

# Concert Quick Guide™

**Gil Shaham & Julia Perry**

SAT 11/13/21 at 8 PM & SUN 11/14/21 at 2 PM

Performances #184 & #185 Season 7, Concerts 13 & 14  
Fisher Center at Bard Sosnoff Theater

Get to know TŌN horn player Ser Konvalin at  
[youtube.com/theorchestranow](https://youtube.com/theorchestranow)

**LEON BOTSTEIN** *conductor*

## CONCERT TIMELINE

2 hours and 10 minutes



Brief remarks by Esther Goldy Roestan *violin*



### Julia Perry

Born 3/25/1924 in Lexington, KY

Died 4/24/1979 at age 55 in Akron, OH

### Stabat Mater

Grave (very slow)  
Andantino (moderate)  
Allegro (fast)  
Allegro (fast)  
Moderato ma non troppo (at a moderate pace, but not too moderate)  
Andante (moderately slow)  
Allegro molto (very fast)  
Misterioso (mysteriously)  
[Presto] (quickly)  
Calmo (calmly)

**BRIANA HUNTER** *mezzo-soprano*

Written 1951, at age 27



- According to the composer, Stabat Mater “consists of three characters—Jesus, Mary and the spectator.
- In the first half of the drama the spectator stands apart regarding the awesome sight. In the second half, wishing to share the burden, they express their desire in the words “fac me cruce custodire.”



## Scott Wheeler

Born 2/24/1952 in Washington, D.C.

### **Birds of America: Violin Concerto No. 2**

#### WORLD PREMIERE

Quietly soaring

Adagietto (slow)

Allegro vivo (fast and lively)

GIL SHAHAM *violin*

Written 2021, at age 69



- While the birds in this concerto are not depicted literally, quite a few birds make appearances in the work.
- This past spring, the composer took a walk through Central Park with violinists Gil Shaham and Adele Anthony, during which they spotted a downy woodpecker. This inspired the opening of the third movement, with taps on the body of the violin, bow taps in the violas, and a few high peeps roughly transcribed from woodpecker calls.

## 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

Brief remarks by Ser Konvalin *horn*



## George Frederick Bristow

Born 12/19/1825 in Brooklyn, New York

Died 12/13/1898 at age 72 in  
New York City

### **Symphony No. 4, Arcadian**

in a new edition by Prof. Kyle Gann, a  
specialist on American concert music at  
the Bard Conservatory of Music

Emigrants' Journey Across the Plains

Halt on the Prairie

Indian War Dance

Finale: Arrival at the New Home,  
Rustic Festivities, and Dancing

Written 1872, at age 46

Premiered 2/8/1873 at the  
Brooklyn Academy of Music;  
Brooklyn Philharmonic;  
Carl Bergmann *conductor*

All timings are approximate.

**Bard**

TON.BARD.EDU

Join the Conversation    @TheOrchNow

ILLUSTRATIONS BY KHOA DOAN / CONCERT QUICK GUIDE DESIGN BY NELSON YAN

# Gil Shaham & Julia Perry

CONCERT DEEP DIVE

SAT 11/13/21 at 8 PM & SUN 11/14/21 at 2 PM

**Performances #184 & #185** Season 7, Concerts 13 & 14

**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 TÖN email in the lobby  
INSPIRE GREATNESS by making a donation at [theorchestranow.org](http://theorchestranow.org)  
GET SOCIAL by sharing your photos using @theorchnow  
and #theorchnow

---

## The Music

### JULIA PERRY'S STABAT MATER

Notes by TÖN violinist Yi-Ting Kuo



Matt Dine

#### The Composer

Julia Perry was an African-American composer born in 1924 in Lexington, Kentucky. Upon graduating from Akron High School, she attended Westminster Choir College in Princeton, New Jersey, where she received her bachelor's and master's degrees, studying voice, piano, and composition. After that, she continued to pursue her musical training at The Juilliard School, and also spent summers at the

Berkshire Music Center in Tanglewood, Massachusetts. She also received two Guggenheim fellowships to study with Luigi Dallapiccola in Italy and Nadia Boulanger in France. In 1959, she returned to the United States to teach at Florida A&M University, and later on became a faculty member at Atlanta University. In 1970 she suffered from her first stroke, which paralyzed her right side, and she began teaching herself to compose with her left hand while being in and out from the hospital. She died in 1979 at the age of 55.

