



THE ORCHESTRA NOW.  
Bard's Orchestral Masters

# Concert Quick Guide®

**Creative Resistance to Empire**

Sat 10/11/25 at 7 pm & Sun 10/12/25 at 2 pm

Performances #312 & #313 Season 11, Concerts 5 & 6  
Fisher Center at Bard Sosnoff Theater



**LEON BOTSTEIN** *conductor*

## CONCERT TIMELINE

2 hours and 15 minutes



Brief remarks by Zachary Gassenheimer *clarinet*

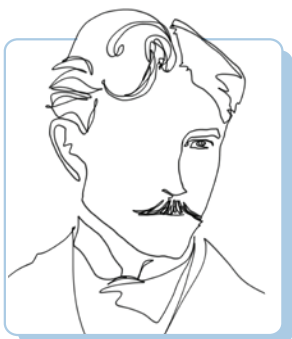


### **Nikolai Rimsky-Korsakov**

Born 3/18/1844 in Tikhvin, near Novgorod, Russia  
Died 6/21/1908 at age 64 in Lyubensk, Russia

#### **Overture on Russian Themes**

Written 1866, at age 22; revised in 1879–80  
Premiered Originally in 1866, Mily Balakirev conductor; Revised version on 5/8/1880 in Moscow, Rimsky-Korsakov conductor



### **Mikalojus Konstantinas Čiurlionis**

Born 9/22/1875 in Varėna, Lithuania  
Died 4/10/1911 at age 35 in Pustelnik, Marki, Poland

#### ***In the Forest (Miške)***

Written 1901, at age 25



### **Vítězslava Kaprálová**

Born Born 1/24/1915 in Brno, Moravia (now Czech Republic)  
Died 6/16/1940 at age 25 in Montpellier, France

#### **Military Sinfonietta**

Written 1937, at age 22  
Premiered 11/26/1937 at Lucerna Hall in Prague; Czech Philharmonic; Kaprálová conductor

*Turn over for more info*

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# Intermission

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

**SHARE A PHOTO** @TheOrchNow #TheOrchNow

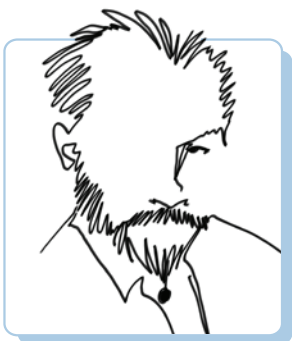
**REFRESHMENTS** available in the lobby

**WIFI** BardWireless

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

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Brief remarks by Tania Ladino Ramírez *viola*



## Pyotr Il'yich Tchaikovsky

Born 5/7/1840 in Votkinsk, Russia

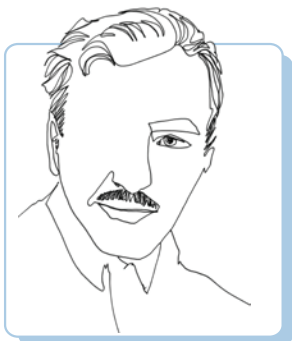
Died 11/6/1893 at age 53 in St. Petersburg

## Festival Coronation March

Written 1883, at age 43

Premiered 6/4/1883 at Sokolniki Park in Moscow;

Sergei Taneyev *conductor*



## Boris Lyatoshynsky

Born 1/3/1895 in Zhytomyr, Ukraine

Died 4/15/1968 at age 73 in Kyiv

## Symphony No. 3

Andante maestoso—Allegro impetuoso

(moderately slow and majestic, then fast and vehement) *15 min*

Andante con moto (moderately slow, with motion) *13 min*

Allegro feroce (fast and fierce) *6 min*

Allegro risoluto ma non troppo mosso (fast and bold, but not too agitated) *11 min*

Written 1951, at age 56 (first edition)

Premiered 10/23/1951 in Kyiv; Kyiv Philharmonic;

Natan Rakhlin *conductor*

*All timings are approximate.*

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### The Music

#### RIMSKY-KORSAKOV'S OVERTURE ON RUSSIAN THEMES

Notes by TŌN violinist Yuchen Zhao

Written in 1866 and revised in 1880, the Overture on Russian Themes offers an early showcase of Rimsky-Korsakov's vibrant orchestration and his commitment to a distinct Russian musical voice. He played a crucial role in "The Mighty Handful", a group of Russian composers that Mily Balakirev commanded. As Rimsky-Korsakov's mentor, Balakirev was helping him develop, critique, and rework his musical ideas. This overture was modeled after Balakirev's overtures and is based on three tunes from Balakirev's collection of Russian folksongs published the same year.

