

# Beethoven's *Missa solemnis*

SAT 4/1/23 at 7 PM & SUN 4/2/23 at 3 PM  
**Performances #232 & #233** Season 8, Concerts 22 & 23  
**Fisher Center at Bard** Sosnoff Theater

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LEON BOTSTEIN *conductor*

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## **Ludwig van Beethoven**

Born c. 12/16/1770 in Bonn, Germany  
Died 3/26/1827 at age 56 in Vienna

## ***Missa solemnis***

Kyrie 10 min  
Gloria 18 min  
Credo 20 min  
Sanctus 6 min  
Benedictus 11 min  
Agnus Dei 16 min

PATRICIA WESTLEY *soprano*  
CIERRA BYRD *mezzo-soprano*  
JONAH HOSKINS *tenor*  
LE BU *bass-baritone*  
BARD FESTIVAL CHORALE  
JAMES BAGWELL *choral director*

Written 1819–23, in Beethoven's late 40s  
and early 50s

Premiered 4/18/1824 in St. Petersburg;  
St. Petersburg Philharmonic Society

## FISHER CENTER 20

The Fisher Center's 20th Anniversary Season opens with a weekend of programming that exemplifies the wide range of our offerings—contemporary to classical—which aim to inspire creativity, connection, and community.

On April 1 and 2, Maestro Botstein leads The Orchestra Now and Bard Festival Chorale in a performance of *Missa solemnis*—one of only three sacred works written by Beethoven and a favorite piece of the late Richard B. Fisher, an inimitable champion of the arts and our namesake.

*This season is dedicated to the founders of the Fisher Center, who have cultivated extraordinary artistic experiences—past, present, and future. We honor the memory of Richard B. Fisher, a true champion of the arts and Bard College, and his visionary leadership.*

## The Music

### LUDWIG VAN BEETHOVEN'S MISSA SOLEMNIS

Notes by TÖN flutist Chase McClung



Matt Dine

*Missa solemnis* was composed in honor of Beethoven's friend Archduke Rudolph's enthronement as Archbishop of Olmütz (now Olomouc) in Moravia. However, several clues point toward the work being more than just a congratulations to a dear friend. *Missa solemnis* is one of only three overtly religious works in Beethoven's repertoire. Beethoven was raised Catholic, but did not attend church until his final years, and in a private letter to the archduke, the composer wrote "on Him alone I place my reliance and hope that in all my manifold miseries the All-Highest will not let me perish utterly." The undeniable

religious context of the mass, coupled with Beethoven's impending death, suggest *Missa solemnis* is more of a declaration of the composer's deepened spirituality as he neared the afterlife. The mass was composed just after his herculean Hammerklavier Sonata and alongside the Ninth Symphony, giving important context to the legacy Beethoven hoped to leave with the piece.

*Missa solemnis* is written in a typical five-movement mass structure, consisting of a Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. The piece is structured around the key of D major, a key commonly used to represent the glory of God. Interestingly, Beethoven rarely wrote in the relative minor key of B minor due to its stark nature, but this tonal center appears in the opening of the Agnus Dei. Another interesting section of the mass occurs in the Praeludium between the Sanctus and Benedictus, where Beethoven's scoring alludes to the timbre of an organ, which would typically be played in his day during a full mass after the Sanctus.

In the opening of the manuscript for the piece, Beethoven inscribed the words "From the heart—may it go again—to the heart." *Missa solemnis* captures Beethoven's love for God and the acceptance of his untimely death.

## Text & Translation

### KYRIE

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

### GLORIA

Gloria in excelsis Deo, et in terra pax  
hominibus bonae voluntatis.  
Laudamus te, benedicimus te, adoramus  
te, glorificamus te.  
Gratias agimus tibi propter magnam  
gloriam tuam.  
Domine Deus, Rex coelestis, Deus Pater  
omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris,  
Qui tollis peccata mundi, miserere nobis.

Glory to God in the highest, and on earth  
peace to men of good will.  
We praise Thee, we bless Thee, we adore  
Thee, we glorify Thee.  
We give Thee thanks for Thy great glory.

