

Concert Quick Guide™

Strauss & Bruckner

FRI 10/1/21 at 8 PM & SAT 10/2/21 at 5 PM

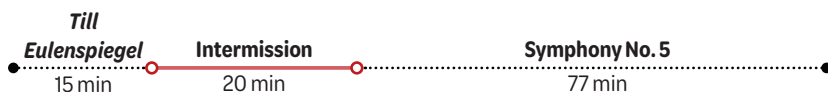
Performances #176 & #177 Season 7, Concerts 5 & 6
Fisher Center at Bard Sosnoff Theater

Get to know TŌN violinist Tin Yan "Joyce" Lee at
youtube.com/theorchestranow

LEON BOTSTEIN *conductor*

CONCERT TIMELINE

2 hours and 10 minutes



Brief remarks by Tin Yan "Joyce" Lee *violin*



Richard Strauss

Born 6/11/1864 in Munich

Died 9/8/1949 at age 85 in Garmisch-Partenkirchen, Germany

Till Eulenspiegel's Merry Pranks

Written 1894–95, at age 30

Premiered 11/5/1895 in Cologne;
Gürzenich Municipal Concert
Orchestra; Franz Wüllner conductor



- This tone poem chronicles the misadventures and pranks of the German peasant folk hero Till Eulenspiegel, who is represented by two themes.
- The first theme, played by the horn, is a lilting melody that reaches a peak, falls downward, and ends in three long, loud notes, each progressively lower.
- The second theme, for D clarinet, is crafty and wheedling, suggesting a trickster doing what he does best.

Intermission

MEET & GREET some of the musicians in the lobby

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REFRESHMENTS available in the lobby

WIFI BardWireless

RESTROOMS located on either side of the lobby

Anton Bruckner

Born 9/4/1824 in Ansfelden, Austria

Died 10/11/1896 at age 72 in Vienna



Symphony No. 5

Introduction: Adagio—Allegro (slow, then fast) *21 min*

Adagio: Sehr langsam (very slow) *18 min*

Scherzo: Molto vivace (Schnell)—Trio:
Im gleichen Tempo (very lively and fast) *13 min*

Finale: Adagio—Allegro moderato (slow, then moderately fast) *25 min*

Written 1875–76, in Bruckner's early 50s; revised in 1878

Premiered 4/8/1894 in Graz, Austria;
Franz Schalk *conductor*

First TÖN Performance 9/24/2016 at
the Fisher Center at Bard;
Leon Botstein *conductor*



- This symphony was only performed once in Bruckner's lifetime, and he was not able to attend. He died having never heard it.
- It was first published in 1896 with the help of the original conductor, Franz Schalk. Large sections were reorchestrated and the last movement was cut extensively. It is now rarely performed. Leon Botstein is the most recent of only three conductors to record the Schalk version.
- This concert features the now more standard 1878 version, which was first published in 1935 and again in 1951.

All timings are approximate.

Bard

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Strauss & Bruckner

CONCERT DEEP DIVE

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Performances #176 & #177 Season 7, Concerts 5 & 6

Fisher Center at Bard Sosnoff Theater

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The Music

RICHARD STRAUSS' TILL EULENSPIEGEL'S MERRY PRANKS

Notes by TÖN oboist Jasper Igusa



Matt Dine

The Merry Prankster

Richard Strauss depicts the pranks and misadventures of the German peasant folk hero Till Eulenspiegel in his tone poem *Till Eulenspiegels lustige Streiche* (*Till Eulenspiegel's Merry Pranks*). The title character, an infamous trickster always portrayed as the protagonist, precedes Strauss' work by hundreds of years. His

origins are murky, but Till's first recorded appearance was in a German chapbook in 1515, published by an unknown author who signed their writings only with an "N." The trickster archetype of Till Eulenspiegel has been adapted since then, including a notable novel written in 1867 that characterizes him as a heroic Flemish prankster during the Dutch Revolt against Spanish rule in the Netherlands.

The Music

Strauss' rendition sticks closer to Till's origin story. His work opens with what has been described as the musical equivalent to a "Once upon a time" prologue. The piece, and the story it tells, begins in earnest with the first of two themes that represents Till Eulenspiegel himself, played by the French Horn. The orchestra takes over this theme and concludes this section with two repeated notes. Then the second theme arrives, played by an unaccompanied E-flat clarinet. Although some scholars have suggested a detailed sequence of events that Strauss has depicted, from a horse ride to a marketplace to a run-in

with the Teutonic clergy, Strauss was not in the business of assigning a detailed story. One is in a much better position to appreciate Strauss' work if the bulk of the "story" is left for their own imagination and interpretation. That is, save for the graphic ending of the work.

A New Ending

In the original publication, Till dies of the plague in 1350; the infamous "Black Death." In Strauss' work, however, Till meets his end at the gallows, sentenced to death for blasphemy. The tutti brass section represents the strong arm of the law while the E-flat clarinet interjects in vain with its theme. The clarinet belts out what sounds like a death scream as the drop begins, and pizzicato strings conclude his death scene. Immediately following, the "Once upon a time" material returns, affirming that the character of Till Eulenspiegel lives on, even though Strauss' rendition has come to a close.

