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# CONCERTOS FOR STRINGS

Zachary Schwartzman *conductor*

Saturday, October 17, 2020

Performance #157 Season 6, Concert 5

Livestreamed from the Fisher Center at Bard

Sosnoff Theater



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# TABLE OF CONTENTS

4 CONCERT QUICK GUIDE™

5 THE MUSIC

6 **WITOLD LUTOSŁAWSKI**

OVERTURE FOR STRINGS

7 **BOHUSLAV MARTINŮ**

DOUBLE CONCERTO FOR TWO STRING  
ORCHESTRAS, PIANO, AND TIMPANI

8 **GRAŻYNA BACEWICZ**

CONCERTO FOR STRING ORCHESTRA

9 **M. CAMARGO GUARNIERI**

CONCERTO FOR STRING ORCHESTRA  
AND PERCUSSION

10 THE ARTISTS

11 ZACHARY SCHWARTZMAN *conductor*

12 THE ORCHESTRA NOW

14 LARISSA MAPUA *viola*

15 LUCAS GOODMAN *viola*

16 GAIA MARIANI RAMSDELL *violin*

17 LEONARDO VÁSQUEZ CHACÓN *viola*

18 SUPPORT TŌN

19 THE TŌN FUND DONORS

20 THE ADMINISTRATION

21 ABOUT BARD COLLEGE

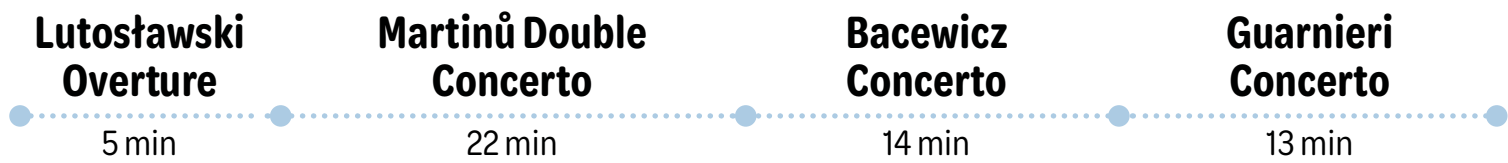
Rehearsals and performances adhere to the strict guidelines set by the CDC, with daily health checks, the wearing of masks throughout, and musicians placed at a safe social distance. Musicians sharing a music stand also share a home.

