

Concert Quick Guide™

Tchaikovsky, *William Tell* & *The Mermaid*

SAT 2/5/22 at 8 PM & SUN 2/6/22 at 2 PM

Performances #193 & #194 Season 7, Concerts 22 & 23
Fisher Center at Bard Sosnoff Theater

Get to know TŌN cellist Jordan Gunn at
youtube.com/theorchestranow

LEON BOTSTEIN *conductor*

CONCERT TIMELINE

2 hours and 30 minutes



Brief remarks by Zachary Travis *horn*



Gioachino Rossini

Born 2/29/1792 in Pesaro, Italy
Died 11/13/1868 at age 76 in Paris

William Tell Overture

Written 1829, at age 37
Premiered 8/3/1829 at the
Paris Opera; François-Antoine
Habeneck conductor

Brief remarks by Jordan Gunn *cello*



Alexander Zemlinsky

Born 10/4/1871 in Vienna
Died 3/15/1942 at age 70 in Larchmont, NY

The Mermaid

Sehr mässig bewegt (very moderately
animated) 17 min
Sehr bewegt, rauschend (very animated,
thunderous) 14 min
Sehr gedehnt, mit schmerzvollem
Ausdruck (very drawn out, with sorrowful
expression) 16 min

Written 1902–03, in Zemlinsky's early 30s
Premiered 1/25/1905 at the Musikverein in
Vienna; Society for Creative Musicians



- This richly orchestrated and envisioned, sweepingly Romantic symphonic poem is based on Hans Christian Andersen's fairy tale *The Little Mermaid*.
- After the success of Richard Strauss' *Ein Heldenleben*, friends Zemlinsky and Arnold Schoenberg set out to write their own symphonic poems in parallel, premiering *The Mermaid* and *Pelleas und Melisande* on the same program in 1905.

Intermission

MEET & GREET some of the musicians in the lobby

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REFRESHMENTS available in the lobby

WIFI BardWireless

RESTROOMS located on either side of the lobby

Brief remarks by Rebecca Tutunick *flute*



Pyotr Il'yich Tchaikovsky

Born 5/7/1840 in Votkinsk, Russia

Died 11/6/1893 at age 53 in

St. Petersburg

Symphony No. 6, *Pathétique*

Adagio—Allegro non troppo

(slow, then fast but not too fast)

18 min

Allegro con grazia

(fast, with grace) 8 min

Allegro molto vivace

(fast and very lively) 9 min

Finale: Adagio lamentoso

(slow and mournful) 10 min

Written 1893, in Tchaikovsky's early 50s

Premiered 10/28/1893 at the

Hall of Nobles in St. Petersburg;

Russian Musical Society;

Tchaikovsky *conductor*



- Tchaikovsky originally wrote a sixth symphony in 1891–92, but in November 1892 he wrote to his nephew Bob, “I have reviewed carefully . . . my new symphony . . . The impression it makes is not at all flattering. . . there’s nothing at all interesting or appealing in it. I have decided to throw it away and forget about it.”
- But then by February he had a breakthrough, writing “During my journey I had the idea for another symphony, this time with a programme, but such a programme that will remain an enigma to everyone—let them guess; . . . not infrequently during my travels, while composing it in my head, I wept a great deal.”
- He had completed it by August, telling his nephew, “To me it would be typical and unsurprising if this symphony were torn to pieces or little appreciated, for it wouldn’t be for the first time that had happened. But I absolutely consider it to be the best, and in particular, the most sincere of all my creations. I love it as I have never loved any of my other musical offspring.”

All timings are approximate.

