

## Handel's *Messiah*

**SAT 12/11/21 at 8 PM & SUN 12/12/21 at 2 PM**

**Performances #188 & #189** Season 7, Concerts 17 & 18

**Fisher Center at Bard** Sosnoff Theater

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**LEON BOTSTEIN** *conductor*

vocal soloists from the **BARD CONSERVATORY GRADUATE VOCAL ARTS PROGRAM**

**BARD FESTIVAL CHORALE**

**BARD COLLEGE CHAMBER SINGERS**

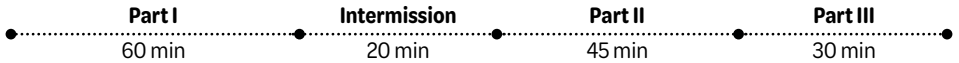
**JAMES BAGWELL** *choral director*

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### CONCERT TIMELINE

2 hours and 45 minutes



### George Frideric Handel

Born 2/23/1685 in Halle, Brandenburg-Prussia (now Germany)

Died 4/14/1759 at age 74 in London

### *Messiah*

Written 1741, at age 56

Premiered 4/13/1742 in Dublin, Ireland

These performances of Handel's *Messiah* are  
dedicated to the memory of

**Margarita Kuchma**  
2000–2021

a gifted and deeply engaged artist enrolled in  
the Master's Degree program in Human Rights and  
the Arts at Bard. She will be missed by all who had  
the privilege to know her.

Part I

- |  |  |
|--|--|
| 1. Symphony in E minor   | 11. For unto us a Child is born  |
| 2. Comfort ye my people<br><b>Zihao Liu</b> <i>tenor</i>   | 12. Pifa in C major  |
| 3. Ev'ry valley shall be exalted<br><b>Zihao Liu</b> <i>tenor</i>  | 13. There were shepherds abiding in the<br>field/And lo, the angel of the Lord<br>came upon them/And the angel said<br>unto them<br><b>Maria Giovanetti</b> <i>soprano</i> |
| 4. And the glory of the Lord   | 14. And suddenly there was with the<br>angel a multitude<br><b>Maria Giovanetti</b> <i>soprano</i>   |
| 5. Thus saith the Lord of Hosts<br><b>Jonathan Lawlor</b> <i>baritone</i>  | 15. Glory to God in the highest  |
| 6. But who may abide the day of His<br>coming <b>Jonathan Lawlor</b> <i>baritone</i>                                   | 16. Rejoice greatly<br><b>Maria Giovanetti</b> <i>soprano</i> /Then<br>shall the eyes of the blind be open'd<br><b>Montana Smith</b> <i>soprano</i>                        |
| 7. And He shall purify the sons of Levi/<br>Behold, a virgin shall conceive<br><b>Sarah Rauch</b> <i>mezzo-soprano</i> | 17. He shall feed His flock like a<br>shepherd <b>Francesca Lionetta</b><br><i>soprano</i> , <b>Montana Smith</b> <i>soprano</i>   |
| 8. O thou that tellest good tidings to<br>Zion <b>Sarah Rauch</b> <i>mezzo-soprano</i>                                 | 18. His yoke is easy, His burden is light  |
| 9. For behold, darkness shall cover<br>the earth<br><b>Michael A. M. Aoun</b> <i>bass-baritone</i>                     |  |
| 10. The people that walked in darkness<br><b>Michael A. M. Aoun</b> <i>bass-baritone</i>                               |  |

Part II

- |   |   |
|---|---|
| 1. Behold the Lamb of God   | 10. He was cut off out of the land of the<br>living <b>Sadie Spivey</b> <i>soprano</i>                              |
| 2. He was despised and rejected<br><b>Melanie Dubil</b> <i>mezzo-soprano</i>          | 11. But Thou didst not leave His soul in<br>hell <b>Sadie Spivey</b> <i>soprano</i>                                 |
| 3. Surely, He hath borne our griefs and<br>carried our sorrows                        | 12. Lift up your heads, O ye gates/Unto<br>which of the angels said He at any<br>time <b>Zihao Liu</b> <i>tenor</i> |
| 4. And with His stripes we are healed   | 13. Let all the angels of God worship Him   |
| 5. All we like sheep  | 14. Thou art gone up on high<br><b>Montana Smith</b> <i>soprano</i>   |
| 6. All they that see Him, laugh Him to<br>scorn <b>Zihao Liu</b> <i>tenor</i>         | 15. The Lord gave the word; great was<br>the company of the preachers   |
| 7. He trusted in God that He would<br>deliver Him                                     | 16. How beautiful are the feet of them<br><b>Sadie Spivey</b> <i>soprano</i>  |
| 8. Thy rebuke hath broken His heart<br><b>Francesca Lionetta</b> <i>soprano</i>       | 17. Their sound is gone out into all the<br>lands   |
| 9. Behold, and see if there be any<br>sorrow <b>Francesca Lionetta</b> <i>soprano</i> |   |

