



**BARD COLLEGE CONSERVATORY OF MUSIC
GRADUATE VOCAL ARTS PROGRAM
PRESENTS**

The Cunning Little Vixen

Leoš Janáček

Singers of the Graduate Vocal Arts Program

The Orchestra Now

James Bagwell, *conductor*

Doug Fitch, *director and designer*

March 4 and 6, 2022

Sosnoff Theater

Fisher Center

Bard College

Bard College Conservatory of Music

Tan Dun | Dean

Frank Corliss | Director

Marka Gustavsson | Associate Director

Katie Rossiter | Director of Admissions

Mary-Liz O'Neill | Conservatory Admissions Counselor

Jindong Cai | Director, US-China Music Institute

Kathryn Wright | Managing Director, US-China Music Institute

Tricia Reed | Director of Event Production

Ann Gabler | Concert Office Coordinator

Marc Mancus | Production Coordinator, Olin Hall and Conservatory Performance Space

Eileen Brickner | Dean of Students

Pat Johnson | Business Manager

Emmanuel Koh En Yu | Lesson Scheduler

Sebastian Danila | Conservatory Orchestra Librarian

Lisa Krueger | Graduate Programs Coordinator

Bard Conservatory Orchestra

Leon Botstein | Music Director

Andrés Rivas | Assistant Conductor

Erica Kieseewetter | Director of Orchestral Studies

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.

Bard College Conservatory Advisory Board

Belinda Kaye, Chair

Gonzalo de Las Heras

Gregory Drilling '16

Alan D. Hilliker

Susan B. Hirschhorn

Stephen Kaye

Y. S. Liu

Solange Merdinian '09

Eric Wong

Bard College Conservatory of Music
Graduate Vocal Arts Program
presents

The Cunning Little Vixen

music and libretto by Leoš Janáček

**Singers of the Bard Conservatory Graduate Vocal Arts Program
The Orchestra Now**

James Bagwell, Conductor

Director & Designer **Doug Fitch**

Lighting Designer **Masha Tsimring**

Hair and Makeup Designer **Jennifer Donovan**

Producer **Tricia Reed**

Music Coaches **Stephanie Blythe, Kayo Iwama, Lucy Fitz Gibbon, Erika Switzer**

Assistant Conductor **Micah Gleason '22**

Rehearsal Pianists **Bat-Erdene Batbileg, Neilson Chen, Gwyyon Sin**

Stage Manager **Jason Kaiser**

Assistant Stage Manager **Carolina Galvis**

Props Supervisor **Patrice Escandon**

Assistant to the Director **Kirby Burgess '22**

Supertitle Creator **Steven Jude Tietjen**

Supertitle Operator **Neilson Chen**

Draper/Costume coordinator/ Wardrobe supervisor **Gabrielle LaRoche**

Lead dresser/Stitcher **Kat Collins**

Dressers **Cynthia Douglas, Mabel Kim, Andrew Cristolas**

Craftsperson **Sara Sa**

Setting:

The forest and various locales in a nearby town

An opera in three acts

There will be a short pause between Act I and Act II

and

an intermission between Act II and Act III.

These performances have been made possible in part by a generous bequest from Stanley Kasperek to Bard College in support of Czech music.

A NOTE FROM THE DIRECTOR

Janáček's *The Cunning Little Vixen* is a musical paean to nature in which he gently but deftly dismantles our blindly human-centric views about other living things. It sings of an inherent humanity in nature that has no need for humans to humanize it. It's also a *memento mori*, written by an old man facing his own mortality and looking for ways to make sense of it all at the end of his life. Ever since Aesop wrote his famous fables, anthropomorphizing animals has been a way to point out human foibles, illustrating our strengths and weaknesses by attaching them to stereotypes of animal characteristics. It is somehow easier to laugh at ourselves and accept who we are when we see ourselves reflected in the inevitability of the natural world. I think there was something about this world in the forest, which revealed to Janáček that perhaps the meaning of life is experience — experience itself! By embracing the essence of nature, he came to see himself within it and realized that life, rather than ending with death, engenders and ensures new life.

Generations regenerate. He moved from being to becoming. One of my drawing teachers said, "What's more abstract than a so-called 'realistic' drawing? You put a bunch of graphite lines on a flat piece of paper and it suddenly looks just like you!" And isn't that just like a musical score? It's a drawing of sound – made of black dots placed by someone who heard something and notated it. When interpreted by makers of music, those dots can evoke a whole atmosphere: a forest glen ... after a storm; clear light, musty humus; no humans visible, when suddenly, little bugs start dancing to old-timey music. It is not realistic, but it reminds us of real moments. Janáček created a kind of acoustic poetry that encapsulates the nature of nature. Perhaps beauty is only something humans impose on a world that is otherwise just "doing its thing." Perhaps a major difference between humans and our fellow animals is a self-consciousness that invites us to compare and judge. Yet we might also discover among the attributes of self-consciousness an ability to appreciate and thus understand the worth of something. Janáček merged the divinity he saw pervading all nature and humanity with an appreciation he had gained by a long life of personal experience to write this transcendent piece of musical art.

