

Concert Quick Guide™

Shostakovich & Dawson

SAT 9/11/21 at 8 PM & SUN 9/12/21 at 2 PM

Performances #172 & #173 Season 7, Concerts 1 & 2
Fisher Center at Bard Sosnoff Theater

Get to know TŌN bass player Tristen Jarvis at
youtube.com/theorchestranow

LEON BOTSTEIN *conductor*

CONCERT TIMELINE

2 hours and 20 minutes



Brief remarks by Sean Flynn *viola*



William L. Dawson

Born 9/26/1899 in Anniston, AL

Died 5/2/1990 at age 90 in
Montgomery, AL

Negro Folk Symphony

The Bond of Africa *12 min*

Hope in the Night *12 min*

O Le' Me Shine, Shine Like a Morning
Star! *8 min*

Written 1934, at age 35; revised in 1952
Premiered 11/14/1934 at the Academy
of Music in Philadelphia; Philadelphia
Orchestra; Leopold Stokowski
conductor



- The composer said he wanted everyone who heard this piece to know that it was "unmistakably not the work of a white man."
- When the piece debuted, one New York critic called it "the most distinctive and promising American symphonic proclamation which has so far been achieved."
- Despite the enormous success of the premiere, the work faded from concert halls after about 18 months, and Dawson never wrote another symphony.

Intermission

MEET & GREET some of the musicians in the lobby

SHARE A PHOTO @TheOrchNow #TheOrchNow

REFRESHMENTS available in the lobby

WIFI BardWireless

RESTROOMS located on either side of the lobby



Dmitri Shostakovich

Born 9/25/1906 in St. Petersburg
Died 8/9/1975 at age 68 in Moscow

Symphony No. 7, Leningrad

Allegretto (moderately fast) 27 min
Moderato (*poco allegretto*) (at a moderate pace, a little fast) 12 min
Adagio (slow) 19 min
Allegro non troppo (fast, but not too fast) 12 min
no pause between third and fourth movements

Written 1941, at age 35
Premiered 3/5/1942 at the Palace of Culture in Kuibyshev, USSR;
Bolshoi Theatre Orchestra;
Samuil Samosud *conductor*



- Shostakovich wrote this piece after he had been transported out of his besieged hometown of Leningrad during World War II.
- This vast symphony is a patriotic hymn to his city and country, and a rallying cry to the foes of fascism.
- The premiere in the U.S.S.R. was world news, and several conductors vied to secure the rights to its first performance in the West.

All timings are approximate.

Shostakovich & Dawson

CONCERT DEEP DIVE

SAT 9/11/21 at 8 PM & SUN 9/12/21 at 2 PM

Performances #172 & #173 Season 7, Concerts 1 & 2

Fisher Center at Bard Sosnoff Theater

PLEASE KEEP PHONE SCREENS DIM Silence all electronic devices
PHOTOS AND VIDEOS ARE ENCOURAGED but only before and after the music
ENTER TO WIN TICKETS by signing up for TŌN email in the lobby
INSPIRE GREATNESS by making a donation at theorchestranow.org
GET SOCIAL by sharing your photos using @theorchnow
and #theorchnow

The Music

WILLIAM L. DAWSON'S NEGRO FOLK SYMPHONY

Notes by TŌN bassist Tristen Jarvis



Matt Dine

A Distinctly American Work

William Dawson's *Negro Folk Symphony* is a luminous, sophisticated, and very distinctly "American" work that bridges the language of post-slavery Negro spirituals with the timbres and aesthetics of the European symphony orchestra. Already celebrated for his popular choral arrangements of these spirituals, Dawson's *Negro Folk Symphony* catapulted his reputation after

its wildly successful world premiere at Carnegie Hall by the Philadelphia Orchestra with Leopold Stokowski. The *New York World-Telegram* praised the piece for its "imagination, warmth, drama – (and) sumptuous orchestration." After visiting seven countries in West Africa to study indigenous African music in 1952, Dawson revised the *Negro Folk Symphony* into the version that you will hear today, which is more infused with a rhythmic foundation inspired by those African influences from his sabbatical; he wanted those who heard it to know that it was "unmistakably not the work of a white man."