- 18. Why do the nations so furiously rage together  
**Michael A. M. Aoun** *bass-baritone*
- 19. Let us break their bonds asunder/He that dwelleth in heaven  
**Zihao Liu** *tenor*

- 20. Thou shalt break them with a rod of iron  
**Zihao Liu** *tenor*
- 21. Hallelujah

Part III

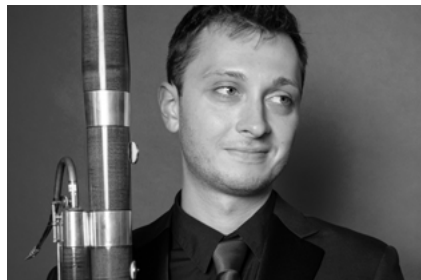
- 1. I know that my Redeemer liveth  
**Katherine Lerner Lee** *soprano*
- 2. Since by man came death
- 3. Behold, I tell you a mystery  
**Jonathan Lawlor** *baritone*
- 4. The trumpet shall sound  
**Jonathan Lawlor** *baritone*/Then shall be brought to pass the saying  
**Micah Gleason** *mezzo-soprano*

- 5. O death, where is thy sting?  
**Micah Gleason** *mezzo-soprano*,  
**Zihao Liu** *tenor*
- 6. But thanks be to God
- 7. If God be for us  
**Kirby Burgess** *soprano*
- 8. Worthy is the Lamb that was slain

## The Music

### HANDEL'S MESSIAH

Notes by TÖN bassoonist Philip McNaughton



Matt Dine

Traditionally performed at Christmas time, George Frideric Handel's *Messiah* is arguably one of the most performed and celebrated works of the orchestral repertoire. Not quite a full-staged opera, this oratorio features soloists, four-part chorus, and an orchestra of paired trumpets, two oboes, first and

second violins, viola, basso continuo, and timpani.

Finished in 1741, *Messiah* is in three parts and depicts the life of Jesus. Part I is the birth and miracle of Jesus, Part II is the Passion and Jesus' death (famously ending with the Hallelujah Chorus), and Part III is Jesus glorified in Heaven. All three parts are made up of scenes which consist of solo arias, recitatives, instrumental movements, and choruses.

This work contains many famous arias and choruses that can stand on their own as important works of the classical canon, but probably none are as notable as the end of the Second Part, the Hallelujah Chorus. And with that chorus comes many traditions: sing-along performances, its affiliation with the holiday season, and its use in television and popular culture. One of the most well-known practices—and one with a rather

curious origin—is the audience standing upon hearing the Hallelujah Chorus. It is said that at the work's London premiere in 1743, the King of England, George II, was present, and when he heard the Hallelujah Chorus he rose to his feet in excitement. According to the custom of the time, if the king stood, so did you. The audience rose to their feet to join their king. Though this

is thought to be the origin of the tradition, there is very little evidence as to why the king stood up or to even prove he was at the performance. There are even rumors that the king stood to make his way to the bathroom, and all his subjects just followed suit. Whatever the origin of the tradition is, it has held up over hundreds of years and added to the tradition of Handel's *Messiah*.

## The Artists

**LEON BOTSTEIN** *conductor*



Matt Dine

Leon Botstein brings a renowned career as both a conductor and educator to his role as music director of The Orchestra Now. He has been music director of the American Symphony Orchestra since 1992, artistic codirector of Bard SummerScape and the Bard Music Festival since their creation, and president of Bard College since 1975. He was the music director of the Jerusalem Symphony Orchestra from 2003–11, and is now conductor laureate. In 2018 he assumed artistic directorship of the Grafenegg Academy in Austria. Mr. Botstein is also a frequent guest conductor with orchestras around the globe, has made numerous recordings, and is a prolific author and music historian. He is the editor of the prestigious *The Musical Quarterly*, and has received many honors for his contributions to music.

