



THE ORCHESTRANOW.
Bard's Orchestral Masters

Concert Quick Guide®

Mahler & Strauss

SAT 9/14/24 at 7 PM & SUN 9/15/24 at 2 PM

Performances #274 & #275 Season 10, Concerts 1 & 2
Fisher Center at Bard Sosnoff Theater



LEON BOTSTEIN *conductor*

CONCERT TIMELINE

2 hours and 25 minutes



Brief remarks by *Forrest Albano trumpet*



Gustav Mahler

Born 7/7/1860 in Kališř, Bohemia
(now Czech Republic)
Died 5/18/1911 at age 50 in Vienna

Symphony No. 4

Bedächtigt, Nicht eilen (deliberately, do not hurry) *18 min*

In gemächlicher Bewegung, Ohne Hast
(in easy motion, without haste) *10 min*

Ruhevoll (serene) *21 min*

Sehr behaglich (very leisurely) *9 min*

JANA MCINTYRE *soprano*

Written 1892 and 1899–1901, in Mahler's
30s and early 40s; rev. 1901–11

Premiered 11/25/1901 in Munich;
Kaim Orchestra; Mahler *conductor*;
Margarete Michalek *mezzo-soprano*

Intermission

MEET & GREET some of the musicians in the lobby

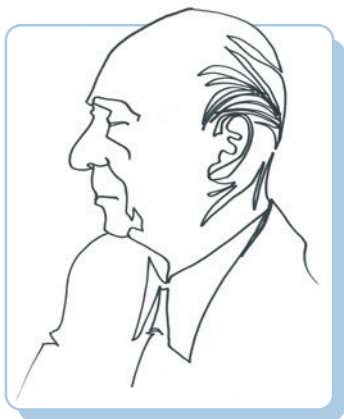
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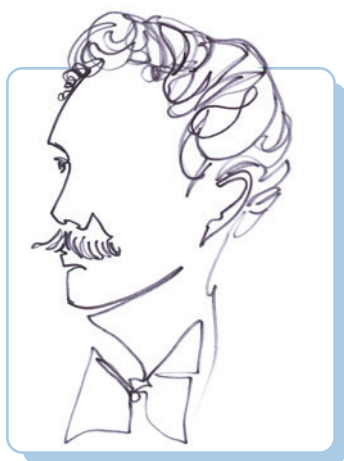
Arnold Schoenberg

Born 9/13/1874 in Vienna
Died 7/13/1951 at age 76 in Los Angeles

Five Pieces for Orchestra

Premonitions *2 min*
Yesteryears *5 min*
Summer Morning by a Lake (Colors) *4 min*
Peripetia *2 min*
The Obligatory Recitative *4 min*

Written 1909, at age 34; rev. 1922, '49
Premiered 9/3/1912 at Queen's Hall in London; Queen's Hall Orchestra;
Henry Wood *conductor*



Richard Strauss

Born 6/11/1864 in Munich
Died 9/8/1949 at age 85 in Garmisch-Partenkirchen, Germany

Four Last Songs

Frühling (Spring) *3 min*
September *5 min*
Beim Schlafengehen (Going to Sleep) *6 min*
Im Abendrot (In the Sunset Glow) *9 min*

JANA MCINTYRE *soprano*

Written 1946–1948, in Mahler's early 80s
Premiered 5/22/1950 at Royal Albert Hall in London; Philharmonia Orchestra;
Wilhelm Furtwängler *conductor*;
Kirsten Flagstad *soprano*



Our new album, **Exodus**, is now available for pre-order!

Heard in concert in Fall 2023, these works were written by Jewish composers while they were in exile from their homelands during World War II: Josef Tal's *Exodus*, Walter Kaufmann's *Indian Symphony*, and Marcel Rubín's *Symphony No. 4, Dies irae*.

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All timings are approximate.



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The Music

MAHLER'S SYMPHONY NO. 4

Notes by TÖN percussionist Luca Esposito

What better way to begin the 2024–25 TÖN season than with Gustav Mahler's Fourth Symphony? The shortest and most performed of Mahler's symphonies portrays a child's vision of what heaven could look, feel, sound, smell, and even taste like. In order to understand the sentiment behind this playful, gentle, heavily contrapuntal yet "minimally" orchestrated masterpiece, it is important to acknowledge the poetry from which this work derives.