Qui tollis peccata mundi, suscipe  
deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere  
nobis.  
Quoniam tu solus sanctus, tu solus  
Dominus, tu solus, altissimus Jesu  
Christe, cum Sancto Spiritu, in gloria Dei  
Patris. Amen.

O Lord God, heavenly King, God the Father  
almighty.  
O Lord Jesus Christ, the only begotten Son.  
O Lord God, Lamb of God, Son of the Father,  
Who takest away the sins of the world,  
have mercy upon us.  
Who takest away the sins of the world,  
receive our prayer.  
Who sittest at the right hand of the Father,  
have mercy upon us.  
For Thou only art holy, Thou only art Lord,  
Thou only, O Jesus Christ, art most high,  
together with the Holy Spirit, in the glory  
of God the Father. Amen.

### CREDO

Credo in unum Deum, Patrem  
omnipotentem, factorem coeli et  
terrae, visibilium omnium et invisibilium.  
Et in unum dominum Jesum Christum,  
Filius Dei unigenitum, et ex Patre natum  
ante omnia secula.  
Deum de Deo, lumen de lumine, Deum  
verum de Deo vero.  
Genitum, non factum, consubstantialem  
Patri, per quem omnia facta sunt.  
Qui, propter nos homines, et propter  
nostram salutem, descendit de coelis,

I believe in one God, the Father Almighty,  
maker of heaven and earth, and of all  
things visible and invisible.  
I believe in one Lord Jesus Christ, the only  
begotten Son of God, born of the Father  
before all ages.  
God of God, Light of Light, true God of true  
God.  
Begotten, not made, consubstantial with  
the Father, by Whom all things were made.  
Who, for us men, and for our salvation,  
came down from heaven,

et incarnatus est de Spiritu Sancto ex  
 Maria Virgine, et homo factus est.  
 Crucifixus etiam pro nobis, sub Pontio  
 Pilatio passus, et sepultus est.  
 Et resurrexit tertia die, secundum  
 Scripturas, et ascendit in coelum.  
 Sedet ad dexteram Patris et iterum  
 venturus est cum gloria, iudicare vivos  
 et mortuos, cuius regni non erit finis.

Et in Spiritum Sanctum, Dominum et  
 vivificantem, qui ex Patre Filioque  
 procedit,  
 Qui cum Patre et Filio simul adoratur  
 et conglorificatur; qui locutus est per  
 Prophetas.  
 Et unam sanctam, catholicam et  
 apostolicam Ecclesiam.  
 Confiteor unum baptisma in  
 remissionem peccatorum.  
 Et expecto resurrectionem mortuorum,  
 et vitam venturi saeculi.  
 Amen.

## SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus  
 Sabaoth.  
 Pleni sunt coeli et terra gloria tua.  
 Hosanna in excelsis.

## BENEDICTUS

Benedictus qui venit in nomine Domini.  
 Hosanna in excelsis.

## AGNUS DEI

Agnus Dei, qui tollis peccata mundi,  
 miserere nobis.  
 Agnus Dei,  
 dona nobis pacem.

and was incarnate by the Holy Spirit of  
 the Virgin Mary, and was made man.  
 He was crucified also for us, suffered  
 under Pontius Pilate, and was buried.  
 And the third day He rose again, according  
 to the Scriptures, and ascended into  
 heaven. He sitteth at the right hand of  
 the Father and He shall come again with  
 glory, to judge the living and the dead,  
 and His kingdom shall have no end.  
 I believe in the Holy Spirit, the Lord and  
 giver of life, who proceedeth from the  
 Father and the Son,  
 Who together with the Father and the Son  
 is adored and glorified; who spoke by  
 the Prophets.  
 I believe in one holy catholic and  
 apostolic Church.  
 I confess one baptism for the remission  
 of sins.  
 And I await the resurrection of the dead,  
 and the life of the world to come.  
 Amen.

Holy, holy, holy, Lord God of Hosts.

Heaven and earth are full of Thy glory.  
 Hosanna in the highest.