More info online at [leonbotstein.com](http://leonbotstein.com).

**MICHAEL A. M. AOUN VAP '23**

*bass-baritone*

Michael (they/them) is a neurodivergent, Arab-American bass-baritone. As a vocalist, they draw inspiration from their activism and seek to demonstrate art and culture's ability to transform the social and political landscape. They hold a B.M. degree from the University of California in Santa Cruz where they performed in several opera department productions, including *Die Zauberflöte* as Sarastro, *Pirates of Penzance* as Sergeant, and *L'elisir d'amore* as Dulcamara.

**KIRBY BURGESS VAP '22** *soprano*

Kirby has taken part in a wide range of VAP projects from Kurtág's *Kafka-Fragmente* to Weill's *Seven Deadly Sins*. She played Amalia in *She Loves Me* and The Dew Fairy in Humperdinck's *Hansel and Gretel*, both with Furman University Opera Theater. She has performed as a soloist in Haydn's *Creation*, Handel's *Messiah*, Mozart's Requiem, and Mozart's *Missa Brevis*.

**MELANIE DUBIL VAP '22**

*mezzo-soprano*

Melanie strives to contribute to experiences in which the world of opera can be relatable, accessible, and cathartic. Most recently she sang fragments of Kurt Weill's *Seven Deadly Sins* as Anna I, and Menotti's *The Medium* as Ms. Nolan. Recognized for her work in musical theater, she received an

Emerging Artist Award in the 2020 Lotte Lenya Competition.

### MARIA GIOVANETTI VAP '23

*soprano*

Maria, a soprano from Denver, CO, holds a B.M. in vocal performance from the New England Conservatory of Music and a performance certificate from the University of Denver's Lamont School of Music. She has appeared as a soloist with the Colorado Symphony Orchestra and the Colorado Children's Chorale and last year won first place at the NATS Boston Chapter vocal competition in the upper classical division.

### MICAH GLEASON VAP '22

*mezzo-soprano*

Micah has been recognized for her diverse abilities as a vocalist and conductor. She is pursuing master's degrees in Conducting and Vocal Arts at the Bard College Conservatory of Music. Micah has appeared with multiple professional ensembles, and served as the alto artist-in-residence at Rockefeller Chapel at The University of Chicago. More info at [micahgleason.com](http://micahgleason.com).

### JONATHAN LAWLOR VAP '23

*baritone*

Jonathan earned a B.M. from New England Conservatory where he performed iconic lyric baritone roles including Marcello from Puccini's *La Boheme*, Melchior from Menotti's *Amahl and the Night Visitors*, and Belcore from Donizetti's *L'elisir d'amore*. Since 2018 he has participated in Boston's early music community through Emmanuel Music, Marsh Chapel, and Boston Baroque.

### KATHERINE LERNER LEE VAP '23

*soprano*

Katherine was named the 2021 VAP winner of the Bard Concerto Competition. She has appeared as a soloist in such venues as Carnegie Hall's Perelman Stage and the

Brooklyn and Cleveland Museums of Art. Katherine's training includes fellowships at Music Academy of the West and SongFest; she holds a B.A. in French and a B.M. in Voice from Oberlin College and Conservatory.

### FRANCESCA LIONETTA VAP '23

*soprano*

Francesca graduated from Eastman School of Music in 2020, where she performed the roles of Lizzie in *Polly Pen* and Pen Harmon's *Goblin Market* and Amore in Gluck's *Orfeo*. Concert highlights include soprano soloist in Fanny Hensel's *Hiob*, in Handel's *Utrecht Te Deum*, and in Bach's BWV130. After completing Eastman's Arts Leadership Program, Francesca founded "What is Opera, Anyway?," a non-profit opera education program.

### ZIHAO LIU VAP '23

*tenor*

Zihao is a tenor from Chongqing, China. He is in his first year in the Graduate Vocal Arts program of the Bard College Conservatory of Music. He received a B.M. from Manhattan School of Music. His recent performances include roles in *Don Giovanni* (Don Ottavio), *Die Zauberflöte* (Tamino), *L'elisir d'amore* (Nemorino), and *Falstaff* (Fenton).

