

BEETHOVEN'S
EROICA
CONCERT DEEP DIVE

Saturday, February 8 & Sunday, February 9, 2020
Performances #147 & #148 Season 5, Concerts 18 & 19
Fisher Center at Bard Sosnoff Theater

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THE MUSIC

LUDWIG VAN BEETHOVEN'S *THE CONSECRATION OF THE HOUSE OVERTURE*

Notes by TÖN violinist Tianpei Ai



Matt Dine

Energy and Passion

The Consecration of the House Overture is rarely performed these days. The piece was commissioned by Carl Friedrich Hensler, who was the director of a new theatre in Vienna in 1824. The Overture is very heroic even though it was composed during Beethoven's final years. It was premiered

on May 7, 1824, and at that time Beethoven had already been completely deaf for many years. It is absolutely remarkable that he could still compose such a masterpiece. This overture basically contains no sentimental emotions. From the very first note to the end it is full of energy and passion, but in a very classical style which contains an A section (slow tempo) and a B section (fast tempo).

Liberal Politics, Conservative Composition

I want to highlight the classical style of this piece rather than its historical background because every audience member can use their smartphone to discover the story of this piece. Beethoven supported Napoleon Bonaparte, but when Napoleon became the French Emperor, Beethoven was very disappointed in him because he reestablished the monarchy in France. According to his political views, one could identify Beethoven as an extreme liberal during that time. However, throughout his life, he basically maintained his composing style as a Classical composer. In the 1820s,

Romanticism in the composing world had already been very popular in European countries. Composers such as Paganini, Schubert, Rossini, and Bellini, to name a few, were already very famous. But despite their Romantic style of composing, Beethoven still kept his “old fashion.” He can be considered a conservative in his composing style because Romanticism in composing seeks a very liberal way to release the emotions instead of following the rules of the Classical era. From this fascinating fact, we can see that to identify people by labeling them as liberal or conservative sometimes is not very scientific and logical. Human nature is complicated. As a composer, Beethoven is among the greatest without any doubt.

LUDWIG VAN BEETHOVEN'S PIANO CONCERTO NO. 4

Notes by TÖN horn player Steven Harmon



Matt Dine

Abounding Oeuvre

The composition of Beethoven's Fourth Piano Concerto in late 1805 lies between a string of some of his most extraordinary works. This concerto was written off the back of the *Eroica* Symphony, three piano sonatas, and the Triple Concerto. By 1808, Beethoven finished his Violin Concerto, the *Razumovsky* string quartets, and his Fifth and Sixth Symphonies. This is also the period where his deafness began to seriously impact his performance career, his solo on the Fourth Piano Concerto in

the famous 1808 concert at the Theater an der Wien being his last public solo performance. An impressive event to go out on, though. In addition to this concerto, the all-Beethoven, four-hour marathon included the premieres of his Symphonies 5 and 6, as well as of the Choral Fantasy, the Vienna premieres of three movements from the C-major Mass and the concert scena “Ah, Perfido!”, and a solo keyboard improvisation by the composer.

Novelty in Adversity

Beethoven's growing deafness didn't stop his creativity, however. The Fourth Piano Concerto employs multiple innovations which, in true Beethovenian manner, would pave the way for the later composers of the 19th century and beyond. The opening of the piece, for example, might not be striking at all to a listener today. But a concerto opened by the soloist alone, playing a relatively soft, simple tune, would have never before been heard by a Viennese audience. This opening would have baffled the crowd at the time, leaving them wondering if this was the right piece, the right movement, or maybe even a musical joke. Before this piece, a concerto might have been defined by an extended orchestral opening section which laid out all the material and the main keys of the work to follow. Not to Beethoven, though—and he was just beginning to throw curve balls. A few bars later, when the strings pick up the melody, it's in a completely unexpected key, a third higher. This novel, yet pleasant shift, would go on to define the sounds of Schumann, Brahms, and Mendelssohn in the century to come.