Bard

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Tchaikovsky, *William Tell* & *The Mermaid*

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The Music

ROSSINI'S *WILLIAM TELL* OVERTURE

Notes by TÖN horn player Shane Conley



Sandi Conley

The Opera

William Tell premiered at the Paris Opera on August 3rd, 1829. It was the 39th and final opera of Gioachino Rossini, one of the most prolific and popular opera composers of the 19th century. *William Tell* is based on the eponymous play by William Schiller, which tells the story of a 14th-century Swiss folk hero who helps to liberate Switzerland from the rule of the Austrian Habsburgs. Both Schiller's and Rossini's adaptations should be considered

in a context of romantic nationalism. Schiller's play was written during the wars following the French Revolution, Rossini's opera in the context of a growing movement for Italian unification in the face of renewed Austrian control of Italy. Rossini's father was actually imprisoned in 1800 for supporting French Republican forces in their campaigns against the Papal States.

The Overture

The overture has had much more success as a concert piece, becoming a mainstay of the symphonic repertoire. The composer Hector Berlioz described his interpretation of the overture as a symphony in four movements. The first section is often associated with calmness, solitude, and dawn. It is played alone by the celli and basses. The second section is typically described as a storm and is very reminiscent of the storm from Beethoven's 6th Symphony. The third section is pastoral, depicting the calm of the Swiss alpine landscape and featuring prominent solos for the English horn and flute. The fourth and final section is the famous "March of the Swiss Soldiers," popularized by its appearance in various media such as *The Lone Ranger* and *A Clockwork Orange*.

ALEXANDER ZEMLINSKY'S *THE MERMAID*

Notes by TÖN clarinetist Mackenzie Austin



Matt Dine

The Composer

Alexander Zemlinsky was a talented composer, orchestrator, teacher and conductor who held an array of prestigious conducting appointments extending from Vienna to Prague. In his early years of composing, Johannes Brahms was one of his most enthusiastic supporters, attending many of his premieres and performances and even recommending some of the young composer's works for publication. Zemlinsky settled on the program of his tone poem, Hans Christian Andersen's "The Little Mermaid"—a fairy tale of a lover who fails to secure her intended—in response to losing his own first love, Alma Schindler, to the greater charms of Gustav Mahler.

The Little Mermaid

Andersen's tale, as opposed to the Disney version, recounts the story of a young mermaid who, upon turning 15, is allowed to swim to the surface of the sea to catch a glimpse of the world in which humans dwell. She rescues a prince from drowning in a shipwreck and becomes so smitten with him that she bargains with a sea-witch to exchange her tongue for legs, allowing her to seek him out in the world of humans. The prince ends up marrying a human princess, as a consequence of which the mermaid is doomed to meet the fate of all mermaids

when they die, which is to dissolve into sea-foam. Andersen later appended a "happy ending" in which her soul proves immortal and she ascends to the skies to join other spirits of the air.

The Music

Zemlinsky's talent as an orchestrator is displayed clearly throughout the work. The opening, depicting the underwater kingdom, uses the deepest instruments in the orchestra in a slow scale crawling upward. Muted violins then add a high shimmer, followed by flickering motives from the winds like fish darting around. It's a brilliant evocation of a dark and eerie underwater scene. Furthermore, the music features several Wagnerian leitmotifs (expressive melodic fragments) which reveals Zemlinsky's absorption of Wagnerian harmony, with the chromatic surging of Tristan-esque passion escalating through the texture. The work was performed around Europe before it was consigned to the inevitable wrath of the Nazis and deemed "degenerate music." After Zemlinsky's death, the score became divided. It wasn't until the 1980s that fragmented passages were pieced together and identified as a brilliant, and unfortunately widely unknown, masterpiece.

TCHAIKOVSKY'S SYMPHONY NO. 6, *PATHÉTIQUE*

Notes by TÖN cellist Chas Barnard



Matt Dine

Tchaikovsky's Final Work

Tchaikovsky's Sixth Symphony is a work that is shrouded in mystery. Nine days after conducting the premiere, Tchaikovsky died of an unknown cause at the age of 53. Most scholars attribute his death to cholera from drinking unboiled water, but many suspect he committed suicide to escape scandals surrounding his presumed homosexuality. While we may never know for sure, this emotionally turbulent work provides a window into Tchaikovsky's heart and mind during the final months of his life.