#### The Music

Stabat Mater was her first major composition, and she wrote this piece while studying at Juilliard and with Luigi Dallapiccola at the Berkshire Music Center at Tanglewood. The piece, which appeared in 1951, was dedicated to her mother, and it has been widely performed in Europe and the United States. It was written for a contralto voice and string orchestra based on a Latin poem by Jacopone da Todi (the score includes an English translation by the composer), and it is a story related to Jesus, Mary, and the spectator.

### SCOTT WHEELER'S *BIRDS OF AMERICA*: VIOLIN CONCERTO NO. 2

Notes by the composer

The birds in my violin concerto *Birds of America* are not depicted literally, and it isn't important for a listener to identify them, but quite a few birds make appearances in the work. The first movement includes a hawk, a whippoorwill, loons, and a mourning dove. The second movement, which features prominent solos for celeste and flute, draws on my music for the ballet *Nightingale*, developed with choreographer Melissa Barak. The finale is a dance, or a series of dances, perhaps set in an aviary.

One day this past spring, as Gil Shaham and I were planning this concerto, we took a walk in Central Park with his wife, the violinist Adele Anthony. We passed what I later learned was a downy woodpecker, which Adele filmed on her phone. That chance encounter inspired me to start the third movement of *Birds of America* with taps on the body of the violin, bow taps (*col legno*) in the violas, and a few high peeps roughly transcribed from woodpecker calls.

Some of the birds in this concerto are taken from earlier music rather than from nature, and are not specifically American birds. There are brief references to "Spring" from Vivaldi's *The Four Seasons*, the opening of *The Birds* by Respighi, Schumann's *Bird as Prophet*, and a novelty tune called *The Hot Canary*, famously played by the jazz violinist Joe South. As with the bird calls, the listener need not identify these cameo appearances from other music. Gil Shaham directed me to some of these references, and he advised me on many details of the violin part. Our conversations led us to consider questions of concerto writing from Mozart to Mendelssohn to Prokofiev

and beyond. We agreed that the violin is essentially a singing voice.

*Birds of America*: Violin Concerto #2 is in three movements, marked Quietly Soaring, Adagietto, and Allegro vivo. The work was commissioned by Bard College for The Orchestra Now and its music director, Leon Botstein. It is dedicated to Gil Shaham.

### GEORGE FREDERICK BRISTOW'S SYMPHONY NO. 4, *ARCADIAN*

Notes by TÔN oboist JJ Silvey



Matt Dine

#### Subverting European Eminence

"How are Americans to win their way in composition unless their compositions are played?" This retort to critic Richard Storrs Willis by William Henry Fry, one of the earliest known American symphonists, would precipitate a public argument between the two men about the virtues of American versus European orchestral music, played out on the pages of a Boston circular. In his zeal to indict the American predilection for European music, Fry publicly praised the composition skills of George Frederick Bristow—then concertmaster of the Philharmonic Society of New York—and challenged the lack of esteem Bristow's output was accorded by his own orchestra. The media circus, galvanizing Bristow's resentment for the vogue of American institutions disregarding

American music, led to his resignation from the Philharmonic Society. Like Fry, Bristow believed fervently in the cause of subverting European eminence in the American musical sphere.

### An Undercurrent of Transcendentalism

Composed in 1872, Bristow's *Arcadian* Symphony is perhaps his most fully realized effort at synthesizing the European musical conventions of the day with a uniquely American melodic poignancy. In listening to the piece, one readily detects the influence of German luminaries. Despite the music's structural familiarity, there is a palpable undercurrent of transcendentalism. The symphony is grand in scale, much of the material having been borrowed from *The Pioneer*, Bristow's cantata depicting the lives of westward-bound settlers.

