

Dvořák's 7th & The Czech Symphonic Tradition

CONCERT DEEP DIVE

SAT 10/1/22 at 7 PM & SUN 10/2/22 at 2 PM

Performances #214 & #215 Season 8, Concerts 3 & 4

Fisher Center at Bard Sosnoff Theater

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The Music

JOSEF SUK'S SCHERZO FANTASTIQUE

Notes by TŌN clarinetist Olivia Hamilton



Mat Dine

The Composer

A name like Josef Suk is not one that a concert goer would see on an orchestra program very often. However, his music is surprisingly uplifting given the tragic deaths that were constantly surrounding him. Suk, a Czech composer, was one of Antonín Dvořák's favorite students, so much so

that Suk married Dvořák's daughter, Ottilie Suková. By the time the Scherzo fantastique was premiered in 1905 by the Prague Conservatory, Dvořák had passed away and Suková was nearing her death due to heart failure at age 27. In 1933, at age 59, Suk retired from composing and died two years later.

The Music

The Scherzo fantastique is characterized by the prominent woodwind features and flourishes throughout. This relatively short work plays many jokes on the listener by misleading the expectations of the form. The title of the work heavily implies this playfulness, with "scherz" meaning "joke" in German; one could argue that this means a fantasy of jokes. The opening line between oboe and bassoon takes the ear to an unexpected place; once the flute and clarinet join, the listener is put at ease with a semi-resolution. There are many instances of lush string sounds juxtaposed by staccato winds and bright percussion. As a clarinetist, my favorite section is near the

middle, where a melody plays with dividing the beat into four and six, starting in the flute and moving back and forth between them and the clarinet. This melody is passed to the strings, then the bassoon and oboe. We get to hear a very light, but present version of this solo played, then a more ethereal version of it. Eventually, it will sound quite anxious in the oboe due to the harmonic placement until it becomes heroic with the brass joining on chords emphasizing the rhythmic placement and harmonic timing. This piece, especially for the woodwinds, is a joy to perform, with the intricate chamber music amongst the principal winds orchestrated in a way that the performers can play with ease.

ANTONÍN DVOŘÁK'S SYMPHONY NO. 7

Notes by TÖN bassoonist Han-Yi Huang

The Composer



Matt Dine

Dvořák is typically recognized as a Czech composer. However, the Czech Republic did not exist as an independent nation during his lifetime, and the territory was ruled by the Austro-Hungarian Empire. Even though the Czech National Revival movement began at the end of the 18th century and Dvořák started composing in the 1860s, within the empire, the Bohemian and Slavic culture was still considered uncivilized and unenlightened by the mainstream German

culture. Dvořák built his reputation as a composer in Prague, but his name was barely heard beyond the Bohemia area until 1875. That year, he applied for and won a state pension for promising young artists. Johannes Brahms was a member of the jury, and he was amazed by the amount and quality of music that Dvořák submitted. Brahms recommended Dvořák's music to his publisher, and later became the composer's friend and mentor. With the promotion Brahms' was giving him, Dvořák began drawing public attention. But his music was considered "light and popular." He often used Bohemian folk music in the material of his work, thus he was not recognized as a serious composer by the Austrian-German set.

Symphony No. 7

In June 1884, Dvořák was commissioned to write a new symphony by the London Philharmonic Society. It was the same organization which had commissioned Beethoven to write the legendary Ninth Symphony in 1817. Perhaps the eagerness of earning approval from the major classical music world made him decide to leave out his characteristically Slavic-inspired melodies, and to create a symphony in the tradition of Beethoven and Brahms. The new symphony he wrote for the London Philharmonic Society is the Symphony No. 7. The premiere of the piece in London was hugely successful; the critics even placed it above Brahms' symphonies. However, when the work was performed by the Vienna Philharmonic, the audience was not as enthusiastic about it. Dvořák's Czech background might have been the reason for this tepid reaction. Nonetheless, the Symphony No. 7 proved that Dvořák was capable of employing the traditional symphonic structure, and earned him an international reputation.