The Bond of Africa

The opening thirty seconds of the piece contain a soaring blues gesture by a solo French horn, quickly morphing into a brief declaration by the woodwinds and trombones that evokes moody, Cotton Club-era undertones of an Ellington big-band ballad fused with Dvorak's *New World Symphony*. Not even a minute in, the strings interrupt with a tender, cinematic excerpt out of a Hollywood film score that launches

into an opera overture-like formal structure for the remainder of the movement, alluding to classic orchestral themes such as the opening to Bizet's *Carmen* and Smetana's *Bartered Bride*.

Hope in the Night

In my opinion, the most rewarding part of the Negro Folk Symphony is this second movement. Lush and brightly sophisticated, imagine the opening to Stravinsky's "Berceuse (Lullaby)" from *The Firebird* fused with the minor-blues language of Gershwin's "Summertime" from *Porgy and Bess*. Dawson described this movement as an "atmosphere of the humdrum life of a people whose bodies were baked by the sun and lashed with the whip for two hundred and fifty years; whose lives were proscribed before they were born."

O, Le' Me Shine, Shine Like a Morning Star!

A dazzling, high-paced finale punctuates this remarkable work in a style that draws upon mid-nineteenth century European romanticism while foreshadowing the writing styles of American composers such as Leonard Bernstein and George Walker.

DMITRI SHOSTAKOVICH'S SYMPHONY NO. 7, LENINGRAD

Notes by TÖN violist Celia Daggy



Matt Dine

The Dichotomy of Fame and Rebellion

Dmitri Shostakovich was himself both a distributor and victim of Soviet propaganda. For most of his professional life, he had to toe the line between pleasing the state with his music, and remaining true to himself and his people. Some of his works won accolades from Stalin's regime and others were swiftly banned. Seeing his own image be tossed back and forth was undoubtedly a source of extreme anxiety for our dear Dmitri. Despite being the most famous Russian composer of his day, he allegedly kept a packed suitcase at his front door at all times in case he were to be taken away by the state in the middle of the night, so as to not disturb his sleeping family. This dichotomy of fame and rebellion is easily heard in Shostakovich's music.

Tyranny and Totalitarianism

The Seventh Symphony, nicknamed the *Leningrad* (something of a propaganda piece itself), received great praise from the Soviet government. It is a narrative work; you will hear in the first movement the theme and drums of the Nazi soldiers marching into the city, and by the end of the symphony, the Russians eventual victory in capturing Leningrad back. The work is greatly, almost grotesquely nationalist, and reportedly had the entire audience weeping at its premiere. However, there is an underlying message about the horrors of facism - and not just the Nazis. Shostakovich privately revealed that the symphony "[is] not only about fascism but about our country . . . tyranny and totalitarianism."

Propaganda

Many of us can swiftly identify propaganda as it appears in history books—posters with cartoonish political figures and some sort of obvious state-sponsored message, many of which seem exaggerated and absurd. We, as enlightened members

of the 21st century, wonder how such messages could control a society so strongly. Yet we may not be as attuned to identifying propaganda when it is under our own noses. It is not as obvious as those characterized posters from the days of old. Think about those questionable news stories we all hear on TV or the internet, where facts may be distorted and altered to fit a certain agenda, or cherry-picked to only show part of the whole story. Are these not themselves forms of propaganda?

The Artists

LEON BOTSTEIN *conductor*



Matt Dine

Leon Botstein brings a renowned career as both a conductor and educator to his role as music director of The Orchestra Now. He has been music director of the American Symphony Orchestra since 1992, artistic codirector of Bard SummerScape and the Bard Music Festival since their creation, and president of Bard College since 1975. He was the music director of the Jerusalem Symphony Orchestra from 2003–11, and is now conductor laureate. In 2018 he assumed artistic directorship of the Grafenegg Academy in Austria. Mr. Botstein is also a frequent guest conductor with orchestras around the globe, has made numerous recordings, and is a prolific author and music historian. He is the editor of the prestigious *The Musical Quarterly*, and has received many honors for his contributions to music.

More info online at leonbotstein.com.