Blessed is he that cometh in the name of  
 the Lord.  
 Hosanna in the highest.

Lamb of God, Who takest away the sins of  
 the world,  
 have mercy on us.  
 Lamb of God,  
 grant us peace.

## 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.

### LE BU *bass-baritone*



Le Bu is a bass-baritone from Yancheng, China currently in his first year in the Lindemann Young Artist Development Program at the Metropolitan Opera, and 2022 Grand Finals Winner of the Met's Laffont Competition. This season, he made his Met debut as a Flemish Deputy in *Don Carlo* and sang the Second Guard in Julie Taymor's production of *The Magic Flute*. He will make his company debut this summer at Santa Fe Opera as a member of their Apprentice Artist Program, where he will sing Second Spirit in *L'Orfeo* and study the role of Daland in *Der Fliegende Holländer*. Recent operatic engagements include Dr. Bartolo in *Le Nozze di Figaro* at Aspen Opera

Theater and the Speaker in *Die Zauberflöte* with the Merola Opera Program. On the concert stage, he will appear as Rodomonte in a concert production of *Furiosus*, a new opera in two acts in collaboration with New York University's Casa Italiana under the baton of Robert Tweeten. He has previously performed at the Manchester Music Festival, the Art Song Festival at the Cleveland Institute of Music, and iSING! International Young Artist Festival. In 2022, he was a winner of the Opera Index Vocal Competition, and recipient of the Hildegard Zadek Young Artist Scholarship. He began his vocal training at the Shanghai Conservatory of Music before transferring to Wichita State University. He completed his bachelor's degree at the Manhattan School of Music, where he was awarded the Hugh Ross Commencement Award.

**CIERRA BYRD** *mezzo-soprano*



Cierra Byrd is a mezzo-soprano from Ohio now in her third year in the Lindemann Young Artist Development Program at the Metropolitan Opera. During the 2021–22 season, she made her Met debut as Bertha in Terence Blanchard's *Fire Shut Up in My Bones*. This season she sang a Woman of Crete in *Idomeneo* and Sister Mathilde in *Dialogues des Carmélites* at the Met, and will make her role and company debut as Fatima in Rhiannon Giddens and Michael Abels' new opera, *Omar*, at Boston Lyric Opera. Recent operatic appearances include

the Governess in *The Queen of Spades* at Des Moines Metro Opera and the Witch in *Hänsel und Gretel* at Opera Saratoga. On the concert stage she will appear as a featured soloist in Adolphus Hailstork's *A Knee on the Neck* with New York Choral Society, and as Medoro and Alcina in a concert production of *Furiosus*, a new opera in two acts in collaboration with New York University's Casa Italiana under the baton of Robert Tweeten. She was named a winner of the inaugural Duncan Williams Voice Competition, a voice competition for Black and Latinx classical singers presented by New York City Opera and Manhattan School of Music. Notable accolades include Legacy Award from the National Opera Association's Carolyn Bailey Argento Vocal Competition, being named a finalist in Opera Ebony's Benjamin Matthews Vocal Competition, second prize in the Peabody Conservatory's Vocal Studies Song Competition, and the Peabody Artist Excellence Award. She is an alumna of Des Moines Metro Opera's apprentice artist program and Opera Saratoga's young artist program. She holds degrees from Ohio State University and the Peabody Conservatory at Johns Hopkins University, where she studied with mezzo-soprano Denyce Graves.

**JONAH HOSKINS** *tenor*



Hailing from Utah, tenor Jonah Hoskins is now in his third year as a member of the Lindemann Young Artist Development Program at the Metropolitan Opera. During the Met's 2022–