Subversive Compositional Decisions

The middle movement contains more subversive compositional decisions, the first of which being to only involve

the strings in the dialogue. Musicologist Owen Jander proposed that Beethoven wrote this movement inspired by the story of Orpheus and Eurydice, depicting the exalted Greek musician Orpheus pleading with the Furies to allow him to pass to the netherworld, then ascending almost to the surface of the upper world before Orpheus sneaks one gaze back at Eurydice, sealing her fate in the underworld. This short movement transitions to a much more uplifting one, where Beethoven's tricks are more surprising harmonic and thematic changes. Using just a few motifs, he weaves an elaborate exhibition of piano virtuosity.

LUDWIG VAN BEETHOVEN'S SYMPHONY NO. 3, *EROICA*

Notes by TÖN flutist Leanna Ginsburg



Matt Dine

An Incurable Condition

It was 1801 and Beethoven could no longer hide his hearing loss. He shared the news of his problem with his closest friends, and in the spring of 1802, he moved from Vienna to Heiligenstadt for a simpler life. While in Heiligenstadt he wrote a letter to his brothers to reveal his situation with hearing loss and in doing so explained why he is often angry and impatient. In his letter, which became known as Beethoven's “Heiligenstadt Testament,” he wrote: “Just think, for six years now I have had

an incurable condition, made worse by incompetent doctors, from year to year deceived with hopes of getting better, finally forced to face the prospect of a lasting infirmity.” Extremely depressed with his situation, Beethoven contemplated suicide, but writing music was what kept him alive.

The Memory of a Great Man

“It seemed to me impossible to leave the world until I had produced all that I felt was within me,” he wrote. While writing the Testament, Beethoven also began writing his Third Symphony. He did most of his writing on this symphony in 1803. He was a great fan of Napoleon and wrote the symphony with him in mind. Beethoven even originally titled the symphony after him with the name “Bonaparte.” Having admired the ideals of the French Revolution, “Liberty, Equality, and Fraternity,” Beethoven was dismayed that Napoleon declared himself emperor in 1804, and angrily ripped the title page of his Third Symphony. He then retitled the work *Eroica*, with the idea of the piece celebrating the memory of a great man.

A New Style

Eroica premiered in August 1804, in a private home. The first public performance was in 1805. At this time audiences were not accustomed to this new style of writing. The piece was incredibly long and complex for its time, and many audiences complained. Luckily, the performing musicians liked the new challenges that the piece presented them with, and many interested orchestras began programming the piece. Today it is a standard piece of repertoire for every major orchestra that many musicians look forward to playing and audiences to hearing. I am very excited to perform this piece for the first time and I hope you enjoy the piece as much as I do!

THE ARTISTS

LEON BOTSTEIN *conductor*



Matt Dine

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 assumed 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.

ANNA POLONSKY *piano*



Steve Riskind

Appearances: with the Moscow Virtuosi, Buffalo Philharmonic Orchestra, Saint Paul Chamber Orchestra, Columbus Symphony Orchestra, Memphis Symphony Orchestra, Chamber Orchestra of Philadelphia, St. Luke's Chamber Ensemble, and others; at Amsterdam Concertgebouw, Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel Halls; has toured extensively throughout the United States, Europe, and Asia; frequent guest at the Chamber Music Society of Lincoln Center (CMS Two member, 2002–04); Carnegie Hall solo recital to inaugurate Emerson Quartet's Perspectives Series, 2007

Festivals: Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, Bard, Caramoor, Bargemusic

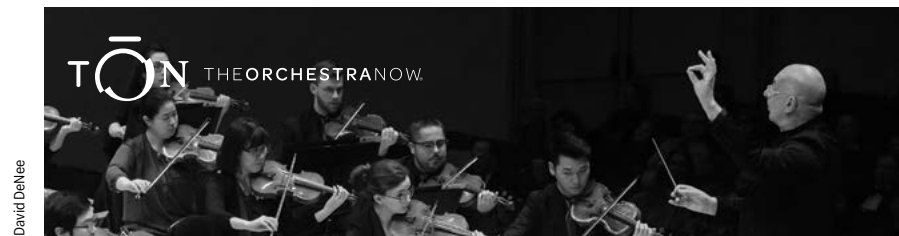
Collaborations: Guarneri, Orion, Daedalus, and Shanghai Quartets; Mitsuko Uchida; Yo-Yo Ma; David Shifrin; Richard Goode; Emanuel Ax; Arnold Steinhardt; Peter Wiley; Jaime Laredo