THE ORCHESTRA NOW

David DeNee



The Orchestra Now (TÔN) 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 TÔN 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 TÔN in 2015 as a graduate program at Bard College, where he is also president. TÔN 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 TÔN'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 TÔN 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 TÔN's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWMF 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

Zhen Liu
Concertmaster
Xinran Li
Misty Drake
Yi-Ting Kuo
Sabrina Parry
Yeseul Park
Zongheng Zhang
Zhengdong Liang

Violin II

Tin Yan Lee *Principal*
Yinglin Zhou
Linda Duan
Aubrey Holmes
Nicole Oswald
Sarit Luban
Adam Jeffreys*
Bram Margoles*
Esther Goldy
Roestan*

Viola

Batmyagmar
Erdenibat *Principal*
Katelyn Hoag
Sean Flynn
Lucas Goodman
Hyunjung Song
Celia Daggy
Leonardo Vásquez
Chacón

Cello

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

Bass

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

Kaden Henderson*

Flute

Brendan Dooley
*Principal*¹
Leanna Ginsburg
*Principal*²
Rebecca Tutunick
*Piccolo*¹

Oboe

JJ Silvey *Principal*¹,
*English Horn*²
Shawn Hutchison
*Principal*²
Jasper Igusa
*English Horn*¹

Clarinet

Olivia Hamilton
*Principal*¹
Mackenzie Austin
*Principal*², *E-flat*
*Clarinet*¹
Juan Martinez Bass
*Clarinet*²

Bassoon

Cheryl Fries *Principal*
Philip McNaughton
*Contrabassoon*²
Han-Yi Huang
*Contrabassoon*¹

Horn

Ser Konvalin
*Principal*¹
Steven Harmon
*Principal*²
Zachary Travis
Shane Conley
Kwong Ho Hin
*Assistant*¹

Trumpet

Samuel Exline
*Principal*¹
Maggie Tsan-Jung Wei
*Principal*²

Diana Lopez

Trombone

Ian Striedter
*Principal*¹
David Kidd *Principal*²
Austin Pancner
Bass Trombone

Tuba

Jarrold Briley

Timpani

Keith Hammer III

Percussion

Petra Elek *Principal*¹
Luis Herrera
*Albertazzi Principal*²

Harp

Taylor Ann Fleshman
Principal

Guest Musicians

Violin I

Leonardo Pineda '15
TÖN '19
Eni Samu APS '23
Daniela Diaz
Emanouil Manolov

Violin II

Bruno Pena
Nalin Myoung APS '23
Joohyun Lee
Rachel Crozier

Viola

Rosemary Nelis '17

Cello

Theo Zimmerman

Bass

Zhenyuan Yao '16
TÖN '20

Flute

Jillian Reed '21

Clarinet

Viktor Tóth '16 TÖN '21
*Bass Clarinet*¹

Horn

Liri Ronen '21
Mindy Holthe APS '23
Daniel Salera
Emily Buehler TÖN '21
*Assistant*²

Trumpet

Zachary Silberschlag
TÖN '18
Angela Gosse
James Lake
Rebecca Steinberg
*Assistant*²

Trombone

Matt Walley TÖN '19
Hsiao-Fang Lin '13
APS '15
Erik Saras

Percussion

Miles Salerni
Matthew Overbay
APS '22
Cristian Zavala
APS '23
David Stevens

Harp

Kathryn Sloat

Piano

Bethany Pietroniro

* *not performing in this concert*

¹ Dawson

² Shostakovich

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

Sean Flynn *viola*

Matt Dine



Sean will talk briefly about Dawson's Negro Folk Symphony on stage before the performance.

Hometown: Las Vegas, NV

Alma maters: University of Texas at Austin, M.M. in Music Performance; University of Oregon, B.M. in Music Education

Appearances: Austin Symphony, substitute, 2018–19; Britt Festival Orchestra, 2018–19; National Orchestral Institute, 2018; Oregon Mozart Players, 2015–17

What is your earliest memory of classical music? Listening to a “Mozart for Babies” CD in the car on my way to middle school

What do you think orchestra concerts should look like in the 21st Century? They should be inclusive and accessible and, in general, have music played from a much more varied set of repertoire. There is still a time and place for the more traditional, formalized concert experience, but I think the ratio should be shifted towards more casual concert-going experiences. The audience should ideally feel at ease and open to anything the orchestra wants to present to them, including pieces they may have never heard before.

