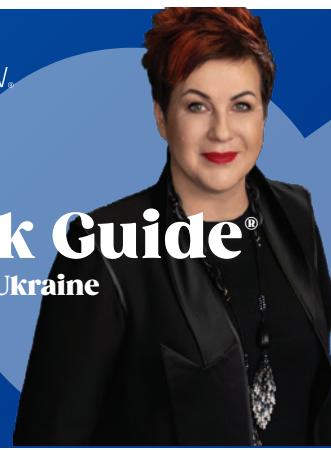


Concert Quick Guide®

Dvořák and the Music of Ukraine

Sat 1/24/26 at 7 pm

Performance #320 Season 11, Concert 13
Fisher Center at Bard Sosnoff Theater



TATIANA KALINICHENKO conductor

CONCERT TIMELINE

2 hours



Brief remarks by **Shawn Thoma** cello



Victoria Poleva

Born 9/11/1962 in Kyiv

Nova

U.S. PREMIERE

Written 2022, at age 59

Premiered 7/10/2022 at Adam Mickiewicz University in Poznan, Poland; Warsaw Philharmonic Orchestra; Andrzej Boreyko conductor



Antonín Dvořák

Born 9/8/1841 in Nelahozeves, Czech Republic

Died 5/1/1904 at age 62 in Prague

Violin Concerto

Allegro ma non troppo (fast, but not too fast) 11 min
Adagio ma non troppo (slow, but not too slow) 10 min
Finale: Allegro giocoso, ma non troppo (happy and fast, but not too fast) 11 min
no pause between first two movements

DMYTRO TKACHENKO violin

Written 1879, at age 38; revised in 1880 and 1882

Premiered 10/14/1883 at the National Theatre in Prague; Mořic Anger conductor; František Ondříček violin

Intermission

MEET & GREET some of the musicians in the lobby

SHARE A PHOTO @TheOrchNow #TheOrchNow

REFRESHMENTS available in the lobby

WIFI BardWireless

RESTROOMS located on either side of the lobby

Brief remarks by **Yuchen Zhao** violin



Levko Kolodub

Born 5/1/1930 in Kyiv

Died 2/23/2019 at age 88 in Kyiv

Ukrainian Carpathian Rhapsody No. 1

Andante maestoso (moderately slow and majestic)

Moderato (at a moderate tempo)

Andante—Larghetto (moderately slow, then
fairly slow)

Allegro molto (very fast)

no pause between movements

Written 1960, at age 30



Yevhen Stankovych

Born 9/19/1942 in Svalyava, Ukraine

The Vikings Suite

Spring Dance

Monastery

Attack

Elisabeth, the groom, Harald

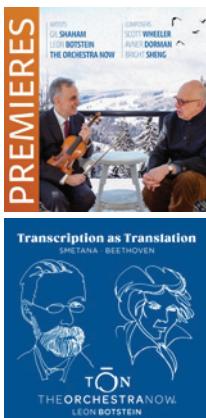
Finale

no pause between the first four movements

U.S. PREMIERE

Written 1999, at age 57

Premiere 1999, National Opera of Ukraine



TON has released **two new albums** this fall with conductor Leon Botstein!

Premieres with violinist Gil Shaham features three concertos written specifically for him by Avner Dorman, Bright Sheng, and Scott Wheeler.

Transcription as Translation spotlights orchestrations of Beethoven's *Hammerklavier* Piano Concerto and Smetana's string quartet *From My Life*.

Get information on all of TON's albums at ton.bard.edu/albums

All timings are approximate.

TON.BARD.EDU

f **@** **X** **Y** **@TheOrchNow**

Bard



Dvořák and the Music of Ukraine

Sat 1/24/26 at 7 pm

Performance #320 Season 11, Concert 13

Fisher Center at Bard Sosnoff Theater

The Music

VICTORIA POLEVA'S NOVA

Notes by TON bassoonist Shelby Capozzoli

Nova is a dramatic yet minimalist tone poem written by Victoria Poleva in 2022 and dedicated “To the courage of Ukraine”. Poleva was born to a musical family in Kyiv, where she studied and later worked in the composition department of the Kyiv Conservatory. As her compositional style developed, she began writing pieces in the style of “sacred minimalism”, a framework that uses simple, transparent melody and harmony within a holy context. *Nova* fits within this genre both by its simplicity and with its reference to English Baroque composer Jeremiah Clarke’s *Trumpet Voluntary*.

Clarke’s *Trumpet Voluntary*, otherwise known as the *Prince of Denmark’s March*, was written around 1700. He was the organist at St. Paul’s Cathedral at the time, and therefore greatly influenced by sacred music. But this piece’s impact was felt most notably during World War II. It was often radio broadcast to occupied Denmark, reminding them of their solidarity with England and their combined opposition

to the Nazi attack. Poleva begins *Nova* with an imitative trumpet call that is made up of overlapping snippets of Clarke’s *Voluntary*. Her direct reference of this piece calls back to the English people’s resistance against Nazi Germany and compares it to Ukraine’s current resistance against Russia.