Recordings: part of the European Broadcasting Union's project to record and broadcast all of Mozart's keyboard sonatas

Awards: Borletti-Buitoni Trust Fellowship, Andrew Wolf Chamber Music Award

Education: Special Central Music School, Moscow; Interlochen Arts Academy, Michigan; Curtis Institute of Music, B.M., under Peter Serkin; The Juilliard School, M.M., with Jerome Lowenthal

Faculty: Vassar College, Marlboro and Kneisel Hall chamber music festivals



David DeNee

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 by 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 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, whom *The New York Times* said "draws rich, expressive playing from the orchestra," founded TÖN in 2015 as a graduate program at Bard College, where he is also president. TÖN offers both a three-year master's degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestra Studies. The orchestra's home base is the Frank Gehry-designed Fisher Center at Bard, where they perform multiple concerts each season and take 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. *HuffPost*, who has called TÖN's performances "dramatic and intense," praises these concerts as "an opportunity to see talented musicians early in their careers."

The orchestra has performed with many distinguished guest conductors and soloists, including Neeme Järvi, Vadim Repin, Fabio Luisi, Peter Serkin, Gerard Schwarz, Tan Dun, Zuill Bailey, and JoAnn Falletta. In the 2019–20 season, conductors Leonard Slatkin and Hans Graf will also lead TÖN performances. Recordings featuring The Orchestra Now include Ferdinand Ries piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of pianist Anna Shelest performing works by Anton Rubinstein with TÖN and conductor Neeme Järvi. Upcoming albums include a second release with Piers Lane on Hyperion Records in the spring of 2020. Recordings of TÖN's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured regularly on *Performance Today*, broadcast nationwide. In 2019, the orchestra's performance with Vadim Repin was live-streamed on The Violin Channel.

Explore upcoming concerts, see what our musicians have to say, and more at theorchestranow.org. For more information on the academic program, visit bard.edu/theorchnow.

Leon Botstein, *Music Director*

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Yuqian Zhang
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Dillon Robb
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Linda Duan
Stuart McDonald
Tin Yan Lee
Tianpei Ai

Bass

Amy Nickler
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Kaden Henderson
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Luke Stence*

Steven Harmon

*Principal*³
Sarah Konvalin
Shannon Hagan
Emily Buehler
William Loveless VI

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Guillermo García
Cuesta
Principal^{1,2}
Samuel Exline
*Principal*³
Anita Tóth*

Trombone

Ian Striedter
Principal
David Kidd*

Tuba

Jarrod Briley*

Timpani

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Percussion

Charles Gillette*
Won Suk Lee*
Wanyuè Yè*

Harp

Emily Melendes*

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Leonardo Pineda
TÔN '19
Drew Youmans
TÔN '19
Allyson Tomsky

Violin II

Kathryn Aldous

Viola

Brian Thompson
Joanna Mattrey
Emmanuel Koh
TÔN '19

Trombone

Matt Walley TÔN
'19
Cameron Owen
Bass Trombone

* *not performing in this concert*

¹ *Overture*
² *Piano Concerto No. 4*
³ *Symphony No. 3*

Violin II

Weiqiao Wu
Principal
Gergő Krisztián
Tóth
Zhen Liu
Gaia Mariani
Ramsdell
Esther Goldy
Roestan
Jacques Gadway
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Leanna Ginsburg
Principal^{1,2}
Denis Savelyev
*Principal*³
Matthew Ross