The first song is "Slava/Glory", which Mussorgsky soon after would famously use in the coronation scene of his opera *Boris Godunov*. Interestingly, 60 years before Rimsky-Korsakov and Mussorgsky, Beethoven also used this tune in his "Razumovsky" String Quartet No. 8. In Rimsky-Korsakov's overture, variations

on this solemn and dignified melody are followed by variations on two fast dance themes, emphasizing a festive nature. Traditional instruments are evoked by an imitative woodwind composition, while the use of orchestral color provides fresh insights into each tune as it emerges. Rimsky-Korsakov has an evident talent for turning straightforward, sincere subjects into something brilliant and intricate.

To me, this composition, which combines folk tradition, the impact of Balakirev's instruction, and Rimsky-Korsakov's creative orchestration, seems like a living musical time capsule. Here, "Slava/Glory" shines as a tribute to tradition and a personal expression by the young composer.

#### MIKALOJUS KONSTANTINAS ČIURLIONIS'S *IN THE FOREST* (*MIŠKE*)

Notes by TŌN violinist Lap Yin Lee

Mikalojus Konstantinas Čiurlionis was a Lithuanian national treasure, renowned as both a composer and a painter. His cultural

identity shed light on such intersections as an artist who stood at the crossroads of three worlds: he was born in Lithuania and died in Poland under the Russian Empire. Čiurlionis studied at the Warsaw and Leipzig Conservatories. The last three years of his short life he spent in St. Petersburg, where he became close to the Mir iskusstva artists. He was therefore both part of Russian imperial culture and outside of it. Although he could read and understand Lithuanian, he did not acquire proficiency in that language and needed assistance from his fiancée. However, his pride in Lithuanian heritage stood in tension with his life under the Russian Empire. His uncertain grasp of his own language left a gulf between him and his culture; but it became not a barrier, but a threshold to a more universal art, compelling Čiurlionis to imagine an art vast enough—cosmic and holistic—to transcend national boundaries.

With synesthesia, a fusion of the senses that Čiurlionis himself experienced, such tangled identity and sensations created the most unprecedented and kaleidoscopic arts. He explored correspondences between tones and hues, rhythms and forms. He sought a deeper unity, a vision of the cosmos where forests, stars, and harmonies merge. As he had written in his diary, “I see my paintings as if they were symphonies or fugues. Colors are like tones, and lines are like melodies—together they form harmony.”

*In the Forest (Miške)* was his first major work and remained his largest orchestral piece. It can be heard as both a musical journey and a painted panorama. The opening string octaves draw us into a twilight landscape; voices of winds and brass create shadows, meadows, marshes, and, suddenly, light glancing on water. At times, the score feels like walking through one of his several paintings titled “Forest”—a world at once physical and mystical.

Čiurlionis’s music is rooted in Lithuania but resonates beyond it, reflecting both national longing and the broader cultural currents of the Russian Empire. This concert places his vision in dialogue with his contemporaries, yet Čiurlionis remains distinct, an explorer of hidden correspondences. His art asks us not only to listen but also to see—to discover harmony in the meeting of sound and image, of memory and dream.

## VÍTĚZSLAVA KAPRÁLOVÁ’S MILITARY SINFONIETTA

Notes by TÖN bassist Jud Mitchell

Vítězslava Kaprálová was a talented Czech composer and conductor of great ability whose life was cut short in her 25th year in a tragedy. She was a student of composers Vítězslav Novák and Bohuslav Martinů, and was an innovative female conductor who was the first woman to lead the Czech Philharmonic and the BBC Symphony Orchestra. As a woman it was very difficult for her to break into the Czech music scene, but her talent and ability on the podium drew attention from prominent composers such as Martinů, who influenced her to write music in a Czech idiom.