But perhaps what is most essential to the piece’s message is its title. A nova is “a star showing a sudden large increase in brightness and then slowly returning to its original state over a few months”. Unlike a supernova, which is an event so sudden and catastrophic that it always leads to the death of a star, a nova is a brief, dramatic period of change that allows the star to return (more or less) to where it started. I believe Poleva’s intention in naming this piece is to imply that all of this chaos and destruction of war is but a brief blip in Ukraine’s history, and as soon as we know it, the country will be at peace again. This message of hope can be heard in the very structure of *Nova*. The opening trumpet call could be seen to represent the harmonious existence of Ukraine before the war. Then, a driving rhythmic theme is introduced in the piano and percussion,

oppressively encroaching and unceasing in its crescendo, much like the Russian attack on Ukraine. The middle of the piece is met by a huge, triumphant full orchestra sound, like the crux of a war when you finally see the light on the horizon. And from there, the piece descends back into the driving rhythm, but this time with the trumpet voluntary overlaid, illustrating that although the country will hopefully return to where it once was, the echoes of the pain of war will remain.

DVOŘÁK'S VIOLIN CONCERTO

Notes by TÖN violinist Luca Sakon

Dvořák's violin concerto is now a core part of the violin repertoire, but it was an unusual concerto for its time and only spread globally decades after it was written. Dvořák wrote his concerto for the famed Austro-Hungarian violinist Joseph Joachim at the suggestion of his publisher, Fritz Simrock. Joachim was an important figure as a violinist and interpreter of music. He had direct contact with leading composers like Brahms, who greatly supported Dvořák and connected him to Simrock and Joachim. Joachim soon also became one of Dvořák's supporters and often performed his chamber works. However, his advice on the concerto involved so many changes that Dvořák destroyed the original version and changed the "whole concept of the work." After sending this revision, he waited two years for Joachim's reply. Joachim finally reviewed and revised the solo part, but he never performed the concerto.

The premiere came in Prague in 1883 with Czech violinist František Ondříček as soloist. His performance dazzled audiences, and he increased its popularity by presenting the concerto at his concerts. However, it had limited international circulation and was not established in the concert repertoire until the mid-20th century.

The concerto has many elements that set it apart from others and made it new for both violinists and listeners. It is in a traditional three-movement structure with the outer two movements fast and the inner movement slow and lyrical. However, the first movement goes straight into the second movement without the typical expansive, grand endings of most first movements. In the beginning, the solo violin introduces the thematic material with virtuosic flare, without a customary orchestral exposition, and there are various sections where the violin part sounds improvisatory. The concerto is also filled with Czech folk rhythms and syncopations common in Czech dance music, which was unusual in virtuosic concertos at the time. The finale is inspired by the *furiant*, a Czech folk dance, and Dvořák brings out his instrumental mastery by filling in such energetic and joyful musical expression. Whilst highlighting the violin's virtuosity, Dvořák incorporates his distinct compositional writing, drawing from his Czech background, and creates memorable lyrical lines throughout the concerto that leave a lasting impression.

LEVKO KOLODUB'S UKRAINIAN CARPATHIAN RHAPSODY NO. 1

Notes based on materials by Ukrainian musicologists Anton Mukha and Iryna Sikorska

Levko Kolodub was born in Kyiv in 1930 and graduated from the Kharkiv Conservatory in 1954. His first big success was with his Ukrainian Carpathian Rhapsody No. 1, completed in 1960. The rhapsody became a milestone and indicative of the stylistic direction of the composer's work at the time. With its richness of orchestral colors, appeal to folklore sources, and elastic rhythm, it evokes the style of Ravel and Enescu.

The musical language of Kolodub's rhapsody is modern in the best sense of the

word. Various means of thematic development are skillfully used: both folk-variational and complex polyphonic techniques. It has both an overall joyful and bright mood, as well as a sincerity and immediacy of the feelings expressed.

The work consists of four parts, performed without a break. While the development is similar to a symphonic cycle, it is precisely a rhapsody, the typical features of which are the display of pictures of nature and folk life, the inventive development of folk melodies, and the general mood of exaltation and cheerfulness.

The first movement begins with a short introduction, imitating the sound of the *trembit*, an alpine horn invented by the Ukrainians living in the Carpathian Mountains. The next section evokes a poetic picture of the morning awakening of nature. The following full-sounding chord theme is based on the intonations of a real Transcarpathian song. The dramatic tension gradually subsides as the movement concludes.

The second movement, gentle in character, is built on melodies from the Ukrainian city of Kolomyia, sometimes ironic and solemn, sometimes more lively and defiant. The third movement is the lyrical center of the rhapsody. A melody sounds in the oboe, tonally close to the *trembit* leitmotif, but here it acquires pastoral features. After a small development and a flexible waltz-like theme, the initial lyrical melody is set in a powerful anthemic tutti orchestra. The movement is completed by soft, increasingly quiet phrases in the strings.

The final movement is a picturesque scene of a joyful folk holiday where a truly exciting dynamic "electricity" begins. Here one can hear the march of a solemn procession, cheerful echoes of voices, and incendiary dance tunes. The intonations of the *trembit*

leitmotif are skillfully transformed, and the real folk melodies of the Kolomyia themes are played in the strings. In the end, the march theme of the rondo appears, and the initial *trembit* leitmotif again sounds triumphantly.

