SCHOENBERG & BACH

Leon Botstein conductor

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CONCERT QUICK GUIDE™

LEON BOTSTEIN conductor

CONCERT TIMELINE
1 hour and 45 minutes

Funeral Music 15 min
Serenade for Strings 20 min
Brandenburg No. 3 12 min
Verklärte Nacht 29 min

Brief remarks by Esther Gooly Roestan violinist

WITOLD LUTOSŁAWSKI
Born 1/25/1913 in Warsaw
Died 2/7/1994 at age 81 in Warsaw

FUNERAL MUSIC
Prologue 4 min
Metamorphosis 5 min
Apogee 7 min
Epilogue 5 min
no pause between movements
Written 1954–58, in Lutosławski's early 40s
Premiered 3/26/1958 in Katowice, Poland; National Polish Radio Orchestra; Jan Krenz conductor

Brief remarks by Tin Yan Lee violinist

TERESA CARREÑO
Born 12/22/1853 in Caracas
Died 6/12/1917 at age 63 in New York City

SERENADE FOR STRINGS
Andante (moderately slow) 5 min
Scherzo 3 min
Satz (theme) 8 min
Tempo di Marcia (march) 4 min
Written 1895, at age 41

Brief remarks by Cameron Collins violinist

ARNOLD SCHOENBERG
Born 9/13/1874 in Vienna
Died 7/13/1951 at age 76 in Los Angeles

VERKLÄRTE NACHT
(TRANSFIGURED NIGHT)
Sehr langsam (very slow) 7 min
Breit (more broad) 6 min
Schwer berstend (heavily stressed) 2 min
Sehr breit und langsam
(very broad and slow) 10 min
Sehr ruhig (very calm) 4 min
no pause between movements
Written 1899, at age 24; arranged for string orchestra in 1917, revised in 1943
Premiered 3/18/1912 in Vienna; Rosal String Quartet and two musicians from the Court Opera Orchestra

Brief remarks by Sean Flynn violist

JOHANN SEBASTIAN BACH
Born 3/21/1685 in Eisenach, Germany
Died 7/28/1750 at age 65 in Leipzig, Germany

BRANDENBURG CONCERTO NO. 3
(Allegro) (fast) 6 min
Adagio (slow) 30 sec
Allegro (fast) 5 min
no pause after second movement
Written ca. 1727–23, in Bach's early to mid 30s

All timings are approximate | Composer artwork by Khoa Doan
WITOLD LUTOSŁAWSKI’S FUNERAL MUSIC
Notes by TŌN violinist Adam Jeffreys

A Turning Point
Witold Lutosławski’s Funeral Music was commissioned to honor the late Bela Bartók, a monumental 20th-century composer and the father of modern ethnomusicology. The work is regarded as a turning point in Lutosławski’s style, which moved toward the avant-garde after several decades of music with its underpinnings in folk music. The piece can be conceptualized in four distinct sections. The first and final sections present a slow-moving, monolithic theme constructed out of tri-tones and half steps. The second section develops by interweaving contradicting styles that culminate in a climatic third section: a series of cacophonous chords which gradually decay into singular pitches.

Personal Tragedies
The composition took an unexpected four years to compose, and its prophetic tone has sparked debates about the true meaning of what the piece mourns. While it was commissioned to commemorate the tenth anniversary of Bartók’s death, one historian, Nicholas Reyald, argued that Lutosławski intended to honor Bartók by creating a work which mourned the sorrows of the 20th-century Polish experience, and which drew from his own personal tragedies and experiences. Given the context of the tragedies which he faced, I am inclined to agree. Early in his life, Lutosławski’s father was executed by the Bolsheviks when the family sought refuge from WWI Poland in a Tsarist Russia on the brink of the 1917 revolution. And in 1939, following Germany’s invasion of Poland, Lutosławski escaped from Nazi forces before he was deported to a POW camp. His brother was not so lucky. He died in a Soviet labor camp after his capture. Lutosławski walked nearly 250 miles to the city of Warsaw.