### SARAH RAUCH VAP '22

*mezzo-soprano*

Sarah is a strong advocate for music's importance in sharing new stories and perspectives. Recent projects include engagement as a teaching artist with Reimagining Opera for Kids, and appearing as Anna in Weill's *Seven Deadly Sins* and Toby in Menotti's *The Medium* at Bard. More info at [sarahcrauch.com](http://sarahcrauch.com).

### MONTANA SMITH VAP '23

*soprano*  
Montana is a soprano from Titusville, Florida who studies voice with Edith Bers. She completed her B.M. in voice performance at Florida State University in 2021. Her

previous singing roles include Hansel in Humperdinck's *Hänsel und Gretel* and Tisbe in Rossini's *La Cenerentola*.

### SADIE SPIVEY VAP '23

*soprano*  
Sadie is an emerging young artist combining her skills in opera, acting, and musical theatre to create fulfilling and dynamic performances. A graduate of Penn State, she completed both a B.M. in Voice Performance and a B.F.A. in Acting. Sadie joined the Bard Graduate Vocal Arts Program this fall.

### BARD CONSERVATORY GRADUATE VOCAL ARTS PROGRAM

The Bard Conservatory's Graduate Vocal Arts Program is a unique Master of Music program led by artistic director Stephanie Blythe. Created to prepare the young singer for the special challenges of pursuing a professional life in music in the 21st century, this two-year M.M. degree program balances a respect for established repertoire and expressive techniques with the flexibility and curiosity needed to keep abreast of evolving musical ideas. Students work on operatic, art song, chamber music, and new music repertoire throughout the curriculum and in fully staged productions at the Fisher Center.

### BARD FESTIVAL CHORALE

The Bard Festival Chorale was formed in 2003 as the resident choir of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of its members have distinguished careers as soloists and as performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

### BARD COLLEGE CHAMBER SINGERS

Formed in 2002 by music director James

Bagwell, Bard College Chamber Singers is an auditioned choir of Bard students and alumni/ae from all programs of the College. The Chamber Singers have performed with the Bard Baroque Ensemble and in concerts of Haydn's Mass in D Minor and works by Mahler, Fauré, Kodály, and Baltas. In previous holiday seasons they have joined the Bard College Symphonic Chorus and members of TÖN, Conservatory, and Community orchestras to perform an annual December Winter Songfest.

### JAMES BAGWELL

*choral director*



Daniel Welch

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was recently named associate conductor and academic director of The Orchestra Now (TÖN) and was appointed principal guest conductor of the American Symphony Orchestra in 2009. He has led both ensembles in concerts at Carnegie Hall and Lincoln Center. He served as music director of The Collegiate Chorale from 2009–15. Highlights included conducting rarely-performed operas at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Möise et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass' *Toltec Symphony* and Osvaldo Golijov's *Oceana* at Carnegie Hall. His performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully Hall was recorded live for Gaslight Records

and is the only complete recording of the work. He has collaborated since 2011 with singer and composer Natalie Merchant, conducting orchestras across the country, including the San Francisco and Seattle Symphonies. Other recent performances include Glass' *Another Look at Harmony* at the Park Avenue Armory and leading the Little Opera Theatre of New York's production of Rossini's *Opportunity Makes the Thief*.

Mr. Bagwell is a regular guest conductor for The Tulsa Symphony. In 2011 and 2012 he conducted the Amici New York Orchestra at the OK Mozart Festival, and in December 2014 made his second appearance with the Cincinnati Symphony Orchestra. He frequently appears as guest conductor for orchestras around the country and abroad, including the Jerusalem Symphony,

the Interlochen Music Festival, and the Indianapolis Chamber Orchestra.

A noted choral director, Mr. Bagwell has prepared The Concert Chorale of New York for performances with the New York Philharmonic over the past several years. In 2018, he prepared The Concert Chorale for performances with the Los Angeles Philharmonic, and prepared two concerts for the Mostly Mozart Festival. Since 2003 he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the annual SummerScape festival.

Mr. Bagwell is Professor of Music at Bard College and Director of Performance Studies in the Bard College Conservatory of Music.