YEVHEN STANKOVYCH'S THE VIKINGS SUITE

Notes by TÖN violist Casey Lebkicker

Yevhen Stankovych is a Ukrainian composer born in 1942. He attended the Kyiv Conservatory from 1965 to 1970, where he studied composition under Borys Liatoshynsky, whose third symphony TÖN performed at Carnegie Hall this past October. Stankovych wrote 12 symphonies, five ballets, a folk opera, instrumental concertos, film scores, and chamber music.

Stankovych's ballet *The Vikings* (1999) begins on the North Sea in Norway, where people are celebrating the arrival of spring by singing and dancing. While I first thought this was another Disney Princess setting (*Frozen* with Anna and Elsa), it deviates away from an evil prince trying to come and steal the beautiful princess away. Instead, the courageous Viking yearns to conquer new lands and territories. Because all good stories have memorable songs, the Vikings set off on their journey and break into song: "We are the Vikings!" They arrive in Kyiv and are not greeted with friendly citizens, but rather Ruthenian warriors pressuring the Vikings into battle. A daughter of Grand Duke Yaroslav, Elisabeth, comes to separate the parties, and the Viking Harald becomes instantly entranced by her. The Vikings are then welcomed as honorable guests. Harald asks for Elisabeth's hand in marriage, but her parents say she is too young for marriage and send Harald to conquer the kingdom in order to earn the right to marry their daughter. As Harald embarks on another journey, Elisabeth waits for him,

but grows uncertain of his return to Kyiv. After her 22nd birthday, many foreign kings and princes compete for her hand in marriage, but she still remains loyal to Harald. After Harald's return from Byzantine, they receive a blessing for their marriage and start their life together in Oslo.

The orchestral suite consists of five parts: Spring Dance; Monastery; Attack; Elisabeth,

the groom, Harald; and a Finale. Stankovych stated that his ballet was not just about war, but also about love. Whether it is dancing, the midst of a heroic battle, or the love story between the prince and princess, the suite takes the audience through the many different emotions and scenes from the ballet, as each instrument evokes a specific character.



WMHT FM 89.1/88.7

classical
wmht fm

CLASSICALWMHT.ORG

The Artists

TATIANKA KALINICHENKO
conductor



Dmytro Peretutov

Only a few years after founding the New Era Orchestra in 2007, Tatiana Kalinichenko set out to build international bridges that would raise the orchestra's profile far beyond Ukraine. Under her leadership, the orchestra welcomed world-renowned soloists such as Joshua Bell, Gautier Capuçon, Sarah Chang, Avi Avital, and Kit Armstrong. She also spearheaded Ukrainian premieres of works by contemporary composers including John Adams, Philip Glass, Michael Nyman, John Tavener, Max Richter, Avner Dorman, and Iannis Xenakis. She also made it a priority to showcase outstanding Ukrainian soloists and composers. Her clear vision and innovative approach drove the orchestra's rapid growth. A milestone came in 2018, when their debut at the Septembre Musical Montreux & Vevey Festival marked the launch of an ambitious international development campaign.

Ms. Kalinichenko was born into the family of a military officer, she grew up moving between cities and countries. Yet two Ukrainian places proved pivotal: Odesa, where her parents met, and Chernivtsi, where in 1992 she encountered her conducting teacher, Andriy Kushnirenko. He recognized her gift and invested in shaping the young conductor—a mentorship without which her path to the podium might never have taken place. After graduating

from the Petro Tchaikovsky National Music Academy of Ukraine in 2003, she served from 2004 to 2011 as a conductor with the National Presidential Orchestra and as guest conductor of the Dnipro Academic Opera and Ballet Theatre.

Many of the New Era Orchestra's achievements have been unprecedented for Ukraine, blazing new trails in both artistic quality and global recognition. The year 2022 was meant to mark the orchestra's 15th anniversary, with celebratory concerts planned long in advance. Instead, it became the year when musicians joined their nation's heroic struggle for freedom and democracy—on the cultural front. Their first performance after the full-scale invasion was a benefit concert with Joshua Bell at the Kennedy Center in Washington, D.C., which raised over \$350,000 for UNITED24, President Volodymyr Zelenskyy's global initiative to support Ukraine. Through these efforts, Ms. Kalinichenko has affirmed the role of music not only as an art form, but as a force for resilience, solidarity, and hope.

DMYTRO TKACHENKO violin



Ukrainian violinist Dima (Dmytro) Tkachenko started playing the violin and piano before the age of 6. He studied at the Lysenko Music School in Kyiv, graduating to the National Music Academy of Ukraine studying under Bogodar Kotorovych and Yaroslava Rivniak. In 1998 he was invited to London to study at the Guildhall School of Music and Drama

under Yfrah Neaman. In 2002 he was made a fellow of the Guildhall School and until 2008 was working with Krzysztof Smietana and David Takeno. He was awarded the Guildhall School Concert Recital Diploma (Premier Prix) and was a prize-winner at several international violin competitions including the Carl Nielsen, Lysenko, and the Wronski Solo Violin Competitions.

