

the**orchestra**now<sup>®</sup>

in a side-by-side concert with musicians from  
The Bard College Conservatory Orchestra



**THE DREAM OF  
GERONTIUS**

apr 8/9  
2017

The Richard B. Fisher Center for the Performing Arts at Bard College

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Leon Botstein, Music Director | A Program of Bard College

in a side-by-side concert with musicians from  
The Bard College Conservatory Orchestra

**The Richard B. Fisher Center for the Performing Arts at Bard College**  
Sosnoff Theater

Saturday, April 8, 2017 at 8 PM  
Sunday, April 9, 2017 at 2 PM

*Performances #52 & #53: Season 2, Concerts 23 & 24*

**Leon Botstein**, *conductor*

**Edward Elgar**  
(1857–1934)

***The Dream of Gerontius, Op. 38*** (1900)

Part I

**Intermission**

Part II

Gerontius: **Jonathan Tetelman**, *tenor*

The Angel: **Sara Murphy**, *mezzo-soprano*

The Priest / The Angel of the Agony: **Christopher Burchett**, *baritone*

**Bard College Chamber Singers**

James Bagwell, *director*

**Cappella Festiva Chamber Choir**

Christine Howlett, *artistic director*

**Vassar College Choir**

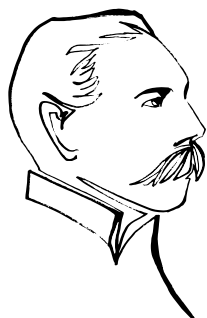
Christine Howlett, *conductor*

Text from *The Dream of Gerontius* by John Henry Cardinal Newman

This concert is supported in part by The Elgar Society


*The concert will run approximately 2 hours and 10 minutes, including one 20-minute intermission.*

**No beeping or buzzing, please! Silence all electronic devices.  
Photos and videos are encouraged, but only before and after the music.**




Brief remarks by **Adam Romey**, *bassoon*

**Edward Elgar**

 **Born:** 6/2/1857 in Broadheath, Worcestershire, England  
**Died:** 2/23/1934 at age 76 in Worcester, Worcestershire, England

**The Dream of Gerontius**

 **Written**  
1900, at ages 42–43

 **Premiered**  
10/3/1900 in Birmingham, England at Birmingham Town Hall as part of the Birmingham Triennial Music Festival  
*Hans Richter, conductor*  
*Marie Brema, mezzo-soprano*  
*Edward Lloyd, tenor*  
*Harry Plunket Greene, baritone*

**On Stage**

- |                 |                 |                 |                   |                  |
|-----------------|-----------------|-----------------|-------------------|------------------|
| 18 violins      | 2 oboes         | 4 French horns  | 1 bass drum       | 1 triangle       |
| 7 violas        | 1 English horn  | 4 trumpets      | chimes            | 1 organ          |
| 6 cellos        | 4 clarinets     | 3 trombones     | cymbals           | 1 harp           |
| 6 double basses | 1 bass clarinet | 1 bass trombone | 1 glockenspiel    | chorus           |
| 2 flutes        | 2 bassoons      | 1 tuba          | 1 small side drum | 3 vocal soloists |
| 1 piccolo       | 1 contrabassoon | timpani         | 1 tam-tam         |                  |

**Part I | 37 min**

Prelude  
 Jesu, Maria.....Gerontius  
 Kyrie eleison.....Chorus  
 Rouse thee, my fainting soul.....Gerontius  
 Be merciful, be gracious.....Chorus  
 Sanctus fortis.....Gerontius  
 I can no more.....Gerontius  
 Rescue him, O Lord.....Chorus  
 Novissima hora est.....Gerontius  
 Proficiscere anima Christiana.....The Priest  
 Go, in the name of Angels and Archangels.....Chorus

**20-Minute Intermission**  
*at approx. 8:50 Sat, 2:50 Sun*

**Meet some of the musicians in the lobby!**  
**Share a selfie!** @TheOrchNow #TheOrchNow



**WiFi: BardWireless**

Refreshments available in the lobby.  
 Restrooms located on either side of the lobby.