The fourth movement sums up the symphony with a soprano singing "Das himmlische Leben" ("The Heavenly Life"), a song Mahler composed in 1892 based on a poem from *Des Knaben Wunderhorn* (*The Youth's Magic Horn*), a collection of German folk poetry. Some of the text includes descriptive phrases of joyous nature such as:

"Good greens of all sorts grow in heaven's garden!..."
"All live in gentlest peace! We lead angelic lives!..."

The character of the poem perfectly matches the character of the symphony. The very first thing that the listener hears is the jingling of sleigh bells, which foreshadows the dance-like elegance of the movement. The violin plays a key role with its various melodic lines, as well as the winds, trumpets, and a

TÖN's 10th Anniversary Season

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cantabile horn solo right before the last “dance” of the first movement.

The second movement is a scherzo that even further highlights the solo violin, this time tuned higher than normal to depict a country fiddler. Clarinets, trumpets, and horns continue to trade melodies as the mood remains calm, gentle, and sweet, with various lines often happening together.

The third movement is a beautiful, patient adagio that gives the celli and lower strings their time to shine. It is slow, simple, and pretty, as heaven likely would be. This movement can be seen as a theme in variations, with special shout-outs to the oboe solo, horn, harp, and timpani sostenutos.

The child’s vision of heaven is finished off by the calm singing of the soprano in the final movement, with returning themes and colors from the previous movements.

The Fourth Symphony is perhaps Mahler’s most calm and peaceful, as it does not feature any low brass, nor does it use extensively loud dynamics. The premiere was received with mixed interpretations and sentiments, and the symphony gained much more popularity after Mahler’s death in 1911.

SCHOENBERG’S FIVE PIECES FOR ORCHESTRA

Notes by TÖN clarinetist Zachary Gassenheimer

Austrian composer Arnold Schoenberg is renowned for pioneering atonality (though he rejected the term) and serialism. A leading figure in the Second Viennese School, Schoenberg, alongside his students Alban Berg and Anton Webern, delved into expressionism, seeking to evoke emotion through musical

distortion. Just after the turn of the 20th century, facing personal turmoil, Schoenberg aimed to break away from traditional tonality, which centers around a specific key. He introduced “total chromaticism,” a method where all pitches are of equal importance, eliminating the need for tonal development or resolution. Instead, he used varying textures, tone colors, and rhythmic elements to provide direction and form.

Schoenberg’s Five Pieces for Orchestra, premiered by the London Proms Orchestra in 1912, is notable for being one of the first major orchestral works to completely forsake tonality. In a letter to Richard Strauss, Schoenberg described the pieces as short, unrelated works focusing on texture, tone color, and rhythmic repetition to convey extreme musical expression without tonal guidance. Initially, Schoenberg resisted titling the movements, believing that music should express itself independently of written titles.

Originally composed for a large orchestra with extensive wind sections, the work allowed Schoenberg to explore the extremes of orchestral tone colors. The third movement in particular achieves this quite amazingly. This movement is a brilliant example of how Schoenberg utilizes the kaleidoscope of tone colors present through various instruments in the orchestra to develop a set of pitches. A term he later called “Klangfarbenmelodie” in his book *Harmonielehre*, Schoenberg employs this technique rather than expanding upon a singular motivic idea. While later publications of the Five Pieces have a smaller, more accessible instrumentation, the effect described above is still masterfully present through Schoenberg’s command of orchestration.

Though not well-received at its premiere, Five Pieces for Orchestra is now considered groundbreaking for its influence on 20th-century composers. Its innovative techniques, such as oscillating woodwind lines paired with harmonically static notes, are reflected in modern movie scores. Gustav Holst’s *The Planets*, which TÖN will perform selections from later this season, was inspired by Schoenberg’s work. Holst initially intended to title his suite “Seven Pieces for Orchestra”, but changed it due to his fascination with astronomy.

R. STRAUSS’ FOUR LAST SONGS

Notes by TÖN trumpet player Giulia Rath

As a trumpet player, performing Richard Strauss’ music is always an exciting experience. His compositions, most notably his tone poems and operas, often feature dazzling trumpet parts that are challenging yet extremely rewarding. His *Vier letzte Lieder* (*Four Last Songs*), however, show a different kind of artistry by the composer. Composed in 1948 as his last completed set of works, these songs, written for soprano and orchestra, are remarkably intimate and can be seen as Strauss’ musical farewell to the world.

