

Friday Evening, May 13, 2016, at 7:30
Isaac Stern Auditorium/Ronald O. Perelman Stage



theorchestranow
Leon Botstein, Music Director | A Program of Bard College

presents

The Unfinished

Presented in conjunction with The Met Breuer's exhibition
Unfinished: Thoughts Left Visible

LEON BOTSTEIN, *Conductor*

Season 1, Concert 24

ARNOLD SCHOENBERG	Chamber Symphony No. 2, Op. 38
(1874–1951)	(1906, 1916, and 1939)
	Adagio
	Con fuoco

PANEL DISCUSSION

Andrea Bayer, *Jane Wrightsman Curator*, Department of European Paintings,
The Met

Elaine Sisman, *Anne Parsons Bender Professor of Music*, Columbia University

Sheena Wagstaff, *Leonard A. Lauder Chairman*, Modern and
Contemporary Art, The Met

and Leon Botstein, *Music Director*, The Orchestra Now

Intermission

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

WOLFGANG AMADEUS
MOZART
(1756–91)

Great Mass in C minor, K.427 (1782 and 1783)

Kyrie
Gloria in excelsis
Laudamus te
Gratias
Domine
Qui tollis
Quoniam
Jesu Christe - Cum Sancto Spiritu
Credo in unum Deum
Et incarnatus est
Sanctus—Osanna
Benedictus

EMILY BIRSAN, *Soprano*
CASSANDRA ZOE VELASCO, *Mezzo-soprano*
BRIAN ANDERSON, *Tenor*
CHRISTOPHER BURCHETT, *Baritone*
BARD FESTIVAL CHORALE
JAMES BAGWELL, *Director*

This evening's concert will run approximately two hours including one 20-minute intermission.

Text AND Translation

Great Mass in C minor, K.427
WOLFGANG AMADEUS MOZART

Kyrie
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria in excelsis
Gloria in excelsis Deo.
Et in terra pax hominibus bonae
voluntatis.

Glory to God in the highest.
and on earth peace to all those of good
will.

Laudamus te
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.

We praise you,
We bless you,
We adore you,
We glorify you.

Gratias
Gratias agimus tibi propter magnam
gloriam tuam.

We give thanks to You, according to
Your great glory.

Domine

Domine Deus, Rex coelestis, Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Lord God, King of Heaven, God the Almighty Father.

Lord Jesus Christ, the only begotten Son.

Lord God, Lamb of God, Son of the Father.

Qui tollis

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

You who remove the sins of the world, have mercy on us.

You who remove the sins of the world, receive our prayer.

You who sits at the right hand of the Father, have mercy on us.

Quoniam

Quoniam tu solus Sanctus.

Tu solus Dominus.

Tu solus Altissimu...

Because you alone are holy.

You alone are the Lord.

You alone are the highest...

Jesu Christe - Cum Sancto Spiritu

...Jesu Christe.

Cum sancto Spiritu in gloria Dei Patris,

Amen.

...Jesus Christ.

With the Holy Ghost in the glory of God the Father,

Amen.

Credo in unum Deum

Credo in unum Deum,

Patrem omnipotentem,

factorem coeli et terrae,

visibilem omnium, et invisibilem.

Et in unum Dominum Jesum Christum,

Filium Dei unigenitum,

et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero.

Genitum, non factum, consubstantialem Patri:

per quem omnia facta sunt.

Qui propter nos homines,

et propter nostram salutem

descendit de coelis.

I believe in one God,

the Almighty Father,

maker of heaven and earth,

and all things visible and invisible.

And (I believe) in one Lord Jesus Christ,

the only-begotten Son of God,

and born of the Father before all ages.

God from God, Light from Light,

True God from True God.

Begotten, not made, of one substance with the Father:

by whom all things were made.

Who, for us

and for our salvation

descended from the heavens.

Et incarnatus est

Et incarnatus est de Spiritu Sancto

ex Maria Virgine. Et homo factus est.