**Part II | 57 min**

Prelude  
 I went to sleep; and now I am refreshed.....The Soul of Gerontius  
 My work is done.....The Angel  
 All hail, my child and brother, hail!.....The Angel and the Soul  
 Low-born clods of brute earth.....Chorus  
 It is the restless panting of their being.....The Angel  
 The mind bold and independent.....Chorus  
 I see not those false spirits.....The Soul and the Angel  
 Praise to the Holiest.....Chorus  
 The sound is like the rushing of the wind.....The Soul  
 Glory to Him.....Chorus  
 They sing of the approaching agony.....The Angel  
 But hark! a grand mysterious harmony.....The Soul  
 And now the threshold as we traverse it.....The Angel  
 Praise to the Holiest in the height.....Chorus  
 The judgement now I near.....The Angel and the Soul  
 Jesu! by that shuddering dread which fell on Thee.....The Angel of the Agony  
 Be merciful, be gracious.....Chorus  
 Praise to His Name!.....The Angel  
 Take me away.....The Soul  
 Lord, Thou has been our refuge.....Chorus  
 Softly and gently, dearly-ransomed soul.....The Angel  
 Lord, Thou has been our refuge.....Chorus  
 Praise to the Holiest.....Chorus

## Synopsis

Gerontius tells us that he is dying and that Jesus is calling him home. He lies on his deathbed surrounded by a group of friends, who offer prayers for the dying man. Gerontius declares his faith and meditates on his final illness. He sees a vision of the demons he will encounter later. The friends pray for Gerontius to be rescued, in the way that God rescued some famous figures from the Old Testament. Gerontius' life slips away as he commends his soul to God. A priest sends Gerontius' soul on its journey.

The Soul of Gerontius awakes. All is calm and the trauma of death is in the past. Realizing that he is not alone on his travels, the Soul meets his Guardian Angel, who tells him what is to happen next. The Soul is speeding toward the throne of God, where he will be judged. But first he passes snarling demons, hungry to "gather souls for Hell." The Soul asks the Angel if he will see God when he arrives at the judgment hall. When he is told that he will see God for "a brief moment," he is awed by the prospect.

The Soul and the Angel arrive at the judgment hall, and are now in the presence of God. The Soul meets the Angel of Agony, who asks Jesus to spare the Soul. In an instant, he is judged and spared. The Soul begs to be taken on to Purgatory. The Angel gently leads him onward, bidding him "Farewell, but not forever."



Photo by Matt Dine

## Leon Botstein

*conductor*

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 will assume artistic directorship at Grafenegg, 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.

An advertisement for The Elgar Society. It features a black and white portrait of Edward Elgar on the right side. The text on the left reads: "The Elgar Society Promoting a wider interest in the life and music of Edward Elgar". Below this, it says "President: Julian Lloyd Webber FRCM". The main text of the ad is: "For only £35, you can join the largest UK composer society, formed to promote a wider interest in the life and music of Edward Elgar. Benefits of membership include: ❖ Free entrance to the Elgar Birthplace Museum in Broadheath ❖ Regular regional meetings with talks by well known musicians or writers ❖ Invitation to the annual Birthday weekend in May/June ❖ Free copies three times a year of the Society's Journal and the News ❖ Discount prices on the Society's books and CDs ❖ Support of the Elgar Society Edition: creating a comprehensive edition of all Elgar's published works ❖ Sponsorship of performances of Elgar's lesser known works both here and abroad ❖ Access to a worldwide membership". At the bottom, it says: "For further information, visit [www.elgar.org](http://www.elgar.org) or contact the Membership Secretary, David Young, The Rectory, Lydeard St Lawrence, Taunton, Somerset, TA4 3SF e-mail: [membership@elgar.org](mailto:membership@elgar.org) The Elgar Society is a Registered Charity 298062 [www.elgar.org](http://www.elgar.org)".



Photo by Marc Schreiner

## Christopher Burchett

baritone

Palmer in *Silent Night* with Fort Worth Opera; *The Poe Project* with Fort Worth and Fargo-Moorhead Opera; David T. Little's *Soldier Songs* at the PROTOTYPE New Music Festival; several world premieres, including 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 and Boulder Bach Festivals, and Bethlehem Bach Festival singing 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 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:** Larry Foreman in *The Cradle Will Rock* and Sander in *Zémire et Azor* with Opera Saratoga

**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

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



## Sara Murphy

mezzo-soprano

**This season:** The Wife in the world premiere of Gisle Kverndokk's sacred opera *Upon this handful of Earth*; Mary Magdalene in Elgar's *The Apostles* with the American Symphony Orchestra at Carnegie Hall

**Performances:** European debut as Ulrica in Verdi's *Un Ballo in Maschera* at the Opera Theater of Rome; Ligeti's Requiem, Schnittke's *Nagasaki*, and Hindemith's *The Long Christmas Dinner* with the American Symphony Orchestra; Verdi's *Othello*, Mendelssohn's *Elijah*, Mahler's Symphony No. 8, Beethoven's Symphony No. 9, and Tchaikovsky's *Ode to Joy* at the Cincinnati May Festival; Britten's *Phaedra*, Barber's *Dover Beach*, and High Priestess in *Aida* at the Ravinia Festival with the Chicago Symphony Orchestra

