HAYDN’S MARIA THERESA
Leon Botstein and Andrés Rivas conductors
Saturday, November 14, 2020
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## CONCERT QUICK GUIDE

**LEON BOTSTEIN and ANDRÉS RIVAS conductors**

### CONCERT TIMELINE

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### Brief remarks by Guillermo García Cuesta

**Paul Hindemith**

- **Born**: 10/16/1895 in Hanau, Germany
- **Died**: 12/28/1963 at age 68 in Frankfurt, Germany

#### Concert Music for Piano, Brass, and Harps

- **Ruhig gehende Viertel** (peaceful, moderately slow)
- **Lebhaft** (lively & quick)
- **Sehr ruhig. Variationen** (very peaceful)
- **Mäßig schnell, kraftvoll** (moderately fast, powerful)

#### Written**: 1930, at age 35
#### **Premiered**: 12/10/1930 at Orchestra Hall in Chicago; Chicago Symphony Orchestra; Emma Lubbecke-Job piano; Hugo Kortchak conductor

### Brief remarks by Dillon Robb

**Franz Joseph Haydn**

- **Born**: 3/31/1732 in Rohrau, Lower Austria
- **Died**: 5/31/1809 at age 77 in Vienna

#### Symphony No. 48, Maria Theresa

- **Allegro** (fast) 9 min
- **Adagio** (slow) 8 min
- **Menuet** (moderately slow and solemn, then with a little more movement) 5 min
- **Interkade** (Lento) 7 min

#### Written**: 1782–83, at age 50
#### **Premiered**: probably when new, at the Esterházy Palace in Eisenstadt, Austria; Haydn conductor

### Brief remarks by Jacques Gadway

**Edgard Varèse**

- **Born**: 12/22/1883 in Paris
- **Died**: 11/6/1965 at age 81 in New York City

#### Hyperprism

- **Written**: 1922–23, at age 38–39
- **Premiered**: 3/4/1923 at the Klaw Theater in New York City; International Composers Guild Ensemble; Varèse conductor

### Brief remarks by Kelly Knox

**Ulysses Kay**

- **Born**: 1/7/1917 in Tuscon, AZ
- **Died**: 5/20/1995 at age 78 in Englewood, NJ

#### Scherzi Musicali

- **Andante solenne—Poco più mosso** (moderately slow and solemn, then with a little more movement)
- **Interlude I** (Lento)
- **Adagio—Più mosso** (slow, then even slower)
- **Interlude II** (Andantino)
- **Allegro** (fast)

#### Written**: 1948, at age 51
#### **Premiered**: 2/13/1969 in Detroit; Princeton Chamber Orchestra & Interisten Arts Woodwind Quintet; Nicholas Haryani conductor

### Brief remarks by Dillon Robb

**Andrés Rivas**

- **Conductor**

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All timings are approximate. | Composer artwork by Khoa Doan
EDGARD VARÈSE’S HYPERPRISM
Notes by TŌN horn player Steven Harmon

A New Sound World
While the European musical establishment was being revolutionized by The Ballet Russe in Paris and the Second Viennese School in Vienna, Varèse was poised to start his own revolution upon his arrival in America. In an interview with the New York Telegraph, he revealed his vision: “Our musical alphabet must be enriched. We also need new instruments very badly. I have always felt the need for new mediums of expression in my work. I refuse to submit myself only to sounds that have already been heard.”

Hyperprism is one of a handful of Varèse’s most influential works, all written in a period between 1921 and 1925, all of which contributed to a notoriety comparable to that of Stravinsky’s The Rite of Spring. In just a handful of scores, most of them lasting only a few minutes, Varèse elevated rhythm to a new prominence, granted percussion instruments a role of unforeseen importance (and complexity), and developed a new sound world, dependent not on melody and harmony, but on timbre, texture, and dynamics.