BOHUSLAV MARTINŮ'S THE FRESCOS OF PIERO DELLA FRANCESCA

Notes by TÖN cellist Isaac Kim



Matt Dine

The Composer and His Intentions

Although he was born in Bohemia, now the Czech Republic, composer Bohuslav Martinů spent most of his life in France and the United States. This had a big influence on his compositions, which ranged from traditional Czech folklore to jazz music, and from being a Romantic to an Impressionist. *The Frescoes of Piero della Francesca* is one of Martinů's late works, which was inspired by *The History of the True Cross*, a sequence of frescoes located in the Basilica of San Francesco, Arezzo. Although the piece was inspired by these religious paintings, Martinů didn't try to make the work descriptive or programmatic, but rather aimed to express the feelings that he got from viewing the artworks. In his words, "I tried to express in musical terms that kind of solemnly immobile calm and semi-darkness, that palette of colors creating an atmosphere filled with delicate, peaceful, and moving poetry."

The Music

The form of the piece is seemingly free, but still structured, similar to jazz music. Martinů begins the work with a theme or motif which is followed by free development, eventually leading back to the main theme. Once that motif comes back, he takes listeners on

another journey in a different direction before reaching the coda. The first movement, *Andante poco moderato*, was most likely inspired by the painting *The Meeting of Solomon and the Queen of Sheba*. The second movement, *Adagio*, was inspired by *The Vision of Constantine*. The last movement, *Poco allegro*, one can assume was inspired by two battle paintings, *The Victory of Constantine* and *The Battle of Heraclius and Chosroes*. As a listener, it would be interesting to view the paintings and compare your own atmosphere and mood with that which Martinů displays in the music.

LEOŠ JANÁČEK'S SINFONIETTA

Notes by TÖN cellist Kelly Knox



Matt Dine

A New Nationalism

In the wake of the dissolution of multiple empires and the subsequent creation of independent states across Europe and Asia as a result of World War I, a new brand of nationalism and cultural fragmentation flourished. In 1918, the First Czechoslovak Republic emerged from the former Austro-Hungarian Empire, and a main driver of Czech nationalism came from the resurgence of the Sokol Gymnastics Organization. This organization was founded in the mid-1800s, was dissolved because of the war, reemerged and became a bastion

of Slavic culture once again in the 1920s, and continues to the present day.

The Composer's Commission

Leoš Janáček took after his predecessor—contemporary Antonín Dvořák in that he was also a Czech composer, musical theorist, folklorist, and teacher. Much of his work is influenced and/or based off of Czech folklore and folk tunes, so it was especially fitting when the organizers for the Sokol Gymnastics Festival approached him with a commission. The fanfare Janáček wrote for military brass band eventually became the first movement of his *Sinfonietta*, and the material influence is found throughout the rest of the five movements.

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

The Music

The *Sinfonietta* is written for full orchestra with the notable addition of a staggeringly large brass section: twelve trumpets, four french horns, four trombones, two bass trumpets, tuba, and two tenor tubas. The first movement fanfare features these brass players and the timpani in a militaristic and nationalistic call to arms. The subsequent movements are named after places in Brno, a large city in south Moravia, and showcase Janáček's characteristic short, repetitive musical ideas, and his constant nod to rhythmic and melodic ideas inspired by the Czech folk tradition. The piece closes with the military band joined by the winds and strings in a triumphant and striking finale.

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.

THE ORCHESTRA NOW



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 *Classics of American Romanticism*—featuring the first-ever complete recording of Bristow's *Arcadian Symphony*—and an album of piano concertos with Orion Weiss, both 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 more at ton.bard.edu.

Leon Botstein, *Music Director*

Violin I

Angeles Hoyos
Concertmaster
Eni Samu
Zeyi Sun
Mae Bariff
Adam Jeffreys
Julian Andres Rey
Heather Lambert
Yeseul Park
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Nayoung Kim
Jonathan Fenwick
Zhen Liu
Samuel Frois
Sixuan Zhu
Yi-Ting Kuo
Kathryn Aldous
Joohyun Lee
Rachel Crozier

Flute

Danielle Maeng
Principal^{1,4},
*Piccolo*³
Jordan Arbus
*Principal*²
Chase McClung
*Principal*³,
*Piccolo*¹
Jillian Reed '21

Viola

Hyunjung Song
Principal
Sydney Link
Kyle Davis
Shek Wan Li
Batmyagmar
Erdenebat
Emmanuel Koh
TŌN '19
Karen Waltuch
Kathleen Bosman

