



THE ORCHESTRANOW.  
Bard's Orchestral Masters

# Concert Quick Guide®

**Weber & *Laterna Magica***

SAT 4/5/25 at 7 PM & SUN 4/6/25 at 2 PM

Performances #297 & #298 Season 10, Concerts 24 & 25  
Fisher Center at Bard Sosnoff Theater



**LEON BOTSTEIN** *conductor*

## CONCERT TIMELINE

2 hours and 10 minutes



Brief remarks by Sam Boundy *cello*



### **Kaija Saariaho**

Born 10/14/1952 in Helsinki, Finland  
Died 6/2/2023 at age 70 in Paris

### ***Laterna Magica***

Written 2008, at age 55; revised in 2009  
Premiered 8/28/2009 at the Philharmonie Berlin;  
Berlin Philharmonic; Simon Rattle *conductor*



### **Carl Maria von Weber**

Born c. 11/19/1786 in Eutin, Germany  
Died 6/5/1826 at age 39 in London

### **Clarinet Concerto No. 2**

Allegro (fast) 9 min  
Romanza: Andante con moto (moderately slow, with motion) 7 min  
Alla polacca (in the style of a polonaise) 7 min

MILES WAZNI '25 *clarinet*

Written 1811, at age 25  
Premiered 11/25/1811 in Munich;  
Heinrich Baermann *clarinet*

*Turn over for more info*

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## Intermission

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

**SHARE A PHOTO** @TheOrchNow #TheOrchNow

**REFRESHMENTS** available in the lobby

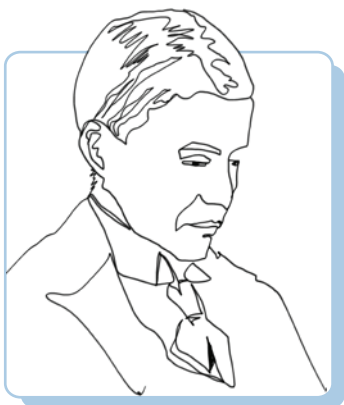
**WIFI** BardWireless

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

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Brief remarks by Miranda Macias *bassoon*



### Albéric Magnard

Born 6/9/1865 in Paris

Died 9/3/1914 at age 49 in Baron, Oise, France

### Symphony No. 3

Introduction et Ouverture *12 min*

Dances *7 min*

Pastorale *10 min*

Final *9 min*

Written 1895–96, at age 30; revised in 1902

Premiered 5/14/1899 in Paris;

Magnard conductor



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Our latest 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*.

**Purchase the album in the lobby**, or stream it on all major platforms.

All timings are approximate.

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THE ORCHESTRANOW®  
*Bard's Orchestral Masters*

## Weber & *Laterna Magica*

SAT 4/5/25 at 7 PM & SUN 4/6/25 at 2 PM

Performances #297 & #298 Season 10, Concerts 24 & 25

Fisher Center at Bard Sosnoff Theater

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### The Music

#### KAIJA SAARIAHO'S *LATERNA MAGICA*

Notes by TÖN percussionist Philip Drembus

The *Laterna Magica* (magic lantern) is an early predecessor of the slide projector and was first developed at the end of the 17th century. It uses a mirror to direct light through an image painted on glass and out of a lens. As with any technology, magic lanterns would be refined and improved upon over the next several hundred years. By the early 20th century they had handles which one could crank in order to move through a series of images. The faster one cranked the handle, the more it looked like a moving image rather than a series of pictures.

Such was the gift the film director Ingmar Bergman received as a child. He would go on to title his autobiography *Laterna Magica*, and it was this book that would inspire composer Kaija Saariaho's piece for orchestra. Saariaho writes "as I read the book, the variation of musical motifs at different tempos emerged as one of the basic ideas behind the orchestral piece on which I was beginning to work. Symbolizing this was the *Laterna Magica*."

Over the course of the piece Saariaho portrays the manipulation of light as both walls of sound, tied together by different groups of instruments, and by various rhythmic motifs. She describes how "rhythms with different characters became

a major part of the piece's identity: a fiery dance-rhythm inspired by flamenco, a shifting, asymmetrical rhythm provided by speech, and an accelerating ostinato that ultimately loses its rhythmic character and becomes a texture."