Favorite non-classical musician or band: Björk, Frank Zappa, The Mars Volta

Which three people, dead or alive, would you like to have dinner with and why? Paul Thomas Anderson, Dave Chappelle, and Philip Seymour Hoffman. All are/were masters of their craft and it would be great to hear anything they had to say. I'm always fascinated by the parallels in philosophies between musicians and other kinds of artists.

Tell us something about yourself that might surprise us: I played bass guitar in a heavy metal band all through high school.

Piece of advice for a young classical musician: Always have a clear idea of the message of a piece before you even begin playing it.

Leanna Ginsburg *flute*



Matt Dine

@leannaginsburg

Leanna will talk briefly about Shostakovich's Symphony No. 7, *Leningrad* on stage before the performance.

Hometown: Richmondville, NY

Alma maters: Purchase College, Northwestern University, Lynn University

Awards/Competitions: Winner, 2018 Chicago Women Musicians Club Competition; 2017–18 Walfrid Kujala Scholarship; Outstanding Senior Award, 2016 Purchase College Classical Division; Outstanding Junior Award, 2015 Purchase College Classical Division

Appearances: Chautauqua Music Festival, 2017–18; OrchestraNext 2016–17; National Music Festival, 2016; Eastern Music Festival, 2015

When did you realize you wanted to pursue music as a career? In eighth grade I was accepted into the New York State Honor Band. That experience exposed me to so many amazing musicians and opened my mind to the possibility of pursuing music as a career. From that moment on I knew I wanted to be a musician.

What has been your favorite experience as a musician? A few years ago I worked for a non-profit organization in South Florida called Mind and Melody. I helped lead music sessions in assisted living facilities for people with Alzheimer's and Dementia. There were days when we would arrive at the facility and the participants were sad, quiet, or not making eye contact. By the

end of the session they would be dancing, laughing, playing, and singing along! It was the most fun and rewarding experience I've ever had as a musician. What is some advice you would give to your younger self? It's okay to have and pursue more than one passion! I was always told that I needed to focus on one path in order to be successful, but I love many different art forms, and finding a way to weave them all together has been extremely rewarding.

If you weren't a musician, what would you be doing? I would probably be working as a photographer full time. Right now I work as a photographer part-time, so if I had to make a change, then that would most likely be my choice.

Tell us something about yourself that might surprise us: When I was in elementary school I had two pet rats! Their names were Rugrat and Missy.

Support TÔN

WE'VE BROUGHT MUSIC TO MORE THAN 66,000
LIVE & VIRTUAL CONCERTGOERS IN OVER
150 CONCERTS THANKS TO SUPPORT FROM
DONORS LIKE YOU!

Inspire Greatness!

Support TÔN's innovative training program for classical musicians.

THE TÔN FUND

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

Gifts to TÔN 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.

SPONSOR A TÔN MUSICIAN: NAMED FELLOWSHIPS

Play a defining role in our success by sponsoring a TÔN musician. Direct your support to have a lasting impact on the education and training of TÔN's exceptional young players from around the world. TÔN offers both a three-year master's degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestral Studies. *Named fellowships begin with a gift of \$10,000+ (Concertmaster's Circle).*

For detailed information on the many ways to support TÔN, 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 TÔN. Help us to inspire greatness by making a contribution today!

To Donate:

Visit **TON.BARD.EDU/SUPPORT**

Call **845.758.7988**

The TÖN Fund Donors

The Orchestra Now gratefully acknowledges the generosity of each and every donor who makes our work possible. Ticket sales cover less than a quarter of the expenses for our concerts and educational initiatives. Thank you for making this important investment in the future of classical music!