Polish Music Suppressed
Before the invasion, the 26-year-old had graduated from the Warsaw Conservatory with piano and composition degrees. His career had just begun with the premiere of his Symphonic Variations, and despite being mobilized as a military radio operator, he hoped to study in Paris. The occupation ended these ambitions, and transformed the musical life of Warsaw and Poland. The occupiers endeavored to suppress or eliminate Poland’s cultural identity. The invasion of Warsaw destroyed cherished cornerstones of Polish musical life. Cultural institutions which survived the invasion were seized and used to exclude Polish musicians. And the occupiers banned performances of composers who were a part of Poland’s cultural heritage, like Chopin. Because of this, Lutosławski performed at a series of cafes, which served as a semi-underground venue to arrange and compose music with select musical partners. His most recognizable piece from this period was his Variations on a Theme by Paganini for piano duo.

A Mourning
After WWII, Poland was incorporated into the Warsaw Pact, and its musical life was dictated by Stalinist ideology. Another author, Katarzyna Naliwajek-Mazurek, described the unique pressures that Stalinist ideology placed on Lutosławski due to his family in that he could never publicly mourn his brother or father because they were killed by the Soviet state. Funeral Music was composed following the death of Stalin, during “the Thaw” that brought positive liberal change to the Soviet Union and its satellite states. I think that in addition to mourning the tragedy of a war-torn 20th-century Poland, Lutosławski was in some way publicly mourning the death of his brother and father.
The Composer
Teresa Carreño was born in 1853 in Caracas, Venezuela. She began her piano studies with her father, who was also a politician. They emigrated from Caracas in 1862 due to the revolution, and moved to New York City in order to get young Teresa the best musical training. She had her début in the same year after the big move.

I did not know of Carreño before she was programmed on this concert. She had a fascinating career as a piano virtuoso who toured extensively around the world. She was also an accomplished opera singer, a devoted teacher, a wife, and a mother.

The Music
As a composer, Carreño wrote her first piece at the age of six. She completed the Serenade for Strings in 1895 in a small village on a lake in Austria. The music opens with a lush melody and texture that you would find in the opening credits of a Jane Austen period drama. You can see and hear green pastures and pizzicato raindrops throughout the movement. The second movement is a scherzo. It reminds me of a dramatic tempest. The chromaticism certainly paints the picture of rippled and moody water, and we as listeners are in the middle of this storm. The third movement is my favorite. It opens with a recitative by a solo cello. It is extremely operatic and full of character and emotion. We are then transported back to the same pasture and raindrops we heard in the beginning. The last movement is a march, but a playful one you could dance to, maybe if you were a witch. All is well at the end, it seems. E-flat major is confirmed confidently. We are back home at last.
JOHANN SEBASTIAN BACH’S BRANDENBURG CONCERTO NO. 3
Notes by TŌN violist Celia Daggy

The Composer
One thing I love about classical music is the blending of tradition with innovation. Johann Sebastian Bach, considered “The Master of Masters” by Beethoven, is indeed a master at combining the two. Born in Eisenach, Germany in 1685, Bach was mostly known throughout his career as an organist and Kapellmeister (music director) working in Leipzig, and much of his fame as a composer came posthumously. While many of his compositions are sacred, the Brandenburg Concertos are among his most popular secular works.

The Music
There are six Brandenburg Concertos total, each written for a different set of instruments. Today, we will perform Number 3, for strings in G major. Here, we find the tradition/innovation blend. A concerto is typically a soloist “versus” orchestra, but in Brandenburg 3, there is no individual soloist. Instead, each instrument is a soloist AND part of the orchestra. Another twist on convention is the instrumentation itself. While a typical string orchestra is made of 1st/2nd violins, violas, cellos, and basses, Brandenburg 3 features a first, second, and third part each of violins, violas, and cellos, accompanied by bass and harpsichord for a total of 11 unique parts. When listening to this piece I picture a machine in a factory; each part functions individually, yet seamlessly cooperates with the rest. Specific voices pop out of the texture like a concerto soloist, then happily fall back into the conglomerate while the next voice has their moment.