And was made flesh by the Holy Ghost from the Virgin Mary, and was made human.

Sanctus—Osanna

Sanctus, Sanctus, Sanctus,

Dominus Deus Sabaoth,

pleni sunt coeli et terra gloria tua.

Holy, Holy, Holy,

Lord God of Hosts,

the heavens and earth are filled with your glory.

Hosanna in the highest!

Osanna in excelsis!

Benedictus
Benedictus qui venit in nomine Domini.
Osanna in excelsis!

Blessed is He who comes in the name of
the Lord.
Hosanna in the highest!

THE Program

by Christopher Hailey, musicologist and director of the Franz Schreker Foundation

Arnold Schoenberg Chamber Symphony No. 2, Op. 38

“When I had finished my first Chamber Symphony, Op. 9,” Schoenberg recalled in 1948, “I told my friends: ‘Now I have established my style. I know now how I have to compose.’” It was probably in this frame of mind that he immediately began a second chamber symphony in August 1906, but his compositional development was moving too fast and he abandoned the work after completing the first movement and sketching out the beginning of the second. “I was not destined,” he added, “to continue in the manner of *Transfigured Night* or *Gurrelieder* or even *Pelleas and Melisande*. The Supreme Commander had ordered me on a harder road.” That “harder road” would lead Schoenberg away from tonality and into the serial procedures of his 12-tone method. So how is it that in 1939 he returned to and completed this early tonal work after attempting and failing to do so in 1911 and 1916?

The short answer is the prospect of a performance by his old friend, the conductor Fritz Stiedry. The task wasn’t easy. “Most of the time,” he confided to Stiedry, “I’m trying to figure out:

‘what did the author mean here?’” The Second Chamber Symphony is thus what one might call a work composed by a second self. He recomposed the ending of the opening *Adagio* and concluded the fast *Con fuoco* by recalling material from the first movement. This created a sense of satisfying closure and obviated his original plans for a slow *Maestoso* final movement. The other principal change was in instrumentation. Originally conceived for an ensemble of 18 instruments, Schoenberg rescored the work for the more traditional forces of Stiedry’s The New Friends of Music Orchestra in New York, which gave the work its premiere in 1940.

In its style, the Second Chamber Symphony hovers between the luxuriance of *Gurrelieder* and the astringency of the Second String Quartet, Op. 10 of 1908. The opening *Adagio* has an air of tragic severity. The rhythmically energetic *Con fuoco* is brighter, setting up an effective contrast before a return of the *Adagio*’s ominous shadows, now spiced with dissonant accents that bring to mind the stark brutality of Strauss’ *Elektra*.

Wolfgang Amadeus Mozart
Great Mass in C minor, K.427

After Mozart left Salzburg for Vienna in 1781 there was little incentive to write church music, and yet in late 1782 he began a mass that, had it been completed, would have rivaled Bach's B-minor Mass and Beethoven's *Missa Solemnis* in scale and ambition. This was a labor of love written to fulfill a private vow to celebrate his recent marriage to Constanze Weber and to effect a reconciliation with his father, Leopold Mozart, who had opposed the marriage. In the end he only completed the *Kyrie*, *Gloria*, and *Benedictus*, and sketched out portions of the *Credo* ("Credo in unum Deum" and "Et incarnatus est") and *Sanctus*, which later scholars have been able to reconstruct. There is no *Agnus Dei*. When the mass was first performed in Salzburg in October 1783, Mozart probably inserted movements from earlier works to make up a full liturgy, a procedure that is obviously not necessary in modern concert performances.