The Reception
The original reception of Hyperprism was mixed. Writer Eric Salzman notes, “Hyperprism brought the audience to blows and Varèse to a new kind of fame. The music was violently attacked, but it also had its defenders.” One notable positive critique came from composer Charles Martin Loeffler: “It would be the negation of all the centuries of musical progress if I were to call this music. Hyperprism begins with an expansion around a single note, C-sharp. Repeated, varied, ornamented, the C-sharp gets passed around the ensemble. For a first time listener, focusing on the pitches at the center of each section and observing their manipulation may give some fiber to latch onto throughout the work. Varèse recalled, “With my physical ears I heard a sound that kept recurring in my dreams as a boy: a high whistling C-sharp. It came to me as I worked in my Westside apartment, where I could hear all the river sounds—the lonely foghorns, the shrill peremptory whistles—the whole wonderful river symphony which moved me more than anything ever had before.”
The Composer
Of the many fantastic composers throughout classical music history, I can think of few who wrote as expressively and effectively for brass instruments as Paul Hindemith. A German composer, violist, violinist, teacher, and conductor, Hindemith wrote extensively for every musical medium. Besides the 19 orchestral works and 14 concertante, he wrote a number of chamber works, solo pieces, vocal settings, operas, and even a few ballets. He is well known for his unique musical voice, which is tonal in the sense that it is usually written within certain formal keys and has harmonic motion like tonal music, yet he uses all 12 notes of the chromatic scale, breaking the “tonic” tradition. Although complex and sometimes confusing, it provides the audience with an exciting auditory experience that always pays off in grand form.

The Music
The *Konzertmusik* for Piano, Brass, and Harps, Op. 49 is one of the “hidden gems” of Hindemith’s repertoire. It was written in 1930, just before his *Konzertmusik* for String Orchestra and Brass, Op. 50, and precedes most of his popular orchestral works, such as the Symphonic Metamorphosis of Themes by Carl Maria von Weber or his Symphony in B-flat. The Op. 49 is a four-movement work that focuses primarily on the piano soloist and ten-part brass ensemble with the two harps playing a crucial supporting role. The work begins with a solemn solo in the tuba part accompanied by a horn choir, and is soon followed by the piano soloist with gentle ornaments surrounding the original theme. This first movement is lugubrious and heavy, reminiscent of a funeral procession interspersed by happy memories of the deceased, but never losing its dark and chaotic character. It closes with a reprise of the opening solo before quickly departing this idea for an invigorating and excited pianist opening the second movement. After a substantial development in the piano and raucous interjections from the brass, a gentler middle section has the brass instruments quietly accompanying rapid lines in the solo piano. Soon after, we enter a fugue-like revisit to our original theme with the brass sections handing off the melody between each other. The third movement is only piano and the two harps, returning to a calmer mood, yet sustaining the harmonic intensity. After a lengthy reprieve from the chaos of the previous movement, the pianists and harpists slowly fade into the distance. At the beginning of the third movement, the brass introduces the new rhythmic motif stately by itself, and is then followed by the entrance of the piano and harps again. Towards the middle, the harps overlay these running lines with a beautiful melody that, combined with the chaotic-ness of the piano, gives memory to a hazy dream of a shepherd in fields. As the end approaches, the piano is again joined by the harps in a gentle theme accompanied by the solo tuba. The pianist plays one final winding line to descend towards the final chord played by the brass section, closing on a beautiful C-major chord.
ULYSSES KAY’S SCHERZI MUSICALI
Notes by TŌN horn player Ser Konvalin

The Composer
Ulysses Simpson Kay Jr. was an African-American composer born in 1917 in Tucson, Arizona. He was born into a musical family—his mother and sister played piano, and his uncle was the famous jazz bandleader Joe “King” Oliver. Kay began playing piano and violin at a young age, then learned saxophone and played in his high school’s marching and jazz bands. He studied music at the University of Arizona, where he first learned theory and composition. It was there that William Grant Still heard Kay’s music and encouraged him to keep composing. Kay then studied with Howard Hanson and Bernard Rogers at the Eastman School of Music, and in 1942 studied with Paul Hindemith at Yale University. He also studied at Columbia University. He studied in Rome from 1949–53 with a Fulbright Scholarship, the “Prix de Rome,” and a Julius Rosenwald Fellowship. He was named Distinguished Professor of Music at Lehman College, where he taught theory and composition for twenty years. Kay wrote five operas, twenty large orchestral works, thirty choral compositions, a ballet, fifteen chamber pieces, and many other works for film, television, solo instruments, and voice.