**Discography:** Mother Bayard and Ermengarde in Hindemith's *The Long Christmas Dinner* with the American Symphony Orchestra, named by *Opera News* as one of the "Top Ten Opera Recordings of 2015"

**Awards:** First-prize winner, Oratorio Society of New York Solo Vocal Competition; grant recipient, Inter-Cities Performing Arts and the Wagner Society of New York; finalist, Joy in Singing Competition; honorable mention, The George London Foundation Competition

**Education:** Oberlin College, Catholic University

## MEET THE GUEST SOLOISTS



Photo by Stephen Howard Dillon

### Jonathan Tetelman

tenor

**This season:** Verdi's *Requiem* with the Milan Festival Orchestra; *Agamemnone* in Gnegchi's *Cassandra* with Teatro Grattacielo; Luigi in Puccini's *Il Tabarro* with the Opera Company of Middlebury; selections of Alfredo in *La Traviata*, Werther in *Werther*, Rodolfo in *La bohème*, and Hoffmann in *Les contes d'Hoffmann* with the Gulf Shore Opera

**Performances:** Eisenstein in *Die Fledermaus* with the Martina Arroyo Foundation; Alfredo in *La Traviata* with the New York Opera Exchange; Steven Sanky in Weil's *Street Scene*, Freddy Eynsford-Hill in *My Fair Lady*, and Alfredo in *La Traviata* with Opera North (New Hampshire); The Count in Paisiello's *Nina*, Falke in *Die Fledermaus*, and the Drunken Poet in *The Fairy Queen* at Manhattan School of Music; Elder Gleaton in Floyd's *Susannah* at the International Vocal Arts Institute in Blacksburg, Virginia

**Awards:** First-prize winner, 2016 New York Lyric Opera Competition; prize-winning finalist, 2016 Mildred Miller (Opera Theater of Pittsburg) Competition; semi-finalist, Giulio Gari International Vocal Competition; semi-finalist, Gerda Lissner International Vocal Competition; semi-finalist, Meitersinger Competition at the AIMS Festival in Graz, Austria

**Education:** Manhattan School of Music; The New School of Music, Mannes College

## theorchestranow®

Founded in 2015, The Orchestra Now (TÖN) is an innovative pre-professional 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, TÖN 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 TÖN concert, musicians and audience inspire one another, each following their curiosity with a shared sense of adventure.

The musicians of TÖN hail from across the U.S. and eleven other countries: Australia, Canada, China, France, Hungary, Japan, Korea, Malaysia, Spain, Taiwan, and Venezuela. In addition to a concert series at their home base—the Richard B. Fisher Center for the Performing Arts at Bard College—they perform multiple concerts each season at Carnegie Hall and Lincoln Center, and offer complimentary 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 TÖN's Associate Conductor and Academic Director, James Bagwell, guest conductors in the first two seasons include Fabio Luisi, Gerard Schwarz, and JoAnn Falletta.

More info online at

[theorchestranow.org](http://theorchestranow.org)



Photo by Matt Dime

**Bard College Chamber Singers**

Formed in 2002 by music director James Bagwell, Bard College Chamber Singers is an auditioned choir of Bard students and alumni/ae from all programs of the College. In the past few seasons they have performed Arvo Pärt's *Magnificat*, Maurice Duruflé's Requiem, and Mozart's Requiem in concert at the Fisher Center's Sosnoff Theater. During the spring of 2010, the group filled the role of the chorus in the Bard College Graduate Vocal Arts Program's performances of two original operas, David Little's *Vinkensport* and Missy Mazzoli's *Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt*, as well as Ravel's *L'enfant et les sortilèges*. In October 2012 they performed Mahler's Symphony No. 8 at Carnegie Hall with the American Symphony Orchestra, and in December joined the Bard College Symphonic Chorus in Beethoven's Mass in C.

**James Bagwell, Director, Bard College Chamber Singers**

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 (TÖN) and in 2009 was appointed principal guest conductor of the American Symphony Orchestra. From 2009–15 he served as music director of The Collegiate Chorale. Some of the highlights of his tenure with them include conducting a number of 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. 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 numerous American and international orchestras, including the Mostly Mozart Festival Orchestra, New York Philharmonic, Boston Symphony Orchestra, Los Angeles Philharmonic, Budapest Festival Orchestra, and American Symphony Orchestra. He prepared The Collegiate Chorale for concerts at the Verbier Festival in Switzerland; in 2012 the Chorale traveled to Israel and the Salzburg Festival for four programs with The Israel Philharmonic. 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. He frequently appears as guest conductor for orchestras around the country and abroad, including the Cincinnati Symphony, Jerusalem Symphony, and the Interlochen Music Festival. He is Professor of Music at Bard College, and Director of Performance Studies and the Graduate Conducting Program at the Bard College Conservatory.