A Personal History
Personally, I have a lengthy history with and deep affection for Bach, and Brandenburg 3 in particular. My father is also an organist and Kapellmeister, so Bach was as much a part of my life growing up as my favorite snacks or cartoons. Having previously played violin before switching to viola, I have performed Brandenburg 3 a number of times, yet never played the same part twice! I guess in that way it feels like I get to blend my own tradition of knowing the piece with the innovation of learning new parts. That is the beauty of this work: no matter how many times I perform it there is always something new to be discovered, and I treasure that journey each and every time. I hope you enjoy one of my all-time favorites.
ARNOLD SCHOENBERG’S VERKLÄRTE NACHT (TRANSFIGURED NIGHT)

Notes by TŌN cellist Jordan Gunn

The Story
Arnold Schoenberg based his famous Verklärte Nacht (Transfigured Night) after a poem by Richard Dehmel. The poem depicts an evening stroll in the moonlit forest, where a woman admits to her partner that she is carrying a child belonging to another. Desperate to find happiness through motherhood, she had been with a man she did not love. Now, being with a man she does truly love, she feels incredible guilt and anxiety. As they walk on, the man reveals to her that he cares for her deeply and will treat her child as his own, that their love will transfigure this child into one that is theirs. They embrace and continue their walk with a new transfigured perspective on life. It is true that Verklärte Nacht depicts many variations of the night, which drove Schoenberg to create a dark and moody quality of sound, but it also more importantly depicts the transfiguration of people during their darkest times. The woman came into this walk embarrassed and afraid, and left as a comforted and confident mother-to-be.

The Music
The piece starts in D minor with slow and dark footsteps by the lower instruments, creating a certain heaviness with a still, uncertain quality. It rises and falls dramatically in the first three movements as the woman tells her story, but most excitingly, the fourth movement blossoms into D major. A wave of warmth and confidence is brought out with a singing cello melody that dances through the instruments. In my interpretation, this is the point of transfiguration, when she feels the warmth and confidence and love from her partner. The work ends with a sense of peace and exuberance produced through harmonics, creating the fresh feeling of the early morning, just before the sun rises.
THE ARTISTS
Leon Botstein brings a renowned career as both a conductor and educator to his role as music director of The Orchestra Now. He has been music director of the American Symphony Orchestra since 1992, artistic codirector of Bard SummerScape and the Bard Music Festival since their creation, and president of Bard College since 1975. He was the music director of the Jerusalem Symphony Orchestra from 2003–11, and is now conductor laureate. In 2018 he assumed artistic directorship of Campus Grafenegg and 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](http://leonbotstein.com).
THE ORCHESTRA NOW

The Orchestra Now (TÔN) 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 Eastman School of Music—the members of TÔN 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 TÔN in 2015 as a graduate program at Bard College, where he is also president. TÔN 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 TÔN’s performances “dramatic and intense,” praises these concerts as “an opportunity to see talented musicians early in their careers.”

The orchestra has performed with many distinguished guest conductors and soloists, including Neeme Järvi, Vadim Repin, Fabio Luisi, Peter Serkin, Hans Graf, Gerard Schwarz, Tan Dun, Zuill Bailey, 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 TÔN 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. Upcoming releases include an album of piano concertos with Orion Weiss on Bridge Records. Recordings of TÔN’s live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured regularly on Performance Today, broadcast nationwide. In 2019, the orchestra’s performance with Vadim Repin was live-streamed on The Violin Channel.

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

* not performing in this concert
¹ Lutosławski
² Carreño
³ Bach
⁴ Schoenberg

Members of TÖN can be identified by their distinctive blue attire.
Cameron will talk briefly about Lutosławski’s Funeral Music before the performance.

**Hometown:** Greensboro, NC

**Alma maters:** Indiana University Jacobs School of Music, East Carolina University

**Awards/Competitions:** 1st place, 2013 East Carolina University Concerto Competition

**Appearances:** Indianapolis Symphony Orchestra, acting section cello, 2019–20; Sarasota Orchestra, substitute, 2018; Aspen Music Festival, 2018

**What is your earliest memory of classical music?** Switching from the violin to the cello around age 4. I couldn’t handle that my older sister was better than me at the violin, so I started playing cello.

**When did you realize you wanted to pursue music as a career?** When I spent my summers as a young teenager at chamber music festivals.