# CONCERT QUICK GUIDE™

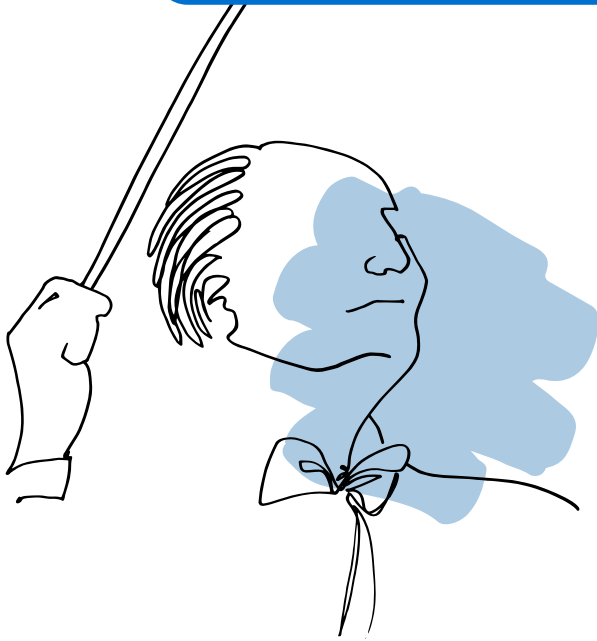
**ZACHARY SCHWARTZMAN** *conductor*

## CONCERT TIMELINE

1 hour and 10 minutes



Brief remarks by Larissa Mapua *viola*



### WITOLD LUTOSŁAWSKI

**Born** 1/25/1913 in Warsaw

**Died** 2/7/1994 at age 81 in Warsaw

### OVERTURE FOR STRINGS

**Written** 1949, at age 36

**Premiered** 11/9/1949 in Prague by the Prague Radio Symphony Orchestra; Grzegorz Fitelberg *conductor*

Brief remarks by Lucas Goodman *viola*

### BOHUSLAV MARTINŮ

**Born** 12/8/1890 in Polička, Bohemia (now Czech Republic)

**Died** 8/28/1959 at age 68 in Liestal, Switzerland

### DOUBLE CONCERTO FOR TWO STRING ORCHESTRAS, PIANO, AND TIMPANI

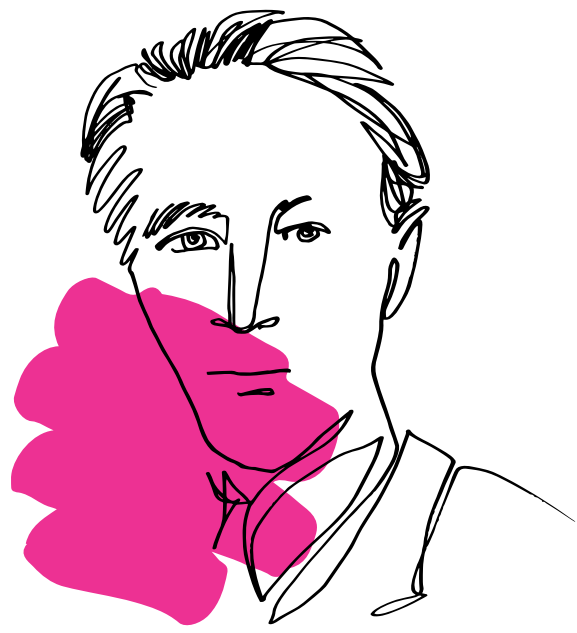
Poco allegro (a little fast) 6 min

Largo (slow & dignified) 9 min

Allegro (fast) 7 min

**Written** 1938, at age 47

**Premiered** 2/9/1940 in Basel, Switzerland by the Basle Chamber Orchestra; Paul Sacher *conductor*



Brief remarks by Gaia Mariani Ramsdell *violin*



### GRAŻYNA BACEWICZ

**Born** 2/5/1909 in Łódź, Poland

**Died** 1/17/1969 at age 59 in Warsaw

### CONCERTO FOR STRING ORCHESTRA

Allegro (fast) 5 min

Andante (moderately slow) 5 min

Vivo (lively & animated) 4 min

**Written** 1948, at age 39

**Premiered** 6/18/1950 in Warsaw by the Polish National Radio Symphony Orchestra; Grzegorz Fitelberg *conductor*

Brief remarks by Leonardo Vásquez Chacón *viola*

### M. CAMARGO GUARNIERI

**Born** 2/1/1907 in Tietê, São Paulo

**Died** 1/13/1993 at age 85 in São Paulo

### CONCERTO FOR STRING ORCHESTRA AND PERCUSSION

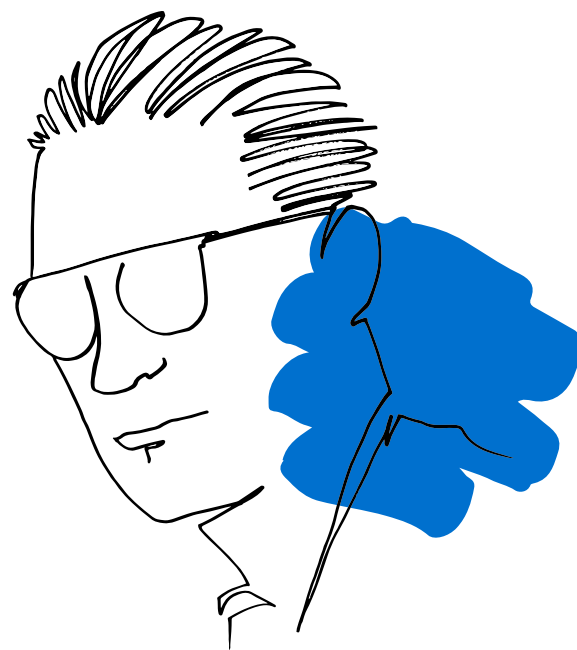
Vigoroso (vigorous) 3 min


Saudoso (wistful) 6 min

Jocoso (humorous) 4 min

*no pause between first and second movements*

**Written** 1972, at age 65



The background is white with various abstract elements: a large blue shape at the top, a pink brushstroke at the top left, a blue brushstroke at the top right, a yellow brushstroke at the bottom left, a black dot pattern at the bottom left, a yellow brushstroke at the bottom center, and a pink brushstroke at the bottom right. The text 'THE MUSIC' is centered in the middle.