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James Jihyun Kim
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Regina Brady
*Principal*³
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Chacón *Principal*
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Erdenebat
Lucas Goodman
Larissa Mapua*

Clarinet

Ye Hu *Principal*¹
Viktor Tóth
*Principal*²
Rodrigo Orviz
Pevida *Principal*³
Matthew Griffith

Bassoon

Matthew Gregoire
*Principal*¹
Xiaoxiao Yuan
*Principal*²
Carl Gardner
*Principal*³

Horn

Luke Baker
Principal^{1,2}

Cello

Kyle Anderson
Principal
Kelly Knox
Lucas Button
Sarah Schoeffler
Sara Page
Eva Roebuck
Pecos Singer
Chiyuan Ma

MATTHEW GREGOIRE *bassoon*



Matt Dine

Matthew will talk briefly about *Beethoven's The Consecration of the House Overture on stage before the performance.*

Hometown: Dover, NH

Alma maters: Eastman School of Music, Yale School of Music

Appearances: Chautauqua Music Festival, 2013, 2016; Colorado College Summer Music Festival, 2017; Norfolk Chamber Music Festival, 2017; Vermont Mozart Festival, 2018

What is your favorite piece of music? Alan Hovhaness' *Symphony No. 2, Mysterious Mountain*. I never tire from hearing it.

What has been your favorite experience as a musician? There is no greater experience to have as a musician than when someone has been emotionally moved or inspired by your performance. There is so much validity in knowing you have affected someone, even to have simply made them smile, because of your dedication to music.

What is some advice you would give to your younger self? Practice your third octave scales . . . and cut your hair.

Favorite non-classical musician or band: Kimbra

What is your favorite place you've traveled to and why? Venice, Italy—because it's shaped like a fish.

Piece of advice for a young classical musician: Practice is important, but always make sure to cater to hobbies and interests outside of the practice room! A balanced life is fertilizer for good musicianship.

GERGŐ KRISZTIÁN TÓTH *violin*



Matt Dine

@gergo_k_toth

Gergő will talk briefly about *Beethoven's Piano Concerto No. 4 on stage before the performance.*

Hometown: Budapest, Hungary

Alma maters: Béla Bartók Conservatory, Budapest; Bard College Conservatory

Appearances: Bard Music Festival, Tihany Lavender Festival, Kaposvár Chamber Music Festival

When did you realize you wanted to pursue music as a career? I was 12 years old when I went to listen to an amazing orchestra in Budapest. At that time I felt that I want to be a member of an orchestra in the future.

Who is your biggest inspiration? My biggest inspirations are Jasha Heitfetz, Janine Jansen, and Maxim Vengerov.

What is your favorite piece of music, and why do you love it? One of my favorite pieces is Shostakovich's 10th Symphony, the second movement. It has so much power and it really represents the composer's feelings. I love it!

What has been your favorite experience as a musician? Wow, I feel so lucky that I

Members of TÔN can be identified by their distinctive blue attire.

have so many, but the most memorable experience was when I went to Wuhan, China to study the Chinese language and also teach violin to young kids.

Tell us something about yourself that might surprise us: Last year during the summer I played some pop and reggaeton music with a DJ in Latin bars.

YE HU *clarinet*



Matr Dine

Ye will talk briefly about Beethoven's Symphony No. 3, Eroica on stage before the performance.

Hometown: Shanghai, China

Alma mater: New England Conservatory, B.M. & M.M.

Appearances: Guangzhou Symphony Orchestra, 2016; Orford Music Festival, 2016

When did you realize you wanted to pursue music as a career? When my parents sent me to the Middle School affiliated to Shanghai Conservatory (very Chinese, I know). But after I spent a year there, I knew I found what I wanted to do in the future.

What is your favorite piece of music? Prokofiev's *Romeo and Juliet*

What is some advice you would give to your younger self? Self-discipline is the one and only way to be good at anything.

Favorite non-classical musician or band: Honne

Which three people, dead or alive, would you like to have dinner with and why? Mozart, Shostakovich, and Wagner. I wonder what those people would talk about during dinner!