## THE ORCHESTRA NOW



David DeNee

The Orchestra Now (TÖN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences by sharing their unique personal insights in a welcoming environment. Hand-picked from the world's leading conservatories—including the Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and the Eastman School of Music—the members of TÖN are enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians' perspective, and having one-on-one discussions with patrons during intermissions.

Conductor, educator, and music historian Leon Botstein, whom *The New York Times* said "draws rich, expressive playing from the orchestra," founded TÖN in 2015 as a graduate program at Bard College, where he is also president. TÖN offers both a three-year master's degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestra Studies. The orchestra's home base is the Frank Gehry-designed Fisher Center at Bard, where it performs multiple concerts each season and takes part in the annual Bard Music Festival. It also performs regularly at the finest venues in New York, including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and others across NYC and beyond. *HuffPost*, who has called TÖN's performances "dramatic and intense," praises these concerts as "an opportunity to see talented musicians early in their careers."

The orchestra has performed with many distinguished guest conductors and soloists, including Leonard Slatkin, Neeme Järvi, Gil Shaham, Fabio Luisi, Vadim Repin, Hans Graf, Peter Serkin, Gerard Schwarz, Tan Dun, and JoAnn Falletta. Recordings featuring The Orchestra Now include two albums of piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of pianist Anna Shelest performing works by Anton Rubinstein with TÖN and conductor Neeme Järvi. *Buried Alive* with baritone Michael Nagy, released on Bridge Records in August 2020, includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck's song-cycle *Lebendig begraben*. Recent releases include an album of piano concertos with Orion Weiss on Bridge Records, and the soundtrack to the motion picture *Forte*. Recordings of TÖN's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured regularly on Performance Today, broadcast nationwide.

Explore upcoming concerts, see what our musicians have to say, and find more information on the academic program at [ton.bard.edu](https://ton.bard.edu).



Leon Botstein, *Music Director*

### Violin I

Esther Goldy  
Roestan  
*Concertmaster*  
Sabrina Parry  
Yi-Ting Kuo  
Yinglin Zhou  
Aubrey Holmes  
Misty Drake  
Nicole Oswald  
Xinran Li  
Tin Yan Lee  
Zhen Liu

Chas Barnard  
Cameron Collins\*  
Sara Page\*

### Bass

Luke Stence  
*Principal*  
Rowan Puig Davis  
Tristen Jarvis  
Kevin Thompson  
Joshua DePoint\*  
Kaden Henderson\*

### Flute

Brendan Dooley\*  
Leanna Ginsburg\*  
Rebecca Tutunick\*

### Oboe

JJ Silvey *Principal*  
Shawn Hutchison  
Jasper Igusa\*

### Viola

Batmyagmar  
Erdenebat  
*Principal*  
Lucas Goodman  
Hyunjung Song  
Leonardo Vásquez  
Chacón  
Celia Daggy

### Clarinet

Mackenzie Austin\*  
Olivia Hamilton\*  
Juan Martinez\*

### Bassoon

Philip McNaughton  
*Principal*  
Han-Yi Huang  
Cheryl Fries\*

### Cello

Pecos Singer  
*Principal*  
Isaac Kim  
Eva Roebuck  
Jordan Gunn  
Kelly Knox

### Horn

Shane Conley\*  
Steven Harmon\*  
Ser Konvalin\*  
Kwong Ho Hin\*  
Zachary Travis\*

### Trumpet

Samuel Exline  
*Principal*  
Diana Lopez  
Maggie Tsan-Jung  
Wei\*

### Trombone

David Kidd\*  
Ian Striedter\*  
Austin Pancner\*  
*Bass Trombone*

### Tuba

Jarrold Briley\*

### Timpani

Keith Hammer III

### Percussion

Petra Elek\*  
Luis Herrera  
Albertazzi\*  
Felix Ko\*

### Harp

Taylor Ann  
Fleshman\*

### Guest Musicians

#### Violin II

Enikó Samu APS '23  
Nalin Myoung APS  
'23  
Leonardo Pineda  
'15 TÔN '19

#### Viola

Emmanuel Koh  
TÔN '19

#### Organ/ Harpsichord

Renée Anne  
Louprette

#### Baroque Guitar

Joshua Stauffer

#### Continuo

Han-Yi Huang  
*bassoon*  
Pecos Singer *cello*  
Luke Stence *bass*  
Renée Anne  
Louprette  
*harpsichord*  
Joshua Stauffer  
*baroque guitar*