THE  
**MUSIC**

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## WITOLD LUTOSŁAWSKI'S OVERTURE FOR STRINGS

Notes by TŌN cellist Cameron Collins

Witold Lutosławski's Overture for Strings was written in 1949 and premiered in November of the same year in Czechoslovakia by the Prague Radio Symphony Orchestra. This lesser known work by Lutosławski was written between two of his more famous works for orchestra, his Symphony No. 1, completed in 1947, and his Concerto for Orchestra, written in 1950. It is a rather short work, lasting only five minutes, which may be part of the reason it is not frequently played. Lutosławski said himself, "The work is enormously impractical, because it requires quite a bit of work, but lasts only 5 minutes. For the most part, after listening to it, the audience is completely disoriented, despite the long final chord which crowns the work. Evidently people expect the work to be longer." Although the Overture for Strings never reached popularity, it is quite an interesting piece. After his

first symphony, Lutosławski was reportedly unhappy with his own approach to the way he used pitches to create his melodies and harmonies. This forced him to start searching for a new "sound language," and the Overture for Strings was his first symphonic work in this process. Lutosławski wrote the work in a traditional sonata form, and heavily relied on familiar compositional influences. The way in which the composer uses four-note cells as stand-alone motives and then also incorporates those cells into longer melodies is very similar to Bartók's compositional style. However, his use of chromatic and tetrachord scales to form a melody, as well as the technique of overlapping the introduction of a new musical idea as the previous idea is still happening, later to be known as his "Chain Technique," is the start of Lutosławski finding his new musical language.

## BOHUSLAV MARTINŮ'S DOUBLE CONCERTO FOR TWO STRING ORCHESTRAS, PIANO, AND TIMPANI

Notes by TÔN violinist Esther Goldy Roestan

### A Shy Boy with a Violin

Unlike other famous composers, Bohuslav Jan Martinů wasn't born into a wealthy family, but rather a middle class family; his father was a shoemaker, and his family worked in a church. Martinů was a shy boy and had some health problems that kept him from vigorous activities, so his way of expressing himself was through the violin. He developed a strong reputation as the townspeople grew fond of his musical talent, and they helped fund his education at the Prague Conservatory. During his years at the Conservatory he was far more attracted to books, analyzing music, and composition in general. He initially composed Romantic-style music and gradually became more interested in modern classical music composition. In 1941 he moved to New York City, and that's when his career really began. Many of his symphonies were performed by major orchestras in New York, Boston, Cleveland, Chicago, and elsewhere.

### Music in a Hostile Time

Martinů's Double Concerto for Two String Orchestras, Piano, and Timpani was written in Switzerland in 1938. The political climate in Europe was very hostile around this time, especially because Hitler was still in power, and this severely impacted Czechoslovakia, where Martinu had a lot of connections. This was the year of Kristallnacht, the Czech Crisis, and the Munich Agreement. Even though Switzerland was pretty neutral during this time, these major events affected all Europeans. In this concerto, Martinů clearly expressed how he felt during this difficult time, and we can hear anxiety, depression, and restlessness throughout the piece.



