

# The Lost Generation

CONCERT DEEP DIVE

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**Fisher Center at Bard** Sosnoff Theater

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## The Music

### ADOLF BUSCH'S VARIATIONS ON AN ORIGINAL THEME

Notes by TÖN trumpet player  
Forrest Albano



Matt Dine

#### The Composer and His Grandson

Adolf Busch composed his Variations on an Original Theme for piano four-hands as a Christmas gift to his wife shortly before she died in 1944. Busch's grandson, Peter Serkin, adored the piece and grew up playing the Variations with his father, Rudolf. "I knew my grandfather only for some short time, since he died in 1952, when I was five, but I

remember him well. . . . I will never forget his great warmth and goodness. His presence was memorable for his being so genuine, natural, and good-natured. I loved him for his being so accepting."

#### A New Orchestration

Peter saw Busch's Variations as a bond honoring his influential grandfather and dad. Peter and his father made a private recording of the Variations in 1961 at Columbia's 30th Street studio in New York. Decades later, they recorded the Variations at Marlboro, a school and festival that Busch founded, in memory of his grandfather on his birthday in 1980. Later in Peter's life, he started conceptualizing an orchestral arrangement of these Variations. "I am very fond of that piece, so a couple of years ago I orchestrated it, for full orchestra. This arrangement has not yet been played, and I would be very interested in hearing it." Unfortunately, Peter Serkin passed away in 2020 before he could hear it performed. This concert will be the premiere of his orchestral arrangement.

## WALTER BRAUNFELS' SINFONIA BREVIS

Notes by TÖN violinist Lana Auerbach



Matt Dine

### The Composer

Walter Braunfels was born on December 19, 1882 in Frankfurt, Germany. He began his music education in 1895 at the Dr. Hoch Conservatory. In 1901, he pivoted away from music and began studying economics in Munich and Kiel. Ultimately, he realized he wanted to pursue a career in music and studied piano, composition, and theory privately in Vienna. His primary mentors at this time were pianist Theodore Leschetitsky and music theorist Karl Nawratil. In 1903, Braunfels moved to Munich. This was an inspirational place for him. He performed as a pianist regularly, studied composition with Ludwig Thuille, and served as assistant to Felix Mottl, the conductor of the National Theatre. In 1920, Braunfels' opera *Die Vogel* (*The Birds*) was the first of his works to gain recognition and brought him to prominence. His works started to appear in concert halls all across Germany, conducted by renowned conductors such as Otto Klemperer and Max von Schillings. Later in the 1920s, Braunfels became a member of the Berlin Academy of the Arts and helped found the Cologne Academy of Music.

### His Later Years

In 1933, his life was turned upside down by World War II and the Nazi regime. Being

half Jewish, Braunfels' works were banned during the war, and he was forced to quit any engagement in musical activities. As a result, he retreated to the Switzerland border with his family. During this period of transition, he wrote three more operas, four cantatas, three string quartets, and one string quintet. After the war, he was reinstated as director of the Cologne Academy of Music and spent the rest of his years there. After his retirement as director of the school in 1950, Braunfels continued to write music. During this time he wrote *Sinfonia brevis*, the piece we will be performing today.

## HANS ERICH APOSTEL'S VARIATIONS ON A THEME BY HAYDN

Notes by TÖN flutist Jordan Arbus



Matt Dine

### The Composer and His Viennese Background

The name of Hans Erich Apostel might not be very evocative for most people. In fact, he can be considered a pretty obscure composer nowadays due to his works having been very rarely performed. During his lifetime, though, he was a well-regarded, thorough musician, being a pianist, a conductor, and winning several prizes for his compositions. Apostel spent most of his life in Vienna, including during the WWII period when his music was considered degenerate by the Nazis. He was able to study with several well-established

names such as Arnold Schoenberg and Alban Berg, both members of the Second Viennese School. He was, for some time, the director of the Austrian branch of Gesellschaft für Neue Musik (Society for New Music), and these variations were originally written for the 50th anniversary of the Vienna Symphony Orchestra in 1949. This orchestra was known for performing new music and had been subject to a famous incident on the evening of March 31, 1913: The audience went into a violent riot while Schoenberg was conducting performances of his own works along with Webern's and Berg's.