Mr. Tkachenko has toured extensively throughout Europe, Asia, and the Americas and has been broadcast on Ukrainian and Polish radio and TV, Danish and Latvian radio, and on BBC Radio 3 in the U.K. He has performed at such venues as London's Wigmore Hall, Barbican, and Cadogan Hall; Amsterdam's Concertgebouw; Toronto's Roy Thomson Hall; Cologne Philharmonie; Tokyo Opera City; Teatro La Fenice; Liszt Academy Hall in Budapest; Berlin Konzerthaus and Philharmonie Chamber Music Hall; Megaron in Athens; Palau de Musica in Barcelona; and Auditorio Nacional in Madrid.

Mr. Tkachenko's recent performances include appearances with the MAV (Budapest), Bilkent (Ankara), Presidential (Ankara), Chile, and Qingdao Symphony Orchestras, Athens State Orchestra, the Istanbul, Liepaja (Latvia), and EuroAsia (Astana) Symphonies, Royal Philharmonic Orchestra in London, the Warsaw and Cracow Philharmonics, tours in Spain and Germany, and recitals in the U.K., Ukraine, France, Japan, Singapore, the U.S., Italy, Lithuania, Hungary, Poland, and North Macedonia. He performed Stankovych's Concerto No. 2 throughout the U.S. and Canada in a tour with the National Symphony Orchestra of Ukraine.

Apart from his busy concert career, Mr. Tkachenko teaches at the National Music Academy of Ukraine, gives masterclasses (recently in Japan, Korea, Singapore, China, Turkey, Malta, Poland and Lithuania), goes on jury to several international competitions,

was the co-founder and artistic director of the Benjamin Britten International Music Competitions in London and the artistic director of the Lysenko International Music Competition in Kyiv, and since 2023 serves as the artistic director of the National Chamber Ensemble Kyiv Soloists.

VICTORIA POLEVA composer



Victoria Poleva is a Ukrainian pianist and composer. Born in Kyiv to a family of musicians, she studied at the Kyiv Conservatory, where she taught composition from 1990 to 2005. Her earlier works—such as the ballet *Gagaku*, *Transform* for large orchestra, and *Anthem* for chamber orchestra—favor avant-garde and polystylistic aesthetics. In the late 1990s, she became ever more drawn to spiritual themes and musical simplicity, developing a style that has since been called “sacred minimalism.”

In 2022, the Warsaw Philharmonic gave the premiere of Ms. Polevá's *Nova* under the baton of Andrey Boreyko. Her Symphony No. 3, “White Interment”, was toured by the Bayerische Staatsoper and conductor Vladimir Jurowski. In the summer of 2023, *Bucha. Lacrimosa* was performed in five world capitals by the Ukrainian Freedom Orchestra under the direction of Keri-Lynn Wilson. She has been recognized with the Shevchenko National Prize of Ukraine. Her recordings are available on Naxos, and her scores are published by Donemus.

YEVHEN STANKOVYCH composer



Yevhen Stankovych is one of the central figures of contemporary Ukrainian music. A prolific composer, he has, since 1966, authored six symphonies; operas *When the Fern Blooms* and *Rustici*; six ballets; a large number of works in the oratorical, vocal, and instrumental chamber genres; as well as incidental music to six music theatre plays and over 100 films. Born in 1942 in the city of Svaliava, he studied at the music institute of Uzhhorod. He began his university studies at Lviv Conservatory and, following his first year, transferred to the Kyiv Conservatory where he studied under Boris Liatoshynsky, and later under Myroslav Skoryk.

Mr. Stankovych is the recipient of several major awards. His Chamber Symphony No. 3 was selected by UNESCO's World Tribune as one of the ten best works of 1985. He has been recognized with several awards in Ukraine, including the country's highest award for artistic creativity, the Taras Shevchenko State Award. He is Academician of the National Academy of Art, chair of the Faculty of Composition at the National Music Academy in Kyiv, and a member of the Taras Shevchenko National Award Committee. He is a former Chairman of the Composers' Union of Ukraine, People's Artist of Ukraine, and Hero of Ukraine.

THE ORCHESTRA NOW (TŌN)



Founded in 2015 by Bard College and led by Leon Botstein, TŌN 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.

TŌN 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, TŌN 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.

TŌN 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 TŌN'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.