The *Passionate Symphony*

Pathétique, the symphony's infamous subtitle, was suggested by Tchaikovsky's brother Modest following the first performance. *Pathétique* translates in Russian to "impassioned" or "emotional," not "pathetic" as an English translation might suggest. While Tchaikovsky initially embraced the nickname, he quickly changed his mind and preferred the name he chose for the premiere: *The Programme Symphony*. But alas, some things just stick. Tchaikovsky never clarified the "programme" he depicts, leaving scholars and critics to speculate over what he meant. Some believe the work is a requiem for himself. Others think it is a declaration of forbidden love for his nephew, Vladimir Davidov (whom he affectionately called "Bob"), to whom the symphony is dedicated.

The Music

In the first movement, the opening Adagio quietly emerges with double-basses accompanying a mournful bassoon solo. This section eventually gives way to the primary character of the movement, a nervous Allegro non troppo. Throughout the movement, Tchaikovsky transports us in and out of this anxious mood to a sensuous second theme, a Russian liturgical chant, and a climax of utter despair. The cellos open the second movement with a lovely

waltz melody with an asymmetric meter that is counted "one, two, one, two, three." The third movement features a sizzling scherzo leading to a glorious march finale. Many first-time listeners may think this is the end of the piece, but it is not. Considered by many to be a genius form of compositional irony, this false triumph pokes fun at some of his earlier works and highlights the tragedy of the actual finale. The finale is an Adagio marked "lento," which means "lamenting" in Italian. This movement is full of yearning melodies, eventually arriving at a desperately passionate climax. The climactic moment is short-lived before descending into a dramatic strike of the tam-tam and dying away into nothingness as the piece ends.

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

THE ORCHESTRA NOW

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.

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.

Leon Botstein, *Music Director*

Violin I

Tin Yan Lee
Concertmaster
Yi-Ting Kuo
Sarit Dubin
Sabrina Parry
Yeseul Park
Aubrey Holmes

Violin II

Adam Jeffreys
Principal
Linda Duan
Zongheng Zhang
Nicole Oswald
Misty Drake*
Zhen Liu*
Esther Goldy
Roestan*

Viola

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

Cello

Cameron Collins
Principal
Sara Page
Eva Roebuck
Kelly Knox
Jordan Gunn
Pecos Singer
Chas Barnard
Isaac Kim

Bass

Kevin Thompson
Principal
Joshua DePoint
Rowan Puig Davis
Luke Stence

Tristen Jarvis

Flute

Brendan Dooley
*Principal*¹
Leanna Ginsburg
*Principal*², *Piccolo*¹
Rebecca Tutunick
*Principal*³

Oboe

JJ Silvey *Principal*^{1,3},
*English Horn*²
Shawn Hutchison
*Principal*²
Jasper Igusa*

Clarinet

Juan Martinez
*Principal*¹, *E-flat*
*Clarinet*²
Olivia Hamilton
*Principal*²
Mackenzie Austin
*Principal*³

Bassoon

Han-Yi Huang
Principal^{1,2}
Philip McNaughton
*Principal*³

Horn

Ser Konvalin
*Principal*¹
Shane Conley
*Principal*²
Kwong Ho Hin
*Principal*³
Zachary Travis
Steven Harmon*

Trumpet

Maggie Tsan-Jung
Wei *Principal*¹

Diana Lopez
*Principal*²
Samuel Exline
*Principal*³

Trombone

Ian Striedter
Principal
David Kidd*
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 I

Joohyun Lee
Bruno Pena
Leonardo Pineda '15
TŌN '19
Emanouil Manolov
Denise Stillwell
Emily Frederick