### The Music

These variations by Apostel are based on the first theme of the Andante from the Symphony No. 103 by Joseph Haydn, a member of the First Viennese School along with Mozart and Beethoven. Apostel made the choice to use this theme almost entirely unaltered when first presented, making minimal to no change to Haydn's orchestration. This contrast between a classical era theme and variations from a twentieth century aesthetic gives this piece a very peculiar aspect. It is interesting to follow the theme as it progresses and changes from variation to variation, as it is very clearly recognizable in certain parts, while being complex and well hidden in others. Moreover, Apostel uses sophisticated devices such as mirror structure of the cycle (when the time signatures of the first half are reflected in the second one) that makes it impossible for non-expert ears to get a full glance of what is going on without looking at the score. Schoenberg claimed that his music speaks to everyone, but that only a few could comprehend its structure. This claim would certainly apply to these variations.

### Theme and Variations

The genre of Theme and Variations is one of the greatest traditions in classical music.

The works that come to mind immediately when thinking about orchestral variations might undoubtedly be the Rhapsody on a Theme by Paganini by Rachmaninoff or even Brahms' Variations on a Theme by Haydn. Writing variations on an existing theme is often a way for composers to reconnect with the past and pay homage to their illustrious predecessors, all the while setting themselves up as part of history among the great ones. And that is absolutely the case for these variations, which connect the First and Second Viennese Schools.

## HUGO KAUDER'S SYMPHONY NO. 1

Notes by TÖN violinist Mae Bariff



Matt Dine

Hugo Kauder (1888–1972), born in Tobitschau, Moravia—now Tovočov, Czech Republic—studied violin as a boy and moved to Vienna in 1905 to pursue engineering; yet, his passion for music endured. Such passion led to successfully establishing himself as a musician, conductor, educator, writer, and emerging composer in Vienna. He composed his Symphony No. 1 in 1920–21 and dedicated it to Alma Mahler. Premiered in 1924 by the Vienna Workers Symphony, the First Symphony received considerable commendation and subsequently earned Kauder the prestigious City of Vienna Prize in 1928. Socio-geopolitical factors forced Kauder

to leave Vienna in 1938—his compositions lost through war and displacement.

Composer/performer and college educator Karl Warner coordinated efforts to obtain autographed musical scores and performed an intensive editing and digitizing process to produce usable parts for performance. Warner also currently serves as manager of the Hugo Kauder Society. The Hugo Kauder Society aims to share Kauder's music with future generations of musicians and listeners. Thank you to Hugo Kauder Society board members Norman Dee, David Goldblatt, David Levy, and Helen and Nina Kauder; former Hugo Kauder Society staff Rona Richter and Ron Karahoda; The Kauder Family; and Austrian musicologist Karin Wagner for generously supporting this project. I conducted a written interview on October 12, 2022 with Karl Warner and an extract from the edited transcript follows:

#### How did you locate the score?

Kauder fled Europe with two suitcases full of his music. The Kauder family kept and preserved most of his autograph scores or arranged to place them in library archives. I found the First Symphony score amongst these about two years ago and started editing and digitizing the first movement without much thought given to how or when it might be performed. Helen Kauder located a box amongst her father's things that contained the original copied parts used for the 1924 performance of the Symphony. We also were contacted by someone in Germany who wished to authenticate an autograph Kauder score recently purchased at an auction. This turned out to be a two-piano draft/arrangement of the Symphony's first movement. So, fate seemingly intervened with all of this lost related material showing up again around the same time.

#### What did you find most interesting about the restoration process?

At first glance, Kauder's First Symphony is a somewhat conservative piece for 1920–21, but now it seems logical given where he went from there. Many hallmarks of his later style are in the work, in particular his ever-present mastery of organic motivic and melodic development and imitative counterpoint (often referred to as "Kauderpoint" by his students). Looking at the handwritten music makes those directly involved in its realization more immediate. The original hand-copied orchestral parts for the First Symphony feature notes and scribbles added by the musicians as part of their performance preparation. It is easy to imagine these pages being handled and placed on a stand long ago. A connection is made with [the musicians] even though they were of a different time and place. At the beginning, I trusted but didn't quite know what the inherent qualities of the piece were and if it would stand on its own as a "great work of art." I was encouraged by contemporary accounts of how well the piece was received when it was performed in 1924. As I got to know and experience the music, it always surprised me yet fulfilled all the expectations I set out with.

#### Did you encounter any challenges throughout the process?

I think I was naive at first about how long it would take or how difficult the work would be. Parts of the autograph score were difficult to read. Fortunately, we had backup sources available. Often I entered notes directly from the parts, although there were discrepancies and mistakes that needed to be correlated. I had to decide which additional performance markings to include. The autograph score has dynamic and tempo markings most likely made by conductor Leopold Reichwein. I wanted to keep Kauder's original notation

as much as possible and tried to include relevant details added later that he likely personally approved.

