

Concert Quick Guide™

Mozart & Schumann's *Spring Symphony*

SAT 3/19/22 at 7 PM

Performance #198 Season 7, Concert 27
Hudson Hall at the historic Hudson Opera House

Get to know TŌN flutist Rebecca Tutunick at
youtube.com/theorchestranow

ANDRÉS RIVAS *conductor*

CONCERT TIMELINE

2 hours



Brief remarks by Philip McNaughton *bassoon*



Wolfgang Amadeus Mozart

Born 1/27/1756 in Salzburg
Died 12/5/1791 at age 35 in Vienna

Sinfonia concertante for Four Winds

Allegro (fast) 13 min
Adagio (slow) 8 min
Andante con variazioni (moderately
slow, with variations) 9 min

SHAWN HUTCHISON TŌN '22 *oboe*
MACKENZIE AUSTIN TŌN '24 *clarinet*
PHILIP MCNAUGHTON TŌN '23
bassoon
STEVEN HARMON TŌN '22 *horn*

Written April 1778

Brief remarks by Jasper Igusa *oboe*



Ernő Dohnányi

Born 7/27/1877 in Pozsony, Hungary
Died 2/9/1960 at age 82 in New York City

Concertino for Harp & Chamber Orchestra

Andante (moderately slow) 7 min
Allegretto vivace (moderately fast and
lively) 4 min
Adagio non troppo (slow, but not too
slow) 5 min
no pause between movements

TAYLOR ANN FLESHMAN TŌN '22 *harp*

Written August 1952
Premiered 1/16/1963

Intermission

MEET & GREET some of the musicians in the hall

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WIFI Hudson Hall Wifi4All

RESTROOMS located on the first floor and at the top of the staircase landing

Brief remarks by Nicole Oswald *violin*



Robert Schumann

Born 6/8/1810 in Zwickau, Germany
Died 7/29/1856 at age 46 in Endenich,
Bonn, Germany

Symphony No. 1, *Spring*

Andante un poco maestoso—Allegro
molto vivace (moderately slow and a
little majestic, then very fast and lively)
11 min

Larghetto (fairly slow) *6 min*

Scherzo: Molto vivace (very lively) *6 min*

Allegro animato e grazioso (fast,
animated, and graceful) *9 min*

Written January–February 1841

Premiered 3/31/1841 in Leipzig,
Germany; Leipzig Gewandhaus
Orchestra; Felix Mendelssohn
conductor

All timings are approximate.

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Mozart & Schumann's *Spring Symphony*

CONCERT DEEP DIVE

SAT 3/19/22 at 7 PM

Performance #198 Season 7, Concert 27

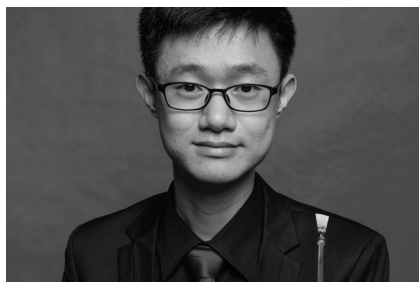
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The Music

MOZART'S SINFONIA CONCERTANTE FOR FOUR WINDS

Notes by TÖN bassoonist Han-Yi Huang



Matt Dine

The Missing Manuscript

Mozart was sulking on his way out. The concert in the Salle des Cent-Suisses, the concert hall of the Tuileries palace, was still in progress. Two gentlemen, Friedrich Ramm and Giovanni Punto, walked toward Mozart with anger. Ramm was an oboist and Punto played horn. Mozart had written a sinfonia concertante for them and two other wind players, and they were supposed to have performed it that day. They asked Mozart why it was not being played. Mozart

did not have an answer. He had seen the manuscript lying in the same place for several days after he had given the music to the concert organizer for making copies. Two days ago, he found the music was missing.

