

Concert Quick Guide®

Strauss's *Alpine Symphony*

Tue 5/12/26 at 7 pm

Performance #332 Season 11, Concert 25
Stern Auditorium / Perelman Stage at Carnegie Hall



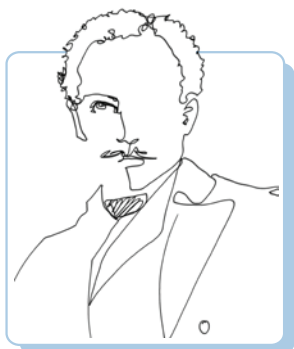
LEON BOTSTEIN *conductor*

CONCERT TIMELINE

2 hours and 10 minutes



Brief remarks by Alfred Western *cello*



Richard Strauss

Born 6/11/1864 in Munich

Died 9/8/1949 at age 85 in Garmisch-Partenkirchen, Germany

Burleske

BLAIR MCMILLEN *piano*

Written 1885–86, in Strauss's early 20s;
revised 1890

Premiered 6/21/1890 in Eisenach, Germany;
Strauss *conductor*; Eugen d'Albert *piano*

Die Tageszeiten (Times of the Day)

Der Morgen (Morning)

Mittagsruh (Midday Rest)

Der Abend (Evening)

Die Nacht (Night)

no pause before final movement

MEMBERS OF THE BARD FESTIVAL CHORALE

JAMES BAGWELL *choral director*

Written 1928, at age 64

Premiered 7/21/1928 at the Saengerfest
in Vienna; Vienna Philharmonic; Vienna
Schubert Society *chorus*; Viktor Keldorfer
conductor

Intermission

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REFRESHMENTS available at the café on the Parquet level

WIFI Carnegie Hall WiFi

RESTROOMS Located on the Parquet, Blavatnik Family First Tier (outside of the Rose Museum), and Second Tier levels

Brief remarks by *Zacherie Small bass*

An Alpine Symphony

Nacht (Night)

Sonnenaufgang (Sunrise)

Der Anstieg (Ascent)

Eintritt in den Wald (Entering the Forest)

Wanderung neben dem Bache (Strolling by the Stream)

Am Wasserfall (By the Waterfall)

Erscheinung (Apparition)

Auf blumige Wiesen (In Flowery Meadows)

Auf der Alm (In Pastures)

Durch Dickicht und Gestrüpp auf Irrwegen (Through Thickets
and Briars on Mistaken Route)

Auf dem Gletscher (On the Glacier)

Gefahrvolle Augenblicke (Dangerous Moments)

Auf dem Gipfel (On the Summit)

Vision (Vision)

Nebel steigen auf (Mists Rise Up)

Die Sonne verdüstert sich allmählich (The Sun Gradually
Grows Dark)

Elegie (Elegy)

Stille vor dem Sturm (Calm Before the Storm)

Gewitter und Sturm, Abstieg (Thunder and Tempest—Descent)

Sonnenuntergang (Sunset)

Ausklang (Facing Tones)

Nacht (Night)

performed without pause

**PERFORMED WITH MEMBERS OF THE BARD COLLEGE
CONSERVATORY ORCHESTRA**

Written 1911–15, in Strauss's late 40s and early 50s

Premiered 10/28/1915 at the Berlin Philharmonie; Dresden
Hofkapelle; Strauss *conductor*

Presented at Carnegie Hall by



Tuesday, May 12, 2026 at 7 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

The Orchestra Now (TÖN)

Leon Botstein, Conductor

RICHARD STRAUSS *Burleske* (1885–1886, rev. 1890)
(1864–1949)

Blair McMillen, Piano

RICHARD STRAUSS *Die Tageszeiten*, Op.76 (1928)
Der Morgen
Mittagsruh
Der Abend
Die Nacht

Members of the Bard Festival Chorale
James Bagwell, Choral Director

INTERMISSION

RICHARD STRAUSS

Eine Alpensinfonie (1911–1915)

Nacht—
Sonnenaufgang—
Der Anstieg—
Eintritt in den Wald—
Wanderung neben dem Bache—
Am Wasserfall—
Erscheinung—
Auf blumige Wiesen—
Auf der Alm—
Durch Dickicht und Gestrüpp auf Irrwegen—
Auf dem Gletscher—
Gefahrvolle Augenblicke—
Auf dem Gipfel—
Vision—
Nebel steigen auf—
Die Sonne verdüstert sich allmählich—
Elegie—
Stille vor dem Sturm—
Gewitter und Sturm, Abstieg—
Sonnenuntergang—
Ausklang—
Nacht

with **Members of the Bard College Conservatory
Orchestra**

The Program

RICHARD STRAUSS (1864–1949)

