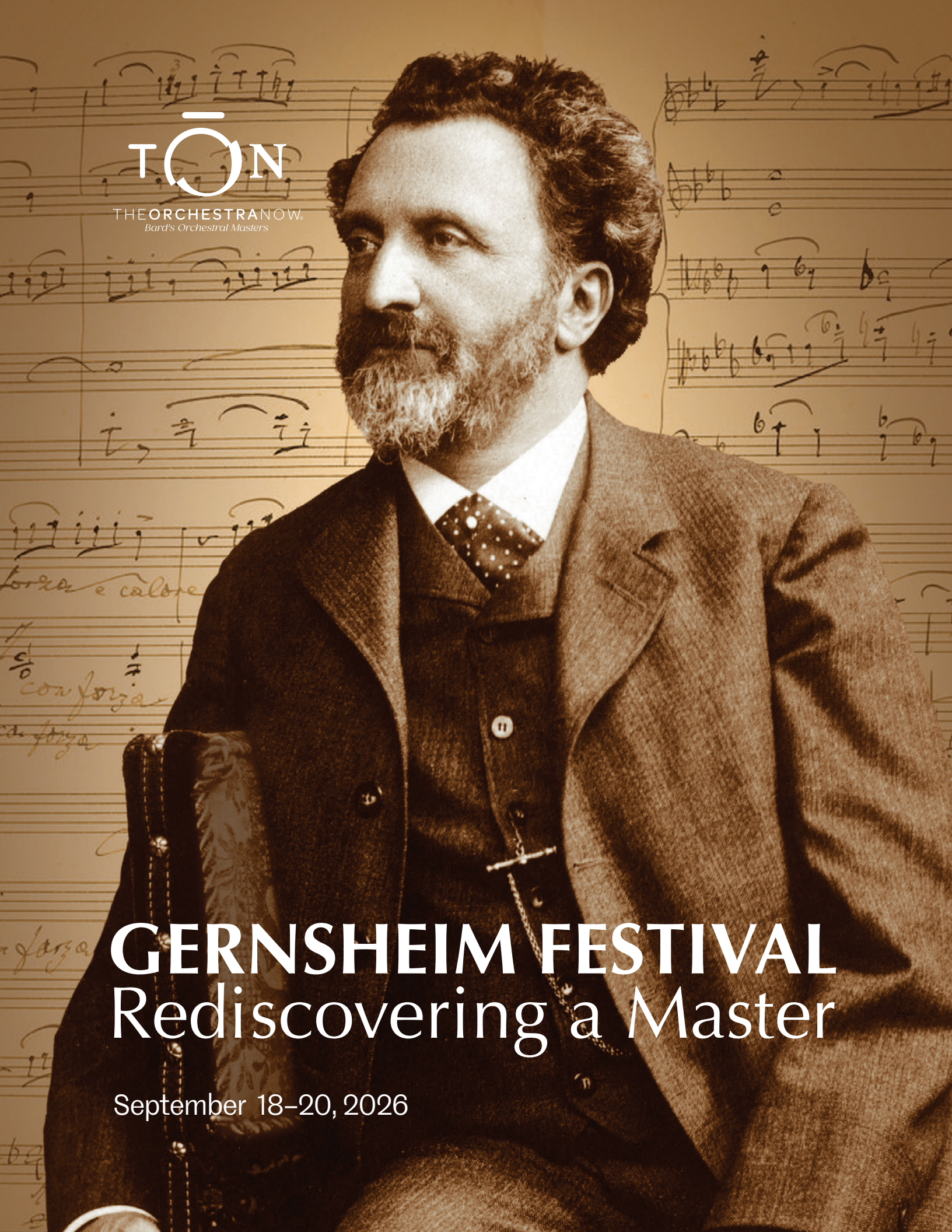




TŌN
THE ORCHESTRANOW.
Bard's Orchestral Masters

GERNSHEIM FESTIVAL

Rediscovering a Master

September 18–20, 2026



1875 engraving of Friedrich Gernsheim by August Weger

GERNSHEIM FESTIVAL Rediscovering a Master

September 18–20, 2026

This fall TÖN embarks on a multi-year project exploring the music of 19th-century German composer Friedrich Gernsheim. Once a leading figure of the European music scene, his legacy was all but erased by the Nazi regime in the 1930s due to his Jewish heritage, leaving his extensive body of work largely unheard today. TÖN seeks to restore his legacy through a series of orchestra and chamber concerts, panel discussions, and other initiatives. We invite you to take part and rediscover the exceptional music of this critically acclaimed master composer.

The Gernsheim Festival is graciously underwritten by E&V ProArte.

All programs and artists are subject to change.

Rediscovering Friedrich Gernsheim

By Leon Botstein, Music Director, The Orchestra Now (TÖN)

I would like to express gratitude, on behalf of myself and my colleagues at Bard, to Enrique Lombrozo for his advocacy and passion on behalf of the music of Friedrich Gernsheim. Without his commitment, Gernsheim's work and career were destined to remain unrecognized, particularly in the English-speaking world. I also want to thank Kristin Roca, the executive director of TÖN; Frank Corliss, the director of the Bard Conservatory; and Peter Laki for their contributions to the Gernsheim Rediscovery Initiative at Bard. For those interested in exploring Gernsheim further, I highly recommend the essay by Amanda Ruppenthal Stein cited by Laki in his excellent program notes in this booklet.

As Enrique Lombrozo points out in his notes on the following pages, the Nazis sought to erase Gernsheim from history on account of the fact that he was a Jew. They went beyond destroying the printing plates and copies of his music; they burned the remaining copies of a biography written by Karl Holl and published in 1928 as part of a prominent Breitkopf & Härtel series of short biographies about famous composers, a series that began with Palestrina and J. S. Bach. All this masked the diabolical bankruptcy of Nazi cultural politics. The music Gernsheim composed was, in fact, in its sophisticated and compelling late 19th-century Romanticism, immune from the disfigured critical rhetoric that constituted the bizarre and regressive musical aesthetics of Nazism. It was neither “degenerate” nor, in its stylistic surface, strikingly modern or offensively innovative in a manner echoing the dominant ideological epithets of Nazi criticism. Only Gernsheim's Jewishness mattered.

There was no harsher critic of music being written by contemporaries than Johannes Brahms. That he was an admiring colleague and acquaintance of Gernsheim speaks well for Gernsheim's music. Max Bruch, whose music bears comparison to Gernsheim's and who also was a close friend, described a January 1896 conversation with Brahms in which Brahms expressed exasperation with the famed conductor Arthur Nikisch, who, according to Brahms, chose to perform vacuous works by other living composers rather than the music of Gernsheim, a true artist.