Piece of advice for a young classical musician: Be nice to your fellow musicians.

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COMMUNICATIONS

Mark Primoff *Associate Vice President of Communications*
 Darren O'Sullivan *Senior Public Relations Associate*
 Amy Murray *Videographer*

PUBLICATIONS

Mary Smith *Director of Publications*
 Diane Rosasco *Production Manager*
 Cynthia Werthamer *Editorial Director*

MARKETING AND AUDIENCE SERVICES

David Steffen *Director of Marketing and Audience Services*

Nicholas Reilingh *Database and Systems Manager*
 Maia Kaufman *Audience and Member Services Manager*
 Brittany Brouker *Marketing Manager*
 Garrett Sager *Digital Marketing Assistant*
 Claire Thiemann '11 *Senior House Manager*
 Jesika Berry *House Manager*
 David Bánóczy-Ruof '22 *Assistant House Manager*
 Cemre Erim '20 *Assistant House Manager*
 Sammy Furr '21 *Assistant House Manager*
 Elaina Taylor '20 *Assistant House Manager*
 Hazaiah Tompkins '19 *Assistant House Manager*

FACILITIES

Mark Crittenden *Facilities Manager*
 Ray Stegner *Building Operations Manager*
 Doug Pitcher *Building Operations Coordinator*
 Chris Lyons *Building Operations Assistant*
 Hazaiah Tompkins '19 *Building Operations Assistant*
 Robyn Charter *Fire Panel Monitor*
 Bill Cavanaugh *Environmental Specialist*
 Drita Gjokaj *Environmental Specialist*
 Oksana Ryabinkina *Environmental Specialist*

ABOUT BARD COLLEGE

FISHER CENTER AT BARD

The Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and a hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present, as well as visions of the future. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world. The Fisher Center demonstrates Bard's commitment to the performing arts as a cultural and educational necessity.

ABOUT BARD COLLEGE

Founded in 1860, Bard College is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; graduate degrees in 11 programs; eight early colleges; and numerous dual-degree programs nationally and internationally. Building on its 160-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal arts education. The undergraduate program at our main campus in upstate New York has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

UPCOMING TŌN EVENTS

FEB
23

Sight & Sound

HAYDN'S *THE CLOCK*: THE INTERSECTION OF ART & TECHNOLOGY

SUNDAY AT 2 PM at The Metropolitan Museum of Art, NYC

Leon Botstein *conductor*

Haydn Symphony No. 101, *The Clock*

and artwork from the exhibition *Making Marvels: Science and Splendor at the Courts of Europe*

MAR
22

SLATKIN CONDUCTS RACHMANINOFF

SUNDAY AT 3 PM at Jazz at Lincoln Center's Rose Theater, NYC

Leonard Slatkin *conductor*

Cindy McTee *Double Play* NYC PREMIERE

Leonard Slatkin *Kinah* NYC PREMIERE

Felix Slatkin *Fisher's Hornpipe*

Felix Slatkin *Wistful Haven*

Felix Slatkin *Carmen's Hoe-Down*

Rachmaninoff Symphony No. 2

MAR
29

Free Concert

MOZART, BACH & MENDELSSOHN

SUNDAY AT 3 PM at Hudson Hall in Hudson, NY

James Bagwell *conductor*

Mozart Regina Coeli, K. 276

Bach Magnificat

Mendelssohn Symphony No. 3, *Scottish*

APR
25
26

INTO THE WILDERNESS

SATURDAY AT 8 PM | SUNDAY AT 2 PM at the Fisher Center at Bard

Leon Botstein *conductor*

Blair McMillen *piano*

Diana Schwam *soprano*

members of the Bard Festival Chorale

James Bagwell *choral director*

Franck *What You Hear on the Mountain* U.S. PREMIERE

d'Indy Symphony on a French Mountain Air*

Vaughan Williams Symphony No. 7, *Sinfonia Antartica*

*First NY performance in over 50 years