Burleske (1885–1886, rev. 1890)

The *Burleske* in D minor was composed for piano and orchestra by Richard Strauss in 1885–1886, as a mere 21-year-old. It offers a vivid perspective on the composer’s creative world on the verge of an artistic breakthrough. It serves as a prime example of Strauss’s impressive technical command and his emerging desire to forge a distinctive musical voice.

Burleske originated right after an encounter with Johannes Brahms and Strauss’s apprenticeship with the conductor Hans von Bülow. Strauss initially intended the solo for von Bülow, who dismissed it as highly complicated and unplayable. Strauss, therefore, refined the orchestration and clarified the textures in 1889. A distinct Brahmsian flavor is prevalent throughout the work’s themes and harmonic progressions. However, the structure of the work as a one-movement concert piece owes more to Liszt than to Brahms.

One of the most striking features of the *Burleske* is precisely the ambitious synthesis Strauss attempted to achieve between different styles and musical forms. The original idea was a scherzo-type composition, yet in its final form, it contains many serious, sentimental, and even dramatic elements besides playful ones. This ambivalence is evident already in the tonality of the piece: D minor, a traditionally “tragic” key since the days of Mozart, seems an unlikely choice for a piece called “Burleske.” Strauss clearly wanted to have it both ways; he seems to have striven to say everything in a single composition, while keeping a certain lightness of expression on top of it all. And he succeeded splendidly.

The piece opens in a strikingly unconventional way, introducing a theme with solo timpani. The orchestra soon joins in, and the piano quickly makes its entrance with the first of many playful and clever ideas, including one theme that eerily foreshadows a motif from Strauss’s *Till Eulenspiegel*. The second melody, which emerges from the timpani that began the work, hints at a later Strauss composition: the opera *Der Rosenkavalier*.

Nearing the conclusion, a completely new theme appears in the strings—only loosely connected to earlier material—accompanied by shimmering piano arpeggios. After a final restatement of the opening piano idea, the initial timpani solo returns, bringing the *Burleske* to a close exactly as it began: with a solitary, unaccompanied D on the kettledrum.

—Christiaan Stefanus van Zyl, TÖN cellist

***Die Tageszeiten, Op.76* (1928)**

Richard Strauss published *Die Tageszeiten* (*Times of the Day*) in 1928, four years after the male-voice choir from the Vienna Schubert Society sang for him on his 60th birthday outside his house. It was at this birthday celebration where the choirmaster asked if Strauss might write something for them, perhaps a choral piece to the texts of Joseph von Eichendorff, to which Strauss proclaimed “Very good! He is a full-blooded romanticist who is close to me.” Choosing four poems from Eichendorff’s *Wanderlieder*, *Die Tageszeiten* is a serene work for male choir and orchestra, consisting of four movements: “Morning,” “Midday Rest,” “Evening,” and “Night.”

How many symphonic works can you think of that begin with an a cappella male choir? This is how Strauss decided to announce the arrival of morning. The operatic first movement dives straight into a bombastic day break, with dazzling wind writing and rays of sunshine in the strings. This is followed by a warm afternoon: in a Mahler-esque fashion we are transported to the German countryside with folkish, slow-falling melodies perfectly evoking Eichendorff’s poetic description of “untangling from the rigid tracks of life.” A distant timpani roll takes us into “Evening.” Some 20 years later towards the end of his life, Strauss would compose another (better known) evening song in his *Four Last Songs*: “Im Abendrot” (“At Sunset”), taking after a similar poem from Eichendorff. While “Im Abendrot” depicts a peaceful conclusion to the journey of life, this “Evening” song is a more earthly approach, with the chromaticism of lightning not too dissimilar to the *Alpine Symphony*. The third appropriately segues into the fourth, as evening does into night, the horn solo providing a peaceful transition into a hymnal finale.

It is always exciting to discover a work you haven’t heard before by a composer you love and know well. *Die Tageszeiten* offers a unique opportunity to hear two forms of German Romanticism under musical forces rarely combined. After hearing this work, it begs the question, why is this not a staple in the programming of major choral/orchestral performance?

