



THE ORCHESTRANOW.  
Bard's Orchestral Masters

# Concert Quick Guide®

## Música Mexicana

SAT 10/5/24 at 7 PM & SUN 10/6/24 at 2 PM

Performances #278 & #279 Season 10, Concerts 5 & 6  
Fisher Center at Bard Sosnoff Theater

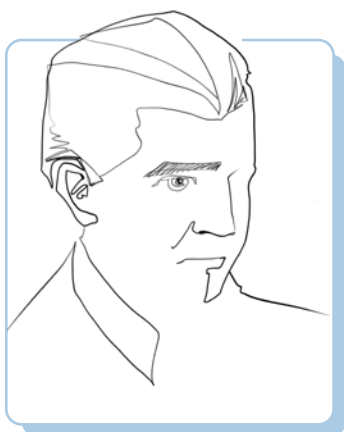
LEON BOTSTEIN *conductor*

### CONCERT TIMELINE

2 hours and 20 minutes



Brief remarks by **Samuel Boeger** *bass trombone*



### Manuel Ponce

Born 12/8/1882 in Fresnillo, Zacatecas, Mexico  
Died 4/24/1948 at age 65 in Mexico City

### Ferial

Written 1940, at age 57  
Premiered 8/9/1940; Symphony Orchestra of Mexico; Carlos Chávez *conductor*



### Carlos Chávez

Born 6/13/1899 in Mexico City  
Died 8/2/1978 at age 79 in Mexico City

### Suite de Caballos de Vapor (Horsepower Suite)

Danza del Hombre (Dance of the Man) *7 min*  
Barco hacia el Trópico (Boat to the Tropics) *11 min*  
El Trópico (The Tropics) *8 min*  
*No pause between movements*

Written 1926–32, in Chávez's late 20s and early 30s; revised 1954  
Ballet Premiered 3/31/1932 in Philadelphia; Philadelphia Orchestra; Leopold Stokowski *conductor*

Turn over for more info

# Intermission

**MEET & GREET** some of the musicians in the lobby

**SHARE A PHOTO** @TheOrchNow #TheOrchNow

**REFRESHMENTS** available in the lobby

**WIFI** BardWireless

**RESTROOMS** located on either side of the lobby

Brief remarks by **Samuel Boeger** *bass trombone*

## Manuel Ponce *Chapultepec*

Primavera (Spring) 5 min

Nocturno (Night) 6 min

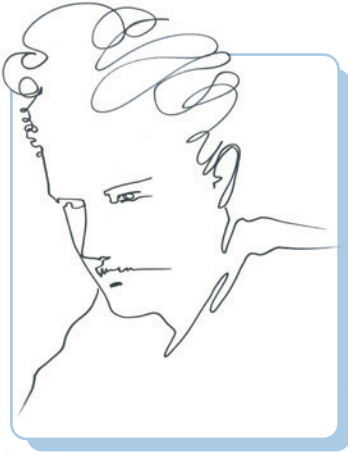
Canto y Danza (Song and Dance) 4 min

**Written** 1934, at age 51

**Premiered** 1934 in Philadelphia;

Philadelphia Orchestra;

Leopold Stokowski *conductor*



## Silvestre Revueltas

**Born** 12/31/1899 in Santiago Papasquiaro, Mexico

**Died** 10/5/1940 at age 40 in Mexico City

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

Noche de los Mayas (Night of the Mayas) 7 min

Noche de Jaranas (Night of Merrymakers) 6 min

Noche de Yucatán (Night of Yucatán) 7 min

Noche de Encantamiento (Night of Enchantment) 11 min

*No pause between the last two movements*

**Written** 1939, at age 39

**Film Premiered** 1/13/1941

**Orchestral Suite Premiered** 1/31/1960;

Orquesta Sinfónica de Guadalajara;

José Ives Limantour *conductor*



Our new album, **Exodus**, is now available!

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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*Bard's Orchestral Masters*

## Música Mexicana

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Fisher Center at Bard Sosnoff Theater

## The Music

### MANUEL PONCE'S *FERIAL*

Notes by TÖN clarinetist Dávid Kéringér

Mexico in 1940 was a period marked by significant cultural developments, particularly in music. This era highlights the nation's ongoing efforts to define a unique cultural identity through the arts. Manuel Ponce, a leading figure in Mexican classical music, was actively composing works that blended Mexican folk music with European classical styles. Most of his compositions are piano and guitar pieces, songs, and arrangements of folk songs, but he also made his mark as an orchestral composer. The influx of European artists during this time due to the war created new opportunities for cultural exchange and collaboration. Many European musicians found new homes in Mexico and contributed to the vibrant musical environment of the time.