Part of the reason Mozart left the work a torso may have to do with its very scope, which exceeded both in length and opulence then-fashionable norms for church music in Austria. The Great

Mass is in fact a compendium of the styles written during a period of creative turmoil in which Mozart first encountered the music of J.S. Bach and Georg Friedrich Handel, composers whose influence would transform and deepen the graceful *galant* style of his youth. The contrasts are striking from the outset. The austere opening of the *Kyrie* gives way to an affecting soprano solo in the "Christe eleison," no doubt written for and sung by Constanze. The *Gloria*, in turn, contains both Handelian grandeur in the opening "Gloria" and the double chorus of "Qui tollis," the imprint of Bach's chromaticism in the "Gratias" and the fugal writing of "Cum Sancto Spiritu," and Italianate lyricism in the "Laudamus te" for soprano solo and the duet and trio of soloists in the "Domine Deus" and "Quoniam." There is a similar contrast in the *Credo* between the "Credo in unum Deum" and the following "Et incarnatus est" for soprano solo. The work concludes with a magnificent *Sanctus*, written for five-part chorus, followed in the *Benedictus* by elaborate contrapuntal writing for the quartet of soloists and a choral double fugue "Osanna."

THE Artists

LEON BOTSTEIN, *Conductor*

MATT DINE



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 co-director 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.

Mr. Botstein's recent engagements include the Royal Philharmonic, Wiesbaden, and UNAM Mexico. He has appeared with the Los Angeles Philharmonic, Russian National Orchestra, Taipei Symphony, and the Sinfónica

Juvenil de Caracas in Venezuela and Japan, the first non-Venezuelan conductor invited by El Sistema to conduct on a tour. Upcoming engagements include the Aspen Festival and the Magna Grecia Festival in Italy. He can be heard on numerous recordings with the London Symphony (including a Grammy-nominated recording of Popov's First Symphony), the London Philharmonic, NDR-Hamburg, the Jerusalem Symphony Orchestra, and the American Symphony Orchestra.

For his contributions to music, Mr. Botstein has received the award of the American Academy of Arts and Letters and Harvard University's prestigious Centennial Award, as well as the Cross of Honor, First Class from the government of Austria. Other recent awards include the Caroline P. and Charles W. Ireland Prize, the highest award given by the University of Alabama; 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.

More info online at
LeonBotsteinMusicRoom.com.

BRIAN ANDERSON, *Tenor*

Performances: *Die Entführung aus dem Serail*, Ferrando in *Così fan tutte*, Tamino in *Die Zauberflöte*, Tybalt in *Roméo et Juliette*, Johnny Inkslinger in *Paul Bunyan*, and Count Belfiore in Mark Lamos' staging of *La finta giardiniera* with Florida Grand Opera; Jaquino in *Fidelio* with the Opera Company of Philadelphia; Lindoro in *L'italiana in Algeri* with Palm Beach Opera; Scaramuccio in *Ariadne auf Naxos* and Ferrando in *Così fan tutte* with Dallas Opera; Fenney/Hugo in Richard Rodney Bennett's *The Mines of Sulphur* with Glimmerglass Opera; *Candide* with Ash Lawn Opera; Frederic in *The Pirates of Penzance* with Arizona Opera; Almaviva in *Il barbiere di Siviglia* with Lyric Opera of Kansas City; Ernesto in *Don Pasquale* with Opera New Jersey; Lechmere in *Owen Wingrave* with Chicago Opera Theatre; Count Belfiore in *La finta giardiniera*, Don Ottavio in *Don Giovanni*, and Tamino in *Die Zauberflöte* with New York City Opera; Linfea in Cavalli's *La Calisto* and Mr. Upfold in *Albert Herring* with San Francisco Opera Center

Appearances: Flavio in *Norma* with the Concert Association of Florida; Nencio



LISA KOHLER

in Haydn's *L'infedelta delusa*, and as the tenor soloist in Liszt's *Missa Solemnis* with the American Symphony Orchestra; Eisenstein and Alfred in Western Opera Theater's national tour of *Die Fledermaus*; Don Ottavio in the national tour of *Don Giovanni*

