Concert Quick Guide™

Dvořák’s 7th & The Czech Symphonic Tradition

SAT 10/1/22 at 7 PM & SUN 10/2/22 at 2 PM

Performances #214 & #215 Season 8, Concerts 3 & 4
Fisher Center at Bard Sosnoff Theater

LEON BOTSTEIN conductor

CONCERT TIMELINE
2 hours and 30 minutes

Scherzo fantastique 17 min
Symphony No. 7 39 min
Intermission 20 min
The Frescoes of Piero della Francesca 19 min
Sinfonietta 23 min

Brief remarks by Adam Jeffreys violin

Josef Suk
Born 1/4/1874 in Křečovice, Bohemia (now Czech Republic)
Died 5/29/1935 at age 61 in Benešov, near Prague

Scherzo fantastique
Written 1903, at age 29
Premiered 4/18/1905 in the Rudolfinum in Prague

Antonín Dvořák
Born 9/8/1841 in Nelahozeves, Czech Republic
Died 5/1/1904 at age 62 in Prague

Symphony No. 7
Allegro maestoso (fast and majestic) 11 min
Poco adagio (a little slow) 10 min
Scherzo: Vivace—Poco meno mosso (lively, then a little slower) 8 min
Finale: Allegro (fast) 10 min

Written 1884–85, at age 43
Premiered 4/22/1885 at St. James Hall in London; Royal Philharmonic Society; Dvořák conductor

Turn over for more info
Brief remarks by Kwong Ho Hin

**Bohuslav Martinů**  
Born 12/8/1890 in Polička, Bohemia (now Czech Republic)  
Died 8/28/1959 at age 68 in Liestal, Switzerland

**The Frescoes of Piero della Francesca**  
Andante poco moderato (moderately slow) 8 min  
Adagio (slow) 6 min  
Poco allegro (a little fast) 5 min

Written 1953–55, in Martinů’s mid 50s  
Premiered 8/26/1956 at the Salzburg Festival; Vienna Philharmonic Orchestra; Rafael Kubelík conductor

**Leoš Janáček**  
Born 7/3/1854 in Hukvaldy, Moravia (now the Czech Republic)  
Died 8/12/1928 at age 74 in Moravská Ostrava, Moravia

**Sinfonietta**  
Fanfare: Allegretto (moderately fast)  
2 min  
The Castle, Brno: Andante—Allegretto (moderately slow, then moderately fast) 6 min  
The Queen’s Monastery, Brno: Moderato (at a moderate pace) 5 min  
The Street Leading to the Castle: Allegretto (moderately fast) 3 min  
The Town Hall, Brno: Allegro (fast) 7 min

Written 1925–26, at age 71  
Premiered 6/16/1926 in Prague; Czech Philharmonic; Václav Talich conductor

All timings are approximate.
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The Music

JOSEF SUK’S SCHERZO FANTASTIQUE
Notes by TŌN clarinetist Olivia Hamilton

The Composer
A name like Josef Suk is not one that a concert goer would see on an orchestra program very often. However, his music is surprisingly uplifting given the tragic deaths that were constantly surrounding him. Suk, a Czech composer, was one of Antonín Dvořák’s favorite students, so much so that Suk married Dvořák’s daughter, Otilie Suková. By the time the Scherzo fantastique was premiered in 1905 by the Prague Conservatory, Dvořák had passed away and Suková was nearing her death due to heart failure at age 27. In 1933, at age 59, Suk retired from composing and died two years later.

The Music
The Scherzo fantastique is characterized by the prominent woodwind features and flourishes throughout. This relatively short work plays many jokes on the listener by misleading the expectations of the form. The title of the work heavily implies this playfulness, with “scherz” meaning “joke” in German; one could argue that this means a fantasy of jokes. The opening line between oboe and bassoon takes the ear to an unexpected place; once the flute and clarinet join, the listener is put at ease with a semi-resolution. There are many instances of lush string sounds juxtaposed by staccato winds and bright percussion. As a clarinetist, my favorite section is near the
middle, where a melody plays with dividing the beat into four and six, starting in the flute and moving back and forth between them and the clarinet. This melody is passed to the strings, then the bassoon and oboe. We get to hear a very light, but present version of this solo played, then a more ethereal version of it. Eventually, it will sound quite anxious in the oboe due to the harmonic placement until it becomes heroic with the brass joining on chords emphasizing the rhythmic placement and harmonic timing. This piece, especially for the woodwinds, is a joy to perform, with the intricate chamber music amongst the principal winds orchestrated in a way that the performers can play with ease.