**Who is your biggest inspiration?** My family, each person in their own way. And Yo-Yo Ma, of course.

**Which genre of music do you feel you connect with the most?** The String Quartet. I have spent most of my life to this point playing in string quartets, so I feel very connected to the genre.

**What is your favorite piece of music, and why do you love it?** This changes all the time, but right now I would have to say the Schubert piano trios.

**What has been your favorite experience as a musician?** Just generally, getting to travel to so many amazing places that I most likely wouldn’t have seen if it weren’t for music.

**If you could play another instrument, what would it be?** Jazz piano

**If you weren’t a musician, what would you be doing?** Architecture, I have always loved it.

**Piece of advice for a young classical musician:** If you truly love music, stick with it no matter what. It will be worth it!
ESTHER GOLDY ROESTAN
violin

Esther will talk briefly about Carreño’s Serenade for Strings before the performance.

Hometown: Surabaya, Indonesia

Alma maters: Oberlin Conservatory, Artist Diploma, 2019; Jacobs School of Music, B.M. in Violin Performance, 2018

Awards/Competitions: Oberlin Artist Diploma Dean Scholarship, 2018–20; Runner up, Jacobs School of Music Brahms Violin Concerto Competition, Spring 2018; Jacobs School of Music Kuttner Quartet in Residence, 2017–18; Jacobs School of Music Scholarship, 2014–18; Max Reger Foundation Scholarship, 2009; Grand Prize, 2008 Patron Award Malaysian Youth Orchestra Foundation; 1st Place, 2006 Mozart National Competition, Surabaya, Indonesia

Appearances: Music Academy of the West, 2019; Madeline Island Chamber Music, Fellowship Quartet, 2017; Heifetz International Music Institute, Staunton, VA, 2012–13; Zukerman Summer Music Institute, Ottawa, 2012–13

What is your earliest memory of classical music? My first piano lesson on “Mary Had a Little Lamb”

When did you realize you wanted to pursue music as a career? Since I started violin, at 6 years old

How did you hear about TŌN? What inspired you to apply? My friend Gaia, who’s also a TŌN violinist, said that TŌN not only has great musicians, but lovely people too! And it’s true :)

What is your favorite piece of music, and why do you love it? Puccini’s La bohème. It’s just the most beautiful Romantic opera.

Do you have any embarrassing performance stories? Oh yes, in this one concert, I was sitting Assistant Concertmaster, so I was all the way in the front! Unfortunately after intermission, the orchestra manager did not see that I was not back in my seat, and everyone had already tuned, and everyone was waiting for the soloist to come out . . . and I “calmly” walked out to the stage, and everyone in the audience started applauding for me because they thought I was the soloist . . . but, oops! wrong person, I was not the soloist they were waiting/applauding for. But hey, everyone got a good laugh out of that.

Piece of advice for a young classical musician: Take care of yourself, don’t forget to work out, go on more outdoor adventures, and take breaks. But also practice a lot.
TIN YAN LEE
violin

Tin Yan (Joyce) will talk briefly about Bach’s Brandenburg Concerto No. 3 before the performance.

Hometown: Hong Kong


Awards/Competitions: 2017 Hong Kong Scholarship for Excellence Scheme; Champion, 2014 Hong Kong Bauhinia Cup String Competition, Violin Open Class; Western Instrument Scholarship, 2014 HK Students Open Music Competition


What is your earliest memory of classical music? Violin group lessons playing Suzuki Violin School

How did you hear about TŌN? What inspired you to apply? I first heard of TŌN from a violist friend in Hong Kong. After I graduated from Indiana University, my teacher recommended this program to me.

Which composer or genre of music do you feel you connect with the most? Mozart is always my love!

What is your favorite piece of music, and why do you love it? Brahms’ Violin Concerto for the amazing harmonies and heart-warming melodies

What is some advice you would give to your younger self? Explore. Think. Practice.

If you weren’t a musician, what would you be doing? A pastry chef

What is your favorite place you’ve traveled to and why? Japan, because of the nice people, beautiful scenery, and DELICIOUS FOOD!