Pitiful Paris

Mozart was sick of Paris. It seemed to him this city did not appreciate his talent. A couple of weeks ago, he visited a duchess. He had waited for half an hour in a freezing room without a fireplace before the duchess showed up. He was asked to play on a lousy piano with cold, numb fingers. While he was playing, the duchess began drawing and talking to several other people. All the unpleasant encounters like these had piled up in Mozart's mind, but he didn't want to vent his frustration on Ramm and Punto. After all, these two were among the few people who appreciated Mozart's music. His answer to them was simple and short: I don't know.

A Mozart Mystery

And that's also the answer when you ask a Mozart scholar about who wrote the Sinfonia concertante K. 297b. This piece was never performed during Mozart's life, and

the manuscript was missing. The music we perform nowadays is a copy made by Otto Jahn, a Mozart biographer, in 1868 from an anonymous work entitled “concertante” with a different solo ensemble. After Jahn’s death, his Mozart collection was published, and thus this music was performed under Mozart’s name. The melody is very Mozartian. It might have been composed and adapted entirely by Mozart, or someone else might have made the adaptation. Or, someone imitated Mozart’s style when they wrote this piece.

ERNŐ DOHNÁNYI’S CONCERTINO FOR HARP & CHAMBER ORCHESTRA

Notes by TÖN cellist Isaac Kim



Matt Dine

Composing for Commission

It wasn’t easy for Hungarian composer Ernő Dohnányi to write his Concertino for Harp and Chamber Orchestra, even though it took him only around three weeks. At the age of 75, he had to spend sleepless nights writing commissioned pieces that he wasn’t very fond of. In his book *Message to Posterity*, Dohnányi said, “A composer of some routine can write ‘something’ in any time but it would be very different from that he would write it when really inspired. [...] When I needed money I had to compose ‘for commission,’ after all, which duplicated my difficulties.” To support his family financially, he had to balance his work at the Florida State University with composing,

while suffering from sinus infections. He also had to deal with performers for whom his pieces were commissioned. Originally, the Concertino for Harp and Chamber Orchestra was commissioned for the harpist Edna Phillips, but she never performed it because she didn’t care for Dohnányi’s “neo-romantic” style.

The Music

This Concertino does not follow the traditional rules of a concerto for a solo instrument, where the soloist shows off the beautiful sound of the instrument and their mesmerizing technique. Rather, it might be interpreted as intimate, romantic chamber music, where the composer brings out inner thoughts and emotions about life and death. It has an unusual structure. Dohnányi doesn’t use his usual sonata-allegro form for the first movement, but decided to use harp as accompaniment followed by woodwind solos. Perhaps this was due to his belief that harp was best utilized for harmonic figurations and bringing out important structural moments, which was probably influenced by Debussy or Ravel. Instead of the usual triumphant and flashy ending, the short last movement is marked *Adagio non troppo*, which gives it a melancholy and heartfelt atmosphere. In the last measures, the timpanist gently hits the note B, which could be interpreted as the slow, dying pulsation of a heartbeat. The Concertino as a whole gives this gentle and nostalgic feeling. Perhaps the composer was thinking back on his youthful days in Hungary, searching for a peaceful end to his troubled life.

SCHUMANN’S SYMPHONY NO. 1, *SPRING*

Notes by TÖN violinist Aubrey Holmes



Matt Dine

A Deeply Personal Style

Schumann’s life and work are representative of a deeply personal and introspective style under the umbrella of Romanticism. His First Symphony, commonly referred to as the *Spring Symphony* for its apparent description and depiction of the spring season, is a compact work that highlights many of the wonderful qualities of Schumann’s compositions. Written mostly over the span of four days in January of 1841, this symphony follows what is commonly referred to as his “Year of Song” (1840), which is the year of his greatest output and compositional legacy, comprising mostly works for piano and/or voice, such as his famed song cycle *Dichterliebe* (*A Poet’s Love*). With a familiarity to works such as these, it comes as no surprise that Schumann’s First Symphony does not feel like an epic symphonic journey. Although it’s only his first symphony, it is all his own, and feels unconstrained by the anxieties of important symphonic works of the previous generation.