Gernsheim's career, from the start, was brilliant. He was a child prodigy as a pianist. He subsequently became a pioneering and successful orchestral and choral conductor, as well as a widely performed composer. He was sought after as a teacher. How then do we account for his posthumous obscurity? Certainly, the discrediting of late Romanticism after World War I and the concomitant embrace of the new—that is, varied forms of Modernism—within the world of music played a key role. Even more potent in Gernsheim's case was the political anti-Semitism that came to define and dominate Germany, particularly after the Nazi seizure of power in 1933. As the case of Gustav Mahler suggests, that barrier could be overcome after 1945. However, the framework of judgment, the habits of thinking about aesthetic matters fostered by anti-Semitism lingered, affecting not only Gernsheim's chances to be revived in the later 20th century, but also the rehabilitation of Germany's most celebrated German-Jewish composer, Felix Mendelssohn.

Gernsheim's music, like Mendelssohn's, is welcoming and beautifully crafted. It is also distinctive. Its character suggests an independence and openness to influences beyond those from German-speaking Europe. Gernsheim, who spent years working in France and the Netherlands, assumed an international audience of active listeners and skilled amateurs steeped in the classical tradition who could follow the trajectory and subtleties of musical logic. This audience had a musical memory capable of retaining fragments of what they heard at first hearing. Unlike Mahler, Gernsheim did not foreground a theatricality reminiscent of Wagner that facilitated wide accessibility and popularity by diminishing the reliance on musical thinking, namely the capacity to follow the grammar and syntax of musical sounds, gestures, and time without the aid of words or images. Gernsheim remained ambivalent (as Mahler was early in his career) about linking a “program” (as in the case of the C-minor symphony) to a purely instrumental work.

Gernsheim's notion of musical form and meaning were, like Brahms's and Mendelssohn's, indebted to practices of musical elaboration and development found in Haydn, Mozart, Beethoven, and the early Romantic generation. Beethoven, the undisputed master of the symphonic form in the 19th century, used stories, ideas, and images to construct instrumental music, be it in a quartet or symphony, but only, as Carl Czerny put it, as temporary scaffolding, even in the “Pastoral.” It became superfluous and would be removed when the musical text was complete, leaving the music and its form to speak for themselves.

The achievements of modern recording in the post-World War II era have provided a new means to nurture a new public for Gernsheim. Recordings, rather than older forms of musical literacy, now help prepare an audience for live performance, the essential experience for 19th-century music. This vital combination has helped restore appreciation in the 21st century of unjustly forgotten symphonic and chamber music from the 19th and early 20th centuries. As we seek to diversify the concert repertoire, such rediscoveries must take their place in concerts alongside new music—the music of our own historical moment—and established and familiar standard works.

It is a delight and honor, therefore, to be part of a long overdue Gernsheim revival.

Gernsheim's Rediscovery: A Long and Winding Road

By Enrique Lombrozo, Gernsheim scholar, E&V ProArte

Friedrich Gernsheim (1839–1916), a German-born composer, conductor, and pianist, enjoyed widespread recognition during his lifetime as a leading figure in the European music scene. His extensive body of work was performed in some of the world's most prestigious concert halls, earning high praise from critics and fellow composers alike, and was widely published by major music firms.

Gernsheim was Jewish, and his legacy suffered a profound setback in the 1930s, when the Nazi regime, driven by antisemitic ideology, sought to erase the contributions of Jewish artists from cultural life and historical memory. As a result, his name and music all but vanished from public awareness. Yet the attempt to silence him ultimately failed.

His legacy endured, sustained by a convergence of historical circumstances, renewed scholarly attention, and the lasting artistic value of his work—factors that have strengthened the case for his reinstatement in the canon of classical music. Building on this foundation, favorable developments across multiple fronts have been pivotal in the ongoing effort to recover and revive his music.

Clara Pick-Gernsheim (1883–1974), the composer's younger daughter, lived in Berlin at the time of her father's death on September 11, 1916. As the Nazi regime rose to power, she managed to emigrate to Palestine in 1936 and preserve her father's vast personal archive, which she entrusted to the National Library of Israel in 1966—an act that reignited interest in Gernsheim's life and works. The archive comprises 558 musical manuscripts, 297 archival records, 21 photographs, and extensive correspondence with leading contemporaries, including Brahms and Bruch.

In addition, although the Nazis ordered the destruction of printing plates and all traces of the work of Jewish composers, original printed scores of Gernsheim's works survived in music libraries and private collections. Their preservation has fueled a decades-long search and rescue effort to recover and reissue his music.

The superb quality of Gernsheim's compositions has attracted leading musicians to record his works. Even so, it was not until 30 years after the National Library of Israel received Clara's donation that the first major-label recording took place in 1996, featuring his Third Symphony. In the three decades since, the pace has quickened, yielding nearly five dozen recordings of his major works.

Thus far, the recovery of Gernsheim's music has been remarkably successful. Yet his works remain virtually unknown—even among devoted classical music enthusiasts and professional musicians—and live performances in major venues are still absent. Clearly, the work of rescuing Gernsheim's legacy is far from complete. His music deserves to be embraced by musicians and audiences worldwide and to claim its place in the standard repertoire.

It has taken 60 long years to bring Gernsheim's rediscovery to its present stage. Can this process be accelerated? Absolutely. Bard College and The Orchestra Now (TÖN), under the artistic direction of Leon Botstein, have launched the Gernsheim Rediscovery Initiative, an ambitious and far-reaching project dedicated to restoring this master composer to the stature he once held and deserves today. For Bard's students and faculty, participation offers a rare opportunity not only to perform excellent music, but also to shape music history.

The Master of “Reasonable Progress”

By Peter Laki, musicologist

Half a century ago, musicologist Alexander Ringer referred to Friedrich Gernsheim as a member of the “lost generation,” by which he meant a group of highly accomplished composers who, having enjoyed great success in their own time, were neglected after their death. Gernsheim lived his most productive years at a time when German musical life was dominated by Wagner and Brahms, seen by many as antagonists. By the time he died in 1916, Strauss and Mahler had opened a whole new chapter in musical history (Gernsheim actually outlived Mahler by five years), and Schoenberg had completed many of his epoch-making atonal works. Gernsheim, who remained true to the classical symphonic and chamber genres cultivated by Brahms, nevertheless approached Wagner’s work with an open mind. He also cultivated contacts with both Strauss and Mahler; the former had conducted Gernsheim’s music, and the latter was seriously planning to do so. Gernsheim, who led the first complete performance of Brahms’s *German Requiem*, later prepared the chorus for the Berlin premiere of Mahler’s Second Symphony, earning his younger colleague’s gratitude and highest appreciation.

Gernsheim maintained friendly relations with Brahms, who was six years his senior; yet his closest musical friend was Max Bruch, with whom he exchanged hundreds of letters over the decades. In these letters, the two composers often discussed their precarious position within a divided and contentious musical climate. Gernsheim’s situation was made even more difficult by the fact that he was Jewish and had to suffer anti-Semitic discrimination at several important junctures in his career. Nevertheless, Gernsheim—a former child prodigy—managed to achieve great prominence in Germany, and his career was more international than that of most of his compatriots. He spent six formative years in Paris as a young man, and later lived in the Netherlands as music director in Rotterdam, a position he held for seventeen years. It was during this time that he wrote most of his symphonic works, including three of his four symphonies. Returning to Germany, he became a professor at the prestigious Stern Conservatory in Berlin, and the director of its choral society. However, his music was forgotten after his death; following their ascent to power, the Nazis did everything in their power to erase his very memory. His name and his music remained obscure even after the end of World War II; it was only during the last few decades that his works began to be rediscovered, with a spate of albums revealing a major late Romantic voice.