\* not performing in this concert

## BARD FESTIVAL CHORALE

James Bagwell *Director*

### Soprano

Erin Brittain  
Marie Mascari  
Kathryn Papa  
Katherine Peck  
Christine Sperry  
Motomi Tanaka

Stephanie  
Feigenbaum  
Hannah Holmes  
Jessica Kimple  
Margaret O'Connell  
Hillary Schranze

### Tenor

Eric Carey  
Joseph Demarest

### Alto

Teresa Buchholz

Matthew Deming  
Mark Donato  
John Kawa  
Nathan Siler

### Bass

Jordan Barrett  
Blake Burroughs  
Jonathan  
Estabrooks

Paul Holmes  
Aaron Theno  
Makoto Winkler

### Choral Contractor

Nancy Wertsch

## BARD COLLEGE CHAMBER SINGERS

James Bagwell *Director*

### Soprano

Alice Baum  
Zoe Chen  
Georgia Craddock  
Margaret  
Dembergh  
Emmaline Jacott  
Tinaz Kotval  
Lexi Lanni  
Emily Lewis  
Silvie Lundgren  
Claire Sullivan  
Clare Uppenbrink  
Bridget White

### Alto

Eva Rose Askew  
Melonie Bisset  
Kiana Brizendine  
Olivia Buzzelle  
Lilly Cadow  
Riley Cerabona  
Leo Cronan  
Zoe Manwiller  
Betty Oram  
Rose Reiner  
Jayla Smith

### Tenor

Emanuel Cohen  
Ash Fitzgerald  
Benjamin Harris  
Ameya Natarajan  
Andrés Salazar  
Brian Reynolds  
Guillermo Rode  
Viesca  
Liri Ronen  
Daniel Rose-Levine

### Bass

Gordon Cheung  
Sebastien Dufour  
James Fitzwilliam  
D Hijazi  
Augustin Johnson  
Daewon Kang  
Aaron Kim  
Yu Liu  
Garrick Neuner  
Colin Roshak  
Jacob Testa  
Ethan Wood

Members of TÔN can be identified by their distinctive blue attire.

SHAWN HUTCHISON *oboe*

Matt Dine

Shawn will talk briefly about Handel's *Messiah* on stage before the performance.

**Hometown:** Winnipeg, Manitoba

**Alma maters:** University of Cincinnati College-Conservatory of Music, B.M.; Yale School of Music, M.M.

**Awards/Competitions:** Presser Foundation Graduate Award; Marcel J. Dandois Memorial Prize in Oboe

**Appearances:** Bowdoin International Music Festival, 2018–19; Richmond Symphony Orchestra, Indiana, 2016

**What is your earliest memory of classical music?** I remember being captivated by the film scores of John Williams and Howard Shore from a very early age.

**Who is your biggest inspiration?** I find inspiration—in equal parts and with great admiration—in the teachers who have helped me along the way: Ayca Yayman,

Dr. Mark Ostoich, Dwight Parry, Christopher Philpotts, and Stephen Taylor.

**Which composer or genre of music do you feel you connect with the most?** J.S. Bach

**What is your favorite piece of music, and why do you love it?** It's incredibly difficult to narrow to one choice, but I do reserve a special spot for the Goldberg Variations. The work represents the height of musical creativity and invention, and my life is continually enriched every time I play them or sit to listen to a favorite recording.

**What is some advice you would give to your younger self?** Go make more reeds.

**Favorite non-classical musician or band:** Radiohead

**What is your favorite place you've traveled to and why?** The Netherlands. I found the open cultural atmosphere, the great artistic institutions, and the welcoming nature of its people to be refreshing.

**Which three people, dead or alive, would you like to have dinner with and why?** Siddhārtha Gautama, Marcel Tabuteau, and W.A. Mozart. I think the conversation would have both great depth and levity.

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Members of The Orchestra Now 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 living stipend. Individual contributions from music lovers like you are essential to TŌN's success.

