

Concert Quick Guide®

Stravinsky, Cage, and C.P.E. Bach

Sat 2/7/26 at 7 pm and Sun 2/8/26 at 2 pm

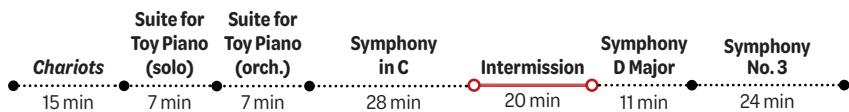
Performances #321 & #322 Season 11, Concerts 14 & 15
Fisher Center at Bard Sosnoff Theater



LEON BOTSTEIN conductor

CONCERT TIMELINE

2 hours and 20 minutes



Brief remarks by Lap Yin Lee violin



Ulysses Kay

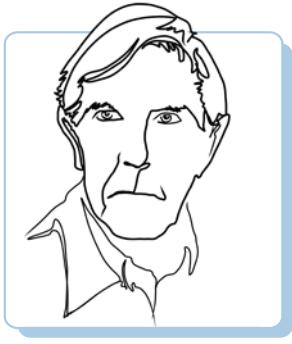
Born 1/7/1917 in Tucson, AZ

Died 5/20/1995 at age 78 in Englewood, NJ

Chariots: Orchestral Rhapsody

Written 1979, at age 62

Premiered 8/8/1979 in Saratoga Springs, NY;
Philadelphia Orchestra; Kay conductor



John Cage

Born 9/5/1912 in Los Angeles

Died 8/12/1992 at age 79 in New York City

Suite for Toy Piano

1. $\text{♩} = 64$ 2 min

2. $\text{♩} = 64$ 2 min

3. $\text{♩} = 54-56$ 1 min

4. $\text{♩} = 54-56$ 1 min

5. $\text{♩} = 64$ 1 min

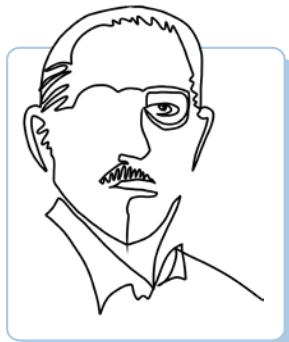
no pause after first and third movements

FRANK CORLISS toy piano

Written 1948, at age 35

Premiered 8/20/1948 in Black Mountain, NC

Orchestrated 1963 by Lou Harrison



Igor Stravinsky

Born 6/18/1882 in Oranienbaum, Russia

Died 4/6/1971 at age 88 in New York City

Symphony in C

Moderato alla breve (fairly quick) 10 min

Larghetto concertante (fairly slow) 6 min

Allegretto (moderately fast) 5 min

Largo—Tempo giusto, alla breve (slow and dignified, then same tempo as the first movement) 7 min

Written 1938–40, in Stravinsky's mid 50s

Premiered 11/7/1940 at Orchestra Hall in Chicago; Chicago Symphony Orchestra; Stravinsky conductor

Intermission

MEET & GREET some of the musicians in the lobby

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REFRESHMENTS available in the lobby

WIFI BardWireless

RESTROOMS located on either side of the lobby

Brief remarks by Hanyu Feng violin



Carl Philipp Emanuel Bach

Born 3/8/1714 in Weimar, Germany

Died 12/15/1788 at age 74 in Hamburg

Symphony D Major, H. 663

Allegro di molto (extremely fast) 6 min

Largo (slow & dignified) 2 min

Presto (quickly) 3 min

no pause between movements

Written 1775–76, in Bach's early 60s



Albert Roussel

Born 4/5/1869 in Tourcoing, France

Died 8/23/1937 in Royan, France

Symphony No. 3

Allegro vivo (fast and lively) 6 min

Adagio (slow) 9 min

Vivace (lively) 3 min

Allegro con spirito (fast, with spirit) 6 min

Written 1929–30, in Roussel's early 60s

Premiere 10/24/1930 at Symphony Hall in Boston; Boston Symphony Orchestra; Serge Koussevitzky conductor

All timings are approximate.



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The Music

ULYSSES KAY'S CHARIOTS: ORCHESTRAL RHAPSODY

Notes by TON violinist Mingyue Xia

Composer Ulysses Kay has an extraordinary talent for portraying nonmusical ideas through a unique musical language. He was born in 1917 into a musical family. His father loved to sing, his mother and sister played piano, and his uncle was the famous jazz bandleader Joe "King" Oliver. From a young age, he heard worksongs, hymns, Chopin, and jazz. He started playing violin and piano, then later saxophone in high school. In 1938, he began studying composition at the University of Arizona, where he got encouragement from William Grant Still. Over the next few decades he continued his studies in various schools, including Eastman, Yale, and Columbia. He also enriched his career as a musician in the U.S. Navy Band, as a teacher, and of course by composing.