Gernsheim in his youth, 1852. Image from the Friedrich Gernsheim Archive, National Library of Israel



Portrait of Gernsheim at mid-life



Photo of Gernsheim in his later years

FRIEDRICH GERNSHEIM: A TIMELINE

July 17, 1839 Friedrich Gernsheim born to a Jewish family in Worms, Grand Duchy of Hesse (Rhineland)

1848 The family moves to Frankfurt

1850 Makes his debut as a concert pianist at the age of 11

1852 Studies at the Leipzig Conservatory

1855–60 Lives in Paris

1861 Engaged as conductor in Saarbrücken

1865 Moves to Cologne

1874–90 Lives in Rotterdam, the Netherlands, as the music director of the Philharmonic Society

1877 Marries Helene Herrnsheim

1880 Daughter Marie is born

1883 Daughter Clara is born

1890 Moves to Berlin to join the Stern Conservatory

1910 Records three of his piano works for the Welte-Mignon mechanical piano

1914 Two-day Gernsheim Festival in Dortmund, in honor of his 75th birthday

1915 Daughter Marie dies at the age of 35

September 11, 1916 Gernsheim dies in Berlin at the age of 77

1. Alexander L. Ringer, “Friedrich Gernsheim (1839-1916) and the Lost Generation.” *Musica Judaica* 3/1 (5741/1980-81), 1-12.

ORCHESTRA CONCERT

Epic Narratives: Gernsheim and Brahms

Friday & Saturday, September 18 & 19, 2026 at 7 pm

Sosnoff Theater at the Fisher Center at Bard

The Orchestra Now (TÖN)

Leon Botstein conductor

Friedrich Gernsheim (1839–1916)

Zu einem Drama, Op. 82 (1902)

First NY performance since 1913
Allegro moderato (moderately fast)
Andante amoroso e molto sostenuto quasi
adagio (moderately slow and loving,
very sustained)
Allegro moderato (moderately fast)
no pause between movements

Symphony No. 3 in C minor, Op. 54, “Song of Miriam” (1887)

U.S. PREMIERE
Allegro ma non troppo (fast, but not too fast)
Molto adagio (very slow)
Molto vivace (very lively)
Allegro con brio (fast, with spirit)

Intermission

20 min

Johannes Brahms (1833–1897)

Piano Concerto No. 1 in D minor, Op. 15 (1854–58)

Maestoso (majestic)
Adagio (slow)
Rondo: Allegro non troppo (not too fast)
ORION WEISS piano

THE MUSIC

Notes by Peter Laki

The symphonic poem **Zu einem Drama** (“To a Drama”), Op. 82 (1902) shows how the 63-year-old composer, at the threshold of a new century, kept abreast of recent musical developments, and the still-controversial idea of program music in particular. The title alludes to possible extra-musical associations that might have inspired the piece, as if it were some kind of incidental music to an imaginary play. (The subtitle of the work is *Tondichtung*, “tone poem,” a term that inevitably reminds today’s listeners of Strauss,

though Gernsheim also composed a *Tondichtung* for piano solo, something Strauss never did.) While no explicit program is given and no literary inspiration mentioned, the musical form of *Zu einem Drama* strongly suggests the presence of some secret “drama.” The overall form of the piece departs from traditional patterns in ways that would be hard to explain on the basis of “absolute music” alone: there are several moments where the music suddenly stops, to continue in a surprising new direction.

The solemn opening melody, presented by the woodwinds, functions as a kind of motto throughout the work. A second, more lyrical theme follows, introduced by the strings. There are two sections in a slower tempo marked “Quasi fantasia,” which are lyrical elaborations on the motto theme. The central portion is an expansive “Andante amoroso” written in the key of G-flat major—which is as remote from C, the work’s main tonality, as you can get. This is the theme that (after a number of *vivo*, *agitato*, or *appassionato* episodes) undergoes a major character transformation straight out of a tone poem by Liszt: the *amoroso* melody becomes heroic and triumphant as the piece approaches its powerful C-major conclusion.



Program book cover for premiere of Gernsheim's Symphony No. 3

The similarities with Brahms's style are unmistakable, yet Gernsheim had some original thoughts to express in Brahms's language. In addition to the unusual form of the piece, it is perhaps in the area of orchestration that Gernsheim's originality is most fully revealed. His use of the woodwinds is particularly noteworthy: he wrote important parts for the English horn and the bass clarinet, instruments Brahms never used in his symphonic works. He also featured the harp prominently, especially in the *amoroso* section.

The **Symphony No. 3** (“Mirjam,” 1887) may be seen as another subtle and somewhat ambiguous nod in the direction of program music. In a recent article², musicologist Amanda Ruppenthal Stein has shown that the work was first performed simply as “Symphony No. 3,” without any mention of Miriam, the sister of Moses and

Aaron from the Book of Exodus. The subtitle first appeared in a concert program in 1903, a full 15 years after the world premiere. A complete program description was published even later, in a 1909 article in the journal *Allgemeine Zeitung des*

2. Amanda Ruppenthal Stein, “Between (German) Absolute and (Jewish) Program Music: Friedrich Gernsheim's *Mirjam-Sinfonie*.” *19th-century Music* 49/3 (2026), 163-188.

Judentums. Yet in this program Gernsheim explicitly stated that he had been thinking of Miriam and the Exodus story all along. The reasons for this delayed disclosure are not entirely clear, but it is possible that Gernsheim, essentially a Brahmsian, was initially reluctant to align himself with program music in any way, shape, or form. Also, as a Jew, he might have thought it unwise to refer to what could be seen as a Jewish topic, given the anti-Semitic milieu in which he was moving. It is telling that, in his program, Gernsheim went out of his way to stress that the principal source of inspiration had come from Handel's *Israel in Egypt*, which the composer had first encountered as a teenager. The mention of Melozzo da Forlì's musician angel is also remarkable in this respect, as Gernsheim cited a second non-Jewish work of art that had served as a source of inspiration.

It was during my studies at the Leipzig Conservatory—I must have been about fourteen years old when I first heard Handel's mighty oratorio *Israel in Egypt*. I can still precisely recall the impression it had on me. With each succeeding number, I was drawn ever more under the spell of this magnificent composition. And as I heard the final recitative: “And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand” and a mighty soprano sang unaccompanied, freely into the air, the hymn in C major upon which the glorious final chorus is built, there stood before me the figure of Miriam so clearly as one of the angels of Melozzo da Forlì in the sacristy of St. Peter's in Rome. And this figure has never since left me. For decades I saw her next to me, timbrel in hand, and heard the song of victory that flowed from her mouth when her people were saved from slavery. And “Miriam's Song of Victory” was the starting point for my C-minor symphony. (I wrote it in 1887). But also the *suffering* of Miriam and her people moved me as I conceived the work, and thus arose the first movement—not a work of program music, as I expressly emphasize, but an evocation of oppression, of slavery, with occasional glimpses of light and hope. Its overall attitude is gloomy, passionate. “The people rise up in their rage”(!)—so I once read in a discussion of the work.