The cycle, which was not conceived by Strauss as such but rather put together posthumously, begins with “Frühling” (“Spring”), which is Strauss’ celebration of

young life. The soprano showcases soaring vocal lines and the flutes evoke birdsong.

The mood shifts in the second song, “September”, as the tone of the piece becomes more reflective. Strauss paints a picture of a fading summer garden with his lush harmonies and soaring melodic lines, and the song concludes with a gorgeous horn solo.

The third song of the cycle, “Beim Schlafengehen” (“Going to Sleep”), delves more into the theme of approaching death. The music never fights the inevitability of death, but rather accepts it in a calm and serene manner. One of my favorite moments of the piece, maybe in all of music, comes between the second and third verse of the song where the solo violin portrays the rising of the soul in flight.

The last song of the cycle, “Im Abendrot” (“In the Sunset Glow”), begins with the orchestra depicting a sunset and ends with the soprano’s question: “Ist dies etwa der Tod?” (“Is this perhaps death?”). The orchestra responds with a quotation from Strauss’ tone poem *Death and Transfiguration*, a piece he wrote 60 years earlier as a young man. As the song fades out, two flutes appear, portraying two larks that we already encountered earlier in the piece. Now the two larks disappear into the distance to close out this musical and personal journey.

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.

JANA MCINTYRE *soprano*



Dario Acosta

Soprano Jana McIntyre is a George and Nora London Foundation Competition Award Winner as well as a Finalist in The Metropolitan Opera Eric and Dominique Laffont Competition. In the 2024–25 season she debuts at Opera Theatre of Saint Louis as Tytania in *A Midsummer Night's Dream* and returns to Opera Santa Barbara as Marie in *La fille du régiment*. On the concert stage, she debuts with the Los

Angeles Philharmonic as the soprano soloist in Mendelssohn's *A Midsummer Night's Dream* with performances in Los Angeles, New York, and Bogotá.

Ms. McIntyre began last season with a return to Opera Santa Barbara for *La Divina: The Art of Maria Callas*. Additional season engagements included debuts with the New Jersey Symphony Orchestra for *Carmina Burana*, and Sacramento Choral Society and Orchestra for a Rodgers and Hammerstein celebration. Additionally, she joined the roster of the San Francisco Opera for *Die Zauberflöte* and *Innocence*.

In the 2022–23 season, Ms. McIntyre returned to Opera Santa Barbara as Giulia in Rossini's comic one-act *La scala di seta*, and to Tulsa Opera as Cinderella in *Into the Woods*. She debuted *Carmina Burana* with the Santa Barbara Symphony and the Seattle Symphony. Additional concerts included her Carnegie Hall debut with the American Symphony Orchestra as the title role in Richard Strauss' rarely heard *Daphne* conducted by Music Director Leon Botstein. In 2021–22, she sang the title role in *Semele* with Opera Santa Barbara, as well as Aminta in *Die Schweigsame Frau* in a new production at Bard SummerScape. With *The Rally Cat* in New York City, she created the role of Marianne in a recording and workshop of Aferidan Stephens and Marella Martin Koch's *Elinor and Marianne*, based on the Jane Austen novel *Sense and Sensibility*. She also performed in chamber concerts with Jerod Impichchaachaaha' Tate and Tulsa's Signature Symphony.

THE ORCHESTRA NOW (TÖN)

Founded in 2015 by Bard College and led by Leon Botstein, TÖN is a graduate program that is training the next generation of music professionals, offering a master's degree or an advanced certificate. The members of the orchestra are graduates of the world's leading conservatories, and hail from countries across North and South America, Europe, and Asia. Many have gone on to have successful careers in orchestras around the world.

TÖN performs dozens of concerts a year at venues including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and the Fisher Center at Bard. The orchestra has performed with numerous distinguished guest conductors and soloists, including Leonard Slatkin, Gil Shaham, Neeme Järvi, Stephanie Blythe, Fabio Luisi, Vadim Repin, Joseph Young, Peter Serkin, Naomi Woo, and JoAnn Falletta.

Among TÖN's many albums on the Hyperion, Sorel Classics, and AVIE labels are May 2024's *The Lost Generation* and rare recordings of Othmar Schoeck's *Lebendig begraben* and Bristow's *Arcadian* Symphony. Recordings of TÖN's live concerts from the Fisher Center can be heard regularly on Classical WMHT-FM and WWFM The Classical Network, and the orchestra has appeared over 100 times on *Performance Today*, broadcast nationwide.