The orchestral rhapsody *Chariots* was written in 1979. By then, Kay had already become one of the most notable African American composers trained in European styles. Most of his works were created for the traditional

concert program. Unlike a classical symphony, a rhapsody has only a single movement, with free and contrasting materials full of twists and turns. In this rhapsody, Kay explores the symbol of the chariot as written about by various authors. In an interview before its world premiere, he mentioned how he got the inspiration from the work *Milton* by his favorite author, William Blake.

The first thing Kay shows us in the rhapsody is Queen Mab driving her tiny chariot to get into people's dreams (as referenced in *Romeo and Juliet*). This is represented by a jazzy trumpet melody accompanied by dancing rhythms which later appears two more times. The second theme is more serious and heavy, with a Bartókian tune played by the lower strings, portraying the chariot that represented the spiritual tools to liberate humanity in Blake's *Milton*. The idea of the third chariot derived from Bickersteth's Christian Psalmody, in which brass play a fanfare that represents justice, and the harmonic color turns brighter. The idea for the fourth and final theme came from Andrew Marvel's "To his coy mistress", where the chariot is illustrated as time rushing forward.

CAGE'S SUITE FOR TOY PIANO

Notes by TōN keyboardist Francis Chung-Yang Huang

John Cage was an experimentalist, a pioneer, and a symbol of contemporary music to many, especially in the field of indeterminate music and unconventional instruments. His Suite for Toy Piano is a perfect example of the combination of both. The suite was composed in 1948, shortly after his Sonatas and Interludes for Prepared Piano, where things like screws, bolts, and rubber are placed between the strings to change the sound the piano makes. A toy piano, though it is not modified like the prepared piano, is a unique instrument for classical music.

Unlike the piano, a toy piano makes a sound with its hammers by hitting metal sticks instead of strings. Its sound is brighter, almost like a bell, but does not have much dynamic range. Cage somehow ignores the limited range of the instrument, notating extreme dynamics like fortissimo or triple pianissimo. As it is a toy, there are not 88 keys but usually only 18 to 30, and Cage made it even more extreme by limiting his composition to only using nine of them.

The suite has five short movements, each of which is composed with minimalist motifs and unique characteristics. The rests in this suite also play an important role: they give us some clues that Cage was exploring how silence could be interpreted in his music, which later came to fruition in his famous piece 4'33". Although the title and the sound of the instrument may initially sound a bit like a childish joke, the Suite for Toy Piano is a serious piece of music. Cage treated the instrument with respect and composed music suited for it.

The orchestra version we are performing today was orchestrated by Lou Harrison. Both Harrison and Cage were students of Henry Cowell; they were friends and

admired each other's works. Probably no one else would come up with the idea of orchestrating a Suite for Toy Piano but Harrison; it's like a surprise on a surprise. With the rich colors of the orchestra, I almost forgot that there were only nine pitches used in this piece. Harrison not only uses orchestra instruments to interpret the unique tone color of the toy piano, but also brings some new sound to it through the use of percussion instruments.

STRAVINSKY'S SYMPHONY IN C

Notes by TōN flutist Youbeen Cho

When most people hear the name Igor Stravinsky, they immediately think of the "wild" composer who started a literal riot with *The Rite of Spring*. It's a famous image—this avant-garde rebel shaking up the classical world with primitive, explosive rhythms. But when I looked closer at his long, 88-year life, I realized he was more of a musical chameleon. He didn't just stay in one lane; he experimented with everything from jazz to the 12-tone technique. His music seemed to shift just as much as the unstable world around him did.

The Symphony in C is a perfect example of this, and it was written during what was probably the most miserable time of his life. Between 1938 and 1939, Stravinsky lost his wife, his daughter, and his mother, all to illness. On top of that personal tragedy, he had to flee Europe for America because of World War II. It's hard for me to even imagine staying creative under that kind of pressure, but Stravinsky showed incredible tenacity.

