

Concert Quick Guide®

Before & After Soviet Communism

SAT 4/29/23 at 7 PM & SUN 4/30/23 at 2 PM

Performances #236 & #237 Season 8, Concerts 26 & 27
Fisher Center at Bard Sosnoff Theater

Get to know TŌN percussionist Petra Elek at
ton.bard.edu/TONtube

LEON BOTSTEIN conductor

CONCERT TIMELINE

2 hours and 10 minutes



Brief remarks by Petra Elek *percussion*



Karol Szymanowski

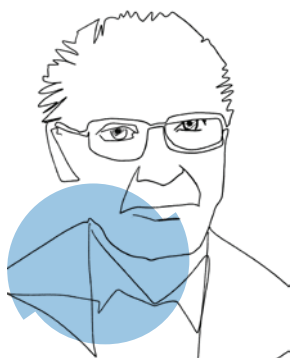
Born 10/3/1882 in Tymoszwówka, near Kiev, Ukraine
Died 3/29/1937 at age 54 in Lausanne, Switzerland

Songs of the Infatuated Muezzin

Allah, Allah, Akbar... 3 min
W południe miasto białe od gorąca...
(At noon the city is white with heat) 3 min
O tej godzinie, w której miasto śpi...
(At this hour when the city sleeps) 3 min
Odeszłaś w pustynię zachodnią...
(You departed for the western deserts) 3 min

SUN-LY PIERCE VAP '19 mezzo-soprano

Written 1918, at age 35; orchestrated in 1934
Piano Version Premiered 1/17/1922 in Lviv,
Ukraine; Stanisława Korwin-Szymanowska
soprano, Edward Steinberger piano



György Kurtág

Born 2/19/1926 in Lugoj, Romania

...concertante...

PART 1 ...fantasia...
Senza tempo—Sostenuto, parlando, pulsato 5 min
Vivo, agitato—Recitativo 6 min
Choral—Ricapitolazione 5 min
PART 2 ...coda: recitativo ed epilogo...
Recitativo 2 min
...epilogo... 5 min

HIROMI KIKUCHI violin (Saturday)
KEN HAKII viola (Saturday)
LUOSHA FANG '10 violin (Sunday)
ROSEMARY NELIS '17 viola (Sunday)

Written 2002–03, in Kurtág's mid 70s
Premiered 2003 in Copenhagen; Danish Radio
Symphony Orchestra; Hiromi Kikuchi violin,
Ken Hakii viola, Michael Schonwand conductor

Turn over for more info

Intermission

MEET & GREET some of the musicians in the lobby

SHARE A PHOTO @TheOrchNow #TheOrchNow

REFRESHMENTS available in the lobby

WIFI BardWireless

RESTROOMS located on either side of the lobby



Boris Tishchenko

Born 3/23/1939 in Leningrad

Died 12/9/2010 at age 71 in St. Petersburg

Symphony No. 5

Prelude *10 min*

Dedication *8 min*

Sonata *6 min*

Interlude *10 min*

Rondo *11 min*

Written 1976, at age 37

All timings are approximate.

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Bard

ILLUSTRATIONS BY KHOA DOAN

Before & After Soviet Communism

CONCERT DEEP DIVE

SAT 4/29/23 at 7 PM & SUN 4/30/23 at 2 PM

Performances #236 & #237 Season 8, Concerts 26 & 27

Fisher Center at Bard Sosnoff Theater

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The Music

KAROL SZYMANOWSKI'S SONGS OF THE INFATUATED MUEZZIN

Notes by Sebastian Danilla

During World War I the music of Karol Szymanowski took a decidedly intense stylistic shift. Gone was the late-Romantic tone of his earlier works, with its dense orchestral polyphony and highly chromatic idiom, abandoned now in favor of the lush colors and opulent sonorities of the modern French and Russian music. Szymanowski's enthusiasm for composers like Debussy, Ravel, and Scriabin, coupled with his life-long passion for Greek and Oriental antiquity, opened entirely new aesthetic perspectives for him. The resultant language—bolder harmonically, texturally more voluptuous than anything he had attempted before—announced triumphantly the emergence of a distinctive voice of a now fully mature composer.