23 season, he sings Gastone in *La Traviata* and Nemorino in *L'Elisir d'Amore*. Early in the season, he made his European debut as Chevalier Belfiore in Rossini's *Il Viaggio a Reims* in Dresden. He made his Met debut as the Dean in *Cinderella* during the 2021–22 season, during which he also participated in the annual Lindemann Program recital series held at the New York Public Library for the Performing Arts. Recent operatic engagements include the Sailor in *Tristan und Isolde* at the Santa Fe Opera, Count Almaviva in *Il Barbiere di Siviglia* at Pensacola Opera, and Benvolio in *Roméo et Juliette* at Utah Opera. Notable concert appearances include Handel's *Messiah* with the New Choral Society. Since being named a Grand Finals winner of the Met's Laffont Competition in 2020, he has received awards in multiple national and international competitions, most notably taking second prize at Operalia in 2021. He was a finalist in the Lotte Lenya Competition, won first prize in the National Opera Association's Competition, and received the 2021–22 Hildegard Behrens Foundation Award. He is an alumnus of the Des Moines Metro Opera apprentice artist program, Houston Grand Opera's Young Artist Vocal Academy, and Dolora Zajick's Institute for Young Dramatic Voices. He holds a bachelor's degree from Brigham Young University.

**PATRICIA WESTLEY** *soprano*



New Zealand-American soprano Patricia Westley recently made her debut at Teatro

la Fenice as First Niece in the company's premiere production of *Peter Grimes* and Amarillo Opera as Gretel in *Hänsel und Gretel*. This season she made her Charlotte Symphony debut as Soprano I Soloist in Mendelssohn's *Lobgesang* and this spring she will make a return to the Sacramento Choral Society & Orchestra as a soloist in *Carmina Burana*. In 2023, she will make her debut at Bühnen Bern singing Pamina in *Die Zauberflöte* as a new member of their ensemble.

As a Benenson Young Artist with Palm Beach Opera, Ms. Westley was featured as Giulietta in *I Capuleti e i Montecchi*, Gretel in *Hänsel und Gretel*, and Papagena in *Die Zauberflöte*. During her tenure at the prestigious Merola Opera Program, she was seen as Selena in the world premiere of Jake Heggie's *If I Were You* and Elisa in Mozart's *Il re pastore*.

Ms. Westley is a Grant Winner from the Gerda Lissner Foundation, a New York district winner of the Metropolitan Opera Laffont Competition, and has also received multiple awards from the Metropolitan Opera National Council Auditions, the Performing Arts Scholarship Foundation, the East Bay Opera League, and Franco-American Vocal Academy. She was awarded the esteemed Opera Fellowship at the University of Oklahoma, and career grants from both the University of Oklahoma and Carnegie Mellon University.

**BARD FESTIVAL CHORALE**

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

## JAMES BAGWELL *choral director*



Daniel Welch

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was recently named associate conductor and academic director of The Orchestra Now (TÖN) and was appointed principal guest conductor of the American Symphony Orchestra in 2009. He has led both ensembles in concerts at Carnegie Hall and Lincoln Center. He served as music director of The Collegiate Chorale from 2009–15. Highlights included conducting rarely-performed operas at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Möise et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass' *Toltec Symphony* and Osvaldo Golijov's *Oceana* at Carnegie Hall. His performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully Hall was recorded live for Gaslight Records and is the only complete recording of the work. He has collaborated since 2011 with singer and composer Natalie Merchant, conducting orchestras across the country, including the San Francisco and Seattle Symphonies. Other recent performances include Glass' *Another Look at Harmony* at the Park Avenue Armory and leading the Little Opera Theatre of New York's production of Rossini's *Opportunity Makes the Thief*.

Mr. Bagwell is a regular guest conductor for The Tulsa Symphony. In 2011 and 2012 he conducted the Amici New York Orchestra at the OK Mozart Festival, and in December

2014 made his second appearance with the Cincinnati Symphony Orchestra. He frequently appears as guest conductor for orchestras around the country and abroad, including the Jerusalem Symphony, the Interlochen Music Festival, and the Indianapolis Chamber Orchestra.

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

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

## THE ORCHESTRA NOW



David DeNee

The Orchestra Now (TÖN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences by sharing their unique personal insights in a welcoming environment. Hand-picked from the world's leading conservatories—including the Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and the 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 *Forté*. 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.

