

Concert Quick Guide™

Joan Tower & Mahler's 5th
SAT 9/10/22 at 7 PM & SUN 9/11/22 at 2 PM

Performances #212 & #213 Season 8, Concerts 1 & 2
Fisher Center at Bard Sosnoff Theater

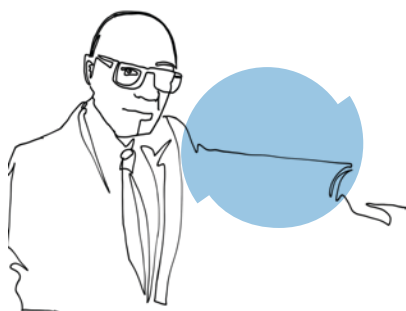
LEON BOTSTEIN conductor

CONCERT TIMELINE

2 hours and 20 minutes



Brief remarks by Yi-Ting Kuo violin



George Walker

Born 6/27/1922 in Washington, D.C.

Died 8/23/2018 at age 96 in Montclair, NJ

Lilacs

When lilacs last in the dooryard
bloom'd... 4 min

O powerful western fallen star! 3 min

In the dooryard fronting and old
farmhouse... 3 min

Sing on you gray brown bird... 4 min

SAMANTHA MARTIN VAP '22 soprano

Written 1955, at age 73

Premiered 2/1/1996 in Boston; Boston
Symphony Orchestra; Seiji Ozawa

conductor; Faye Robinson soprano

Text by Walt Whitman



- This work was awarded the 1996 Pulitzer Prize for Music. It is a meditation on grief and remembrance.
- George Walker was the first African American composer to win the Pulitzer Prize for Music.
- Samantha Martin, a graduate of the Bard Conservatory Graduate Vocal Arts Program, is a winner of the 2020 Bard Conservatory Concerto Competition.



Joan Tower

Born 9/6/1938 in New Rochelle, NY

Flute Concerto

ANDREA ABEL '23 *flute*

Written 1989, at age 51

Premiered 1/28/1990 at Carnegie Hall;
American Composers Orchestra; Hugh
Wolff conductor; Carol Wincenc *flute*



- This virtuosic concerto maintains a competitive tension between the soloist and the orchestra.
- Joan Tower has taught composition at Bard College for 50 years.
- Andrea Abel is a winner of the 2021 Bard Conservatory Concerto Competition.

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 Keith Hammer III *timpani*



Gustav Mahler

Born 7/7/1860 in Kaliště, Bohemia
(now Czech Republic)

Died 5/18/1911 at age 50 in Vienna

Symphony No. 5

PART I

Trauermarsch: In gemessenem Schritt.
Streng. Wie ein Kondukt (Funeral March:
At a measured pace. Strict. Like a funeral
procession) 13 min

Stürmisch bewegt. Mit größter Vehemenz
(stormily, with the greatest vehemence)
15 min

PART II

Scherzo: Kräftig, nicht zu schnell
(vigorously, not too fast) 18 min

PART III

Adagietto: Sehr langsam (very slow) 8 min
Rondo-Finale: Allegro (fast) 16 min

Written 1901–02, in Mahler's early 40s;
revised repeatedly

Premiered 10/18/1904 in Cologne;
Gürzenich Orchestra; Mahler conductor

All timings are approximate.

Joan Tower & Mahler's 5th

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The Music

GEORGE WALKER'S *LILACS*

Notes by TÖN violist Batmyagmar Erdenebat



Matt Dine

on a career as a soloist, and in 1945 he made his recital debut at Town Hall in New York, followed by a performance of Rachmaninoff's Piano Concerto No. 3 with the Philadelphia Orchestra as their first Black instrumentalist. However, his solo career was not anything he pictured: "Those successes were meaningless, because without the sustained effect of follow-up, my career had no momentum. And because I was Black, I couldn't get either major or minor dates." He gave concerts in seven different European countries, but his agent had difficulty booking more performances, and the only explanation given was that "a Black pianist playing classical music would be an uphill battle, we can't sell you."