Leon Botstein, *Music Director*

Violin I

Hanyu Feng *Concertmaster*
Shan (Serena) Bai
Yuxuan Feng
Haley Maurer Gillia
Chance McDermott
Mingyue Xia
Lana Auerbach TŌN '25
Katherine Chernyak '24
Nicholas Pappone
Peyton Cook

Violin II

Yuchen Zhao *Principal*
Luca Sakon
Lap Yin Lee
Carlos Torres
Kathryn Aldous
Toby Winarto
Bruno Peña
Melanie Riordan
Yaewon Choi*
Heather Lambert*
Marian Antoinette V.
Mayuga*

Viola

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

Cello

Hannah Brown *Principal*
Kate Hwang
Alfred Western
Nohyoon Kwak
Dariimaa Batsaikhan
Shawn Thoma

Elvira Hoyos Malagon*
Christiaan Van Zyl*

Bass

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

Flute

Youbeen Cho *Principal*
Sulina Baek
Jillian Reed '21 *Piccolo*^{1,3}
Olivia Chaikin*
Wen-Hsiu (Angela) Lai*

Oboe

David Zoschnick *Principal*^{1,2}
Nathalie Graciela Vela
Principal^{3,4}
Quinton Bodnár-Smith
*English Horn*³

Clarinet

Craig Swink *Principal*^{1,2}
Zachary Gassenheimer
Principal^{3,4}
Dávid Kéringer *E-flat Clarinet*³

Bassoon

Kylie Bartlett *Principal*^{1,2}
Peter Houdalis *Principal*^{3,4}
Shelby Capozzoli
Contrabassoon

Horn

Jaxson Padgett *Principal*^{1,2}
Felix Johnson *Principal*^{3,4}
Lee Cyphers
Daniel Itzkowitz
Jack Sindall *Assistant*

Trumpet

Jid-anan Netthai *Principal*^{1,2}

Giulia Rath *Principal*^{3,4}

Gavin Ard

Mark Kovács IAP '26

Trombone

Chris Paul *Principal*¹

Yuki Mori *Principal*^{3,4}

Zachary Johnson*

Charlie Hall *Bass Trombone*

Tuba

Tyler Woodbury

Timpani

Pei Hsien (Ariel) Lu

Percussion

Philip Drembus
Nick Goodson
Cooper Martell

Harp

Zibin Zhou

Keyboard

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

¹Poleva

²Dvořák

³Kolodub

⁴Stankovych

*not performing in
this concert

Support TŌN

WE'VE BROUGHT MUSIC TO MORE THAN 100,000 LIVE & VIRTUAL CONCERTGOERS IN OVER 300 CONCERTS THANKS TO SUPPORT FROM DONORS LIKE YOU!

The TŌN Fund

Members of TŌN are completing an innovative graduate degree program. TŌN offers students the experiences they might expect as career orchestral musicians—including public performance, touring, and recording. TŌN is tuition free, and each student receives a yearly fellowship stipend. Individual contributions from music lovers like you are essential to TŌN's success.

To donate, visit TON.BARD.EDU/SUPPORT or call 845.758.7988.

Seeding The Future: Naming Opportunities

You can play a defining role in TŌN's success with a commitment towards one of the following categories.

TŌN Fellowship Fund

Direct your support to have a lasting impact on the education and training of TŌN's exceptional young players from around the world with a gift at one of the following levels:

- Three-Year Master's Fellowship: \$75,000
- Two-Year Certificate Fellowship: \$50,000
- One-year Fellowship Stipend: \$25,000

TŌN Recording Fund

Each season TŌN musicians experience the recording process. TŌN has released several albums on the Hyperion, Sorel Classics, and AVIE labels. Designate your contribution in support of the orchestra's growing catalogue of rediscovered works with a gift of \$50,000+.

TŌN Instrument Fund

TŌN owns and maintains all of its percussion, timpani, and several auxiliary instruments. Hear your support from the stage with a gift of \$10,000+.

There's simply no other music degree program like TŌN.

Help us to inspire greatness by making a contribution today.

Donors at the **\$2,500 Allegro level and above** can be commemorated by having a seat named for them in the Fisher Center at Bard's magnificent Sosnoff Theatre.

For detailed information on naming opportunities and the many ways to give, please contact **Nicole M. de Jesús, Director of Development**, at 845.758.7988 or ndejesus@bard.edu.

TōN Donors Inspire Greatness

TōN gratefully acknowledges the generosity of each and every donor who makes our work possible. We hope you share our pride in the TōN alumni/ae: to date, our musicians have earned positions in over 90 orchestras and ensembles across the U.S., Europe, and Asia; are seated in four U.S. military bands; and are working as educators or administrators at 53 music and educational institutions across the country.

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.

Leadership Gifts

Estate of Clyde Talmadge Gatlin
Michael L. Privitera
Rockefeller Brothers Fund
Felicitas S. Thorne

The Yvonne Nadaud Mai Concertmaster Chair

Made possible by The Mai Family Foundation

Fellowship Support

The Ponsold-Motherwell Charitable Trust, in memory of Renate Ponsold and Robert Motherwell

Concertmaster's Circle

Joseph J. Baker and Barbara Bacewicz
E&V ProArte Fund
Karl Moschner and Hannelore Wilfert
Emily Sachar

Conductor's Box

Michael E. Dorf and Sarah Connors
Irene and Tom Esposito
Rachel Jewelewicz-Nelson, in memory of David Nelson
Kassell Family Foundation of the Jewish Community Fund
The Merrill G. and Emilia E. Hastings Foundation

Allegro

Helen V. Atlas
Randy C. Faerber '73
Mildred Feinsilber
Gary M. Giardina
Bernard and Lisa S. King-Smith
The Masurovsky Family Gifting Fund
Christine T. Munson