### The Music

The first movement begins with an affecting viola solo. The movement is comparable in length to the first movement of the *Eroica* Symphony, and the similarities between the two works don't end there. Frequent use of hemiola, tutti chordal hits, and carefully paced textural contrasts all point to a clear Beethovenian influence. A tranquil horn solo opens the second movement, soon giving way to a low brass iteration in which Bristow quotes a theme by Thomas Tallis. This prayerful moment evokes noble simplicity, lending local color to a movement otherwise marked by sophisticated lyrical development and lush chromaticism. The third movement alternates a scherzando woodwind theme with bombastic chromatic interjections, both of which are interrupted before long by a steady brass melody. After this reprieve, the scherzando theme increases in volume and intensity, bolstered by greater orchestral forces and the deployment of more complex counterpoint. The fourth movement is richly varied in texture

and character. The exuberant opening undergoes cleverly executed mood shifts, lending the movement tremendous interest and dynamism.

## REEVALUATING BRISTOW IN 2021

Keeping the original, troubling movement titles in George Frederick Bristow's Symphony No. 4, *Arcadian*, offers audiences today an important window into the process by which composers, like Bristow, participated in justifying and culturally normalizing the violent expansion into Indigenous homelands by the United States. Bristow's choices reveal 19th-century mainstream U.S. attitudes towards Indigenous peoples. These decisions helped enshrine cultural norms that recast the displacement of Indigenous peoples from their homelands through U.S.-government-sanctioned removal as an inevitable process. "Emigrants' Journey Across the Plains" and "Halt on the Prairie" set the stage for listeners to imagine a frontier of uninhabited land and natural resources. "Indian War Dance" presents conflict between settlers and Indigenous peoples as inevitable, with Indians cast as violent and unpredictable, usurping and disrupting the natural progression of improvement brought by hardworking emigrants. Native presence is erased by the symphony's final movement, "Arrival at the New Home, Rustic Festivities, and Dancing," a celebration of the emigrants' heroic victory over adversity. Today, tribal nations and Indigenous descendant communities work tirelessly to make visible to the public these raw and painful histories of dispossession, the effects of which still shape their communities today.

Instrumental music in symphonic form without words, like Bristow's, has the

advantage, even if there are titles and an implied program, of ambiguity and unstable allusions that allows it, through its formal qualities, to shed any initial symbolism and purpose. The opening of Richard Strauss' *Also sprach Zarathustra* in the film *2001: A Space Odyssey* or Rossini's *William Tell* Overture in "The Lone Ranger" TV series are cases in point.

Please consider a donation to support the educational and cultural work of federally-recognized Native nations, to recover and make visible this troubled past so that current and future American generations can benefit from the reconciliation this fuller accounting of history offers.

### A NEW EDITION OF BRISTOW'S SYMPHONY NO. 4, ARCADIAN

George Frederick Bristow has been called "America's first great classical composer." Unlike most of his contemporaries, he did not study in Europe, and sometimes devoted his music to specifically American subject matter. Born in Brooklyn in 1825, he joined the first violin section of the Philharmonic Society of New York in 1843

at age 17, and remained there until 1879. He was concertmaster between 1850 and 1853. In 1854, he began a long career as a music educator in the public schools of New York; in fact, P.S. 134 in the Bronx is known as the George F. Bristow School. His Symphony No. 4, *Arcadian*, which was commissioned for \$100 by the Brooklyn Philharmonic (of which he was also a member), was the first symphony commissioned by an American orchestra from an American composer. To fulfill the commission quickly, he reused elements of his recently completed large-scale cantata, *The Pioneer*.

In 1967, conductor Karl Krueger recorded the *Arcadian* Symphony with the Royal Philharmonic Orchestra. Professor Kyle Gann, a specialist on American concert music at the Bard College Conservatory of Music, noted in a recent analysis of the recording (which can be found online at [kylegann.com/Bristow4.html](http://kylegann.com/Bristow4.html)) that someone made three cuts in Bristow's score, so that over a third of the first and last movements are omitted. TÖN's performance and recording of the *Arcadian* symphony in Prof. Gann's new edition will rectify these omissions, providing a complete and unabridged recording for modern listeners.



