

Concert Quick Guide™

Clara Schumann & Brahms' *German Requiem*

SAT 4/2/22 at 8 PM & SUN 4/3/22 at 3 PM

Performances #199 & #200 Season 7, Concerts 28 & 29
Fisher Center at Bard Sosnoff Theater

Get to know TŌN violinist Sabrina Parry at
youtube.com/theorchestranow

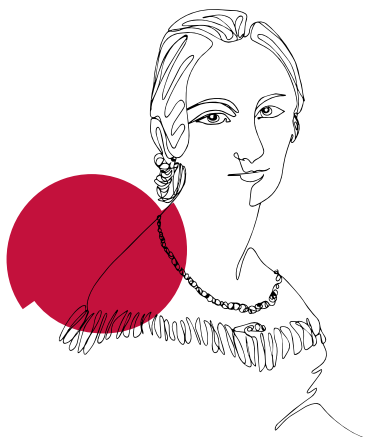
LEON BOTSTEIN *conductor*

CONCERT TIMELINE

2 hours and 15 minutes



Brief remarks by Sabrina Parry *violin*



Clara Schumann

Born 9/13/1819 in Leipzig, Germany

Died 5/20/1896 at age 76 in Frankfurt

Piano Concerto

Allegro maestoso

(fast and majestic) *6 min*

Romanze: Andante non troppo con

grazia (moderately slow, with grace)

5 min

Finale: Allegro non troppo

(fast, but not too fast) *11 min*

no pause between movements

ANNA POLONSKY *piano*

Written 1833–35, in Clara's mid-teens

Premiered 11/9/1835; Leipzig

Gewandhaus Orchestra;

Felix Mendelssohn *conductor*;

Schumann née Wieck *piano*



- This piano concerto predated those by Franz Liszt, Robert Schumann, and Johannes Brahms by decades, and served as a major inspiration for those composers.
- Clara Wieck was only 16 years old when she completed, published, and premiered her piano concerto, younger even than Mozart when he had done the same.
- Clara was one of the most distinguished pianists of the Romantic era and performed concerts for 61 years. This work is her only extant composition for orchestra.

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

Brief remarks by Brendan Dooley *flute*



Johannes Brahms

Born 5/7/1833 in Hamburg, Germany

Died 4/3/1897 at age 63 in Vienna

A German Requiem

Selig sind, die da Leid tragen

(Blessed are they that mourn) *11 min*

Denn alles Fleisch es ist wie Gras

(For all flesh is as grass) *15 min*

Herr, lehre doch mich

(Lord, teach me) *11 min*

Wie lieblich sind deine Wohnungen

(How lovely are thy dwelling places)

6 min

Ihr habt nun Traurigkeit

(You now have sorrow) *8 min*

Denn wir haben hie keine bleibende

Statt (For we have here no continuing

city) *12 min*

Selig sind die Toten (Blessed are the

dead) *12 min*

ALEXIS SEMINARIO VAP '22 *soprano*

JONATHAN LAWLOR VAP '23 *baritone*

BARD FESTIVAL CHORALE

BARD COLLEGE CHAMBER SINGERS

JAMES BAGWELL *choral director*

LILLY CADOW GCP '22 *assistant*

choral director

Written 1861–68, in Brahms' late 20s
and early 30s

Full Work Premiered 2/18/1869 in

Leipzig; Gewandhaus Orchestra;

Carl Reinecke *conductor*;

Emille Bellingrath-Wagner *soprano*;

Franz Krückl *baritone*



- Robert Schumann was Brahms' mentor, and his wife Clara was a close friend. She wrote to Brahms, "I am completely filled with your Requiem. It is an immense piece that takes hold of one's whole being like very little else. The profound seriousness, combined with all the magic and poetry, has a wonderful, deeply moving and soothing effect."

All timings are approximate.