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Leon Botstein, *Music Director*

**Violin I**

Yi-Ting Kuo *Concertmaster*  
Yeseul Park  
Judith Kim  
Angeles Koyos  
Enikő Samu  
Mae Bariff  
Nayoung Kim  
Julián Andrés  
Rey Peñaranda  
Yuchen Zhao IAP '24  
Joohyun Lee  
Adrienne Harmon  
Dilyana Zlatinova-Tsenov

**Violin II**

Yuna Jo *Principal*  
Lana Auerbach  
Jonathan Fenwick  
Zeyi Sun  
Adam Jeffreys  
Yida An IAP '24  
Samuel Frois  
Nalin Myoung APS '23  
Maya Lorenzen  
Madeline Hocking

**Viola**

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

**Cello**

Sam Boundy *Principal*  
Emma Churchill  
Jihyun Hwang  
Amelia Smerz  
Eva Roebuck  
Lucas Button TŌN '21  
Even Rong Ma  
Theo Zimmerman

**Bass**

Rowan Puig Davis *Principal*  
Zack Merkovsky  
Kiefer Fuller  
John Woodward IAP '24  
Slaveiko Savov

**Flute**

Chase McClung *Principal*  
Danielle Maeng  
Jordan Arbus\*

**Oboe**

JJ Silvey *Principal*  
Shawn Hutchison  
Jasper Igusa\*

**Clarinet**

Mackenzie Austin *Principal*  
Colby Bond  
Olivia Hamilton\*

**Bassoon**

Han-Yi Huang *Principal*  
Philip McNaughton  
William Beecher  
*Contrabassoon*

**Horn**

Stefan Williams *Principal*  
Tori Boell  
Kenshi Miyatani  
Alex Gertner  
Kwong Ho Hin\*  
Zachary Travis\*

**Trumpet**

Diana Lopez *Principal*  
Angela Gosse  
Forrest Albano\*  
Maggie Tsan-Jung Wei\*

**Trombone**

Stephen Whimple *Principal*  
Christopher Paul  
Samuel Boeger  
*Bass Trombone*

**Timpani**

Keith Hammer III

**Percussion**

Petra Elek\*  
Felix Ko\*  
Taylor Lents\*

**Harp**

Cheng Wei (Ashley) Lim\*

**Keyboard**

Renée Anne Louprette  
*Organ*  
Ji Hea Hwang\*

\* *not performing in this concert*

**Bard Festival Choral**

James Bagwell *Director*

**Soprano**

Nina Berman  
Erin Brittain  
Kirby Burgess  
Brooke Collins  
Leonie Donato  
Lori Engle  
Addie Rose Forstman  
Jennifer Gliere  
Amy Goldin  
Manami Hattori  
Marie Mascari  
Katherine Peck  
Rachel Rosales  
Ellen Taylor Sisson  
Christine Sperry  
Phyllis Whitehouse

**Alto**

Jane Ann Askins  
Sarah Bleasdale  
Jennifer Borghi  
Teresa Buchholz  
Michele Eaton  
Megan Friar

Allison Gish  
Laura Green  
Erica Koehring  
Guadalupe Peraza  
Elizabeth Picker  
Suzanne Schwing  
Lara Stevens  
Carla Wesby  
Denise Woods  
Abigail Wright

**Tenor**

Christopher Carter  
Jack Colver  
Rashard Deleston  
Matthew Deming  
John Easterlin  
Sean Fallen  
Ethan Fran  
Brandon Hornsby-Selvin  
Matthew Krenz  
Eric William Lamp  
Alexander McCoy  
Erik Rasmussen  
Michael Steinberger

**Bass**

Stephen Black  
Dennis Blackwell  
Blake Burroughs  
Roosevelt Credit  
David Flight  
Roderick Gomez  
James Gregory  
Jonathan Guss  
Nicholas Hay  
Paul Holmes  
Andrew Martens  
Jose Pietri-Coimbre  
Michael Riley  
John Rose  
Aaron Theno

**Choral Contractor**

Nancy Wertsch

ROWAN PUIG DAVIS *bass*

Matt Dine

Rowan will talk briefly about the music on stage before the performance.