Awards/Fellowships: Adler Fellow with San Francisco Opera, finalist in the 2002 Eleanor Lieber Competition at Portland Opera, Merola Opera Program participant in 1999 and 2000, participated in the 2000 MacAllister Awards competition, apprentice artist with Santa Fe Opera

EMILY BIRSAN, *Soprano*

KRISTIN HOEBERMAN



Performances: Servilia in *La clemenza di Tito* and Xenia in Mussorgsky's *Boris Godunov* with Lyric Opera of Chicago; Italian Singer in Strauss' *Capriccio* and Lauretta in *Gianni Schicchi* with Chicago Opera Theatre; Leïla in *Les pêcheurs de perles* with Florida Grand Opera; Anne Trulove in *The Rake's Progress* with the Edinburgh International Festival; Musetta in *La bohème* with Boston Lyric Opera and Madison Opera

Appearances: Member of the Patrick G. and Shirley W. Ryan Opera Center at the Lyric Opera of Chicago; Schubert's *Shepherd on the Rock* with the

Knoxville Symphony Orchestra; Brahms' *Ein Deutsches Requiem* with the Dubuque Symphony; a series of concerts titled *The Gershwin Legacy* with the Madison Symphony Orchestra; *A Mirror on Which to Dwell* by Elliott Carter at the Ravinia Festival; featured on 98.7 WFMT-Chicago in a themed recital series (*Other Americans in Paris, Shakespeare Songs, 1929, Voices of Women, Chicago*)

Upcoming: Juliette in *Roméo et Juliette* with Madison Opera, Donna Anna in *Don Giovanni* with Florentine Opera, Susanna in *Le nozze di Figaro* with Boston Lyric Opera

Recordings: The world premiere of songs of Amy Beach, recorded in collaboration with pianist Virginia Eskin and WFMT, released in 2014; featured in the recording of *The Saga of St. Olaf* with Sir Andrew Davis and the Bergen Philharmonic

Competitions: First prize, 2014 Musicians Club of Women Competition; grant winner, Richard F. Gold Career Grant through the Lyric Opera of Chicago; and finalist for the Sara Tucker Study Grant with the Richard Tucker Foundation.

CHRISTOPHER BURCHETT, *Baritone*

Performances: Captain Corcoran in *H.M.S. Pinafore* and Harlekin in *Ariadne auf Naxos* with Virginia Opera; *Sweeney Todd* with Eugene Opera; *Don Giovanni* with Cedar Rapids Opera Theatre; Father Palmer in *Silent Night* and *The Poe Project* with Fort Worth Opera; *The Poe Project* with Fargo-Moorhead Opera; David T. Little's one-man opera *Soldier Songs* at the PROTOTYPE New Music Festival produced by Beth Morrison Projects and HERE; and several world premieres, including Orsen in Edwin Penhorwood's *Too Many Sopranos* with Cedar Rapids Opera Theatre, M. Carré-Lamadon in Stephen Hartke's *The Greater Good* with Glimmerglass Opera, and Justin in Anthony Davis' *Wakonda's Dream* and baritone soloist in Paul Moravec's *Blizzard Voices*, both with Opera Omaha

Appearances: Beethoven's Ninth Symphony with the York Symphony Orchestra; *Carmina Burana* with the Omaha Symphony; Carmel Bach Festival, Boulder Bach Festival, and Bethlehem Bach Festival where he sang Bach's B-minor Mass as part of an Emmy-winning national PBS broadcast entitled *Make a Joyful Noise*; Vaughn Williams' *Fantasia on Christmas Carols* with the New York Choral Society; Britten's *War*



MARC SCHREINER

Requiem with the Louisville Orchestra; *So in Love With Broadway*, a concert of musical standards and selections from the music of Frank Lesser with the Omaha Symphony

Upcoming: Boston Lyric Opera as Dad/Cafe Manager/Police Chief in Turnage's *Greek*, Ming in *Gilgamesh* (part of the world premiere of the *Ouraboros Trilogy*) with Beth Morrison Projects