Bard

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CONCERT DEEP DIVE

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The Music

CLARA SCHUMANN'S PIANO CONCERTO

Notes by TÖN trumpeter Diana Lopez



Matt Dine

A Gifted Girl

As a gifted girl, Clara Wieck was trained by her father Friedrich Wieck as a pianist, thinking to embark on a career as a performer. She made her first public appearance when she was 11 years old. When Clara was a teenager, she was more independent in spirit and found herself attracted to Robert Schumann, who in 1830 became involved in the Wieck's circle. They became engaged in secret in 1837. However, her father saw his daughter's marriage as an obstacle to the magnificent solo career in which he had

invested so much. Robert and Clara had to get a court order to be able to marry without her father's consent. They finally married in 1840.

Clara and Robert

However, in order to focus on his own composition, sometimes Robert demanded limits on his wife's practice. Fortunately, she was strong and found herself gradually able to overcome the difficulties of life with her husband—to cope with his depressive moods and the birth of eight children, all before the age of 35. During those years she did her best to continue her own career as a composer and writer. After Robert's attempted suicide in 1854, he spent his final period in a private asylum. Clara, supported by friends, continued her concert career, as the only practical way of supporting her young family. Robert died in 1856. After his death, Clara started the promotion of his music on her own tours. In 1891 she gave her last concert in Frankfurt. In 1896, she suffered a stroke and died.

The Concerto

Clara Schumann's compositions were limited in number, but they show magnificent skills based on the musical

education she received. In 1833, when she was 14, she wrote the first sketch of her Piano Concerto. Robert completed the orchestration at the end of the year. This became the third movement of the concerto. During the summer of 1834 she completed and orchestrated the first and second movements of the piece, and a year later was preparing it for publication. The concerto shows the maturity that Clara had already developed as a composer and soloist. Clara never played the concerto again in public after she married.

BRAHMS' A GERMAN REQUIEM

Notes by TÖN violist Lucas Goodman



Matt Dine

The Inspiration

Brahms began composing *Ein Deutsches Requiem* (A German Requiem) immediately following the death of his beloved mother, Christiane, in February of 1865. Another likely source of inspiration was Brahms' ongoing grief for his late friend, Robert

Schumann, the man who initially caused him to become famous and who tragically died in 1856 while institutionalized. After an initial premiere of a smaller version in December of 1867, Brahms revised *A German Requiem* into the more expansive version that is popular today. It is the longest work in his oeuvre, and the largest in terms of number of musicians.

A Different Requiem

Brahms' Requiem is different from other traditional Requiem masses, such as those composed by Verdi, Mozart, Berlioz and Fauré, in a few notable ways. First, as the name implies, *A German Requiem* uses German instead of the traditional Latin text used by the composers mentioned above. Another major difference is that Brahms, who himself was a Protestant, took his own selections of text from the Lutheran Bible as the libretto for his Requiem, as opposed to the Catholic tradition typically associated with the Requiem Mass. Along with this difference comes a difference in the focus of the text itself, which omits references to Jesus Christ and other facets of the Christian faith—a fact which was pointed out to him by the conductor of the premiere. Brahms opted to compose what he would describe as a "Requiem of Mankind" in his response to the conductor. Brahms also chose to focus his work not on the dead but on the living, in an attempt to offer comfort to all 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.

ANNA POLONSKY *piano*



Steve Riskind

Anna Polonsky has appeared with the Moscow Virtuosi, the Buffalo Philharmonic, the Saint Paul Chamber Orchestra, the Columbus Symphony Orchestra, the Memphis Symphony, the Chamber Orchestra of Philadelphia, the St. Luke's Chamber Ensemble, and many others. She has collaborated with the Guarneri, Orion, Daedalus, and Shanghai Quartets, and with such musicians as Mitsuko Uchida, Yo-Yo Ma, David Shifrin, Richard Goode, Emanuel Ax, Arnold Steinhardt, Peter Wiley, and Jaime Laredo. She has performed chamber music at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, Bard, and Caramoor, as well as at Bargemusic in New York City. She has given concerts in the Amsterdam Concertgebouw, the Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel Halls, and has toured extensively throughout the United States, Europe, and Asia. A frequent guest at the Chamber Music Society of Lincoln Center, she was a member of the Chamber Music Society Two from 2002 to 2004. In 2006 she took a part in the European Broadcasting Union's project to record and broadcast all of Mozart's keyboard sonatas, and in the spring of 2007 she performed a solo recital at Carnegie Hall's Stern Auditorium to inaugurate the Emerson Quartet's Perspectives Series. She is a recipient of a Borletti-Buitoni Trust Fellowship and the Andrew Wolf Chamber Music Award.