The second movement (Adagio) is Miriam herself. On a magnificent summer night on the banks of the Nile perhaps, distressed by the suffering of her people, she confides her sorrow, but also her hope, to the stars.

The third movement: the flight. In silence and haste, the masses follow one another in the dark of night, rushing toward the morning of liberation.

In the fourth movement, finally, *freedom*. Songs of victory and joy fill the air. For a moment, memories of different times appear, but they are quietly dispelled by the joys of the present, and the symphony ends with jubilant sounds.³

Of course, the tragedy-to-triumph scenario outlined by Gernsheim in this program had been central to many 19th-century symphonies since Beethoven's Fifth (with

which the present work shares its C-minor tonality). Gernsheim's narrative (suffering—idyll—flight—victory) fits in comfortably with the typical idea of a four-movement Romantic symphony. However, the way Gernsheim completed this common trajectory is individual in some respects, and there is some musical evidence to support the composer's claim that he was indeed thinking about a Biblical heroine, rather than just a general scenario of darkness to light. The first movement, for instance, has inherited the intensely dramatic tone of the corresponding sections of Beethoven's Fifth or Brahms's First (another work in C minor); yet the lyrical episodes are longer and more poignant than in those works, in keeping with the idea of suffering that Gernsheim emphasized in his description. At the same time, it is easy to agree with the contemporary critic who spoke about “the people rising up in their rage,” as many moments (including the powerful ending) suggest struggle and turmoil.

In the Adagio, the tonality changes from C minor to E major—the same juxtaposition of keys found in Brahms's First. The opening oboe melody, which traverses several keys, is followed by a sweet second theme, scored for violins with harp accompaniment. The gentle, idyllic tone is disrupted only briefly by moments of more intense rhythmic activity.

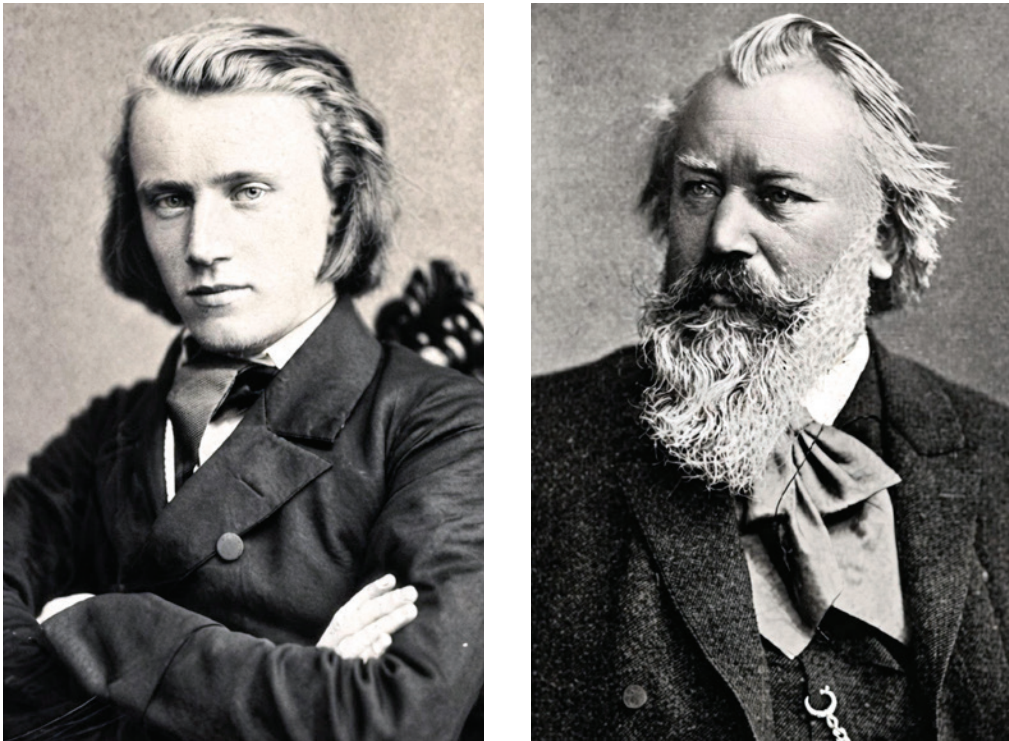
In the scherzo, Gernsheim subjected a fast-moving main theme, which recalls Mendelssohn, to a development that is truly Brahmsian. Moving from C minor to C major, the middle section (“Trio”) strikes a calmer tone before the scherzo proper returns in modified form.

The opening theme of the last movement is related to the main melody in the finale of Brahms's First—which means that it is also related, if more indirectly, to the “Ode to Joy” theme from Beethoven's Ninth. Although the meter is 3/4 and not 4/4 as in Beethoven and Brahms, there is a strong family resemblance in a certain hymn-like quality that they all share. In Gernsheim's finale, this melody undergoes a powerful development; first stated by the strings, it is soon taken over by the full orchestra. Through a succession of gentle, lyrical episodes and dramatic outbursts, the music winds its way toward what the composer described as a “jubilant” conclusion.

While we cannot disregard Gernsheim's account of the Biblical inspiration behind the work, it is important to realize that he was an “absolute musician” by training; in his view, no extra-musical program could be allowed to disrupt or alter the sacrosanct four-movement symphonic form in any way. At most, a few subtle allusions (such as the use of the harp, an instrument often associated with ancient storytellers) may hint at the presence of a programmatic dimension. Yet a symphony always had to remain a symphony and not turn into a tone poem—at least this was true for Gernsheim in 1887. Fifteen years later, as we have seen, he did compose an actual tone poem—but, paradoxically, he did not reveal any literary sources there: in *Zu einem Drama*, the “drama” had to remain a virtual one.

In these tentative moves toward program music, Gernsheim appears very much as a member of the “Party of Reasonable Progress” (*Partei des vernünftigen Fortschritts*), in which his friend Max Bruch claimed membership in a letter to music publisher Fritz

3. This program is printed in the original German and in English translation in Stein, *op. cit.*, 176.



Left: Johannes Brahms. Photo (Talbotypie) about 1855, Robert-Schumann-Haus Zwickau; Right: Brahms in his later years

Simrock (1881).⁴ “Reasonable progress”—a willingness to consider new ideas within limits, while remaining unshakably committed to the traditions—seemed to be the artistic philosophy of Friedrich Gernsheim as well.