To my ears, *Laterna Magica*, somewhat ironically, comes across almost like a suite from a film score. It flits from one motif to the next, creating a restless, hypnotic, driving atmosphere. The piece, though written as one movement, is split in two parts. It pulls multiple moments of inspiration from Bergman's autobiography. French horns played in unison are meant to represent the color red as an homage to the Bergman film *Cries and Whispers*. Woodwind players whisper various descriptions of light; the same descriptions used by Bergman about the work of cinematographer Sven Nykvist. The piece moves from one episode to the next before a hushed ending as Saariaho cinematically explores a musical depiction of moving light.

#### CARL MARIA VON WEBER'S CLARINET CONCERTO NO. 2

Notes by TÖN violinist Carlos Torres

The collaboration between composers and performers has long been a source of artistic flourishing, giving rise to works that captivate audiences across time. Weber's Clarinet Concerto No. 2 stands as a testament to this idea—a product of the creative synergy between a visionary composer and a virtuoso performer. Written for Heinrich Baermann in 1811, one of the

most remarkable clarinetists of his time, this concerto is both an exploration of the instrument's expressive potential and a reflection of the deep human emotions that music can convey.

Raised as a child prodigy under the example of Mozart, Weber was immersed in theatrical storytelling and expressive composition from an early age. His father, a traveling theater director, ensured that young Carl was constantly surrounded by drama, opera, and symphonic music, shaping his deeply lyrical and dramatic style. This background, combined with his training under Michael Haydn and Abbé Vogler, gave Weber a distinctive compositional voice, seeking emotion, character, and narrative within instrumental music.

This influence is evident in the concerto's dramatic contrasts, lyrical arias, and almost operatic dialogues between the soloist and orchestra. The first movement, for instance, mirrors an operatic overture, with bold orchestral statements answered by the clarinet in agile, recitative-like flourishes. The second movement serves as the emotional heart of the piece, evoking an intimate aria, with the clarinet singing over a delicate orchestral accompaniment. The finale transforms into a dazzling dance, reminiscent of an operatic finale where characters rejoice in exuberant celebration.

In 1811, during a tour through Munich, Weber met Baermann, whose clarinet playing was described as mesmerizing and expressive. It was this moment of musical communion that opened new possibilities for Weber. Baermann embodied a radically different clarinet sound than his predecessors. His playing was known for its homogeneous tone from top to bottom, a quality Weber deeply admired. This is particularly noticeable in the second movement, where the clarinet's long, sustained lines demand absolute evenness of sound across registers, allowing

for a vocal-like expressivity that was unique to Baermann's style.

When the concerto was first published, it included embellishments added by Baermann, reflecting the 19th-century tradition where soloists personalized their parts with trills, grace notes, and expressive variations, much like opera singers in a da capo aria. His additions were particularly florid in the Romanza, enhancing its aria-like quality, and in the Alla polacca, where extra flourishes made the finale even more dazzling. While absent from Weber's original manuscript, these ornaments were likely standard practice at the time. Nowadays, some clarinetists adhere to Weber's score for historical accuracy, while others incorporate tasteful ornamentation, striking a balance between authenticity and the expressive flexibility of Baermann's era.

### ALBÉRIC MAGNARD'S SYMPHONY NO. 3

Notes by Adrian Corleonis

On March 9, 1828, the newly formed Société des Concerts du Conservatoire, at its initial performance, offered Parisians a first hearing of Beethoven's *Eroica*, which proved a revelation to the young Berlioz as it provoked a furor among musicians and the public. It was, no doubt, inescapable that so colossal a master should become all things to all men. Berlioz responded readily to Beethoven's dramatic conception of the symphony and to his pictorialism, though his superficial use of thematic recall, after the manner of the final movement of the Ninth, prompted d'Indy to ask, "did [Berlioz] really understand him?" Franck seems to have found the use of the fugue, variation, and the achievement of formal unity by thematic recall and transformation in Beethoven's last works happily suggestive—matters which d'Indy read out of Beethoven through Franck into the heavy-handed dogma of

cyclic form and a general emphasis on "musical science" which looks forward to the modern preoccupation with technique.