Ms. Polonsky made her solo piano debut at the age of seven at the Special Central Music School in Moscow, Russia. She emigrated to the United States in 1990 and attended high school at the Interlochen Arts Academy in Michigan. She received her Bachelor of Music diploma from The Curtis Institute of Music under the tutelage of the renowned pianist Peter Serkin, and continued her studies with Jerome Lowenthal, earning her Master's Degree from The Juilliard School.

In addition to performing, she serves on the piano faculty of Vassar College, and in the summer at the Marlboro and Kneisel Hall chamber music festivals.

Beginning in 2018, Ms. Polonsky performs in a trio with clarinetist David Shifrin and cellist Peter Wiley.

Ms. Polonsky is a Steinway Artist.

JONATHAN LAWLOR VAP '23 *baritone*

Jonathan Lawlor, baritone, earned a BM from New England Conservatory in 2021, and joined the Graduate Vocal Arts Program in September as a first-year student. While attending NEC, he performed iconic lyric baritone roles including Marcello in Puccini's *La bohème* (2020), Melchior in Menotti's *Amahl and the Night Visitors* (2020), and Belcore in Donizetti's *L'elisir d'amore* (2021). His performances this year include the VAP and TÖN's performances of Janacek's *The Cunning Little Vixen* as the Forester, TÖN's performance of Brahms' Requiem as the Bass Soloist and Concerts in The Village's performance of Haydn's *Creation* as Adam.

ALEXIS SEMINARIO VAP '22 *soprano*

Italian-American soprano Alexis Seminario is a second year student in the Graduate Vocal Arts Program. Operatic role experience includes Forester's Wife in *The Cunning Little Vixen*, Monica in *The Medium*, Atalanta in *Xerxes*, Lusya in *Moscow Cheryomushki*, and Helena in *A Midsummer Night's Dream*. Scene credits include Frau Fluth in *Die Lustigen Weiber von Windsor*, Fiordiligi in *Così fan tutte*, and Countess Almaviva in *Le nozze di Figaro*. In 2021 she was an Apprentice in Bard SummerScape's production of *Le Roi Arthur* and was a featured soloist in the Bard Music Festival. In summer 2022, Alexis will be participating as an Apprentice Artist with Des Moines Metro Opera, where she will cover the role of Rose in the company's premiere of *A*

Thousand Acres. Alexis is a proud alum of Houston Grand Opera's Young Artists' Vocal Academy.

BARD CONSERVATORY GRADUATE VOCAL ARTS PROGRAM

The Graduate Vocal Arts Program is a unique master of music program in vocal arts that balances a respect for established repertory and expressive techniques with the flexibility and curiosity needed to keep abreast of evolving musical ideas. Led by the renowned American mezzo-soprano Stephanie Blythe, the program prepares young singers to meet the special challenges of pursuing a professional life in music in the 21st century. Students engage with art song, chamber music, contemporary music, and operatic repertoire throughout their course work. Operatic performance includes a fully staged production at the Fisher Center for the Performing Arts. The program includes seminars and classes in Alexander Technique, acting, diction and translation, development of performance opportunities, and a workshop in career skills with guest speakers who are leading figures in arts management and administration.

BARD FESTIVAL CHORALE

The Bard Festival Chorale was formed in 2003 as the resident choir of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of its members have distinguished careers as soloists and as performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

BARD COLLEGE CHAMBER SINGERS

Formed in 2002 by music director James Bagwell, Bard College Chamber Singers is an auditioned choir of Bard students and alumni/ae from all programs of the College.