—Jack Sindall, TŌN horn player

***Eine Alpensinfonie* (1911–1915)**

During the early years of the 20th century, Europe’s two great conductor-composers observed each other largely from a distance—with bemusement, friendly regard, and some envy. Richard Strauss and Gustav Mahler maintained a sincere respect for each other’s artistic gifts and both conducted and promoted the other’s works. And when Mahler died in 1911, at the age of 50, the slightly younger Strauss—who would live for nearly four more decades—was moved and saddened. It was shortly after that he set to work on a piece begun earlier and that can ultimately

be viewed as a tribute to Mahler's spirit. *Eine Alpensinfonie* (*An Alpine Symphony*) marked Strauss's return to instrumental music after a decade devoted primarily to opera. It was his first piece sporting this genre-title since his *Symphonia domestica* (1903) and reveals an affinity to the natural world akin to that found in many of Mahler's symphonies. It is a hymn to sweeping mountain landscapes, sweet meadows, and terrifying spring storms—in sum, to the grandeur of nature itself.

The initial idea had occurred to Strauss many years earlier after he and some friends got lost on the way up a mountain and then drenched in a torrent on the way down. Once home, Strauss recorded his musical impressions of the experience. He later told his friend Ludwig Thuille that these early sketches “naturally contained a lot of nonsense and dramatic Wagnerian tone-painting.” For some years, he toyed with the idea of a symphony and in 1900, informed his parents of a work that was gestating that “would begin with a sunrise in Switzerland.”

After Strauss heard of Mahler's death, he wrote in his diary: “The death of this aspiring, idealistic, energetic artist is a grave loss. As a Jew, Mahler was still able to find exaltation in Christianity ... I shall call my alpine symphony ‘The Antichrist’ for it has: moral regeneration through one's own efforts, liberation through work, adoration of eternal, magnificent Nature.” Strauss composed most of the piece in his mountain chalet in 1914–1915 and conducted the premiere in October 1915 with the Dresden Hofkapelle Orchestra in Berlin. The vast one-movement composition, which includes some of Strauss's most vivid tone-painting, calls for an enormous orchestra and lasts longer than any of his other orchestral compositions. He cast it in 23 continuous tableaux, each carefully titled so as to recount the tale of the youthful mountain adventure.

—Christopher H. Gibbs, James H. Ottaway Jr. Professor of Music,
Bard College Conservatory of Music

Texts and Translations

RICHARD STRAUSS

Die Tageszeiten, Op.76

Text by Joseph von Eichendorff

English translation by Josephine Kirpal

Times of the Day

Der Morgen

Wann der Hahn kräht auf dem
Dache,
Putzt der Mond die Lampe aus,
Und die Stern' ziehen von der Wache,
Gott behüte Land und Haus!

Fliegt der erste Morgenstrahl
Durch das stille Nebeltal,
Rauscht erwachend Wald und Hügel:
Wer da fliegen kann, nimmt Flügel!

Und sein Hütlein in die Luft
Wirft der Mensch vor Lust und ruft:
Hat Gesang doch auch noch
Schwingen,
Nun, so will ich fröhlich singen!

Hinaus, o Mensch, weit in die Welt,
Bangt dir das Herz in krankem Mut;
Nichts ist so trüb in Nacht gestellt,
Der Morgen leicht macht's wieder
gut.

Mittagsruh

Über Bergen, Fluß und Talen,
Stiller Lust und tiefen Qualen
Webet heimlich, schillert, Strahlen!
Sinnend ruht des Tags Gewühle
In der dunkelblauen Schwüle,
Und die ewigen Gefühle,
Was dir selber unbewußt,
Treten heimlich, groß und leise
Aus der Wirrung fester Gleise,
Aus der unbewachten Brust
In die stillen, weiten Kreise.

Morning

*When the cock crows on the roof,
The moon puts out her lamp,
And the stars their vigil leave,
God protect our land and homes!*

*When the first bright ray of dawn
Pierces through the misty vale,
Then awaken wood and hills:
Birds of air take wing!*

*With his cap tossed to the winds
Man rejoices, full of glee:
Song, of course, has also wings,*

So let me sing and happy be!