# The Artists

LEON BOTSTEIN *conductor*

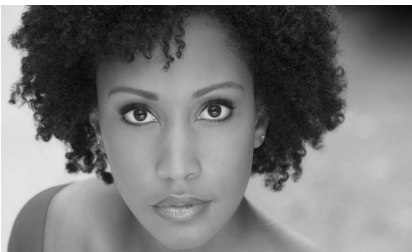
Matt Dine



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](http://leonbotstein.com).

BRIANA HUNTER *mezzo-soprano*



**Performances:** Ruby/Woman Sinner in Terence Blanchard's *Fire Shut Up in My Bones* at The Metropolitan Opera; Mother in Jeanine Tesori's *Blue* at Seattle Opera, Pittsburgh Opera, and the Glimmerglass Festival; title role in *Carmen* with Opera Orlando and Music Academy of the West; Tanya in *Is This America?* with Santa Fe Opera; Constance Fletcher in *The Mother of Us All* with the Rochester Philharmonic Orchestra; *The Late Walk* with Decameron Opera Coalition; *Letters You Will Not Get* and Rachel in the world premiere of *Harriet Tubman: When I Crossed That Line to Freedom* with American Opera Projects; *Apollo y Dafne* livestreamed from The Hispanic Museum and Library, North American Premiere; *Opera from a Sistah's Point of View* with Opera Birmingham and Cincinnati Opera; Dee Dee Reyes in Hillard and Boresi's *The Last American Hammer* with UrbanArias; multiple roles in Augusta Read Thomas' *Sweet Potato Kicks the Sun* with the Santa Fe Opera; Hannah Before in Laura Kaminsky's *As One* at the Kaufman Music Center with New York City Opera and American Opera Projects; Annie and Strawberry Woman in *Porgy and Bess* at the Glimmerglass Festival; Giovanna in *Rigoletto* and Gertrude Stein in Ricky Ian Gordon's *27* at Michigan Opera Theatre; Flora in *La Traviata* and Pvt. Stanton in the world premiere of *An American Soldier* at Opera Theatre of Saint Louis; workshop of Ricky Ian Gordon and Lynn Nottage's *Intimate Apparel* and gala performance of *Camelot* at Lincoln Center Theater; Mercédès in *Carmen* at Michigan Opera Theatre, El Paso Opera, and Knoxville Opera; Jo in *Little Women*, Wowkle in *La fanciulla del West*, and Madeleine Audebert in *Silent Night* at Michigan Opera Theatre; Play by Play in the world premiere of *Bum Phillips: An All-American Opera* at LaMama Experimental Theater; Ida in *Die Fledermaus*

at Sarasota Opera; covered the roles of Lucinda in the world premiere of Jennifer Higdon's *Cold Mountain* and Countess Ceprano in *Rigoletto* as an Apprentice Artist with Santa Fe Opera; Mark Medoff's *Gunfighter—A Gulf War Chronicle*; *Infinite Variety/For Every Passion Something* with the Royal Shakespeare Company at the Fringe Festival in Scotland; *The Vagina Monologues* at Manhattan School of Music; *Godspell* and *Ragtime* with the American Musical Theater Ensemble

**Appearances:** Beethoven's Missa Solemnis with the Madison Symphony Orchestra, Beethoven's Symphony No. 9 with the Charlotte Symphony, Santa Fe Opera Digital Winter Concert Tour, I Sing Beijing program at The National Center for the Performing Arts

**Broadcasts:** Mostly Mozart Festival, WQXR

**Recordings:** *Blue*, forthcoming in 2022, The Kennedy Center

**Awards:** Encore Michigan Award, Best Performance in an Opera, 27; finalist, Lotte Lenya Competition; Lys Symonette Award, The Kurt Weill Foundation for Music

