

Concert Quick Guide™

Slatkin Conducts *Brahmsiana*

SAT 9/18/21 at 8 PM & SUN 9/19/21 at 2 PM

Performances #174 & #175 Season 7, Concerts 3 & 4
Fisher Center at Bard Sosnoff Theater

LEONARD SLATKIN *conductor*

CONCERT TIMELINE

2 hours



Brief remarks by Linda Duan *violin*



Cindy McTee

Born 2/20/1953 in Tacoma, WA

Circuits

Written 1990, at age 37; revised in 1992 & 2021

Premiered 1990 in Denton, TX; Denton Chamber Orchestra

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- The title is meant to characterize several important aspects of the work's musical language, including a strong reliance on circuitous structures; the use of a formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy.
- The work includes jazz elements and a playful manipulation of musical materials using syncopation, sudden transposition, and juxtaposition.
- The composer has been married to Leonard Slatkin since 2011. This piece is dedicated to her husband.

Brief remarks by Cameron Collins *cello*



Johannes Brahms

Born 5/7/1833 in Hamburg, Germany

Died 4/3/1897 at age 63 in Vienna

Brahmsiana

Arranged by Leonard Slatkin
WORLD PREMIERE

Capriccio
Intermezzo in E-flat
Vineta
Theme and Variations
Andante
Rhapsody
Wiegenlied (Lullaby)

[Turn over for more info](#)



- Slatkin began sketching out this piece after listening to the Andante from Brahms' Third Piano Quartet on his iPhone during a neighborhood walk during the pandemic.
- Brahms dedicated his Lullaby to a childhood friend with whom he had been in love in their youth. A hidden counter-melody suggests a song she used to sing to him.
- This is the 19th time in just six years that TON has had the privilege of giving the world premiere of a piece of music.

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 David Kidd *trombone*



- Mussorgsky based this legendary work on a tour he took through a show of artwork by a friend who'd just met an early death.
- Slatkin's arrangement restores some of Mussorgsky's original piano composition. "Where Ravel left out a passage, I'd put it back in, and try to orchestrate it to match what Ravel had done."
- Slatkin's father, Felix Slatkin, also made several wonderfully creative arrangements, including *Carmen's Hoedown*, which turns themes from Bizet's opera into a country-western style dance.

Modest Mussorgsky

Born 3/21/1839 in Toropets, Russia
Died 3/28/1881 at age 42 in
St. Petersburg

Pictures at an Exhibition

Orchestrated by Maurice Ravel
Arranged by Leonard Slatkin

Introduction: Promenade* 2 min

The Gnome 3 min

Promenade* 1 min

The Old Castle 4 min

Promenade* 1 min

Tuileries 1 min

Bydło (Polish Ox-Cart) 3 min

Promenade* 1 min

Ballet of the Unhatched Chicks 1 min

Two Polish Jews (Samuel Goldenberg
and Schmuyle) 2 min

Promenade* 2 min

Limoges—The Market* 2 min

Catacombs—With the Dead in a Dead
Language* 4 min

Baba-Yaga—The Hut on Hen's Legs*
3 min

The Great Gate of Kiev 5 min

*no pause following movements marked
with an asterisk*

Written For piano in 1874, at age 35,
inspired by images by Viktor Hartmann

Orchestrated by Ravel in 1922

Arranged by Slatkin in 2007

Ravel's Orchestration Premiered

10/19/1922 at the Paris Opera;

Serge Koussevitzky conductor

Slatkin's Arrangement Premiered

8/2/2008 at the Meadow Brook

Amphitheatre in Rochester Hills, MI;

Detroit Symphony Orchestra;

Slatkin conductor

All timings are approximate.

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The Music

CINDY MCTEE'S *CIRCUITS*

Notes by TÖN violinist Misty Drake



Matt Dine

A Fresh Approach

The 1970s–80s set America on a new trajectory of musical innovation. Steve Reich and Philip Glass were among the most influential names that charted a fresh approach to compositional techniques. Minimalism not only became a movement that pioneered new sounds of a modern America, but also influenced the upcoming generation of American composers. Cindy McTee is no exception. Her compositions

embody the same Americana spirit, while incorporating avant-garde style from her time spent in Poland. Krzysztof Penderecki offered McTee compositional lessons in exchange for teaching his children the English Language—the ultimate dream for any young composer!