*Ferial* is a lively depiction of a festival, filled with a mix of musical styles. Over its 15-minute span, Ponce honors various genres. The piece begins with drum patterns that suggest tribal ceremonies, followed by woodwind melodies that echo European Renaissance and Baroque music. It also includes waltzes, marches, and fugato sections, effectively combined with Latin American music, brass instruments in a big band style, and elements from movie and Broadway scores. The two oboes play a key role throughout, often paired together in a style similar to the soli parts in Brahms' *Haydn Variations* or the klezmer-like tunes in the third

### TÖN's 10th Anniversary Season

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movement of Mahler's First Symphony. These melodies are blended with pulsating Latin American dance rhythms.

*Ferial* is a great example of the integration of European music traditions with one's own heritage. Ponce skillfully combines diverse musical elements, creating a dynamic and engaging concert experience.

## CARLOS CHÁVEZ'S SUITE DE CABALLOS DE VAPOR (HORSEPOWER SUITE)

Notes by TÖN percussionist Nick Goodson

Rev up your engines! But not so fast, hold your horses. This piece is no ordinary day at the races. It relies heavily on a collaboration with visual artist Diego Rivera, and is a definitive statement for both Chávez and modernism as a whole. The premiere would be seen by Rivera, Gershwin, and Chávez's friend Aaron Copland, who championed Chávez as a unique voice. Our performance is a suite from a 1932 ballet which bears the same name. The ballet reflected the interest in the genre after landmark scores by Stravinsky and Ravel, and Chávez's desire to break new ground in this genre for his own country.

The first movement depicts the hustle and bustle of the industrial north (the U.S.), but the atmosphere is dystopian. As the piece goes on, the percussion signals a return to the southern hemisphere, where the atmosphere is more relaxed, less mechanized. The simple arc of the plot is an exploration of how different cultures evoke different aural sensations that might be associated with them. Most simply, it is an indictment of the economic exploitation of Mexico and the negative feelings it might have inspired in Chávez. This is no surprise, considering the politically charged environment that he operated in. The piece

was begun in the wake of the Mexican Revolution, when many were trying to decide how best to draft a vision for Mexico's future, and what role the U.S. should play in that future. Another concept apt to this discussion, and a theme in classical music, is the concept of nationalism and the need for a "national music." Chávez is no different than many composers in that he served to create a unique voice for his country's classical repertoire.

This music and the composer himself could be compared to someone like Copland, and I believe there are some real similarities in concept, and sonically. However, I think it gives us a better perspective to compare Chávez to Bartók or Revueltas. All three composers are probably most remembered for their ability to incorporate the folk music of their countries into the orchestral scores.

## MANUEL PONCE'S CHAPULTEPEC

Notes by TÖN oboist David Zoschnick

Dubbed the "Creator of the Modern Mexican Song," perhaps no other composer is as responsible for popularizing Mexican concert music as Manuel Ponce. Ponce's work to bring traditional rural *cánciones* into urban concert halls came at a time when the modern Mexican identity was being uprooted. The Mexican Revolution, which lasted from 1910 to 1920, saw the expansion of voting rights, workers' rights, land reform, and the encouragement of education in indigenous languages. The result of these political changes was a Mexican identity that embraced and promoted Mexico's indigenous and rural heritage and shunned the traditional white, Spanish, and urban culture that had dominated. Ponce's perhaps best known orchestral work, the 1934 symphonic poem *Chapultepec: Tres bocetos sinfónicos* (Three Symphonic

Sketches) is an example of how the Mexican composer contributed to this movement and celebrated indigenous culture.

*Chapultepec* portrays the vast, forested park of the same name, located in Mexico City, in three movements. The first movement is titled *Primavera*, or Spring, and Ponce uses the orchestra to great effect to portray this. Shimmering string ostinati create a dense jungle-like texture, through which woodwind solos dip and weave, like tropical birds of paradise dancing to impress each other. Horns and trumpets come to the forefront as the forest comes alive in a blooming crescendo, spring coming to life.

The second movement, titled *Nocturno* (Night), is full of lyrical pleading melodies in the strings, reminiscent of the love songs that Ponce was most well-known for during his career. One cannot help but picture a moonlit night at Chapultepec castle, the colonial palace that looms over the park, as a dashing *caballero* serenades his *amor* up in a balcony from the garden below.