Vivace

Jamie Albright and Steve Hart
Jane and Arthur Lane
Barry Nalebuff and Helen Kauder
Northwestern Mutual Foundation
Joseph and Barbara Schoenberg
Arlene and Gilbert Seligman
Marc A. and Dana Lim vanderHeyden

Forte

Anonymous
James Braun and Kirk N. Lawson
Sal Capolarello and George Wen
Curtis DeVito and Dennis Wedlick
Dr. Sanford Friedman and Virginia Howsam
Elena R. and Fred Howard
Susan and Roger Kennedy
Robert Kurilla and Greg Paxton
Edna and Gary Lachmund
Alison L. Lankenau
Miriam Levy
Judi Powers
Sara T. Rabbino
Richard and Enid Rizzo
Susan Seidel
Jen Shykula '96 and Tom Ochs
Denise S. Simon and Paulo Vieiradacunha
Gabrielle E. Tenzer
Tryon Family Foundation

Trumpeter

Arleen Auerbach
William Bell
Michelle Clayman
John Cubba and John Cirincion
Elizabeth Ely '65
Peter and David Eng-Chernack
Maia Farish, in memory of Don Farish
Mark L. Feinsod '94
Michel Goldberg and Frances Spark

Jan M. Guifarro

Scott Huang
Hudson Valley Chamber Music Circle
Innovation4Media
Laurie and Michael Pollock Fund of Fidelity Charitable
Laurie Lauterbach
Tyler J. Lory, in honor of Dillon Robb TōN '21

Koren C. Lowenthal

Martha V. Lyon
Maury Newburger Foundation
Walter Mullin and Julian Kaplin
Arthur Reynolds
Bruce and Blanche Rubin
Dan Schwartzman and Julie Nives, in memory of Irwin Schwartzman and Ernest Nives
Anne-Katrin Spiess
Alice Stroup, in memory of Timothy Stroup
Kornelia Tamm
David and Marcia Welles

Crescendo

Naja Armstrong
Robert and Cyndi Bear
Diane and Ronald Blum
Dora Jeanette Canaday, in honor of Tania Ladino Ramírez TōN '26
Marc and Margaret Cohen
Nicole M. de Jesús '94 and Brian P. Walker
Phyllis and Joe DiBianco
Hildegard F. Edling '78 and Richard Edling
William Harrison
Brian J. Heck
Annette and Thomas Hofmann
Hospitality Committee for United Nations Delegations
Erica Kiesewetter
Robert K. Montgomery

Ken and Lindsay Morgan
Helmut Norpeth
Paul W. Oakley
Michael J. Piecuch
Denise T. Pitcher
Judith R. Thoyer
Gene L. Vidal
Gladys M. and Herman Whitfield Jr., in memory of Herman Whitfield III
Hugh Young

TōNor

Stephanie and Richard Bassler
Judy Behrens
Sol Bergelson
Stephanie G. Beroes
Marvin F. Bielawski
Marge and Edward Blaine
Richard Brand
Geri Brodsky
Diane Cunningham
Milad Dianiari TōN '18
Thomas J. DeStefano
Vincent M. Dicks
Craig Diehl and Michael Koelsch
Janet Feldman
Renate L. Friedrichsen
Jeffrey E. Glen and Rosina Abramson
Tamara J. Gruszko
Nathan A. Hamm
Lee Haring
Michaela Harnick
William J. Harper
Jack Homer and Emily Hartzog
Carol E. Lachman
Phyllis Marsteller
Katharine McLoughlin
Warren R. Mikulka
Andrea and James Nelkin
Judith Nelson, in memory of Bill and Mary Nelson
Ross and Marianne Parrino
Michael P. Pilott
Kelly A. Preyer and James Blakney
Kurt and Lorenzo Rausch
Gerald E. and Gloria E. Scorse

Theodore J. Smith
John and Lois Staugaitis
Daniel J. Thornton
Éric Trudel
Amparo Vollert
Susan L. Waysdorff and Mary K. O'Melveney
Nancy Wight
Irene Zedlacher
Drs. Julie* and Sandy Zito

Downbeat

Anonymous (2)
Catherine Baidari
Jinhi Baron
Matthew C. Bernstein
Katherine B. Berry
Roberta Brangam
Marie-Louise Brauch
William H. Brewton
Kent Brown and Nat Thomas
Anusheh and Paul Byrne
Marsha S. Clark
Joan S. Cohen
David and Joan Covintree
Elizabeth Davis
Richard Desir, in memory of Pierre Desir
Michael Feiler
Catherine Fishman
Laura Fortenbaugh
Teresa Genin
Helena and Christopher H. Gibbs
Susan Goodstadt-Levin
Peter C. Goss
Oliver and Linda Hansen
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
Stan Ries

Pat Rogers
Rosina Romano
Martin J. Rosenblum
Lisa Sambora
Mary T. Sheerin
Anne Sunners
The Talays
Ronald Tatelbaum
George A. Wachtel
Jie Wu and Albert Pan

Prelude

Anonymous
Carolynn F. Anklam
Lydia Chapin
Courtney R. Conte
Lucinda DeWitt
Kimberly Floberg
Shawn Hutchison TōN '22
Roni Katz
Brenda Klein
Barbara Komansky
Elyse Lichtenthal
Pat Miller
H. Paul Moon
Barbara Rabin
Robert B. Renbeck
Caroline Elizabeth Ryan
Shari Siegel
Lane Steinberg

*Deceased

This list represents gifts made to TōN from July 1, 2024 to January 16, 2026.