## GRAŻYNA BACEWICZ'S CONCERTO FOR STRING ORCHESTRA

Notes by TÖN violist Sean Flynn

The Concerto for String Orchestra by Grażyna Bacewicz is considered to be the composer's finest work. In what is known as the "neoclassical" style, Bacewicz utilizes forms and melodic elements from the Baroque and Classical eras in tandem with modern rhythms and harmonies. This combination allows the piece to be accessible to even a first-time listener while still holding many surprises and ear-catching moments. Despite other great composers like Prokofiev and Stravinsky writing in this style, the concerto stands out as a wholly original work, particularly with the composer's Polish roots being made apparent in many of the folk-like elements heard throughout the piece. The work follows a standard three-movement concerto form (fast-slow-fast), with each instrument group being asked to display their specific virtuosic capabilities throughout. In addition to composing, Bacewicz was also an accomplished violinist, and her knowledge of string-playing allowed this piece to have great textural and technical variety. It is rare to find an orchestral piece

where each instrumental group has a part written for them that feels both essential to the whole and is continuously engaging to play. As a violist, I am no stranger to less-than-engaging orchestral parts, but there certainly are none of the like to be found in this concerto. Bacewicz asks a lot of the players of this piece; a number of solos, complicated rhythmic passages, and melodic lines with difficult intonation make for an intense but endlessly exciting playing experience, but I am sure that this intensity and excitement will be felt by listeners as well.

## M. CAMARGO GUARNIERI'S CONCERTO FOR STRING ORCHESTRA AND PERCUSSION

Notes by TÔN percussionist Charles Gillette

### An Unusual Pairing

Scored for strings, timpani, and two snare drums, M. Camargo Guarnieri's Concerto for Strings and Percussion is an unusual pairing of two sections in the orchestra that rarely play together. The piece is less of a concerto in the traditional sense as it doesn't feature any one particular instrument or performer. The strings and percussion play off one another in three movements played without pause following a fast-slow-fast format. The first movement is defined by its rhythmic energy as the strings and timpani trade driving passages, with the snare drums providing grooves to accompany the strings. Guarnieri frequently uses syncopation and mixed meter in this movement, giving the music a sense of unpredictability. The second movement showcases the strings in a lyrical and emotional memorial to the composer's mother.

The final movement returns to the same sense of energy from before. Guarnieri worked as a pianist for silent films growing up in São Paulo, and it's easy to imagine this music scoring an old western. The percussion section is featured at the end as Guarnieri instructs to improvise a cadenza between the snare drums and timpani for roughly one minute before the violin solo that begins the final section.

### Pairing Rhythm with Lyricism

Guarnieri was a new composer to me before this program and I'm struck by the way he pairs rhythm with lyricism in this piece. He dedicated his 1942 piece Abertura Concertante to Aaron Copland, and I can definitely hear Copland's influence in Concerto for Strings and Percussion. I'm excited to be able to perform a piece that's new to me and discover more of Guarnieri's music.

The background is white with several abstract, hand-drawn style elements. There are large, irregular shapes in blue and light blue. A yellow brushstroke is at the top center. A cluster of black dots is in the top right. Pink brushstrokes are on the left and bottom right. A yellow brushstroke is on the right. A black brushstroke is at the bottom left. A yellow horizontal line is below the text.

THE  
**ARTISTS**



Photo by Claire McAdams

## ZACHARY SCHWARTZMAN

*conductor*

Zachary Schwartzman has conducted around the United States, in Brazil, England, Bosnia, and Mexico. His orchestral performances have been featured on NPR, including a national broadcast on “Performance Today.” A recipient of the career development grant from the Bruno Walter Memorial Foundation, he has served as assistant conductor for the Deutsche Oper Berlin, Opera Atelier (Toronto), Berkshire Opera Festival, Opéra Français de New York, L’Ensemble orchestral de Paris, Gotham Chamber Opera, Oakland East Bay Symphony, Connecticut Grand Opera, and Opera Omaha, among others. He was associate conductor for two seasons with New York City Opera, as well as conductor in their VOX series, and has been associate/assistant conductor for fifteen productions at Glimmerglass Opera, where he conducted performances of *Carmen* and the world premiere of Jeanine Tesori’s *A Blizzard on Marblehead Neck*.