Her graduation piece from the Prague Conservatory, completed in 1937, was the Military Sinfonietta, Op. 11, which she dedicated to Edvard Beneš, president of the Czechoslovak Republic. The work was composed in a time of mounting apprehension and nationalism in interwar Europe, when war was hanging over the horizon. Kaprálová died in exile in France in 1940 soon after the German invasion, and so her life is shadowed by impending war. In this piece, I hear the marching of armies and the drums of war. Today’s political climate contains troubling echoes of those years, making this piece all the more relevant in the face of rising nationalist sentiment in Europe and Russian expansionism. Kaprálová

herself described the work as not a “battle cry”, but rather a musical expression of “the psychological need to defend that which is most sacred to the nation.”

A mix of national pride and somber awareness of impending war permeates the work. In a time when Russia seems poised to invade the Baltic States and push through to Kyiv, a piece that galvanizes resistance against an aggressive power with imperial aspirations is so crucial. I am grateful that I play in an orchestra that programs pieces that are relevant to contemporary geopolitics. Classical musicians should always try to relate the art of the past to subjects that are relevant to modern audiences.

## TCHAIKOVSKY’S FESTIVAL CORONATION MARCH

Notes by TÖN violinist Enoch Ng

Pyotr Il’yich Tchaikovsky’s Festival Coronation March was composed in the spring of 1883. It was commissioned by the Mayor of Moscow for the coronation of Tsar Alexander III of Russia. The piece was meant for a public performance in Sokolniki Park and intended to be a ceremonial work with fanfare in the brass portraying an atmosphere of grandeur and authority.

Although Tchaikovsky was initially inclined to turn down this commission, he accepted, not wanting to reject Alexander III, who was a great admirer of his music. To demonstrate the extent of this admiration, Alexander III and members of the imperial family often attended Tchaikovsky’s operas and ballets; they even bought new editions of his music to enjoy at home. Recognition from the royal family further defined Tchaikovsky’s career: he was awarded the Order of Saint Vladimir Fourth Class, granted a lifetime pension, and received a ring from the Emperor. Given these facts, it becomes easier to understand why Tchaikovsky ultimately

accepted the commission for the march despite his personal reservations.

The Festival Coronation March includes the Russian anthem “God Save the Tsar”, as well as quotations from the Danish royal anthem “Kong Christian stod ved højen mast”, acknowledging the Danish origins of Empress Maria Fyodorovna. Tchaikovsky’s use of melodies in a similar manner could be seen in his 1812 Overture, composed the previous year (1882) to commemorate Russia’s defeat of Napoleon. The 1812 Overture begins and ends with the Russian Orthodox prayer “Lord, Preserve Thy People”, and includes the French anthem “La Marseillaise”, Russian folksong, and “God Save the Tsar”. Thus, Tchaikovsky represents the two warring sides through pre-existing tunes.

During the Soviet era, performances of the march notably omitted “God Save the Tsar”, replacing it with alternate thematic material taken from other sections of the piece. Though intended for ceremonial use, Tchaikovsky’s Festival Coronation March enjoys a status as a popular concert piece.

## BORIS LYATOSHYNSKY’S SYMPHONY NO. 3

Notes by TÖN violinist Carlos Torres

Borys Lyatoshynsky, who became the most renowned Ukrainian composer of the mid-20th century, combined late Romantic expressiveness with modernist dissonance and Ukrainian folk color. A student of Reinhold Glière at the Kyiv Conservatory and later a pedagogue in the same institution, he taught a whole generation of composers. Yet like his contemporaries Shostakovich and Prokofiev, Lyatoshynsky’s career unfolded under the scrutiny of Soviet authorities, who demanded optimism and “socialist realism” even in times of war and devastation.