—Doug Fitch

CAST OF CHARACTERS

Forester	Jonathan Lawlor
Forester's Wife / Owl / Beetle	Alexis Seminario
Schoolmaster / Mosquito / Bear / Hedgehog	Zihao Liu
Parson / Badger	Michael Aoun
Harašta, a poacher / Butterfly	Joanne Evans
Pásek, Innkeeper / Grasshopper	Francesca Lionetta
Mrs. Pásková, Innkeeper's Wife / Lapák, a Dog / Chipmunk	Melanie Dubil
Pepik, Forester's Daughter / Midge / Moth / Bird / Fox Cub	Montana Smith
Frantik, Pepik's friend / Cricket	Maria Giovanetti
Young Vixen Bystrouška / Bird	Kirby Burgess
Vixen Bystrouška / Moth	Sadie Spivey (3/4)
	Teryn Kuzma (3/6/22)
Fox/ Bird	Katherine Lerner Lee (3/4/22)
	Sungyeun Kim (3/6/22)
Frog/ Woodpecker	Sarah Rauch
Cock / Jay / Rabbit / Bird	Samantha Martin
Chocholka, a hen / Blue Dragonfly	Abagael Cheng
Dancer (Vixen as a young girl)	Isabella Spagnuolo
Choreography for Vixen as a young girl	Karole Armitage
Hens	Kirby Burgess, Maria Giovanetti, Francesca Lionetta, Montana Smith, Joanne Evans, Sarah Rauch
Voices of the Forest	Michael Aoun, Kirby Burgess, Abagael Cheng, Emanuel Cohen*, Leo Cronan*, Melanie Dubil, Joanne Evans, Maria Giovanetti, Lexi Lani*, Francesca Lionetta, Zihao Liu, Samantha Martin, Ryan Michki*, Garrick Neuner*, Sarah Rauch, Alexis Seminario, Montana Smith, Jacob Testa*
	* Member of Bard College Chamber Singers
Fox Clubs	Kirby Burgess, Abagael Cheng, Melanie Dubil, Maria Giovanetti, Francesca Lionetta, Samantha Martin, Sarah Rauch, Alexis Seminario, Montana Smith

THE ORCHESTRA NOW (TÖN)

Leon Botstein, *Music Director*

Violin I

Linda Duan, *Concertmaster*
Yeseul Park
Adam Jeffreys
Misty Drake
Nicole Oswald
Leonardo Pineda '15, TÖN '19**
Bruno Pena**
Joohyun Lee**

Violin II

Yi-Ting Kuo, *Principal*
Sarit Dubin
Tin Yan Lee
Zongheng Zhang '21
Aubrey Holmes
Kathryn Aldous**
Brian Thompson**
Adrienne Harmon**
Zhen Liu '19*
Sabrina Parry*

Viola

Lucas Goodman, *Principal*
Batmyagmar Erdenebat
Hyunjung Song
Leonardo Vásquez Chacón
Emmanuel Koh TÖN '19**
Karen Waltuch**

Cello

Eva Roebuck, *Principal*
Isaac Kim
Jordan Gunn
Sara Page
Chas Barnard
Lucas Button TÖN '21**
Cameron Collins*
Kelly Knox*
Pecos Singer*

Bass

Kevin Thompson, *Principal*
Rowan Puig Davis '21
Joshua DePoint
Luke Stence
Tristen Jarvis*

Flute

Brendan Dooley, *Principal*
Jillian Reed '21**
Christine Choi**
Melissa Chen**
Leanna Ginsburg*
Rebecca Tutunick*

Oboe

JJ Silvey, *Principal*
Jasper Igusa
Shawn Hutchison

Clarinet

Mackenzie Austin, *Principal*
Olivia Hamilton
Juan Martinez

Bassoon

Philip McNaughton, *Principal*
Han-Yi Huang
William Beecher**

Horn

Ser Konvalin, *Principal*
Shane Conley
Kwong Ho Hin
Zachary Travis
Emily Buehler TÖN '21,**
Assistant
Steven Harmon*

Trumpet

Diana Lopez, *Principal*
Angela Gosse**
James Lake**
Samuel Exline*
Maggie Tsan-Jung Wei*

Trombone

Ian Striedter, *Principal*
David Kidd
Austin Pancner, *Bass Trombone*

Tuba

Jarrold Briley

Timpani

Keith Hammer III

Percussion

Felix Ko, *Principal*
Luis Herrera Albertazzi
Petra Elek '16*

Harp

Taylor Ann Fleshman

Celeste

Gwyyon Sin**

* not performing in this concert

** guest musician

Marlan Barry | Audio
Producer and Recording
Engineer

Skillman Music | Audio and
Video Broadcast

NOTES ON THE PROGRAM

***The Cunning Little Vixen* (1924)**

Leoš Janáček (Hukvaldy, Moravia [Habsburg Monarchy], 1854 – Ostrava, Czechoslovakia, 1928)

The Cunning Little Vixen is that rarest thing: a light-hearted and funny opera that is, simultaneously, a profound reflection on life and death, love, freedom, and human foibles in both two- and four-legged creatures (who are sometimes mirror images of one another). The work was based on a series of comic strips by writer Rudolf Těsnohlídek and illustrator Stanislav Lolek, published in serialized form in Brno's daily newspaper *Lidové Noviny*. The story goes that it was Janáček's housekeeper, Marie Stejskalová, who first drew the composer's attention to the story, and said to him: "Wouldn't it make a marvelous opera?" This was in 1920; the opera, whose libretto was arranged by Janáček himself, was completed in January 1924 and premiered in Brno in November of the same year. (A literal translation of the opera's original Czech title, *Příhody Lišky Bystroušky*, would be "The Adventures of Vixen Sharp-Ears.")

Janáček had been studying the folk music of his native Moravia for decades, and the score is suffused with melodies inspired by an idiom with which he had long been familiar. In addition, he had analyzed the speech melodies found in everyday conversation, where the voice rises and falls following sentence structures and the emotions of the speaker. These observations are at the root of the musical style of the opera, affecting not only the vocal lines but the luscious orchestral textures as well. Indeed, the long instrumental preludes and interludes play an important dramatic role in the opera; oftentimes, it is there that the principal musical "action" takes place. Short, simple musical motifs repeated over and over again are frequently in evidence; such motifs are among Janáček's most recognizable fingerprints.

Janáček fashioned his own libretto based on Těsnohlídek's story, displaying no mean literary gifts. Among the many memorable episodes in the opera, the Vixen's political speech to the chickens might be singled out for both its passion and its humor. The first conversation between the Fox and the Vixen is another delightful moment, and it culminates in a duet that matches any great operatic love scene in intensity and emotional power. And after the Forester's final meditation, one leaves the theater with one eye weeping, the other laughing.

SYNOPSIS

Act I.

Scene 1. A Forester falls asleep in the forest, while frogs and insects go about their daily business. A young female fox—the Cunning Little Vixen—appears, and the Forester, suddenly awake, catches her and takes her home.