Oboe

JJ Silvey *Principal*^{1,2}
Jasper Igusa
Principal^{3,4}
Shawn Hutchison
*English Horn*¹

Clarinet

Olivia Hamilton
Principal^{1,2}
Colby Bond
Principal^{3,4}
Mackenzie Austin*
Sangwon Lee
TŌN '18 *Bass*
Clarinet^{1,4}

Cello

Sam Boundy
Principal
Jihyun Hwang

Bassoon

Han-Yi Huang
Principal^{1,2}
Matthew Boice
Principal^{3,4}
Philip McNaughton*
William Beecher

Horn

Zachary Travis
Principal^{1,2}
Tori Boell *Principal*^{3,4}
Kwong Ho Hin
Kenshi Miyatani*
Emily Buehler
TŌN '21
Liri Ronen '21
APS '23 *Assistant*

Trumpet

Diana Lopez
*Principal*¹
Forrest Albano
Principal^{2,3}
Maggie Tsan-Jung
Wei
Joel Guahnich '24
*Principal*⁴
Angel Ruiz Araujo '27
Angela Gosse
Aleksandar Vitanov
'25
James Lake
Zachary Silberschlag
TŌN '18
Ulysse Derrien '26
Rebecca Steinberg
Atse Theodros
Keith Green *Bass*
Trumpet
Anthony Ruocco '23
Bass Trumpet

Trombone

Stephen Whimple
Principal^{2,3}
Samuel Boeger
Bass Trombone
Christopher Paul
Principal^{1,4}
Benjamin Oatmen
Bass Trombone

Tuba

Jacob Taitel
Principal
Matt Walley TŌN '19
Tenor Tuba
Rodney Rhodes Jr.
'26 *Tenor Tuba*

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Keith Hammer III

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Petra Elek *Principal*¹
Felix Ko *Principal*^{3,4}
Taylor Lents
Esteban Ganem
IAP '24

Harp

Ashley Lim

Keyboards

Ji Hea Hwang*

¹ Suk

² Dvořák

³ Martinů

⁴ Janáček

* *not performing in this concert*

ADAM JEFFREYS *violin*



Matt Dine

Adam will talk briefly about Josef Suk's Schero fantastique and Dvořák's Symphony No. 7 on stage before the performances.

Hometown: Red Hook, NY

Alma maters: Oberlin Conservatory of Music, B.M.; McGill University, M.M.

Awards/Competitions: Conseil des Arts de Montreal Collective Artists Grant, 2020; Honors Commencement Recital, Oberlin Conservatory, 2018

Appearances: National Academy Orchestra of Canada, 2020; Lucerne Festival, 2020–21; Orchestre de la Francophonie, 2019; Orchestre Philharmonique et Chœur des Mélomanes (OPCM), 2018–20; Montreal Music Collective, 2018–20; Sinfonia de l'Ouest, 2018–20; Ojai Music Festival, 2017; Manchester Music Festival, 2016; Round Top Festival Institute, 2015; Aria International Summer Academy, 2014

How did you hear about TŌN? What inspired you to apply? Growing up in Red Hook, I have known about TŌN since high school. Joining a training orchestra program has been one of my career goals, and what sets TŌN apart from other programs is its dedication to community engagement and its unique relationship with academia.

What do you think orchestra concerts should look like in the 21st century? I think that diversity is a theme surrounding successful concerts and programs in the 21st

Century. Concerts should present works from under-represented composers alongside repertoire from the standard cannon. It is important to focus on creating an expanded repertoire instead of just having one Amy Beach-focused recital at the end of a concert series featuring only the usual suspects. In addition to advocating older composers like Henriëtte Bosmans and George Walker, there are many contemporaries that deserve time in the spotlight, like Cris Derksen and Jesse Montgomery. It is important to have programs that include compositions from many different time periods. Orchestra concerts should be a showcase of performance arts' vibrancy, from new compositions and standard pieces to compositions from marginalized composers.

Piece of advice for a young classical musician: Practicing is not about quantity, it is about quality. Practicing for shorter periods of time, but being mindful of how you spend that time is more helpful than practicing long hours for the sake of practicing.