**Education:** Manhattan School of Music, M.M.; Davidson College, B.A.

**GIL SHAHAM** *violin*



**Appearances:** recitals throughout North America, Europe, and Asia with Akira Eguchi; Berlin Philharmonic; Boston Symphony; Chicago Symphony; Israel Philharmonic; Los Angeles Philharmonic; New York Philharmonic; Orchestre de Paris; San Francisco Symphony; multi-year residencies with the Orchestras of Montreal, Stuttgart, and Singapore; 1981 debuts with the Jerusalem Symphony and the Israel Philharmonic

**Repertoire:** J.S. Bach's complete sonatas and partitas for solo violin; Violin Concertos of the 1930s, including the works of Barber, Bartok, Berg, Korngold, Prokofiev, and others

**Recordings:** *1930s Violin Concertos Vol. 2*, Grammy nomination; Beethoven and Brahms Concertos with The Knights, 2021; J.S. Bach's complete sonatas and partitas for solo violin; more than two dozen concerto and solo CDs, many on his label Canary Classics; *1930s Violin Concertos*; *Virtuoso Violin Works*; Elgar's Violin Concerto; *Hebrew Melodies*; *The Butterfly Lovers*

**Awards:** Multiple Grammy Awards; 2012 Instrumentalist of the Year, *Musical America*; Grand Prix du Disque; Diapason d'Or; Gramophone Editor's Choice; Avery Fisher Prize, 2008; Avery Fisher Career Grant, 1990; first prize, Israel's Claremont Competition, 1982

**Faculty:** Bard College Conservatory of Music

**Education:** studied with Samuel Bernstein of the Rubin Academy of Music at age 7; received annual scholarships from the America-Israel Cultural Foundation; scholarship student at The Juilliard School; studied at Columbia University



**SCOTT WHEELER** *composer*

Scott Wheeler's operas have been commissioned by the Metropolitan Opera, Washington National Opera, the Guggenheim Foundation, and White Snake Projects. His music has been performed by violinist Gil Shaham, conductor Kent Nagano, and singers Renee Fleming, Anthony Roth Costanzo, and Susanna Phillips. His works can be heard on New World, Naxos, Bridge, BMOP Sound, and various other labels.

Mr. Wheeler has appeared as conductor and pianist in New York, Berlin, Boston, and on several recordings, often with the Boston-

based ensemble Dinosaur Annex, which he co-founded and directed for many years. He has also conducted many productions of opera and musical theatre works and has appeared as a pianist in a wide repertoire of classical, jazz, and cabaret.

The 2021–22 season features premieres of Mr. Wheeler's music at Bard College, Carnegie Hall, Bargemusic, National Sawdust, the Boston Athenaeum, and various venues in Scotland, Wales, and Florence, Italy.

Mr. Wheeler was born in Washington, D.C. He grew up in various cities in the American midwest and east, then studied at Amherst College, New England Conservatory, and Brandeis. His principal teachers were Lewis Spratlan, Arthur Berger, and Virgil Thomson, along with studies at Dartington with Peter Maxwell Davies and Tanglewood with Olivier Messiaen. He is Senior Distinguished Artist in Residence at Emerson College in Boston, where he teaches musical theatre and songwriting.

### 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](https://ton.bard.edu).

Leon Botstein, *Music Director*

## Violin I

Nicole Oswald  
*Concertmaster*  
Aubrey Holmes  
Tin Yan Lee  
Yi-Ting Kuo  
Linda Duan  
Misty Drake  
Xinran Li  
Yinglin Zhou  
Sabrina Parry  
Zhengdong Liang

## Violin II

Adam Jeffreys  
*Principal*  
Sarit Dubin  
Esther Goldy  
Roestan  
Yeseul Park  
Zongheng Zhang  
Zhen Liu

## Viola

Celia Daggy  
*Principal*  
Leonardo Vásquez  
Chacón  
Batmyagmar  
Erdenibat  
Lucas Goodman  
Hyunjung Song