There are many ways to support TōN. To make your gift now, or to update your listing, please contact Nicole M. de Jesús at ndejesus@bard.edu or 845.758.7988.

Thank you for your partnership!

The Administration

TŌN

Artistic Staff

Leon Botstein *Music Director*
James Bagwell *Associate Conductor and Academic Director*
Jindong Cai *Associate Conductor*
Zachary Schwartzman *Resident Conductor*
Leonardo Pineda '15 TŌN '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 *TŌN '24 Orchestra Manager*
Grace Anne Stage *Manager and Assistant Orchestra Manager*
Viktor Tóth '16 TŌN '21 *Special Events Coordinator and Eastern/Central European Music Curator*
Matt Walley *TŌN '19 Program Coordinator, Admissions and Artist Relations*
Sebastian Danila *Music Preparer and Researcher*
Benjamin Oatmen *Librarian*
Shawn Hutchison *TŌN '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*

FISHER CENTER

Advisory Board

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

Rebecca Cosenza *Executive Assistant*
Paul Laibach *Manager, Technical Services*

Kayla Leacock *Hiring/Special Projects Manager*
Jazmine Williams *Executive Coordinator and Advisory Board Liaison*

Producing

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

Development

Debra Pernstein *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*
Jane Bruguglio *Associate Production Manager*
Dávid Bánóczi-Ruof '22 *Production Management Assistant*
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 Associate Director of Audience Services*
Asa Kaplan '23 *Associate House Manager*

Dávid Kéringer IAP '24 TŌN '26 *Assistant House Manager*
Elyse Lichtenthal *House Manager*
Hanna Okalava '27 *Assistant House Manager*
Garrett Sager HRA '23 *Marketing Manager*
Ryan Silverstein *Box Office Supervisor*
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 Obritzok *Production Manager*

Production

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

BARD COLLEGE

Board of Trustees

James C. Chambers '81 *Chair*
Emily H. Fisher *Vice Chair*
Brandon Weber '97 *Vice Chair, Alumni/ae Trustee*
Elizabeth Ely '65 *Secretary; Life Trustee*
Stanley A. Reichel '65 *Treasurer; Life Trustee*
Fiona Angelini
Roland J. Augustine
Leon Botstein *President of the College, ex officio*
Mark E. Grossman
Marcelle Clements '69 *Life Trustee*
Asher B. Edelman '61 *Life Trustee*
Kimberly Marteau Emerson
Barbara S. Grossman '73 *Alumni/ae Trustee*
Andrew S. Gundlach
Glendale Hamilton '09
The Rt. Rev. Matthew F. Heyd
Catharine Bond Hill
Matina S. Horner *ex officio*
Charles S. Johnson III '70
Mark N. Kaplan *Life Trustee*
George A. Kellner
Fredric S. Maxik '86

Board of Trustees

Jo Frances Meyer *ex officio*
Juliet Morrison '03
James H. Ottaway Jr. *Life Trustee*
Hilary Pennington
Martin Peretz *Life Trustee*
Stewart Resnick *Life Trustee*
David E. Schwab II '52 *Life Trustee*
Roger N. Scotland '93 *Alumni/ae Trustee*

Senior Administration

Leon Botstein *President*
Coleen Murphy Alexander '00 *Vice President for Administration*
Jonathan Becker *Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*
Erin Cannan *Vice President for Civic Engagement*
Deirdre d'Albertis *Vice President; Dean of Early Colleges*

Board of Trustees

Malia K. Du Mont '95 *Vice President for Strategy and Policy; Chief of Staff*
Peter Gadsby *Vice President for Institutional Research; Registrar*

Board of Trustees

Max Kenner '01 *Vice President; Executive Director, Bard Prison Initiative*

Board of Trustees

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

Board of Trustees

David Shein *Vice President for Student Success and Dean of Studies; Vice President for Network Integration*

Board of Trustees

Taun Toay '05 *Senior Vice President; Chief Financial Officer*

Board of Trustees

Stephen Tremaine '07 *Vice President of Network Education*

Board of Trustees

Daniel Vasquez '17 *Vice President of Strategic Partnerships and Institutional Initiatives*

Board of Trustees

Dumaine Williams '03 *Vice President for Student Affairs; President of Early Colleges*