Magnard studied privately with d'Indy between 1888 and 1892, and, from 1896, taught counterpart at d'Indy's Schola Cantorum. Accordingly, He saw the way Beethoven's technical resourcefulness and formal perfection parallel an expressive inevitability, an ideal, or platonic, realization which he attempted to emulate, with varying degrees of success. While Magnard's saturnine exaltation is his own, the tension between Classical means and exalted ends makes for a peculiar intensity which the critic Paul Landormy characterized as "violent meditation", while the composer himself acknowledged a "pessimistic enthusiasm". An obvious instance is the d'Indyist employment of a chorale (often of Gregorian provenance) to resolve conflict and pronounce a final benediction, which misfired badly in the finale of Magnard's Fourth Symphony by seeming to be tacked on, though it succeeds splendidly in the Third, from its mysterious opening through its potent recall at the end of the first movement to, above all, its triumphant momentum in the last movement which draws the work together in a magnificent and compelling affirmation.

In matching manner to matter, the Third Symphony and the opera *Bérénice* (1905–

09) are among Magnard's most balanced and noblest works. In the Symphony, a habitual repertoire of gestures resorted to from work to work in almost ritual fashion—the oft-remarked brusquerie, the slowly, ecstatically swaying syncopations, an obsession with fugal writing, manic evocations of rustic dance (harking back equally to Beethoven and Berlioz) set off by somber lamentations, among others—attain their most telling point. how reactionary this Beethovenian inheritance must have seemed may be gauged by the fact that during the years in which Magnard composed his Third Symphony, the mid-1890s, Debussy completed his *Prélude à L'Après-midi d'un faune* and began work on the Nocturnes. But, then, as Busoni remarked—Busoni who, at his own expense, gave Debussy's *Prélude* its Berlin premiere in November 1903 and Magnard's Third its first performance in Germany in January 1905—"At all times there were—must have been—artists who clung to the last tradition and others who sought to free themselves from it. This twilight condition seems to me to be the stable one..." What counts, finally, is expressive power, which the Third Symphony possesses to an intense degree. Magnard's "classicism", in fact, masks a highly original temperament which may well leave the listener with an ambiguous tang of new wine in old bottles.

# 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.

## MILES WAZNI '25 *clarinet*



Matthew Fried

Miles Wazni is a clarinetist from New Haven, CT, and is currently in his last year of dual-degree undergraduate study receiving a B.M. in clarinet performance from Bard College Conservatory of Music and a B.A. in philosophy from Bard College. While in New Haven he participated in the Morse Academy at the Yale School of Music for multiple years, and more recently the Young Artist Program at the Curtis Institute of Music, studying with Curtis faculty and clarinetists of the Philadelphia Orchestra. In the summer of 2024 he returned to Yale as a teaching artist at the Morse Academy, collaborating with Yale School of Music students.

Mr. Wazni was a member of the New Haven Youth Orchestra and the CMEA All-State orchestra for several years, and won the New Haven Concerto Competition, performing as a featured soloist with the New Haven Chamber Orchestra. He was a winner of

the 2023 Bard Conservatory Concerto Competition, and will be performing as a soloist with The Orchestra Now and Leon Botstein in their 2024–25 season. He was a finalist of the 2023 Ruggiero International Clarinet Competition, and received an honorable mention award for the 2024 Yamaha Young Artist Competition.

While in New Haven, Mr. Wazni studied with clarinetist Sam Boutris for five years, and now studies with Pascual Martínez-Forzeza of the New York Philharmonic and David Krakauer. After graduating from Bard, he plans to pursue an M.M. and eventual A.D. to further his musical training, while simultaneously pursuing his interest and experience in recording engineering technologies.

## THE ORCHESTRANOW (TÖN)

Founded in 2015 by Bard College, TÖN is a graduate program that is training the next generation of music professionals to become creative ambassadors of classical music. Led by conductor and educator Leon Botstein, TÖN offers accomplished young musicians a full-tuition fellowship toward a master's degree in curatorial, critical, and performance studies or an advanced certificate in orchestra studies. TÖN's innovative 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 careers in the Philadelphia, San Francisco, Boston, Vancouver, and National symphony orchestras; Orquesta Sinfónica

Nacional de Colombia; the United States military bands; and many others.

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. Specializing in both familiar and rarely heard repertoire, the orchestra has given numerous New York, U.S., and world premieres, and has performed the work of living composers, including Joan Tower, Jessie Montgomery, Jonny Greenwood, and Tania León. In 2023, TÖN appeared with Bradley Cooper in the Academy Award-nominated film *Maestro*, and was featured on the Grammy-winning Deutsche Grammophon soundtrack, conducted by Yannick Nézet-Séguin. The orchestra has performed with many other 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.

