

BARD COLLEGE CONSERVATORY OF MUSIC

**GRADUATE CONDUCTING
PROGRAM DEGREE RECITAL:**

Lilly Cadow

Emanuel Cohen

Daewon Kang

with

The Bard Conservatory Orchestra

Thursday, April 14, 2022 at 8 pm
Sosnoff Theater, Fisher Center

Bard College Conservatory of Music

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Bard College Conservatory of Music expands Bard's spirit of innovation in arts and education. The Conservatory, which opened in 2005, offers a five-year, double-degree program at the undergraduate level and, at the graduate level, programs in vocal arts, conducting, and instrumental performance, as well as Chinese music and culture. Also at the graduate level, the Conservatory offers an Advanced Performance Studies Program and a two-year Post-graduate Collaborative Piano Fellowship. The US-China Music Institute of the Bard College Conservatory of Music, established in 2017, offers a unique degree program in Chinese instruments. The Conservatory Orchestra has performed twice at Lincoln Center, and has completed three international concert tours to China, Hong Kong, and Taiwan; Russia and six cities in Central and Eastern Europe; and to three cities in Cuba.

This year, the Conservatory has enrolled 175 undergraduate and graduate students from 20 different countries and 27 states. Many students hold named scholarships in recognition of their academic and musical excellence including the John Cage Trust Scholarship, Bettina Baruch Scholarship, Y. S. Liu Foundation Scholarship, Joan Tower Composition Scholarship, Alexander Borodin Scholarship, Robert Martin Scholarship, and Stephen and Belinda Kaye Scholarship, among others.

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Bard College Conservatory of Music

presents

The Graduate Conducting Degree Recital of

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***Così fan tutte* Overture, K. 588**

Wolfgang Amadeus Mozart (1756–91)

Symphony No. 1 *La Nuit des Tropiques*, D. 104

Louis Moreau Gottschalk (1829–69)

Emanuel Cohen, *conductor*

Intermission

***Siegfried Idyll*, WWV 103**

Richard Wagner (1813–83)

Morgen! Op. 27, No. 4

Richard Strauss (1864–1949)

Alexis Seminario, *soprano*

Lilly Cadow, *conductor*

Intermission

***Tannhäuser* Overture**

Wagner

***Enigma Variations (Variations on an Original Theme)*, op. 36.**

Edward Elgar (1857–1934)

Variation IX. "Nimrod"

Symphony No. 5 in D major Op. 107 "Reformation"

Felix Mendelssohn (1809–47)

IV. Choral: Ein' feste Burg

Daewon Kang, *conductor*

Notes on the Program

***Così Fan Tutte* Overture, K. 588 Wolfgang Amadeus Mozart (1756–91)**

The year of 1789 would prove to be a tumultuous one for both Europe as a whole and Wolfgang Amadeus Mozart (1756–1791). In France, the storming of the Bastille on July 14 would usher in the French Revolution and the beginning of a new age for Europe. Holy Roman Emperor Joseph II would die only 7 months later in February of 1790. In between these two landmark historical events, Mozart would complete his third and final operatic collaboration with the legendary librettist Lorenzo da Ponte; *Così Fan Tutte*. With the title translating to “All Women Do It”, this comic opera tells a twisted “love story” where two men, Ferrando and Guglielmo, test the fidelity of their fiancées, Dorabella and Fiordiligi respectively, by attempting to seduce their opposing counterpart while in disguise. This misogynistic title was insisted upon by Mozart who intended it as a joke in reference to a line from one of his earlier collaborations with da Ponte, *Le Nozze di Figaro*; where in Act 1 Scene 7 “Cosa Sento”, Don Bailio sings “Così fan tutte le belle, non c'è alcuna novità!” (“All women do it, there's nothing new about it!). However, the events of the opera prove that the men are indeed as dishonest and deceitful, if not more, than the women perhaps lending more credibility to da Ponte's original title, which endures as *Così's* subtitle, *La Scuola degli Amanti* (The School for Lovers).

During this time, Mozart was facing severe financial difficulties. In a letter to a friend and fellow Freemason Michael von Puchberg, Mozart, hoping to elicit another loan, spoke of a private rehearsal of the then-in-progress *Così* saying “I'm inviting only you and Haydn.” Unfortunately for Mozart, *Così* would only be performed seven times in Vienna during his lifetime. The premiere on January 26, 1790, was met with positive reviews but the production would be halted after five performances due to the period of court mourning following Emperor Joseph II's death. *Così* would receive two more performances that summer but would not garner its prior success. The opera's subject matter was considered too vulgar to be regularly performed for the remainder of the 18th, the entirety of the 19th, and much of the early 20th centuries. In fact, *Così* would not premiere in the United States until 1922 at the Metropolitan Opera and would not take its place in the standard operatic repertoire until after the Second World War.