His Third Symphony, originally subtitled “Peace Shall Defeat War”, was conceived as a grim commentary on the devastation of World War II. Following its 1951 premiere it was branded “bourgeois” and “defectible” by the official Soviet critics, and Lyatoshynsky was forced to rewrite the final movement and remove the subtitle. The performance nonetheless revealed a work of uncompromising tragedy: a turbulent first movement driven by snarling brass, pounding timpani, and searing string lines; a mournful Andante where plaintive woodwinds and muted strings sing folk-like melodies that swell into anguished climaxes; and a gruesome scherzo depicting violence and anarchy by shrill winds and snarling low brass, which transform a dance into a vision of chaos. Forced to revise the original finale, which concluded with the attainment of peace after the preceding conflict, Lyatoshynsky composed a new ending, which enabled the work’s official premiere in 1955 by the Leningrad Philharmonic Orchestra under the baton of Yevgeny Mravinsky. The revision ensured the symphony’s survival, and it was not until after the collapse of the Soviet Union in 1991 that the first version could be performed again. Since then, as in today’s performance, the original version has been favored.

Alongside Shostakovich’s wartime symphonies, Lyatoshynsky’s Third betrays family and opposition. Like Shostakovich’s Eighth Symphony, Lyatoshynsky’s score succumbs to despair, driven by heavy orchestration and expressionist harmonies. Both employ grotesque scherzos and protracted laments to express war’s absurdity and tragedy. But while Shostakovich tended to return to irony and double meaning, Lyatoshynsky spoke in Romantic frankness and folk-infused lyricism. Shostakovich gradually diminishes tension and drama, guiding us into a hushed, transcendent world—not a public celebration but a private prayer—whereas Lyatoshynsky, in restraint, converted his tragedy into forced rejoicing.

And now the Third Symphony stands as witness to artistic survival: a deeply Ukrainian voice, tried and censored, but still ablaze with searing honesty regarding war, peace, and remembrance. Heard today, when Ukraine faces violence and aggression from its neighbor, Lyatoshynsky’s music resonates not only as a historical document but as a living reminder of a nation’s enduring struggle to affirm its cultural identity and its right to peace.

## The Artists

LEON BOTSTEIN *conductor*



Matt Dine

Leon Botstein is founder and music director of The Orchestra Now (TÖN), music director and principal conductor of the American Symphony Orchestra (ASO), artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate and principal guest conductor of the Jerusalem Symphony Orchestra (JSO), where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. In 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 U.S. 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-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.





## THE ORCHESTRA NOW (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

May 2025, TÖN performed two concerts in Koblenz and Nuremberg, Germany marking 80 years since the surrender of Nazi Germany. 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. Fall 2025 releases include *Premieres* with violinist Gil Shaham and *Transcription as Translation*. Other highlights include 2024's *The Lost Generation* and *Exodus*, 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.

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.

## TÖN THE ORCHESTRA NOW. Bard's Orchestral Masters

Leon Botstein, Music Director

### Violin I

Luca Sakon *Concertmaster*  
Hanyu Feng  
Marian Antonette V. Mayuga  
Yuxuan Feng  
Heather Lambert  
Yaewon Choi  
Lap Yin Lee  
Yuchen Zhao  
Angeles Hoyos TÖN '25  
Bruno Peña  
Gökçe Erem  
Maya Lorenzen

### Violin II

Carlos Torres *Principal*  
Shan (Serena) Bai  
Chance McDermott  
Mingyue Xia  
Haley Maurer Gillia  
Lana Auerbach TÖN '25  
Kathryn Aldous  
Nicholas Pappone  
Melanie Riordan  
Jimmy Drancsa  
Maris Pilgrim\*

### Viola

Enoch Ng *Principal*  
Yuxuan Zhang  
Tania Ladino Ramirez  
Casey Lebkicker  
Flavia Pájaro-van de Stadt  
Carla Mendoza Trejo  
Chia-Mei (Lily) Li  
Keegan Donlon

### Cello

Hannah Brown *Principal*  
Alfred Western  
Kate Hwang  
Shawn Thoma  
Christiaan Van Zyl  
Elvira Hoyos Malagon

Dariimaa Batsaikhan  
Nohyoon Kwak

### Bass

Holdan Arbey Silva Acosta  
*Principal*  
Zacherie Small  
Jack Corcoran  
Shion Kim  
Jud Mitchell  
Josh Marcum