Scene 2. In the backyard of the Forester's house, the Vixen meets and gossips with the Forester's dog, but resolutely rejects his amorous advances. The Forester's redneck daughter and her friend tease the Vixen, who attacks them. The Forester ties up the Vixen.

Scene 3. Next morning, the Vixen meets the hens in the backyard. Like a true revolutionary feminist, she incites her "sisters" to rebel against their oppression by the rooster. When the "conservative" chickens fail to answer the Vixen's call, she starts killing them, true to her nature. The Forester's wife comes out and orders her husband to shoot the Vixen. The Forester smacks the Vixen, but she breaks the rope and escapes into the forest.

Act II.

Scene 1. The Vixen browbeats the Badger into giving up his burrow so that she can move in.

Scene 2. In the village tavern, the Forester is playing cards with the Schoolmaster as the Parson—the third member of their little circle—enters. The Parson (who shares striking similarities to the Badger) is planning to leave the parish, while the Schoolmaster believes he is about to get married. The Forester teases his Schoolmaster friend about the girl he has chosen. It turns out that the Forester himself has brought her to the village, to give the itinerant Gypsy a home, and she has not only turned the Schoolmaster's head but also embroiled the Parson in gossip.

Scene 3. On his way home, the drunken Schoolmaster encounters a giant sunflower, animated by the Vixen in the forest. In his intoxication, he mistakes the sunflower for the girl he hopes to marry. He runs toward her but falls, while the Vixen (cunningly) disappears. Walking by, the Parson reminisces about the same girl, (everyone seems to be in love with Terynka!) for whom, he admits, he has more than tender feelings. It appears that she is pregnant, and the Parson is blamed, even though he never touched her. He reassures himself with an ancient Greek aphorism which comes from Xenophon's *Anabasis*: "Let a man remember to be good." The Forester arrives, making a point about trying to shoot the Vixen. The Parson and the Schoolmaster hurry away, afraid that the Forester might kill them by mistake. The Vixen escapes.

Scene 4. The Vixen meets a handsome young Fox and falls in love. She impresses him by disclosing that she is independent, owns her own home, and was educated by humans. She tells him her entire life story in a passionate aria. He pays reverence to her like a perfect gentleman and takes his leave, though not before arranging their next date. He doesn't go very far, however; he admires the Vixen from behind

a tree, and returns with a freshly caught rabbit. It will be their engagement dinner. After a brief interlude during which we don't see the foxes and can only hear the birds gossiping, the Vixen has some happy news for the Fox. It is time to go to the priest—the Woodpecker—who quickly marries them as all the animals of the forest sing a happy wedding song.

Act III.

Scene 1. The Forester meets the poacher Harašta in the forest. Harašta informs the Forester that she is about to marry Terynka, the Gypsy girl with whom the Forester, the Schoolmaster and the Parson are all infatuated. (Now we know why the guys never managed to get her!) The Forester sets a trap for the Vixen, with a dead rabbit as bait.

Scene 2. The Vixen and the Fox recognize the trap, and use it as a teaching moment for their young cubs about such dangers. After a brief moment of shared tenderness, they suddenly hear Harašta's voice. The Vixen bravely confronts the poacher, but she takes out her rifle and accidentally shoots her.

Scene 3. The Forester and the Schoolmaster sit gloomily at their tavern table. The Parson has left; he has written in a letter that he misses his friends. Terynka is getting married, and the two aging men feel wistful and nostalgic.

Scene 4. The Forester picks mushrooms in the forest, reminiscing about his distant youth, but takes comfort in the thought that nature always renews itself and there is always new life to replace the old. He falls asleep under a tree. A young vixen—a spitting image of her mother—appears, as does a young frog who has heard of the Forester from his grandfather. The Forester is lost in his reveries. The cycle of life is acknowledged.

—Peter Laki, visiting associate professor of music, Bard College

WHO'S WHO

CONDUCTOR: James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was recently named associate conductor of The Orchestra Now (TŌN), and in 2009 was appointed principal guest conductor of the American Symphony Orchestra. From 2009 to 2015, he served as music director of The Collegiate Chorale. Highlights of his tenure include conducting a number of operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Moïse et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass's "Toltec" Symphony and Golijov's *Oceana*, both at Carnegie Hall. Since 2011, he has collaborated with singer and composer Natalie Merchant, conducting major orchestras across the country, including the San Francisco and Seattle Symphonies.

He has trained choruses for numerous American and international orchestras, including the Mostly Mozart Festival Orchestra, New York Philharmonic, Boston Symphony Orchestra, Los Angeles Philharmonic, Budapest Festival Orchestra, and American Symphony Orchestra. He has worked with conductors including Charles Dutoit, Andris Nelsons, Gustavo Dudamel, Alan Gilbert, Gianandrea Noseda, Yannik Nézet-Séguin, Zubin Mehta, Riccardo Muti, Esa-Pekka Salonen, Michael Tilson Thomas, Louis Langrée, Ivan Fischer, Jesús López-Cobos, and Robert Shaw.

Bagwell prepared The Collegiate Chorale for concerts at the Verbier Festival in Switzerland; in 2012, the Chorale traveled to Israel and the Salzburg Festival for four programs with the Israel Philharmonic. Since 2003, he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at the Fisher Center for the Performing Arts. He frequently appears as guest conductor for orchestras around the country and abroad, including the Cincinnati Symphony Orchestra, Jerusalem Symphony Orchestra, Tulsa Symphony, and Interlochen Arts Festival. He is professor of music at Bard College, director of performance studies, and codirector of the Graduate Conducting Program at Bard College Conservatory of Music.

DIRECTOR: Doug Fitch is a polymath visual artist working in media including architecture, opera, puppetry, sustenance and design. Born in Philadelphia, he graduated in Visual Studies from Harvard University, studied cooking at La Varenne in Paris and design at Institut d'Architecture et d'Etudes Urbaines in Strasbourg. Highlights of his career include the 2010 production of György Ligeti's *Le Grand Macabre* for the New York Philharmonic, remounted at Hamburg's ElbPhilharmonie. Also: *The Cunning Little Vixen* with the NY Philharmonic, *Hansel and Gretel*: LA Opera, *Turandot*: Santa Fe Opera, *Gloria*, *A Pig Tale*: The Metropolitan Museum of Art. Fitch also created a series of multi-sensory experiences with collaborator Mimi Oka, known as Orphic Feasts, featured in their book, *Orphic Fodder: Experiments in Dining*. Beginning in the 1980s, Fitch emerged as an architectural designer, designing homes and furniture, often for musicians, including Joshua Bell and Alan Gilbert. He has also written the books: *Organs of Emotion* and *With Skin and Hair*. He lives in New York, where he works as a visual artist, designer and director.