On most surviving photographs, taken later in life, Johannes Brahms wears a long, white beard, which makes him look much older than his age. (He was only 64 when he died.) Yet there are surviving photos of the young Brahms, clean-shaven, his hair covering his ears, with a boyish, almost angelic face. That is what Brahms looked like when he wrote his **First Piano Concerto**, completed at the age of 25. Five years earlier, his mentor Robert Schumann had proclaimed him to be “one of the elect”—the next great composer “who, like Minerva, [had sprung] fully armed from the head of Kronion [the son of Kronos, i. e. Zeus or Jupiter].” Brahms had by then written none of the great symphonic works we know today, though he already had three large piano sonatas, some other piano works, as well as several songs under his belt. Schumann mentioned some violin sonatas and string quartets as well, but those have not survived.

Schumann’s enthusiastic words put no small amount of pressure on the young man, who felt he had to live up to this prophecy—especially since Schumann, shortly after making that prophecy, had a mental collapse, attempted suicide, and was subsequently

admitted to a mental asylum where he died in 1856. His former protégé was now on his own, struggling to write the Great Work that would confirm his reputation.

Brahms made sketch after sketch, filled notebook after notebook, but was dissatisfied with everything he wrote. Two of the large-scale compositions started during this time came to fruition only 20 years later: the Piano Quartet in C minor (1875) and the First Symphony, also in the “stormy” key of C minor. The third one, and the first to reach completion, was what eventually became the First Piano Concerto, whose key—D minor—is also considered dramatic if not outright tragic in character. The concerto was completed in 1858, “only” four years after it was begun. (Brahms had originally planned to use its themes in a sonata for two pianos, then in an orchestral work, before settling on piano and orchestra.)

The nearly 50-minute concerto—Brahms’s most ambitious work to date—bursts with energy and passion. Its tension-filled opening melody, strangely hovering between different keys over an ominous, incessant timpani roll, is exciting, terrifying, and utterly novel. In his 1997 book on Brahms, Jan Swafford describes it as “a shout of unrest, alarm, calamity,” and notes that the theme had first come to the composer in the wake of Schumann’s suicide attempt. Subsequently, a series of contrasting themes—in turn lyrical, hymn-like, or nostalgic—combine to form a grandiose and exciting movement.

In the original manuscript, Brahms entered the words *Benedictus qui venit in nomine Domini* (“Blessed is He who comes in the name of the Lord”) at the beginning of the second movement. The inscription reflects the intense spirituality of this Adagio. In one of his letters to Schumann’s widow, Clara (with whom he was deeply in love), Brahms also revealed that he thought of this movement as a gentle portrait of her. The first movement did not contain a cadenza, but here, Brahms included an unaccompanied piano passage in free rhythm just before the end, making this heartfelt prayer even more personal.

The final Rondo, as many commentators have pointed out, is directly modelled after the last movement of Beethoven’s Piano Concerto No. 3. The similarity may be seen in the character and succession of themes, the central episode fashioned as a *fugato* (with the different voices chasing one another), and several other details. This time, there are not just one but two cadenzas. After the first one, the tonality shifts from the minor to the more serene major mode (a move also found in the Beethoven), to prepare for the jubilant ending.

During the long compositional process, Brahms was frequently consulting with his friend, violinist-composer-conductor Joseph Joachim, who led the successful first performance in Hannover on January 22, 1859, with Brahms at the piano. A more prestigious performance followed at the Leipzig Gewandhaus a few days later, but this turned out to be a fiasco, as conductor Julius Rietz was clearly unsympathetic to the work, which was also received unfavorably by the audience. It was one of the greatest disappointments in Brahms’s career, and the fact that it happened in the city of Schumann and Mendelssohn made it even worse. Many years had to pass before Brahms reconciled with Leipzig and began to perform there again.

4. See Alexander L. Ringer, “Die Parthei des vernünftigen Fortschritts”--Max Bruch und Friedrich Gernsheim.” *Die Musikforschung* 25/1 (1971/72), 17-27

Panel Discussion

The Life and Legacy of Friedrich Gernsheim

Saturday, September 19, 2026 at 11 am
Olin Hall at Bard College

Leon Botstein Music Director, TŌN
Peter Laki musicologist
Enrique Lombrozo Gernsheim scholar, E&V ProArte
Amanda Ruppenthal Stein musicologist, Carroll University; writer/editor, Lowell Milken Center for Music of American Jewish Experience at UCLA

Chamber Concert

Gernsheim at the Piano

Saturday, September 19, 2026 at 1 pm
Olin Hall at Bard College

The TŌN Chamber Players

Francis Chung-Yang Huang TŌN pianist

Friedrich Gernsheim (1839–1916)

Piano Quartet No. 3 in F major, Op. 47 (1883)

U.S. PREMIERE

Allegro tranquillo (fast and calm)

Allegro energico e appassionato (fast, energetic and passionate)

Andante cantabile (moderately slow, in a singing style)

Tema con variazioni: Allegro moderato e pesante (moderately fast and heavy)

FRANCIS CHUNG-YANG HUANG piano

ANNA POPAN violin

CASEY LEBKICKER viola

KATE HWANG cello

Piano Quintet No. 2 in B minor, Op. 63 (1897)

NY PREMIERE

Molto moderato (very moderate)

Adagio (slow)

Allegretto molto grazioso e sempre scherzando (moderately fast, very graceful, and always playful)

Allegro giocoso, ma non troppo presto (fast and happy, but not too quick)

FRANCIS CHUNG-YANG HUANG piano

CARLOS TORRES violin

JOLIN YI-LIN LIN violin

CARLA MENDOZA TREJO viola

NOHYOON KWAK cello

THE MUSIC

Notes by Peter Laki

Chamber music was certainly at the center of Gernsheim’s compositional output. During his long career, he wrote five string quartets, two string quintets, two piano quintets, three piano quartets, two piano trios, four violin sonatas, and three cello sonatas. This enormous production in an area where Brahms reigned supreme inevitably invites comparison between the two contemporaries. We sample this significant body of music by presenting two chamber works with piano on Saturday and two with strings alone on Sunday, in an attempt to discover Gernsheim’s personal voice and to better appreciate his contributions to chamber music literature.

There is certainly no shortage of harmonic progressions and rhythmic figures in the **Piano Quartet No. 3 in F major**, Op. 47 (1883) that may sound like Brahms to 21st-century audiences. Yet attentive listeners will detect a different musical personality in Gernsheim: suaver and more soft-spoken, preferring broad *cantabile* melodies to turbulent dramatic statements. He had a definite predilection for the highest registers of the violin and the piano, and a keen ear for the special character of the instruments, each of which receives plenty of brilliant solo passages. Gernsheim displayed great ingenuity in reassigning his themes to different instruments at the repeats. For instance, the opening theme of the first movement is first introduced by the piano, but in the recapitulation it is played by the viola, which makes the melody appear in a completely new light.