Versatile Repetition

In 1990, Cindy McTee composed the concert overture titled *Circuits*. This piece highlights the simplistic, yet versatile role of repetition. Persistent 16th notes mimic the industrial clangs of modern machines, and are reinstated by ostinato motifs throughout the piece. *Circuits* is dedicated to her husband and conductor, Leonard Slatkin.

From the Composer

In the score, the composer notes: “*Circuits* was written in 1990 for the Denton Chamber Orchestra of Denton, Texas. The title is meant to characterize several important aspects of the work’s musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a

formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of 16th notes at a constant tempo of 152 beats per minute. The inclusion of jazz elements and the playful manipulation of musical materials using syncopation, sudden transposition, and juxtaposition are also characteristic of the work."

BRAHMSIANA, ARRANGED & ORCHESTRATED BY LEONARD SLATKIN

Notes by Leonard Slatkin

The concept of the transcription has been around for almost as long as written music has existed. Numerous composers and arrangers have felt compelled to recast works, and several of these pieces were staples of the concert hall when I was growing up. Years went by before I realized that Bach-Stokowski were actually two different people.

Over the course of the pandemic, many of us have had the opportunity to reexamine aspects of our lives that had perhaps faded a bit. During one of my walks in my neighborhood, I had my iPhone on shuffle mode when the Andante from the Third Piano Quartet by Brahms, a piece of great sentimental value to me, popped into my headset. As I listened and reminisced, I started to think about other instruments that might take over certain melodic or

accompaniment lines.

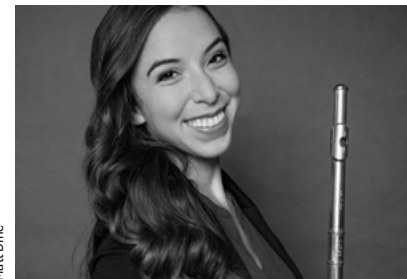
When I returned home, I sat down with the original and began to sketch out what an orchestral version might look and sound like. As completion of this project loomed, I started pondering other Brahms pieces that could undergo an orchestral treatment to form a suite.

There are compelling reasons to recast pieces of music, perhaps most importantly, to bring them to a broader public through performance by soloists and ensembles other than those for which they were first intended. This exposure might even encourage some people to listen to the original. Second, "re-composing" provides an opportunity for the transcriptionist to embrace music by a beloved composer while also asserting his or her own creative muse based on years of experience, for example, conducting an orchestra.

We will be performing these transcriptions as a set, in the order that makes the most sense to me musically. But others may choose to present them individually, or interspersed with other selections. The English horn and bass clarinet, neither of which Brahms had at his disposal, are included to give a new color to the existing ensemble. My intent was to emulate how these pieces might have sounded around the time of Brahms. There are no notes, rhythms, or harmonies other than those provided by the master.

MODEST MUSSORGSKY'S PICTURES AT AN EXHIBITION, ORCHESTRATED BY MAURICE RAVEL & ARRANGED BY LEONARD SLATKIN

Notes by TÖN flutist Rebecca Tutunick



Matt Dine

Inspiration From Grief

Grief has inspired some of the most monumental pieces across all art forms. For Modest Mussorgsky, loss spurred what is one of his most well-known pieces in the repertoire. Following the young death of Victor Hartmann, an architect and artist, Vladimir Stasov organized a posthumous exhibition of Hartmann's works in the spring of 1874. After attending the exhibition, Hartmann's close friend Mussorgsky was quickly inspired to create a tribute to his departed friend, and by that June, *Pictures at an Exhibition* was complete.

An Array of Arrangements

Pictures at an Exhibition was composed as a piano suite, and though Mussorgsky never orchestrated his piece, many felt the music called for varied timbral

colors. *Pictures at an Exhibition* has been transformed to fit most any setting. One of my own favorite musical memories was in my junior year of high school, performing *Pictures at an Exhibition* arranged for full marching band. Leonard Slatkin, whom we are honored to have here with us today, is among those who have reorchestrated this monumental work. He took Maurice Ravel's famous orchestral arrangement, identified what Ravel changed or removed from Mussorgsky's composition, and then altered the writing to better reflect the original piano score.