Mr. Schwartzman’s credits as assistant conductor include recordings for Albany Records, Bridge Records, Naxos Records, Hyperion Records, and a Grammy-nominated world-premiere recording for Chandos Records. He had a twelve-year tenure as music director of the Blue Hill Troupe and has been assistant conductor for the American Symphony Orchestra since 2012. He has appeared as both assistant conductor and conductor at Bard SummerScape and the Bard Music Festival at The Richard B. Fisher Center for the Performing Arts. He is currently resident conductor of The Orchestra Now (TÔN) and music director of the Bard College Community Orchestra. In addition to degrees in Piano Performance and Orchestral Conducting, he earned a B.A. in East Asian Studies from Oberlin College.



Photo by David DeNee

## THE ORCHESTRANOW

The Orchestra Now (TÖN) 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 TÖN 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 TÖN in 2015 as a graduate program at Bard College, where he is also president. TÖN 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 TÖN's performances “dramatic and intense,” praises these concerts as “an opportunity to see talented musicians early in their careers.”



Photo by David DeNee

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 TÖN 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 TÖN'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](http://theorchestranow.org). For more information on the academic program, visit [bard.edu/theorchnow](http://bard.edu/theorchnow).



Photo by David DeNee

Leon Botstein *Music Director*

**Violin I**

Nicole Oswald  
*Concertmaster*  
Yada Lee  
Shaina Pan  
Yi-Ting Kuo  
Dillon Robb  
Weiqiao Wu  
Jacques Gadway  
Stuart McDonald

Hyunjung Song

Lucas Goodman  
Celia Daggy  
Larissa Mapua  
Leonardo Vásquez  
Chacón  
Batmyagmar  
Erdenebat\*  
Katelyn Hoag\*

**Flute**

Brendan Dooley\*  
Leanna Ginsburg\*  
Rebecca Tutunick\*

**Oboe**

Shawn Hutchison\*  
Jasper Igusa\*  
JJ Silvey\*

**Clarinet**

Matthew Griffith\*  
Ye Hu\*  
Rodrigo Orviz Pevida\*  
Viktor Tóth\*

**Bassoon**

Cheryl Fries\*  
Philip McNaughton\*  
Xiaoxiao Yuan\*

**Horn**

Emily Buehler\*  
Steven Harmon\*  
Ser Konvalin\*  
Kwong Ho Hin \*  
Zachary Travis\*

**Trumpet**

Samuel Exline\*  
Guillermo García  
Cuesta\*  
Anita Tóth\*  
Maggie Tsan-Jung Wei\*

**Trombone**

David Kidd\*  
Ian Striedter\*  
Jack E. Noble\* *Bass  
Trombone*

**Tuba**

Jarrod Briley\*

**Timpani**

Keith Hammer III

**Percussion**

Luis Herrera Albertazzi  
Charles Gillette

**Harp**

Taylor Ann Fleshman\*

**Guest Musicians**

**Piano**

Bethany Pietroniro

*\* not performing in this  
concert*

**Violin II**

Yinglin Zhou *Principal*  
Xinran Li  
Sabrina Parry  
Adam Jeffreys  
Bram Margoles  
Misty Drake  
Gaia Mariani Ramsdell  
Zhen Liu  
Tin Yan Lee\*  
Yurie Mitsuhashi\*  
Esther Goldy Roestan\*  
Gergő Krisztián Tóth\*

**Cello**

Jordan Gunn *Principal*  
Eva Roebuck  
Sara Page  
Cameron Collins  
Lucas Button  
Kelly Knox  
Sarah Schoeffler\*  
Pecos Singer\*

**Bass**

Mariya-Andoniya  
Henderson *Principal*  
Kaden Henderson  
Tristen Jarvis  
Joshua DePoint  
Luke Stence\*

**Viola**

Sean Flynn *Principal*

*Members of TÔN can be identified by their distinctive blue attire.*



## LARISSA MAPUA

*viola*

Larissa will talk briefly about Witold Lutosławski's Overture for Strings before the performance.