The final movement, *Canto y Danza* (Song and Dance), begins with a lone oboe singing a somber melody while percussion hints at the raucous dance rhythm to come underneath. This somber song is passed around the winds until string pizzicati join the jaunty four-against-three dance rhythm, and the entire orchestra can't help but join in the dance.

## SILVESTRE REVUELTAS' LA NOCHE DE LOS MAYAS (THE NIGHT OF THE MAYAS)

Notes by TÖN cellist Elvira Hoyos Malagon

When Silvestre Revueltas composed *La noche de los Mayas* (*The Night of the Mayas*) in 1939, he not only created a

soundtrack for the cinema, but captured the soul of Mexico. This work, originally written as a film score, has transcended its cinematographic context to emerge as a vibrant musical statement about the cultural richness of the ancient Mayans.

Born in Santiago Papasquiaro, Mexico, in 1899, during a period of revolutions and modernization, Revueltas embraced these changes in his music. His compositions capture both the brutality and the beauty of life in Mexico, integrating indigenous traditions into a musical language that is both modern and direct. Through his work, Revueltas sought to reflect the spirit of his nation.

*La noche de los Mayas* comprises four movements. The first movement is solemn and mysterious. The music seems suspended in an unknown dimension, with strings and winds tracing melodic lines as echoes of a lost antiquity. The second movement opens as an explosion of life and celebration. Inspired by popular Mexican dances, the rhythm is festive and cheerful, an authentic manifestation of vitality. The third movement introduces a melancholic lyricism, reflecting the shadows and history of the ancient peoples of Yucatán. While Revueltas employs a modern harmonic language, the connection with the ancestral language remains present. The final movement is full of energy, with a vast percussion assembly that evokes a ritual ceremony. The frenetic rhythms and orchestral climaxes culminate in a catharsis that transports the listener to the experience of an ancient Mayan ritual.

Revueltas makes use of an enormous percussion section, especially in the fourth movement. This massive instrumentation gives *La noche de los Mayas* its distinctive rhythmic texture and its almost visceral energy, particularly during the ritual moments.

# 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 (TÖN)



David DeNee

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. It offers young musicians a full-tuition fellowship toward a master's degree or an advanced certificate. TÖN's curriculum combines rehearsal, performance, recording, and touring with seminars, masterclasses, professional development workshops, teaching, and more. 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. In 2023, TÖN appeared in the Academy Award-nominated film *Maestro*, and was featured on the Deutsche Grammophon soundtrack, conducted by Yannick Nézet-Séguin. 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, Peter Moore, Tan Dun, and JoAnn Falletta.

Among TÖN's many albums on the Hyperion, Sorel Classics, and AVIE labels are May 2024's *The Lost Generation*, rare recordings of Othmar Schoeck's *Lebendig begraben* and Bristow's *Arcadian Symphony*, and the soundtrack to the motion picture *Forte*. 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](http://ton.bard.edu).

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SCAN ME

Photo: Matt Dine/Bard College

### Violin I

Samuel Frois  
*Concertmaster*  
Haley Maurer Gillia  
Haley Schricker  
Seunghye Park  
Enikő Samu  
Zeyi Sun  
Shengjia (Sherry) Zhang  
Lap Yin Lee  
Nayoung Kim  
Yuchen Zhao  
Yi Ting Kuo TÔN '24  
Emily Garrison

### Violin II

Heather Lambert *Principal*  
Lana Auerbach  
Hanyu Feng  
Carlos Torres  
Chance McDermott  
Emerie Mon  
Yaewon Choi  
Jonathan Fenwick  
Angeles Hoyos  
Joohyun Lee

### Viola

Michael Halbrook *Principal*  
Tania Ladino Ramirez  
Chia-Mei (Lily) Li  
Samuel Omalyev  
Enoch Ng  
Keegan Donlon  
Emmanuel Koh TÔN '19  
Nelsy Badia

### Cello

Michael Zyzak *Principal*  
Shawn Thoma  
Dariimaa Batsaikhan  
Alred Western  
Elvira Hoyos Malagon  
Anita Balázs  
Schuyler L. Perry  
Theo Zimmerman  
Sam Boundy\*  
Jihyun Hwang\*

### Bass

Jack Corcoran *Principal*  
Zacherie Small  
Shion Kim  
Jud Mitchell  
Holdan Arbey  
Silva Acosta  
Yu-Cih Chang