Szymanowski's song-cycle *Pieśni muezina szalonego* ("Songs of the Infatuated Muezzin") consists of six songs for voice and piano to a text by his distant cousin, Jarosław Iwaszkiewicz. Much later, towards the end of his life, Szymanowski orchestrated four of these songs (Nos. 1, 4, 5, and 6 of the original cycle), in what proved to be one of his last creative acts.

The "Muezzin" songs represent perhaps the high point of his fascination with exoticism. His imagination fired by extended visits in Italy, Greece, and North Africa, Szymanowski developed a world in which dream and fantasy coexisted in a luxurious landscape of exotic imagery. What distinguishes this music from other, more "clichéd" explorations of orientalist subject matter (like Ravel's *Shéhérazade*) is the unabashedly erotic overtone. From the opening song, the muezzin—the person

calling the Muslims to prayer in a mosque—is portrayed as conflicted between religious duty and erotic desire for his “beloved.” The constantly changing meters highlight the tension, the sense of inner turmoil. In the following song the eroticism becomes more pronounced, with the protagonist musing over the naked body of his beloved. The repeated sixteenth-note patterns in the accompaniment are highly suggestive of this obsessive desire for her, an obsession that culminates in the final song with the same body now buried in the desert sand, in what is arguably a compelling illustration of an oriental version of *Liebestod*. Tellingly, this is the only song in the cycle in which Allah’s name is not mentioned, reinforcing the muezzin’s complete immersion in hedonistic pursuits.

The “Muezzin” songs are a crystallization of the aesthetic forces that define Szymanowski’s mature style: richly orchestrated, with an adventurous, yet sensual harmonic language, in which non-tonal symmetries predominate; testimonials that at least this work is worthy of a central place in the repertoire, far from the periphery it is currently relegated to.

GYÖRGY KURTÁG’S ...concertante...

Notes by TÖN trombonist Stephen Whimple



Matt Dine

The Composer

György Kurtág is known for his highly expressive and intense musical style, and for his innovative use of musical form and structure. His music is characterized by its economy of means, with each note and gesture carefully crafted for maximum impact. His works range from solo pieces to large-scale orchestral works, and are often marked by a sense of intimacy and introspection. Kurtág’s music has received numerous awards and honors, yet he is known for his modesty and self-effacing demeanor, and has often spoken of his music as a form of personal expression rather than a means of public acclaim. The Orchestra Now is grateful to have the opportunity to present this work as our own personal encore to Bard College’s annual Kurtág festival, “Signs, Games, and Messages.”

A Different Kind of Concerto

Kurtág’s ...concertante... is a different kind of concerto on a multitude of levels. While you may not walk away whistling any of the melodies played by the soloists, you will see the technical and expressive natures of these instruments pushed to their limits. This piece explores soundscapes created by the soloists and a rather large orchestra, featuring around twenty different percussion instruments in the back row! This concerto is performed as a singular uninterrupted work with several sections, rather than individual movements.

The Music

The first section, ...fantasia..., opens with the soloists meditating on a concert G before the orchestra introduces the colors it will be providing for the work. While the soloists elaborate on their singular note, bring your ear to what instruments stand out to you.

The use of orchestration from here on out should be very interesting. This section grows dynamically and in intensity to the *Vivo*, *agitato*, in which Kurtág showcases his command over rhythmic complexity. The middle movement is a lyrical interlude featuring more lush sounds. The coda begins with more eccentric brass writing, leading into the ...epilogo..., a conclusion that fits the piece from the tone set in the beginning.

It’s All Amazing

We do not always have the opportunity to play works in this style, but when we do, it is some of my favorite music that we get to make on stage. To me, one of the many beauties of music is its incredible range in complexity. From pop songs we listen to on the radio, to this, it’s all amazing, we just get to figure out how and why.

BORIS TISHCHENKO’S SYMPHONY NO. 5

Notes by TÖN cellist Emma Churchill



The Composer

Russian composer Boris Tishchenko was born in Leningrad, where he studied both composition and piano at Leningrad Musical College and the Leningrad Conservatory. He went on to do a postgraduate course with Dmitri Sostakovich from 1962–65;

this symphony is dedicated to his beloved teacher. Completed in 1976, it is said to represent Tishchenko’s reaction to Shostakovich’s death in 1975.