More info at ton.bard.edu.

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Shengjia (Sherry) Zhang
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Elvira Hoyos Malagon
Principal

Dariimaa Batsaikhan
Michael Zyzak
Shawn Thoma
Alred Western
Anita Balázs
Schuyler L. Perry
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Sam Boundy*
Jihyun Hwang*

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Principal
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Zacherie Small
Yu-Cih Chang
Shion Kim
Jack Corcoran

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

Oboe

David Zoschnick *Principal*¹
Quinton Bodnár-Smith
Principal^{2,3}
Yejin Kim *English Horn*^{2,3}

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Zachary Gassenheimer
Principal^{1,2}
Colby Bond *Principal*³,
*E-flat Clarinet*²
Dávid Kéring *Bass Clarinet*^{2,3}
Jarrett Hoffman

Bassoon

Miranda Macias *Principal*¹
Kylie Bartlett *Principal*^{2,3}
Chaoyang Jing
*Contrabassoon*²

Horn

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Stefan Williams *Principal*^{2,3}
Ziming Zhu
Tori Boell
Daniel Itzkowitz *Assistant*

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Jid-anan Netthai *Principal*²
Giulia Rath *Principal*³

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Philip Drembus *Principal*²
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² Schoenberg

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*Deceased

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Barbara S. Grossman '73 *Alumni/ae Trustee*
Andrew S. Gundlach
Glendean Hamilton '09
Matina S. Horner *ex officio*
Charles S. Johnson III '70
Mark N. Kaplan *Life Trustee*
George A. Kellner
Fredric S. Maxik '86

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James H. Ottaway Jr. *Life Trustee*
Hilary Pennington
Martin Peretz *Life Trustee*
Stewart Resnick *Life Trustee*
David E. Schwab II '52 *Life Trustee*
Roger N. Scotland '93 *Alumni/ae Trustee*
Annabelle Selldorf
Mostafiz ShahMohammed '97
Jonathan Slone '84
James A. von Klemperer
Susan Weber
Patricia Ross Weis '52

Senior Administration

Leon Botstein *President*
Coleen Murphy Alexander '00 *Vice President for Administration*
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 and Executive Director of the 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 *Vice President of Network Education*
Dumaine Williams '03 *Vice President for Student Affairs, Dean of Early Colleges*

Rachael Gunning '19 *Finance & Administration Associate*
Paul Laibach *Manager, Technical Services*
Kayla Leacock *Hiring/Special Projects Manager*
Nicholas Reilingh *Database and Systems Manager*
Eva Weber *Finance and Administration Associate*
Becca Cosenza *Executive Assistant*

Artistic Planning and Producing

Jason Collins *Producer*
Carter Edwards *Associate Producer and Partnerships Manager*
Madeline Reilly '22 *Producing Coordinator*

Development

Debra Pemstein *Vice President for Development and Alumni/ae Affairs*

Alessandra Larson *Director of Institutional Advancement and Strategy*
Kielely Michasiow-Levy *Senior Individual Giving Manager*
Caroline Ryan *Development Operations Coordinator*
Jessica Wolf *Associate Director of Development*

General Management

Shannon Csorny *General Manager*
Jess Webber *Producing Operations Manager*

Environmental Services

Bill Cavanaugh *Environmental Specialist*
Drita Gjokaj *Environmental Specialist*

Facilities

Carmine Covelli *Facilities Operations and Safety Manager*
Ray Stegner *Building Operations Manager*
Hazaiah Tompkins '19 *Building Operations Coordinator*

Marketing and Audience Services

David Steffen *Director of Marketing and Audience Services*
Emily Berge-Thielmann *Box Office Supervisor*
Brittany Brouker *Marketing Manager*
Maria Giovanetti '23 *Box Office Supervisor*
Michael Hofmann VAP '15 *Audience and Member Services Manager*
Asa Kaplan '23 *Associate House Manager*

BARD MUSIC FESTIVAL

Executive Director

Irene Zedlacher

Artistic Directors

Leon Botstein
Christopher H. Gibbs

Associate Director

Raissa St. Pierre '87

Dávid Kéringér TÖN '26 *Assistant House Manager*
Elyse Lichtenthal *House Manager*
Garrett Sager HRA '23 *Marketing Manager*
Wyland Stephenson '25 *Assistant House Manager*
Paulina Swierczek VAP '19 *Box Office Manager*
Courtney Williams *Audience and Member Services Coordinator*