ANTONÍN DVOŘÁK’S SYMPHONY NO. 7
Notes by TÖN bassoonist Han-Yi Huang

The Composer

Dvořák is typically recognized as a Czech composer. However, the Czech Republic did not exist as an independent nation during his lifetime, and the territory was ruled by the Austro-Hungarian Empire. Even though the Czech National Revival movement began at the end of the 18th century and Dvořák started composing in the 1860s, within the empire, the Bohemian and Slavic culture was still considered uncivilized and unenlightened by the mainstream German culture. Dvořák built his reputation as a composer in Prague, but his name was barely heard beyond the Bohemia area until 1875. That year, he applied for and won a state pension for promising young artists. Johannes Brahms was a member of the jury, and he was amazed by the amount and quality of music that Dvořák submitted. Brahms recommended Dvořák’s music to his publisher, and later became the composer’s friend and mentor. With the promotion Brahms’ was giving him, Dvořák began drawing public attention. But his music was considered “light and popular.” He often used Bohemian folk music in the material of his work, thus he was not recognized as a serious composer by the Austrian-German set.

Symphony No. 7
In June 1884, Dvořák was commissioned to write a new symphony by the London Philharmonic Society. It was the same organization which had commissioned Beethoven to write the legendary Ninth Symphony in 1817. Perhaps the eagerness of earning approval from the major classical music world made him decide to leave out his characteristically Slavic-inspired melodies, and to create a symphony in the tradition of Beethoven and Brahms. The new symphony he wrote for the London Philharmonic Society is the Symphony No. 7. The premiere of the piece in London was hugely successful; the critics even placed it above Brahms’ symphonies. However, when the work was performed by the Vienna Philharmonic, the audience was not as enthusiastic about it. Dvořák’s Czech background might have been the reason for this tepid reaction. Nonetheless, the Symphony No. 7 proved that Dvořák was capable of employing the traditional symphonic structure, and earned him an international reputation.

BOHUSLAV MARTINŮ’S THE FRESCOES OF PIERO DELLA FRANCESCA
Notes by TÖN cellist Isaac Kim

The Composer and His Intentions
Although he was born in Bohemia, now the Czech Republic, composer Bohuslav Martinů spent most of his life in France and the United States. This had a big influence on his compositions, which ranged from traditional Czech folklore to jazz music, and from being a Romantic to an Impressionist. The Frescoes of Piero della Francesca is one of Martinů’s late works, which was inspired by The History of the True Cross, a sequence of frescoes located in the Basilica of San Francesco, Arezzo. Although the piece was inspired by these religious paintings, Martinů didn’t try to make the work descriptive or programmatic, but rather aimed to express the feelings that he got from viewing the artworks. In his words, “I tried to express in musical terms that kind of solemnly immobile calm and semi-darkness, that palette of colors creating an atmosphere filled with delicate, peaceful, and moving poetry.”

The Music
The form of the piece is seemingly free, but still structured, similar to jazz music. Martinů begins the work with a theme or motif which is followed by free development, eventually leading back to the main theme. Once that motif comes back, he takes listeners on another journey in a different direction before reaching the coda. The first movement, Andante poco moderato, was most likely inspired by the painting The Meeting of Solomon and the Queen of Sheba. The second movement, Adagio, was inspired by The Vision of Constantine. The last movement, Poco allegro, one can assume was inspired by two battle paintings, The Victory of Constantine and The Battle of Heraclius and Chosroes. As a listener, it would be interesting to view the paintings and compare your own atmosphere and mood with that which Martinů displays in the music.

LEOŠ JANÁČEK’S SINFONIETTA
Notes by TÖN cellist Kelly Knox

A New Nationalism
In the wake of the dissolution of multiple empires and the subsequent creation of independent states across Europe and Asia as a result of World War I, a new brand of nationalism and cultural fortification flourished. In 1918, the First Czechoslovak Republic emerged from the former Austro-Hungarian Empire, and a main driver of Czech nationalism came from the resurgence of the Sokol Gymnastics Organization. This organization was founded in the mid-1800s, was dissolved because of the war, reemerged and became a bastion
of Slavic culture once again in the 1920s, and continues to the present day.

The Composer’s Commission
Leos Janáček took after his predecessor-contemporary Antonín Dvořák in that he was also a Czech composer, musical theorist, folklorist, and teacher. Much of his work is influenced and/or based off of Czech folklore and folk tunes, so it was especially fitting when the organizers for the Sokol Gymnastics Festival approached him with a commission. The fanfare Janáček wrote for military brass band eventually became the first movement of his Sinfonietta, and its material influence is found throughout the rest of the five movements.

The Music
The Sinfonietta is written for full orchestra with the notable addition of a staggeringly large brass section: twelve trumpets, four french horns, four trombones, two bass trumpets, tuba, and two tenor tubas. The first movement fanfare features these brass players and the timpani in a militaristic and nationalistic call to arms. The subsequent movements are named after places in Brno, a large city in south Moravia, and showcase Janáček’s characteristic short, repetitive musical ideas, and his constant nod to rhythmic and melodic ideas inspired by the Czech folk tradition. The piece closes with the military band joined by the winds and strings in a triumphant and striking finale.

The Artists
LEON BOTSTEIN conductor

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), Jeffereys Children (Doubleday), Judentum und Modernität (Böla), 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.

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 Forte.”

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.