Violin II

Kathryn Aldous
Rachel Crozier
Jessica Belflower
Dilyana Zlatinova-
Tsenov

Adrienne Harmon
Brian Thompson

Viola

Emmanuel Koh
TŌN '19
Rosemary Nelis '17
Karen Waltuch
Christiana Fortune-
Reader

Bass

Aidan Phipps

Flute

Jillian Reed '21

Oboe

Mark Sophia

Bass Clarinet

Viktor Tóth '16
TŌN '21

Bassoon

William Beecher

Horn

Emily Buehler TŌN
'21 *Assistant*^{1,3}
Daniel Salera

Trombone

Matt Melore
Matt Walley TŌN '19

Harp

Alexis Colner

¹ *Rossini*

² *Zemlinsky*

³ *Tchaikovsky*

* *not performing in
this concert*

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

ZACHARY TRAVIS *horn*

Matt Dine



Zachary will talk briefly about Rossini's *William Tell* Overture on stage before the performance.

Hometown: Harleysville, PA

Alma maters: Temple University, Professional Studies Certificate, 2020; University of Cincinnati, College-Conservatory of Music, M.M., 2019; Peabody Institute of The Johns Hopkins University, B.M., 2017

Awards/competitions: Presser Award Scholar, Peabody Conservatory, 2016

What is your earliest memory of classical music? Seeing my dad, who is a professional opera singer, perform at the Spoleto Festival in Charleston, SC. I was very young and completely amazed by the music, costumes and set!

How did you hear about TÖN? What inspired you to apply? I heard fantastic things about TÖN from some of my colleagues who are currently in the orchestra, some of whom I've known and played with for over 10 years! I was very excited for the chance to apply when a position opened up in the horn section.

What has been your favorite experience as a musician? My favorite part of being a musician is working alongside other fantastic musicians and developing relationships in our community. It is always great to meet

new people through music, and it has been nice to see old friends and colleagues again throughout my studies and professional career. I'm lucky to have worked alongside fantastic musicians and had the support of enthusiastic music fans!

Piece of advice for a young classical musician: Always come back to the music that first inspired you to pick up an instrument. It inspired you so strongly that it led you down a path that is far from easy and will challenge you in many ways. It will be your love of music that will guide your success as a musician through anything you may want to achieve.

JORDAN GUNN *cello*



Matt Dine

@Jordan_Gunn_25

Jordan will talk briefly about Alexander Zemlinsky's *The Mermaid* on stage before the performance.

Hometown: Champaign, IL

Alma mater: Eastman School of Music, B.M.

Awards/Competitions: 2019 John Celentano Award for Excellence in Chamber Music, Eastman School of Music; 2019 Glenn and Francis Harris Cello Prize, Eastman School of Music; 2nd Place, 2019 MTNA National Chamber Music Competition

Appearances: Civic Orchestra of Chicago, 2019–20; Sinfonia da Camera, Champaign, IL, 2019–20; AIMS Orchestra Fellowship,

Graz, Austria, 2019; Madeline Island Chamber Music Fellowship, 2018; Bowdoin Summer Music Festival, 2016

When did you realize you wanted to pursue music as a career? When I picked out my first full-sized cello. The sound was so much more beautiful than the “kids-size”!

What do you think orchestra concerts should look like in the 21st century? Orchestras should be much more invested in the community, perform a more diverse repertoire of classics, new music, and under-appreciated composers, and also give much more creative power to the musicians themselves.

Who is your biggest inspiration? My hometown teacher, Daniel McDonough, from the Jupiter String Quartet.

Which composer or genre of music do you feel you connect with the most? Right now Beethoven, Shostakovich, and Britten are my favorites. I find them to all be such logical composers with incredibly distinct sounds.

What is some advice you would give to your younger self? Everyone learns at a different pace! Always remember the music is the most important part.

REBECCA TUTUNICK *flute*



Matt Dine

Rebecca will talk briefly about Tchaikovsky’s Symphony No. 6 on stage before the performance.

Hometown: Coral Springs, FL

Alma maters: University of Miami, Frost School of Music, B.M.; Indiana University, Jacobs School of Music, M.M.