The Music

Written in five movements, Tishchenko’s use of chromatic dissonance makes his pain very vivid to the audience. The first movement opens with a long, pensive English horn solo which lasts almost three minutes before the orchestra quickly interjects with dissonant chords before going into another woodwind solo, this time by the clarinet. Again, the orchestra comes in with the familiar dissonant chords before a duet between the flute and clarinet. As other wind and brass instruments begin to join in they bring us back to full orchestra, which is when the symphony really takes off. In the second movement you can hear the grief and heartache which leads right into the third movement, Sonata. Here you can hear the relationship between Tishchenko and Shostakovich, with quotes of Shostakovich’s 8th and 10th Symphonies. It’s as if we’re present for a conversation between the two composers. The climax of the third movement is explosive, in my opinion a combination of anger and heartache. We are brought back to a painful-sounding fourth movement which opens with trills in the winds and glissandi in the strings. There are wind, brass, and string solos sprinkled throughout this movement before a clarinet solo brings us into the fifth and final movement, Rondo. It has a dance-like quality in the opening, with quotes from previous movements by both composers which are heard throughout the movement before the flute and piccolo bring us to a calm end after a chaotic emotional storm.

The Artists

LEON BOTSTEIN *conductor*



Matt Dine

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 2018, he assumed artistic directorship of Campus Grafenegg and Grafenegg Academy in Austria.

Recordings include acclaimed recordings of Othmar Schoeck's *Lebendig begraben* with TÖN, Hindemith's *The Long Christmas Dinner* with the ASO, a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, and other various recordings with TÖN, ASO, the London Philharmonic, NDR Orchestra Hamburg, and JSO, among others. 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.

LUOSHA FANG '10 *violin (Sunday)*



Vanessa Briceño Photography

Violinist and violist Luosha Fang has performed as a violin soloist with the Saint Paul Chamber Orchestra, Louisville Orchestra, and the American, Atlantic, West Virginia, and Bay-Atlantic Symphonies. She recorded George Tsontakis's double violin concerto *Unforgettable* with the Albany Symphony Orchestra for release on Naxos Records. As a violist she has performed as soloist with the New Japan Philharmonic, Nagoya Philharmonic Orchestra,

TOHO-Gakuen Orchestra, Franz Liszt Chamber Orchestra, and the Hiroshima and Slovak Radio Symphony Orchestras.

Ms. Fang is a winner of international competitions on both instruments, including the 2019 Classic Strings International Competition in Vienna and the 2018 Tokyo International Viola Competition. She was a winner of Astral Artists' 2013 National Auditions and the S&R Foundation's 2015 Washington Award, as both violinist and violist. She has played in the Marlboro, Krzyzowa, Kronberg, Ravinia, Festspiele Mecklenburg-Vorpommern, Bard Music, Caramoor, Aspen, Music from Angel Fire, and Incontri in Terra di Siena Festivals. During 2021 and 2022 she was violist of the Pavel Haas Quartet in Prague, with whom she recorded works by Brahms.

Ms. Fang has performed at such prestigious venues as Carnegie Hall, the Kennedy Center, the Library of Congress, Kioi Hall in Tokyo, De Bijloke in Gent, the Graz and Vienna Musikvereins, the Elbphilharmonie in Hamburg, the Meistersingerhalle in Nuremberg, the Konzerthaus in Berlin, the Muziekgebouw in Amsterdam, Wigmore Hall in London, the Auditorio Nacional de Música in Madrid, the Flagey Piano Days in Brussels, and the East Neuk Festival in Scotland.

After graduating from the Bard College Conservatory of Music with degrees in violin and Russian Studies, she attended the Curtis Institute of Music. In 2016 she entered the Escuela Superior de Música Reina Sofía in Madrid as a viola student. In Fall 2019 she was invited to teach at the Bard College Conservatory of Music as instructor of violin/viola.

Ms. Fang has also collaborated with the Almanac Dance Circus Theatre and the Bill T. Jones/Arnie Zane Dance Company. She

studied acting and theater at Bard College and the University of Pennsylvania. She plays on a Pietro Guarneri violin made in 1734 and a Dominique Peccatte bow kindly loaned by Dr. Ryuji Ueno.

KEN HAKII *viola (Saturday)*



Ken Hakii started playing the violin at the age of four. He studied violin at Tokyo University of the Arts, and viola at graduate school. He has won the Min-On Chamber Music Competition and the 1st Kirishima Music Festival Grand Prize, and received the Hideo Saito Prize. After serving as a principal player in the Tokyo Philharmonic Orchestra, he studied at the Cologne University of Music in Germany under Rainer Moog and members of the Amadeus String Quartet. Since then, he has served as the principal viola player of the Royal Concertgebouw Orchestra in Amsterdam, and has performed in the United States and various countries in Europe as a soloist and chamber musician.