**Cappella Festiva Chamber Choir**

Cappella Festiva Chamber Choir has garnered a reputation throughout the Hudson Valley for producing creative, high-quality concerts of compelling classical music. What started as a small group of distinguished musicians who wished to perform the music of Johann Sebastian Bach has become an excellent choir performing an eclectic musical repertoire, often collaborating with the Hudson Valley Philharmonic, Bard College, and other fine area musicians. The Chamber Choir performs in five to six concerts each season. Christine Howlett was appointed artistic director in 2006. Cappella Festiva is a registered non-profit organization which supports three choirs: The Chamber Choir, Treble Choir (ages 11–18) and Cor Cappriccio (ages 7–10). More info online at [cappellafestiva.org](http://cappellafestiva.org).

**Vassar College Choir**

The Vassar College Choir, formed in 1971, is an auditioned mixed choral ensemble. Repertoire includes a cappella and accompanied works from the Renaissance to the 21st century, as well as works with orchestra, including Bach's *Christ lag in Todesbanden*, Handel's *Messiah*, Haydn's *Lord Nelson Mass*, Beethoven's Ninth Symphony, Duruflé's Requiem, Bernstein's *Kaddish*, and many others. In past years, the choir has toured in Cuba, England, France, Germany, Italy, Japan, and Uganda. The Choir has been invited numerous times to perform at Carnegie Hall. The ensemble performs regularly with the Hudson Valley Philharmonic. Recent premieres include works by Tarik O'Regan, Timothy Takach, and Leonard Enns. Next fall, the choir will premiere a commissioned work by Eric William Barnum. Christine Howlett has been the director of choral activities at Vassar College since 2003.

**Christine Howlett, Artistic Director, Cappella Festiva Chamber Choir, and Conductor, Vassar College Choir**

Christine Howlett is associate professor of music, director of choral activities, and chair of the music department at Vassar College, where she conducts the Vassar College Women's Chorus and Choir, and teaches music theory and voice. Her choruses have sung at Lincoln Center and Carnegie Hall, and have toured overseas in Cuba, England, France, Germany, Italy, Japan, Spain, and Turkey. Members of the Vassar Choirs performed in "At Home in the World," a collaborative performance with musicians and dancers from Japan and Uganda, with artistic direction by John Caird (*Nicholas Nickleby*, *Les Misérables*). Students performed at Vassar College and then traveled to Tokyo, Japan, and Kampala, Uganda. The Vassar College Women's Chorus has performed at the National Collegiate Choral Association at Yale University and the ACDA Eastern Division Conferences in Philadelphia and Baltimore. Ms. Howlett is artistic director of Cappella Festiva Treble Choir, and music director of the Danbury Concert Chorus in Connecticut. She collaborates regularly as chorus master and guest conductor with the Hudson Valley Philharmonic. She earned a B.A. in Voice Performance from the University of Toronto, and an M.M. in Early Music Voice Performance and a D.M.A. in Choral Conducting from Indiana University.

**Leon Botstein, Music Director****Violin I**

Andrés Rivas,  
*Concertmaster*  
Tianpei Ai\*  
Coline Bertrand  
Gergő Tóth\*  
Amos C. Fayette  
Zongheng Zhang\*  
Akiko Kamigawara  
Valory Hight\*  
Fangxi Liu  
Jiyoun Moon

**Violin II**

Leonardo Pineda,  
*Principal*  
Erin David  
Holly Nelson  
Maeve Schaller\*  
Clara Engen  
Gigi Hsueh\*  
Jiayu Sun  
Hao Xing  
Lara Baker-Finch†  
Grace Choi†  
Diego Gabete†  
Haemi Lee†  
Kurt Munstedt†  
Youyang Qu†  
Michael Rau†  
Lili Sarayrah†  
Adina Mu-Ying Tsai†  
Drew Youmans†

**Viola**

Chi Lee, *Principal*  
Joseph Burke\*  
Caleb Wong  
Yushi Pan\*  
David Riker  
Matthew Norman\*  
Marie-Elyse  
Badeau  
Bonnie Heung†  
Emmanuel Koh†  
Scot Moore†  
Omar Shelly†

**Cello**

Jinn Shin, *Principal*  
Alana Shannon  
Zhilin Wang  
Emily Munstedt\*  
Lauren Peacock  
Mariya Zabara\*  
Andrew Borkowski†  
Eleanor Lee†  
Hui Zhang†

**Bass**

Paul Nemeth,  
*Principal*  
Kevin Schmidt\*  
Michael Franz  
Rowan Puig Davis\*  
Zhenyuan Yao  
Andrew Behrens\*  
Milad Daniari†  
Julian Lampert†  
William McPeters†