The overture begins with strong C major chords ringing through the whole orchestra as if signaling the curtain to rise. A quiet oboe solo then sings out over a scarce texture, accompanied by only bassoons. This simple structure dominates most of the brief, slow introduction however, Mozart had a trick up his sleeve. Unlike in many of his other operas, Mozart uses the introduction of this overture to foreshadow the music from the end of the opera. The closing chords of the introduction appear again in Act 2 Scene 3 when Don Alfonso sings the opera's title as part of his aria “Tutti accusan le donne”. The Presto body of the overture is comprised of two main musical ideas; a staccato theme driven by fast moving passages handed off between the first and second violins before being bookmarked by accented block chords from the orchestra, and a virtuosic legato theme often passed from oboes to the flutes. Noticeably, the overture's dynamics are markedly extreme, jumping from forte to piano and back again without any indicated crescendi or decrescendi until the last 13 measures of the piece. This final crescendo builds from another instance of foreshadowing the aforementioned chords to a lively fortissimo conclusion which sets the scene for the opera to begin.

Symphony No. 1 *La Nuit des Tropiques*, D. 104

Louis Moreau Gottschalk (1829–69)

July 10, 1859 was a day of festivities in Basse-Terre, Guadeloupe, concluded by a benefit concert at Synodal Hall given by the world renowned American virtuoso pianist and composer Louis Moreau Gottschalk (1829-1869). It was in front of this audience which included the bishops of Trinidad, Martinique, Dominica, and Basse-Terre, over 150 other clergymen, and limited colonial officials and press, that Gottschalk would premiere a "fragment of a new symphony" entitled *La Nuit des Tropiques* (A Night in the Tropics). One local reviewer raved that this concert "never has, nor will ever have, an equal."

A child prodigy piano virtuoso, Gottschalk spent much of his life traveling with his music. Born in New Orleans to a wealthy British merchant father and a Creole mother, at 13 years old, he was initially rejected by the Paris Conservatoire, without hearing him, on the basis of his mixed race and nationality. Despite this prejudice, Gottschalk would eventually be accepted into the school and find significant success in Europe during his youth. After a concert, he was introduced to Frederic Chopin who remarked "Give me your hand, my child; I predict that you will become the king of pianists." One of his most productive, yet frustratingly obscure, periods as a composer was on a tour to Guadeloupe. Scholars agree that in 1859, Gottschalk spent several months in the mountains of Matouba. It was during this time that he completed and orchestrated the first movement of *La Nuit des Tropiques*. It is less clear as to how much of the second movement was sketched or completed during this period.

This symphony occupies an important place in the history of American music. Modern scholars believe that Gottschalk derived the title for this work from a piece symphonic ode written by French composer Felicien David, *Christophe Colomb*. The second movement of David's work was titled *Une nuit des tropiques* and it is believed that Gottschalk attended the 1847 premiere at the Opera Comique in Paris. While the influence of his European musical training is evident in the orchestration and developmental ideas, such as *Sturm und Drang*, Gottschalk's use of Afro-Cuban instruments, such as the bamboula, a full 60 years ahead of his successors. It is also a programmatic symphony, where the first movement depicts "a serene night in the Antilles" that is interrupted by a thunderstorm which passes through the setting leaving a shimmering tropical world in its wake. The second movement, subtitled *Fiesta criolla*, is a fast dance representing a creole festival. This movement is of particular historical significance as it is the first orchestral setting of a samba. Gottschalk's ability as a composer is on full display here as he heavily employs the Caribbean *cinquilla* rhythm in over a dozen variations, often syncopated against each other. And on top of all this complexity, Gottschalk continues to develop his main theme of this movement with a bizarre and immensely intricate fugue which transitions the piece into its finale. Well before his European contemporaries Bizet and Saint-Saëns began using habanera motifs, Gottschalk dazzled the audience of the February 1860 premiere of this symphony in Havana with a symphony full of European techniques and ideas as well as new world rhythms, melodies and instruments.