As a soloist, Mr. Hakii has performed with conductors such as Wolfgang Sawallisch, Mariss Jansons, Riccardo Chailly, Marc Albrecht, Zoltán Kocsis, and Sylvain Cambreling; and with his wife, the violinist Hiromi Kikuchi, he has appeared throughout Europe, the United States, and Japan, performing in Salzburg, at the BBC Proms, and in the Paris Autumn, Vienna Contemporary, Lucerne, Milan, Edinburgh,

and Budapest Music Festivals, among many others. György Kurtág composed his ...concertante... for violin, viola and orchestra for Mr. Hakii and his wife. He has performed with many orchestras, such as the La Scala Orchestra, and the Berlin Konzerthaus, Vienna Radio, Torino RAI, and Hungarian National Symphony Orchestras. For his performance with the La Scala Orchestra he was awarded the Italian Music Critics' Award "Franco Abbaiti."

Mr. Kurtag and Ms. Kikuchi recorded Kurtág's *Signs, Games and Messages*, which was selected as one of the best Classical CD's of 2003 by *The New York Times*, and won the German Critics' and Dutch Edison Awards.

HIROMI KIKUCHI *violin* (Saturday)



Hiromi Kikuchi began learning the violin at the age of three and won the National Competition of Japan at the age of ten. She studied with Saschko Gawriloff, Henryk Szeryng, Nathan Milstein, and members of the Amadeus Quartet. After she won various international competitions, she first appeared as a soloist in Europe, the United States, and Japan. She has made guest appearances at many international festivals, including in Salzburg, Paris, Vienna, Berlin, Edinburgh, Aldeburgh, Lucerne, Budapest, and Milan. György Kurtág, with whom she worked for many years, wrote various pieces for her, including ...concertante...

for violin, viola, and orchestra, and the violin partita *Hipartita*—the title is made up of the first syllable of her name, Hi, and the word Partita, which designates a sequence of several pieces in the same key.

Ms. Kikuchi performed ...concertante... with the La Scala Orchestra in Milan and received the Italian National Association of Music Critics' Franco Abbaiti Prize prize for it. She has also performed the work with the Royal Concertgebouw Orchestra Amsterdam, the Radio Symphony Orchestra Vienna, the Konzerthaus Orchestra Berlin, the BBC Symphony Orchestra London, and the Asko Schönberg Ensemble at the Library of Congress in Washington, D.C. Since the premiere of *Hipartita* at the Berliner Festspiele, she has performed the work as a soloist in Carnegie Hall in New York, as well as in Vienna, Paris, Madrid, Budapest, Milan, and London.

Ms. Kikuchi won the German Critics' Prize and the Dutch Edison Prize. Her recording of Kurtág's *Signs, Games and Messages* with her husband was voted one of the best new Classical releases of 2003 by *The New York Times*.

ROSEMARY NELIS '17 *viola* (Sunday)



Eva Ravel Photography

Violist Rosemary Nelis has performed as chamber musician and soloist throughout

the United States and Europe. She has spent her career as a champion of contemporary music, working with composers including Missy Mazzoli, David Lang, Christine Southworth, Dan Visconti, Andy Akiho, Kenji Bunch, Don Byron, James MacMillan, Brett Dean, Yu-Hui Chang, Jörg Widmann, and Joan Tower. In January of 2022 she became the newest member of the New York-based Cassatt String Quartet, with whom upcoming projects include recordings and major performances of works by Victoria Bond, Rebecca Clarke, Shirish Korde, Tania León, Sato Matsui, Dorothy Rudd Moore, Fanny Mendelssohn, and Florence Beatrice Price.

Ms. Nelis received both Bachelor of Music and Bachelor of Arts degrees from Bard College and the Bard Conservatory of Music, where she studied with Steven Tenenbom and majored in Chinese Language and Literature. She was the proud recipient of a Kovner Fellowship during her Masters studies at The Juilliard School, where she worked with Roger Tapping and Misha Amory. She also studied at the University of Glasgow, Qing Dao University, and Yale School of Music, working with violists Duncan Ferguson and Ettore Causa. Ms. Nelis has spent summers performing chamber music at Yellow Barn, Bard Music Festival, and Kneisel Hall. In 2022 she served as faculty at the Kinhaven Music School, and is currently a professor of viola at the Cali School of Music at Montclair State University.