#### Recent currents in music performance aim to perform music from less frequently heard and/or known composers in addition to their frequently heard counterparts. Indeed a significant body of compositions from less frequently heard and/or known composers exists. In this sense, why Hugo Kauder?

In 1946 musicologist Edward Lowinsky eloquently wrote the following about Kauder's music: "In much of our best modern music we feel the wild and hectic beat of our industrial machine age; its truthfulness rests in its reflecting the ever-growing mechanical aspect of our civilization. Kauder's music seems to foreshadow a new humanism. It turns from the mechanical aspects of life to the organic, from the external powers that shape our existence to the inner spiritual forces. Kauder is not alone in taking this direction. But he follows this road with an inner assurance which gives his music a rare quietness and power."

[Historically,] this particular generational group of Kauder's Viennese friends and colleagues is very important. The work of the Second Viennese School is well documented, but studying these lesser-known composers provides a fuller, more detailed picture of a thriving and diverse community. Kauder's generation was the last to inherit the immense legacy of a great musical city before all was disrupted and destroyed by the Nazis. I think audiences will experience all of this history flowing through

the First Symphony. It is truly a "Viennese" piece, and one can hear reverberant echoes of Mozart, Haydn, Schubert, Beethoven, Brahms, and of course Mahler, whose music would have been very immediate and contemporary to Kauder.

#### Name a few things audiences can listen for in the symphony.

The first movement is built on the yearning, rising theme presented at the opening. Kauder organically builds powerful climaxes throughout the movement and expands the material through variation techniques including inversion ("upside-down" treatment of themes) and augmentation (rhythmic expansion of themes). The second movement was most likely not performed as part of the original premiere, and so audiences will finally hear this particular music for the first time. The music, set in buoyant rhythms with changing meters, is joyful and playful and at times demonic and intoxicating. The third slow, stately movement features beautiful arching lyrical lines that are built into several climaxes. In this movement, one most clearly hears the echoes of earlier Viennese composers mentioned previously. The music is introspective and contemplative, full of nostalgia and heart-felt longing. The fourth movement is an exciting technical tour-de-force, a masterful, strict passacaglia and fugue based entirely on the eight-bar steady chromatic line heard at the opening. The demonic, sulphuric character of the second movement returns, and one is constantly delighted as each new variation is presented over and builds upon the established, cycling, eight-bar harmonic structure.

## 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.

## 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 *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](http://ton.bard.edu).

Leon Botstein, *Music Director*

**Violin I**

Yi-Ting Kuo  
*Concertmaster*<sup>1,2</sup>  
Adam Jeffreys  
*Concertmaster*<sup>3,4</sup>  
Enikő Samu  
Mae Bariff  
Yuna Jo  
Yeseul Park  
Jonathan Fenwick  
Zeyi Sun  
Judith Kim  
Rachel Crozier  
Julia Birnbaum  
Jessica Belflower

**Violin II**

Samuel Frois  
*Principal*<sup>1,2</sup>  
Angeles Hoyos  
*Principal*<sup>3,4</sup>  
Nayoung Kim  
Lana Auerbach  
Zhen Liu  
Sixuan Zhu  
Julián Andrés Rey  
Peñaranda  
Nicholas Pappone  
Adrienne Harmon  
Heather Lambert\*

**Viola**

Shek Wan Li  
*Principal*  
Batmyagmar  
Erdenebat  
Kyle Davis  
Sydney Link  
Hyunjung Song  
Rosemary Nelis '17  
Kathleen Bosman  
Yumi Oshima

**Cello**

Sam Boundy  
*Principal*  
Eva Roebuck  
Isaac Kim  
Emma Churchill  
Jihyun Hwang  
Amelia Smerz  
Lucas Button  
TÖN '21  
Theo Zimmerman

**Bass**

Zack Merkovsky  
*Principal*  
Steven Brija  
Kiefer Fuller  
Rowan Puig Davis  
Nick Lenchner

**Flute**

Danielle Maeng  
*Principal*<sup>1,4</sup>  
Chase McClung  
*Principal*<sup>2</sup>  
Jordan Arbus  
*Principal*<sup>3</sup>  
Sulina Baek

**Oboe**

Shawn Hutchison  
*Principal*<sup>1,2</sup>  
Jasper Igusa  
*Principal*<sup>3,4</sup>  
JJ Silvey *English Horn*