—Emanuel Cohen

Siegfried Idyll, WWV 103 **Richard Wagner (1813–83)**

On December 25, 1870, Cosima Wagner awoke to music flowing through the halls of Tribschen, the villa on Lake Lucerne which she and her husband Richard shared. In her diary, she described the morning:

“When I woke up I heard a sound, it grew ever louder, I could no longer imagine myself in a dream, music was sounding, and what music! After it had died away, R. came in to me with the five children and put into my hands the score of his “Symphonic Birthday Greeting.” I was in tears, but so, too, was the whole household; R. had set up his orchestra on the stairs and thus consecrated our Tribschen forever!”

Richard entitles the piece *Tribschen Idyll, with Fidi-Birdsong and Orange Sunrise*. (Fidi was the family's nickname for the couple's 18-month-old son, Siegfried.) In the weeks and months following the performance, remnants of the piece filled the Wagners' idyllic home. When playing, the children pretended they were the staircase musicians and the Wagners had the baton from the first performance engraved. This *Idyll* was treasured by Cosima as Richard's expression of love for her.

By 1877, Wagner's overwhelming debts were catching up to him — building his ideal opera house in Bayreuth was no inexpensive feat — and he had no choice but to sell the personal piece under a new title, *Siegfried Idyll*. Cosima was devastated:

“The secret treasure is to become public property — may the pleasure others take in it match the sacrifice I am making!”

To those who know Wagner's operas, the musical material woven throughout the piece may sound familiar. Wagner was composing the final act of his opera *Siegfried* and the *Idyll* simultaneously, and the two works share many motives. Some of the fabric of the pieces date back to an unfinished string quartet, which Wagner drafted in 1864, shortly after he and Cosima first declared their love for one another. One of the main themes in the *Idyll* is a cradle song which Wagner sketched on New Year's Eve 1868, while Cosima was pregnant with Siegfried. The melody is based on the German lullaby, “Schlaf, Kindlein, schlaf!”

Most of Wagner's works are lengthy operas with lavish orchestration, but *Siegfried Idyll* is unique. The scale of the piece reflects its intimate origins. Within the confines of writing for an orchestra that can fit on a staircase, Wagner's musical brilliance is by no means diminished.

Morgen! Op. 27, No. 4 **Richard Strauss (1864–1949)**

At a rehearsal for Richard Strauss' first opera, *Guntram*, soprano Pauline de Ahna shocked the orchestra by hurling a score at the composer's head. She missed, and the score landed on the stand of a second violinist. Pauline was upset because Strauss (who was also conducting) had been stopping frequently to correct the tenor, Heinrich Zeller, who was having trouble singing the very taxing title role. Strauss hadn't stopped once for Pauline, as she knew her part well. She threw a fit and stormed out of the rehearsal. The orchestra was curious to know what Strauss planned to do as punishment for the soprano, to which he replied “I am going to marry her.” (The couple was already engaged.)

The two were married on September 10, 1894, and Richard presented Pauline with a wedding gift of *4 Lieder, Op. 27* for piano and voice, of which "Morgen!" is the last. Richard orchestrated the piece three years later. Already a masterful tone-painter, Strauss depicts the sun appearing over the horizon, seemingly in real time. The solo violin represents the souls of the lovers in transcendent connection. At the moment when the lovers are speechless, so is the violin. The piece ends on a major chord in second inversion, leaving the lovers anticipating a life of blissful union.

Richard and Pauline's relationship was anything but tranquil, due in large part to Pauline's unpredictable temperament. She was a muse to him, her voice inspiring the title role of *Salome* and his *Four Last Songs*. Strauss described her as "very complex, very feminine, a little perverse, a little coquettish, never like herself, at every minute different from how she had been a moment before." Nevertheless, the marriage lasted nearly 55 years until Richard's death in 1949. Pauline died only 8 months later.

—Lilly Cadow

Tomorrow!

And tomorrow the sun will shine again
And on the path that I shall take,
It will unite us, happy ones, again,
Amid this same sun-breathing earth ...
And to the shore, broad, blue-waved,
We shall quietly and slowly descend,
Speechless we shall gaze into each other's eyes,
And the speechless silence of bliss shall fall on us...