Ms. Nelis plays on a 1991 viola made by the Brooklyn-based maker Samuel Zygmuntowicz.

SUN-LY PIERCE VAP '19 *mezzo-soprano*



Dario Acosta Photography

During the 2022-23 season, Chinese-American mezzo-soprano Sun-Ly Pierce returns to Houston Grand Opera to sing the role of Jack and cover Thirza in Dame Ethel Smyth's opera *The Wreckers*. She will also make role and house debuts with Calgary Opera as Laurene Powell in *The (R)evolution of Steve Jobs* led by Michael Christie; Opera Philadelphia as Emilia in Rossini's *Otello* with conductor Corrado Rovaris; and Detroit Opera as Arsamene in *Xerxes* under the baton of Dame Jane Glover. In concert, she will perform Mozart's Requiem with the Houston Symphony conducted by Itzhak Perlman; Szymanowski's Songs of the Infatuated Muezzin with The Orchestra Now at the Fisher Center at Bard and Carnegie Hall; as well as a pair of recitals for Lyric Fest in Philadelphia.

Last season, Ms. Pierce debuted four new roles on stage at Houston Grand Opera: Stéphano in *Roméo et Juliette*; sing Sister Mathilde and cover Blanche de la Force in *Dialogues des Carmélites*; Second Lady in *Die Zauberflöte*; and Mercédès in *Carmen*. Additional appearances included reviving her portrayal of Mozart's Second Lady for Des Moines Metro Opera; joining the Aspen Music Festival in a role debut as Donna Elvira in *Don Giovanni* and mezzo-soprano soloist in concerts of Mendelssohn's *A Midsummer*

Night's Dream and Druckman's *Dark Upon the Harp*; and made her San Francisco Opera debut as Bao Chai in Bright Sheng's *Dream of the Red Chamber* with the San Francisco Opera.

In 2020, Ms. Pierce was first-place winner of the Eleanor McCollum Competition for Young Singers and was selected as a Keston MAX Fellows which were to perform with the London Symphony Orchestra and Sir Simon Rattle before the pandemic forced its cancellation. The previous year she was a semi-finalist in the Kurt Weill Foundation's Lotte Lenya Competition and a Vocal Fellow at Academy of the West. She was selected as an Encouragement Winner of the New England Region of the Metropolitan Opera National Council Auditions in 2021.

A native of Clinton, New York, Ms. Pierce holds a Bachelor of Music in Vocal Performance degree from the Eastman School of Music and is an alumni of the Graduate Vocal Arts Program at Bard College Conservatory of Music, where she studied under the tutelage of Dawn Upshaw, Kayo Iwama, and Erika Switzer.



GYÖRGY KURTÁG *composer*

György Kurtág was born in Lugoj, Romania in 1926. From 1940 he took piano lessons from Magda Kardos and studied composition with Max Eisikovits in Timisoara. Moving

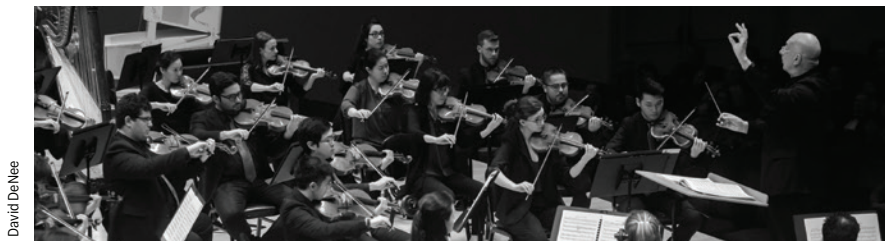
to Budapest, he enrolled at the Academy of Music in 1946, where his teachers included Sándor Veress and Ferenc Farkas (composition), Pál Kadosa (piano), and Leó Weiner (chamber music). In 1957–58 he studied in Paris with Marianne Stein and attended the courses of Messiaen and Milhaud. As a result, he rethought his ideas on composition and marked the first work he wrote after his return to Budapest, a string quartet, as his opus 1.