### Flute

Jordan Arbus *Principal*<sup>1,2</sup>  
Olivia Chaikin *Principal*<sup>3,4</sup>  
Leanna Ginsburg TÔN '22  
*Piccolo*  
Chase McClung\*

### Oboe

Quinton Bodnár-Smith  
*Principal*<sup>1,2</sup>  
Yejin Kim *Principal*<sup>3,4</sup>  
Matthew Maroon *English Horn*  
David Zoschnick\*

### Clarinet

Colby Bond *Principal*<sup>1,2</sup>  
Zachary Gassenheimer  
*Principal*<sup>3,4</sup>  
Jarrett Hoffman *Bass Clarinet*  
Viktor Tóth '16 TÔN '21 *E-flat Clarinet*  
Sangwon Lee TÔN '18  
*Soprano Saxophone*  
Jeff Nichols *Tenor Saxophone*  
Dávid Kéringér\*

### Bassoon

Miranda Macias *Principal*<sup>1,2</sup>  
Chaoyang Jing *Principal*<sup>3,4</sup>  
Kylie Bartlett

### Horn

Tori Boell *Principal*<sup>1,2</sup>  
Ziming Zhu *Principal*<sup>3,4</sup>  
Daniel Itzkowitz  
Stefan Williams  
Douglas Nunes

### Trumpet

Jid-anan Netthai *Principal*  
Angela Gosse  
Mark Kovács  
Forrest Albano\*  
Giulia Rath\*

### Trombone

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

### Tuba

Tyler Woodbury

### Timpani

Pei Hsien (Ariel) Lu

### Percussion

Philip Drembus  
*Principal*<sup>1,2</sup>  
Nick Goodson  
*Principal*<sup>3,4</sup>  
Luca Esposito  
Miles Salerni  
Luis Jacome  
Petra Elek '16 APS '20  
TÔN '24  
João Melo  
Jonathan Collazo '20  
APS '24  
Arnav Shirodkar '24  
Benjamin Krauss  
Rodney Clark  
Anthony Kirk  
Dániel Matei '19

### Harp

Cheng Wei (Ashley) Lim\*

### Celeste/Piano

Neilson Chen

<sup>1</sup> *Ferial*

<sup>2</sup> *Horsepower*

<sup>3</sup> *Chapultepec*

<sup>4</sup> *Mayas*

\* *not performing in this concert*

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# TÖN Donors Inspire Greatness

As we begin our celebration of the orchestra's 10th Anniversary season, TÖN gratefully acknowledges the generosity of each and every donor who makes our work possible. Ticket sales cover less than a quarter of the expenses for our concerts and educational initiatives. With the sustained support of audiences like you, we can continue this unique educational program for classical musicians on the cusp of professional careers. **Thank you for making this important investment in the future of classical music.**

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Elaine Berk  
Kent A. Brown  
Harriet Busse  
Harriet D. Causbie  
Karen M. Harvey  
Maung S. Htoo, in memory of Anne Htoo  
Robert Kappes  
Tod Klebanoff  
Pat Miller  
Yuka Nishino  
Sandra Novick  
Robert B. Renbeck  
Brigitte Roepke  
Sandra Schanzer  
Mary T. Sheerin  
Gail Sherain  
Anna Shuster  
Shari Siegel

\*Deceased

*This list represents gifts made to The Orchestra Now from July 1 2023 to September 25, 2024.*

# 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*  
Erica Kiesewetter *Director of Orchestral Studies*  
Keisuke Ikuma *Director of Chamber Music*  
Sima Mitchell *First Year Seminar Faculty*

### Administrative Staff

Kristin Roca *Executive Director*  
Marielle Metivier *Orchestra Manager*  
Petra Elek *TÖN '24 Assistant Orchestra Manager*  
Viktor Tóth '16 *TÖN '21 Special Events Coordinator and Eastern/Central European Music Curator*  
Matt Walley *TÖN '19 Program Coordinator, Admissions and Artist Relations*  
Sebastian Danila *Music Preparer and Researcher*  
Benjamin Oatmen *Librarian*  
Leonardo Pineda '15 *TÖN '19 Director of Youth Educational Performance and South American Music Curator*

Shawn Hutchison *TÖN '22 Recruitment and Alumni/ae Coordinator*

### Marketing & Development Staff

Brian J. Heck *Director of Marketing*  
Nicole M. de Jesús '94 *Director of Development*  
Pascal Nadon *Public Relations*