**Clarinet**

Mackenzie Austin  
*Principal*<sup>1,2</sup>  
Colby Bond  
*Principal*<sup>3,4</sup>  
Olivia Hamilton  
*Bass Clarinet*  
Viktor Tóth '16  
TÖN '21  
Edward Salkin *Alto Saxophone*  
Jeff Nichols *Tenor Saxophone*

**Bassoon**

Han-Yi Huang  
*Principal*<sup>1,2</sup>  
Philip McNaughton  
*Principal*<sup>3,4</sup>  
William Beecher  
Matthew Boice  
*Contrabassoon*

**Horn**

Kenshi Miyatani  
*Principal*<sup>1</sup>  
Zachary Travis  
*Principal*<sup>2,4</sup>  
Tori Boell *Principal*<sup>3</sup>  
Kwong Ho Hin  
Emily Buehler TÖN '21 *Assistant*

**Trumpet**

Forrest Albano  
*Principal*<sup>1,2</sup>  
Diana Lopez  
*Principal*<sup>3</sup>  
Maggie Tsan-Jung Wei *Principal*<sup>4</sup>

**Trombone**

Stephen Whimple  
*Principal*<sup>2,4</sup>  
Julie Dombroski  
*Principal*<sup>1,3</sup>  
Samuel Boeger  
*Bass Trombone*

**Tuba**

Jacob Taitel

**Timpani**

Keith Hammer III

**Percussion**

Felix Ko *Principal*<sup>2</sup>  
Taylor Lents  
*Principal*<sup>3,4</sup>  
Petra Elek

**Harp**

Cheng Wei (Ashley)  
Lim *Principal*  
Violetta Maria  
Norrie

**Keyboard**

Ji Hea Hwang\*

<sup>1</sup> Busch

<sup>2</sup> Braunfels

<sup>3</sup> Apostel

<sup>4</sup> Kauder

\* not performing in this concert

JJ SILVEY *violin*



Matt Dine

JJ will talk briefly about Adolf Busch's Variations on an Original Theme and Walter Braunfels' Sinfonia brevis on stage before the performances.

**Hometown:** Walkerton, IN

**Alma maters:** Mannes College of Music, M.M.; Indiana University, B.M., B.S.

**Awards/Competitions:** Co-winner, 2014 Jacqueline Avent Concerto Competition, Sewanee Summer Music Festival

**Appearances:** Montclair Orchestra, 2019-20; Aspen Music Festival, 2019; Chautauqua Institution, 2017; National Music Festival, 2017; Eastern Music Festival, 2015; Sewanee Summer Music Festival, 2014

**What is your earliest memory of classical music?** Like most people, I have early memories of hearing popular pieces on television and in movies, but I was particularly inspired as a child by my first experience hearing live classical music. I remember going with my family to an outdoor summer concert of the Indianapolis Symphony and being completely awestruck to learn what an orchestra sounded like up close. It was an amazing experience, and I left with the urge to learn everything I could about the different instruments and the kinds of sounds they made.

**What do you think orchestra concerts should look like in the 21st Century?** I think

that, above all, 21st-century audiences should feel invited into a personal experience each time they attend a concert. The atmosphere should be open and welcoming, and there should be nothing standing in the way of the audience's ability to feel that the music belongs to them.

**What is some advice you would give to your younger self?** Study and become familiar with as many of a composer's works as you can! Just knowing the major pieces won't give you the context necessary to create a meaningful interpretation.

**Favorite non-classical musician:** Edith Piaf

**If you could play another instrument, what would it be?** I would love to be able to play the piano.

MAGGIE TSAN-JUNG WEI *trumpet*



Matt Dine

@maggieplaystrumpet

Maggie will talk briefly about Hans Erich Apostel's Variations on a Theme by Haydn and Hugo Kauder's Symphony No. 1 on stage before the performance.