### Flute

Youbeen Cho *Principal*<sup>1-3</sup>  
Wen-Hsiu (Angela) Lai  
*Principal*<sup>4,5</sup>  
Olivia Chaikin *Piccolo*<sup>4</sup>

### Oboe

Nathalie Graciela Vela  
*Principal*<sup>1-3</sup>  
David Zoschnick *Principal*<sup>4,5</sup>  
Quinton Bodnár-Smith  
*English Horn*

### Clarinet

Craig Swink *Principal*<sup>1-3</sup>  
Dávid Kéringer *Principal*<sup>4,5</sup>  
Zachary Gassenheimer  
*Bass Clarinet*<sup>2,3</sup>  
Viktor Tóth '16 TÖN '21  
*E-flat Clarinet*<sup>3</sup>

### Bassoon

Shelby Capozzoli *Principal*<sup>1-3</sup>  
Kylie Bartlett *Principal*<sup>4,5</sup>  
Peter Houdalis  
*Contrabassoon*

### Horn

Jack Sindall *Principal*<sup>1-3</sup>  
Lee Cyphers *Principal*<sup>4,5</sup>  
Felix Johnson  
Steven Harmon TÖN '22  
Dominik Kovács IAP '27  
Jaxson Padgett

Stefan Williams TÖN '25  
*Assistant*  
Daniel Itzkowitz\*

### Trumpet

Jid-anan Netthai  
*Principal*<sup>1-3</sup>, *Cornet*<sup>4</sup>  
Giulia Rath *Principal*<sup>4,5</sup>  
Mark Kovács IAP '26  
Gavin Ard *Cornet*<sup>4</sup>

### Trombone

Yuki Mori *Principal*<sup>1-3</sup>  
Zachary Johnson *Principal*<sup>4,5</sup>  
Charlie Hall *Bass Trombone*

### Tuba

Zack Grass  
Tyler Woodbury\*

### Timpani

Pei Hsien (Ariel) Lu

### Percussion

Philip Drembus *Principal*<sup>1,3,4</sup>  
Nick Goodson *Principal*<sup>5</sup>  
Cooper Martell  
Riley Palmer  
Benjamin Krauss

### Harp

Zibin Zhou *Principal*  
Liann Cline

### Keyboard

Francis Chung-Yang Huang  
*Piano*  
Ji Hea Hwang *Celeste*

<sup>1</sup> Rimsky-Korsakov

<sup>2</sup> Čiurlionis

<sup>3</sup> Kaprálová

<sup>4</sup> Tchaikovsky

<sup>5</sup> Lyatoshynsky

\* not performing in this concert

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Ticket sales cover less than a quarter of the expenses for our concerts and educational initiatives. Your contributions enable TŌN to flourish, and with your sustained support, we can continue this unique educational program for classical musicians on the cusp of professional careers. Thank you for making an important investment in the future of classical music.

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Craig Diehl and Michael Koelsch

Janet Feldman  
 Renate L. Friedrichsen  
 Jeffrey E. Glen and  
 Rosita Abramson  
 Tamara J. Gruszko  
 Nathan A. Hamm  
 Lee Haring  
 Michaela Harnick  
 William J. Harper  
 Jack Homer and Emily Hartzog  
 Arthur and Jane Lane  
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 Katharine McLoughlin  
 Warren R. Mikulka  
 Barry Nalebuff and Helen Kauder  
 Andrea and James Nelkin  
 Ross and Marianne Parrino  
 Michael P. Pillot  
 Kelly A. Preyer and James Blakney  
 Kurt and Lorenzo Rausch  
 Gerald E. and Gloria E. Scorse  
 John and Lois Staugaitis  
 Daniel J. Thornton  
 Éric Trudel  
 Amparo Vollert  
 Susan L. Waysdorf and  
 Mary K. O'Melveny  
 Hugh Young  
 Irene Zedlacher  
 Drs. Julie and Sandy Zito