Happy and Joyful

In a life full of so many difficulties and hardships, this is perhaps the happiest time of his life. Having just married his wife Clara, coupled with the artistic outpouring of the previous year, he does not have to prove

anything. This symphony is not only joyful, but overall fun and a bit funky in character and direction. Moments of darkness are colored by shifting harmonies that return time and again to a lighter nature. His work displays an incredible depth of self-awareness and overall perception of his own legacy in conjunction with the human experience of this time in history.

The Artists

ANDRÉS RIVAS *conductor*



Matt Dine

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

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

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

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

In 2014, upon invitation from Leon Botstein, Mr. Rivas participated in Bard College's prestigious Conductor's Institute. In 2015, he began a Graduate Degree in Orchestral Conducting at Bard under Harold Farberman. In the same year, he undertook an Assistant Conductor role at the annual Bard Music Festival. In 2017, he finished his studies at Bard College, and then secured the only offered place at The Royal Conservatoire of Scotland in their

MMus/MA Orchestra Conducting program. The next year, he won the Miami Symphony Orchestra's Conducting Fellowship and Apprenticeship under Eduardo Marturet. He has also led The Orchestra Now as concertmaster at venues such as Carnegie Hall and The Metropolitan Museum of Art with conductor Leon Botstein.

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

TAYLORANN FLESHMAN TÕN '22 harp



Matt Dine

@@harps_n_things

Hometown: Kernersville, NC

Alma maters: Indiana University, M.M., 2018–20; University of Cincinnati, B.M., 2014–18

Awards/competitions: First prize, 2018 PRISMA Concerto Competition; First prize and the Nippert Award, 2017 and 2018 3 Arts Scholarship Competition; First prize, 2015 CCM Undergraduate Instrumental Competition; Second Prize, 2020 Ceren Necipoglu International Competition, chamber division; Second Prize, 2020 National Society of Arts and Letters; 2018–20 Barbara and David Jacobs Fellowship; 2014–18 CCM Honors Scholarship

Appearances: Moscow Symphony

Orchestra, Russia, 2019; Jakarta Simfonia Orchestra, Indonesia, 2018–19; Civic Orchestra of Chicago, 2018–19; Evansville Philharmonic Orchestra, 2018–19; Richmond Symphony Orchestra, Indiana, 2017–18; Pacific Region International Summer Music Academy, Canada, 2018–19; Bowdoin International Music Festival, 2017; Aspen Music Festival and School, 2016; National Orchestral Institute, 2015

When did you realize you wanted to pursue music as a career? I've been playing music since I was 5 but it wasn't until I was 15 that I decided to try and pursue a career with the harp. From there, I transferred over to UNCSA, an arts high school.

What is your favorite piece of music, and why do you love it? *Tristan und Isolde*. It never ceases to amaze me how these four hours can keep me completely immersed between the harmonies and the drama. I also love seeing how directors approach staging this work.

What has been your favorite experience as a musician? It's hard to pinpoint. My favorite moments have been when I played in hospitals or retirement communities. I found that music really lifted the spirits of those who were in difficult times. Life can be hard so I was glad to use my gift to help in some regard.

Tell us something about yourself that might surprise us: I performed and recorded the world premiere of the Mosolov Harp Concerto with the Moscow Symphony Orchestra in Russia back in 2019. Naxos released the CD in December 2020.

Piece of advice for a young classical musician: Your path will not look the same as others. Don't compare yourself to what others in your field are doing and accomplishing. You have to do what's best

for you and focus on your direction.