Gifts to TŌN support student living stipends, free chamber performances around the Hudson Valley, and virtual events including livestreamed concerts from the Fisher Center at Bard. Your gift will also provide vital resources for our return to live performance at Carnegie Hall, Jazz at Lincoln Center, and The Metropolitan Museum of Art.

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

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Estate of Clyde Talmadge Gatlin  
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### The Yvonne Nadaud Mai Concertmaster Chair

*Made possible by The Mai Family Foundation*

### Concertmaster's Circle

Joseph Baxer and  
Barbara Bacewicz  
Michael Dorf and Sarah Connors\*  
Michael L. Privitera  
Emily Sachar  
Felicitas S. Thorne\*

### Conductor's Box

Anonymous, in memory of Stuart  
Stritzler-Levine  
Koren C. Lowenthal, in memory  
of Larry Lowenthal  
Christine T. Munson\*

### Allegro

Gary and Martha Giardina  
Northwestern Mutual  
Foundation\*

### Forte

Anonymous (2)  
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Steven Holl  
Robert A. Lonergan  
Robert Losada  
The Merrill G. and Emita E.  
Hastings Foundation  
Susanne Neunhoeffer  
Maury Newburger Foundation  
Jen Shykula '96 and Tom Ochs\*  
Thom and Valerie Styron, in  
honor of Jarrod Briley TON '22  
Vivian Sukenik  
Irene Vincent\*

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Michael J. Hall  
Stan Harrison  
Hospitality Committee for United  
Nations Delegations (HCUND)  
Tyler J. Lory and Michael  
Rauschenberg  
James and Andrea Nelkin\*  
Inez Parker, in honor of  
David Kidd TON '22  
Shirley Ripullone and  
Kenneth Stahl  
Anne-Katrin Spiess and  
Gerlinde Spiess  
Alice Stroup, in memory of  
Timothy Stroup  
Sally Sumner, in honor of  
Sara Page TON '22  
Shining Sung  
Meyer J. Wolin

### Crescendo

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Nicole M. de Jesús and  
Brian P. Walker  
Curtis DeVito and  
Dennis Wedlick  
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Elena and Frederic Howard  
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Catherine K. and Fred Reinis  
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Jan and Jim Smyth

George Striedter, in honor of  
Ian Striedter TON '22  
Howard N. Wallick

### TONor

Naja R. Armstrong  
Erika Bernich  
Jesika R. Berry  
Diane and Ronald Blum  
Richard C. Bopp  
Kent Brown and Nat Thomas  
Margaret M. Coughlin  
Joseph and Phyllis DiBianco  
Vincent M. Dicks  
Richard and Hildegard '78 Edling  
Vera A. Farrell  
Renate L. Friedrichsen  
Howard and Caroline Goodman,  
in honor of Lucas Goodman  
TON '23  
Tamara Judith Gruzko  
Lee Haring  
William J. Harper  
Karen and Perry Hoag,  
in honor of  
Bram Margoles TON '21 and  
Katelyn Hoag TON '21  
James Gavin Houston  
Scott Huang  
IBM Matching Grants Program  
John and Min Hweyi Jeung, in  
honor of Brendan Dooley  
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Henry Westmoreland  
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Edward Sandfort  
Linda V. Schwab Edmundson  
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David Behl  
Jeffrey Berns  
Matthew C. Bernstein  
Marvin Bielawski  
Evangeline Caliendo  
Dora Jeanette Canaday  
Judith Chaifetz  
Joanne Chu  
Lisa Aber Cohen  
Karen and Mark Collins, in honor  
of Cameron Collins TON '22  
James Costello and Jaura  
Cannamela  
Jefferson Cotton  
Thomas De Stefano  
John and Remy Duffy, in honor of  
Luis Herrera Albertazzi TON '23  
Priscilla Duskin  
Carol and Peter Goss  
Michaela Harnick  
Terrell K. Holmes  
Malcolm G. Idelson  
Neil King and Diana King  
David Kraskow and Liz Hess  
Erika Lieber  
Karen Manchester  
Phyllis Marsteller  
Martin and Lucy Murray