In 1958–63 Mr. Kurtág worked as a répétiteur with the Béla Bartók Music Secondary School in Budapest. In 1960–80 he was répétiteur with soloists of the National Philharmonia. From 1967 he was assistant to Pál Kadosa at the Academy of Music, and the following year he was appointed professor of chamber music. He held this post until his retirement in 1986 and subsequently continued to teach at the Academy until 1993.

With increased freedom of movement in the 1990s, Mr. Kurtág worked increasingly outside Hungary, as composer in residence with the Berlin Philharmonic (1993–94), with the Vienna Konzerthaus (1995), in the Netherlands (1996–98), in Berlin again (1998–99), and a Paris residency at the invitation of the Ensemble Intercontemporain, Cité de la Musique and the Festival d'Automne.

Mr. Kurtág won the prestigious 2006 Grawemeyer Award for Music Composition for his ...concertante.... His opera *Fin de Partie*, based on Samuel Beckett's play, was premiered by La Scala Milan in 2018 and was acclaimed as his magnum opus.

THE ORCHESTRA NOW



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 Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and the New England Conservatory 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 it performs multiple concerts each season and takes part in the annual Bard Music Festival. It also performs 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 Leonard Slatkin, Neeme Järvi, Gil Shaham, Fabio Luisi, Vadim Repin, Hans Graf, Peter Serkin, Gerard Schwarz, Tan Dun, and JoAnn Falletta. Recordings featuring The Orchestra Now include two albums of 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. *Buried Alive* with baritone Michael Nagy, released on Bridge Records in August 2020, includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck's song-cycle *Lebendig begraben*. Recent releases include *Classics of American Romanticism*—featuring the first-ever complete recording of Bristow's *Arcadian Symphony*—and an album of piano concertos with Orion Weiss, both on Bridge Records, and the soundtrack to the motion picture *Forté*. 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.

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Leon Botstein, *Music Director*

Violin I

Yi-Ting Kuo
Concertmaster^{1,2}
Adam Jeffreys
*Concertmaster*³
Samuel Frois
Jonathan Fenwick
Judith Kim
Mae Bariff
Nayoung Kim
Lana Auerbach
Zhen Liu
Nalin Myoung
APS '23
Madeline Hocking
Bruno Pena

Violin II

Enikő Samu
Principal
Julián Andrés Rey
Peñaranda
Yeseul Park
Angeles Hoyos
Yuna Jo
Zeyi Sun
Hannah Lynn Cohen
Maya Lorenzen
Michael Hahn
Adrienne Harmon

Viola

Batmyagmar
Erdenebat
Principal
Shek Wan Li
Hyunjung Song
Sydney Link
Kyle Davis
Karen Waltuch
Kathleen Bosman
Keegan Donlon

Cello

Eva Roebuck
Principal
Emma Churchill
Jihyun Hwang
Amelia Smerz
Sam Boundy
Lucas Button TŌN '21
Anita Balázs
Chris van Zyl IAP '24

Bass

Rowan Puig Davis
Principal
Zack Merkovsky
Kiefer Fuller
Luke Stence TŌN '22
John Woodward
IAP '24

Flute

Jordan Arbus
Principal^{1,3}
Jillian Reed '21
*Principal*²
Chase McClung
Leanna Ginsburg
TŌN '22
Danielle Maeng

Oboe

Shawn Hutchison
Principal^{1,2}
JJ Silvey *Principal*³
Jasper Igusa
English Horn

Clarinet

Olivia Hamilton
*Principal*¹
Colby Bond
Principal^{2,3}
Mackenzie Austin
E-flat Clarinet
Jarrett Hoffman
Bass Clarinet

Bassoon

Philip McNaughton
*Principal*¹,
*Contrabassoon*³
Han-Yi Huang
Principal^{2,3}
Briana Hoffman

Horn

Zachary Travis
*Principal*¹
Kenshi Miyatani
*Principal*²
Tori Boell *Principal*³
Kwong Ho Hin
Stefan Williams
Steven Harmon
TŌN '22
Emily Buehler
TŌN '21 *Assistant*

Trumpet

Maggie Tsan-Jung
*Wei Principal*¹
Forrest Albano
Principal^{2,3}
Angela Gosse
Diana Lopez*

Trombone

Christopher Paul
Principal
Hitomi Yakata
Stephen Whimple
Bass Trombone
Samuel Boeger*