Piece of advice for a young classical musician: Live every day and play music until no regrets.
SEAN FLYNN
viola

Sean will talk briefly about Schoenberg’s *Verklärte Nacht* (*Transfigured Night*) before the performance.

Hometown: Las Vegas, NV

Alma maters: University of Texas at Austin, M.M. in Music Performance; University of Oregon, B.M. in Music Education

Appearances: Austin Symphony, substitute, 2018–19; Britt Festival Orchestra, 2018–19; National Orchestral Institute, 2018; Oregon Mozart Players, 2015–17

What is your earliest memory of classical music? Listening to a “Mozart for Babies” CD in the car on my way to middle school

How did you hear about TŌN? What inspired you to apply? I heard about it a few years ago through word of mouth. I thought that it sounded extremely appealing with its great and varied performance opportunities, as well as its focus on making sure that its musicians are well-rounded and well-informed before they leave the program and start their careers.

What do you think orchestra concerts should look like in the 21st Century? They should be inclusive and accessible and, in general, have music played from a much more varied set of repertoire. There is still a time and place for the more traditional, formalized concert experience, but I think the ratio should be shifted towards more casual concert-going experiences. The audience should ideally feel at ease and open to anything the orchestra wants to present to them, including pieces they may have never heard before.

What is some advice you would give to your younger self? Relax a bit, and focus more while you practice scales.

Which three people, dead or alive, would you like to have dinner with and why? Paul Thomas Anderson, Dave Chappelle, and Philip Seymour Hoffman. All are/were masters of their craft and it would be great to hear anything they had to say. I’m always fascinated by the parallels in philosophies between musicians and other kinds of artists.

Piece of advice for a young classical musician: Always have a clear idea of the message of a piece before you even begin playing it.
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ABOUT BARD COLLEGE

FISHER CENTER AT BARD
The Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and a hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present as well as visions of the future. The Fisher Center demonstrates Bard’s commitment to the performing arts as a cultural and educational necessity. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York’s Hudson Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world. Building on a 160-year history as a competitive and innovative undergraduate institution, Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow’s thought leaders.

ABOUT BARD COLLEGE
Founded in 1860, Bard College in Annandale-on-Hudson, New York, is an independent, residential, coeducational college offering a four-year BA program in the liberal arts and sciences and a five-year BA/BS degree in economics and finance. The Bard College Conservatory of Music offers a five-year program in which students pursue a dual degree—a BMus and a BA in a field other than music. Bard offers MMus degrees in conjunction with the Conservatory and The Orchestra Now, and at Longy School of Music of Bard College in Cambridge, Massachusetts. Bard and its affiliated institutions also grant the following degrees: AA at Bard Early Colleges, public schools with campuses in New York City, Baltimore, Cleveland, Newark, New Jersey, New Orleans, and Washington, D.C.; AA and BA at Bard College at Simon’s Rock: The Early College, in Great Barrington, Massachusetts, and through the Bard Prison Initiative at six correctional institutions in New York State; MA in curatorial studies, MS and MA in economic theory and policy, MEd in environmental education, and MS in environmental policy and in climate science and policy at the Annandale campus; MFA and MAT at multiple campuses; MBA in sustainability in New York City; and MA, MPhil, and PhD in the decorative arts, design history, and material culture at the Bard Graduate Center in Manhattan. Internationally, Bard confers BA and MAT degrees at Al-Quds University in East Jerusalem and American University of Central Asia in Kyrgyzstan; BA degrees at Bard College Berlin: A Liberal Arts University; and BA and MA degrees at the Faculty of Liberal Arts and Sciences, St. Petersburg University, Russia (Smolny), which are part of the Open Society University Network. Bard offers nearly 50 academic programs in four divisions. Total enrollment for Bard College and its affiliates is approximately 6,000 students. The undergraduate College has an enrollment of about 1,800 and a student-to-faculty ratio of 9:1. Bard’s acquisition of the Montgomery Place estate brings the size of the campus to nearly 1,000 acres.
Leon Botstein and all of us at The Orchestra Now would like to express our sincere appreciation to Emily Sachar for underwriting the TŌN-branded masks. Thank you for safeguarding the health and vitality of our musicians during this time.