LIGHTING DESIGNER: Masha Tsimring is a designer for live performance. Recently: *Puppet Lab* (St. Ann's Warehouse); *To the Yellow House* (La Jolla Playhouse); *The Pool Plays* (The New Ohio); *blush* (Soho Rep); *The Woman's Party* (Clubbed Thumb). Previously with Bard/Fisher Center: *Promenade*, *Last Days of Mankind*. Internationally, her work has taken her to Russia, Chile, China, Germany, Ecuador, the Netherlands, Bolivia, and one very big boat. Homes for New York projects include Playwrights Horizons, The Kitchen, Atlantic Theatre Co., Clubbed Thumb, PlayCo, Invisible Dog, Page73, and Bushwick Starr. In addition to design, Masha's interests include progress towards pay equity and a more ethical model of working in the American theater. Masha received her MFA from the Yale School of Drama. She is the Masha of design collective, Masha and the Bear Design, and a proud member of USA829. More information at www.mashald.com

STAGE MANAGER: Jason Kaiser's credits include: *Kiki and Herb SLEIGH* (BAM); *Only An Octave Apart* (St. Ann's Warehouse); Christine Jones/Steven Hoggett/David Byrne's *Social! the social distance dance club*, and Laurie Anderson/Jason Moran's *Party in the Bardo* (both at the Park Avenue Armory); the Tony Award-winning revival of *Oklahoma!* (Broadway, St. Ann's Warehouse); *A 24-Decade History of Popular Music* with Taylor Mac (St. Ann's Warehouse, tour); *Available Light* with Lucinda Childs Dance Company; the opera premieres of *Book of Mountains and Seas*, *Acquanetta*, *The Source*, *anatomy theater*, and *love fail* (all produced by Beth Morrison Projects); the world tour of the Olivier Award-winning revival of *Einstein on the Beach*; *Nonesuch Records at BAM* with Steve Reich and Philip Glass; three world-premiere plays by Athol Fugard; two European tours of *Jesus Christ Superstar* directed and choreographed by Baayork Lee; and 13 world premieres with Jennifer Muller/The Works dance company.

Michael A. M. Aoun they/them (*Parson and Badger*), is a Lebanese-American bass-baritone who has always loved working with others. They have a passion for collaboration and a deep love for interdisciplinary artistic experiences, which means you can often find them sitting at the junction of different mediums of art. While maintaining their trademark playful attitude, they seek to facilitate and elevate difficult conversations around xenophobia and systemic oppression. Mx. Aoun will be making their New York City debut in May 2022, performing Yiddish songs in conjunction with the YIVO Institute for Jewish Research.

Soprano **Kirby Burgess** (*Young Vixen Bystrouška* and *Bird*) is a second-year student in the Graduate Vocal Arts Program, where she studies with Lorraine Nubar. Last year Kirby took part in projects ranging from Kurtág's *Kafka-Fragmente* to Weill's *Seven Deadly Sins*. Past stage credits include the role of Amalia in *She Loves Me* and The Dew Fairy in Humperdinck's *Hansel and Gretel*, both with Furman University Opera Theater. With Furman Singers and the South Carolina Bach Choir, she has performed as a soloist in Haydn's *Creation*, Handel's *Messiah*, and Mozart's *Requiem* and *Missa Brevis*.

Abagael Cheng, (*Chocholka, a hen* and *Blue Dragonfly*) a soprano from New York City, is a first-year student in the Graduate Vocal Arts Program. At the Oberlin Conservatory, she was featured in Menotti's *The Medium* (Monica), Handel's

Ariodante (Dalinda), and Kandor's *Cabaret* (Fraulein Kost). Abagael also appeared in the chorus of a Bernstein Revue, Poulenc's *Dialogues des Carmélites*, and Poulenc's *Les mamelles de Tirésias*. Her concert solos include *Vessel* (Soprano 1) by Kati Agócs with the Oberlin Sinfonietta. She graduated from Oberlin College and Conservatory in 2020 with a BM in vocal performance and a BA in mathematics.

Mezzo-soprano **Melanie Dubil** (*Mrs. Pásková, Pasek's wife* and *Lapák, a dog*, and *Chipmunk*) is a second-year student in the Graduate Vocal Arts Program where she studies with Richard Cox. At Bard last spring, she performed in the double-bill of Kurt Weill's *Seven Deadly Sins* as Anna I, and Menotti's *The Medium* as Mrs. Nolan. She previously appeared in *Le Nozze di Figaro*, *Cendrillon*, *Falstaff*, *Der Rosenkavalier*, *Carmen*, *L'Étoile*, and *The Beggar's Opera*. A graduate of the Manhattan School of Music, Melanie is also recognized for her work in musical theatre, and was awarded an Emerging Artist Award in the 2020 Lotte Lenya Competition. She has sung in fully staged musicals and starred in a recent virtual production of *110 in the Shade* with the Chautauqua Institute of Music.

Hailed as "a singer to watch" (*Classical Voice America*), London-born mezzo soprano **Joanne Evans** (*Harašta, a poacher* and *Butterfly*) prides herself on her versatility in spanning various musical genres. Of Joanne's performance as Meg Page in Verdi's *Falstaff* at Berkshire Opera Festival, *Opera News* wrote that her "striking personal timbre and refined artistry... made [for] a memorable Meg—not always an easy feat." Joanne is excited to make her role debut as Olga in *Eugene Onegin* with Music Academy of the West this Summer, after which she will perform the roles of Maddalena in *Rigoletto*, and on tour as Stéphanie in *Romeo et Juliette* as part of her role as Resident Artist with Opera Colorado. Joanne was recently named a winner of the Met Opera Competition Boston District.

