
Jinn Shin
Danny Poceta
Zhilin Wang
Kyle Anderson
Andrew Borkowski

Bass

Michael Franz, *Principal*
William McPeters
Milad Daniari
Luke Stence
Zhenyuan Yao
Casey Karr
Paul Nemeth
Joshua DePoint

Flute

Thomas J. Wible,
Principal (Mussorgsky)
Denis Savelyev,
Principal (Prokofiev)
Matthew Ross,
Principal (Tchaikovsky)

Oboe

Kelly Mozeik,
Principal (Mussorgsky)
Aleh Remezau,
Principal (Prokofiev)
Regina Brady,
Principal (Tchaikovsky)
James Jihyun Kim

Clarinet

Sangwon Lee,
Principal (Mussorgsky)
Micah Candiotti-Pacheco,
Principal
(Prokofiev, Tchaikovsky)
Elias Rodriguez

Bassoon

Adam Romey,
Principal (1st half)
Carl Gardner,
Principal (2nd half)

Horn

Philip Brindise,
Principal (Mussorgsky)
Anna Lenhart,
Principal (Prokofiev)
Shannon Hagan,
Principal (Tchaikovsky)
Ethan Brozka

Trumpet

Zachary Silberschlag,
Principal
Szabolcs Koczur
Christopher Moran *(on leave)*

Trombone

Matt Walley,
Principal (1st half)
Gabe Cruz,
Principal (2nd half)
Federico Ramos,
Bass Trombone

Tuba

Dan Honaker *(on leave)*

Timpani

William Kaufman

Percussion

Miles Salerni *(on leave)*

Harp

Emily Melendes

Guest Musicians

Violin I

Andrés Rivas

Horn

Amanda Ray, *Assistant*

Tuba

Aidan Zimmermann

Timpani

William Kaufman

Percussion

Charles Kiger
David Stevens



Lara Baker-Finch
violin

Lara will talk briefly about Mussorgsky's *Night on Bald Mountain* on stage before the performance

Hometown: Brisbane, Australia

Alma mater: Queensland Conservatorium of Music

Awards/Competitions: 1st Place, 2014 Jani Haenke Prize; 1st Prize, 2014 Ross Peters 4MBS Chamber Music Prize

Appearances: Utah Festival Opera, 2015; Queensland Symphony Orchestra, Brisbane, Australia, Substitute, 2013–16; Australian Youth Orchestra, 2014

Musical origins: I began playing the violin at age 6 after seeing a *Play School* episode (an Australian kid's show) introducing sections of the orchestra.

Favorite obscure piece: Janáček's String Quartet No. 2, "Intimate Letters"

Favorite musical memory: Playing Prokofiev Symphony No. 5 in a youth orchestra for the first time. It was so exciting, that's when I decided to pursue music at university.

Which composer would have had the best social media: Again, probably Janáček, because of his ridiculous infatuation with married women 40 years younger than him. I think he'd have hectic tweets.

Musical guilty pleasure: Eminem, Michael Bublé, and rock and roll from the '50s

Favorite painting: *Stained Glass Window* by Banksy, as part of the *Art in the Streets* exhibition at the Museum of Contemporary Art Los Angeles

Photo by Joo Lee



Zhilin Wang
cello

Zhilin will talk briefly about Prokofiev's Piano Concerto No. 2 on stage before the performance

Hometown: Beijing, China

Alma maters: Central Conservatory of Music in Beijing (China), Yale University School of Music

Awards/Competitions: Aldo Parisot Prize, 2016

Appearances: China Youth Symphony Orchestra, 2008–12; EOS Repertory Orchestra, China, 2011–12; Yale Philharmonia 2013–16; Asian Youth Symphony Orchestra, Hong Kong, 2009, 2011; Pacific Music Festival, Japan, 2010; Banff Chamber Music Residency, Canada, 2014; Norfolk Chamber Music Festival, 2014; Morningside Music Bridge, Canada, 2008

Musical origins: I started learning the piano at age 5, and the cello at 7. The sound character of the cello attracted me, and so I decided to learn cello.

How did you hear about TŌN? I heard about TŌN from my friends. This is one of the very few good orchestra programs in the U.S.

Favorite fact about your instrument: Although cello usually plays the bass in the orchestra, it actually can cover the whole range for violin too, so it is a very compatible solo instrument.