A Tour of the Exhibition

Mussorgsky places the listener in his own shoes as he walks through Stasov's exhibition of Hartmann's works, stopping at pictures that catch his attention, and at times, taking a moment to think back on his dear friend. The work begins with a Promenade, which leads Mussorgsky into the gallery. The themes heard within this introduction will return to reflect the movement as he walks from picture to picture. Mussorgsky takes the listener through eleven images, two of which are combined into one musical representation, ending with the movement that much of the audience will be anxiously waiting for! "The Great Gate of Kiev" is the most well-known excerpt of *Pictures at an Exhibition*, with its wonderfully majestic melodies and imitations of Russian reed organs and carillon bells. Though much of Hartmann's artistic output did not survive, Mussorgsky brings his work to life musically, for us all to admire.

The Artists

LEONARD SLATKIN *conductor*

Nico Rodamel



Internationally acclaimed conductor Leonard Slatkin is Music Director Laureate of the Detroit Symphony Orchestra (DSO), Directeur Musical Honoraire of the Orchestre National de Lyon (ONL), and Conductor Laureate of the St. Louis Symphony Orchestra (SLSO). He maintains a rigorous schedule of guest conducting throughout the world and is active as a composer, author, and educator.

Mr. Slatkin has received six Grammy awards and 35 nominations. His latest recording is the world premiere of Alexander Kastalsky's *Requiem for Fallen Brothers* commemorating the 100th anniversary of the World War I armistice. Other recent Naxos releases include works by Saint-Saëns, Ravel, and Berlioz (with the ONL) and music by Copland, Rachmaninov, Borzova, McTee, and John Williams (with the DSO). In addition, he has recorded the complete Brahms, Beethoven, and Tchaikovsky symphonies with the DSO (available online as digital downloads).

The 2021–22 season includes engagements

with The Orchestra Now, Manhattan School of Music, SLSO, DSO, ONL, Orquestra Simfònica Illes Balears, Helsinki Philharmonic Orchestra, MÁV Symphony Orchestra in Budapest, Russian National Orchestra in Moscow, Carnegie Mellon University, Orquestra Sinfónica de Castilla y León, Orquestra de València, Bilbao Orkestra Sinfonikoa, RTÉ National Symphony Orchestra, Orquestra Filarmónica de Gran Canaria, Hiroshima Symphony Orchestra, National Symphony Orchestra of Taiwan, and the Philharmonic Orchestra, Singapore.

A recipient of the prestigious National Medal of Arts, Mr. Slatkin also holds the rank of Chevalier in the French Legion of Honor. He has received the Prix Charbonnier from the Federation of Alliances Françaises, Austria's Decoration of Honor in Silver, the League of American Orchestras' Gold Baton Award, and the 2013 ASCAP Deems Taylor Special Recognition Award for his debut book, *Conducting Business*. A second volume, *Leading Tones: Reflections on Music, Musicians, and the Music Industry*, was published by Amadeus Press in 2017. His latest book, *Classical Crossroads: The Path Forward for Music in the 21st Century* (2021), is available through Rowman & Littlefield.

Mr. Slatkin has conducted virtually all the leading orchestras in the world. As Music Director, he has held posts in New Orleans; St. Louis; Washington, DC; London (with the BBCSO); Detroit; and Lyon, France. He has also served as Principal Guest Conductor in Pittsburgh, Los Angeles, Minneapolis, and Cleveland.

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 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

Linda Duan
Concertmaster
Tin Yan Lee
Zongheng Zhang
Aubrey Holmes
Sabrina Parry
Yinglin Zhou
Xinran Li
Yi-Ting Kuo
Sarit Dubin
Esther Goldy
Roestan

Violin II

Adam Jeffreys
Principal
Misty Drake
Yeseul Park
Zhengdong Liang
Zhen Liu
Bram Margoles
Nicole Oswald*

Viola

Leonardo Vásquez
Chacón *Principal*
Lucas Goodman
Hyun Jung Song
Celia Daggy
Sean Flynn
Katelyn Hoag
Batmyagmar
Erdenabat

Cello

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

Bass

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

Flute

Brendan Dooley
Principal^{1,2}
Rebecca Tutunick
*Principal*³,
*Piccolo*²
Leanna Ginsburg

Oboe

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

Clarinet

Juan Martinez
Principal^{1,2}, *Bass Clarinet*³
Olivia Hamilton
*Principal*³,
*Bass Clarinet*²
Mackenzie Austin

Bassoon

Han-Yi Huang
*Principal*¹,
*Contrabassoon*³
Cheryl Fries
*Principal*²
Philip McNaughton
*Principal*³,
*Contrabassoon*²