*Then up, oh man, wide is the world.
Art thou afraid? Art sick at heart?
No sadness can be born of night,
That the dawn can not dispel.*

Midday Rest

*Over mountains, streams, and valleys,
Silent joy and deepest torment,
Wave and shimmer, oh ye rays!
Dreaming rests the weary day
In the mist-blue sultriness,
And those moods mysterious
Even to ourselves unknown,
Move like phantoms, great and still
From the devious paths of chaos,
From the unsuspecting breast
into silent, boundless realms.*

Der Abend

Schweigt der Menschen laute Lust:
Rauscht die Erde wie in Träumen
Wunderbar mit allen Bäumen,
Was dem Herzen kaum bewußt,
Alte Zeiten, linde Trauer,
Und es schweiften leise Schauer
Wetterleuchtend durch die Brust.

Die Nacht

Wie schön, hier zu verträumen
Die Nacht im stillen Wald,
Wenn in den dunklen Bäumen
Das alte Märchen hallt.

Die Berg' im Mondeschimmer

Wie in Gedanken stehn,
Und durch verworrne Trümmer
Die Quellen klagend gehn.

Denn müd ging auf den Matten
Die Schönheit nun zur Ruh,
Es deckt mit kühlen Schatten
Die Nacht das Liebchen zu.

Das ist das irre Klagen
In stiller Waldespracht,
Die Nachtigallen schlagen
Von ihr die ganze Nacht.

Die Stern' gehn auf und nieder—
Wann kommst du, Morgenwind,
Und hebst die Schatten wieder
Von dem verträumten Kind?

Schon rührt sich's in den Bäumen,
Die Lerche weckt sie bald—
So will ich treu verträumen
Die Nacht im stillen Wald.

Evening

*When man's joy is quieted,
Then in dreams the earth is wrapped,
Wondrously with all the trees.
That which hearts had scarcely known,
Gentle griefs of olden times,
Waken like soft tremors moving
Lightning-like within our breast.*

Night

*How lovely here to dream away
The night within the silent woods,
When amongst the slumbering trees
The ancient story is recalled.*

*The mountains in the moon's faint
light
Stand as if in brooding thought,
And by the rambling ruins
A brook flows plaintively.*

*In the fragrant meadow
Loveliness has gone to rest,
With deep and cooling shadows
Night covers those she loves.*

*That distant, strange lamenting
Through still and splendid woods
Is but the song of nightingales
Filling the ravished night.*

*The stars patrol the heavens—
When comest thou, wind of morn,
To lift once more the shadows
From off thy dream-held child?*

*Now something stirs in the tree-tops,
The lark will awaken soon—
Thus would I dream and slumber
Through the night in the silent wood.*

The Artists

Matt Dine



Leon Botstein

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 May 2025, he led two concerts with TÖN in Koblenz and Nuremberg, Germany marking 80 years since the surrender of Nazi Germany. With ASO, he has revived numerous neglected operas and rare repertoire, such as Schoenberg's massive *Gurre-Lieder*, Richard Strauss's first opera, *Guntram*, and the US premiere of Sergei Taneyev's final work, *At the Reading of a Psalm*.

Albums include *The Lost Generation* and *Exodus*, two 2024 releases with TÖN; Hindemith's *The Long Christmas Dinner* with the ASO; a Grammy Award-nominated recording of Popov's First Symphony with the London Symphony Orchestra; and other recordings with TÖN, ASO, the London Philharmonic, NDR Orchestra Hamburg, and JSO, among others. Fall 2025 releases include *Premieres* with violinist Gil Shaham and *Transcription as Translation*, both with TÖN. 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.

Blair McMillen

For nearly three decades, classically-trained pianist Blair McMillen has divided his time as soloist, new-music specialist, ensemble leader, music festival director, and educator. He is known for his passionate advocacy of living composers and contemporary music, as well as championing very early keyboard music and more recent neglected masterpieces.

McMillen's performances have taken him to areas large and remote, around the world. His Carnegie Hall concerto debut with the American Symphony Orchestra was described as "confident and compelling, played with suavity and verve" by *The New York Times*. He recently toured the Patos region of Brazil for three weeks, performing benefit concerts and mentoring young musicians in indigenous and rural communities.

McMillen has toured and recorded with, among others, The Knights, International Contemporary Ensemble, the New York Philharmonic, St. Paul Chamber Orchestra, and the Albany Symphony.



Patrick Xiong

The Orchestra Now (TÖN)

Founded in 2015 by Bard College and led by Leon Botstein, The Orchestra Now (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. In 2025, TÖN performed two concerts in Koblenz and Nuremberg, Germany. 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.