Leadership Gifts

Estate of Clyde Talmadge Gatlin
Rockefeller Brothers Fund

The Yvonne Nadaud Mai Concertmaster Chair

*Made possible by The Mai Family
Foundation*

Concertmaster's Circle

Joseph Baxer and
Barbara Bacewicz
Michael Dorf and Sarah Connors*
Michael L. Privitera
Emily Sachar
Felicitas S. Thorne*

Conductor's Box

Anonymous, in memory of Stuart
Stritzler-Levine
Koren C. Lowenthal, in memory
of Larry Lowenthal
Christine T. Munson*

Allegro

Gary and Martha Giardina
Northwestern Mutual
Foundation*

Forté

Anonymous (2)
Helen V. Atlas
Steven Holl
Robert A. Loneragan
Robert Losada
The Merrill G. and Emita E.
Hastings Foundation
Susanne Neunhoeffer
Maury Newburger Foundation
Jen Shykula '96 and Tom Ochs*
Thom and Valerie Styron, in
honor of Jarrod Briley TÖN '22
Vivian Sukenik
Irene Vincent*

Trumpeter

Anonymous (3)
Stan Harrison
Hospitality Committee for United
Nations Delegations (HCUND)
James and Andrea Nelkin*
Inez Parker, in honor of David
Kidd TÖN '22
Shirley Ripullone and Kenneth
Stahl
Linda Schwab-Edmundson
Arlene and Gilbert Seligman
Anne-Katrin Spiess and Gerlinde
Spiess
Alice Stroup, in memory of
Timothy Stroup
Sally Sumner, in honor of Sara
Page TÖN '22
Shining Sung
Meyer J. Wolin

Crescendo

Anonymous (2)
Josephine G. Curry '11
Nicole M. de Jesús and Brian P.
Walker
Curtis DeVito and Dennis
Wedlick
Jan M. Guifarro
Stephen J. Hoffman
George Jahn and Karen Kaczmar
Kassell Family Foundation of the
Jewish Communal Fund
Miodrag Kukrika
Peter and Susan J. LeVangia
Amala and Eric Levine
Janet C. Mills
Anthony Napoli
Lisa and Albrecht Pichler
Arlene and Gilbert Seligman
Jan and Jim Smyth
George Striedter, in honor of
Ian Striedter TÖN '22

TÖNor

Erika Bernich
Jesika R. Berry
Diane and Ronald Blum
Richard Bopp
Kent Brown and Nat Thomas
Margaret M. Coughlin
Joseph and Phyllis DiBianco
Vincent M. Dicks
Richard and Hildegard '78 Edling
Vera A. Farrell
Renate L. Friedrichsen
Howard and Caroline Goodman,
in honor of Lucas Goodman
TÖN '21
Tamara Judith Gruzko
Lee Haring
William J. Harper
James Gavin Houston
Elena and Frederic Howard
Scott Huang
IBM Matching Grants Program
Judith and Ron Goodman
Charitable Trust of Fidelity
John and Min Hwyei Jeung, in
honor of Brendan Dooley
TÖN '22
Charlotte Mandell Kelly '90 and
Robert Kelly
Rebecca S. Kidd, in honor of
David Kidd TÖN '22
Erica Kiesewetter
Bernard King-Smith and Lisa S.
King-Smith
Arthur S. Leonard
Dr. Nancy S. Leonard and
Dr. Lawrence Kramer
Fulvia Masi and William Tanksley
Virginia M. and Guenther W. May
Warren R. Mikulka
Charles H. Milligan and Henry
Westmoreland
Gary Morgan
Catherine K. and Fred Reinis

THE ORCHESTRA NOW

James Rosenfield
Edward Sandfort
Linda V. Schwab Edmundson
Thomas J. Shykula
Joseph M. Sweeney
Robert Vermeulen

Downbeat

Naja Armstrong
Melissa Auf der Maur
David Behl
Jeffrey Berns
Matthew C. Bernstein
Marvin Bielawski
Evangeline Caliendo
Dora Jeanette Canaday
Judith Chaifetz
Lisa Aber Cohen
Karen and Mark Collins, in honor
of Cameron Collins TÖN '22
James Costello and Jaura
Cannamela
Jefferson Cotton
Thomas De Stefano
John and Remy Duffy, in honor of
Luis Herrera Albertazzi TÖN '23
Priscilla Duskin
Mr. and Mrs. Peter Goss
Michaela Harnick
Terrell K. Holmes
Malcolm G. Idelson
Neil King and Diana King
David Kraskow and Liz Hess
Erika Lieber
Martin and Lucy Murray
Stan and Bette Nitzky
Shirley Perle
Robert Renbeck
Jing L. Roebuck, in honor of Eva
Roebuck TÖN '22
Brigitte Roepke