### Concert Crew

Marlan Barry *Audio Producer and Recording Engineer*  
Skillman Music *Audio and Video Broadcast*

## BARD COLLEGE

### Board of Trustees

James C. Chambers '81 *Chair*  
Emily H. Fisher *Vice Chair*  
Brandon Weber '97 *Vice Chair, Alumni/ae Trustee*  
Elizabeth Ely '65 *Secretary, Life Trustee*  
Stanley A. Reichel '65 *Treasurer, Life Trustee*  
Fiona Angelini  
Roland J. Augustine  
Leon Botstein *President of the College, ex officio*  
Mark E. Brossman  
Jinqing Cai  
Marcelle Clements '69 *Life Trustee*  
The Rt. Rev. Andrew M. L. Dietsche *Honorary Trustee*  
Asher B. Edelman '61 *Life Trustee*  
Kimberly Marteau Emerson  
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

## 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

### Bard Music Festival Board of Directors

Denise S. Simon *Chair*  
Jamie Albright  
Roger Alcaly  
Leon Botstein *ex officio*  
Michelle R. Clayman  
David Dubin

Fredric S. Maxik '86  
Jo Frances Meyer *ex officio*  
Juliet Morrison '03  
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 Shah Mohammed '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*

Robert C. Edmonds '68  
Jeanne Donovan Fisher *Emerita*  
Dr. Sanford J. Friedman  
Christopher H. Gibbs *ex officio*  
Thomas Hesse  
Susan Petersen Kennedy  
Barbara Kenner  
Gary Lachmund  
Vivien Liu  
Thomas O. Maggs  
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*

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; 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 *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 *Programs & Festival Operations Manager*

### Environmental Services

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

### Facilities

Carmine Covelli *Facility 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 *Associate Director of Marketing*  
Maria Giovanetti VAP '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 Lichtenenthal *House Manager*  
Mohammed Osman Saeedi '24 *Box Office Supervisor*  
Garrett Sager HRA '23 *Marketing Manager*  
Wyland Stephenson '25 *Assistant House Manager*  
Paulina Swierczek VAP '19 *Box Office Manager*  
Aleksandra Cisneros Vescio *Assistant House 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 Laughinger *Head Audio Engineer*

### Costumes & Wardrobe

Moe Schell *Costume Supervisor*  
Parker Nelson *First Hand*  
Sara Sa *Assistant Costume Shop Manager*

### Lighting

Josh Foreman *Lighting Supervisor*

### Scholars in Residence 2024

Francesca Brittan  
Sarah Hibberd

### Program Committee 2024

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

Walli Daniels *Electrician*  
Nick Hawlylko *Head Electrician*

### Orchestra

Stephen Dean *Orchestra Production Manager*  
Grace Anne *Orchestra Stage Manager*  
Liz Cohen *Assistant 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*  
Hick Renadette *Head Rigger/ Flyperson*  
Michael Risio *Carpenter*

### Video

Kat Pagsoligan *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





THE ORCHESTRANOW.  
*Bard's Orchestral Masters*

## Upcoming Events

NOV 2 at 7 PM & NOV 3 at 2 PM

### **A Broadway Celebration**

James Bagwell *conductor*  
Stephanie Blythe *mezzo-soprano*  
Vocalists from Bard Conservatory's  
Graduate Vocal Arts Program

Various selections by **Stephen  
Sondheim, Leonard Bernstein, Frank  
Loesser, and others**

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NOV 16 at 7 PM & NOV 17 at 2 PM

### **Charles Ives' America**

Leon Botstein *conductor*  
William Sharp *baritone*  
Donald Berman *piano*  
J. Peter Burkholder *host*

#### **All-Ives Program**

*The Fourth of July* from the *Holidays*

Symphony

*Central Park in the Dark*

Orchestral Set No. 2

Symphony No. 2

Plus performances of songs quoted in  
Ives' music

DEC 8 at 2 PM

at The Metropolitan Museum of Art

### **Siena, Wagner & Parsifal**

Leon Botstein *conductor*

Wagner Selections from *Parsifal*:

Act I Prelude

Act III Prelude

Good Friday Music

Artwork from the exhibition *Siena*:

*The Rise of Painting, 1300–1350*

*All programs and artists subject to change.*

*The Charles Ives concert is supported by a grant  
from the National Endowment for the Humanities.*

**TON.BARD.EDU**

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## **Bard**

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