

A man with dark hair and glasses is smiling and looking upwards. He is wearing a light-colored button-down shirt and holding a violin. The background is a textured, light-colored wall. A large blue circular graphic is overlaid on the image, containing the text.

theorchestranow[®]

Feb 17/18 2018

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

Hello!

We're so glad you've joined us today. In TŌN, 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 in the lobby during 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—if the music moves you, feel free to applaud any time the conductor's baton goes down.



Be a Social Butterfly

If you have a great time, let your friends know: share a photo or video (without disturbing anyone else), and 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 TŌN emails, see the insert in this program. And to find out how you can **support the orchestra**, turn to page 10.

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

ENJOY!

theorchestranow®

SAT 2/17/18 at 8 PM & SUN 2/18/18 at 2 PM

Performances #81 & #82: Season 3, Concerts 18 & 19

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

Leon Botstein, *conductor*

Carl Maria von Weber
(1786–1826)

Clarinet Concerto No. 1 in F minor, Op. 73
(1811)
Allegro
Adagio ma non troppo
Rondo: Allegretto
Elias Rodriguez, *clarinet*

Intermission

Gustav Mahler
(1860–1911)

Symphony No. 7 (1904–05)
Langsam—Allegro
Nachtmusik: Allegro moderato
Scherzo: Schattenhaf
Nachtmusik: Andante amoroso
Rondo—Finale: Allegro ordinario

**The concert will run approximately 2 hours and 20 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.



Photo by Jake Luttinger

There is no doubt that the clarinet was Carl Maria von Weber's favorite wind instrument. Weber's contributions to clarinet literature are significant and of comparable importance to that of Mozart and Brahms. It was only during the second half of the 18th century that the clarinet was sufficiently developed to become generally accepted as an orchestral and solo instrument. And between the years 1811 and 1816, Weber wrote no fewer than seven compositions featuring the clarinet. These include the Quintet Op. 34, a concertino, two concerti, and the Grand Duo Concertant, Op. 48, all of which (except the Duo) were written for the renowned clarinetist of the period, Heinrich Baermann (1784–1847). The First Concerto, composed in 1811, came about from a commission by Maximilian Joseph, King of Bavaria, after the success that the composer had with his Concertino Op. 26, written just before. The musicians of the orchestra begged Weber to write a concerto for their respective instrument, but to their dismay, he responded by writing a trio of pieces for solo clarinet.

I initially chose this concerto for the first movement theme introduced by the orchestra. From the onset, the music is full of drama. I fell in love with the decorative melodies contrasted by dramatic statements from the orchestra, and there is something captivating to me about the key of F minor, which though somber in sound, allows for a lot of expression—and it is no wonder. Non-clarinetists know Weber prominently for his opera overtures, most notably *Der Freischütz*, *Oberon*, and *Euryanthe*. And this concerto is essentially an opera in one act without words. In my lessons of this piece, my teacher emphasized the importance of singing through my instrument, and I was encouraged to attend or listen to more opera, in order to better emulate the early German romantic style.

The second movement Adagio resembles largely and demonstrates the influence of the second movement Adagio from Mozart's Clarinet Concerto in A major, K. 622, written just 20 years before. The melody is melancholic, and the long phrases test the soloist's air control.

Characteristic of ending most concerti from the Classical and early Romantic

period, the third and finale movement is a rondo. In a rondo, a principal theme (typically jovial and light in character) alternates with one or more contrasting themes.

Weber writes a number of expressive markings throughout the concerto, among them *con duolo* (with pain), *morendo* (dying), *con anima* (with soul), *lusingando* (flattering), *scherzando* (joking), *con fuoco* (with fire).

I try to live my life as peaceful as possible, but when it comes to music, bring all of the drama! I've known since I was a very young clarinetist that if I ever had the honor to stand in front of an orchestra, I would play Weber, without a second thought.

Gustav Mahler Symphony No. 7

Sometimes referred to as the *Song of the Night*, though not named this by Mahler himself, this symphony underwent many revisions. Nonetheless, Mahler allegedly completed most of the symphony in just four weeks, especially impressive as he began sketching out the piece while simultaneously working on his sixth symphony. While the work was first composed in the happiest moments of his life and career—he was director at the Vienna State Opera and happily married with two young daughters—three whole years passed between the premiere of the symphony and the date on which Mahler completed the score. During this time his life had turned upside-down: he resigned from the Vienna State Opera, his four-year-old daughter died, and he was diagnosed with a heart condition for which there was no cure.

The symphony thrives on these paradoxes and contrasts ringing through Mahler's life. It's written in the key of E minor, and yet the tonality is far more complicated, and at times the symphony is sensuous and elated. He first composed what would become the second and forth movements, both called *Nachtmusik*, hence the symphony's commonly referred to title, *Song of the Night*. The second movement illustrates the walk at night, which Mahler associated with the atmosphere evoked in Rembrandt's *The Night Watch*. The *Scherzo* is found between the two *Nachtmusik* movements, and while *Scherzo* refers to a "joke", this movement is sinister and unsettled, with unique orchestration giving the movement a strongly nightmarish quality. The second *Nachtmusik* returns to a lighter, leisurely stroll, with reduced orchestration which gives the movement a chamber music feel. This is at the core of the symphony; Mahler did not add the first and final movements until the following year. The first movement brings the symphony into nighttime, and the final rondo returns to daybreak, with the orchestra returning in large form. The symphony travels from dusk until dawn, with the final movement bringing back structural and melodic themes that were heard earlier in the Allegro theme of the opening.