TÖN has released several albums on the Hyperion, Sorel Classics, and AVIE labels. Fall 2025 releases include *Premieres* with violinist Gil Shaham and *Transcription as Translation*. 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.

Bard College Conservatory Orchestra

Founded in 2005, the Bard College Conservatory of Music offers a unique, five-year, double-degree program at the undergraduate level, integrating rigorous musical training with a liberal arts education. Graduate programs include vocal arts, conducting, instrumental performance, and Chinese music and culture, along with Advanced Performance Studies and Postgraduate Collaborative Piano Fellowships. The Conservatory's US-China Music Institute, formed in 2017, offers the only degree programs in Chinese instrument performance in the Western Hemisphere. The Bard Conservatory Orchestra has performed at Lincoln Center; toured internationally in China, Russia, Eastern Europe, and Cuba; and, in collaboration with the Bard Prison Initiative, presents annual performances at New York State prisons. The Conservatory enrolls more than 200 students from 27 countries and 35 states.

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.

Daniel Welch



James Bagwell

James Bagwell maintains an active schedule as a conductor of choral, orchestral, and opera repertoire. In 2015, he was named associate conductor of The Orchestra Now (TÖN), and in 2009, he was appointed principal guest conductor of the American Symphony Orchestra (ASO). From 2009–2015, he served as music director of The Collegiate Chorale. Highlights with the Chorale 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's *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 prepared the Chorale for numerous concerts at the Verbier Festival in Switzerland and for programs with the Israel Philharmonic in Israel and the Salzburg Festival. He has collaborated since 2011 with singer and composer Natalie Merchant, conducting orchestras across the country, including the National Symphony Orchestra at the Kennedy Center.

Bagwell is a regular guest conductor for the Tulsa Symphony Orchestra (TSO), leading it in performances of Requiems by Mozart, Brahms, and Britten, as well as Mahler's First Symphony. In January 2025, he led a rare performance of Carl Nielson's symphony *The Inextinguishable*, and in May 2026, he will conduct Mahler's Second Symphony in celebration of the TSO's 25th anniversary season.

A noted preparer of choruses, Bagwell has trained choruses for numerous American and international orchestras, including the New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, NHK Symphony (Japan), St. Petersburg Symphony, Budapest Festival Orchestra, Cincinnati Pops Orchestra, and Indianapolis Symphony Orchestra. As chorus master for the ASO, he has received numerous accolades for his collaborations with Leon Botstein performing rare choral works at Carnegie Hall. Since 2003, he has been director of choruses for the Bard Music Festival, conducting and preparing choral works.

Bagwell is professor of music at Bard College, director of performance studies in the Bard College Conservatory of Music, and co-director of the Graduate Conducting Program.

The Orchestra Now

Leon Botstein, Music Director

First Violins

Luca Sakon
 Concertmaster
 Shan (Serena) Bai
 Marian Antonette V.
 Mayuga
 Lap Yin Lee
 Heather Lambert
 Yuchen Zhao
 Mingyue Xia
 Yuxuan Feng
 Angeles Hoyos TÖN '25
 Elizabeth Chernyak '24
 Nicholas Pappone*
 Katherine Chernyak '24
 Yu Ran*
 Isabel Chin-Garita*
 Aaron Hu*
 Hadia Masood*

Second Violins

Carlos Torres
 Principal
 Hanyu Feng
 Haley Maurer Gillia
 Chance McDermott

Yaewon Choi
 Peyton Cook
 Lana Auerbach TÖN '25
 Zhen Liu '19 TÖN '23
 Jiani Dong*
 Bowen Wang*
 Greta Hong*
 Kathryn Aldous
 Lili Simon*
 Chuanning Wang*

Violas

Tania Ladino Ramirez
 Principal
 Carla Mendoza Trejo
 Flavia Pájaro-van de
 Stadt
 Casey Lebkicker
 Enoch Ng
 Yuxuan Zhang
 Chia-Mei (Lily) Li
 Mason Haskett*
 Jessica Ward*
 Kuang Zhou*
 Shinan Zhou*
 Rongyang Ai*

Cellos

Kate Hwang
 Principal
 Dariiimaa Batsaikhan
 Alfred Western
 Christiaan Van Zyl
 Hannah Brown
 Shawn Thoma
 Nohyoon Kwak
 William Pilgrim '25
 Hal Beatty*
 Carlos Villegas
 Superlanos*
 Alex Steketee*
 Elvira Hoyos Malagon**