TÖN has released several albums on the Hyperion, Sorel Classics, and AVIE labels. 2024 saw the release of both *The Lost Generation* and *Exodus*, featuring several world-premiere recordings. Other highlights include 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.

Visit [ton.bard.edu](http://ton.bard.edu) to find out more about TÖN's academic program, concerts, musicians, albums, and broadcasts; sign up for the email list; and support the orchestra with a donation.

Leon Botstein, *Music Director*

**Violin I**

Yaewon Choi  
*Concertmaster*  
Heather Lambert  
Carlos Torres  
Emerie Mon  
Angeles Hoyos  
Jonathan Fenwick  
Samuel Frois  
Yuchen Zhao  
Yi Ting Kuo TŌN '24  
Luca Sakon  
Zhen Liu TŌN '23  
Mingyue Xia IAP '25

**Violin II**

Zeyi Sun *Principal*  
Seunghye Park  
Hanyu Feng  
Shengjia (Sherry) Zhang  
Lap Yin Lee  
Enikő Samu  
Chance McDermott  
Katherine Chernyak '24  
Bruno Peña  
Kathryn Aldous  
Lana Auerbach\*  
Nayoung Kim\*  
Haley Maurer Gillia\*

**Viola**

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

**Cello**

Elvira Hoyos Malagon  
*Principal*  
Shawn Thoma  
Alfred Western

Sam Boundy  
Dariimaa Batsaikhan  
Schuyler L. Perry  
Nicco Mazziotto  
Theo Zimmerman  
Jihyun Hwang\*

**Bass**

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

**Flute**

Jordan Arbus *Principal*  
Samantha White *Piccolo*<sup>3</sup>  
Andrea Ábel '23  
Olivia Chaikin\*  
Chase McClung\*

**Oboe**

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

**Clarinet**

Zachary Gassenheimer  
*Principal*<sup>1</sup>  
Dávid Kéring *Principal*<sup>3</sup>  
Colby Bond *Bass Clarinet*<sup>3</sup>

**Bassoon**

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

**Horn**

Douglas Nunes *Principal*<sup>1,2</sup>  
Ziming Zhu *Principal*<sup>3</sup>  
Steven Harmon TŌN '22

Daniel Itzkowitz  
Alberto Arias Flores '23  
*APS '25 Assistant*<sup>3</sup>  
Hanan Rahman  
Tori Boell\*

**Trumpet**

Giulia Rath *Principal*<sup>1</sup>  
Jid-anan Netthai *Principal*<sup>2,3</sup>  
Angela Gosse  
Robert Patrick  
Forrest Albano\*

**Trombone**

Zachary Johnson *Principal*  
Matt Walley TŌN '19  
Samuel Boeger *Bass Trombone*

**Tuba**

Tyler Woodbury

**Timpani**

Pei Hsien (Ariel) Lu  
Philip Drembus

**Percussion**

Luca Esposito *Principal*  
Nick Goodson  
Petra Elek Capabianca '16  
*APS '20 TŌN '24*

**Harp**

Violetta Maria Norrie  
Cheng Wei (Ashley) Lim\*

**Keyboards**

Neilson Chen *Piano*  
Ji Hea Hwang *Celeste*

<sup>1</sup> Saariaho

<sup>2</sup> Weber

<sup>3</sup> Magnard

\* not performing in this concert

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*harp*



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*The Dallas Opera*



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Zachary Gassenheimer  
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All 10th Anniversary donors will receive special recognition. Contributions at the **\$2,500 Allegro** level and above will be commemorated by a seat named for them in the Fisher Center at Bard's magnificent Sosnoff Theatre.

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As we continue the celebration of the orchestra's 10th Anniversary season, TÔN gratefully acknowledges the generosity of each and every donor who makes our work possible. We hope you share our pride in the TÔN alumni/ae: to date, our musicians have earned positions in over 80 orchestras and ensembles across the U.S., Europe, and Asia; are seated in four U.S. military bands; and serve in over 20 music education programs across the country.