Recordings: World-premiere recording of *The Greater Good*, Naxos; *Opera America Songbook*, a recorded collection of 47 songs commissioned by Opera America to celebrate the opening of the National Opera Center

CASSANDRA ZOE VELASCO, *Mezzo-soprano*

MARCO AYALA



Performances: *La Scala di Seta* and *L'Ocassione fa il Ladro* with ProOpera; Angelina in *La Cenerentola* and Isolier in *Le Comte Ory* with Mexico National Opera Company; Lola in *Cavalleria Rusticana* and Rosina in *Il barbiere di Siviglia* with Opera de Bellas Artes (Mexico); Philomène in Bohuslav Martinů's *Alexandre Bis* with Gotham Chamber Opera; Myrtale in *Thaïs* sharing the stage with Plácido Domingo, Mercedes in *Carmen* conducted by Domingo, and the world premiere of *Jonah and the Whale* with Los Angeles Opera; Laura in Tchaikovsky's *Iolanta* in her Metropolitan Opera debut; Isabel/Dolores in *El Pasado Nunca Se Termina* with San Diego Opera, Houston Grand Opera,

and Lyric Opera of Chicago; Cherubino in *Le nozze di Figaro* with the Princeton Festival (United States)

Appearances: Los Angeles Opera Camerata Orchestra, the Dream Orchestra, Charlemagne Orchestra in Belgium, Vivi Vilvaldi Festival, Aguascalientes Philharmonic in Mexico

Performed Concert Repertoire: Ravel's *Chansons Madecasses*, Mozart's Requiem, Wagner's *Wesendonck Lieder*, Beethoven's C-minor Mass, Verdi's Requiem, Dvořák's Requiem, Pergolesi's *Stabat Mater*, Beethoven's Ninth Symphony

Upcoming: Dorabella in *Così fan tutte* with Ash Lawn Opera and Rosina in *Il barbiere di Siviglia* with Opera San Jose.

Competitions: 2014 Therese Anne McCarthy Memorial Prize at Opera San Miguel; 2014 grant from Opera Buffs; semi-finalist of the 2012 edition of Operalia; represented Mexico at the Monserrat Caballé Competition (Spain), the Competizione dell'Opera (Germany), and the Teatro Colón Competition (Argentina); first prize in the 2012 National Competition of Young Voices in Bel Canto

THE ORCHESTRA NOW



JITO LEE

Founded in 2015, The Orchestra Now is an innovative training orchestra and master's degree program at Bard College that is preparing a new generation of musicians to break down barriers between modern audiences and great orchestral music of the past and present. Under the leadership of conductor, educator, and music historian Leon Botstein, TON mines the wealth of underperformed repertoire, reimagines traditional concert formats, and strives to make the experience of the performers a part of the listeners' experience. At a TON concert, musicians and audience inspire one another, each following their curiosity with a shared sense of adventure.

The musicians of TON hail from across the U.S. and six other countries: Hungary, Korea, China, Japan, Canada, and Venezuela. In addition to a concert

series at their home base—the stunning Frank Gehry-designed Richard B. Fisher Center for the Performing Arts at Bard College—they perform multiple concerts each season at Carnegie Hall and offer free concerts at venues across the boroughs of New York City in the Around Town series. At the Metropolitan Museum of Art they join Leon Botstein in the series Sight & Sound as he explores the places where musical and visual expression meet, pairing orchestral works with masterpieces from the museum's collection.

In addition to Mr. Botstein and TON's Associate Conductor and Academic Director James Bagwell, guest conductors in the inaugural season include JoAnn Falletta, Marcelo Lehninger, and Gerard Schwarz.

More info online at theorchestranow.org.