What's interesting is that instead of writing something dark or messy to match his grief, he did the exact opposite: he went looking for "order". This symphony is a landmark of Neoclassicism. At the time, some listeners felt this sudden change was a "betrayal" of his radical roots, but I see it differently. He went back to the basics, using a traditional

four-movement structure and a very clear sonata form. It's almost as if he was using the "bones" of the past to hold his own life together. Even his choice to anchor the work around the note C—the most fundamental reference point in music—at a time when his world was in total chaos feels like a very deliberate, brave choice.

Even though the structure feels Classical, those sharp rhythms and unique harmonies are still purely Stravinsky. It shows that even when his style shifted on the surface, his core identity as a composer stayed the same. To me, this symphony isn't just about old techniques; it's a personal "portrait" of survival. It's the sound of someone starting over in a new country, choosing discipline over giving up.

Read additional notes on this piece at ton.bard.edu/stravinsky.

C.P.E. BACH'S SYMPHONY IN D MAJOR, H. 663

Notes by TōN violist Carla Mendoza Trejo

Carl Philipp Emanuel Bach was the second son of the renowned Johann Sebastian Bach. Through his musical work he established himself as a leading composer of the 18th Century by creating innovative musical ideas. The *Empfindsamer Stil* (sentimental style), of which C.P.E. Bach was a pioneer, presented music which emphasizes both delicate and detailed musical expressions. The portrayal of sensitive emotions is done using sighing motifs and sudden musical changes.

The *Empfindsamer Stil* as well as the literary movement of *Sturm und Drang* (storm and stress) that also influenced music, belonged to the pre-Romantic German period, which prioritizes emotional expression above rational thinking—yet they differ in their level of intensity. C.P.E. Bach considered *Empfindsamer Stil* to be reserved "for

connoisseurs and amateurs" of the art. In his treatise *An Essay on the True Art of Playing Keyboard Instruments* he urged his readers to "Play from the soul, not like a trained bird!" and argued that "Since a musician cannot move others unless he himself is moved, he must of necessity feel all of the effects that he hopes to arouse in his listeners. He communicates his own feelings to them and thus most effectively moves them to sympathy." *Sturm und Drang* influence presented itself through intense dramatic elements which included powerful rhythms, extreme musical contrasts, and wide-ranging melodic jumps.

The Symphony in D Major, H. 663, which Bach wrote between 1775 and 1776, contains three movements with the titles Allegro di molto, Largo, and Presto. The first movement presents strong musical contrasts between the strings and woodwinds. Bach achieves emotional depth through his employment of unexpected harmonic shifts and the use of unanticipated musical pauses. The second movement presents a more introspective mood through its melancholic melody. The musical dissonances in this section produce a strong feeling of longing. The third movement brings the symphony to its final energetic conclusion. The inclusion of syncopated rhythms creates a joyful atmosphere.

ALBERT ROUSSEL'S SYMPHONY NO. 3

Notes by TōN bassoonist Peter Houdalis

In his childhood, Albert Roussel was taught music by his mother and studied in Paris at the Collège Stanislas. He spent his early adulthood serving in the French navy, where he went on multiple expeditions to Southeast Asia. Upon returning to France at the age of 25, he began studying music and eventually entered the Schola Cantorum in Paris, where he himself would

become a composition teacher in 1902. Roussel's career can be categorized into two distinct periods. Early on, he embraced the Impressionist style and incorporated inspiration from his naval journeys to Asia. The later portion of his career is defined by his use of neoclassical techniques.

Serge Koussevitsky, the longtime conductor of the Boston Symphony Orchestra, commissioned Roussel's Third Symphony as part of a celebration of the orchestra's 50th anniversary. Roussel was part of an illustrious list of composers who were also commissioned for this celebration, including Stravinsky, Prokofiev, Hindemith, Respighi, and Copland. The symphony is densely packed with unique instrumentations and sounds that push the orchestral palette. It evokes elements of impressionist composers such as Ravel and Debussy.

The Third Symphony begins with a bombastic repetitive melody played by nearly the entire orchestra, which becomes

the background for a jagged, syncopated theme in the violins and woodwinds. The ostinato eventually makes way for a luscious waltz-like theme to take over, completely flipping the mood on its head. These competing ideas go back and forth until eventually reaching a massive arrival about half-way through before the recapitulation ends the movement.

In the second movement, Roussel contrasts the previous movement with expressive soloistic writing. He uses a lighter orchestration, and this, combined with the melody-focused writing, provides for a more sensitive and reflective character. The brief third movement is an energetic dance. Roussel plays with various rhythms and accents to obscure the tempo. The fourth movement jumps to life with a series of perky woodwind melodies before the strings and brass join in. An expressive solo violin reels back the tempo for a brief interlude before the woodwinds reintroduce the theme at the original tempo and an accelerando drives the piece to a close.