The Composer

George Theophilus Walker was born a century ago in Washington D.C., and with his mother's commitment to piano lessons at an early age, he was admitted with a scholarship to Oberlin Conservatory at the age of 14. He later attended Curtis Institute of Music, where he studied both piano and composition and graduated as their first Black student. He set out

His Career

Back in the Curtis days Walker studied composition with Rosario Scalero, who also taught Samuel Barber, and later Walker continued his composition studies with Nadia Boulanger, the teacher of Aaron Copland and Phillip Glass. After seeing some of his earlier works, Boulanger encouraged Walker's interest in composing

in his own style. From the mid 1950s, his academic career led him to several different educational institutes back in the U.S. as a doctoral student and professor, such as the Eastman School of Music, Smith College, and Rutgers University at Newark, from where he retired in 1992. Those years are considered as his most active composing period.

Lilacs

In 1996, on a commission from the Boston Symphony Orchestra, he composed *Lilacs*, a setting of Walt Whitman's 1865 Lincoln elegy "When Lilacs Last in the Dooryard Bloom'd." Walker was the first Black composer to be honored with the Pulitzer Prize for Music, and *Lilacs* was described by the Pulitzer committee as a "passionate, and very American, musical composition with a beautiful and evocative lyrical quality." Each movement feels like a contrast from one another, but the whole cycle responds to the portrayal of the text. The originality of Walker's composition style is embodied in the orchestration, while the lyrical vocal line soars above the orchestra.

JOAN TOWER'S FLUTE CONCERTO

Notes by TÖN clarinetist Mackenzie Austin



Matt Dine

The Composer

Universally regarded as one of the most successful living composers of our time, Joan Tower's music is performed in concert

halls around the world. The immediate impressions made by her music—bold contrasts, surprising subtleties, honesty of expression, imagination, sensitivity—derive from those same qualities in the composer herself. Tower is a Grammy-winning, contemporary American composer, pianist, and conductor. She spent her childhood years in Bolivia, an experience which she credits for making rhythm an integral part of her work. As a young adult, she returned to the U.S. and began studying music, first at Bennington College and then at Columbia University, from which she earned both M.A. and D.M.A. degrees.

The Music

Tower's Flute Concerto was commissioned by the American Composers Orchestra. It was composed in 1989 and premiered in 1990 at Carnegie Hall with the flutist Carol Wincenc, to whom the piece is dedicated. Tower briefly described the piece in the score program notes: "The first thing you'll hear is the low register of the flute alone before the orchestra enters. As the flute gets more active, the orchestra provides competitive tension which is matched phrase by phrase as the piece heads relentlessly towards a finale where the 'music blows wide open' (Wincenc) in a virtuosic display of flute scales and arpeggios."

The slow-growing intensity of the music is reminiscent of Ravel's *Bolero*, however, this piece contains much higher virtuosic and rhythmic demand. Tower sets the atmosphere of the opening with a lyrical passage for solo flute to highlight the instrument's low register, which isn't often heard much in the orchestra due to its lack of projection. The rest of the concerto explores the speed of the flute, which she considers to be the "fastest" instrument in the orchestra. Tower expressed delight at the opportunity to conduct her own

composition in her hometown, but jokingly questioned why her younger self would write such a difficult piece to conduct!

All in all, Joan Tower prefers to let her music speak for itself. Articulate about music in general and accustomed to exploring her students' compositions at Bard College, she nevertheless resists explaining her own music; writing program notes "is torture for me," she says. What, after all, can words say that music can't express much better itself?

MAHLER'S SYMPHONY NO. 5

Notes by TÖN violinist Yeseul Park



Matt Dine

Mahler's Counterpoint

Gustav Mahler was an Austro-Bohemian composer and conductor known for composing ten symphonies and various songs with orchestral accompaniments during the period of the late 19th and early 20th centuries. His Fifth Symphony is one of the most popular pieces that he wrote and exemplifies his composition style. The work consists of a total of five movements, which

Mahler grouped in three parts. This piece is known to have been greatly influenced by Bach's counterpoint; for example, fugue passages and complicated parts in counterpoints are heard in the fifth movement. When Mahler was composing this piece, he told his friends that he regards Bach's music as the "seed" of all music and that there is no greater than Bach's contrapuntal music. Mahler's sophisticated counterpoints are most prominently heard in second, third, and fifth movements.

An Innovative Spirit

Mahler was a composer who did not fear trying something new, and the Fifth Symphony bears his innovative spirit. Unlike the first four symphonies, which contain vocal parts with orchestra, this work was his first purely instrumental symphony that lets the audience focus solely on the sound of the orchestra. Intending to focus solely on the sound of harmony, the Fifth Symphony was Mahler's first attempt at composing "absolute music," a piece that was not derived from collections of poems or other writings. Instead, this symphony is filled with his decluttered focus on the sound of music, as well as his personal emotions, such as the fourth movement which contains his confession of love to his wife, Alma Schindler. I fell in love with Mahler's music as I experienced his innovative attempts filled with meaningful emotions in this symphony. I hope this piece helps you to enter the world of Mahler as well!