BARD FESTIVAL CHORALE

The Bard Festival Chorale was formed in 2003 as the resident choir of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of

its members have distinguished careers as soloists and as performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

JAMES BAGWELL, *Director, Bard Festival Choral*

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now (TON) and in 2009 was appointed principal guest conductor of the American Symphony Orchestra, leading them in concerts at both Carnegie Hall and Lincoln Center. From 2009–15 he served as music director of The Collegiate Chorale, with whom he conducted a number of rarely performed operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Möise et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass' *Toltec Symphony* and Golijov's *Oceana*, both at Carnegie Hall. His performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully Hall was recorded live for Gaslight Records and is the only complete recording of this musical. Since 2011 he has collaborated with singer and composer Natalie Merchant, conducting a number of major orchestras across the country, including the San Francisco and Seattle Symphonies.

Mr. Bagwell has trained choruses for a number of major American and international orchestras, including the New York Philharmonic; Los Angeles Philharmonic; San Francisco, NHK (Japan), and St. Petersburg symphonies; and the Budapest Festival, Mostly Mozart Festival, American Symphony, Cincinnati Symphony, Cincinnati Pops, and Indianapolis symphony orchestras. Since 2003 he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at The Richard B. Fisher Center for the Performing Arts at Bard College.

He conducted some 25 productions as music director of Light Opera Oklahoma. At Bard SummerScape he has led various theatrical works, most notably *The Tender Land*, which received glowing praise from *The New York Times*, *The New Yorker*, and *Opera News*. From 2005–10 he was music director of The Dessoff Choirs in New York, who under his leadership made numerous appearances at Carnegie Hall in addition to their regular season.

MEET THE Musicians

HUI ZHANG, *Cello*

Home: Sichuan, China

Alma maters: National University of Singapore (Yong Siew Toh Conservatory of Music), New York University

Appearances: Great Mountains Music Festival, Korea, 2012–14; International Holland Music Sessions, Netherlands, 2012; The Singapore Chamber Music Festival, 2011; Lake District Summer Music International Festival, England, 2011

Favorite composers: Beethoven and Shostakovich

Most fun piece to play: *Rite of Spring*

Dreamiest conductor: Seiji Ozawa

Favorite painting: Vincent van Gogh's *The Starry Night*



ITO LEE

Advice for a young classical musician: When my cello teacher was young, he asked cellist Rostropovich what makes his playing sounds so great. He answered, "Because I want."

Time travel destination: Ancient China

Favorite soundtrack: *Agua de Marco* by Elis Regina and Tom Jobim

ELIAS RODRIGUEZ, *Clarinet*

Hometown: Dallas, Texas

Alma maters: Baylor University, University of Michigan

Awards/Competitions: Solo national debut on NPR's *From the Top* at age 16, February 2007

Appearances: Banff Centre Masterclasses for Winds, Canada, 2016; Boston Clarinet Academy, 2016; YOA Orchestra of the Americas, 2015;



ITO LEE

Orchestre de la Francophonie, 2015; Waco Symphony Orchestra, 2010; University of Michigan Philharmonic Orchestra; Baylor University Symphony Orchestra; American Wind Symphony Orchestra, 2010; Greater Dallas Youth Orchestra

Favorite composer fact: Shostakovich was a perfectionist not only in music, but in his personal life. According to his daughter, he was “obsessed with cleanliness,” he synchronized the clocks in his apartment, and he would regularly send cards to himself to test how well the postal service was working.

Favorite fact about your instrument: It was manufactured in my favorite city: Paris, France.

I don’t get all the hype around: Scary movies

Piece of advice for a young classical musician: If you don’t go after what you want, you’ll never have it. If you don’t ask, the answer is always no. If you don’t step forward, you’re always in the same place.

Time travel destination: The 1920s because of Tin Pan Alley, George and Ira Gershwin, and their influential role in American jazz music.