MACKENZIE AUSTIN TÕN '24 clarinet

Hometown: Fort Worth, TX
Alma maters: Texas Christian University, B.M.; Northwestern University
Appearances: Buffet Crampon Summer Academy, 2017; Marrowstone Music Festival, 2018; Hot Springs Music Festival 2018–19; Fort Worth Conducting Institute, 2020–21; Brevard Music Festival, 2021

STEVEN HARMON TÕN '22 horn

Hometown: Santa Monica, CA
Alma mater: Yale School of Music
Appearances: Music Academy of the West, 2019; Norfolk Chamber Festival, 2018; Roundtop Festival Institute, 2017

SHAWN HUTCHISON TÕN '22 oboe

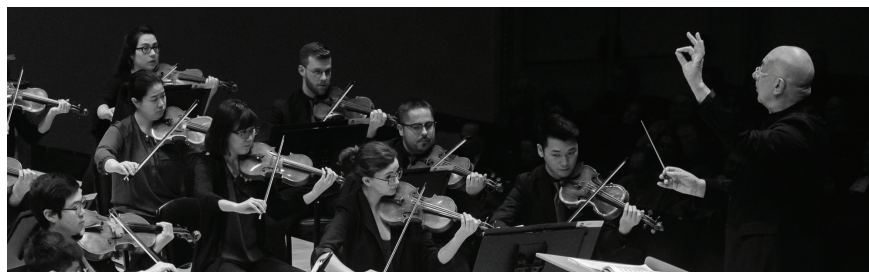
Hometown: Winnipeg, Manitoba
Alma maters: University of Cincinnati College-Conservatory of Music, B.M.; Yale School of Music, M.M.
Awards/Competitions: Presser Foundation Graduate Award; Marcel J. Dandois Memorial Prize in Oboe
Appearances: Bowdoin International Music Festival, 2018–19; Richmond Symphony Orchestra, Indiana, 2016

PHILIP MCNAUGHTON TÕN '23

bassoon
@@philipjeffmcn
Hometown: Selkirk, NY
Alma maters: The Hartt School, B.M.; Yale School of Music, M.M.
Appearances: Pacific Region International Summer Music Academy, 2017; National Orchestral Institute and Festival, 2019

THE ORCHESTRA NOW

David DeNee



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 Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and the Eastman School 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 it performs multiple concerts each season and takes part in the annual Bard Music Festival. It also performs regularly at the finest venues in New York, including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and others across NYC and beyond. *HuffPost*, who has called TÖN's performances “dramatic and intense,” praises these concerts as “an opportunity to see talented musicians early in their careers.”

The orchestra has performed with many distinguished guest conductors and soloists, including Leonard Slatkin, Neeme Järvi, Gil Shaham, Fabio Luisi, Vadim Repin, Hans Graf, Peter Serkin, Gerard Schwarz, Tan Dun, 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*. Recent releases include an album of piano concertos with Orion Weiss on Bridge Records, and the soundtrack to the motion picture *Forte*. 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.

Explore upcoming concerts, see what our musicians have to say, and find more information on the academic program at ton.bard.edu.

Leon Botstein *Music Director*

Violin I

Sabrina Parry
Concertmaster
Tin Yan Lee
Yi-Ting Kuo
Sarit Dubin
Zhen Liu
Adam Jeffreys

Violin II

Zongheng Zhang *Principal*
Misty Drake
Yeseul Park
Aubrey Holmes
Nicole Oswald
Linda Duan*

Viola

Leonardo Vásquez Chacón
Principal
Batmyagmar Erdenebat*
Lucas Goodman*
Hyunjung Song*

Cello

Isaac Kim *Principal*
Chas Barnard
Kelly Knox
Cameron Collins
Jordan Gunn*
Sara Page*
Eva Roebuck*
Pecos Singer*

Bass

Joshua DePoint *Principal*
Luke Stence
Kevin Thompson
Tristen Jarvis*
Rowan Puig Davis*

Flute

Rebecca Tutunick
*Principal*²
Brendan Dooley *Principal*³
Leanna Ginsburg*

Oboe

Shawn Hutchison *Soloist*¹
Jasper Igusa *Principal*^{1,2}
JJ Silvey *Principal*³

Clarinet

Mackenzie Austin *Soloist*¹
Olivia Hamilton *Principal*²
Juan Martinez *Principal*³