The Chamber Singers have performed with the Bard Baroque Ensemble and in concerts of Haydn's Mass in D Minor and works by Mahler, Fauré, Kodály, and Baltas. In previous holiday seasons they have joined the Bard College Symphonic Chorus and members of TÖN, Conservatory, and Community orchestras to perform an annual December Winter Songfest.

JAMES BAGWELL *choral director*



Daniel Welch

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was recently named associate conductor and academic director of The Orchestra Now (TÖN) and was appointed principal guest conductor of the American Symphony Orchestra in 2009. He has led both ensembles in concerts at Carnegie Hall and Lincoln Center. He served as music director of The Collegiate Chorale from 2009–15. Highlights included conducting rarely-performed operas at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Möise et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass' *Toltec Symphony* and Osvaldo Golijov's *Oceana* at Carnegie Hall. His performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully

Hall was recorded live for Gaslight Records and is the only complete recording of the work. He has collaborated since 2011 with singer and composer Natalie Merchant, conducting orchestras across the country, including the San Francisco and Seattle Symphonies. Other recent performances include Glass' *Another Look at Harmony* at the Park Avenue Armory and leading the Little Opera Theatre of New York's production of Rossini's *Opportunity Makes the Thief*.

Mr. Bagwell is a regular guest conductor for The Tulsa Symphony. In 2011 and 2012 he conducted the Amici New York Orchestra at the OK Mozart Festival, and in December 2014 made his second appearance with the Cincinnati Symphony Orchestra. He frequently appears as guest conductor for orchestras around the country and abroad, including the Jerusalem Symphony, the Interlochen Music Festival, and the Indianapolis Chamber Orchestra.

A noted choral director, Mr. Bagwell has prepared The Concert Chorale of New York for performances with the New York Philharmonic over the past several years. In 2018, he prepared The Concert Chorale for performances with the Los Angeles Philharmonic, and prepared two concerts for the Mostly Mozart Festival. Since 2003 he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the annual SummerScape festival.

Mr. Bagwell is Professor of Music at Bard College and Director of Performance Studies in the Bard College Conservatory of Music.

THE ORCHESTRA NOW

David DeNee



The Orchestra Now (TÖN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences by sharing their unique personal insights in a welcoming environment. Hand-picked from the world's leading conservatories—including the Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and the Eastman School of Music—the members of TÖN are enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians' perspective, and having one-on-one discussions with patrons during intermissions.

Conductor, educator, and music historian Leon Botstein, whom *The New York Times* said “draws rich, expressive playing from the orchestra,” founded TÖN in 2015 as a graduate program at Bard College, where he is also president. TÖN offers both a three-year master's degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestra Studies. The orchestra's home base is the Frank Gehry-designed Fisher Center at Bard, where it performs multiple concerts each season and takes part in the annual Bard Music Festival. It also performs regularly at the finest venues in New York, including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and others across NYC and beyond. *HuffPost*, who has called TÖN's performances “dramatic and intense,” praises these concerts as “an opportunity to see talented musicians early in their careers.”

The orchestra has performed with many distinguished guest conductors and soloists, including Leonard Slatkin, Neeme Järvi, Gil Shaham, Fabio Luisi, Vadim Repin, Hans Graf, Peter Serkin, Gerard Schwarz, Tan Dun, and JoAnn Falletta. Recordings featuring The Orchestra Now include two albums of piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of pianist Anna Shelest performing works by Anton Rubinstein with TÖN and conductor Neeme Järvi. *Buried Alive* with baritone Michael Nagy, released on Bridge Records in August 2020, includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck's song-cycle *Lebendig begraben*. Recent releases include an album of piano concertos with Orion Weiss on Bridge Records, and the soundtrack to the motion picture *Forte*. Recordings of TÖN's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured regularly on Performance Today, broadcast nationwide.