**Downbeat**  
 Catherine Baiardi  
 Jinhi Baron  
 Katherine B. Berry  
 Roberta Brangam  
 Marie-Louise Brauch  
 Kent Alan Brown  
 Anusheh and Paul Byrne  
 Marsha S. Clark  
 Joan S. Cohen  
 David Covintree  
 Elizabeth Davis  
 Laura Fortenbaugh  
 Teresa Genin  
 Helena and Christopher H. Gibbs  
 Susan Goodstadt-Levin  
 Peter C. Goss  
 Nancy S. Hemmes  
 Suzanne Johnson  
 Robert V. Kamp  
 Minsun Kim  
 Nancy Lupton  
 Guenther May  
 Jane W. Meisel  
 Shirley A. Mueller and Paul Tepper  
 Jane O'Connor  
 Andrew Penkalo  
 Karen Peters  
 Cathy and Fred Reinis  
 Pat Rogers  
 Rosina Romano

Martin J. Rosenblum  
 Lisa Sambora  
 Mary T. Sheerin  
 Theodore J. Smith  
 Anne Sunners  
 The Talays  
 Kornelia Tamm  
 Jie Wu and Albert Pan

**Prelude**  
 Courtney R. Conte  
 Richard Desir, in memory of  
 Pierre Desir  
 Lucinda DeWitt  
 Kimberly Floberg  
 Brenda Klein  
 Barbara Komansky  
 Pat Miller  
 Barbara Rabin  
 Robert B. Renbeck  
 Caroline Elizabeth Ryan  
 Shari Siegel  
 Lane Steinberg

*This list represents gifts made  
 to TÖN from July 1, 2024 to  
 September 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  
*Guest Conductor for  
 Educational Partnerships and  
 Music Lecturer*  
 Erica Kiesewetter *Professor of  
 Orchestral Practice*  
 Keisuke Ikuma *Director of  
 Chamber Music*  
 Sima Mitchell *First Year Seminar  
 Faculty*  
 Nicolás Gómez Amín GCP '25  
*Assistant Conductor*

### Administrative Staff

Kristin Roca *Executive Director*  
 Petra Elek Capabianca '16 APS '20  
*TÖN '24 Orchestra Manager*  
 Grace Anne Stage *Manager and  
 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*  
 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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 Life Trustee*  
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### Senior Administration

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*Vice President for  
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 Executive Director, Bard Prison  
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 Alumni/ae Affairs*  
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 Student Success and Dean  
 of Studies; Vice President for  
 Network Integration*  
 Taun Toay '05 *Senior Vice President;  
 Chief Financial Officer*  
 Stephen Tremaine '07 *Vice  
 President of Network  
 Education*  
 Daniel Vasquez '17 *Vice President  
 of Strategic Partnerships and  
 Institutional Initiatives*  
 Dumaine Williams '03 *Vice  
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 Dean of Early Colleges*



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### Advisory Board

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Anthony Napoli  
Stephen Simcock  
Denise S. Simon  
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Toni Sosnoff *Emerita*  
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Claire Wood

### Bard Music Festival Board of Directors

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Eileen Naughton  
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Joseph M. Stopper  
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*  
Daia Bromberg *Finance and Administration Associate*  
Rebecca Cosenza *Executive Assistant*

Paul Laibach *Manager, Technical Services*  
Kayla Leacock *Hiring/Special Projects Manager*

### Producing

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

### Development

Debra Pemstein *Vice President for Development and Alumni/ae Affairs*  
Alessandra Larson *Director of Institutional Advancement and Strategy*  
Caroline Ryan *Development Database Manager*  
Jessica Wolf *Associate Director of Development*  
Linda Baldwin *Events Manager*  
Emily Cavotti *Events, Assistant Manager*

### General Management

Shannon Csorny *General Manager*  
Eleanor Gresham *General Management Coordinator*  
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 *Senior Assistant House Manager*  
Grace Hill '26 *Assistant House Manager*  
Michael Hofmann VAP '15 *Audience and Member Services Manager*  
Asa Kaplan '23 *Associate House Manager*  
Dávid Kéring IAP '24 TÖN '26 *Assistant House Manager*  
Elyse Lichtenthal *House Manager*  
Hanna Okalava '27 *Assistant House Manager*  
Garrett Sager HRA '23 *Marketing Manager*  
Paulina Swierczek VAP '19 *Box Office Manager*  
Courtney Williams *Audience and Member Services Coordinator*