The Music
Kay’s chamber orchestra work Scherzi musicali was written in 1968 to celebrate the 25th anniversary of The Chamber Music Society of Detroit. Kay’s compositional style is sometimes labeled as neoclassical, much like the works of Paul Hindemith, and his later works are sometimes labeled as atonal, crisp, and dissonant. Scherzi musicali employs the use of twelve-tone composition, ensuring that all twelve notes of the chromatic scale are circulated in melodic lines. The first movement begins by passing around dissonant long tones through the orchestra, followed by swirling melodic lines that are echoed in different instruments. The beauty of the chamber orchestra setting allows for each instrument to be heard clearly even while layering on top of one another. Often the orchestra functions as two groups: the wind quintet and the string section. The inquisitive second movement, Interlude I, offers an exposed look at the wind instruments, excluding strings entirely. The last movement builds in intensity with increasing volume, more dissonant chords, and strings furiously increasing tempo and rhythm, until a last unison tone releases like a pressure valve.
FRANZ JOSEPH HAYDN’S SYMPHONY NO. 48, MARIA THERESA
Notes by TŌN cellist Pecos Singer

The Composer
Franz Joseph Haydn is perhaps best known for the influence he exerted on his younger and even more famous contemporaries, Mozart and Beethoven. Mozart dedicated a beautiful set of string quartets to Haydn out of deference to the master. And although Beethoven brashly claimed to have learned nothing from Haydn, even a cursory investigation reveals many similarities between their works. Most characteristic in Haydn’s music is his use of wit, humor, suspense, and surprise. These attributes made his music tremendously popular across Europe during his lifetime and continue to delight audiences today.

The Music
Haydn wrote over 100 symphonies, yet they are rarely performed by modern orchestras. His most famous symphonies were written later in his career during his time in London (1791–95), such as the Surprise, Drumroll, and the Clock (performed by The Orchestra Now last season at The Metropolitan Museum of Art).

The Symphony No. 48, Maria Theresa, was written in the middle of Haydn’s career while he served as Kapellmeister at the Hungarian Esterházy family estate. The piece was long believed to have been written and performed for the Habsburg Empress Maria Theresa upon her visit in 1773, until an earlier manuscript was found dated 1769. The nickname survived however, and like many of the nicknames for Haydn’s works it presumably led to increased sales for the publisher, so it remains in use. Regardless, the trumpets in the first movement certainly evoke a regal quality.

The Maria Theresa symphony hails from Haydn’s so-called Sturm und Drang (“storm and stress”) period. The term originates somewhat anachronistically from the literary movement that emerged years later, but nonetheless appropriately describes the stormy quality just beneath the surface of the music. This can be heard best in the development of the first movement, certain episodes in the fourth movement, and the Trio section of the Minuet. In this regard, the symphony serves as a preview of Haydn’s Symphony No. 49, La passione, which I highly recommend for further listening.

A Note from the Cello Section
I derive no greater joy than from playing Haydn string quartets, and as this symphony is essentially a quartet with augmented forces colored by one basson, two horns, two trumpets, and two oboes, it is an equal if not greater pleasure to perform. As an aside, the best analogy for Haydn’s four movement, symphonic structure that I have heard comes from Jeoff Nuttal of the St. Lawrence String Quartet. He aptly describes the movements as follows: a story (I. Allegro), a song (II. Adagio), a dance (III. Minuet), and a party (IV. Allegro). I hope you agree and enjoy, especially the party in the last movement.
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).
ANDRÉS RIVAS

conductor

Born in Caracas in 1990, Andrés Rivas began his musical education at the age of 3 at the ‘Centro Académico Montalbán,’ part of the El Sistema de Orquestas Juveniles e Infantiles de Venezuela.