Stan and Bette Nitzky  
Shirley Perle  
Robert Renbeck  
Jing L. Roebuck, in honor of  
Eva Roebuck TON '22  
Arthur Rose  
Beverly and Rev. Stephen Ross, in  
honor of Gaia Mariani Ramsdell  
TON '21  
Ted Ruthizer and  
Jane Denkensohn  
Suzanne Sarason  
Mark Peter Scherzer  
Dan and Rosie Schiavone  
Bonnie S. Sgarro  
Frances Sharpless  
Linda C. Stanley  
John Staugaitis  
Phyllis Tuchman  
Stephanie Walker  
Ann and Douglas William  
Judith A. Winzemer  
Wayne and Dagmar Yaddow  
Lynda Youmans, in honor of  
Drew Youmans TON '19

### Prelude

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Elizabeth Zubroff, in honor of  
John D. Murphy

*\*Includes gifts and pledges to  
the Bard Music Festival and  
The Orchestra Now Gala*

*This list represents gifts made  
to The Orchestra Now from  
July 1, 2020 to December 2,  
2021.*

For information on  
contributing to TON, or to  
update your listing, please  
contact Nicole M. de Jesús  
at [ndejesus@bard.edu](mailto:ndejesus@bard.edu) or  
**845.758.7988**.

***Thank you for your  
partnership!***



# The Administration

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Oksana Ryabinkina *Environmental Specialist*

correctional institutions in New York State; MA in curatorial studies, MS and MA in economic theory and policy, MEd in environmental education, and MS in environmental policy and in climate science and policy at the Annandale campus; MFA at multiple campuses; MBA in sustainability in New York City; and MA, MPhil, and PhD in the decorative arts, design

## Upcoming TON Events

### **William Tell & The Mermaid**

FEBRUARY 5 & 6  
SATURDAY at 8 PM | SUNDAY AT 2 PM

Leon Botstein *conductor*

Rossini *William Tell Overture*  
Alexander Zemlinsky *The Mermaid*  
Tchaikovsky *Symphony No. 6, Pathétique*

### **Rachmaninoff & Joseph Young**

APRIL 23 & 24  
SATURDAY at 8 PM | SUNDAY AT 2 PM

Joseph Young *conductor*  
Lara Downes *piano*

Julia Perry *A Short Piece for Orchestra*  
Florence Price *Piano Concerto in One Movement*  
Rachmaninoff *Symphony No. 3*

### **Clara Schumann & Brahms' German Requiem**

APRIL 2 & 3  
SATURDAY at 8 PM | SUNDAY AT 2 PM

Leon Botstein *conductor*  
Anna Polonsky *piano*  
Vocal soloists from the **Bard Conservatory Graduate Vocal Arts Program**  
**Bard Festival Chorale**  
**Bard College Chamber Singers**  
James Bagwell *choral director*

Clara Schumann *Piano Concerto*  
Brahms *A German Requiem*

### **New Voices from the 1930s**

MAY 7 & 8  
SATURDAY at 8 PM | SUNDAY AT 2 PM

Leon Botstein *conductor*  
Gilles Vonsattel *piano*  
Frank Corliss *piano*

William Grant Still *Dismal Swamp*  
Carlos Chávez *Piano Concerto*  
Witold Lutosławski *Symphonic Variations*  
Karl Amadeus Hartmann *Symphony No. 1, Essay for a Requiem*

## About Bard College

### FISHER CENTER AT BARD

The Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and a hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present as well as visions of the future. The Fisher Center demonstrates Bard's commitment to the performing arts as a cultural and educational necessity. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world. Building on a 161-year history as a competitive and innovative undergraduate institution, Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders.

### ABOUT BARD COLLEGE

Founded in 1860, Bard College in Annandale-on-Hudson, New York, is an independent, residential, coeducational college offering a four-year BA program in the liberal arts and sciences and a five-year BA/BS degree in economics and finance. The Bard College Conservatory of Music offers a five-year program in which students pursue a dual degree—a BMus and a BA in a field other than music. Bard offers MMus degrees in conjunction with the Conservatory and The Orchestra Now, and at Longy School of Music of Bard College in Cambridge, Massachusetts. Bard and its affiliated institutions also grant the following degrees: AA at Bard Early Colleges, public schools with campuses in New York City, Baltimore, Cleveland, New Orleans, Washington, D.C., and Newark, New Jersey, and at three Bard Microcolleges; AA and BA at Bard College at Simon's Rock: The Early College, in Great Barrington, Massachusetts, and through the Bard Prison Initiative at six

# TON

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