~John Henry Mackay (1864-1933)

Translation © Richard Stokes, author of: The Book of Lieder (Faber); The Complete Songs of Hugo Wolf (Faber); A French Song Companion (Oxford University Press); The Spanish Song Companion (Scarecrow Press); The Penguin Book of English Song (Penguin Classics); and J.S. Bach: The Complete Cantatas (Scarecrow Press). Provided via Oxford Lieder (www.oxfordlieder.co.uk)

Tannhäuser Overture

Richard Wagner (1813–83)

Unlike the more conventional "Rienzi," Wagner's "Tannhäuser," completed in April 1845, was not a great success. Maybe the singers were overwhelmed, the audience too. But since Franz Liszt brought it to the stage in Weimar in 1849, many opera houses have followed and gradually helped Wagner to increase in popularity. The overture also quickly gained popularity. Wagner and Liszt were also happy to include it on the program in the concert hall.

Wagner had raved about Beethoven's third "Leonore" overture, saying that the work was "no longer an overture, but the most powerful drama itself." "Tannhäuser" overture is not dramatic in the true sense, but it already indicates the conflict of the following plot: The irreconcilable worlds face each other in striking contrasts: the Christian-ascetic with the solemn pilgrim choir that sounds as the main theme, and the pagan-lascivious with the excited motives of the unleashed "Bacchanal". Two different types of music characterize the contrasting spheres: the pilgrims' choir progresses in clear harmonies, in firmly established tonality, in smooth and flatly applied colors. In contrast to this rather monotonous music, that of the Bacchantes

is fascinatingly changeable. Shimmering trills, diminished chords and chromatic lines set them in restless motion - a glaring, sensually bewildering play of colors, a flickering of sound.

The overture ends with a return of the triumphant Pilgrims' Hymn. With this it already points to the end of the opera, the victory of faith over uncontrolled sensuality; this grandiose, effective ending has certainly contributed to its popularity. Wagner revised the opera for the revival of "Tannhäuser" in Dresden in 1847. This "Dresden version" is one of the two versions of the opera in use today.

Enigma Variations (Variations on an Original Theme), op. 36. Variation IX. "Nimrod" **Edward Elgar (1857-1934)**

The idea for the "Variations on an Original Theme" op. 36, the original title of the work, came spontaneously to Elgar while improvising at the piano. In October 1898, Elgar wrote to his friend Augustus Johannes Jaeger about the idea behind the composition: "I sketched a set of variations (for orchestra) on a theme of my own: I enjoyed the variations because I gave them the nicknames of my particular friends - You are Nimrod. (Nimrod is described in Old Testament as "a mighty hunter before the Lord") That is, I wrote each variation to represent the mood of the 'person', I was simply trying to visualize how the 'person' is doing the variation would have written - if he or she had been stupid to compose it. It's a neat idea and the result will amuse those behind the scenes and on the other hand won't bother the listener who doesn't know about it."

Through mediation, Elgar was able to ask the famous conductor Hans Richter, friend and interpreter of Wagner, Brahms and Bruckner, who was about to take over as conductor of the Hallé Orchestra in Manchester, to give the first performance of the variations. Elgar's letter to Jaeger shows how low he assessed his level of fame and the importance of British music in general: "It would simply be too kind if Richter were to perform an English piece by a composer who has not yet appeared in the public eye". To Elgar's great delight, Richter accepted; he was later to launch several of the composer's works. The premiere was a great success, even though Elgar was not particularly satisfied with the quality of the interpretation. Incidentally, the titles of the individual variations caused some guesswork among the press and the public; Elgar only revealed abbreviations or nicknames of his friends - only later did he reveal their identities and wrote short comments on the musical character drawings.

By the way, a few words should be said about the title "Enigma" (riddle) (added later). Elgar gave truly enigmatic comments: "I will not explain the riddle itself - its 'dark secret' must not be guessed... In addition, another, larger theme 'runs' through and over the whole movement, which is not played." . As for the first riddle, it seems obvious that it is about Elgar himself. The theme of the variations reappears in his later choral work, The Music Makers, where, according to the composer, it represents the loneliness of the creative artist. In addition, the four syllables of the name "Edward Elgar" fit the first four notes of the theme exactly in terms of speech rhythm. The unplayed "bigger theme" was puzzled over even more, without ever finding a result. Some say it is the counterpoint of a well-known folk song, others claim it paraphrases a passage from a Mozart symphony, then there is the statement that it is not a musical theme that is meant at all, but an ideal-humanistic one like the value of the Friendship or Elgar's own development as a composer. Be that as it may, this mystery is just as irrelevant for the listener as hearing various anecdotal details from the music. The "Enigma Variations" are a masterful piece of absolute music.