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*

Marlan Barry Head Classical Recording Engineer/Producer

Liz Cohen *Orchestra Stage Manager*

Nora Rubenstein-Diaz '11 Associate Orchestra Production Manager

Ellie Wolfe-Merritt *Orchestra Stage Manager*

Mara Zaki '25 Assistant Orchestra Stage Manager**Scenic**

Rick Reiser *Technical Director*

Zoe Barash *Carpenter*

Emma Cummings *Assistant Technical Director*

Sam Dickson '19 *Carpenter*

Maggie McFarland '21 *Props Coordinator*

Mike Murphy Carpenter

Hick Renadette *Head Rigger/Flyperson*

Video

Kat Fitzalingan *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

Scholar in Residence 2026

Simon P. Keefe

Program Committee 2026

Byron Adams
Leon Botstein
Christopher H. Gibbs
Simon P. Keefe
Richard Wilson
Irene Zedlacher

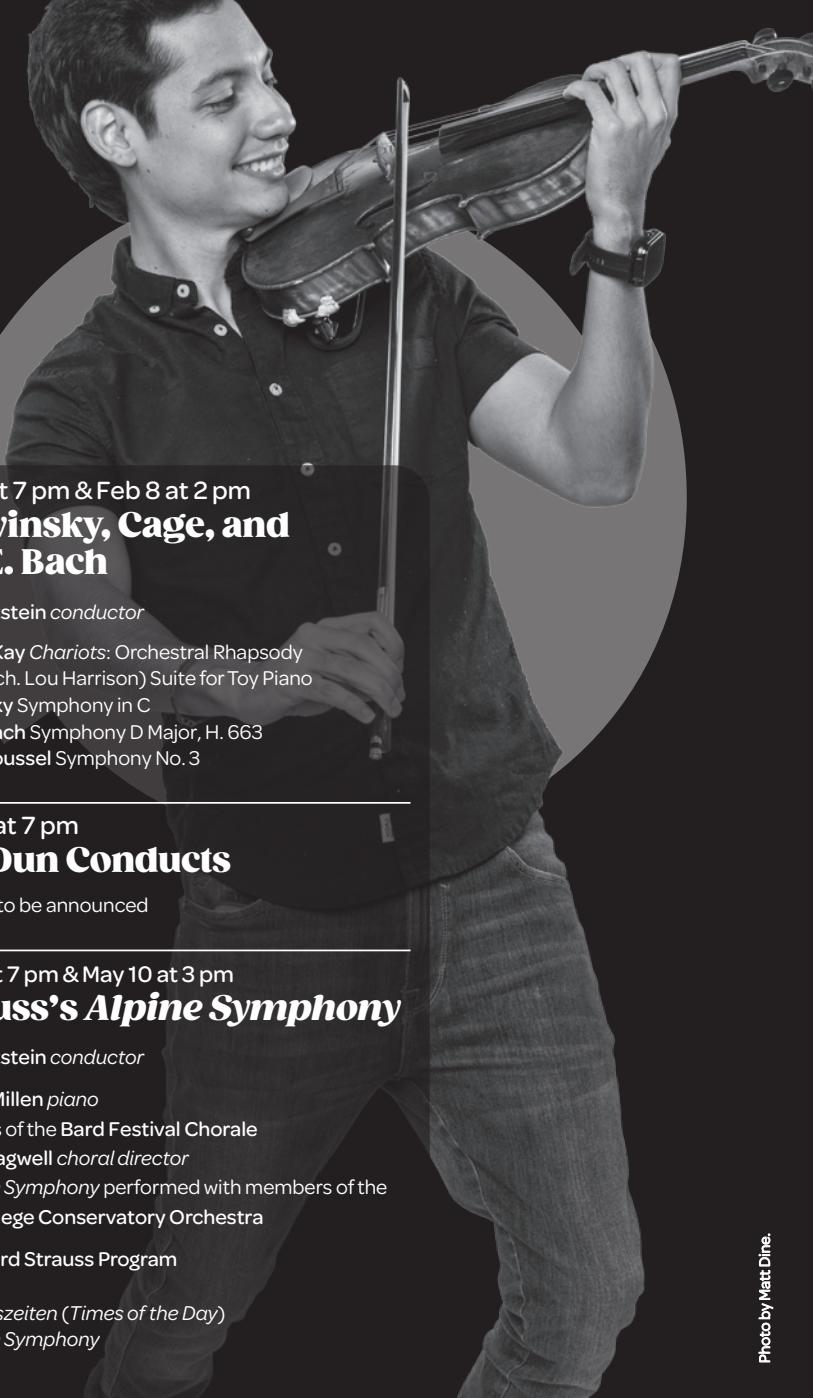
Director of Choruses

James Bagwell

Vocal Casting

Joshua Winograde

Upcoming Events



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*

Apr 18 at 7 pm
Tan Dun Conducts

Program to be announced

May 9 at 7 pm & May 10 at 3 pm
Strauss's Alpine Symphony

Leon Botstein *conductor*

Blair McMillen *piano*
Members of the Bard Festival Chorale
James Bagwell *choral director*
An Alpine Symphony performed with members of the Bard College Conservatory Orchestra
All-Richard Strauss Program
Burleske
Die Tageszeiten (Times of the Day)
An Alpine Symphony



THE ORCHESTRA NOW.[®]
Bard's Orchestral Masters

TON.BARD.EDU
f @ X @TheOrchNow

Bard