Maria Giovanetti, (*Frantik, Pepik's friend* and *Cricket*), a soprano from Denver, Colorado, is a first-year student in the Graduate Vocal Arts Program. After completing a BM in vocal performance at the New England Conservatory of Music in 2019, she received a performance certificate at the University of Denver's Lamont School of Music in 2020. Maria appeared with the Lamont Opera Theatre singing *Rusalka*, and as a soprano soloist with the Colorado Symphony Orchestra and the Colorado Children's Chorale. Last year, she won first place at the NATS Boston Chapter vocal competition in the upper classical division. Maria participated in Opera Steamboat's young artist program and the American Institute of Musical Studies in Graz, Austria.

Assistant conductor **Micah Gleason**, who is also a mezzo-soprano in her second year in the Graduate Vocal Arts Program, has been recognized for her diverse performance abilities as a soloist, conductor, and ensemble member. She is pursuing master's degrees in conducting and vocal arts at the Bard College Conservatory of Music. Interdisciplinary collaboration and community building are at the core of Micah's music-making. She is curious about the most effective ways to disrupt the stasis of the modern concert hall, and how artists, activists, and researchers can most effectively collaborate. Micah has appeared with multiple professional ensembles, and served as the alto artist-in-residence at The University

of Chicago's Rockefeller Chapel, where she was a regularly featured soloist. Recent performances include leading The Orchestra Now in a performance of works by Mahler and Gabriela Lena Frank, and performing as a featured soloist in György Kurtág's *Kafka Fragments*. Micah was named a 2021 conducting fellow at the Eastern Music Festival.

Sungyeun Kim (*Fox and Bird* on 3/6/22) is in her first year of study in the Graduate Vocal Arts Program after completing a BM at Seoul National University in her native South Korea. Recognized for her remarkable performance abilities as a coloratura soprano, she has performed in operas and concerts at Seoul Arts Center, Sejong Art Center, and Seoul National University. After winning prizes at the Sung-Jeong National Music, Suri National Music, KBS-KEPCO Music, and Korea National Opera competitions, she performed at the Brucknerhaus and Anton Bruckner University in Linz, Austria. She was also a soloist and member of church choirs in Korea for five years.

Ukrainian-American soprano **Teryn Kuzma** (*Vixen Bystrouška* and *Moth* on 3/6/22) is a versatile musician who excels in classical, contemporary, musical theater, and folk repertoires. Upcoming performances include soloist in the György Kurtág Festival at Bard Conservatory. Teryn has performed with The Ohio Light Opera, Hartford Opera Theater, the Ukrainian ArtSong Project, and the SongFest Program in Los Angeles. She is an accomplished instrumentalist on the unique 55-stringed bandura and a founding member of the Women's Bandura Ensemble of North America.

Jonathan Lawlor, (*Forester*) high baritone, earned a BM from New England Conservatory in 2021, and joined the Graduate Vocal Arts Program in September as a first-year student. While attending NEC, he performed iconic lyric baritone roles including Marcello in Puccini's *La Bohème* (2020), Melchior in Menotti's *Amahl and the Night Visitors* (2020), and Belcore in Donizetti's *L'elisir d'amore* (2021). He also covered Belcore while attending Opera Maine's Studio Artist Program in summer 2021. Jonathan spent the past three years in Boston working in the Early music community for organizations including Emmanuel Music, Marsh Chapel, and Boston Baroque.

Brooklyn-based soprano **Katherine Lerner Lee** (*Fox and Bird* on 3/4/22) is in her first year in the Graduate Vocal Arts Program. She was a fellow at the Music Academy of the West and SongFest, and earned a BA in French and a BM in voice from Oberlin College and Conservatory. In 2019, she made her Carnegie Hall debut as the soprano soloist in Stravinsky's *Les Noces* with Oberlin College Choir. Select operatic credits include Pamina in *Die Zauberflöte*, Flora in *The Turn of the Screw*, Susanna in *Le nozze di Figaro*, and Clori in Cavalli's *L'Egisto*. Katherine appeared in online performances of Sibelius' *Luonnotar* for the Music Academy's virtual 2020 season, and sang soprano solo in choral works of John Sichel with Raritan Valley Community College. Katherine enjoys teaching and fostering a love for vocal arts in young singers.

Soprano **Francesca Lionetta** (*Pásek, an innkeeper, and Grasshopper*) is passionate about performance and opera education. Upcoming engagements include a concert with the YIVO Institute for Jewish Research. Previously she appeared as Lizzie in *Goblin Market*, Amore in *Orfeo ed Euridice*, in Handel's *Messiah*, in Handel's *Utrecht Te Deum*, and in Bach's Cantata 130. Francesca is the founder and president of What is Opera, Anyway?, a non-profit opera education program. Francesca holds a BM and an Arts Leadership Certificate from Eastman. She is pursuing her master's degree in Bard's Graduate Vocal Arts Program.

Chinese tenor **Zihao Liu** (*Schoolmaster, Mosquito, Bear and Hedgehog*) is currently pursuing his master's degree at the Vocal Arts Program under the tutelage of Joan Patenaude-Yarnell. He holds a BM from Manhattan School of Music where he studied with Marlena Malas. His recent solo appearances include tenor soloist in Handel's *Messiah* and *Songs From The Real World: The French Cabaret*. In addition to solo recitals in the States and China, he performed as the Nurse in Monteverdi's *L'incoronazione di Poppea*, as well as opera scene work including Nemorino in *L'elisir d'amore*, Tamino in *Die Zauberflöte*, and Don Ottavio in *Don Giovanni*.

Soprano **Samantha Martin** (*Cock, Jay, Rabbit and Bird*) is a second-year student in the Graduate Vocal Arts Program. Samantha received a BM in voice performance and music business from the State University of New York at Potsdam. An avid supporter of new music, both art song and opera, she has appeared as a soloist with the Crane Wind Ensemble in a work by American composer James Mobberley, and performed works by Julianna Hall, John Musto, and Libby Larsen, and premiered Tom Cipullo's *Mayo* in the roles of Miss Goodrich and Oliver Wendell Holmes Jr. Recently she was named the winner of Bard Conservatory's 2020 Concerto Competition for her performance of Michael Csányi-Wills' *Budapest 1944*. In 2021, she performed at Bard in the double bill of Kurt Weill's *Seven Deadly Sins* and Menotti's *The Medium*.