Symphony No. 5 in D major Op. 107 "Reformation": IV. Choral: Ein' feste Burg Felix Mendelssohn (1809–47)

With the hymn "A Mighty Fortress Is Our God" Felix Mendelssohn created a monument to the reformer Luther in the 'robe' of a symphony.

Mendelssohn found it difficult to accept his "youth work". He would have preferred not to let them "escape from the prison" of his music cabinet, as he told a friend. This "Symphony for the Celebration of the Church Revolution", as the work was originally called, only appeared in print more than 20 years after Mendelssohn's death as number 5 of his symphonies and with the confusingly high opus number 107. In truth, however, this is the early work of a 20-year-old who wanted to make a name for himself as a respectable composer in Berlin with an opulent symphonic work. The celebrations for 300 years of "Augsburg Confession", for three centuries of Protestantism, were due in 1830, and Mendelssohn, who was baptized a Protestant, wrote a large work for the occasion, which was conceived as a symphony for the concert hall and corresponded to the theological theme with a church character. But the jubilee year passed uncelebrated in the turmoil of the French July Revolution, which also thwarted Protestant jubilee days in Germany. So the "Reformation Symphony" was not performed until the end of 1832 in the Berlin Singakademie for the first time. It was the only performance during Mendelssohn's lifetime, because the composer withdrew the work and counted it as one of the few failures of his work.

Mendelssohn came from a respected Jewish family with a strong humanistic tradition. Like all his siblings, he was raised as a Christian and was baptized a Protestant at the age of 7 by Johann Jakob Stegemann, a pastor of the Reformed Church in Berlin. There is only one testimony from Mendelssohn himself that praises active ethics: "But if people understand a religious person to be a pietist, someone who sits down and expects from God that he may work for him, (...) - I have not become such a person, thank God, and I hope not to become one for the rest of my life." It fits with this attitude that Mendelssohn also wrote a symphony that is not 'pure' church music but is nevertheless full of religious musical elements and Protestant ideas.

The work begins in a sacral manner, thus attuning to the spiritual character of the symphony. The first movement builds up to the "Dresden Amen", a liturgical formula that Richard Wagner later used as a Grail motif for his opera "Parsifal". Finally, in the last movement, Mendelssohn musically celebrates the 'victory' of Protestantism by expanding Luther's chorale "A Mighty Fortress Is Our God", initially played only by a flute, into the main motif of the symphony and allowing it to triumph like a hymn.

"Whether God is? What God is? Whether a part of ourselves is eternal and, after the other part has passed, lives on? And where? And how? - I don't know all that and have therefore never taught you anything about it. But I know that in me and in you and in all people there is an eternal tendency towards everything that is good, true and right and a conscience that admonishes and guides us when we distance ourselves from it. I know it, I believe in it, live in this faith and it is my religion."
(Felix Mendelssohn's father to Fanny Mendelssohn.)

—Daewon Kang

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Nalin Myong

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Elizabeth Chernyak, *principal*²

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Morgan Peppe

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Biographies

Lilly Cadow (they/them) is a conductor and mezzo soprano from Norwich, VT. This past year, Lilly has been the assistant conductor of the Bard Chamber Singers and the Bard Symphonic Chorus, helping to prepare a number of works including Handel's *Messiah*, Mozart's *Solemn Vespers*, and Brahms' *German Requiem*. Prior conducting highlights include holding the position of Music Director at St. Paul's Episcopal Church in White River Junction, VT and conducting various choruses in performances at the Manhattan School of Music (MSM). Lilly holds a Bachelor of Music from MSM, where they studied voice with Catherine Malfitano and conducting with Dr. Ronnie Oliver Jr. They are currently a graduate conducting student at Bard College Conservatory of Music, where they study conducting with James Bagwell and voice with Teresa Buchholz. Lilly lives in Columbia County, NY with their fiancée, Alexis, and vicenarian kitty, Mrs. Freddy Rogers. In their free time, Lilly can be found in the bath playing statistics games with a bowl of M&Ms.