**Hometown:** Acworth, GA

**Alma maters:** DePaul University, B.M. 2014–16; Indiana University, M. M. 2016–18

**Awards/competitions:** 2011 Rose Thomas Smith Award, National Federation of Music Clubs

**Appearances:** National Music Festival at Washington College, 2016; National Symphony Orchestra Summer Music Institute Festival, 2015; Madeline Island Chamber Music Festival, 2014; Green Mountain Chamber Music Festival, 2013; Brevard Music Center, 2011

**What is your earliest memory of classical music?** My first piano lesson with my late teacher Virginia Baccay. I was six years old and very excited to get my first piano books. She used to give me candy after lessons and I was very into that, too. Some of the songs in my books had lyrics. One of the first right-hand songs I learned had lyrics from an old saying about the days of the month. It went, "Thirty days has September, April, June and November—All the rest have thirty-one—February has twenty-eight." To this day, I still sing it in my head sometimes towards the end of the month to figure out my life, in the labored rhythm of the piano songbook.

**What has been your favorite experience as a musician?** Playing Strauss' *An Alpine Symphony* at Indiana University under the baton of Carl St. Clair. It's one of my favorite pieces!

**Favorite non-classical musician or band:** These days, my favorite band is Beach House. I also perpetually listen to Ella Fitzgerald. But more specifically, the best song of all time is definitely "Dancing Queen" by ABBA. I heard it on karaoke at Filipino parties in the '90s a lot, so it makes me nostalgic.

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

**If you weren't a musician, what would you be doing?** I always thought it would be cool to be a pilot. Or maybe a vegetable farmer. The piano teacher I mentioned earlier, Virginia Baccay, and my high school orchestra director, Paula Krupiczewicz, both convinced my parents to let me major in music and attend schools out-of-state. So I have those two amazing people to thank that I am a musician today!



## LUCAS GOODMAN

*viola*



Lucas will talk briefly about Bohuslav Martinů's Double Concerto for Two String Orchestras, Piano, and Timpani before the performance.

**Hometown:** West Palm Beach, FL

**Alma maters:** Eastman School of Music, B.M. & M.M.; University of Miami-Frost School of Music, A.D.

**Appearances:** Florida Grand Opera Orchestra, 2018; Palm Beach Symphony, 2018; Rochester Philharmonic Orchestra, 2015-2017; Hartford Symphony, 2017

**What inspired you to audition for TÔN?** I heard about TÔN while I was still living in Rochester, right when the program was just starting, so it had been on my radar for a few years before I applied. At the time, I had just finished my Master's, so I wasn't quite ready for more school at that point, but I was pretty sure that I'd apply eventually. I was able to get a couple of seasons of playing almost full-time as a substitute with the Rochester Phil under my belt, and that made me feel pretty certain that I wanted to be part of a professional orchestra, so after a year of focusing on my technique with the brilliant Jodi Levitz in Miami, I was ready to take my shot and audition for TÔN. Thankfully it worked out for me, and here I am!

**What is your favorite piece of music, and why do you love it?** This answer changes pretty often, but right now, I'd have to say *Strauss' Alpine Symphony*. He shows an immense love for nature, and it's hard not to get lost in the adventure with the characters in the tone-poem.

**What is some advice you would give to your younger self?** I would tell myself to stop taking myself so seriously.

**If you weren't a musician, what would you be doing?** Before I decided to pursue music, I wanted to be a sports announcer.

**Piece of advice for a young classical musician:** No matter what happens in a given performance, no matter how many mistakes you make, the way you play has nothing to do with your value as a human being. Just work as best as you can, and enjoy what you do, and you will be much happier for it.



## GAIA MARIANI RAMSDELL

*violin*

Gaia will talk briefly about Grażyna Bacewicz's Concerto for String Orchestra before the performance.

**Hometown:** Minneapolis, MN

**Alma mater:** Indiana University Jacobs School of Music, B.M. and Graduate Performance Diploma

**Appearances:** Canton Symphony Orchestra, 2017–18; Round Top Festival Orchestra, 2014–15

**What is your earliest memory of classical music?** Watching a 13-year-old Sarah Chang play the Mendelssohn Violin Concerto on PBS the same night my family moved into our house. I was 2 years old and spoke my first full sentence: "Mama I want to play the violin!"

**Who is your biggest inspiration?** My mama!

**What is your favorite piece of music, and why do you love it?** All of the Brahms symphonies because they make my heart sing.