**Flute**

Sasha Haff†  
Thomas J. Wible†

**Oboe**

Aleh Remezau,  
*Principal*  
Amy Cassiere\*  
Zachary Boeding,  
*English Horn*  
Kelly Mozeik†

**Clarinet**

Caitlin Beare\*,  
*Principal*  
Kristýna Petišková\*,  
*Assistant*  
Jingyu Mao\*  
Andrei Sergiu  
Cebotari\*, *Assistant*  
Viktor Tóth\*, *Bass*  
*Clarinet*  
Micah Candiotti-  
Pacheco†  
Sangwon Lee†  
Elias Rodriguez†

**Bassoon**

Adam Romey,  
*Principal*  
Gabrielle Hartman\*  
Dávid A. Nagy,  
*Contrabassoon*

**Horn**

Philip Brindise,  
*Principal*  
Zachary McIntyre\*  
Claire Worsey\*  
Liri Ronen\*  
Shannon Hagan†  
Tim Skelly†

**Trumpet**

Szabolcs Koczur,  
*Principal*  
Anita Toth\*, *Assistant*  
Matyas Daniel  
Fieszl\*  
Claudiu Cebotari\*  
Chris Moran†  
Zachary  
Silberschlag†

**Trombone**

Matt Walley,  
*Principal*  
Yu-Tien Chou\*,  
*Assistant*  
Conghao (Natty)  
Tian\*  
Marco Jaimes\*,  
*Bass Trombone*  
Gabe Cruz†  
Federico Ramos†

**Tuba**

Evan Petratos\*  
Dan Honaker†

**Timpani**

Tyson J. Voigt

**Percussion**

Jonathan Wisner,  
*Principal*  
Samuel Gohl\*  
Meilin Wei\*

**Harp**

Xing Gao\*

**Guest Musicians****Flute**

Katherine Lee  
Althen  
Denis Savelyev  
Matthew Ross,  
*Piccolo*

**Organ**

Paolo Bordignon

\*member of *The Bard*  
*College Conservatory*  
*Orchestra*

†TÓN musician not  
performing in this  
concert

**BARD COLLEGE CHAMBER SINGERS**

James Bagwell, *Director*

**Soprano**

Anna-Sofia Botti  
Laura DeLuca  
Noni Donato  
Rachael  
Gunning  
Victoria Haschke  
Emily Hegart  
Haley Lugg  
Silvie Lundgren  
Kathleen Miller  
Rachel Nalecz  
Yungee Rhie  
Rachel Rosales  
Christine Sperry  
Anneke Stern  
Cassandra  
Whitehead

**Alto**

Teresa Buchholz  
Matthew  
Derning  
Yonah Gershator  
Brynn Gilchrist  
Vivian (Yuwei)  
Han  
Teddy McKell  
Madison Owings  
Samira Salame  
Shania Sinclair  
Clover Stieve  
Nancy Wertsch

**Tenor**

Andrew Burger  
Danny  
Castellanos  
John Cleveland  
Howell  
Jack Colver  
Mark Donato  
Ethan Isaac  
Luke Jennings  
Gareth Lee  
Theo Lowrey  
Mukund  
Marathe  
Eric Raimondi  
William Rowan  
Jameson  
Williams

**Bass**

Daniel Alexander  
Juan Cabrera  
Sonny Capacco  
Philip Carroll  
Jonathan  
Estabrooks  
James Fitzwilliam  
Muir Ingliss  
Luke Koenig  
Peter Lane  
Woanjun Lee  
Jackson  
McKinnon  
Luke Patterson  
Keith Roscoe  
Bryan Rote  
Ben Ruesch  
Jamal Sarikoki  
Jacob Testa  
Jason Thomas  
Jeff Wilson

**CAPPELLA FESTIVA CHAMBER CHOIR**

Christine Howlett, *Artistic Director*

**Soprano**

LeeAnne  
Andrews  
Kit Cowan  
Karen Gale  
Kristen Jemiolo  
Janice Meltzer  
Sally Norvell  
Susan Phillips  
Amy Pickering  
Anne Rubin  
Jo Salas

**Alto**

Annie Alford  
Debra Bucher  
Theodora Budnik  
Amanda Burdine  
Misty Decker  
Vera Ewing  
Tamara Foster  
Deborah Lanser  
Nancy Loomis  
Betty Olson  
Celine Sigmen  
Lois Skelly  
Pat Zito

**Tenor**

John Bassler  
Benedikt M.  
Kellner  
Steve Lanser  
John McCleary  
Kevin Rivers  
Liam Wack  
Michael Wood

**Bass**

Mark Colvson  
Wayne Delia  
Eric Hepp  
Maarten Reilingh  
Robert Renbeck  
Andrew Wack  
Forrest Walker  
Jeffrey Walker  
Patrick Walker  
Matt Webber  
William Wolz