Emanuel Cohen is an American-born conductor from Hewlett, New York. He holds a Bachelor of Arts in Music History and Theory with Highest Distinction from the University of Rochester and upon graduation, he received the Kim Kowalke Award for Academic Achievement. During his time as an undergraduate, he worked as Assistant Conductor for the University of Rochester Symphony and Chamber Orchestras, Concert Choir and Chamber Singers, the latter of which he was a founder, and Principal Conductor of Off-Broadway On-Campus (OBOC). In the fall of 2020, he began studying with Maestro James Bagwell in pursuit of a Master of Music (MM) in Orchestral Conducting at the Bard College Conservatory of Music. Since then, he has served as the conductor for the Bard Opera Workshop, leading two performances of their February 2022 "Companions" program. Emanuel has been recognized internationally and across the country. He was recently named an Apprentice Conductor for the Prague Summer Nights Young Artists Festival 2022 where he will assist in productions of Mozart's *Le Nozze di Figaro* and *Don Giovanni*. Before the pandemic, Emanuel was a Gold Level participant in the Denver Philharmonic International Conducting Workshop and Competition and was a conductor for the "Summer Sing! Handel's *Messiah*" with the Voices Choir at the Eastman School of Music.

Daewon Kang, from South Korea, is pursuing his master of music in orchestral conducting under the guidance of James Bagwell and Leon Botstein. He completed his BA degree at the Hochschule für Musik und Theater Hamburg in Germany and an Artist Diploma at the Colburn School in Los Angeles. He has performed with NDR Elbphilharmonie Orchestra, Colburn Orchestra, CCM Philharmonia, South Bend Symphony Orchestra, Barockorchester Hamburg, and NDR Youth Symphony Orchestra, and worked with conductors such as Valery Gergiev, Esa-Pekka Salonen, Alan Gilbert, James Conlon, Thomas Hengelbrock, Christoph Eschenbach, and Krzysztof Urbanski. He has performed concerts in Vienna, Graz, Hamburg, Leipzig, Cincinnati, Los Angeles, Seoul, Santorini and Klausen. He has also made appearances at the Beethoven Festival in Bonn and Schleswig-Holstein Musik Festival.

Soprano **Alexis Seminario** is a second year student in the Bard Conservatory Graduate Vocal Arts Program. Operatic roles include Forester's Wife (*The Cunning Little Vixen*), Monica (*The Medium*), Atalanta (*Xerxes*), Lusya (*Moscow Cheryomushki*), Helena (*A Midsummer Night's Dream*). In 2021, Alexis was an Apprentice at Bard SummerScape and was a featured soloist in the Bard Music Festival. In summer 2022, Alexis will be an Apprentice Artist with Des Moines Metro Opera covering the role of Rose in the premiere of *A Thousand Acres*. Alexis is an alum of Houston Grand Opera: YAVA. In April, Alexis appeared as the Soprano Soloist in Brahms Requiem with The Orchestra Now (TÖN.)

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Teresa Buchholz
Richard Cox
Lucy Fitz Gibbon
Ilka LoMonaco
Rufus Müller
Erika Switzer
David Sytkowski

Alexander Technique

Alex Farkas
*master classes

Chamber Music

Frank Corliss
Raymond Erickson
Marka Gustavsson
Keisuke Ikuma
Blair McMillen
Raman Ramakrishnan
Melissa Reardon

Graduate Conducting

James Bagwell (Codirector)
Leon Botstein (Codirector)
Teresa Buchholz
Jindong Cai
Sebastian Danila
Kyle Gann
Christopher H. Gibbs
Peter Laki
Ilka LoMonaco
Rufus Müller
Isabelle O'Connell
Zachary Schwartzman
Erika Switzer
Joan Tower

Graduate Vocal Arts

Edith Bers
Stephanie Blythe (Artistic Director)
Richard Cox
Jack Ferver
Lucy Fitz Gibbon
Kayo Iwama (Associate Director)
Lorraine Nubar
Joan Patenaude-Yarnell
Elizabeth Reese
Howard Watkins

Music Theory and History

Christopher H. Gibbs
Peter Laki
Xinyan Li
Eric Wen

Orchestral Studies

Leon Botstein
Erica Kiesewetter

Baroque Ensemble

Renée Anne Louprette

Collaborative Piano Fellowship

Erika Switzer (Director)

US-China Music Institute

Jindong Cai (Director)
Chen Tao (Dizi, Chinese Ensemble)
Chen Yan (Erhu)
Xinyan Li (Chinese Music History)
Mingmei Yip (Chinese Music History)
Xu Yang (Ruan)
Yu Hongmei (Erhu)
Zhang Qiang (Pipa)
Zhao Jiazhen (Guqin)
Zhou Wang (Guzheng)