Basses

Holdan Arbey Silva
 Acosta
 Principal
 Zacherie Small
 Jack Corcoran
 Nozomi Sugimoto
 Shion Kim
 Jud Mitchell
 Elisvanell Celis*

Njya Lubang*
Moises Chirinos*
Aidan Young*

Flutes

Olivia Chaikin
Principal
Wen-Hsiu (Angela) Lai
Youbeen Cho
Piccolo 1
Liliána Szokol*

Oboes

Nathalie Graciela Vela
Principal 1, 2
David Zoschnick
Principal 3
Alex Norrenberns*
Quinton Bodnár-Smith
Heckelphone

Clarinets

Dávid Kéringer
Principal 1, 2,
E-flat Clarinet 3
Craig Swink
Principal 3
Zachary Gassenheimer
Mohammad
AbdNikfarjam*

Bassoons

Shelby Capozzoli
Principal 1, 2
Kylie Bartlett
Principal 3
Peter Houdalis
Contrabassoon
Katriel Kirk*

Horns

Jack Sindall
Principal 1, 2
Daniel Itzkowitz
Principal 3
Lee Cyphers
Felix Johnson
Dominik Kovács*
Jaxson Padgett
Danika Dortch*
Sarah Peterson*
Robert E. Santini*
Briar
Sutherland-Dufour*
Tehya Ali*
Charlie Krieg*
Steven Harmon TÖN '22
Assistant

Trumpets

Giulia Rath
Principal 1, 2
Jid-anan Netthai
Principal 3
Márk Kovács*
Antonio Fiorenza*
Angel Ruiz Araujo*
Eric Evans*

Trombones

Yuki Mori
Principal 2
Zachary Johnson
Principal 3
Charlie Hall
Bass Trombone
James Chou*
Contrabass Trombone
Riley Lyons*
Christina Ng-Leyba*

Tuba

Tyler Woodbury
Principal
Zander Grier*

Timpani

Pei Hsien (Ariel) Lu 1, 2
Cooper Martell
Principal 3
Nathaniel Valsania*

Percussion

Philip Drembus
Principal
Nick Goodson
Dennis O'Keefe*

Harp

Zibin Zhou
Principal
Yuzhe Cai*
Sayi Chen*
Aiden Sowers*

Keyboard

Francis Chung-Yang
Huang
Celeste
Raymond Nagen
Organ

1 *Burleske*

2 *Die Tageszeiten*

3 *Eine Alpensinfonie*

* Member of the Bard College
Conservatory Orchestra

** TÖN member not
performing in this concert

Members of the Bard Festival Choral

James Bagwell, Choral Director

Tenors

Jack Cotterell
Rashard Deleston
Sean Fallen
Ethan Fran
Matthew Krenz
Nicholas Prior
Trevor Scott
Eric Sebek

Michael Steinberger
Tyler Tejada
Edward Washington II
Nathan Wiley

Basses

Jordan Barrett
Roosevelt Credit
Robert Fertitta

Roderick Gomez
James Gregory
Jonathan Guss
Nicholas Hay
Oliver Holt
Muir Ingliss
Guanchen Liu
Steven Moore
Kurt Steinhauer

Congratulations to Our Musicians!

2026 Master of Music Degree in Curatorial, Critical, and Performance Studies Graduates



Kylie Bartlett, Bassoon



Dariimaa Batsaikhan, Cello



Quinton Bodnár-Smith,
Oboe



Olivia Chaikin, Flute



Yaewon Choi, Violin



Zachary Gassenheimer,
Clarinet, recently won a
position in the Glens Falls
Symphony



Nick Goodson, Percussion



Elvira Hoyos Malagon,
Cello



Daniel Itzkowitz, Horn



Zachary Johnson,
Trombone



Dávid Kéring, Clarinet



Tania Ladino Ramirez,
Viola



Heather Lambert, Violin



Haley Maurer Gillia, Violin



Chance McDermott, Violin



Jid-anan Netthai, Trumpet



Giulia Rath, Trumpet



**Holdan Arbey Silva
Acosta**, Bass



Tyler Woodbury, Tuba



David Zoschnick, Oboe

2026 Advanced Certificate in Performance Studies Graduates



Jud Mitchell, Bass

Photos by Matt Dine.

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