Mezzo-soprano **Sarah Rauch** (*Young Frog and Woodpecker*) is a second-year student in the Graduate Vocal Arts Program who is committed to engaging with diverse audiences. At Bard last spring, she performed in Kurtág's *Kafka Fragments* and as Anna in Weill's *Seven Deadly Sins* and as Toby in Menotti's *The Medium*. Sarah strongly believes in bringing opera to schools and community spaces, and has performed the role of Sombra in Gabriela Ortiz and Mónica Sánchez's *Ana y Su Sombra* with ROK (Reimagining Opera for Kids), and at the ENY/ NATS Art Song Festival, where she was a featured recitalist. Her opera engagements have included roles in classical repertoire: Zweite Dame in Mozart's *Die Zauberflöte*, Isolier in Rossini's *Le Comte Ory*, and Dame Hannah in Gilbert and Sullivan's *Ruddigore*.

Italian-American soprano **Alexis Seminario** (*Forester's Wife, Owl and Beetle*), a second-year student in the Graduate Vocal Arts Program, is dedicated to sharing stories that encourage vulnerability. Operatic roles include Monica (*The Medium*), Atalanta (*Xerxes*), Lusya (*Moscow Cheryomushki*), and Helena (*A Midsummer Night's Dream*). Scene credits include Frau Fluth (*Die Lustigen Weiber von Windsor*), Fiordiligi (*Così fan tutte*), and Countess Almaviva (*Le nozze di Figaro*). In 2021 she was an apprentice in Bard SummerScape's production of *Le Roi Arthus* and a

featured soloist in the Bard Music Festival. In summer 2022, as an apprentice artist with Des Moines Metro Opera, Alexis will cover the role of Rose in the company's highly anticipated premiere of *A Thousand Acres*. Alexis is a proud alumna of the Houston Grand Opera: Young Artists Vocal Academy. In April, Alexis will appear as the soprano soloist in Brahms Requiem with The Orchestra Now.

Soprano **Montana Smith** (*Pepik, Forester's Daughter, Midge, Moth and Bird*) is a young artist eager to cultivate community through song. Her repertoire within the classical genre is widespread, and her recent interests are in new works by living composers. Currently based in the Hudson Valley, Miss Smith is in her first year in the Graduate Vocal Arts Program where she studies with Edith Bers. She was recently a featured soloist in G.F. Handel's *Messiah* at Bard Conservatory, and will soon be performing in New York City on a recital of Yiddish song at the YIVO Institute for Jewish Research in May 2022.

Sadie Spivey (*Vixen Bystrouška and Moth on 3/4/22*) is a soprano in her first year in the Graduate Vocal Arts Program who has been recognized for her diverse performance abilities as a vocal artist and as an actor. Whether it is creating new work or giving a unique voice to established repertoire, Sadie believes that stories help us feel seen and heard, fulfilling our innate desire to connect. She recently performed in *Songs From The Real World: The French Cabaret*, and was a featured soloist in Handel's *Messiah* at the Fisher Center. Sadie was named an Encouragement Award Winner of the 2020 Metropolitan Opera National Council Auditions. That same year, she received an Emerging Artist Award from the Lotte Lenya Competition. Sadie worked as a Young Artist at the Ohio Light Opera for the 2018 and 2019 summer seasons.

Isabella Spagnuolo (*Vixen as a young girl*) is a senior classical studies major at Bard College. Isabella studied with Eric Ragan at the Long Island City School of Ballet. She would like to thank Doug Fitch and Jason Kaiser for this wonderful opportunity, and Maria Simpson and the entire Bard Dance Department for their support.

The **Graduate Vocal Arts Program** is a unique master of music program in vocal arts that balances a respect for established repertory and expressive techniques with the flexibility and curiosity needed to keep abreast of evolving musical ideas. Led by the renowned American mezzo-soprano Stephanie Blythe, the program prepares young singers to meet the special challenges of pursuing a professional life in music in the 21st century. Students engage with art song, chamber music, contemporary music, and operatic repertoire throughout their course work. Operatic performance includes a fully staged production at the Fisher Center for the Performing Arts. The program includes seminars and classes in Alexander Technique, acting, diction and translation, development of performance opportunities, and a workshop in career skills with guest speakers who are leading figures in arts management and administration.

THE ORCHESTRA NOW

Artistic Staff

Leon Botstein *Music Director*
James Bagwell *Associate Conductor and Academic Director*
Jindong Cai *Associate Conductor*
Zachary Schwartzman *Resident Conductor*
Andrés Rivas GCP '17 *Assistant Conductor*
Erica Kiesewetter *Professor of Orchestral Practice*
Bridget Kibbey *Director of Chamber Music and Arts Advocacy*

Administrative Staff

Kristin Roca *Executive Director*
Brian J. Heck *Director of Marketing*
Nicole M. de Jesús '94 *Director of Development*
Leonardo Pineda '15 TÖN '19 *Director of Youth Educational Performance and South American Music Curator*
Sebastian Danila *Music Preparer and Researcher*
Marielle Metivier *Orchestra Manager*
Benjamin Oatmen *Librarian*
Viktor Tóth '16 TÖN '21 *Production Coordinator*
Matt Walley TÖN '19 *Program Coordinator, Admissions Counselor, Guest Artist Relations*

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 *Forté*. 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

SUPPORT THE BARD COLLEGE CONSERVATORY OF MUSIC

Please join the generous Conservatory donors listed below by making a gift to support the Scholarship Fund of the Graduate Vocal Arts Program.