The second movement follows the traditional form of the scherzo with a central trio section (ABA), but it is marked “Allegro energico e appassionato” and written in the key of D minor, which was often chosen for pieces of a turbulent character in the 18th and 19th centuries. After a brief and stormy introduction, a theme with a strong rhythmic profile emerges, but it is soon tempered by another of those *dolce espressivo* moments in which we are beginning to recognize a Gernsheim fingerprint. The rhythmic theme is contrapuntally elaborated, leading to an emotional climax at the end of the A section. The trio, in a slower tempo and in D major, is exquisitely lyrical—then, during the retransition, a remarkable thing happens: mysterious scalar figures in the strings against fast-moving arpeggios in the piano briefly create an eerie atmosphere before the regular recapitulation begins.

The third movement is a heartfelt Andante in B-flat major, in Gernsheim’s best *cantabile* vein, with a middle section in B-flat minor that builds up to a passionate *fortissimo*, only to fall back into the tranquil mood of the beginning.

The quartet ends with a theme-and-variations whose main melody, marked *Quasi Tromba* (“like a trumpet”), is introduced by the piano (right hand only). This fanfare-like theme is followed by twelve variations, exploring the various possible relationships among the instruments. The variations are mostly arranged in pairs. First, the three strings are opposed to the piano in a dialog (Var. I); the strings play the melody, accompanied by the piano, then the roles are reversed (II–III). The tempo speeds up and slows down again in a pair of variations dominated by rhythm (IV–V). There are

two variations in the minor mode (VI–VII), one mournful, the other more energetic. The next pair (VIII–IX) turns the melody into a gentle *siciliano*, first as a viola solo, then as a violin-cello duet, always with piano accompaniment. A similar change in instrumentation can be heard in a *leggiero* pair (X–XI), before an animated final variation brings the work to its brilliant conclusion.

Fourteen years later, the **Piano Quintet No. 2 in B minor**, Op. 63 (1897) finds Gernsheim in an altogether more serious mood. This is a monumental work, extremely demanding from a technical point of view (especially in the concerto-size piano part), and abounding in grandiose musical gestures in all four movements. The first movement builds on the contrast between a massive first theme and a beguiling second melody, accompanied by the plucked notes of the cello. After an extremely eventful development section and a significantly altered recapitulation, the end of the movement is powerful and full of pathos.

The second movement could almost be seen as two movements in one. It opens and closes with a heartfelt Adagio in the key of B major, in which duple (4/4) and triple (12/8) divisions of the beat are heard simultaneously. In between, as a great surprise, comes an “Appassionato” section in G minor, a key extremely remote from B major. Here, wild piano arpeggios and nervous string tremolos create a highly charged, emotionally intense atmosphere, followed by a free recapitulation of the Adagio.

A brief and lighthearted fast movement in G major is in third place—Gernsheim’s words *grazioso* and *scherzando* describe its character perfectly, although he did include a short passage where some clouds seem to be appearing on the horizon; these are, however, quickly dispelled.

The high-energy finale, in B major, contains one of Gernsheim’s most memorable melodies, a sweeping theme that serves as the second subject but dominates most of the movement, alongside the energetic and muscular first theme. Building upon these two materials, the composer gave one of his crowning chamber works a rousing conclusion.

The Quintet was dedicated to the Bohemian String Quartet, a group for whom Antonín Dvořák wrote many of his quartets. They gave the first performance in Vienna, with the composer at the piano, in 1897.

Chamber Concert

The Romantic Arc

Sunday, September 20, 2026 at 11 am
Olin Hall at Bard College

The TÖN Chamber Players

Friedrich Gernsheim (1839–1916)

String Quartet No. 2 in A minor, Op. 31 (1875)

Allegro (fast)
Adagio (slow)
Molto vivace ed energico (very lively and energetic)
Allegro moderato e molto energico (moderately fast and very energetic)
LAP YIN LEE *violin*
IASMIN BONFIM DE CARVALHO *violin*
YUXUAN ZHANG *viola*
ALFRED WESTERN *cello*

String Quintet No. 2 in E-flat major, Op. 89 (1915)

U.S. PREMIERE
Allegro energico (fast and energetic)
Andante con moto (moderately slow, with motion)
Allegro (fast)
Rondo all'ongarese: Allegro molto vivace (fast and very lively)
YUXUAN FENG *violin*
MINGYUE XIA *violin*
CHIA-MEI (LILY) LI *viola*
CHRISTIAAN STEFANUS VAN ZYL *cello*
ALEX ENGELHARDT *cello*

THE MUSIC

Notes by Peter Laki

The earliest work on our Gernsheim festival, the **String Quartet No. 2 in A minor**, Op. 31 (1875), written the year after the composer’s move to Rotterdam, shows the 36-year-old in full command of his artistic powers. Two years after Brahms’s first published string quartets (Op. 51), Gernsheim joined his friend in giving the genre a new life, after a relatively fallow period in the 1850s and ‘60s when, following the deaths of Mendelssohn and Schumann, few notable quartets were written. In his A-minor quartet, Gernsheim managed to fill the traditional form with new content. Without exactly breaking new ground, this master of “reasonable progress” handled melody, harmony, and rhythm with great ingenuity, and wrote highly attractive parts for all four instruments. His love for the

violin's high register, and his penchant for broad, highly emotional melodies, both noted earlier, are already on full display here. In the first movement, Gernsheim invested the ingratiating second theme with a special color by having the viola—the lower instrument—play the upper voice, accompanied by the second violin a third lower. (The roles are reversed in the recapitulation.) Throughout this entire Allegro, moments of high tension alternate with moments of relief. The movement ends with a *forte* outburst followed by a few soft chords, leaving matters in a kind of suspense.

The hymnic second-movement Adagio is written in D-flat major, a key very remote from the quartet's main tonality of A minor. This tonal leap creates a certain sense of distance. A quietly flowing, majestic melody gives way to a more intense second subject. When the initial melody returns, it is played by the three lower instruments while Gernsheim adds a lavishly ornamented first violin part.

The third-movement “scherzo” (Gernsheim did not use that designation), scored in the home key, is vigorous and energetic, with a lyrical trio (middle section) in A major, after which the main section is repeated, as tradition demands.

The finale's main theme is dominated by a characteristic long-short rhythm, complemented by a poetic second theme. The extensive development section includes a brief *fugato* (a section in imitative counterpoint), followed by a full recapitulation and an agitated coda.

Gernsheim dedicated his Op. 31 to his friend, violinist and quartet leader Robert Heckmann (1848–91), who prepared an edition of Schumann's three string quartets and was also the dedicatee of Edvard Grieg's String Quartet (1878). As a soloist, Heckmann premiered Brahms's first violin sonata in 1879 (with the composer at the piano), as well as Richard Strauss's sonata (with Julius Butths) in 1888.