Awards/competitions: Finalist, 2021 Kujala International Piccolo Competition; Finalist, 2020 National Flute Convention Piccolo Artist Competition; Concerto Competition Winner, 2020 Indiana University Woodwind Concerto Competition; 1st Prize, 2020 Indiana University Competition Celebrating Diversity; Performer’s Certificate, Indiana University, 2019; 1st Place, 2018 James and Helen Pellerite Orchestral Scholarship Competition Winner; 2nd Prize, 2018 BIG ARTS Classical Music Scholarship; Winner, 2015 Sunrise Symphonic Pops Orchestra Concerto Competition; Finalist, 2015 Florida Flute Association College Young Artist Competition; Winner, 2014 & 2015 National YoungArts Foundation Classical Music/Instrumental

Appearances: New World Symphony, substitute member, 2019–present; Civic Orchestra of Chicago, associate member, 2020–21; Aspen Music Festival and School Orchestra, 2019; Sarasota Music Festival, 2018; Chautauqua Summer Festival Orchestra, 2017; Miami Music Festival Orchestra & Opera Institute, 2016; Sunrise Symphonic Pops Orchestra, Principal Flute, 2015; Ars Flores Symphony Orchestra, 2012–14

What has been your favorite experience as a musician? My favorite experience was actually not on the concert stage but in a hospice center. I was volunteering as a bedside musician and I was in one of my regular rooms. The man had late-stage Alzheimer’s disease and was nonverbal and unresponsive, but his wife still visited him every day. During my visit, I played the popular Mexican love song “Besame

Mucho," which his wife mentioned was their first dance at their wedding the last time I was there. At first, the man did not stir. But, as I reached the end of the second verse and his wife's hand was caressing his cheek, the man slowly opened his eyes and made

direct eye contact with his wife for the first time in years. Music somehow manages to overcome barriers of age, language, culture, and ability—and that is one of the most powerful facets of music as a tool of service.

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Joseph M. Sweeney
Robert Vermeulen
Howard N. Wallick

Downbeat

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Fred Allen and Erica De Mane
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Donald Bourque
Herbert and Sharon W. Burklund
Evangeline Caliandro
Dora Jeanette Canaday
Judith Chaifetz
Joanne Chu
Karen and Mark Collins, in honor
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Jefferson Cotton
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Karen Manchester
Fulvia Masi and William Tanksley
Phyllis Marsteller
Martin and Lucy Murray
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Nora Post
Robert Renbeck
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Eva Roebuck TÖN '22
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Beverly and Rev. Stephen Ross, in
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TÖN '21
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**Includes gifts and pledges to
the Bard Music Festival and
The Orchestra Now Gala.
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*This list represents gifts made
January 1, 2021 to January
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For information on
contributing to TÖN, or to
update your listing, please
contact Nicole M. de Jesús
at ndejesus@bard.edu or
845.758.7988.

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

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THE ORCHESTRA NOW

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 Jindong Cai *Associate
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 Zachary Schwartzman *Resident
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 Andrés Rivas GCP '17 *Assistant
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 Benjamin Oatmen *Librarian*

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 Matt Walley TÖN '19 *Program
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THE ORCHESTRA NOW

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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 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

Mozart & Schumann's *Spring Symphony*

MARCH 19
SATURDAY at 7 PM
at Hudson Hall in Hudson, NY

Andrés Rivas *conductor*

Mozart Sinfonia concertante for Four Winds
Ernő Dohnányi Concertino for Harp &
Chamber Orchestra
Schumann Symphony No. 1, *Spring*

Clara Schumann & Brahms' *German Requiem*

APRIL 2 & 3
SATURDAY at 8 PM | SUNDAY AT 2 PM
at the Fisher Center at Bard

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*

Rachmaninoff & Joseph Young

APRIL 23 & 24
SATURDAY at 8 PM | SUNDAY AT 2 PM
at the Fisher Center at Bard

Joseph Young *conductor*
Lara Downes *piano*

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

New Voices from the 1930s

MAY 7 & 8
SATURDAY at 8 PM | SUNDAY AT 2 PM
at the Fisher Center at Bard

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

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