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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 May 2025 he led two concerts with TÖN in Koblenz and Nuremberg, Germany marking 80 years since the surrender of Nazi Germany. With ASO he has revived numerous neglected operas and rare repertoire, such as Schoenberg's massive *Gurre-Lieder*, Richard Strauss's first opera, *Guntram*, and the U.S. premiere of Sergei Taneyev's final work, *At the Reading of a Psalm*.

Albums include *The Lost Generation* and *Exodus*, two 2024 releases 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 recordings with TÖN, ASO, the London Philharmonic, NDR Orchestra Hamburg, and JSO, among others. Fall 2025 releases include *Premieres* with violinist Gil Shaham and *Transcription as Translation*, both with TÖN. 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.

FRANK CORLISS *toy piano*



Frank Corliss is the director of the Bard College Conservatory of Music. Prior to coming to Bard he was for many years a staff pianist for the Boston Symphony Orchestra and the Tanglewood Festival Chorus, and the director of music at the Walnut Hill School for the Arts. He was a frequent performer on the Boston Symphony Prelude Concert series and he has also performed throughout the United States as a chamber musician and collaborative pianist. He has worked as a musical assistant for Yo-Yo Ma and has assisted Ma in the musical preparation of many new works for performance and recording, including concertos by Elliot Carter, Richard Danielpour, Tan Dun, John Harbison, Leon Kirchner, Peter Lieberson, Christopher Rouse, and John Williams.

A graduate of the Oberlin Conservatory of Music, Mr. Corliss received his master of

music degree from SUNY at Stony Brook, where he studied with Gilbert Kalish. While at Oberlin he received the Rudolf Serkin Award for Outstanding Pianist and was a member of the Music from Oberlin Ensemble, which toured throughout the U.S. He has also studied at the Mozarteum in Salzburg, Austria, and the Cracow Academy of Music in Cracow, Poland. He has participated in several summer festivals, including the Tanglewood Music Festival, Taos Chamber Music Festival, and Aspen Music Festival.

Mr. Corliss was appointed as an Artistic Ambassador for the United States Information Agency and in that capacity went on a three-week concert tour of Eastern Europe. He was also the recipient of a Rockefeller grant from the Cultural Contact US-Mexico Fund for Culture to commission works for flute and piano by American and Mexican composers and premiered in Boston and in Mexico City.

Mr. Corliss can be heard in recording on Yo Yo Ma's Grammy-winning SONY album *Soul of the Tango*, as well as the Koch International album of music by Elliot Carter for chorus and piano with the John Oliver Chorale.

THE ORCHESTRA NOW (TŌN)



David DeLee

Founded in 2015 by Bard College, TŌN is a graduate program that is training the next generation of music professionals to become creative ambassadors of classical music. Led by conductor and educator Leon Botstein, TŌN offers accomplished young musicians a full-tuition fellowship toward a master's degree in curatorial, critical, and performance studies or an advanced certificate in orchestra studies. TŌN's innovative curriculum combines rehearsal, performance, recording, and touring with seminars, masterclasses, professional development workshops, teaching, and more. The members of the orchestra are graduates of the world's leading conservatories, and hail from countries across North and South America, Europe, and Asia. Many have gone on to have careers in the Philadelphia, San Francisco, Boston, Vancouver, and National symphony orchestras; Orquesta Sinfónica Nacional de Colombia; the United States military bands; and many others.

TŌN performs dozens of concerts a year at venues including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and the Fisher Center at Bard. Specializing in both familiar and rarely heard repertoire, the orchestra has given numerous New York, U.S., and world premieres, and has performed the work of living composers, including Joan Tower, Jessie Montgomery, Jonny Greenwood, and Tania León. In May 2025, TŌN performed two concerts

in Koblenz and Nuremberg, Germany marking 80 years since the surrender of Nazi Germany. In 2023, TŌN appeared with Bradley Cooper in the Academy Award-nominated film *Maestro*, and was featured on the Grammy-winning Deutsche Grammophon soundtrack, conducted by Yannick Nézet-Séguin. The orchestra has performed with many other distinguished guest conductors and soloists, including Leonard Slatkin, Gil Shaham, Neeme Järvi, Stephanie Blythe, Fabio Luisi, Vadim Repin, Joseph Young, Peter Serkin, Naomi Woo, Peter Moore, Tan Dun, and JoAnn Falletta.