ANTON BRUCKNER'S SYMPHONY NO. 5

Notes by TÖN bassoonist Cheryl Fries



Matt Dine

The Mysterious Bruckner

Anton Bruckner's compositions and legacy have remained a constant fascination and mystery. Bruckner has garnered a rather bizarre reputational legacy, accumulating several different personas: death obsessed, anti-social, a drunk,

and a country bumpkin. It seems nearly impossible to determine exactly who Bruckner the person was, but it is clear that his colossal symphonies continue to intrigue musicians.

Obsessive Tendencies

Bruckner deeply admired the music of Richard Wagner; it has been said Bruckner's symphonies are the symphonies Wagner never wrote. While composers like Strauss and Mahler were leading the helm of German modernism, Bruckner strongly upheld and expounded upon the musical conservatism of Wagner. Despite his humble beginnings, Bruckner was an intellectual and as such was deeply insecure and self-critical of his works, which contributed to the constant revision of his symphonies. Bruckner had a lot of obsessive tendencies when composing. One characteristic feature of his nine symphonies is the length and size, which Johannes Brahms offhandedly described as "symphonic boa constrictors." Bruckner also had a fascination with counting, which ensured that his symphonies were masterfully crafted down to every last note and rhythm.

The Music

The most characteristic feature of the 5th Symphony is the contrapuntal style, which is first highlighted in the opening chorale of the first movement. The overall structure of this movement is an elongated sonata form that slowly builds, beginning softly and ending triumphantly, introducing themes in blocks of contrasting music. The second movement serves as a theme and variations, with the opening theme being introduced by the solo oboe at the start of the movement. The last variation uses the opening theme, but weaves underneath a contrapuntal moving line in the strings alongside a chorale in the brass that echoes the beginning of the

symphony. The third movement alternates between two contrasting styles. It begins with a faster, menacing theme in a minor key and then eventually transitions into a sweeter, more pastoral theme. Throughout the movement, the dueling themes fight for the spotlight at times blending and

weaving into one another. The finale begins with reminiscent themes from the earlier movements, the opening chorale, second movement oboe solo, and themes from the scherzo. Near the end of the movement Bruckner's mastery of counterpoint is featured in an extensive double fugue.

The Artists

LEON BOTSTEIN *conductor*

Matt Dine



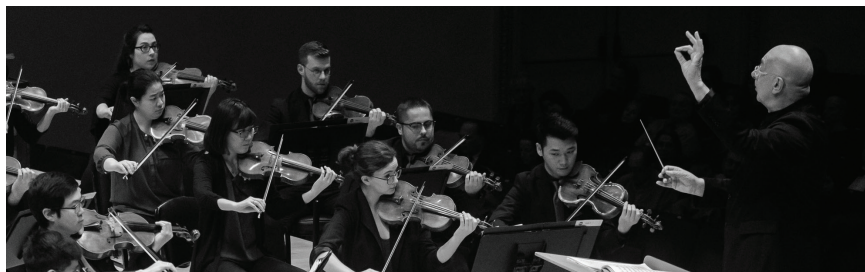
Leon Botstein brings a renowned career as both a conductor and educator to his role as music director of The Orchestra Now. He has been music director of the American Symphony Orchestra since 1992, artistic codirector of Bard SummerScape

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

Nicole Oswald
Concertmaster
Aubrey Holmes
Sabrina Parry
Xinran Li
Adam Jeffreys
Yinglin Zhou
Tin Yan Lee
Misty Drake
Yeseul Park
Zhengdong Liang

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Yi-Ting Kuo
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Pecos Singer
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Chas Barnard
Kelly Knox
Isaac Kim
Jordan Gunn
Eva Roebuck
Cameron Collins*

Sara Page*

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

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

Oboe

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

Clarinet

Olivia Hamilton
*Principal*¹
Juan Martinez
*Principal*²
Mackenzie Austin
D Clarinet

Bassoon

Han-Yi Huang
Principal
Philip McNaughton
Cheryl Fries

Horn

Steven Harmon
Principal
Zachary Travis

Shane Conley

Ser Konvalin
*Assistant*¹
Kwong Ho Hin*

Trumpet

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

Trombone

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

Tuba

Jarrold Briley

Timpani

Keith Hammer III

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Felix Ko *Principal*
Luis Herrera
Albertazzi
Petra Elek

Harp

Taylor Ann
Fleshman*

Guest Musicians

Violin I

Leonardo Pineda
'15 TÖN '19

Violin II

Eni Samu APS '23

Bruno Pena
Joohyun Lee

Viola

Emmanuel Koh
TÖN '19

Cello

Theo Zimmerman
Helen Newby

Bass

Austin Lewellen

Flute

Jillian Reed '21

Oboe

Michelle Farah

Bass Clarinet

Viktor Tóth '16
TÖN '21

Contrabassoon

William Beecher

Horn

Emily Buehler TÖN
'21 *Assistant*²

Percussion

Matthew Overbay
APS '22

*not performing in
this concert

1 Strauss

2 Bruckner

THE ORCHESTRA NOW

TIN YAN LEE *violin*

Matt Dine



@joyceleety

Joyce will talk briefly about R. Strauss' *Till Eulenspiegel's Merry Pranks* on stage before the performance.