Arthur Rose
Beverly and Rev. Stephen Ross
Suzanne Sarason
Mark Peter Scherzer
Dan and Rosie Schiavone
Frances Sharpless
Linda C. Stanley
John Staugaitis
Stephanie Walker
Ann and Douglas William
Wayne and Dagmar Yaddow

Prelude

Anonymous (2)
Fred Allen and Erica De Mane
Sharon B. Applegate
Mr. and Mrs. Louis Baker
Katherine Berry
Laurence Blau and Karen
Johnsen
Frank Brice, Jr.
Geraldine Brodsky
Deloss Brown
Lael Burns
Harriet D. Causbie
Marsha S. Clark
Maria V. Collins
Elizabeth Davis
José M. de Jesús, Jr.
Andrea N. Driscoll
Wendy Faris
Mark L. Feinsod '94
Claudia Forest
Miriam Frischer
Albert Gottlieb
Katka Hammond
Amy Hebard
Karen and Perry Hoag, in honor
of Bram Margolis TÖN '22 and
Katelyn Hoag TÖN '22
Al Jacobsen

Steven Jonas, M.D.
Ann and Robert Libbey
Frank E. Lucente
Eve Mayer
Rikki Michaels
Fred Justin Morgan
Leslie Pepper
Richard Scherr
Diane J. Scrima
M. Lana Sheer
Anna Shuster
Shari Siegel
John Simpson
J. Waldhorn
Tija Spitsberg and
David J. Weiner
Lynda Youmans, in honor of
Drew Youmans TÖN '19
Elizabeth Zubroff, in honor of
John D. Murphy

**Includes gifts and pledges to
the Bard Music Festival and
The Orchestra Now Gala*

*This list represents gifts
made to The Orchestra Now
from July 1, 2020 to August
31, 2021.*

For information on
contributing to TÖN, or to
update your listing, please
contact Nicole M. de Jesús
at ndejesus@bard.edu or
845.758.7988.

***Thank you for your
partnership!***

The Administration

THE ORCHESTRA NOW

Artistic Staff

Leon Botstein *Music Director*
 James Bagwell *Associate
 Conductor and Academic
 Director*
 Jindong Cai *Associate
 Conductor*
 Zachary Schwartzman *Resident
 Conductor*
 Andrés Rivas GCP '17 *Assistant
 Conductor*
 Erica Kiesewetter *Professor of
 Orchestral Practice*
 Bridget Kibbey *Director of
 Chamber Music and Arts
 Advocacy*

Administrative Staff

Kristin Roca *Executive Director*
 Brian J. Heck *Director of
 Marketing*
 Nicole M. de Jesús '94 *Director of
 Development*
 Leonardo Pineda '15 TÖN '19
*Director of Youth Educational
 Performance and South
 American Music Curator*
 Sebastian Danila *Music Preparer
 and Researcher*
 Marielle Metivier *Orchestra
 Manager*
 Benjamin Oatmen *Librarian*

Viktor Tóth '16 TÖN '21
Production Coordinator
 Matt Walley TÖN '19 *Program
 Coordinator, Admissions
 Counselor, and Guest Artist
 Relations*

Concert Crew

Marlan Barry *Audio Producer
 and Recording Engineer*
 Emily Beck *Stage Manager*
 Nora Rubenstone *Stage
 Manager*
 Miles Salerni *Rehearsal
 Coordinator*

BARD COLLEGE

Board of Trustees

James C. Chambers '81 *Chair*
 Emily H. Fisher *Vice Chair*
 George F. Hamel Jr. *Vice Chair*
 Elizabeth Ely '65 *Secretary; Life
 Trustee*
 Stanley A. Reichel '65 *Treasurer;
 Life Trustee*
 Fiona Angelini
 Roland J. Augustine
 Leonard Benardo
 Leon Botstein+ *President of the
 College*
 Mark E. Brossman
 Jinjing Cai
 Marcelle Clements '69 *Life
 Trustee*
 The Rt. Rev. Andrew M. L.
 Dietsche *Honorary Trustee*
 Asher B. Edelman '61 *Life Trustee*
 Robert S. Epstein '63
 Barbara S. Grossman '73
Alumni/ae Trustee
 Andrew S. Gundlach
 Matina S. Horner+
 Charles S. Johnson III '70