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Martha V. Lyon  
Fulvia M. Masi, in memory of  
William Tanksley  
Robert K. Montgomery  
Helmut Norpoth  
Jan and Jim Smyth  
Daniel J. Thornton

### **TÖNor**

Philip B. Ardell  
Stephanie G. Beroes  
Katherine B. Berry  
Marge and Edward Blaine  
Richard Brand  
Roberta Brangam  
Marie-Louise Brauch  
Geri Brodsky  
Kent Alan Brown  
Milad Daniari TÖN '18  
Vincent M. Dicks  
Craig Diehl and Michael Koelsch  
Janet Feldman  
Renate L. Friedrichsen  
Helena and Christopher H. Gibbs  
Jeffrey E. Glen and  
Rosita Abramson  
Nathan A. Hamm  
Lee Haring  
Michaela Harnick  
Stan Harrison  
Stephen J. Hoffman  
Thomas Hofmann  
L&T Freudenheim Fund of  
Bernstein Philanthropic  
Impact Fund  
Nancy S. Leonard and  
Lawrence Kramer  
Jane W. Meisel  
Warren R. Mikulka  
Gary E. Morgan  
Martin L. and Lucy Miller Murray  
Stanley and Bette Nitzky  
Ross and Marianne Parrino  
Edith K. Payne  
Denise T. Pitcher  
Kelly A. Preyer and James Blakney  
Thomas J. Shykula  
Theodore J. Smith  
Anne M. Sunners

Éric Trudel  
Susan L. Waysdorf and  
Mary K. O'Melveney  
Hugh Young  
Drs. Julie and Sandy Zito

### **Downbeat**

Patricia Ahearn  
Frederick E. Allen and  
Erica De Mane  
Matthew C. Bernstein  
Lawrence D. Blau and  
Karen Johnsen  
Joyce W. Brown  
Renée Burgevin  
Anusheh and Paul Byrne  
Isabel R. Contento and  
Robert F. Clark  
Richard Desir, in memory of  
Pierre Desir  
Thomas J. De Stefano  
Mary Lou Dillon  
Malva Filer  
Teresa Genin  
Beverly Gillia, in honor of  
Haley Gillia TÖN '26  
Peter C. Goss  
Tamara J. Gruszko  
Nancy S. Hemmes  
Suzanne Johnson  
Steven Jonas  
Robert Kappes  
Barbara Komansky  
Nancy Lupton  
Nina Lynch  
Phyllis Marsteller  
Guenther May  
Kenneth J. McCormick  
Shirley A. Mueller and Paul Tepper  
Anne I. Odwyer  
Andrew Penkalo  
Shirley G. Perle\*  
Michael P. Pillot  
Cathy and Fred Reinis  
Robert B. Renbeck  
Rosina Romano  
Arlene Romoff  
Martin J. Rosenblum  
Patricia Scharlin

Gerald Scorse  
Shari Siegel  
William M. Solis  
Catherine Susser and  
Jacques Luiggi  
The Talays  
George A. Wachtel/Audience  
Research & Analysis  
Michael S. Weinstock  
Jie Wu and Albert Pan  
Ian A. Zimmerman '92

### **Prelude**

Anonymous  
Michelle Ajami  
Sol Bergelson  
Elaine Berk  
Harriet Bussel  
Harriet D. Causbie  
Marsha S. Clark  
Courtney R. Conte  
Karen M. Harvey  
Maung S. Htoo, in memory of  
Anne Htoo  
Tod Klebanoff  
Brenda Klein  
Pat Miller  
Yuka Nishino  
Sandra Novick  
Brigitte Roepke  
Caroline Ryan  
Mary T. Sheerin  
Gail Sherain  
Anna Shuster  
John Staugaitis  
Lane Steinberg

*\*Deceased*

*This list represents gifts made  
to The Orchestra Now from  
July 1, 2023 to March 26, 2025.*

**Thank you for your  
partnership!**

# The Administration

## TÖN

### **Artistic Staff**

Leon Botstein *Music Director*  
James Bagwell *Associate  
Conductor and Academic  
Director*  
Jindong Cai *Associate Conductor*  
Zachary Schwartzman *Resident  
Conductor*  
Leonardo Pineda '15 TÖN '19  
*Interim Assistant Conductor  
and Guest Conductor for  
Educational Partnerships*  
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 Capabianca '16 APS  
'20 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**

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Executive Director, Bard Prison  
Initiative*  
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Alumni/ae Affairs*  
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Chief Financial Officer*  
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Education*  
Dumaine Williams '03 *Vice  
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Dean of Early Colleges*

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Coleen Murphy Alexander '00  
*Vice President for  
Administration*  
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Academic Affairs; Director,  
Center for Civic Engagement*  
Erin Cannan *Vice President for  
Civic Engagement*  
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Dean of the College*  
Malia K. Du Mont '95 *Vice  
President for Strategy and  
Policy; Chief of Staff*