Hometown: Hong Kong

Alma maters: Indiana University Jacobs School of Music, M.M. 2017–19; The Chinese University of Hong Kong, B.A. in Music, 2013–17

Awards/Competitions: 2017 Hong Kong Scholarship for Excellence Scheme; Champion, 2014 Hong Kong Bauhinia Cup String Competition, Violin Open Class; Western Instrument Scholarship, 2014 HK Students Open Music Competition

Appearances: Pro Arte Orchestra of Hong Kong, 2014–17; CUHK Chung Chi Orchestra, 2013–17; Metropolitan Youth Orchestra of Hong Kong, 2010–13; Walnut Hill Music Festival, U.S., 2016; Asian Youth Orchestra, 2015

What is your earliest memory of classical music? Violin group lessons playing Suzuki Violin School

How did you hear about TŌN? What inspired you to apply? I first heard of TŌN from a violist friend in Hong Kong. After I graduated from Indiana University, my teacher recommended this program to me.

Which composer or genre of music do you feel you connect with the most? Mozart is always my love!

What is your favorite piece of music, and why do you love it? Brahms' Violin Concerto for the amazing harmonies and heart-warming melodies

What is some advice you would give to your younger self? Explore. Think. Practice.

If you weren't a musician, what would you be doing? A pastry chef

What is your favorite place you've traveled to and why? Japan, because of the nice people, beautiful scenery, and DELICIOUS FOOD!

Piece of advice for a young classical musician: Live every day and play music until you have no regrets.

SAMUEL EXLINE *trumpet*



Matt Dine

Samuel will talk briefly about Bruckner's Symphony No. 5 on stage before the performance.

Hometown: Viola, ID

Alma maters: University of Miami, B.M. 2016, M.M. 2018; Bard College Advanced Performance Studies Program, 2019

Appearances: Atlantic Music Festival,

2017–18; Pierre Monteux School and Music Festival, 2015–16; Banff Brass and Drum Residency, 2014; Kennedy Center Summer Music Institute, 2011

When did you realize you wanted to pursue music as a career? What made me decide to start playing the trumpet, and ultimately pursue a career as a classical musician, was an episode of the children's cartoon show *Rugrats*. In my favorite episode, Grandpa Lou loses his dentures and must get them back in order to play the big trumpet solo in a band concert. My six-year-old self begged my mom to buy me a trumpet, and she finally did after seeing how many times I watched the episode, which were too numerous to recall. I've stuck with it ever since.

How did you hear about TŌN? What inspired you to apply? I heard about TŌN via an alumnus of Bard College. I immediately set my sights on the program several years ago, as it has everything I was looking for in an advanced graduate program. TŌN is not only a stellar orchestral

program that rehearses and performs more than any college or conservatory program, but also goes beyond solely performance and into critical and curatorial studies. This well-rounded approach is invaluable.

What has been your favorite experience as a musician? Performing as Principal Trumpet on Beethoven's Fifth Symphony at the John F. Kennedy Center for the Performing Arts as a senior in high school

What is some advice you would give to your younger self? The more you practice, the more fun it becomes.

If you weren't a musician, what would you be doing? Environmental Science/Policy

Tell us something about yourself that might surprise us: I used to participate in competitive ski racing.

Piece of advice for a young classical musician: Get as many recordings of great musicians, bands, and orchestras as you can and listen as much as possible.

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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**.

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 Malia K. Du Mont '95 *Vice
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 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

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Caleb Hammons *Director of Artistic Planning and Producing*
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Thai Harris Singer '20
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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

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Raissa St. Pierre '87 *Associate Director*

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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*
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Danny Carr *Video Supervisor*
Eric Sherman *Audio Supervisor*

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Darren O'Sullivan *Senior Public Relations Associate*
Amy Murray *Videographer*

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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*

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Garrett Sager *Digital Marketing
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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

Asian American Voices

The Orchestra Now takes part in the fourth annual China Now Music Festival, presented by the US-China Music Institute of the Bard College Conservatory of Music

Composing for History:

Music of Huang Ruo Tue, Oct 12 at 8 PM

Symphonic Portraits Sat, Oct 16 at 3 PM

Mahler's Symphony No. 2, Resurrection

OCTOBER 23 & 24

SATURDAY at 8 PM | SUNDAY at 3 PM

Members of The Orchestra Now will perform in this concert presented by the Bard College Conservatory Orchestra.

Leon Botstein *conductor*

Bard Conservatory Orchestra

Members of The Orchestra Now

vocal soloists from the

Bard Conservatory Graduate

Vocal Arts Program

Bard College Chamber Singers

Bard Festival Chorale

Bard Conservatory Graduate

Vocal Arts Program

James Bagwell *choral director*

Mahler Symphony No. 2, *Resurrection*

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*

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*



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Bard's Orchestral Masters

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