The Conservatory gratefully acknowledges the generous support of these recent donors:

AE Family Foundation
Andrew W. Mellon Foundation
Sherrell Andrews and Robert Kuhbach
Jane Evelyn Atwood '70
Cathy Thiele Baker '68 and Richard J. Baker '65
Agnieszka Balaban
Basilica Arts, Inc.
Joseph Baxer and Barbara Bacewicz
Renate Belville
Darel and Carlos Benaim
Katherine B. Berry
Edith Bers
Bettina Baruch Foundation
László Z. Bitó '60 and Olivia Cariño
Boston Consulting Group
Joseph and Vicky Chang
Lise Chase
Anita Clark-Anderson
Stephen M. Clement
Jane Coleman
Jean Cook
Frank Corliss and Kayo Iwama
James Costello and Laura Cannamela
Conn Critchel
Wendy Chinn Curtis
Sara Cutler and Rob Shaw
Arnold J. Davis '44
Rosemary Deen
Kathy and Gonzalo de Las Heras
Richard Desir
Curtis DeVito and Dennis Wedlick
Lois Doherty-Mander
Elaine Douvas and Robert Sirinek
Greg Drilling '16
Leslie Drojak
Richard and Hildegard Edling '78
Judith Evnin
Patricia Falk
Liz Faulkner and Walter Brett
Mildred and Arnold Feinsilber
Julie Hamrah
Johnson Fels '92
Renate Friedrichsen
Friends of Beattie-Powers Place
Mirko and Ann Gabler
Patrick Gaspard and Raina Washington
Peter and Charlene Gay
Felice and Yorman Gelman
Lauren Gerken
Leslie and Richard Gershon
Marilyn Gleysteen
Robert Goldfarb '59
Frances Goodwin and Donn Mosenfelder
Carol and Peter Goss
Katherine Gould-Martin and Robert L. Martin
Elaine Habernig
Maxine Ben Ali Haggin
Donald S. and Margery Hetzel
Alan Hilliker and Vivien Liu
Jeremy Hirsch '15
Susan Hirsch
Susan B. Hirschhorn and Arthur Klebanoff
Deborah Hoffman Lanser
Carol Hoidra
Robert Hoven
Elena Howard
Andrew Humphrey
Samantha Hunt
IBM Matching Grants Program
Morimi and Midori Iwama
George Jahn and Karen Kaczmar
John Cage Trust
Todd L. Johnson '88
Zoe Johnson '16
Kahn Charitable Foundation
Belinda and Stephen Kaye
Beverly Kerr
David and Janet E. Kettler
Erica Kieseewetter
Jacqueline Knox
Jean Koktavý
Shirley Krembs
Nancy Kryzak
Regina Kuliawat and Frank Sun
Christine and Matthew Kurlander
Ted and Adeline Kurz
Fred Kusko
Gary and Edna Lachmund
Elina and Jeffrey Lang
Steven and Deborah Lanser
Alfred and Glenda Law
Shun-Yang Lee '11
Ilya Levinson and Martine Benmann
Lifetime Learning Institute
Junyu Lin
Y. S. Liu
Marianne Lockwood
Nina Lynch
Clarissa Lyons '11
Kristin Mammen
Susan Manuel
James S. Marcus Foundation
Leonard Marcus
Harvey Marek
Marsh & McLennan
Matching Gifts Program
Salvatore Matera and Ann Jensen
Lucy Mattingly
Yvonne Mayer
Timothy Mayhew
James McCarthy
Andrew McKee
Lisa Messinger
Suzanne Metz
Barbara and Arthur Michaels
Warren Mikulka
Janet C. Mills
Karen Moeller and Charles Talleur
Joel Moerschel
Frances Montgomery
Shawn Moore '11
Ken and Lindsay Morgan
Matthew Morris '12
Ann L. Morse
Martin L. and Lucy Miller Murray
Barbara C. Myers
Sharon Neier
Leslie and Mitchell Nelson
Lenore Nemeth
Suzanne Neusner
Northlands Foundation
Elizabeth J. and Sevgin Oktay
Maureen and Mohammed Olfati
Sarah Olson
Marilyn and Peter Oswald
Wendy L. Owen
Jeffery Palichuck
Richard Pargament '65
K. Noel Phillips
Charles and Barbara Pierce
Barbara J. Post
Nora Post
Amy and Robert Poster
Lillian Pyne-Corbin
Raman Ramakrishnan
Tricia and Foster Reed
Cathy and Fred Reinis
Shirley Ripullone and Kenneth Stahl
Michael Rosse'55
Joan Roth
Tim and Frances Ryan
Francesca Sansone
Saugerties Pro Musica, Inc.
Carole Sayle
Anastasia and Jeff Scheel
Barbara and Joseph Schoenberg
Marilyn Schwartz
Daniel Severson '10
Ann Marie Sircello
Zachary Snow
Winnie Sokolowski
Marjory Spoerri
John A. Sprague
Serena Stewart
Vivian Sukenik
Nathaniel Sullivan '17
Shining Sung
Janos Sutyak '15
Joan Swift
Don Swinchoski
Nathalie Theberge
Felicitas S. Thorne
Edward P. Todd
Trevor-Hunt
Charitable Trust
Eric Trudel
Robert E. Tully
Dawn Upshaw
Robert A. Vermeulen
Gene Vidal
Linda Vorhies
Suzanne Vromen
George Wachtel
Jonathan Wechsler
Sarah Wegener '10 and family
Melissa Wegner '08
Vera and Myles Weintraub
Robert Weiss
Ann Wentworth
Barbara Jean Weyant
Wheelock Whitney III
David D. Williams
Michael Williams
Judith Winzemer
Kathleen Wise
Eric Wong
Amalie Wyrick-Flax '14
Fanya Wyrick-Flax '13
Yuan Xu '12
Michael and Kathy Zdebel
Irene Zedlacher
Wei Zhou '11 and Yindi Liu '12
Daniel A. Zlatkin '16

Donor list current as of February 1, 2022

ABOUT 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.