## Cello

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

## Bass

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

## Flute

Brendan Dooley  
*Principal*<sup>2</sup>  
Rebecca Tutunick  
*Principal*<sup>3</sup>  
Leanna Ginsburg

## Oboe

Shawn Hutchison  
*Principal*<sup>2</sup>  
Jasper Igusa  
*Principal*<sup>3</sup>  
JJ Silvey

## Clarinet

Olivia Hamilton  
*Principal*<sup>2</sup>  
Juan Martinez  
*Principal*<sup>3</sup>  
Mackenzie Austin

## Bassoon

Philip McNaughton  
*Principal*<sup>2</sup>  
Han-Yi Huang  
*Principal*<sup>3</sup>  
Cheryl Fries\*

## Horn

Steven Harmon  
*Principal*<sup>2</sup>  
Ser Konvalin  
*Principal*<sup>3</sup>  
Shane Conley  
Zachary Travis

Kwong Ho Hin\*

## Trumpet

Diana Lopez  
*Principal*<sup>2</sup>  
Samuel Exline  
*Principal*<sup>3</sup>  
Maggie Tsan-Jung  
Wei

## Trombone

David Kidd  
*Principal*<sup>2</sup>  
Ian Striedter  
*Principal*<sup>3</sup>  
Austin Pancner  
*Bass Trombone*

## Tuba

Jarrold Briley

## Timpani

Keith Hammer III

## Percussion

Luis Herrera  
Albertazzi  
*Principal*<sup>2</sup>  
Petra Elek  
*Principal*<sup>3</sup>  
Felix Ko

## Harp

Taylor Ann  
Fleshman

## Guest Musicians

### Violin I

Leonardo Pineda  
‘15 TÔN ‘19  
Nalin Myoung  
APS ‘23

### Violin II

Joohyun Lee  
Bruno Pena  
Rachel Crozier  
Denise Stillwell

### Viola

Emmanuel Koh  
TÔN ‘19  
Karen Waltuch  
Christiana Fortune-  
Reader

### Bass

Zhenyuan Yao ‘16  
TÔN ‘20

### Horn

Emily Buehler  
TÔN ‘21 Assistant

### Celeste

Ji Hea Hwang

<sup>1</sup> Perry

<sup>2</sup> Wheeler

<sup>3</sup> Bristow

\* not performing in  
this concert

### ESTHER GOLDY ROESTAN *violin*

Matt Dine



@esthergoldyroestan

Esther will talk briefly about Julia Perry's *Stabat Mater* & Scott Wheeler's *Birds of America* on stage before the performance.

**Hometown:** Surabaya, Indonesia

**Alma maters:** Oberlin Conservatory, Artist Diploma, 2019; Jacobs School of Music, B.M. in Violin Performance, 2018

**Awards/Competitions:** Oberlin Artist Diploma Dean Scholarship, 2018–20; Runner up, Jacobs School of Music Brahms Violin Concerto Competition, Spring 2018; Jacobs School of Music Kuttner Quartet in Residence, 2017–18; Jacobs School of Music Scholarship, 2014–18; Max Reger Foundation Scholarship, 2009; Grand Prize, 2008 Patron Award Malaysian Youth Orchestra Foundation; 1st Place, 2006 Mozart National Competition, Surabaya, Indonesia

**Appearances:** Music Academy of the West, 2019; Madeline Island Chamber Music, Fellowship Quartet, 2017; Heifetz International Music Institute, Staunton, VA, 2012–13; Zukerman Summer Music Institute, Ottawa, 2012–13

**How did you hear about TŌN? What inspired you to apply?** My friend Gaia, who was also a TŌN violinist, said that TŌN not only has great musicians, but lovely people too! And it's true!

**What is your favorite piece of music, and why do you love it?** Puccini's *La bohème*. It's just the most beautiful Romantic opera.

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

**If you weren't a musician, what would you be doing?** Either a painter, or a psychiatrist

**Piece of advice for a young classical musician:** Take care of yourself, don't forget to work out, go on more outdoor adventures, and take breaks. But also practice a lot.