**VASSAR COLLEGE CHOIR**

**Christine Howlett**, *Conductor*

**Soprano**

Chloe Catoya '20  
Carina Cohen '19  
Sophie Dewil '17  
Emily Drossell '19  
Cami Hippee '17  
Jay Leichtman '18  
Sophie Stephenson '20  
Gileann Tan '17  
Anisa Threlkeld '18  
Ana Isabel Torruella  
Suárez '17  
Laura Vidano '20  
Mira Villevsvik '17

Naomi Davidson '20  
Melanie Donnelly '17  
Jennifer Gee '20  
Jackie Hwang '19  
Grace Kirkpatrick '19  
Grace Kushner '20  
Kira Peterson '20  
Sarah Rodeo '17  
Stephanie Saint  
Germain '18

**Tenor**

Diego Encarnacion '18  
Raphe Gilliam '19  
George Luton '19  
Daniel Rosen  
Nicholas Ruggeri '18  
Daniel Young '17

**Bass**

Aidan Anderson '20  
Alexander Bartholomew  
'19  
Remy Beaugerard '19  
Ari Bell '18  
Pietro Geraci '18  
Dylan Horowitz '19  
Dong Min Jhang '20  
William Yuze Li '20  
Jeremy Middleman '18  
Michael Oosterhout '18  
Seamus Taylor '17  
Logan Pitts '17  
Spencer Virtue '16

**Alto**

Anna Abrams '18  
Allison Breeze '19  
Sarah Chapman '20

**The Bard College Conservatory of Music**, founded in 2005, is guided by the principle that musicians should be broadly educated in the liberal arts and sciences to achieve their greatest potential. All undergraduates complete two degrees over a five-year period: a bachelor of music and a bachelor of arts in a field other than music. The Conservatory Orchestra has performed twice at Lincoln Center and has completed three international concert tours: in June 2012 to China, Hong Kong, and Taiwan; in June 2014 to Russia and six cities in Central and Eastern Europe; and in June 2016 to three cities in Cuba.

**The Graduate Vocal Arts Program** is a two-year master of music degree conceived by soprano Dawn Upshaw. The course work is designed to support a broad-based approach to a singing career that extends from standard repertory to new music. Alongside weekly voice lessons, diction, and repertory courses is training in acting, as well as core seminars that introduce and tie together the historical/cultural perspective, analytical tools, and performance skills that distinguish vocal and operatic performance at the highest level.

**The Graduate Conducting Program**, orchestral and choral, is a two-year curriculum that culminates in the master of music degree. The program is directed by conductor Harold Farberman; James Bagwell, director of Bard's undergraduate Music Program; and Leon Botstein, president of Bard College, music director and principal conductor of the American Symphony Orchestra, and conductor laureate of the Jerusalem Symphony Orchestra.

**Hometown:** St. Paul, Minnesota

**Alma maters:** Wilfrid Laurier University, B.A.; Glenn Gould School, A.D.; Indiana University Jacobs School of Music, M.M.

**Awards/competitions:** Grant recipient, 2014–15 Frank Huntington Beebe Fund for Musicians; Winner, 2009 Ken Murray Concerto Competition

**Appearances:** Windfest, 2009; Centre for Opera Studies in Italy Festival, 2011–13, 2015; Brevard Music Festival, 2014; Weimar Bach Academy, 2016

**Musical origins:** I began playing when I was 13. It was the summer before eighth grade, and I had to take a music class. As I already had played piano for a few years and done some singing, I didn't want to take choir or general music. I had always thought the sound and personality of the bassoon was really interesting. None of the other students played bassoon, and all of the bassoonists I had met had a sense of humor and distinct quirkiness about them, so I settled on that.

**How did you hear about TÔN?** I saw an announcement about it on a music website and was very excited about the general mission of the group. To me, questions about the contemporary relevance of music and musicians in society as well as smaller communities are especially important to this generation because societal change is accelerating. The idea of having a community of musicians dedicated to tackling these questions together felt like a natural next step.



*Photo by Celine Admiraal*

**Adam Romey**

*bassoon*



Adam will talk briefly about the music on stage before the performance

**Favorite composer fact:** Not only did Bach master every genre of his time and compose a huge amount of music, often writing it, making parts, rehearsing it, and performing in a span of a couple of weeks or less, but he also had 21 children.



Photo by Jito Lee

## Andrés Rivas

*violin*

**Hometown:** Caracas, Venezuela

**Alma mater:** Universidad Nacional Experimental de las Artes (UNEARTE)

**Awards/Competitions:** 2nd place, violin competition "Maurice Hasson", Venezuela

**Appearances:** Youth Orchestra of Caracas; Simón Bolívar Symphony Orchestra of Venezuela; Festival de Música de Santa Catarina, Brazil; Salzburg Festival; Beethovenfest Bonn; Bergen Festival

**Musical origins:** I began playing violin at the age of 3 because I was too bad at baseball, but my dad realized I had a good ear and bought me a violin.