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

Leon Botstein *Music Director***Violin I**

Zhen Liu
Concertmaster
 Aubrey Holmes
 Zongheng Zhang
 Misty Drake
 Tin Yan Lee
 Sabrina Parry
 Yi-Ting Kuo

Violin II

Yeseul Park
Principal
 Sarit Dubin
 Adam Jeffreys
 Linda Duan*
 Nicole Oswald*

Viola

Hyunjung Song
Principal
 Lucas Goodman
 Batmyagmar
 Erdenebat
 Leonardo Vázquez
 Chacón*

Cello

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

Bass

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

Flute

Brendan Dooley
Principal
 Leanna Ginsburg
 Rebecca Tutunick
Piccolo

Oboe

Jasper Igusa
*Principal*¹
 JJ Silvey *Principal*²
 Shawn Hutchison

Clarinet

Olivia Hamilton
Principal
 Mackenzie Austin
 Juan Martinez*

Bassoon

Han-Yi Huang
*Principal*¹
 Philip McNaughton
*Principal*²

Horn

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

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

Jarrod Briley

Timpani

Keith Hammer III

Percussion

Petra Elek*
 Luis Herrera
 Albertazzi*
 Felix Ko*

Harp

Taylor Ann
 Fleshman
Principal

Guest Musicians

Violin I
 Joohyun Lee
 Leonardo Pineda
 '15 TÖN '19
 Bruno Pena
 Dillon Robb TÖN '21
 Weiqiao Wu TÖN '21

Violin II

Rachel Crozier
 Kathleen Bosman
 Jessica Belflower
 Dilyana Zlatinova-
 Tsenov
 Kathryn Aldous
 Brian Thompson
 Camille Enderlin

Viola

Rosemary Nelis '17

Nick Borghoff
 Christiana Fortune-
 Reader
 Emmanuel Koh
 TÖN '19
 Brittany Zellman

Cello

Lucas Button
 TÖN '21
 Theo Zimmerman

Bass

Slaveiko Savov
 Tristan Kasten-
 Krause

Contrabassoon

Carl Gardner
 TÖN '20

Harp

Alexis Colner

¹ Schumann

² Brahms

* not performing in
 this concert

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

Bard Festival Choral

James Bagwell *Director*

Lilly Cadow GCP '22 *Assistant Director*

Soprano

Nina Berman

Erin Brittain

Leonie Donato

Lori Engle

Jennifer Gliere

Olivia Greene

Manami Hattori

Liz Lang

Marie Mascari

Kathryn Papa

Katherine Peck

Ellen Taylor Sisson

Christine Sperry

Elizabeth Van Os

Alto

Maya Ben-Meir

Yiselle Blum

Teresa Buchholz

Stephanie Feigenbaum

Megan Friar

Hannah Holmes

Jessica Kimple

Erica Koehring

Margaret O'Connell

Guadalupe Peraza

Elizabeth Picker

Suzanne Schwing

Carla Wesby

Tenor

Eric Carey

Christopher Carter

Matthew Deming

Sean Fallen

Eric William Lamp

Anthony McGlaun

Douglas Purcell

Nathan Siler

Kannan Vasudevan

Adam Von Almen

Nate Widelitz

Bass

Jordan Barrett

Roosevelt Credit

James Gregory

Nicholas Hay

Paul Holmes

Darren Lougee

Andrew Martens

Michael Riley

John Rose

Kurt Steinhauer

Aaron Theno

Makoto Winkler

Choral Contractor

Nancy Wertsch

Bard College Chamber Singers

James Bagwell *Director*

Lilly Cadow GCP '22 *Assistant Director*

Soprano

Isabella Aragondizza

Calla Begley

Georgia Craddock

Margaret Dembergh

Lexi Lanni

Silvie Lundgren

Claire Sullivan

Bridget White

Rose Reiner

Jayla Smith

Tenor

Emanuel Cohen

Barak Fellner-Dublin

Ash Fitzgerald

Andrés Peltier-Salazar

Brian Reynolds

Guillermo Rode Viesca

Grace Sanger-Johnson

James Fitzwilliam

Josh Guerrero

Augustin Johnson

Daewon Kang

Francis Karagodins

Aaron Kim

Yu Liu

Garrick Neuner

Colin Roshak

George Sutton

Jacob Testa

Ethan Wood

Alto

Lilly Cadow

Rachael Gunning

Emma Kuntz

Emily Lewis

Bass

Gordon Cheung

Sebastien Dufour

SABRINA PARRY *violin*



Matt Dine

@sabrinakahlan

Sabrina will talk briefly about Clara Schumann's Piano Concerto on stage before the performance.