The Artists

LEON BOTSTEIN *conductor*

Matt Dine



Leon Botstein is founder and music director of The Orchestra Now (TÖN), music director and principal conductor of the American Symphony Orchestra (ASO), artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate and principal guest conductor of the Jerusalem Symphony Orchestra (JSO), where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. In 2018, he assumed artistic directorship of Campus Grafenegg and Grafenegg Academy in Austria.

Recordings include acclaimed recordings of Othmar Schoeck's *Lebendig begraben* with TÖN, Hindemith's *The Long Christmas Dinner* with the ASO, a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, and other various recordings with TÖN, ASO, the London Philharmonic, NDR Orchestra Hamburg, and JSO, among others. He is editor of *The Musical Quarterly* and author of numerous articles and books, including

The Compleat Brahms (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's prestigious Centennial Award; the American Academy of Arts and Letters award; and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, the Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

JOAN TOWER *composer*



Bernie Mindich

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than sixty years, she has made lasting contributions to musical life in the United States as a composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Alisa Weilerstein, Evelyn Glennie, Carol Wincenc, David Shifrin, Paul Neubauer, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, Baltimore, Nashville, Albany NY, and Washington D.C., among others. Her 2021 commissioned premieres include the cello

concerto *A New Day* and the orchestral *1920/2019*.

In 2020 Chamber Music America honored Ms. Tower with its Richard J. Bogomolny National Service Award and *Musical America* chose her to be its 2020 Composer of the Year. In 2019 the League of American Orchestras awarded her its highest honor, the Gold Baton. She is the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2006 along with *Tambor* and *Concerto for Orchestra*. In 2008 the album collected three Grammy awards: Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Nashville's latest all-Tower recording includes *Stroke*, which received a Grammy nomination for Best Contemporary Classical Composition.

In 1990 Ms. Tower became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony, where she was Composer-in-Residence from 1985–88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke's (1997–2007) and the Pittsburgh Symphony (2010–11). She was the Albany Symphony's Mentor Composer partner in the 2013–14 season. She was cofounder and pianist for the Naumburg Award-winning Da Capo Chamber Players from 1970–85. She has received honorary doctorates from Smith College, the New England Conservatory, and Illinois State University. She is Asher Edelman Professor of Music at Bard College, where she has taught since 1972.

ANDREA ABEL '23 flute



Hungarian flutist Andrea Abel is a current senior at the Bard College Conservatory of Music's double degree program, studying with Tara Helen O'Connor as the recipient of the Laszlo Z. Bito Scholarship. Prior to her studies in the United States, she studied at the Leo Weiner Conservatory of Music in Budapest and performed as a soloist with the Budapest String Orchestra and the Prague Philharmonic Orchestra. She has also given numerous concerts at the national classical music station, Bartók Radio, and she won distinguished first prize on the X. National Chamber Music Competition with her Budapest-based trio in 2018. During her studies at Bard, she has worked with renowned musicians such as Joan Tower, Tara Helen O'Connor, Patricia Spencer, and David Krakauer, and has premiered and recorded over ten works by Bard composers during the COVID-19 pandemic.

Ms. Abel has appeared in many concerts at Bard, including the annual Kurtag Festival, the Music Alive! concert series, performances with the Da Capo Chamber Players, and at the 2022 Bard Music Festival with The Orchestra Now. In 2019, she toured as the principal flute player with the Bard Philharmonic Orchestra to Hainan, China with Academy Award-winning composer and conductor Tan Dun, and also filled the principal chair for the Bard Conservatory Orchestra's performances, including Strauss' *Salome* and Mahler's Symphony No. 2. She was invited to participate in the

THE ORCHESTRA NOW

Boston University at Tanglewood Institute's summer program under the directorship of Valerie Coleman, as well as the Imani Winds Chamber Music Festival at the Mannes School of Music in the summer of 2022.