### SER KONVALIN *horn*



Matt Dine

@serkonvalin, @mha\_quartet

Ser will talk briefly about Bristow's *Symphony No. 4, Arcadian* on stage before the performance.

**Hometown:** Longview, TX

**Alma maters:** University of North Texas, B.M. 2012–16; Manhattan School of Music, M.M. 2017–19

**Appearances:** Imani Winds Chamber Festival, 2018; Round Top Festival Institute, 2019

**When did you realize you wanted to pursue music as a career?** I have essentially wanted to be a musician of some kind since I was old enough to know what music is.

When I picked up the horn in fifth grade, I knew pretty much instantly that I would pursue this for the rest of my life.

**What do you think orchestra concerts should look like in the 21st Century?** I want to see more diverse audience engagement with orchestra concerts. I love when orchestras play in non-traditional venues. Everyone hopes for more young people at concerts, and I think that performing more new works and old works in fresh ways will help.

**Which composer or genre of music do you feel you connect with the most?** As a horn player I'm a huge Brahms fan, but I'm most inspired by newer works by composers like Jennifer Higdon.

**What is some advice you would give to your younger self?** Don't compare your life to anyone else's.

**If you weren't a musician, what would you be doing?** I really enjoy sewing, crafts, and drag, so maybe I would be doing something in fashion.

**Piece of advice for a young classical musician:** Don't be afraid to try things out of your comfort zone! Play with different ensembles. Do some improvisation. Try arranging. Play for and with your friends. So many opportunities will come your way, and the more you've tried new things, the more comfortable you'll be.

## Support TŌN

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 TŌN's innovative training program for classical musicians.

### 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.

### SPONSOR A TŌN MUSICIAN: NAMED FELLOWSHIPS

Play a defining role in our success by sponsoring a TŌN musician. Direct your support to have a lasting impact on the education and training of TŌN's exceptional young players from around the world. TŌN 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 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!

### To Donate:

Visit [TON.BARD.EDU/SUPPORT](https://TON.BARD.EDU/SUPPORT)

Call 845.758.7988



# The TON 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\*

## Forte

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 TON '22  
Vivian Sukenik  
Irene Vincent\*

## Trumpeter

Anonymous (3)  
Mr. and Mrs. Ronald Atkins  
Michael J. Hall  
Stan Harrison  
Hospitality Committee for United  
Nations Delegations (HCUND)  
Tyler J. Lory and Michael  
Rauschenberg  
James and Andrea Nelkin\*  
Inez Parker, in honor of  
David Kidd TON '22  
Shirley Ripullone and  
Kenneth Stahl  
Anne-Katrin Spiess and  
Gerlinde Spiess  
Alice Stroup, in memory of  
Timothy Stroup  
Sally Sumner, in honor of  
Sara Page TON '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  
Bernard and Lisa King-Smith  
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 TON '22

## TONor

Erika Bernich  
Jesika R. Berry  
Diane and Ronald Blum  
Richard C. 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  
TON '23  
Tamara Judith Gruzko  
Lee Haring  
William J. Harper  
Karen and Perry Hoag,  
in honor of Bram Margoles  
and Katelyn Hoag  
James Gavin Houston  
Elena and Frederic Howard  
Scott Huang  
IBM Matching Grants Program  
John and Min Hweyi Jeung, in  
honor of Brendan Dooley  
TON '22  
Judith and Ron Goodman  
Charitable Trust of Fidelity  
Charlotte Mandell Kelly '90 and  
Robert Kelly  
Rebecca S. Kidd, in honor of  
David Kidd TON '22  
Erica Kiesewetter  
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

## THE ORCHESTRA NOW

---

Charles H. Milligan and  
Henry Westmoreland  
Gary Morgan  
Catherine K. and Fred Reinis  
James Rosenfield  
Edward Sandfort  
Linda V. Schwab Edmundson  
Thomas J. Shykula  
Joseph M. Sweeney  
Robert Vermeulen