Hometown: Salt Lake City, UT

Alma maters: Eastman School of Music, 2013–17; Louisiana State University 2018–20

Awards/competitions: Winner, 2018 LSU Concerto Competition

Appearances: National Repertory Orchestra, 2017

What is your earliest memory of classical music? I have to mention both *Fantasia* and the album *Hooked on Classics*. These are undoubtedly both my introduction to classical music, and while some might think it's cheesy, I am so grateful for it! The visuals in *Fantasia* juxtaposed with some of the most iconic music always had me coming back for more, and my appreciation for the music grew at a very young age.

When did you realize you wanted to pursue music as a career? I think I always knew I wanted to perform in some capacity, so pursuing a career in music seemed like a no-brainer for most of my life. The real turning point, I think, was in high school when I attended my first summer festival and experienced coming together with people from different places and backgrounds, but all with a similar goal in mind.

Which composer or genre of music do you feel you connect with the most? Lately, I

can't quite get enough of the neo-soul and jazz inspired genres. I love the complexities within the melodies of artists such as Hiatus Kaiyote, Esperanza Spalding, and Robert Glasper and find myself constantly inspired to make music when enjoying their art.

Tell us something about yourself that might surprise us: I can play the piano upside down.

Piece of advice for a young classical musician: Don't worry about anyone else's relationship with music, or the pressure to compete that may surround you. Discover your own quirks that make classical music important to you, which will help you create a narrative for audiences to understand and relate to.

BRENDAN DOOLEY *flute*



Matt Dine

Brendan will talk briefly about Brahms' *A German Requiem* on stage before the performance.

Hometown: Boylston, MA

Alma maters: Curtis Institute of Music, B.M.; University of Southern California, M.M.; Yale University, M.M.A.

Awards/Competitions: 1st Place, 2017 Redlands Bowl Concerto Competition

Appearances: National Repertory Orchestra, 2019; AIMS Graz Orchestra, 2016; New World Symphony; Music Academy of the West Orchestra; YMF Debut Orchestra, Los Angeles; Symphony in C, New Jersey

What is your earliest memory of classical music? Sitting on my dad's lap while he

played the first of the Goldberg Variations.

When did you realize you wanted to pursue music as a career? When I was 14, I participated in the Maryland Summer Center for the Arts, a summer program at the local university. It was my first time in an orchestra and I had no idea where to sit, but by the end of those two weeks I knew I'd never get tired of orchestral playing!

What do you think orchestra concerts should look like in the 21st Century? The modern orchestra concert has to strike the right balance between engagement, classic repertoire, and discovery of new works. The history and tradition of classical music are unlike anything else and were a big part of what drew me to it from the beginning. But this tradition shouldn't be a barrier between the performer and the

listener. Making sure to introduce new works and composers, in addition to prioritizing audience engagement and providing context around all the works on display, can help the audience to feel that they're all equal participants in the culture of classical music.

Piece of advice for a young classical musician: Take things slow! I understand feeling like you have to play a certain piece or get into a certain school immediately, but in my experience there are always things you feel you need to improve about your playing no matter where you are. Understanding that there's no particular rush to become the musician you want to be, or think you should be, has helped me come to terms with my own musical strengths and weaknesses.

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

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

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Trumpeter

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honor of Bram Margoles
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**Includes gifts and
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*This list represents gifts
made January 1, 2021 to
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***Thank you for your
partnership!***

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FISHER CENTER AT BARD

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

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

APRIL 23 & 24

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

Joseph Young *conductor*
Lara Downes *piano*

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

New Voices from the 1930s

MAY 7 & 8

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

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

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



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