Ms. Abel is currently pursuing her second degree in Multidisciplinary Studies, through which she hopes to create a bridge between different art disciplines and incorporate them in her works for stage as a writer, composer, and performer. After graduating from Bard, she would like to follow her passion to bring new music to life and inspire new generations of young composers to expand the repertoire for the flute.

and Laurie in Copland's *The Tender Land*. In 2020 she was named a winner of Bard Conservatory's Concerto Competition. During her time at Bard, she also appeared in the Bard Vocal Arts Program's production of Gian Carlo Menotti's *The Medium* as Monica. She received her Bachelor of Music degree majoring in voice performance and music business from the State University of New York at Potsdam.

SAMANTHA MARTIN VAP'22 *soprano*



Samantha Martin recently completed her master's degree at Bard College Conservatory's Graduate Vocal Arts Program, where she studied with Edith Bers and Lucy Fitz Gibbon. An avid supporter of new music, she has premiered and performed works by numerous contemporary composers, including Clarice Assad, Michael Csányi-Wills, Daron Hagen, Julianna Hall, John Musto, Györgi Kurtág, Libby Larsen, James Mobberly, and Sam Woo, as well as workshoping and performing in the world premiere of Tom Cipullo's opera *Mayo* as Miss Goodrich and Oliver Wendell Holmes Jr. Additional opera credits include Lauretta in Puccini's *Gianni Schicchi*, *Buoso's Ghost* by Michael Ching,

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 New England Conservatory 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 WWMF The Classical Network, and are featured regularly on Performance Today, broadcast nationwide.

Explore upcoming concerts, see what our musicians have to say, and more at ton.bard.edu.

Leon Botstein, *Music Director*

Violin I

Adam Jeffreys
Concertmaster^{1,2}
Yi-Ting Kuo
*Concertmaster*³
Yuna Jo
Judith Kim
Zhen Liu
Jonathan Fenwick
Mae Bariff
Sixuan Zhu
Nayoung Kim
Yuchen Zao IAP '24
Christopher Nelson
IAP '24
Nalin Myoung
APS '23

Violin II

Yeseul Park *Principal*
Eni Samu
Angeles Hoyos
Zeyi Sun
Julian Andres Rey
Samuel Frois
Alana Auerbach
Heather Lambert
Laura Pérez
Rangel '23
Joohyun Lee

Viola

Batmyagmar
Erdenebat
Principal
Shek Wan Li
Hyunjung Song
Kyle Davis
Leonardo Vásquez
Chacón
Sydney Link
Karen Waltuch
Kathleen Bosman

Cello

Eva Roebuck
Principal
Sam Boundy
Isaac Kim
Jihyun Hwang
Kelly Knox
Amelia Smerz
Emma Churchill*
Chris van Zyl IAP '24

Bass

Rowan Puig Davis
Principal
Kiefer Fuller
Steven Brija
Zachary Merkovsky
John Woodward
IAP '24

Flute

Jordan Arbus
Principal^{1,2}
Danielle Maeng
Principal^{1,3}
Chase McClung
*Piccolo*¹
David Ordovsky
*Alto Flute*¹

Oboe

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

Clarinet

Olivia Hamilton
*Principal*¹
Mackenzie Austin
Principal^{2,3}
Colby Bond*
Sangwon Lee TŌN '18
*Bass Clarinet*¹

Bassoon

Han-Yi Huang
*Principal*¹
Matthew Boice
Principal^{2,3}
Philip McNaughton

Horn

Tori Boell *Principal*¹
Zachary Travis
*Principal*³
Kwong Ho Hin*
Kenshi Miyatani*
Emily Buehler
TŌN '21
Steven Harmon
TŌN '22
*Assistant*³
Alex Gertner
Ser Konvalin
TŌN '22
Liri Ronen '21
APS '23

Trumpet

Maggie Tsan-Jung
Wei *Principal*¹
Forrest Albano
*Principal*²
Diana Lopez
*Principal*³
Zachary Silberschlag
TŌN '18
Angela Gosse

Trombone

Stephen Whimple
*Principal*³
Samuel Boeger Bass
Trombone
Matt Walley TŌN '19
*Principal*¹
Emmanuel Rojas
GCP '24

Tuba

Jacob Taitel

Timpani

Keith Hammer III

Percussion

Petra Elek *Principal*
Felix Ko
Taylor Lents*
Miles Salerni
Jonathan Collazo '19
APS '24

Harp

Ashley Lim

Celeste/ Harpsichord

Ji Hea Hwang

¹ Walker

² Tower

³ Mahler

* not performing in
this concert

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

Yi-Ting Kuo *Violin*

Matt Dine



Yi-Ting will talk briefly about George Walker's *Lilacs* and Joan Tower's Flute Concerto on stage before the performances.