Bassoon

Philip McNaughton *Soloist*¹
Han-Yi Huang *Principal*^{2,3}

Horn

Steven Harmon *Soloist*¹,
*Assistant*³
Zachary Travis *Principal*^{1,3}
Shane Conley *Principal*²
Kwong Ho Hin
Ser Konvalin*

Trumpet

Diana Lopez *Principal*
Maggie Tsan-Jung Wei
Samuel Exline*

Trombone

David Kidd *Principal*
Ian Striedter
Austin Pancner
Bass Trombone

Tuba

Jarrold Briley*

Timpani

Keith Hammer III

Percussion

Petra Elek
Luis Herrera Albertazzi*
Felix Ko*

Harp

Taylor Ann Flesman
*Soloist*²

Guest Musicians**Violin II**

Leonardo Pineda '15
TÖN '19

Viola

Emmanuel Koh TÖN '19
Rosemary Nelis '17
Brian Thompson

Bassoon

Joshua Hodge '14

Horn

Emily Buehler TÖN '21

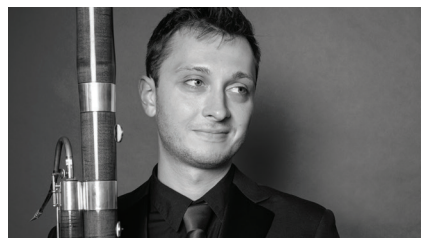
¹ Mozart

² Dohnányi

³ Schumann

* not performing in this concert

Members of TÖN can be identified by their distinctive blue attire.

PHILIP MCNAUGHTON *bassoon*

Matt Dine

@philipjeffmcn

Philip will talk briefly about Mozart's Sinfonia concertante for Four Winds on stage before the performance.

Hometown: Selkirk, NY

Alma maters: The Hartt School, B.M.; Yale School of Music, M.M.

Appearances: Pacific Region International Summer Music Academy, 2017; National Orchestral Institute and Festival, 2019

How did you hear about TÖN? What inspired you to apply? I heard about TÖN from a friend and I was interested in how we can aid the evolution of the orchestra.

What do you think orchestra concerts should look like in the 21st Century? I don't think we will be seeing them in concert halls. Hopefully, we will be seeing them in unconventional settings.

What is your favorite piece of music, and why do you love it? Bartók's Concerto for Orchestra. It was one of the first big orchestral pieces I played.

What has been your favorite experience as a musician? My summers at Greenwood Music Camp. I loved the sense of camaraderie and being able to play music in the beautiful Berkshires.

What is some advice you would give to your younger self? Practice with a tuner.

Favorite non-classical musician or band: Aimee Mann

If you could play another instrument, what would it be? I would want to be a drummer in a rock band.

What is your favorite place you've traveled to and why? Prague because it's so beautiful! And there's lots of beer.

Which three people, dead or alive, would you like to have dinner with and why? Diane Keaton, because she's wild. Alton Brown, because he would make a great meal. And Catherine O'Hara, because I love that scene in *Beetlejuice*.

JASPER IGUSA *oboe*

Matt Dine

@jasper.igusa

Jasper will talk briefly about Ernő Dohnányi's Concertino for Harp & Chamber Orchestra on stage before the performance.

Hometown: Baltimore, MD

Alma maters: San Francisco Conservatory of Music, M.M. 2020; Northwestern University, B.M. 2018

Awards/Competitions: Ray Still Award, 2018

Appearances: Texas Music Festival, 2019; Festival Napa Valley, 2019; Miami Classical Music Festival, 2017

What is your earliest memory of classical music? My mom practicing the piano

Who is your biggest inspiration? My teachers: Russ DeLuna and Scott Hostetler

What has been your favorite experience as a musician? Either playing the Strauss Oboe

Concerto with orchestra, or touring China with my school orchestra at Northwestern!

If you could play another instrument, what would it be? Cello or French Horn

If you weren't a musician, what would you be doing? I honestly have no idea—which is part of why I chose to be one!

Tell us something about yourself that might surprise us: I love to swim!

Piece of advice for a young classical musician: Work hard, have fun, and never let someone else tell you what you're capable of.