Musical guilty pleasure: Country music

Best album to have on repeat: *The Wildlife Concert* by John Denver

Favorite painting: *Along the River During the Qingming Festival* by Zhang Zeduan

Photo by Jiao Lee



Diego Gabete
violin

Diego will talk briefly about Tchaikovsky's Symphony No. 3 on stage before the performance

Hometown: Zaragoza, Spain

Alma Maters: Basque Country Conservatory, Guildhall School of Music & Drama, The Schwob School of Music, West Virginia University

Awards/Competitions: National Finalist, 2014 & 2016 MTNA Young Artist and Chamber Music divisions; 1st Prize, 2014 & 2016 WVUSO Young Artist Competition; 1st Prize, 2009 & 2010 "Diputacion Provincial de Zaragoza" Competition; 1st Prize, 2007 Chamber Music Competition Adalina Domingo; 2nd Prize, 2002 Youth Competition "Villa de Sahagun"

Appearances: Bowdoin International Music Festival, ME, 2005, 2006 & 2011; Summit Music Festival, NY, 2008; Toronto Summer Festival, Canada, 2009

Musical origins: I started when I was 6 years old. I wanted to play guitar but I used to bite my nails. They recommended that I choose the violin instead.

How did you hear about TŌN? I heard about it when it was created, through social media. The idea of The Orchestra Now is to redefine the role of the symphony orchestra in today's society through innovative social and musical projects. As an orchestral musician and violin performer, I think it is vital to understand how modern society behaves. Only then can we use symphonic music more appropriately and effectively.

Favorite fact about your instrument: My violin's luthier, Honore Derazey, put the following inscription into his violins: "In silvis viva silvi suaviter jan mortua cano," which translates to "In the forest I lived in silence, now in death I sweetly sing."

Favorite non-classical musician or band: Pink Floyd

Photo by Jiao Lee

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TŌN is shaping a bright future for classical music, beginning with the musicians who will sustain this art form for future generations to enjoy.

There's simply no other music degree program like TŌN. Please consider making a contribution and invest in the future of music!

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About The Richard B. Fisher Center for the Performing Arts at Bard College

The Richard B. Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space, and in the 220-seat LUMA Theater, which features a flexible seating configuration. The Center is home to Bard College's Theater & Performance and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, operetta, film, and cabaret; and the Bard Music Festival, which celebrated its 25th year in 2014. The 2018 festival is devoted to the life and work of Nikolai Rimsky-Korsakov.

The Center bears the name of the late Richard B. Fisher, former chair of Bard College's Board of Trustees. This magnificent building is a tribute to his vision and leadership.