**Most fun piece to play:** Heitor Villa-Lobos' Choros No. 6

**Favorite obscure piece:** Antonio Estevez's *Cantata Criolla*

**Favorite fact about your instrument:** Maestro Maurice Hasson gave it to me as a gift when I was 6 years old

**Best music to have on repeat:** Elgar Symphony No. 1, Strauss' *Till Eulenspiegel*

**Favorite painting:** Edvard Munch's *The Scream*

**Time travel destination:** The Golden Age

Edward Elgar

## **The Dream of Gerontius**

*Notes by Zhibin Wang, cello*

The text to Elgar's *The Dream of Gerontius* is based on a poem written by British catholic cardinal John Henry Newman in 1865. Newman's poem was very popular, and it was the favorite poem of British General Charles George Gordon. During the siege of Khartoum, Gordon read it and underlined several parts in pencil, including passages such as "Now that the hour is come, my fear is fled," while death and destruction loomed. He died with a copy of it on his person, but not before his markings were duplicated and given to Frank Power, a special correspondent for *The Times* in Khartoum. It was later published and became hugely popular. Elgar received the copy of *The Dream of Gerontius* with Gordon's markings as his wedding present in 1889. But in fact, as early as 1885, Elgar already had his own personal copy with General Gordon's markings, which he lent to his future wife, Alice, in 1887.

In the summer of 1898 the organizing committee of the Birmingham Music Festival asked Elgar to compose a new work for BMF 1900. Although Elgar was already composing the *Enigma Variations* and *Sea Pictures* at that time, he also began to write *The Dream of Gerontius*. At the premiere, Elgar told reporters that the work had been brewing in his mind for eight years.

Unfortunately, the debut of Elgar's oratorio did not go smoothly; some critics described the premiere as a "disaster" while Elgar's friend and publisher, August Jaeger, declined his support because he felt the subject was too complicated and it was too difficult to perform. Matters were made worse by the sudden death of the chorus master, whose replacement was unable to cope with the difficult score. However, Julius Butts, a German conductor and chorus master, recognized the true value of the work after its premiere, translated the text, and arranged a successful performance in Düsseldorf in December 1901.

In Greek, Gerontius means "old man." Elgar has said that the protagonist is not a saint, preacher, or evangelist, but just an ordinary man who also sins. At the end of the manuscript score, Elgar wrote this quotation from John Ruskin's *Sesame and Lilies*: "This is the best of me; for the rest, I ate, and drank, and slept, loved and hated, like another; my life was as the vapour and is not; but this I saw and knew; this, if anything of mine, is worth your memory."



Photo by Matt Dine

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We also gratefully acknowledge the following donors who generously supported T<sup>ON</sup>'s first anniversary celebration at City Winery on October 13, 2016. Thank you for joining the festivities!

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*Lists current as of March 31, 2017*

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### About The Richard B. Fisher Center for the Performing Arts at Bard College

The Richard B. Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space, and in the 220-seat LUMA Theater, which features a flexible seating configuration. The Center is home to Bard College's Theater & Performance and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, operetta, film, and cabaret; and the Bard Music Festival, which celebrated its 25th year in 2014. The 2017 festival is devoted to the life and work of Frédéric Chopin.

The Center bears the name of the late Richard B. Fisher, former chair of Bard College's Board of Trustees. This magnificent building is a tribute to his vision and leadership.