NICOLE OSWALD *violin*

Matt Dine

@nicole.o.violinist

Nicole will talk briefly about Schumann's Symphony No. 1, *Spring*, on stage before the performance.

Hometown: Boise, ID

Alma maters: Eastman School of Music; Frost School of Music – University of Miami; Carnegie Mellon University

Awards/competitions: 2020 Lucyane Guedes Memorial Award, Carnegie Mellon University; 2019–20 Honors String Quartet, Carnegie Mellon University

Appearances: West Virginia Symphony Orchestra, Charleston; Palm Beach Opera Orchestra, Florida; The Josef Gingold Chamber Music Festival of Miami, 2020; AIMS Festival Orchestra, Graz, Austria, 2018; The Castleman Quartet Program, 2009–10, '2012–17, Guest Artist 2018; Miami Youth for Chamber Music, Artist Faculty

What is your earliest memory of classical music? Watching *The Art of Violin* and applying for a library card so that I could check out CDs from the Boise Public Library.

What do you think orchestra concerts should look like in the 21st Century? I believe that community engagement is the key to breaking the so-called "fourth wall" that orchestras have been struggling with for decades. An orchestra concert in the 21st century should always represent the surrounding community by way of programming, collaboration, and engagement with audiences. I'd like to see orchestra concerts as a relevant and current cultural immersion in the community. Orchestras are meant to be a part of the community and engaged with the here and now, not sanctioned to a stage.

Which three people, dead or alive, would you like to have dinner with and why? Josef Gingold, Eugène Ysaÿe and Nathan Milstein, because I'd love to hear what it was like to read string quartets with Queen Elisabeth of Belgium.

Piece of advice for a young classical musician: Be prepared for anything, cherish every live performance (onstage or in the audience), and listen endlessly to a variety of recordings.

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THE TŌN FUND

Members of The Orchestra Now are completing an innovative graduate degree program. TŌN offers students the experiences they might expect as career orchestral musicians—including public performance, touring, and recording. TŌN is tuition free, and each student receives a yearly living stipend. Individual contributions from music lovers like you are essential to TŌN's success.

Gifts to TŌN support student living stipends, free chamber performances around the Hudson Valley, and virtual events including livestreamed concerts from the Fisher Center at Bard. Your gift will also provide vital resources for our return to live performance at Carnegie Hall, Jazz at Lincoln Center, and The Metropolitan Museum of Art.

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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**.

There's simply no other music degree program like TŌN. Help us to inspire greatness by making a contribution today!

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Thank you for your partnership!

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Upcoming TÖN Events

Clara Schumann & Brahms' German Requiem

APRIL 2 & 3
 SATURDAY at 8 PM | SUNDAY AT 3 PM
 at the Fisher Center at Bard

Leon Botstein *conductor*
 Anna Polonsky *piano*
 Vocal soloists from the Bard
 Conservatory Graduate Vocal Arts Program
 Bard Festival Chorale
 Bard College Chamber Singers
 James Bagwell *choral director*

Clara Schumann Piano Concerto
 Brahms A German Requiem

New Voices from the 1930s

MAY 7 & 8
 SATURDAY at 8 PM | SUNDAY AT 2 PM
 at the Fisher Center at Bard

Leon Botstein *conductor*
 Gilles Vonsattel *piano*
 Frank Corliss *piano*

William Grant Still *Dismal Swamp*
 Carlos Chávez Piano Concerto
 Witold Lutosławski Symphonic Variations
 Karl Amadeus Hartmann Symphony No. 1, *Essay for a Requiem*

Joseph Young, Lara Downes & Florence Price's Piano Concerto

APRIL 23 & 24
 SATURDAY at 8 PM | SUNDAY AT 2 PM
 at the Fisher Center at Bard

Joseph Young *conductor*
 Lara Downes *piano*

Julia Perry A Short Piece for Orchestra
 Florence Price Piano Concerto in One Movement
 Rachmaninoff Symphony No. 3



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