Horn

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

Trumpet

Diana Lopez
Principal^{1,2}
Samuel Exline
*Principal*³
Maggie Tsan-Jung Wei

Trombone

Ian Striedter
*Principal*¹
David Kidd
Principal^{2,3}
Austin Pancner
Bass Trombone

Tuba

Jarrold Briley

Timpani

Keith Hammer III

Percussion

Petra Elek
*Principal*¹
Felix Ko *Principal*³
Luis Herrera
Albertazzi

Harp

Taylor Ann
Fleshman
Principal

Guest Musicians

Violin I

Leonardo Pineda
'15 TÔN '19
Eni Samu APS '23

Violin II

Nalin Myoung APS
'23
Joohyun Lee
Kathryn Aldous
Rachel Crozier

Viola

Emmanuel Koh
TÔN '19

Bass

Zhenyuan Yao '16
TÔN '20

Alto Saxophone

Sangwon Lee
TÔN '18

Percussion

Matthew Overbay
APS '22
Cristian Zavala
APS '23

Harp

Kathryn Sloat

Piano/Celeste

Ji Hea Hwang

* not performing in
this concert

¹ *McTee*

² *Brahms/Slatkin*

³ *Mussorgsky/
Ravel/Slatkin*

Linda Duan violin



Matt Dine

@lkduan

Linda will talk briefly about Cindy McTee's *Circuits* on stage before the performance.

Hometown: Las Vegas, NV

Alma maters: University of Cincinnati,
Cleveland Institute of Music

Awards/Competitions: Recipient, 2015 Ohio Federation of Music Clubs Graduate Scholarship; Recipient, 2014 Three Arts Scholarship; 1st Place, 2009 & 2010 Nevada All State Conference Solo and Ensemble Command Performance (High Strings and String Chamber Music); Winner, 2008 Las Vegas Philharmonic Young Artists' Concerto Competition

Appearances: Lake George Music Festival, 2018; Miami Music Festival, 2016; Brevard Music Festival, 2015; Marrowstone Music Festival, 2014; Utah Music Festival, 2013; Campos do Jordão Winter Festival, Brazil, 2012; Great Wall Academy, China, 2011; California Summer Music, 2009; California ASTA Chamber Music Festival, 2008; Las Vegas Music Festival, 2006–07

When did you realize you wanted to pursue music as a career? My high school, Las Vegas Academy (LVA), was focused on the arts, and I was really inspired to pursue music by the wonderful people I met in orchestra there and the camaraderie and community we had together.

What inspired you to audition for TÔN? I knew some musicians who played in TÔN, and it looked like a really great program. The combination of the orchestral training component with its emphasis on curatorial studies and professional development was something I thought was really unique and necessary as modern-day performers.

What is your favorite piece of music, and why do you love it? Mozart's Symphony No. 41, "Jupiter." The joy in the music flies off the page, and the fugue in the fourth movement is definitely one of my top favorite moments in all of classical music.

What is some advice you would give to your younger self? To have more conviction in your own musical ideas, and to feel free to express them even if they might be different from someone else's.

If you could play another instrument, what would it be? I would love to learn the theremin! It's an incredible instrument!

Cameron Collins cello



Matt Dine

@cjcollins1991

Cameron will talk briefly about Brahms' and Slatkin's *Brahmsiana* on stage before the performance.

Hometown: Greensboro, NC

Alma maters: Indiana University Jacobs

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

School of Music, East Carolina University

Awards/Competitions: 1st place, 2013 East Carolina University Concerto Competition

Appearances: Indianapolis Symphony Orchestra, acting section cello, 2019–20; Sarasota Orchestra, substitute, 2018; Aspen Music Festival, 2018

What is your earliest memory of classical music? Switching from the violin to the cello around age 4. I couldn't handle that my older sister was better than me at the violin, so I started playing cello.

When did you realize you wanted to pursue music as a career? When I spent my summers as a young teenager at chamber music festivals.

Who is your biggest inspiration? My family, each person in their own way. And Yo-Yo Ma, of course.

Which genre of music do you feel you connect with the most? The String Quartet. I have spent most of my life to this point playing in string quartets, so I feel very connected to the genre.

What is your favorite piece of music, and why do you love it? This changes all the time, but right now I would have to say the Schubert piano trios.

If you could play another instrument, what would it be? Jazz piano

If you weren't a musician, what would you be doing? Architecture, I have always loved it.