TŌN has released several albums on the Hyperion, Sorel Classics, and AVIE labels. Fall 2025 releases include *Premieres* with violinist Gil Shaham and *Transcription as Translation*. Other highlights include 2024's *The Lost Generation* and *Exodus*, and rare recordings of Othmar Schoeck's *Lebendig begraben* and Bristow's *Arcadian Symphony*. Recordings of TŌN's live concerts from the Fisher Center can be heard regularly on Classical WMHT-FM and WWFM The Classical Network, and the orchestra has appeared over 100 times on *Performance Today*, broadcast nationwide.

Visit ton.bard.edu to find out more about TŌN's academic program, concerts, musicians, albums, and broadcasts; sign up for the email list; and support the orchestra with a donation.

Leon Botstein, *Music Director*

Violin I

Chance McDermott
Concertmaster
Carlos Torres
Marian Antoinette V. Mayuga
Heather Lambert
Luca Sakon
Lap Yin Lee
Yuchen Zhao
Angeles Hoyos TōN '25
Lana Auerbach TōN '25
Nicholas Pappone
Gökçe Erem
Emily Garrison

Violin II

Mingyue Xia *Principal*
Yuxuan Feng
Yaewon Choi
Shan (Serena) Bai
Hanyu Feng
Peyton Cook
Toby Winarto
Chieh-An Yu
Brianne Lugo
Melanie Riordan
Haley Maurer Gillia*

Viola

Casey Lebkicker *Principal*
Yuxuan Zhang
Enoch Ng
Carla Mendoza Trejo
Flavia Pájaro-van de Stadt
Chia-Mei (Lily) Li
Tania Ladino Ramirez
Keegan Donlon

Cello

Elvira Hoyos Malagon
Principal
Alfred Western
Shawn Thoma
Kate Hwang
Nohyoon Kwak

Dariimaa Batsaikhan
Christiaan Van Zyl
Hannah Brown

Bass

Shion Kim *Principal*
Holdan Arbey Silva Acosta
Nozomi Sugimoto
Jack Corcoran
Zacherie Small
Jud Mitchell

Flute

Wen-Hsiu (Angela) Lai
*Principal*¹⁻³
Youbeen Cho *Principal*^{4,5}

Christian Midy IAP '26
*Piccolo*³
Olivia Chaikin*

Oboe

Quinton Bodnár-Smith
*Principal*¹⁻³

Nathalie Graciela Vela
Principal^{4,5}

Shawn Hutchison TōN '22
English Horn^{1,5}
David Zoschnick*

Clarinet

Dávid Kéringer *Principal*^{1,2}
Zachary Gassenheimer
*Principal*³, *Bass Clarinet*^{1,5}

Craig Swink *Principal*⁵

Bassoon

Shelby Capozzoli *Principal*¹⁻³
Kylie Bartlett *Principal*^{4,5}

Philip McNaughton TōN '23
Contrabassoon
Peter Houldalis*

Horn

Lee Cyphers *Principal*¹⁻³
Felix Johnson *Principal*^{4,5}

Steven Harmon TōN '22
*Assistant*⁴⁻⁵

Jaxson Padgett
Jack Sindall *Assistant*¹⁻³
Daniel Itzkowitz*

Trumpet

Jid-anan Netthai *Principal*
Gavin Ard
Antonio Fiorenza IAP '27
Eric Evans APS '26
Giulia Rath*

Trombone

Yuki Mori *Principal*¹⁻³
Zachary Johnson *Principal*⁵
Charlie Hall *Bass Trombone*

Tuba

Zachary Solano
Tyler Woodbury*

Timpani

Pei Hsien (Ariel) Lu

Percussion

Philip Drembus
Nick Goodson
Cooper Martell

Harp

Zibin Zhou

Keyboard

Francis Chung-Yang Huang
Piano, Celeste
Hanbyeo Lee *Continuo*
Harpsichord

¹Kay

²Cage

³Stravinsky

⁴Bach

⁵Roussel

*not performing
in this concert

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Ticket sales cover less than a quarter of the expenses for our concerts and educational initiatives. Your contributions enable TōN to flourish, and with your sustained support, we can continue this unique educational program for classical musicians on the cusp of professional careers. Thank you for making an important investment in the future of classical music.

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Thank you for your partnership!