## FISHER CENTER

### Advisory Board

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Stefano Ferrari  
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Anthony Napoli  
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Denise S. Simon  
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Toni Sosnoff *Emerita*  
Felicita S. Thorne *Emerita*  
Taun Toay '05 *ex officio*  
Claire Wood

### Bard Music Festival Board of Directors

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Felicita 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*  
Paul Laibach *Manager, Technical Services*  
Kayla Leacock *Hiring/Special Projects Manager*  
Eva Weber *Finance and Administration Associate*  
Rebecca Cosenza *Executive Assistant*

### Artistic Planning and Producing

Jason Collins *Producer and Spiegeltent Curator*  
Carter Edwards *Associate Producer and Partnerships Manager*  
Marco Nisticò *Opera Producer*  
Madeline Reilly '22 *Producing Coordinator*

### Development

Debra Pemstein *Vice President for Development and Alumni/ae Affairs*  
Alessandra Larson *Director of Institutional Advancement and Strategy*  
Caroline Ryan *Development Operations Coordinator*  
Jessica Wolf *Associate Director of Development*

### General Management

Shannon Csorny *General Manager*  
Jess Webber *Programs and 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*  
Aleksandra Cisneros-Vescio *Assistant House Manager*  
Maria Giovanetti VAP '23 *Box Office Supervisor*  
Grace Hill '26 *Assistant House Manager*  
Michael Hofmann VAP '15 *Audience and Member Services Manager*

Zakia Hussaini '26 *Assistant House Manager*  
Asa Kaplan '23 *Associate House Manager*  
Dávid Kéringér IAP '24 TÖN '26 *Assistant House Manager*  
Elyse Lichenthal *House Manager*  
Garrett Sager HRA '23 *Marketing Manager*  
Wyland Stephenson '25 *Assistant House Manager*  
Paulina Swierczek VAP '19 *Box Office Manager*  
John M. Tyson *Parking Coordinator*  
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*  
Jane Briguglio *Associate Production Manager*  
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*  
Sawyer Sa *Assistant Costume Shop Manager*

### Lighting

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

### Orchestra

Stephen Dean *Orchestra Production Manager*  
Grace Anne *Orchestra Stage Manager*  
Liz Cohen *Orchestra Stage Manager*  
Nora Rubenstone-Diaz '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*

### Sosnoff Stage Crew

Samuel Boeger TÖN '25 *Stagehand*  
Tori Conner IAP '25 *Stagehand*

Anastasia Dong '24 CMC '25 *Stagehand*  
Nicolás Gómez Amín GCP '25 *Stagehand*  
Hamed Haidari '25 *Stagehand*  
Stanley Legan '26 *Stagehand*  
Beitong Liu '23 CMC '24 *Stagehand*  
João Melo '25 *Percussion Coordinator*  
Eszter Pokai '25 *Stagehand*  
Adriana Rivera Corujo *Stagehand*  
Naysa Roquemore '28 *Stagehand*  
Robert Strickstein *Stagehand*  
Jun Yokomizo-Mauldin '25 *Stagehand*  
Mara Zaki '25 *Deck Supervisor*

### 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*

## BARD MUSIC FESTIVAL

### Executive Director

Irene Zedlacher

### Artistic Directors

Leon Botstein  
Christopher H. Gibbs

### Associate Director

Raissa St. Pierre '87

### Scholars in Residence 2025

Michael Beckerman  
Aleš Březina

### Program Committee 2025

Byron Adams  
Michael Beckerman  
Aleš Březina  
Leon Botstein

Christopher H. Gibbs

Richard Wilson  
Irene Zedlacher

### Director of Chorus

James Bagwell

### Vocal Casting

Joshua Winograde

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## Upcoming Events

APR 13 at 2 PM  
at The Metropolitan Museum of Art

### **Schumann & Friedrich: Nature in Music & Art**

Leon Botstein *conductor*

Schumann *Symphony No. 3, Rhenish*  
Artwork by Caspar David Friedrich and  
others.

MAY 18 at 2 PM  
at The Metropolitan Museum of Art

### **Fauré, Sargent & Paris**

Leon Botstein *conductor*  
Benjamin Truncale VAP '26 *tenor*

Fauré *Shylock Suite*  
Fauré *Masques et bergamasques*  
Fauré *Pavane*  
Artwork by John Singer Sargent and  
others

*All programs and artists subject to change.*

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**Bard**

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