What is your favorite place you've traveled to and why? Italy! The people and the food.

Piece of advice for a young classical

musician: If you truly love music, stick with it no matter what. It will be worth it!

David Kidd *trombone*



Matt Dine

David will talk briefly about Muusorgsky's, Ravel's, and Slatkin's *Pictures at an Exhibition* on stage before the performance.

Hometown: Madison, AL

Alma maters: The University of Alabama, 2013–17; New England Conservatory, 2017–19

Awards/Competitions: Winner, 2019 and 2018 American Trombone Workshop Quartet Competition; Finalist, 2017 International Trombone Association Lewis van Haney Orchestral Excerpt Competition; 2nd Place, 2016 Texas State Trombone Symposium, Conn/Selmer Tenor Trombone Solo Competition; Division II Finalist, 2016 American Trombone Workshop

Appearances: Tanglewood Music Center, 2019

What is your earliest memory of classical music? I listened to "Ride of the Valkyries" with my dad when I was young. I had started playing trombone in middle school earlier that year, and he played a recording he had of "Ride of the Valkyries" because he knew it contains an important trombone melody.

When did you realize you wanted to pursue music as a career? I realized after

a performance of "O magnum mysterium" in high school that was arranged for wind ensemble. The arrangement was written with many added exposed trombone parts, and I really enjoyed playing such a beautiful piece of music.

What has been your favorite experience as a musician? My favorite experience as a musician was performing *Star Wars Episode IV* with the Boston Pops.

What is some advice you would give to your younger self? I would have told myself to think more about the long game of becoming a musician and practice with

more long-term goals.

If you could play another instrument, what would it be? I would like to be able to play guitar and sing well at the same time.

What is your favorite place you've traveled to and why? I enjoyed traveling to Nashville several times because I really like the vibe of that city.

Tell us something about yourself that might surprise us: I used to play ice hockey when I was growing up. I played for about ten years before music started to take over.

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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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David Kidd TŌN '22
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Dr. Nancy S. Leonard and
Dr. Lawrence Kramer
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Virginia M. and Guenther W. May
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Catherine K. and Fred Reinis

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Thomas J. Shykula
Joseph M. Sweeney
Robert Vermeulen

Downbeat

Naja Armstrong
Melissa Auf der Maur
David Behl
Jeffrey Berns
Matthew C. Bernstein
Marvin Bielawski
Evangeline Caliendo
Dora Jeanette Canaday
Judith Chaifetz
Lisa Aber Cohen
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of Cameron Collins TÖN '22
James Costello and Jaura
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Robert Renbeck
Jing L. Roebuck, in honor of Eva
Roebuck TÖN '22
Brigitte Roepke

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

Prelude

Anonymous (2)
Fred Allen and Erica De Mane
Sharon B. Applegate
Mr. and Mrs. Louis Baker
Katherine Berry
Laurence Blau and Karen
Johnsen
Frank Brice, Jr.
Geraldine Brodsky
Deloss Brown
Lael Burns
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Maria V. Collins
Elizabeth Davis
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Andrea N. Driscoll
Wendy Faris
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Claudia Forest
Miriam Frischer
Albert Gottlieb
Katka Hammond
Amy Hebard
Karen and Perry Hoag, in honor
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Katelyn Hoag TÖN '22
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Eve Mayer
Rikki Michaels
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M. Lana Sheer
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Shari Siegel
John Simpson
J. Waldhorn
Tija Spitsberg and
David J. Weiner
Lynda Youmans, in honor of
Drew Youmans TÖN '19
Elizabeth Zubroff, in honor of
John D. Murphy

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

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

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

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

The Administration

THE ORCHESTRA NOW

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James Bagwell *Associate
Conductor and Academic
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Jindong Cai *Associate
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Zachary Schwartzman *Resident
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Andrés Rivas GCP '17 *Assistant
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Bridget Kibbey *Director of
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Matt Walley TÖN '19 *Program
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Counselor, and Guest Artist
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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

Saturday Serenade: Baroque to Classical at Clermont

SATURDAY, SEPTEMBER 25 at 4 PM

at Clermont State Historic Site in
Germantown, NY

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

Strauss' Merry Pranks & Bruckner's Fifth

OCTOBER 1 & 2

FRIDAY at 8 PM | SATURDAY at 5 PM

All seats \$10!

Leon Botstein *conductor*

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

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*