The **String Quintet No. 2 in E-flat major**, Op. 89 (1915) is one of Gernsheim's last works, completed the year before his death. Gernsheim's first string quintet, Op. 9, written almost half a century earlier (1868), called for two violas, like Mozart's quintets. This time, Gernsheim chose to use two cellos, as Schubert had done in one of *his* final works, the Quintet in C. It is quite possible that Gernsheim was thinking of his great predecessor when he inserted a highly dramatic *Andante patetico* in the middle of his scherzo, recalling Schubert's *Andante sostenuto* in the analogous position. That portion of the second movement, as well as the entirety of the third, show that Gernsheim did not want to write just another piece of chamber music, but intended to make a major artistic statement. Yet, as it was written at the height of World War I, the quintet could not receive the attention it deserved. It lay dormant for almost an entire century, before it was finally published in 2002.

In spite of its profound and tragic moments, the Quintet as a whole is not a tragic piece. The first movement's opening melody is simple and classical almost to the point of exaggeration, although harmonic and textural complexities appear almost immediately. Yet the music always returns to pure and unadulterated E-flat major in the end.

In the second movement, the above-mentioned *patetico* middle section (E-flat minor) is framed by a vigorous scherzo, in which a robustly rhythmic theme alternates with music in Gernsheim's sweet, serenade-like manner.



A page from the manuscript of Gernsheim's String Quintet No. 2, showing the composer's changes.

The main theme of the Adagio (G-sharp minor) is marked *con dolore*. It is accompanied by a rhythmic figure that unmistakably evokes a funeral march.⁵ The *dolcissimo* middle section (A-flat major) receives additional poignancy from its delicate scoring. In the recapitulation, the accompaniment becomes more active, and we are jolted by a sudden *appassionato* outburst where the tempo becomes *Molto vivo* for a brief moment. The manuscript shows that Gernsheim originally wanted to end the movement in the minor mode with the mournful rhythmic figure. Then he crossed out that ending and brought back the theme of the middle section instead, letting the music die away on a gentle, soothing major chord.

The quintet—and Gernsheim's chamber-music oeuvre—ends with an almost regular classical sonata-rondo, with all the thematic and character contrasts required by that form. The movement, capped by a brilliant *Presto* coda, proves that it was possible, even two years after Stravinsky's *Rite of Spring*, to say something new and personal in the traditional Classical-Romantic idiom.

5. This motif may be connected to the death of Marie, the older of Gernsheim's two daughters, who passed away in 1915 at the age of 35.

The Artists

LEON BOTSTEIN *conductor*

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.

PETER LAKI *panelist*

Peter Laki graduated from the Franz Liszt Academy (now University) of Music, Budapest, in 1979. After further studies in Paris in 1981–82, he received his Ph. D. from the University of Pennsylvania in 1989. He served as program annotator of the Cleveland Orchestra from 1990 to 2007 and, during that time, also taught courses at Case Western Reserve University, Kent State University, and Oberlin College. From 2007 to 2024 he was on the faculty of Bard College as visiting associate professor of music. He has published numerous musicological articles in Hungarian, German, English, and French. He served as the editor of *Bartók and His World*, a collection of essays and documents published for the Bard Music Festival by Princeton University Press in 1995. He writes program notes for many orchestras and performing arts organizations and has lectured at numerous international conferences.

ENRIQUE LOMBROZO *panelist*

Enrique Lombrozo is an engineer and avocational musician. He began classical piano lessons at the age of six. As a teenager, he taught himself to play guitar and formed a rock band in high school, in which he played keyboards and electric guitar. His passion for math and science led him to study engineering at MIT. Throughout his college years, he continued his musical education, studying composition, form, and analysis. His teachers included Allen Forte and David Epstein. He also studied piano with David Bacon, a disciple of Egon Petri, at Longy School of Music in Cambridge, MA.

Lombrozo graduated from MIT with a degree in electrical engineering and went on to build a successful career in the electronics industry. After moving to San Diego, he continued his musical studies, pursuing piano under the guidance of distinguished pianist and teacher Ilana Mysior.

In 1996, Lombrozo and pianist Betty Roth formed a piano duo that performed together for the next 15 years. Their repertoire included works for piano four hands as well as transcriptions of orchestral works. In 2001, they won first place in the avocational category of the Duo Piano Winter Festival and Competition, held at the University of San Diego. The competition was judged by Valentina Lisitsa and Alexei Kutznetsoff, the internationally acclaimed Ukrainian piano duo.

Over the past decade, Lombrozo has devoted much of his musical attention to exploring the orchestral and chamber works of neglected composers. This work led him to “discover” Friedrich Gernsheim, a German late-Romantic composer whose music he regards as deserving rediscovery and inclusion in the classical music canon. He has since become a passionate advocate for Gernsheim.

In recent years, Lombrozo has taken up the electric bass guitar, fulfilling a musical ambition that dates back to his rock-band days in high school. In this way, his musical journey has come full circle—from the young guitarist and keyboard player in a teenage rock band to a lifelong musician whose curiosity continues to lead him in new directions.

AMANDA RUPPENTHAL STEIN *panelist*

Musicologist Amanda Ruppenthal Stein, Ph.D., is a lecturer in music and instructor of clarinet at Carroll University in Waukesha, Wisconsin. She is also a writer/editor for the Lowell Milken Center for Music of American Jewish Experience at the UCLA Herb Alpert School of Music, where she develops pedagogical resources for teaching Jewish music in university contexts.

Stein’s research focuses on Jewish music and musical life in 19th-century Europe and the United States, particularly how musicians approached Jewish identity, assimilation, and acculturation through sonic expression, relationships, and writing. Her broader interests include Jewish participation in secular musical cultures, American Jewish music and popular culture, and cross-cultural conversations on religious and racial identities. Her article “Between (German) Absolute and (Jewish) Program Music: Friedrich Gernsheim’s *Mirjam-Sinfonie*” was published in *19th-Century Music* in 2026. Gernsheim also figures prominently in her monograph project, *Sounding Judentum: Jewishness, Friendship, and Music, 1840–1910*. Her work on friendship and musical exchange extends to Gernsheim’s close friend Max Bruch; Stein’s chapter, “From Concert Hall to the Synagogue and Beyond: The Jewish Journey(s) of Max Bruch’s *Kol Nidrei*,” will appear in *Kol Nidre in Performance* (forthcoming, Oxford University Press).

Stein has presented her research at national and international conferences and scholarly forums. More recently, she has brought her work on German-Jewish musical life into American contexts, with forthcoming presentations for the Association for Jewish Studies on German-Jewish participation in nineteenth-century Milwaukee musical societies and for the Society for American Music on Bruch’s *Kol Nidrei* in early American record culture. She was the convener of recent panels on Jewish music pedagogy at the Association for Jewish Studies and American Jewish Historical Society. In 2019, Stein traveled twice to Uganda to conduct fieldwork with the Abayudaya Jewish community as part of a Cantors Assembly solidarity mission and recording project.

Stein earned her Ph.D. in musicology from the Bienen School of Music at Northwestern University, where she was a Crown Graduate Fellow for the Crown Center for Jewish and Israel Studies. She serves on the board of the Jewish Studies and Music Study Group of the American Musicological Society. Alongside her work as a musicologist and educator, she is an active clarinetist.