Hometown: Hualien, Taiwan

Alma mater: New England Conservatory (B.M., M.M.)

Who is your biggest inspiration? In Mo Yang

Which composer or genre of music do you feel you connect with the most? Beethoven, and string quartets!

What has been your favorite experience as a musician? Going to the Classical Music Institute and being inspired by playing in an ensemble with a group of wonderful musicians.

What is some advice you would give to your younger self? Be responsible to every note you play so you won't struggle.

If you could play another instrument, what would it be? French horn

If you weren't a musician, what would you be doing? Badminton player, or teaching math

What is your favorite place you've traveled to and why? Boston. It's a nice city with a beautiful view, very well-developed, but not too crowded.

Tell us something about yourself that might surprise us: I like playing basketball and badminton.

KEITH HAMMER III *timpani*



Matt Dine

Keith will talk briefly about Mahler's Symphony No. 5 on stage before the performance.

Hometown: Cedar Rapids, IA

Alma maters: Rice University, B.M. 2018, M.M. 2020

Competitions: Winner, 2017 Aspen Music Festival and School Solo Percussion Competition

Appearances: Aspen Music Festival and School, 2017–18; Spoleto Festival USA, 2019

When did you realize you wanted to pursue music as a career? During my freshman year at Rice, I heard our symphony orchestra perform Sibelius's Fifth Symphony. Both the passion of the orchestra and the beauty of the music pushed me to be an orchestral musician.

Who is your biggest inspiration? My biggest inspiration has to be my late great-grandmother. She was a huge reason why I decided to pursue music, starting with piano and then moving on to percussion and

timpani. She pushed me to stay with music, as she saw such a major role for the arts in our community, both the performance and fine arts.

Which composer or genre of music do you feel you connect with the most? I would say I'm a fan of the works of Shostakovich, Sibelius, Strauss, and Mahler. Every year at school I would hope for the chance to play in a work by any of these composers.

What has been your favorite experience as a musician? My favorite moment so far has been playing Mahler's 5th Symphony in October 2019, specifically at the end of the Finale with the return of joyful motive that

first appeared in the second movement. At that moment in the performance, hearing the joy and happiness written in that music gave me chills.

What is some advice you would give to your younger self? Never question your resolve to make amazing music. Even at your lowest moment, you are still an incredible musician.

If you weren't a musician, what would you be doing? I would likely be pursuing a career in the sciences, either medical in immunology, or research in genetics or cellular biology.

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Lisa and Albrecht Pichler
Cathy and Fred Reinis
Ann and Thomas Robb, in honor
of Dillon Robb TÔN '21
Susan Seidel
Frances Sharpless

Frances Smyth
 Georg Striedter
 Joseph M. Sweeney
 Judith and Michael Thoyer
 Daniel Turk
 Howard N. Wallick
 Drs. Julie and Sandy Zito

Downbeat

Anonymous (2)
 Norman Abrams
 Frederick Allen and
 Erica De Mane
 Philip Ardell
 Jeffrey Berns
 Stephanie Beroes
 Kent Brown and Nat Thomas
 Herbert and Sharon W. Burklund
 Joanne Chu
 Thomas De Stefano
 Priscilla Duskin
 Renate L. Friedrichsen
 Teresa Genin
 Helena and Christopher H. Gibbs
 Carol and Peter Goss
 Tamara Judith Gruzko
 Karen and Perry Hoag, in honor
 of Katelyn Hoag TÖN '21 and
 Bram Margoles TÖN '21
 Malcolm G. Idelson
 Laura Johnson and Paul F. Salerni

Steven Jonas, M.D.
 Bob and Vickie Kampf
 Edward W. Leavitt
 Eugene Lowenkopf
 Nancy Lupton
 Karen Manchester
 Phyllis Marsteller
 Fulvia Masi, In Memory Of
 William R. Tanksley
 Virginia M. And Guenther W. May
 Martin And Lucy Murray
 Gary Morgan
 Ken And Lindsay Morgan
 Andrew Penkalo
 Nora Post
 Brigitte Roepke
 Edward Sandfort
 Bonnie S. Sgarro
 Thomas Shykula
 Shari J. Siegel
 Peter Sipperley
 Theodore J. Smith
 William Solis
 Susan Stemplewski
 Phyllis Tuchman
 George R. Walter
 Michael And Leslie Weinstock
 Ann And Douglas William
 Lynda Youmans, In Honor Of
 Drew Youmans Tön '19