Mark N. Kaplan *Life Trustee*
 George A. Kellner
 Mark Malloch-Brown
 Fredric S. Maxik '86
 Juliet Morrison '03
 James H. Ottaway Jr. *Life Trustee*
 Hilary Pennington
 Martin Peretz *Life Trustee*
 Stewart Resnick *Life Trustee*
 David E. Schwab II '52
 Roger N. Scotland '93
Alumni/ae Trustee
 Annabelle Selldorf
 Mostafiz ShahMohammed '97
 Jonathan Slone '84
 Alexander Soros
 Jeannette H. Taylor+
 James A. von Klemperer
 Brandon Weber '97
Alumni/ae Trustee
 Susan Weber
 Patricia Ross Weis '52

+ *ex officio*

Senior Administration

Leon Botstein *President*
 Colean Murphy Alexander
 '00 *Vice President for
 Administration*
 Myra Young Armstead *Vice
 President for Academic
 Inclusive Excellence*
 Jonathan Becker *Executive Vice
 President; Vice President for
 Academic Affairs; Director,
 Center for Civic Engagement*
 Erin Cannan *Vice President for
 Civic Engagement*
 Deirdre d'Albertis *Vice President
 and Dean of the College*
 Malia K. Du Mont '95 *Vice
 President for Strategy and
 Policy; Chief of Staff*
 Peter Gadsby *Vice President
 for Enrollment Management;
 Registrar*
 Mark D. Halsey *Vice President
 for Institutional Research and
 Assessment*

THE ORCHESTRA NOW

Max Kenner '01 *Vice President for Institutional Initiatives; Executive Director, Bard Prison Initiative*

Debra Pemstein *Vice President for Development and Alumni/ae Affairs*

Taun Toay '05 *Senior Vice President; Chief Financial Officer*

Stephen Tremaine '07 *Executive Director, Bard Early College; Vice President for Early Colleges*

Dumaine Williams '03 *Vice President for Student Affairs; Dean of Early Colleges*

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS

Advisory Board

Jeanne Donovan Fisher *Chair*
Carolyn Marks Blackwood
Leon Botstein+
Stefano Ferrari
Alan Fishman
Neil Gaiman
S. Asher Gelman '06
Rebecca Gold Milikowsky
Anthony Napoli
Denise S. Simon
Martin T. Sosnoff
Toni Sosnoff
Felicitas S. Thorne *Emerita*
Taun Toay '05+
Andrew E. Zabler

Bard Music Festival Board of Directors

Denise S. Simon *Chair*
Roger Alcaly
Leon Botstein+
Michelle R. Clayman
David Dubin
Robert C. Edmonds '68
Jeanne Donovan Fisher
Christopher H. Gibbs+
Paula K. Hawkins
Thomas Hesse
Susan Petersen Kennedy
Barbara Kenner
Gary Lachmund
Thomas O. Maggs
Kenneth L. Miron
Christina A. Mohr
James H. Ottaway Jr.
Felicitas S. Thorne
Siri von Reis
Kathleen Vuillet Augustine

+ *ex officio*

Administration

Liza Parker *Executive Director*
Catherine Teixeira *General Manager*
Brynn Gilchrist '17 *Executive Assistant*
Kayla Leacock *Summer Hiring Manager*

Artistic Direction

Leon Botstein *President, Bard College*
Gideon Lester *Artistic Director*
Caleb Hammons *Director of Artistic Planning and Producing*
Catherine Teixeira *General Manager*
Nunally Kersh *SummerScape Opera Producer*
Hannah Gosling-Goldsmith
Artist Services and Programs Manager
Thai Harris Singer '20
Post-Baccalaureate Fellow, Producing Assistant

Development

Debra Pemstein *Vice President for Development and Alumni/ae Affairs*
Alessandra Larson *Director of Development*
Kieley Michasiow-Levy *Individual Giving Manager*
Michael Hofmann VAP '15
Development Operations Manager
Elise Alexander '19 *Development Assistant*