In October of 2010, he made his international debut at the auditorium of the EWA University in Seoul, South Korea. In 2011, he was given the baton by Maestro Gustavo Dudamel at the inauguration of the National Center for Social Action for Music and the 36th anniversary of El Sistema in Venezuela. Months later, he shared the podium with Maestro Dudamel at a tribute concert for Venezuelan composer Juan Vicente Torrealba, where he conducted two of his works: Concierto a Caracas and Suite Torrealbera. He culminated the year by conducting this same orchestra at the Casa da Música theater in Oporto, Portugal.

As a violinist, Mr. Rivas has worked with soloists from around the world, such as Martha Argerich, Gautier and Renaud Capuçon, Ilya Gringolts, Maurice Hasson, Natalia Gutman, Gabriela Montero, Alexander Romanovsky, Andreas Ottensamer, and Albert Markov; and performed under the baton of many conductors, including the late Claudio Abbado, Giuseppe Sinopoli, Sir Simon Rattle, Gustavo Dudamel, Esa Pekka Salonen, Joann Faletta, James Bagwell, Leon Botstein, and John Williams.

Since 2008, Mr. Rivas has performed on numerous international tours with the Orquesta Sinfónica Simón Bolívar de Venezuela, performing in countries including Austria, Japan, South Korea, Portugal, Italy, Germany, Russia, the Czech Republic, Sweden, Switzerland, Croatia, Argentina, Chile, Uruguay, Mexico, Norway, Belgium, Trinidad and Tobago, France, London, Scotland, and Spain. In 2009 Mr. Rivas was invited by Maestro Dudamel to perform as Assistant Director during a national tour throughout Venezuela, conducting works by Tchaikovsky, Wagner, and others. In 2012 he was invited by Dr. Jose Antonio Abreu to participate in a concert-style Proms at the Vienna Konzerthaus. In 2013 he was part of the creation of the bi-national orchestra South Korea–Venezuela, where he was invited to conduct the orchestra by Dr. Abreu.

In 2014, upon invitation from Leon Botstein, Mr. Rivas participated in Bard College’s prestigious Conductor’s Institute. In 2015, he began a Graduate Degree in Orchestral Conducting at Bard under Harold Farberman. In the same year, he undertook an Assistant Conductor role at the annual Bard Music Festival. In 2017, he finished his studies at Bard College, and then secured the only offered place at The Royal Conservatoire of Scotland in their MMus/MA Orchestra Conducting program. The next year, he won the Miami Symphony Orchestra’s Conducting Fellowship and Apprenticeship under Eduardo Marturet. He has also led The Orchestra Now as concertmaster at venues such as Carnegie Hall and The Metropolitan Museum of Art with conductor Leon Botstein.

He is presently the Assistant Conductor for The Orchestra Now and the Bard College Conservatory Orchestra.
BLAIR MCMILLEN
piano

Appearances: The Knights; International Contemporary Ensemble; New York Philharmonic; St. Paul Chamber Orchestra; performances with jazz legends Fred Hersch and Don Byron; principal soloist on a tour of Japan with the Juilliard Orchestra; major concert venues throughout New York City, the United States, and around the world

Ensembles: Member of several ensembles, including the American Modern Ensemble, the six-piano “supergroup” Grand Band, and the Perspectives Ensemble, among others; pianist for the Naumburg Award-winning Da Capo Chamber Players for 11 years

Festivals: co-founder and co-director of Rite of Summer Music Festival on Governors Island in New York City

Recordings: Soundings, solo CD, 2000; Powerhouse Pianists II; featured on dozens of commercially-released solo and ensemble recordings, spanning numerous musical genres

Awards/Competitions: Juilliard Gina Bachauer Competition, Sony “Elevated Standards” Career Grant

Faculty: Bard College and Conservatory since 2005, piano faculty at Mannes School of Music in New York City

Education: Oberlin College, The Juilliard School, Manhattan School of Music
THE ORCHESTRA NOW