### Downbeat

Anonymous (2)  
Naja Armstrong  
Melissa Auf der Maur  
David Behl  
Jeffrey Berns  
Matthew C. Bernstein  
Marvin Bielawski  
Evangeline Caliendo  
Dora Jeanette Canaday  
Judith Chaifetz  
Joanne Chu  
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  
Carol and Peter Goss  
Michaela Harnick  
Terrell K. Holmes  
Malcolm G. Idelson  
Neil King and Diana King  
David Kraskow and Liz Hess  
Erika Lieber  
Phyllis Marsteller  
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, in  
honor of Gaia Mariani Ramsdell  
TÖN '21  
Ted Ruthizer and  
Jane Denkensohn  
Suzanne Sarason  
Mark Peter Scherzer  
Dan and Rosie Schiavone  
Bonnie S. Sgarro  
Frances Sharpless  
Linda C. Stanley  
John Staugaitis  
Phyllis Tuchman  
Stephanie Walker  
Ann and Douglas William  
Wayne and Dagmar Yaddow  
Lynda Youmans, in honor of  
Drew Youmans TÖN '19

### 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  
Al Jacobsen  
Steven Jonas, M.D.  
Ann and Robert Libbey  
Frank E. Lucente  
Eva 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

*\*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 October 22,  
2021.*

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) 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*  
 Nora Rubenstone *Stage  
 Manager*  
 Danielle Brescia *Stage Manager*  
 Lydia McCaw *Stage Manager*  
 Robert Strickstein *Stage Manager*

## 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*  
 Coleen 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;  
 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*

## FISHER CENTER AT BARD

### 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  
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*  
Malinda Slayton-Cruz MAT '10 *Development Operations Manager*  
Michael Hofmann VAP '15 *Development Communications Associate*  
Elise Alexander '19 *Development Coordinator*

### 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 *Orchestra Production Manager*  
Allison Hannon *Associate Production Manager*  
Andrea Sofia Sala *Production Administrator*  
Rick Reiser *Technical Director*  
Josh Foreman *Lighting Supervisor*  
Moe Schell *Costume Supervisor*  
John Gasper *Interim Video Supervisor*  
Lex Morton *Audio Supervisor*

### Communications

Mark Primoff *Associate Vice President of Communications*  
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*

Brittany Brouker *Marketing Manager*

Garrett Sager *Digital Archive Associate*

Jesika Berry *Senior House Manager*

Rachael Gunning '19 *House Manager*

David Bánóczy-Ruof '22 *Lead Assistant House Manager*

Ash Fitzgerald '24 *Assistant House Manager*

Maya Miggins '23 *Assistant House Manager*

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

Erik Long *Box Office Supervisor*

Jardena Gertler-Jaffe VAP '21 *Box Office Supervisor*

## **Facilities**

Mark Crittenden *Facilities Manager*

Ray Stegner *Building Operations Manager*

Hazaiah Tompkins '19 *Building Operations Assistant*

Liam Gomez *Building Operations Assistant*

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



# Upcoming TON Events

## 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*

---

## William Tell & The Mermaid

FEBRUARY 5 & 6

SATURDAY at 8 PM | SUNDAY AT 2 PM

Leon Botstein *conductor*

Rossini *William Tell* Overture

Alexander Zemlinsky *The Mermaid*

Tchaikovsky Symphony No. 6, *Pathétique*

## Mozart & Schumann's *Spring Symphony*

MARCH 19

SATURDAY at 7 PM at Hudson Hall in  
Hudson, NY

Andrés Rivas *conductor*

Mozart Sinfonia concertante for Four Winds

Ernő Dohnányi Concertino for Harp &  
Chamber Orchestra

Schumann Symphony No. 1, *Spring*

---

## Clara Schumann & Brahms' *German Requiem*

APRIL 2 & 3

SATURDAY at 8 PM | SUNDAY AT 2 PM

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*



THE ORCHESTRA NOW®  
*Bard's Orchestral Masters*

TON.BARD.EDU

Join the Conversation

   @TheOrchNow

Bard