THE ORCHESTRA NOW

Leon Botstein, *Music Director*

Flute

Thomas J. Wible,
Principal
Victor Wang

Oboe

Aleh Remezau,
Principal
(*Schoenberg*)
Zachary Boeding,
Principal (Mozart)

Clarinet

Elias Rodriguez,
Principal
Sangwon Lee

Bassoon

Dávid A. Nagy,
Principal
(*Schoenberg*)
Cathryn Gaylord,
Principal (Mozart)
Wade Coufal

Horn

Shannon Hagan,
Principal
(*Schoenberg*)
Philip Brindise,
Principal (Mozart)
Jordan Miller

Trumpet

Zachary Silberschlag,
Principal
(*Schoenberg*)
Szabolcs Koczur,
Principal (Mozart)

Timpani

Jonathan Wisner

Violin I

Holly Jenkins,
Concertmaster
Mia Laity
Michael Rau
Andrés Rivas
Shushi Hori
Adina Mu-Ying Tsai

Violin II

Lili Sarayrah,
Principal
Grace Choi
Brenna Hardy-
Kavanagh
Haemi Lee
Youyang Qu
Dawon Eileen Suh
(*on leave*)

Viola

Omar Shelly,
Principal
David Mason
Bonnie Heung
Scot Moore

Cello

Eleanor Lee,
Principal
Andrew Borkowski
Taylor Skiff
Hui Zhang

Bass

Michael Franz,
Principal
Milad Daniari
Julian Lampert

Guest Musicians

Trombone

Joël Vaisse
Andrea Neumann
Benjamin Oatmen

Organ

Kent Tritle

Violin II

Yinbin Qian

BARD FESTIVAL CHORALE

James Bagwell, *Director*

Soprano

Kendra Berentsen
Miriam Chaudoir
Eileen Clark
Brooke Collins
Nonie Donato
Margaret Dudley
Lori Engle
Maggie Finnegan
Chloe Holgate
Michele Kennedy
Lauren-Rose King
Amy Rood
Ellen Taylor Sisson
Christine Sperry

Alto

Sarah Bleasdale
Donna Breitzer
Sishel Claverie
Katherine Emory
Yonah Gershator
Catherine Hedberg
Mary Marathe
Margaret O'Connell
Elizabeth Picker
AnnMarie Sandy
Suzanne Schwing
Elizabeth Smith
Irene Snyder
Nancy Wertsch*

Tenor

Joseph Demarest
Mark Donato
Ethan Fran
Alex Guerrero
Adam MacDonald
Mukund Marathe
Marc Molomot
Stephen Rosser
Emerson Sieverts
Tommy Wazelle

Bass

Daniel Alexander
David Baldwin
Jeremy Bethea
Blake Burroughs
James Gregory
Nicholas Hay
Paul Holmes
Daniel Hoy
Douglas Manes
Andrew Martens
Jose Pietri-Coimbre
John Rose

* *Choral Contractor*

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THE ORCHESTRA NOW ADMINISTRATION

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Erica Kiesewetter, *Director of Chamber and Audition Preparation*

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THE TŌN FUND



JITO LEE

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TŌN students are select musicians who hail from the finest conservatories across the U.S. and abroad. They are completing a rigorous, three-year academic program leading to a master's of curatorial, critical, and performance studies. In addition to tackling interdisciplinary coursework, they prepare and perform in professional concerts, and create music education programs.

Your tax-deductible contributions to The TŌN Fund will support student living stipends, fellowships, and health benefits; concerts at Bard College, Carnegie Hall, the Metropolitan Museum of Art, and other venues around New York City; TŌN's teaching artist program, which provides opportunities for TŌN musicians to design and implement community outreach projects with mid-Hudson schools, regional concert series, and community music education programs; purchase and care for instruments such as timpani and pianos, scores, and library acquisitions; and more.

To donate online, or for more information, visit THEORCHESTRANOW.ORG/SUPPORT.

To explore how your gift can support TŌN or to become more involved, please contact Nicole M. de Jesús, Development Manager, at (845) 758-7624 or ndejesus@bard.edu.