The Center presents more than 200 world-class events and welcomes 50,000 visitors each year. The Fisher Center supports artists at all stages of their careers and employs more than 300 professional artists annually. The Fisher Center is a powerful catalyst of art-making regionally, nationally, and worldwide. Every year it produces 8 to 10 major new works in various disciplines. Over the past five years, its commissioned productions have been seen in more than 100 communities around the world. During the 2018-19 season, six Fisher Center productions toured nationally and internationally. In 2019 the Fisher Center won the Tony Award for Best Revival of a Musical for Daniel Fish's production of *Oklahoma!* which began life in 2007 as an undergraduate production at Bard and was produced professionally in the Fisher Center's SummerScape Festival in 2015 before transferring to New York City.

Executive Director

Liza Parker

Artistic Director

Gideon Lester

Administration

Brynn Gilchrist '17 | Executive Assistant

Kayla Leacock | Hiring/Special Projects Manager

Artistic Direction

Caleb Hammons | Director of Artistic Planning & Producing

Catherine Teixeira | General Manager

Nunally Kersh | SummerScape Opera Producer

Jason Collins | Associate Producer

Rachael Gunning '19 | Producing Coordinator

Development

Debra Pemstein | Vice President for Development & Alumni/ae Affairs

Alessandra Larson | Director of Development

Kieley Michasiow-Levy | Individual Giving Manager

Malinda Slayton-Cruz MAT '10 | Development Operations Manager

Michael Hofmann VAP '15 | Development Operations Manager

Production

Jason Wells | Director of Production

Stephen Dean | Orchestra Production Manager

Andrea Sofia Sala | Production Administrator

Rick Reiser | Technical Director

Josh Foreman | Lighting Supervisor

Moe Schell | Costume Supervisor

Kat Pagsolingan | Video Supervisor

Lex Morton | Audio Supervisor

Concert Crew

Nora Rubenstone | Stage Manager

Danielle Brescia | Stage Manager

Lydia McCaw | Stage Manager

Robert Strickstein | Stage Manager

Communications

Mark Primoff | Associate Vice President of Communications

Amy Murray | Videographer

Publications

Mary Smith | Director of Publications

Cynthia Werthamer | Editorial Director

Marketing and Audience Services

David Steffen | Director of Marketing & Audience Services

Nicholas Reilingh | Database & Systems Manager

Maia Kaufman | Audience & Member Services Manager

Brittany Brouker | Marketing Manager

Sean Jones | Assistant Marketing Manager

Garrett Sager HRA '23 | Digital Archive Associate

Paulina Swierczek VAP '19 | Audience & Member Services Assistant Manager

Erik Long | Box Office Supervisor

Jardena Gertler-Jaffe VAP '21 | Box Office Supervisor

Elyse Lichtenthal | House Manager

David Bánóczy-Ruof '22 | Lead Assistant House Manager

Andrea Abel '23, **Olivia Guillotin** '22, **Joel Guahnich**

'24, **Maya Miggins** '23, **Mariella Murillo** '25, | Assistant House Managers

Facilities

Mark Crittenden | Facilities Manager

Ray Stegner | Building Operations Manager

Hazaiah Tompkins '19 | Building Operations Assistant

Liam Gomez | Building Operations Assistant

Chris Lyons | Building Operations Assistant

Robyn Charter | Fire Panel Monitor

Bill Cavanaugh | Environmental Specialist

Drita Gjokaj | Environmental Specialist

BARD COLLEGE CONSERVATORY PROGRAM FACULTY

Violin

Adele Anthony
Shmuel Ashkenasi*
Luosha Fang
Yi-Wen Jiang
Ani Kavafian*
Erica Kiesewetter
Honggang Li
Weigang Li
Daniel Phillips
Todd Phillips
Gil Shaham
Arnold Steinhardt*
Carmit Zori

Viola

Molly Carr
Luosha Fang
Marka Gustavsson
Honggang Li
Melissa Reardon
Steven Tenenbom
Ira Weller

Cello

Peter Wiley

Bass

Jeremy McCoy
Leigh Mesh

Bassoon

Marc Goldberg

Clarinet

David Krakauer
Pascual Martínez-Forteza
Anthony McGill

Composition

Mark Baechle (film)
Da Capo Chamber Players
James Sizemore (film)
Joan Tower
George Tsontakis

Flute

Nadine Asin*
Tara Helen O'Connor

Harp

Sara Cutler
Bridget Kibbey

Horn

Barbara Jöstlein - Currie
Julie Landsman*

Jeffrey Lang

Julia Pilant

Oboe

Elaine Douvas
Alexandra Knoll
Ryan Roberts

Percussion

Eric Cha-Beach
Jason Haaheim
Garry Kvistad (advisor)
Jason Treuting
Jan Williams (advisor)

Piano

Benjamin Hochman*
Gilles Vonsattel
Terrence Wilson
Shai Wosner

Trombone

Demian Austin
John Romero
Nicholas Schwartz
Weston Sprott

Trumpet

Carl Albach
Edward Carroll

Tuba

Derek Fenstermacher
Marcus Rojas

Voice

Stephanie Blythe
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)

BARD COLLEGE CONSERVATORY OF MUSIC
PRESENTS

SALOME



FRIDAY, MARCH 18, 2022
8 PM

SUNDAY, MARCH 20, 2022
2 PM

MUSIC BY RICHARD STRAUSS
LIBRETTO BY OSCAR WILDE

DIRECTED BY R. B. SCHLATHER
BARD COLLEGE CONSERVATORY ORCHESTRA
LEON BOTSTEIN, MUSIC DIRECTOR

Alexandra Loutsion, *Salome*
Jay Hunter Morris, *Herod*
Nathan Berg, *Jochanaan*
Katharine Goeldner, *Herodias*
Robert Stahley, *Narraboth*

The Bard College Conservatory
Orchestra joins an exciting principal
cast of singers in a semi-staged
performance of Richard Strauss's
once infamous, now famous opera,
Salome—a biblical story, with a twist.

Sosnoff Theater, Fisher Center for the Performing Arts
Bard College, Annandale-on-Hudson, New York
Tickets start at \$25
Livestream is pay what you wish (with a recommended price of \$20)

Image: The Feast of Herod, 1551, Lucas Cranach the Elder, Wikimedia Commons

FISHER
CENTER

FISHERCENTER.BARD.EDU
845-758-7900

Bard