Communications

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

Publications

Mary Smith *Director of Publications*
Jenna Obrizok *Production Manager*

Production

Jared Goldstein *Director of Production*
Dávid Bánóczy-Ruof '22 *Production Administrator*

Audio

Lex Morton *Audio Supervisor*
Duane Lauginiger *Head Audio Engineer*

Costumes & Wardrobe

Moe Schell *Costume Supervisor*
Parker Nelson *First Hand*
Sara Sa *Assistant Costume Shop Manager*
Soph Smith *First Hand/Dresser*

Lighting

Josh Foreman *Lighting Supervisor*
Walli Daniels *Electrician*
Nick Hawrylko *Head Electrician*

Scholars in Residence 2024

Francesca Brittan
Sarah Hibberd

Program Committee 2024

Byron Adams
Leon Botstein
Francesca Brittan
Christopher H. Gibbs
Sarah Hibberd

Orchestra

Stephen Dean *Orchestra Production Manager*
Grace Anne *Orchestra Stage Manager*
LJ McCaw *Orchestra Stage Manager*
Nora Rubenstone '11 *Associate Orchestra Production Manager*

Scenic

Rick Reiser *Technical Director*
Zoe Barash *Carpenter*
Sam Dickson '19 *Carpenter*
Eric Leary *Assistant Technical Director*
Maggie McFarland '21 *Props Coordinator*
Mike Murphy *Carpenter*
Duane Olson *Carpenter*
Hick Renadette *Head Rigger/ Flyperson*
Michael Risio *Carpenter*
Sean Walsh *Carpenter*

Video

Kat Pagsolingan *Video Supervisor*
John Gasper *Video Engineer*
Will Oliva *Video Engineer*
May Pocsy '22 *Assistant Video Engineer*

Theater & Performance and Dance Programs

Jennifer Lown *Program Administrator*
Sabrina Sa *Artistic and Administrative Assistant*

Richard Wilson
Irene Zedlacher

Director of Choruses

James Bagwell

Vocal Casting

Joshua Winograde

FISHER CENTER

Advisory Board

Jeanne Donovan Fisher *Chair*
Carolyn Marks Blackwood
Leon Botstein *ex officio*
Jason P. Drucker '93
Stefano Ferrari
Alan Fishman
Neil Gaiman
Nina Matis
Rebecca Gold Milikowsky
Anthony Napoli
Stephen Simcock
Denise S. Simon
Martin T. Sosnoff *Emeritus*
Toni Sosnoff *Emerita*
Felicitas S. Thorne *Emerita*
Taun Toay '05 *ex officio*
Claire Wood

Robert C. Edmonds '68
Jeanne Donovan Fisher *Emerita*
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Barbara Kenner
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Andrea Miron
Eileen Naughton
James H. Ottaway Jr.
Joseph M. Stopper
Felicitas S. Thorne

Artistic Director and Chief Executive

Gideon Lester

Executive Producer and Chief Operating Officer

Aaron Mattocks

Administration

Thomas Flynn *Director of Finance and Administration*

Bard Music Festival Board of Directors

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Jamie Albright
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Leon Botstein *ex officio*
Michelle R. Clayman
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SCAN ME

Photo: Matt Dine/Bard College

Upcoming Events

SEP 21 at 7 PM & SEP 22 at 2 PM

Fall Benefit: *E.T. The Extra-Terrestrial* in Concert

James Bagwell *conductor*

Williams *E.T. The Extra-Terrestrial*

OCT 5 at 7 PM & OCT 6 at 2 PM

Musica Mexicana

Leon Botstein *conductor*

Manuel Ponce *Ferial*

Carlos Chávez Suite de *Caballos de Vapor*
(*Horsepower Suite*)

Manuel Ponce *Chapultepec*

Silvestre Revueltas *La noche de los Mayas*
(*The Night of the Mayas*)

NOV 2 at 7 PM & NOV 3 at 2 PM

A Celebration of Sondheim & Friends

James Bagwell *conductor*

Stephanie Blythe *mezzo-soprano*

Vocalists from Bard Conservatory's
Graduate Vocal Arts Program

Various selections by Stephen Sondheim
and others

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