**Hometown:** Taiwan

**Alma maters:** San Francisco Conservatory of Music, M.M., 2020; Yong Siew Toh Conservatory of Music, National University of Singapore, B.M., 2018

**Awards/Competitions:** Third Place, 2019 National Trumpet Competition, small ensemble; Finalist, 2017 Jeju International Brass Competition

**What is your earliest memory of classical music?** My godmother is a piano teacher so I have been listening to classical music since I was a baby. My parents also love classical music, especially Beethoven's symphonies and Tchaikovsky's Violin Concerto in D major played by Sarah Chang with the London Symphony Orchestra. They always played classical music at home or in our car rides, and I feel that classical music was a really big part of my life growing up. I would also like to talk a little bit about my first memory of the trumpet, too! My uncle (my mom's cousin) used to be a trumpet player and played as the principal in an orchestra. I remember when I was five, we visited them one time and I saw him practicing trumpet. I asked him if I could play. Considering it was not easy for a five-year-old girl to play the trumpet, he let me push down pistons when he blew air into the trumpet, and therefore it changed notes and it felt like I was part of making the music happen. At that time I

did not know that I would eventually pursue trumpet as my career, but it is definitely a core memory for me and the trumpet.

-CiiiD◁♥♪

**What is your favorite piece of music and why do you love it?** *The Rite of Spring* by Igor Stravinsky has been my favorite for a while. I really love the colorful and mysterious harmony with the rich and complex rhythm throughout the whole piece. Also, I love how Stravinsky composed this piece in a time when people had not had this kind of "new music experience" yet.

**What is some advice you would give to your younger self?** PRACTICE MORE! But also enjoy life more! Just focus on what you need to do, one thing at a time, you will get past everything eventually.

**If you could play another instrument, what would it be?** Percussion. I think it is really cool for them to be able to play so many different instruments and I love seeing them switch places and instruments during the concert.

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Anne-Katrin Spiess  
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### 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  
Willa Lewis and  
Edward Moulin  
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 Stempleski  
Phyllis Tuchman  
George R. Walter  
Michael and Leslie Weinstock  
Ann and Douglas William  
Lynda Youmans, in honor of  
Drew Youmans TÖN '19

### Prelude

Anonymous (2)  
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  
October 19, 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*  
Lydia McCaw *Stage Manager*  
Danielle Brescia *Stage Manager*  
Robert Strickstein *Stage Crew*  
Emmanuel Rojas GCP '24 *Stage Crew*  
João Melo *Stage Crew*  
Joshua DePoint TÖN '22 *Stage Crew*  
Walter Daniels *LX*  
Will Oliva *Video Engineer*  
Olivia Denison *Live Audio Engineer*

### Senior Administration

Leon Botstein *President*  
Coleen Murphy Alexander '00 *Vice President for Administration*  
Myra Young Armstead *Vice President for Academic Inclusive Excellence*  
Jonathan Becker *Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*  
Erin Cannan *Vice President for Civic Engagement*  
Deirdre d'Albertis *Vice President; Dean of the College*  
Malia K. Du Mont '95 *Vice President for Strategy and Policy; Chief of Staff*  
Peter Gadsby *Vice President for Enrollment Management; Registrar*  
Mark D. Halsey *Vice President for Institutional Research and Assessment*

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*

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Kenneth L. Miron  
Christina A. Mohr  
James H. Ottaway Jr.  
Felicitas S. Thorne

### Executive Director

Liza Parker\*

### Artistic Director

Gideon Lester

### Administration

Shannon Csornay *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\**  
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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*

### 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\**  
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Maia Kaufman *Audience and Member Services Manager*  
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## BARD COLLEGE

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 Rea Ábel '23 *Assistant House Manager*  
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 Lea Rodriguez '22 *Box Office Supervisor*  
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 Courtney Williams *Box Office Supervisor*

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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*

**BARD MUSIC FESTIVAL**

**Executive Director**

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](http://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

### Chamber Music Concerts

NOV 11  
FRIDAY AT 6 PM  
at the Fisher Center at Bard  
**Music by** Mendelssohn, Debussy,  
Schubert, Mozart, and others

NOV 12  
SATURDAY AT 6 PM  
at Olin Hall  
**Music by** Schumann, Beethoven, Dvořák,  
Schubert, and others

### Shostakovich & Ives

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

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*

### Schumann, Strauss & Sibelius

DEC 11  
SUNDAY AT 4 PM  
at Peter Norton Symphony Space in NYC

Zachary Schwartzman *conductor*

Schumann *Genoveva* Overture  
R. Strauss Four Symphonic Interludes from  
*Intermezzo*  
Sibelius Symphony No. 2

### Berlioz's Symphonie Fantastique

FEB 11 & 12  
SATURDAY AT 7 PM | SUNDAY AT 2 PM  
at the Fisher Center at Bard

Leon Botstein *conductor*  
Evren Ozel *piano*

Weber *Der Freischütz* Overture  
Adolf von Henselt Piano Concerto  
Berlioz Symphonie fantastique

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