### Communications

Jennifer Strodl *Director of Communications*  
Amy Murray *Videographer*

### Publications

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

### Production

Jared Goldstein *Director of Production*  
Danelle Morrow *Production Administrator*  
Jane Briguglio *Associate Production Manager*  
Dávid Bánóczy-Ruof '22 *Production Management Assistant*

### Audio

Lex Morton *Audio Supervisor*  
Duane Laughinger *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*  
Marlan Barry *Head Classical Recording Engineer/Producer*  
Liz Cohen *Orchestra Stage Manager*  
Nora Rubenstone-Díaz '11 *Associate Orchestra Production Manager*  
Mara Zaki '25 *Assistant Orchestra Stage Manager*

### Scenic

Rick Reiser *Technical Director*  
Zoe Barash *Carpenter*  
Emma Cummings *Assistant Technical Director*

## 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

Sam Dickson '19 *Carpenter*  
Maggie McFarland '21 *Props Coordinator*  
Mike Murphy *Carpenter*  
Hick Renadette *Head Rigger/Flyperson*

### Video

Kat Fitzalangan *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*

### Program Committee 2025

Byron Adams  
Michael Beckerman  
Aleš Březina  
Leon Botstein  
Christopher H. Gibbs  
Richard Wilson  
Irene Zedlacher

### Director of Choruses

James Bagwell

### Vocal Casting

Joshua Winograde

 Bard College  
Conservatory of Music

# SAVE THE DATES!

## INNOVATION AND LEGACY AN ANNIVERSARY CELEBRATION WITH BARD CONSERVATORY ORCHESTRA

Conducted by  
Leon Botstein and Tan Dun

### PROGRAM

**Tan Dun** Choral Concerto: Nine  
**Ludwig van Beethoven**  
Symphony No. 9 in D Minor,  
Op. 125 ("Choral")

**October 25 at 7 pm**

**October 26 at 2 pm**

Sosnoff Theater  
Fisher Center at Bard College

**October 29 at 7:30 pm**

Alice Tully Hall, Lincoln Center  
Tickets start at \$20  
[lincolncenter.org](http://lincolncenter.org)

## BARD CONSERVATORY ORCHESTRA WITH VIOLINIST GIL SHAHAM

Conducted by Leon Botstein

### PROGRAM

**Gil Shaham** plays Brahms's Violin  
Concerto in D Major, Op. 77  
**Aaron Copland** Symphony No. 3

**December 13 at 7:00 pm**

Sosnoff Theater  
Fisher Center at Bard College

**FISHERCENTER.BARD.EDU**  
**845-758-7900**

*All proceeds will directly support Bard  
Conservatory students.*

Jan 24 at 7 pm

# Dvořák and the Music of Ukraine

Tatiana Kalinichenko *conductor*  
Dmytro Tkachenko *violin*

Victoria Poleva *Nova*  
Dvořák *Violin Concerto*  
Myroslav Skoryk *Carpathian Concerto*  
Yevhen Stankovych *The Vikings Suite U.S. PREMIERE*

Tickets & Info at

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All programs and artists subject to change.

Bard

Photo by Matt Dine.

Feb 7 at 7 pm  
Feb 8 at 2 pm

# Stravinsky, Cage, and C.P.E. Bach

Leon Botstein *conductor*

Ulysses Kay *Chariots: Orchestral Rhapsody*  
Cage (orch. Lou Harrison) *Suite for Toy Piano*  
Stravinsky *Symphony in C*  
C. P. E. Bach *Symphony D Major, H. 663*  
Albert Roussel *Symphony No. 3*

Tickets & Info at

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All programs and artists subject to change.

Bard

Photo by Matt Dine.



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# *Jurassic Park* in Concert

James Bagwell *conductor*

The action-packed adventure of *Jurassic Park* pits man against prehistoric predators in the ultimate battle for survival. Experience it projected in HD with TÔN performing John Williams' iconic score live to picture.

NOV 15 at 7 pm  
NOV 16 at 2 pm  
at the Fisher Center at Bard



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