Tuba

Vivian Kung
*Cimbasso*³
Joe Exley

Timpani

Keith Hammer III

Percussion

Petra Elek *Principal*¹
Matthew Overbay
APS '22 *Principal*²
Taylor Lents
*Principal*³
Felix Ko
Esteban Ganem
IAP '24
Jonathan Collazo
'19 APS '24
Dániel Matei '19
Colleen Bernstein

Harp

Cheng Wei
(Ashley) Lim

Keyboards

Ji Hea Hwang *Piano*,
Piano
Bethany Pietroniro
Celeste

Cimbalom

Chester Englander

¹ Szymanowski

² Kurtág

³ Tishchenko

* not performing in
this concert

PETRA ELEK *percussion*



Matt Dine

Petra will talk briefly about the music on stage before the performances.

Hometown: Vásárosdombó, Hungary

Alma maters: Bard College Conservatory of Music, Advanced Performance Certificate, 2018–20; Bob Cole Conservatory of Music, California State University Long Beach, M.D., Percussion Performance, 2016–18; Bard College, B.M., Percussion Performance, B.A., German Studies, 2011–16

Awards/Competitions: 1st Place, 2017 College Solo Division at CA Percussive Arts Society Solo and Ensemble Competition; 1st Place, 2017 College Ensembles Division, as part of the University Percussion Group at Long Beach, at CA Percussive Arts Society Solo and Ensemble Competition

What do you think orchestra concerts should look like in the 21st century? I think creating an environment for the audience

that allows them to connect with us and have conversations with us are amazing steps in the right direction. A lot of people still feel like they're "not educated enough" or "don't know enough about classical music" in order to go to a concert. Breaking down that ideology, popularizing classical music, and engaging with the audience should be high priority in my opinion.

What has been your favorite experience as a musician? In my third year in college, the conservatory orchestra went on a tour to Europe and we were lucky enough to perform in the Liszt Academy in Hungary. I'll never forget the feeling of playing in my home country, in front of so many of my friends and family.

Tell us something about yourself that might surprise us: I originally had absolutely no intention of playing percussion. My dad has been the conductor of a wind band in Hungary for a long time, and when I was around 11 years old, they went on a tour to Poland. I told my parents that I was sick of staying at home and that I wanted to go with them. Since I knew how to read music, my dad suggested I "stand back there with those guys, they'll tell you what instrument you have to play..." I've been playing "back there" ever since.

Piece of advice for a young classical musician: Be patient, it's really worth it.

Congratulations To Our Musicians!

2023 graduates receiving a Master of Music Degree in Curatorial, Critical, and Performance Studies



Linda Duan *violin*



Keith Hammer III *timpani*



Jasper Igusa *oboe*



Adam Jeffreys *violin*



Kwong Ho Hin *horn*



JJ Silvey *oboe*



Hyunjung Song *viola*



Zachary Travis *horn*



Maggie Tsan-Jung Wei *trumpet*

Musicians completing their Advanced Certificate in Performance Studies



Batmyagmar Erdenebat *viola*



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Diana Lopez *trumpet*

Musicians who have recently won positions in orchestras



Mackenzie Austin
*United States
Coast Guard Band*



Celia Daggy
Virginia Symphony Orchestra



Brendan Dooley
Opera Philadelphia



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For detailed information on the many ways to support TŌN, please contact Nicole M. de Jesús, Director of Development, at **845.758.7988** or ndejesus@bard.edu.

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Bard's Orchestral Masters

Upcoming Events

The Sorcerer's Apprentice

MAY 14

SUNDAY AT 4 PM

Peter Norton Symphony Space in NYC

Zachary Schwartzman *conductor*

Katherine Lerner Lee VAP '23 *soprano*

Paul Dukas *The Sorcerer's Apprentice*

Olivier Messiaen *Poèmes pour Mi*

Rimsky-Korsakov *Scheherazade*

Tan Dun conducts An Afternoon at the Aviary

MAY 21

SUNDAY AT 3 PM

Rose Theater at Jazz at Lincoln Center's

Frederick P. Rose Hall in NYC

Tan Dun *conductor*

Yida An IAP '24 *violin*

Milad Daniari TÖN '18 *bass*

Grigoraş Dinicu *Ciocârlia (The Lark)*

Tan Dun Contrabass Concerto:

Wolf Totem

Tan Dun Passacaglia: *Secret of Wind
and Birds*

Stravinsky *The Firebird Suite*

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