KWONG HO HIN *horn*



Matt Dine

Ho Hin will talk briefly about Bohuslav Martinů's *The Frescoes of Piero della Francesca* and Janáček's *Sinfonietta* on stage before the performance.

Hometown: Hong Kong

Alma mater: John J. Cali School of Music, 2019–20

When did you realize you wanted to pursue music as a career? I have dreamt of being a musician since I was small, but the time when I really decided to take music as a career is during my final year of Bachelor's study of speech therapy. That was also the year when my dad passed away.

What is some advice you would give to your younger self? I wouldn't. If I did, I probably wouldn't be the "me" I am now.

If you weren't a musician, what would you be doing? I can't imagine. That probably wouldn't be me.

What is your favorite place you've traveled to and why? Japan! Food, culture, environment—I simply love it!

Which three people, dead or alive, would you like to have dinner with and why? My family. I miss them.

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Max Kenner '01 *Vice President for Institutional Initiatives; Executive Director, Bard Prison Initiative*
 Debra Pemstein *Vice President for Development and Alumni/ae Affairs*

Taun Toay '05 *Senior Vice President; Chief Financial Officer*
 Stephen Tremaine '07 *Executive Director, Bard Early College; Vice President for Early Colleges*

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

Garrett Sager HRA '23 *Digital Archive Associate*
 Elyse Lichtenthal *House Manager*
 Rea Ábel '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*
 Sarah Rauch VAP '22 *Box Office Supervisor*
 Lea Rodriguez '22 *Box Office Supervisor*
 Alexis Seminario VAP '22 *Box Office Supervisor*
 Courtney Williams *Box Office Supervisor*

Hazaiah Tompkins '19 *Building Operations Assistant*
 Liam Gomez *Building Operations Assistant*
 Chris Lyons *Building Operations Assistant*
 Robyn Charter *Fire Panel Monitor*
 Bill Cavanaugh *Environmental Specialist*
 Drita Gjokaj *Environmental Specialist*
 Oksana Ryabinkina *Environmental Specialist*
 * *Equity & Inclusion working group team leader*

FISHER CENTER AT BARD

Advisory Board

Jeanne Donovan Fisher *Chair*
 Carolyn Marks Blackwood
 Leon Botstein *ex officio*
 Stefano Ferrari
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 Toni Sosnoff
 Felicitas S. Thorne *Emerita*
 Taun Toay '05 *ex officio*
 Andrew E. Zobler

Artistic Director

Gideon Lester

Administration

Shannon Csorny *Executive Coordinator*
 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

Debra Pemstein *Vice President for Development and Alumni/ae Affairs*
 Alessandra Larson *Director of Development**
 Kielely Michasiow-Levy *Individual Giving Manager*
 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*

Communications

Mark Primoff *Associate Vice President of Communications*
 Amy Murray *Videographer*

Publications

Mary Smith *Director*
 Karen Spencer *Designer*

Marketing and Audience Services

David Steffen *Director of Marketing and Audience Services**
 Nicholas Reilingh *Database and Systems Manager*
 Maia Kaufman *Audience and Member Services Manager*
 Brittany Brouker *Marketing Manager*
 Sean Jones *Assistant Marketing Manager*

Facilities

Mark Crittenden *Facilities Manager*
 Ray Stegner *Building Operations Manager*

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

BARD MUSIC FESTIVAL

Executive Director

Irene Zedlacher

Artistic Directors

Leon Botstein
 Christopher H. Gibbs

Associate Director

Raissa St. Pierre '87

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

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

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*

Shostakovich & Ives

NOV 20
SUNDAY AT 3 PM
at Bard College at Simon's Rock

Andrés Rivas *conductor*

Fiodor Yakimenko *Lyric Poem dedicated to Rimsky-Korsakov*
Jacob Druckman *Prism*
Ives *Overture and March "1776"*
Shostakovich *Symphony No. 9*

Sight & Sound: Vaughan Williams & Renaissance England

DEC 4
SUNDAY AT 2 PM
at The Metropolitan Museum of Art

Leon Botstein *conductor*

Vaughan Williams *Three Portraits from The England of Elizabeth*
Artwork from the exhibition *The Tudors: Art and Majesty in Renaissance England*

TON

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