Prelude

Anonymous
 Mr. and Mrs. Louis Baker
 Marge and Edward Blaine
 Laurence Blau and
 Karen Johnsen
 Donald Bourque
 Marie-Louise Brauch
 Geraldine Brodsky
 Carole L. and
 Vincent Cappadocia
 Harriet D. Causbie
 Marsha S. Clark
 Brenda Klein
 Kathleen G. Overbay
 Michael P. Pillot
 Robert Renbeck
 Joan W. Roth
 Diane J. Scrima
 Anna Shuster
 Jenny Snider

**Deceased*

*This list represents gifts
 made to The Orchestra Now
 from July 1, 2021 to
 August 31, 2022.*

***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*
Keisuke Ikuma *Artistic Coordinator
of Chamber Music*

Administrative Staff

Kristin Roca *Executive Director*
Marielle Metivier *Orchestra Manager*

Viktor Tóth '16 TÖN '21 *Eastern/
Central European Music
Curator and Assistant
Orchestra Manager*
Matt Walley TÖN '19 *Program
Coordinator and Admissions*
Sebastian Danila *Music Preparer
and Researcher*
Benjamin Oatmen *Librarian*
Leonardo Pineda '15 TÖN '19
Director of Youth Educational

Marketing & Development Staff

Brian J. Heck *Director of Marketing*
Nicole M. de Jesús '94 *Director of
Development*

Concert Crew

Marlan Barry *Audio Producer
and Recording Engineer*
Skillman Music *Audio and
Video Broadcast*
Nora Rubenstone *Stage Manager*
Danielle Brescia *Stage Manager*
Lydia McCaw *Stage Manager*
Walter Daniels *LX*
Jarrod Briley TÖN '22 *Assistant
Stage Manager*
Joshua DePoint TÖN '22
Stage Crew
Alison Hsieh *Stage Crew*
Eszter Pokai *Stage Crew*
Mara Zaki *Stage Crew*

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

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Executive Director

Liza Parker*

Artistic Director

Gideon Lester

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 Kayla Leacock *Hiring/Special Projects Manager*

Artistic Direction

Caleb Hammons *Director of Artistic Planning and Producing**
 Nunally Kersh *SummerScape Opera Producer*
 Carter Edwards *Producing Operations Manager*
 Jason Collins *Associate Producer*
 Rachael Gunning '19 *Producing Coordinator*

Development

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 Alessandra Larson *Director of Development**
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 Sarah Pultz *Development Operations Manager*
 Cate McDermott *Development Communications Manager*
 Michael Hofmann VAP '15
Development Communications Associate

Theater & Performance and Dance Programs

Jennifer Lown *Program Administrator*
 Sophia Doctoroff *Administrative & Digital Operations Assistant*

Production

Jason Wells *Director of Production**
 Stephen Dean *Orchestra Production Manager*
 Jessica Myers *Production Manager*
 Dávid Bánóczy-Ruof '22
Production Administrator
 Rick Reiser *Technical Director*
 Josh Foreman *Lighting Supervisor*
 Moe Schell *Costume Supervisor*
 Kat Pagsolingan *Video Supervisor*
 Lex Morton *Audio Supervisor*

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 Amy Murray *Videographer*

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 Karen Spencer *Designer*

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David Steffen *Director of Marketing and Audience Services**
 Nicholas Reilingh *Database and Systems Manager*

THE ORCHESTRA NOW

Maia Kaufman *Audience and Member Services Manager*
Brittany Brouker *Marketing Manager*
Sean Jones *Assistant Marketing Manager*
Garrett Sager HRA '23 *Digital Archive Associate*
Elyse Lichtenthal *House Manager*
Rea Åbel '23 *Assistant House Manager*
Lukina Andreyev '23 *Assistant House Manager*
Simon Dimock '22 *Assistant House Manager*
Joel Guahnich '24 *Assistant House Manager*
Mariella Murillo '25 *Assistant House Manager*

Paulina Swierczek VAP '19 *Audience and Member Services Assistant Manager*
Jardena Gertler-Jaffe VAP '21 *Box Office Supervisor*
Erik Long *Box Office Supervisor*
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Lea Rodriguez '22 *Box Office Supervisor*
Alexis Seminario VAP '22 *Box Office Supervisor*
Courtney Williams *Box Office Supervisor*