The Orchestra Now (TŌN) 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 Juilliard School, Shanghai Conservatory of Music, Royal Conservatory of Brussels, and the Curtis Institute of Music—the members of TŌN 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 TŌN in 2015 as a graduate program at Bard College, where he is also president. TŌN 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 they perform multiple concerts each season and take part in the annual Bard Music Festival. They also perform regularly at the finest venues in New York, including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and others across NYC and beyond. HuffPost, who has called TŌN’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 TŌN 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 TŌN’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.
Leon Botstein Music Director

Violin I
Yada Lee Concertmaster
Zhen Liu
Yinglin Zhou
Nicole Oswald
Misty Drake

Violin II
Tin Yan Lee Principal
Sabrina Parry
Bram Margoles
Yurie Mitsuhashi
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Harp
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Anita Tóth Principal
Guillermo García Cuesta
Samuel Exline
Maggie Tsan-Jung Wei*

Trombone
Ian Striedter Principal
Jack E. Noble Bass Trombone

Tuba
Jarrod Briley

Percussion
Charles Gillette Principal
Luis Herrera Albertazzi
Keith Hammer III

Members of TÔN can be identified by their distinctive blue attire.
Jacques will talk briefly about Varèse’s *Hyperprism* before the performance.

**Hometown:** Miami, FL

**Alma maters:** University of Miami


What do you think orchestra concerts should look like in the 21st Century? I think orchestra concerts are going to continue to evolve. The dream is for them to become widely accessible without compromising too much tradition. I would hope to find a middle ground where entertainment can be a focus but not jeopardize the art. I think orchestral performances can look to the art of drama and learn from the performances of plays. When the audience sees the house lights turn off, the show starts and goes till the end of the act. It’s difficult to create a fluid program with stage changes and soloists, but I think avoiding any awkward silences can help hold the attention of the audience. Sometimes at orchestra concerts it can feel like the performance starts and stops. The theater manages to avoid this even with large set changes, I think that orchestras can learn from this.

What is some advice you would give to your younger self? Listen to more music. Practice doesn’t just mean playing your violin. You should study and learn more about the motivations of these composers.

**Favorite non-classical musician or band:** Kendrick Lamar

**What is your favorite place you’ve traveled to and why?** Iceland because of the landscape and the aurora borealis.

**Which three people, dead or alive, would you like to have dinner with and why?** Einstein, Ravel, and Nathan Fielder. I would want to play music with Einstein, talk about composing with Ravel, and have Nathan Fielder interview them both after.

Tell us something about yourself that might surprise us: I have piloted an airplane across states.

**Piece of advice for a young classical musician:** Quit your day job. Music is possible, but don’t believe the saying: “if you do what you love, you’ll never work a day in your life.” It’s not true. In my experience, if you love what you do you’ll work at it every day of your life!
Guillermo will talk briefly about Hindemith’s Concert Music for Piano, Brass, and Harps before the performance.

**Hometown:** Avilés, Asturias, Spain

**Alma maters:** Conservatorio Julián Orbón, Avilés, Spain; Lynn University Conservatory, FL; Bard College Conservatory

**Appearances:** Oviedo Filarmonía, Florida Grand Opera, Palm Beach Symphony

**What is your earliest memory of classical music?** Probably Hollywood soundtracks. In the first memory I have of a symphony orchestra performing live, I can only remember the very end of Shostakovich’s Symphony No. 15, and I remember being astonished.

**When did you realize you wanted to pursue music as a career?** When I was young and crazy and wanted to play guitar in a rock band.

**Who is your biggest inspiration?** Whoever struggles and does their best, regardless of the results. And Rocky Balboa.

**What has been your favorite experience as a musician?** The adrenaline, it’s always been there.

**What is some advice you would give to your younger self?** I used to say, “If I had been practicing scales rather than been in the park with my friends . . .” but now that I’ve grown up, I don’t regret it at all. I would say, “Enjoy, kid, it’s going to be awesome!”

**If you weren’t a musician, what would you be doing?** I would be a shepherd in the mountains of my homeland. Or a fisherman or a farmer, earning my food from the land.

**Which three people, dead or alive, would you like to have dinner with and why?** Groucho Marx, we all know why; Diogenes, because I have no idea what he could come up with; and, most importantly, my girlfriend, because she is amazing.