**Hometown:** Bayamón, Puerto Rico

**Alma mater:** Bard Conservatory Double Major program, B.M. & B.A.

**Appearances:** Dalí Quartet International Music Festival, Summer 2015, Philadelphia; CMI Chamber Orchestra, Summer 2016–17, Winter 2020, Summer 2021–22, San Antonio

**What do you like most about being in TÖN? Any favorite memories?** I love being surrounded by such amazing musicians who come from different musical backgrounds. I've learned to be a better music professional, and my bass colleagues have taught me the different schools of bass performance and technique. TÖN is a

place to put into practice all that you have learned as a musician.

I remember playing Tchaikovsky's 6th Symphony with the orchestra. The bass section was excited, because it is one of the many pieces that is asked for orchestral auditions. Every time we got to the hard and exciting excerpts, we would play them with such confidence. In the end, we would always be smiling at each other.

**What is your favorite piece of music, and why do you love it?** My favorite piece of music is the String Quartet No. 2 by Johannes Brahms. The way it's written embodies a sense of intimacy between the players and its listeners. I think it is meant to be experienced in a more intimate setting.

**If you weren't a musician, what would you be doing?** I could be doing many things, like writing a book, making a podcast, or working with children and youth.

**Piece of advice for a young classical musician:** Do not be afraid to ask for help. Do not compare yourself with other people because we are not all the same. Take it one day at a time. Remember to be grateful for the opportunity to play music and remember to always enjoy it.

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### THE TÖN FUND

Members of The Orchestra Now are completing an innovative graduate degree program. TÖN offers students the experiences they might expect as career orchestral musicians—including public performance, touring, and recording. TÖN is tuition free, and each student receives a yearly fellowship stipend. Individual contributions from music lovers like you are essential to TÖN's success.

### SPONSOR A TÖN MUSICIAN: NAMED FELLOWSHIPS

Play a defining role in our success by sponsoring a TÖN musician. Direct your support to have a lasting impact on the education and training of TÖN's exceptional young players from around the world. TÖN offers both a three-year master's degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestra Studies. *Named fellowships begin with a gift of \$10,000+ (Concertmaster's Circle).*

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

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*This list represents gifts  
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***Thank you for your  
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**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.

**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 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 40 academic programs; advanced degrees through 13 graduate centers; eight early colleges; and numerous dual-degree programs nationally and internationally. Building on its 163-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 upstate New York 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

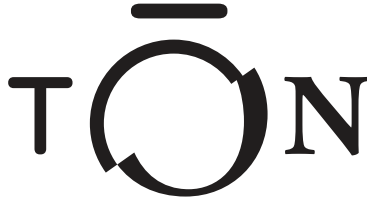
In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known 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.



THE ORCHESTRANOW.  
*Bard's Orchestral Masters*

## Upcoming Events

### Naomi Woo conducts Ravel

APR 8  
SATURDAY AT 7 PM  
at the Fisher Center at Bard

Naomi Woo *conductor*  
Stella Chen *violin*  
Zhao Jiazhen *guqin*  
Miles Salerni *daf*

Xu Guohua and Gong Yi (arr. Jiang Lihan)  
*Spring Breeze* U.S. PREMIERE  
Gabriela Lena Frank *Elegía Andina*  
Bartók *Violin Concerto No. 2*  
Ravel *Mother Goose Suite*  
Ravel *La Valse*

### Before & After Soviet Communism: A Carnegie Hall Preview

APR 29 & 30  
SATURDAY AT 7 PM | SUNDAY AT 2 PM  
at the Fisher Center at Bard

Leon Botstein *conductor*  
Sun-Ly Pierce VAP '19 *mezzo-soprano*  
Hiromi Kikuchi *violin* (Saturday)  
Ken Hakii *viola* (Saturday)  
Luosha Fang '10 *violin* (Sunday)  
Rosemary Nelis '17 *viola* (Sunday)

Karol Szymanowski *Songs of the  
Infatuated Muezzin*  
György Kurtág *...concertante...*  
Boris Tishchenko *Symphony No. 5*

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