Photo by Matt Dine

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. This year 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 Jake Luttinger

Elias Rodriguez
clarinet

Hometown: Dallas, TX

Alma maters: Baylor University, University of Michigan

Awards/Competitions: 1st Prize, 2017 TÖN Concerto Competition; Semifinalist, 2017 Matthew Ruggiero International Clarinet Competition; Finalist, 2016 Phoenix Symphony Orchestra 2nd Clarinet Audition; National solo debut at age 16, on NPR's "From the Top"; 1st Chair Overall, 2007 Texas All-State auditions

Appearances: Le Domaine Forget, Canada, 2017; The Banff Centre, Canada, 2016; YOA Orchestra of the Americas, Eastern Canada Tour, 2015; Orchestre de la Francophonie, Canada, 2015; American Wind Symphony Orchestra, 2010; Greater Dallas Youth Orchestra, 2008

Favorite composer fact: Shostakovich was a perfectionist not only in music, but in his personal life. According to his daughter, he was "obsessed with cleanliness;" he synchronized the clocks in his apartment, and he would regularly send cards to himself to test how well the postal service was working.

Favorite fact about your instrument: It was manufactured in my favorite city: Paris, France.

Piece of advice for a young classical musician: If you don't go after what you want, you'll never have it. If you don't ask, the answer is always no. If you don't step forward, you're always in the same place.

Time travel destination: The 1920s because of Tin Pan Alley, George and Ira Gershwin, and their influential role in American jazz music.

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

Yurie Mitsuhashi, *Concertmaster*
Yuqian Zhang
Weiqiao Wu
Clara Engen
Lila Vivas Blanco
Drew Youmans
Coline Berland
Jiayu Sun
Youyang Qu
Leonardo Pineda

Violin II

Adina Mu-Ying Tsai
Fangxi Liu
Hao Xing
Diego Gabete
Michael Rau
Haemi Lee
Hyunjae Bae (*on leave*)
Grace Choi (*on leave*)
Jiyoung Moon (*on leave*)
Lili Sarayrah (*on leave*)

Viola

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

Cello

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

Bass

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

Flute

Thomas J. Wible, *Principal (Weber)*
Matthew Ross, *Principal (Mahler)*
Denis Saveljev

Oboe

James Jihyun Kim, *Principal (Weber)*
Kelly Mozeik, *Principal (Mahler)*
Aleh Remezau
Regina Brady (*on leave*)

Clarinet

Micah Candiotti-Pacheco, *Principal*
Elias Rodriguez
Sangwon Lee (*on leave*)

Bassoon

Adam Romey, *Principal (Weber)*
Carl Gardner, *Principal (Mahler)*

Horn

Ethan Brozka, *Principal (Weber)*
Phillip Brindise, *Principal (Mahler)*
Jamie Sanborn
Shannon Hagan (*on leave*)
Anna Lenhart (*on leave*)

Trumpet

Anita Tóth, *Principal (Weber)*
Szabolcs Koczur, *Principal (Mahler)*
Zachary Silberschlag

Trombone

Gabe Cruz, *Principal*
Federico Ramos, *Bass Trombone*

Tuba

Dan Honaker

Tenor Horn

Matt Walley

Guitar

Gabe Cruz

Mandolin

Federico Ramos

Timpani

Miles Salerno

Percussion

William Kaufman

Harp

Emily Melendes

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

Guest Musicians

Violin I

Kathryn Aldous
Wende Namkung

Violin II

Andrés Rivas, *Principal*
Wei Tan
Delaney Harter

Viola

Gregory Williams
Marka Gustavsson

Flute

Karla Moe
Bridget Bertoldi

English Horn

Karen Birch Blundell

Clarinet

Nicholas Gallas
Daniel Spitzer
Viktor Tóth, *E-flat Clarinet*
Benjamin Baron, *Bass Clarinet*

Bassoon

Cornelia McGiver
William Beecher, *Contrabassoon*

Horn

Cameron West
Amanda Ray, *Assistant*

Trombone

Mark Broschinsky

Percussion

David Degge
Andrew Funcheon
Charles Kiger
Yuri Yamashita

Harp

Kathryn Sloat

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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.

ABOUT BARD COLLEGE

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 parklike 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 11 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.

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An Opera Triple Bill: *Pulcinella*, *Full Moon in March*, and *Svadba*
James Bagwell, *conductor*

Sosnoff Theater | Mar 9 at 7:30 PM & Mar 11 at 3 PM

Conversation

NEIL GAIMAN & DANIEL HANDLER

Sosnoff Theater | Mar 16 at 8 PM

Music

THE ORCHESTRA NOW

Stravinsky's *The Rite of Spring*

Leon Botstein, *conductor*

Sosnoff Theater | Apr 14 at 8 PM & Apr 15 at 2 PM

Conversation

TONY KUSHNER ON LEONARD BERNSTEIN

Sosnoff Theater | Apr 20 at 7:30 PM

Conversation

SUSAN ORLEAN & SARAH THYRE'S CRYBABIES

A live podcast with Malcolm Gladwell

Sosnoff Theater | Apr 28 at 7:30 PM

845-758-7900 | fishercenter.bard.edu

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