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Liam Gomez *Building Operations Assistant*
Chris Lyons *Building Operations Assistant*
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Bill Cavanaugh *Environmental Specialist*
Drita Gjokaj *Environmental Specialist*
Oksana Ryabinkina *Environmental Specialist*

* *Equity & Inclusion working group team leader*

BARD MUSIC FESTIVAL

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Irene Zedlacher

Artistic Directors

Leon Botstein
Christopher H. Gibbs

Associate Director

Raissa St. Pierre '87

Scholars in Residence 2023

Byron Adams
Daniel Grimley

Program Committee 2023

Byron Adams
Leon Botstein
Christopher H. Gibbs
Daniel Grimley
Richard Wilson
Irene Zedlacher

Director of Choruses

James Bagwell

Vocal Casting

Joshua Winograde

Producer, Staged Concerts

Nunally Kersh

Fisher Center

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.

Bard College

Founded in 1860, Bard College is a four-year, residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the adjoining Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 50 academic programs; graduate degrees in 11 programs; nine early colleges; and numerous dual-degree programs nationally and internationally. Building on its 162-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal arts education. The undergraduate program at the main campus in the Hudson Valley has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

Land Acknowledgment for Bard College in Annandale-on-Hudson

Developed in Cooperation with the Stockbridge-Munsee Community

In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known as the Stockbridge-Munsee Community. We honor and pay respect to their ancestors past and present, as well as to future generations, and we recognize their continuing presence in their homelands. We understand that our acknowledgement requires those of us who are settlers to recognize our own place in and responsibilities towards addressing inequity, and that this ongoing and challenging work requires that we commit to real engagement with the Munsee and Mohican communities to build an inclusive and equitable space for all.

Diversity, Equity & Inclusion

The Bard College music community celebrates its wide-ranging approaches to musical studies by emphasizing creative expression and the development of each individual's artistic voice. Our programs include:

- The Undergraduate Music Program (classical instrumental and voice, composition, electronic music, ethnomusicology, history, jazz, theory)
- The Conservatory of Music (composition, conducting, instrumental, US-China, voice)
- The Orchestra Now

Historically, classical music education has foregrounded European practices of the 17th through 20th centuries. As we become accountable for discriminations relating to that narrow focus, we affirm our intention to break down those boundaries of exclusion. Actionable steps towards equity include: the long term cultivation of a diverse faculty, staff, and student body that is inclusive of a diverse range of races, ethnicities, genders, and LGBTQ+ identities; the practice of respectful listening and communication within and between our programs; the regular review of curricula and their successful inclusion of multiple perspectives; the presentation of diverse musical programming that features and furthers collaborations across the Bard campus; and the forging of initiatives that engage with underserved communities and underrepresented populations. As we pursue these goals, we remain committed to taking actions that combat discrimination and racism in order to create a more diverse, equitable and inclusive program.

Upcoming TON Events

Dvořák's 7th & the Czech Symphonic Tradition

OCT 1 & 2

SATURDAY at 7 PM | SUNDAY AT 2 PM
at the Fisher Center at Bard

Leon Botstein *conductor*

Josef Suk Scherzo fantastique
Antonín Dvořák Symphony No. 7
Bohuslav Martinů *The Frescos of Piero della Francesca*
Leoš Janáček Sinfonietta

Carnegie Hall Preview: The Lost Generation

OCT 29 & 30

SATURDAY at 7 PM | SUNDAY AT 2 PM
at the Fisher Center at Bard

Leon Botstein *conductor*

Adolf Busch (arr. P. Serkin) Variations on an Original Theme
Walter Braunfels Sinfonia brevis
Hans Erich Apostel Variations on a Theme by Haydn
Hugo Kauder Symphony No. 1

JoAnn Falletta conducts Ravel & more

OCT 16

SUNDAY AT 3 PM
at Rose Theater at Jazz at Lincoln Center in NYC

JoAnn Falletta *conductor*
Nikki Chooi *violin*

Roberto Sierra Fandangos
Ernest Chausson Poème
Maurice Ravel *Tzigane*
Albert Roussel *Bacchus and Ariane* Suite No. 2
Paul Hindemith Symphonic Metamorphosis of Themes by Carl Maria von Weber



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