The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

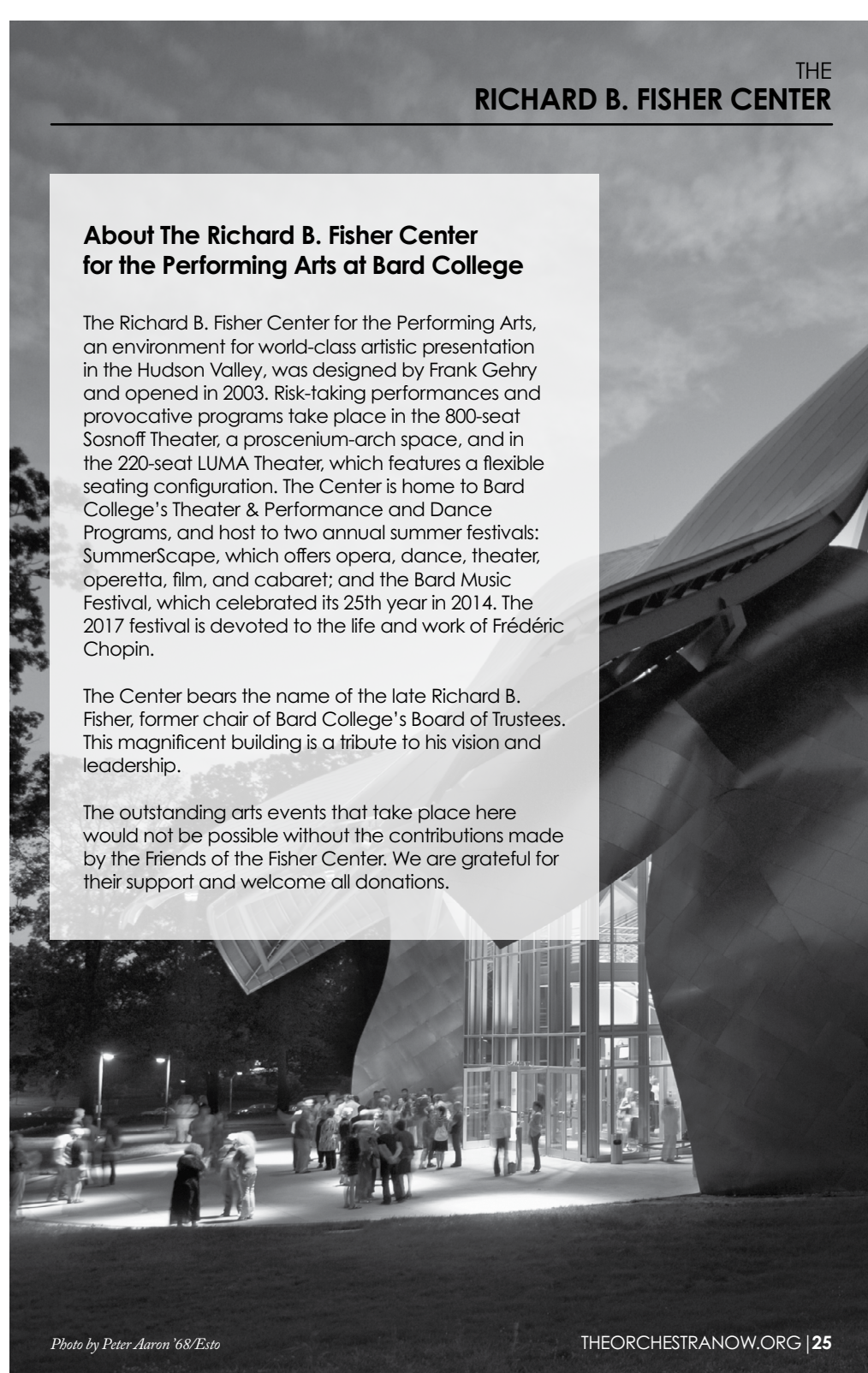


Photo by Peter Aaron '68/Esto

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Bard College is a four-year residential college of the liberal arts and sciences with a 157-year history of academic excellence. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 park-like acres in the Hudson River Valley. The College offers bachelor of arts degrees, with nearly 50 academic programs in four divisions—Arts; Languages and Literature; Science, Mathematics, and Computing; and Social Studies—and Interdivisional Programs and Concentrations. Bard also bestows several dual degrees, including a B.A./B.S. in economics and finance, and at the Bard College Conservatory of Music, where students earn a bachelor's degree in music and a B.A. in another field in the liberal arts or sciences. Bard's distinguished faculty includes winners of MacArthur Fellowships, National Science Foundation grants, Guggenheim Fellowships, Grammy Awards, French Legion of Honor awards, and Pulitzer Prizes, among others.

Over the past 35 years, Bard has broadened its scope beyond undergraduate academics. The College operates 12 graduate programs and has expanded to encompass a network of regional, national, and global partnerships—including dual-degree programs in four international locations; the Bard Prison Initiative, which grants college degrees to New York State inmates; and Bard High School Early Colleges, where students earn a high school diploma and an A.A. degree in four years. Bard's philosophy sets a standard for both scholarly achievement and engagement in civic and global affairs on campus, while also taking the College's mission to the wider world. The undergraduate college in Annandale-on-Hudson, New York, has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1. For more information about Bard College, visit [bard.edu](http://bard.edu).

Individual supporters are essential to sustaining the Richard B. Fisher Center for the Performing Arts as an extraordinary part of cultural life in the Hudson Valley. Generous gifts from arts supporters like you help make everything at the Fisher Center possible.

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Sunday, April 23 at 2 pm

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Sunday, May 28 at 1 pm

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A performance exhibition

The second Live Arts Bard Biennial explores vital questions about surveillance, security, and democracy.

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### CONSERVATORY SUNDAY

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## CONVERSATION

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