**Piece of advice for a young classical musician:** Have fun, be curious, experiment, and practice fundamentals.
KELLY KNOX  
cello

Kelly will talk briefly about Ulysses Kay’s Scherzi musicali before the performance.

Hometown: Naperville, IL  

Alma maters: Indiana University Jacobs School of Music; Roosevelt University, Chicago College of Performing Arts  

Appearances: MúsicaOcupa, Ecuador, 2017–18; Evansville Philharmonic Orchestra, 2016–18; Owensboro Symphony Orchestra, 2016–18; Peoria Symphony Orchestra, 2016–18; Chautauqua Music School Festival Orchestra, 2016; Madeline Island Chamber Music Fellowship Program, 2015  

What is your earliest memory of classical music? My parents have told me that I came home from preschool and said, “today we listened to this amazing music by Bo-TAY-ven!”

When did you realize you wanted to pursue music as a career? When I met Yo-Yo Ma for the first time in high school and he told me, “you have to believe in yourself!”

What has been your favorite experience as a musician? It has been so incredible to be a founding member and organizer of MúsicaOcupa, a chamber music festival that takes place in Quito, Ecuador. The festival brings together local and international musicians to put on spontaneous and planned concerts throughout the city with the purpose of bringing classical music to people who normally wouldn’t be able to experience it. It has been so moving to witness people being moved to tears from hearing classical music for the first time, or to see anti-social children suddenly immersed and friendly, or to really feel that the music we are producing is forming a direct connection with the audience that is listening right in that moment. These are the kinds of connections I play for!

Do you have any embarrassing performance stories? Once while performing Dvořák’s Piano Quintet on a very hot and humid day, the plug at the tip of my bow popped and the hair of my bow exploded everywhere! I had to stop and run to borrow a friend’s bow for the rest of the performance.

What is some advice you would give to your younger self? Own your decisions.

Piece of advice for a young classical musician: Don’t say yes to everything, but be open to the seemingly innocuous engagements that can change your paradigm.
DILLON ROBB
violin

Dillon will talk briefly about Haydn's Symphony No. 48, *Maria Theresa* before the performance.

**Hometown:** Winchester, VA

**Alma mater:** The Boston Conservatory, B.M., M.M.

**Awards/Competitions:** Best Contemporary Performance, 2014 MA-ASTA String Competition

**Appearances:** Albany Symphony, 2018; Boston Philharmonic Orchestra, 2016–17; Castleton Festival, VA, 2015; National Orchestra Institute, MD, 2014

**When did you realize you wanted to pursue music as a career?** I always knew I wanted to be a performer, and between my passions of ballet and violin, I chose to pursue violin because of the higher probability of a life-long career.

**Who is your biggest inspiration?** My husband, Weiqiao; he is a ridiculously talented violinist and person, and has such a beautiful outlook on the world.

**Which composer or genre of music do you feel you connect with the most?** I connect the most with music by my contemporaries. I love working with living composers to bring their pieces to life, but I suppose it is a bit easier to understand where your friends are coming from than composers who have been dead for a long time.

**What has been your favorite experience as a musician?** In 2013, I went on a rafting trip with a string quartet on the Green River in Utah. We loaded our instruments in a big waterproof box atop a raft, and over the course of 8 days of traveling down the river, performed in huge natural amphitheaters in the desert. The acoustics were amazing, and it was surreal playing great music in such an idyllic place.

**What is some advice you would give to your younger self?** Do not invest your time in developing yourself into other people’s visions of you. Be fearless in expressing your goals clearly so your teachers and peers can help you achieve your dreams, because they do want to help you, but they need to know in which direction to push.

**Which three people, dead or alive, would you like to have dinner with and why?** Stravinsky, Diaghilev, and Coco Chanel all together—how creative would that conversation be with the perfect amount of narcissism and sass?

**Piece of advice for a young classical musician:** Practice so that the music is an expression of yourself; the only reason orchestras still exist is because they are made up of real people!
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For information on contributing to TŌN, or to update your listing, please contact Nicole M. de Jesús at ndejesus@bard.edu.

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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.