Explore upcoming concerts, see what our musicians have to say, and more at ton.bard.edu.
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Naiyoung Kim Principal
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Bassoon
Suk

Suk

Dvořák

Horn

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Tuba

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Joseph Suk

Timpani

Horn

Bohuslav Martinů

Keyboards

![Image](https://example.com/adam-jeffreys-violin)

ADAM JEFFREYS violin

Adam will talk briefly about Josef Suk's Scherzo fantastique and Dvořák's Symphony No. 7 on stage before the performances.

Hometown: Red Hook, NY

Alma mater: Oberlin Conservatory of Music, B.M.; McGill University, M.M.

Awards/Competitions: Conseil des Arts de Montréal Collective Artists Grant, 2020; Honors Commencement Recital, Oberlin Conservatory, 2018


How did you hear about TÖN? What inspired you to apply? Growing up in Red Hook, I have known about TÖN since high school. Joining a training orchestra program has been one of my career goals, and what sets TÖN apart from other programs is its dedication to community engagement and its unique relationship with academia.

What do you think orchestra concerts should look like in the 21st century? I think that diversity is a theme surrounding successful concerts and programs in the 21st Century. Concerts should present works from under-represented composers alongside repertoire from the standard cannon. It is important to focus on creating an expanded repertoire instead of just having one Amy Beach-focused recital at the end of a concert series featuring only the usual suspects. In addition to advocating older composers like Henriëtte Bosmans and George Walker, there are many contemporaries that deserve time in the spotlight, like Cris Derksen and Jesse Montgomery. It is important to have programs that include compositions from many different time periods. Orchestra concerts should be a showcase of performance arts’ vibrancy, from new compositions and standard pieces to compositions from marginalized composers.

Piece of advice for a young classical musician: Practicing is not about quantity, it is about quality. Practicing for shorter periods of time, but being mindful of how you spend that time is more helpful than practicing long hours for the sake of practicing.

![Image](https://example.com/kwong-ho-hin-horn)

KWONG HO HIN horn

Ho Hin will talk briefly about Bohuslav Martinů’s The Frescoes of Piero della Francesca and Janáček’s Sinfonietta on stage before the performance.

Hometown: Hong Kong

Alma mater: John J. Cali School of Music, 2019–20

1, 2

3, 4

1

2, 3
When did you realize you wanted to pursue music as a career? I have dreamt of being a musician since I was small, but the time when I really decided to take music as a career is during my final year of Bachelor’s study of speech therapy. That was also the year when my dad passed away.

What is some advice you would give to your younger self? I wouldn’t. If I did, I probably wouldn’t be the “me” I am now.

If you weren’t a musician, what would you be doing? I can’t imagine. That probably wouldn’t be me.

What is your favorite place you’ve traveled to and why? Japan! Food, culture, environment – I simply love it!

Which three people, dead or alive, would you like to have dinner with and why? "I can’t imagine. That probably wouldn’t be me."

If you weren’t a musician, what would you be doing? I can’t imagine. That probably wouldn’t be me.

What is your favorite place you’ve traveled to and why? Japan! Food, culture, environment – I simply love it!

Which three people, dead or alive, would you like to have dinner with and why? "I can’t imagine. That probably wouldn’t be me."

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Diversity, Equity & Inclusion

The Bard College music community celebrates its wide-ranging approaches to musical studies by emphasizing creative expression and the development of each individual’s artistic voice. Our programs include:

- The Undergraduate Music Program (classical instrumental and voice, composition, electronic music, ethnomusicology, history, jazz, theory)
- The Conservatory of Music (composition, conducting, instrumental, US-China, voice)
- The Orchestra Now

Historically, classical music education has foregrounded European practices of the 17th through 20th centuries. As we become accountable for discriminations relating to that narrow focus, we affirm our intention to break down those boundaries of exclusion. Actionable steps towards equity include: the long term cultivation of a diverse faculty, staff, and student body that is inclusive of a diverse range of races, ethnicities, genders, and LGBTQ+ identities; the practice of respectful listening and communication within and between our programs; the regular review of curricula and their successful inclusion of multiple perspectives; the presentation of diverse musical programming that features and furthers collaborations across the Bard campus; and the forging of initiatives that engage with underserved communities and underrepresented populations. As we pursue these goals, we remain committed to taking actions that combat discrimination and racism in order to create a more diverse, equitable and inclusive program.

Land Acknowledgment for Bard College in Annandale-on-Hudson

Developed in Cooperation with the Stockbridge-Munsee Community

In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhhacoonnoek people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known as the Stockbridge-Munsee Community. We honor and pay respect to their ancestors past and present, as well as to future generations, and we recognize their continuing presence in their homelands. We understand that our acknowledgement requires those of us who are settlers to recognize our own place in and responsibilities towards addressing inequity, and that this ongoing and challenging work requires that we commit to real engagement with the Munsee and Mohican communities to build an inclusive and equitable space for all.

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 adjoining Montgomery Place estate, Bard’s campus consists of nearly 1,000 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 50 academic programs; graduate degrees in 11 programs; nine early colleges; and numerous dual-degree programs nationally and internationally. Building on its 162-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 the main campus in the Hudson Valley 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.