The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

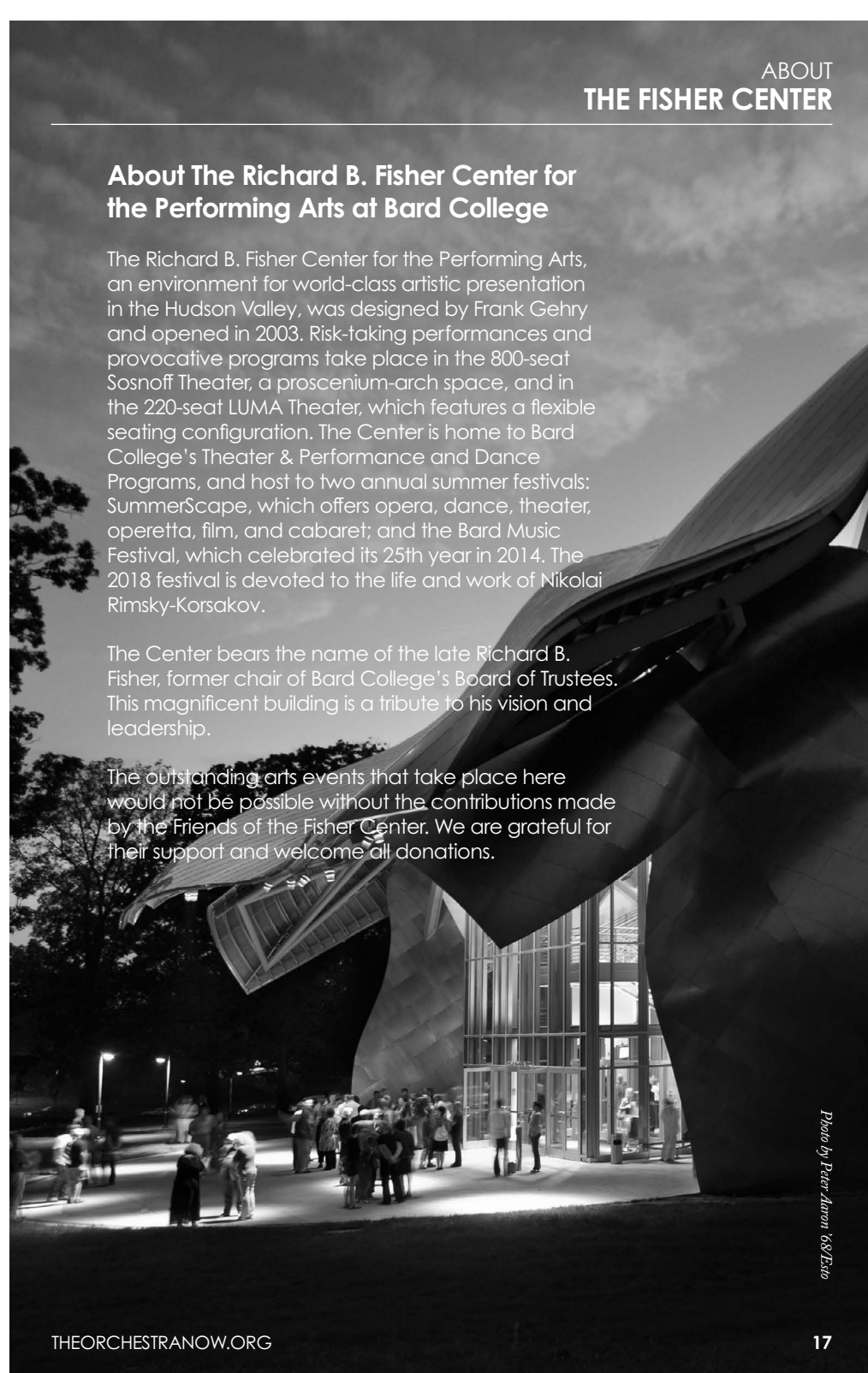


Photo by Peter Aaron 68/Esno

Bard College is a four-year residential college of the liberal arts and sciences with a 158-year history of academic excellence. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 park-like acres in the Hudson River Valley. The College offers bachelor of arts degrees, with nearly 50 academic programs in four divisions—Arts; Languages and Literature; Science, Mathematics, and Computing; and Social Studies—and Interdivisional Programs and Concentrations. Bard also bestows several dual degrees, including a B.A./B.S. in economics and finance, and at the Bard College Conservatory of Music, where students earn a bachelor's degree in music and a B.A. in another field in the liberal arts or sciences. Bard's distinguished faculty includes winners of MacArthur Fellowships, National Science Foundation grants, Guggenheim Fellowships, Grammy Awards, French Legion of Honor awards, and Pulitzer Prizes, among others.

Over the past 36 years, Bard has broadened its scope beyond undergraduate academics. The College operates 12 graduate programs and has expanded to encompass a network of regional, national, and global partnerships—including dual-degree programs in four international locations; the Bard Prison Initiative, which grants college degrees to New York State inmates; and Bard High School Early Colleges, where students earn a high school diploma and an A.A. degree in four years. Bard's philosophy sets a standard for both scholarly achievement and engagement in civic and global affairs on campus, while also taking the College's mission to the wider world. The undergraduate college in Annandale-on-Hudson, New York, has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1. For more information about Bard College, visit bard.edu.

Individual supporters are essential to sustaining the Richard B. Fisher Center for the Performing Arts as an extraordinary part of cultural life in the Hudson Valley. Generous gifts from arts supporters like you help make everything at the Fisher Center possible.

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- Access to the best seats and personalized ticket handling through the Patron Priority Line
- Access to the Bard Music Festival Patron's Lounge at Olin Hall
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- *\$1,180 tax deductible*

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- *\$2,030 tax deductible*

Director (\$5,000) All of the above, plus:

- Reserved VIP parking for all events at the Fisher Center
- Invitation for two to an intimate dinner with a world-class performer, creator, or scholar
- *\$4,380 tax deductible*

FALL EVENTS

Live Arts Bard

SARAH MICHELSON: SEPTEMBER 2017

LUMA Theater | September 22–24 at 6 pm

Conversation

AN EVENING WITH STEPHEN AND OWEN KING

Presented in association with Oblong Books & Music
Sosnoff Theater | September 27 at 7 pm

Dance

TRISHA BROWN DANCE COMPANY

LUMA Theater | September 28–29 at 7:30 pm

Catskill Jazz Factory

HEARD FRESH: MUSIC FOR TWO PIANOS

with Fred Hersch and Sullivan Fortner
Sosnoff Theater | October 7 at 7:30 pm

Live Arts Bard

TERE O'CONNOR: LONG RUN

LUMA Theater | October 13–14 at 7:30 pm and October 15 at 2pm

Conversation

DANIEL MENDELSON'S AN ODYSSEY

with Nick Flynn
Sosnoff Theater | October 20 at 7:30 pm

Music

THE ORCHESTRA NOW

Beethoven's Ninth Symphony
Leon Botstein, conductor
Sosnoff Theater | October 21 at 8 pm and
October 22 at 2 pm

Bruckner's "Romantic Symphony"
Gerard Schwartz, conductor
Sosnoff Theater | November 18 at 8 pm

Music

BARD CONSERVATORY ORCHESTRA

Leon Botstein, Music Director
Sosnoff Theater | November 11 at 8 pm

845-758-7900 | fishercenter.bard.edu