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FISHER CENTER

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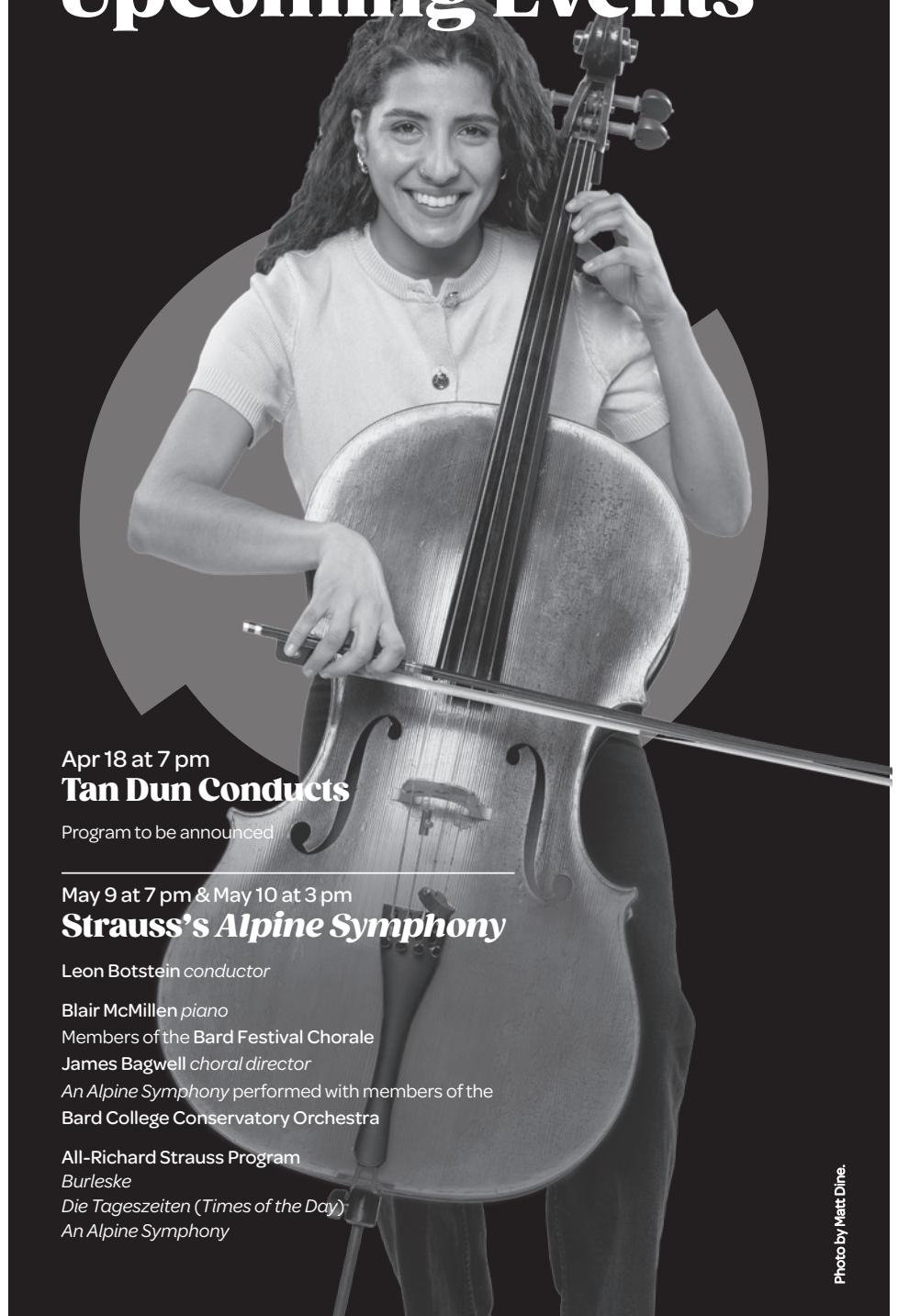
Director of Choruses

James Bagwell

Vocal Casting

Joshua Winograde

Upcoming Events



Apr 18 at 7 pm

Tan Dun Conducts

Program to be announced

May 9 at 7 pm & May 10 at 3 pm

Strauss's Alpine Symphony

Leon Botstein *conductor*

Blair McMillen *piano*

Members of the Bard Festival Chorale

James Bagwell *choral director*

An Alpine Symphony performed with members of the Bard College Conservatory Orchestra

All-Richard Strauss Program

Burleske

Die Tageszeiten (Times of the Day)

An Alpine Symphony



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