ORION WEISS *piano*

One of the most sought-after soloists and chamber music collaborators today, Orion Weiss is a “brilliant pianist” (*The New York Times*) with “powerful technique and exceptional insight” (*The Washington Post*). He has dazzled audiences worldwide with his “head-spinning range of colors” (*Chicago Tribune*) and has performed with all of the major orchestras of North America and at all of the major venues and music festivals.

In February 2025, Weiss released *Arc III*, the final album in his recital trilogy on First Hand Records. Recent performances include cycles of Beethoven’s complete violin sonatas with violinist James Ehnes; a return to the Chicago Symphony Orchestra, led by Michael Tilson Thomas; his debut with the National Symphony Orchestra, led by Ken-David Masur; and performances in Tokyo, Seoul, Taipei, Hong Kong, and Seattle. Additional highlights include his David Geffen Hall debut in New York with the American Symphony Orchestra; performances of the Goldberg Variations at the Santa Fe Chamber Music Festival and Newport Classical; performances in Italy, London, and Norway; and a tour with the Chamber Music Society of Lincoln Center. His recording with Augustin Hadelich won Opus Klassik’s Best Chamber Music Recording of 2025.

Known for his affinity for chamber music, Weiss performs at venues and festivals around the United States with artists such as violinists James Ehnes, Augustin Hadelich, and William Hagen; pianists Michael Stephen Brown and Shai Vosner; and many string quartets, including the Ariel, Parker, and Pacifica Quartets.

A native of Ohio, Weiss attended the Cleveland Institute of Music and made his Cleveland Orchestra debut performing Liszt’s Piano Concerto No. 1 in 1999. That same year, with less than 24 hours notice, he stepped in to replace André Watts for a performance of Shostakovich’s Piano Concerto No. 2 with the Baltimore Symphony Orchestra. His awards include the Classical Recording Foundation’s Young Artist of the Year, Gilmore Young Artist Award, an Avery Fisher Career Grant, and more. His teachers include Paul Schenly, Jerome Lowenthal, and Sergei Babayan. In 2004, he graduated

from the Juilliard School, where he studied with Emanuel Ax. More info at orionweiss.com.

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, 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.

TŌN CHAMBER MUSIC

Alongside their orchestral work, TŌN musicians engage deeply in chamber music, which offers greater individual responsibility, direct musical interaction, and skills that carry back into their orchestral playing. Throughout the year, students rehearse and perform in a range of small ensembles. Highlights include the spring Chamber Week in March at Bard, album recordings, and concerts presented in venues throughout the surrounding community.

The Orchestra Now (TŌN)

Leon Botstein *Music Director*

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Shan (Serena) Bai
Concertmaster
Luca Sakon
Yuxuan Feng
Anna Wallace
Lap Yin Lee
Jolin Yi-Lin Lin
Iasmin Bonfim de
Carvalho
Mingyue Xia
Angeles Hoyos TŌN ’25
Haley Maurer Gillia
TŌN ’26

Violin II

Yuchen Zhao *Principal*
Xiaomeng Ma
Carlos Torres
Joas Erasmus
Anna Maria Cristina
Popan
Peyton Cook
Olivia Moaddel
Kathryn Aldous
Hanyu Feng*
Sansa Wang*

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Enoch Ng *Principal*
Flavia Pájaro-van de
Stadt
Carla Mendoza Trejo
Benjamin Duke
Chia-Mei (Lily) Li
Yuxuan Zhang
Casey Lebckicker*

Cello

Hannah Brown
Principal
Maria Paula Casas
Stella Torkelson
Christiaan Stefanus
van Zyl
Alex Engelhardt
Shawn Thoma
Kate Hwang*
Nohyoon Kwak*
Alfred Western*

Bass

Shion Kim *Principal*
Luisa Torres
Moisés Chirinos
Zacherie Small
Jack Corcoran*
Nozomi Sugimoto*

Flute

Wen-Hsiu (Angela) Lai
Principal^{1, 2}
Christian Midy
*Principal*³
Youbeen Cho

Oboe

Nathalie Graciela Vela
Principal^{1, 2}
Aaron Haettenschwiller
*Principal*³
Shawn Hutchison
TŌN ’22
English Horn

Clarinet

Craig Swink
Principal^{1, 2}
Timothy Coffey
*Principal*³,
*Bass Clarinet*¹
Eric Huang

Bassoon

Peter Houdalis
Principal^{1, 2}
Shelby Capozzoli
*Principal*³,
*Contrabassoon*²
Alejandro Morillo

Horn

Lee Cyphers
Principal^{1, 2}
Jaxson Padgett
*Principal*³
Ashton Sady
Felix Johnson
Jack Sindall *Assistant*

Trumpet

Nathan Lyle
Principal^{1, 2}
Kassandra Miano
*Principal*³
Isaac Morton

Trombone

Yuki Mori *Principal*
Ethan Pound
Charlie Hall
Bass Trombone

Tuba

Joel Horton

Timpani

Pei Hsien (Ariel) Lu

Percussion

Jonathan Monk
Philip Drembus*

Harp

Zibin Zhou

Keyboard

Francis Chung-Yang
Huang*

¹ *Zu einem Drama*

² *Symphony No. 3*

³ *Piano Concerto No. 1*

* *not performing in
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2026–27 Concerts

SEASON TWELVE

OCT 17

The American Spirit

Kellen Gray *conductor*
Melissa White *violin*

Copland Symphony No. 2, "Short Symphony"
Price Violin Concerto No. 1
Montgomery *Hymn for Everyone*
Still Symphony No. 4, "Autochthonous"

OCT 31 & NOV 1

Indiana Jones and the Raiders of the Lost Ark in Concert

James Bagwell *conductor*

Music by John Williams

FEB 6 & 7

Beethoven and Brahms: Part 1

Leon Botstein *conductor*

Brahms Symphony No. 4
Beethoven Symphony No. 3, *Eroica*

FEB 27 & 28

TŌN + ABT Studio Company

Charles Barker *conductor*

APR 10 & 11

Beethoven and Brahms: Part 2

Leon Botstein *conductor*

Brahms Symphony No. 3
Beethoven Symphony No. 7

MAY 1

Falletta Conducts Rachmaninoff

JoAnn Falletta *conductor*
Bibi Nguyen '27 *soprano*

Barber *Knoxville: Summer of 1915*
Joaquin Turina *Danzas fantásticas*
Rachmaninoff Symphony No. 3

MAY 15 & 16

In the Shadow of Catastrophe

Leon Botstein *conductor*
Alexandra Knoll *oboe*

Ernst Krenek *Symphonic Elegy*
Honegger Symphony No. 3, "Liturgique"
R. Strauss *Oboe Concerto*
Karl Amadeus Hartmann *Symphonic Hymns*



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or fishercenter.bard.edu, 845.758.7900 or
the box office in the lobby of Sosnoff Theater

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Bard