**Favorite non-classical musician or band:** Princess Nokia

**If you weren't a musician, what would you be doing?** Either I'd be a lawyer or an eighteenth-century historian

**Which three people, dead or alive, would you like to have dinner with and why?** Cardi B, Michelle Obama, and Mozart—because they're all very charismatic and inspiring and it would be fun to watch them interact.

**Piece of advice for a young classical musician:** Believe in yourself, ignore the negativity, and support your peers!



## LEONARDO VÁSQUEZ CHACÓN

*viola*

Leonardo will talk briefly about M. Camargo Guarnieri Concerto for String Orchestra and Percussion before the performance.

**Hometown:** Lima, Peru

**Alma maters:** Pontifical Catholic University of Peru; Indiana University Jacobs School of Music

**Awards/Competitions:** Winner, 2017 Jacobs School of Music String Quartet Seminar in the Music and Arts University of the City of Vienna; Winner, 2011 National Symphony of Peru Young Soloists Competition

**Appearances:** Música Ocupa Music Festival, Ecuador, 2017–18; Evansville Philharmonic Orchestra, Indiana, 2016–18; Owensboro Symphony Orchestra, Kentucky, 2016–18; Tanglewood Music Center, 2016–17; Traveling Notes Music Festival, Belgium, 2010

**What is your earliest memory of classical music?** My parents would buy me these mass-produced “best classical music hits” CDs in the early ‘90s that had all the popular ones like *The Four Seasons*, Beethoven’s 5th, *Nessun dorma*, etc. and that is probably where everything started.

**When did you realize you wanted to pursue music as a career?** When I was in the middle of my first year of medical school and realized that reading about biology and anatomy all day instead of harmony and music history was not fun. I quit at the beginning of my second year as I started taking music much more seriously.

**Which composer or genre of music do you feel you connect with the most?** Beethoven is probably the human being that I admire the most. His morals and ethics continue to strike me the more I learn about him.

**What is some advice you would give to your younger self?** The world is always bigger than we think, while our problems, on the contrary, are always smaller than we think.

**Favorite non-classical musician or band:** Luis Alberto Spinetta, an Argentine singer, guitarist, composer, and poet regarded as one of the founders of Argentine rock.



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For detailed information on the many ways to support TŌN, please contact Nicole M. de Jesús, Director of Development, at 845.758.7988 or [ndejesus@bard.edu](mailto:ndejesus@bard.edu).

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Photo by David DeNee

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Elaine Frankle  
Renate L. Friedrichsen  
Peter and Charlene Gay  
Howard and Caroline Goodman, in  
honor of Lucas Goodman TÖN '21

Susanna Grannis  
Tamara Judith Gruzko  
Jan M. Guifarro  
James Gavin Houston  
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George Jahn and Karen Kaczmar  
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Alice and Timothy Stroup, in honor  
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Meyer J. Wolin  
Ian Zimmerman\*

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Anonymous  
Naja B. Armstrong  
Sheila R. Beall  
David Behl  
Jesika Berry  
Laurence Blau and Karen Johnsen  
James Costello and Laura  
Cannamela  
Thomas De Stefano  
Vincent M. Dicks  
Richard and Hildegard Edling  
Mark L. Feinsod  
Helena and Christopher Gibbs  
Gwen H. Gould and Ed Grossman  
Lee Haring  
Juliet Heyer  
Terrell K. Holmes  
James Gavin Houston  
Jeffrey Keller

Carol E. Lachman  
Warren R. Mikulka  
Marin and Lucy Murray  
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Kyra Assaad and Warren Tappe  
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Anne B. Brueckner  
Jill Cohen  
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Audrey Hackel  
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\*Includes gifts to the Bard Music Festival and The Orchestra Now Gala.

This list represents gifts made to The Orchestra Now from July 1, 2019 to October 9, 2020.

For information on contributing to TÖN, or to update your listing, please contact Nicole M. de Jesús at [ndejesus@bard.edu](mailto:ndejesus@bard.edu). Thank you for your partnership.

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### FISHER CENTER AT BARD

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



### ABOUT BARD COLLEGE

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



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