Bard Music Festival

Irene Zedlacher *Executive Director*
Raissa St. Pierre '87 *Associate Director*

Theater & Performance and Dance Programs

Jennifer Lown *Program Administrator*

Production

Jason Wells *Director of Production*
Stephen Dean *Associate Production Manager*
Andrea Sofia Sala *Production Administrator*
Rick Reiser *Technical Director*
Josh Foreman *Lighting Supervisor*
Moe Schell *Costume Supervisor*
Danny Carr *Video Supervisor*
Eric Sherman *Audio Supervisor*

Communications

Mark Primoff *Associate Vice President of Communications*
Darren O'Sullivan *Senior Public Relations Associate*
Amy Murray *Videographer*

Publications

Mary Smith *Director of Publications*
Cynthia Werthamer *Editorial Director*

**Marketing and
Audience Services**

David Steffen *Director of
Marketing and Audience
Services*

Nicholas Reilingh *Database and
Systems Manager*

Maia Kaufman *Audience and
Member Services Manager*

Paulina Swierczek VAP '19
*Audience and Member
Services Assistant Manager*

Collin Lewis APS '21 *Audience
and Member Services
Coordinator*

Erik Long *Box Office Supervisor*

Brittany Brouker *Marketing
Manager*

Garrett Sager *Digital Marketing
Assistant*

Jesika Berry *Senior House
Manager*

Rachael Gunning '19 *House
Manager*

David Bánóczy-Ruof '22 *Assistant
House Manager*

Hazaiah Tompkins '19
Community Space Manager

Facilities

Mark Crittenden *Facilities
Manager*

Ray Stegner *Building Operations
Manager*

Chris Lyons *Building Operations
Assistant*

Robyn Charter *Fire Panel
Monitor*

Bill Cavanaugh *Environmental
Specialist*

Drita Gjokaj *Environmental
Specialist*

Oksana Ryabinkina
Environmental Specialist

About Bard College

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 161-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, New Orleans, Washington, D.C., and Newark, New Jersey, and at three Bard Microcolleges; 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 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; and BA degrees at Bard College Berlin: A Liberal Arts University. 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 10:1. Bard's acquisition of the Montgomery Place estate brings the size of the campus to nearly 1,000 acres.

For more information about Bard College, visit bard.edu.

Upcoming TON Events

Slatkin Conducts *Brahmsiana*

SEPTEMBER 18 & 19
SATURDAY at 8 PM | SUNDAY AT 2 PM

Leonard Slatkin *conductor*

Cindy McTee *Circuits*
Brahms (arr. Slatkin) *Brahmsiana*
WORLD PREMIERE
Mussorgsky (orch. Ravel, arr. Slatkin)
Pictures at an Exhibition

Gil Shaham & Julia Perry

NOVEMBER 13 & 14
SATURDAY at 8 PM | SUNDAY AT 2 PM

Leon Botstein *conductor*
Gil Shaham *violin*

Scott Wheeler *Birds of America*
WORLD PREMIERE
Julia Perry *Stabat Mater*
George Frederick Bristow
Symphony No. 4, Arcadian

Saturday Serenade: Baroque to Classical at Clermont

SATURDAY, SEPTEMBER 25 at 4 PM

at Clermont State Historic Site in
Germantown, NY

Taking inspiration from the architecture
and landscape of the Clermont estate,
members of The Orchestra Now perform
a free community concert of baroque
and classical works by Bach, Mozart,
and others, that celebrates life along the
Hudson. Introduced by Pieter Estersohn,
president of Friends of Clermont.

Handel's *Messiah*

DECEMBER 11 & 12
SATURDAY at 8 PM | SUNDAY AT 2 PM

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

Handel *Messiah*

Strass' Merry Pranks & Bruckner's Fifth

OCTOBER 1 & 2
FRIDAY at 8 PM | SATURDAY at 5 PM
All seats \$10!

Leon Botstein *conductor*

R. Strauss *Till Eulenspiegel's*
Merry Pranks
Bruckner *Symphony No. 5*



THE ORCHESTRA NOW®
Bard's Orchestral Masters

TON.BARD.EDU

Join the Conversation

   @TheOrchNow