

Gilbert & Sullivan's *Iolanthe*

SAT 3/4/23 at 7 PM & SUN 3/5/23 at 3 PM
Performances #230 & 231 Season 8, Concerts 19 & 20
Fisher Center at Bard Sosnoff Theater

PLEASE KEEP PHONE SCREENS DIM Silence all electronic devices
 PHOTOS AND VIDEOS ARE ENCOURAGED but only before and after the music
 ENTER TO WIN TICKETS by signing up for TÖN email in the lobby
 INSPIRE GREATNESS by making a donation at ton.bard.edu
 GET SOCIAL by sharing your photos using @theorchknow
 and #theorchknow

JAMES BAGWELL *conductor*
 Emily Cuk '11 *director*

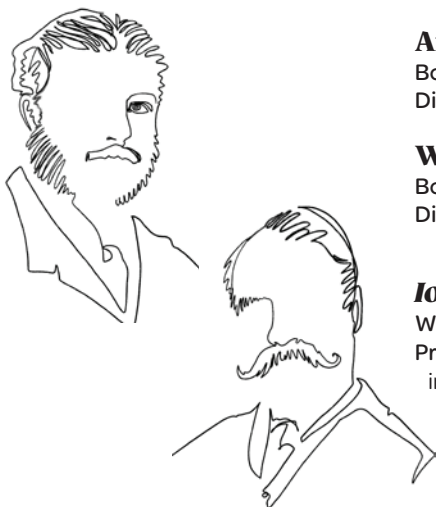
CONCERT TIMELINE

2 hours 45 min



Cast

The Lord Chancellor.....Jonathan Lawlor VAP '23
 George, Earl of Mountararat.....Colton Cook VAP '24
 Thomas, Earl Tolloller.....Zihao Liu VAP '23
 Private Willis, of the Grenadier Guards.....Garrick Neuner '26
 Strephon, an Arcadian Shepherd.....Michael A.M. Aoun VAP '23
 Queen of the Fairies.....Melanie Dubil VAP '22
 Iolanthe, a Fairy, Strephon's mother.....Abbagael Greene VAP '24
 Celia, a Fairy.....Teryn Kuzma VAP '23
 Leila, a Fairy.....Katherine Lerner Lee VAP '23
 Fleta, a Fairy.....Sadie Spivey VAP '23
 Phyllis, an Arcadian Shepherdess and Ward in Chancery.....Maria Giovanetti VAP '23
 Chorus of Dukes, Marquises, Earls, Viscounts,
 Barons, and Fairies.....Abagael Cheng VAP '23
 Emily Finke VAP '24
 Sungeyun Kim VAP '23
 Francesca Lionetta VAP '23
 Taylor Mackenzie Adams VAP '24
 Sarah Nalty VAP '24
 Montana Smith VAP '23
 Jun Mo Yang VAP '24
 Bard Festival Chorale
 Bard College Chamber Singers



Arthur Sullivan

Born 5/13/1842 in Lambeth, London
 Died 11/22/1900 at age 58 in London

William Gilbert

Born 11/18/1836 in London
 Died 5/29/1911 at age 74 in Harrow, London

Iolanthe

Written 1882
 Premiered 11/25/1882 at the Savoy Theatre in London

ACT I

Overture

Tripping Hither, Tripping Thither.....	Celia, Leila, Fairies
Invocation: Iolanthe! From Thy Dark Exile.....	Queen, Iolanthe, Celia, Leila, Fairies
Good Morrow, Good Mother.....	Strephon, Fairies
Fare Thee Well.....	Queen, Fairies
Good Morrow, Good Lover.....	Phyllis, Strephon
None Shall Part Us From Each Other.....	Phyllis, Strephon
Entrance and March of Peers: Loudly Let the Trumpet Bray.....	Chorus of Peers
Entrance of the Lord Chancellor	
The Law is the True Embodiment.....	Lord Chancellor and Peers
My Well-Loved Lord and Guardian Dear.....	Phyllis, Lord Tolloller, Lord Mountararat, Peers
Nay, Tempt Me Not.....	Phyllis, Peers
Spurn Not the Nobly Born.....	Lord Tolloller, Peers
My Lords, It May Not Be.....	Phyllis, Lord Chancellor, Strephon, Lord Tolloller, Lord Mountararat, Peers
When I Went to the Bar as a Very Young Man.....	Lord Chancellor
When Darkly Looms the Day.....	Ensemble

ACT II

When All Night Long a Chap Remains.....	Private Willis
Strephon's a Member of Parliament.....	Fairies, Peers

When Britain Really Ruled the Waves.....	Lord Mountararat, Fairies, Peers
In Vain to Us You Plead.....	Leila, Celia, Lord Mountararat, Lord Tolloller, Fairies, Peers
Oh, Foolish Fay.....	Queen, Fairies
Though P'rhaps I May Incur Your Blame.....	Phyllis, Lord Tolloller, Lord Mountararat, Private Willis
Love, Unrequited, Robs Me of My Rest.....	Lord Chancellor
He Who Shies at Such a Prize.....	Lord Tolloller, Lord Mountararat, Lord Chancellor
If We're Weak Enough to Tarry.....	Phyllis, Strephon
My Lord, a Suppliant at Your Feet.....	Iolanthe
It May Not Be.....	Iolanthe, Queen, Chancellor, Fairies
Soon as We May, Off and Away.....	Ensemble

SYNOPSIS

Twenty-five years before the setting of the opera, Iolanthe, a fairy, had committed the capital offense of marrying a mortal. The Queen of the Fairies had commuted the sentence to lifelong exile, on condition that Iolanthe left her husband and never saw him again.

Her son, Strephon, has grown up as a shepherd: half fairy, half mortal. Strephon loves Phyllis, who is a Ward of the Court of Chancery. She loves Strephon, but is unaware of his mixed origin. Meanwhile, the entire House of Lords is enamored of Phyllis, especially the Lord Chancellor, her guardian. At the start of the opera, the fairies persuade the Queen to pardon Iolanthe, and she returns, introducing Strephon to her sisters. The Queen agrees to help when Strephon announces that he wishes to marry Phyllis, despite the Lord Chancellor's refusal.

The House of Lords enter, and appeal to the Lord Chancellor to give her to whichever

peer she chooses. Phyllis herself enters, and declines to marry a peer, announcing her intention to marry Strephon. The peers angrily refuse and leave, taking Phyllis with them. Iolanthe enters and holds a tender conversation with her son. But, as she (like all fairies) looks like a girl of 17, Phyllis and the peers misinterpret the scene. They don't believe that Strephon is being faithful, and Phyllis decides to marry one of two peers, Mountararat or Tolloller.

The fairies take revenge by sending Strephon to Parliament, and casting a spell to make all the peers pass any bills that Strephon chooses, including entry depending on intelligence rather than class. The peers are terrified and appeal to the fairies not to carry this out, but they refuse, so all angrily spurn each other.

The peers are upset about Strephon's success in Parliament, and appeal for the fairies to return things to normal. One of the lords

sings in explanation. The fairies would like to oblige, as they have fallen in love with the peers themselves, but it is too late to stop Strephon. The Queen is shocked by the fairies' feminine weakness, and while acknowledging the effect on her of a nearby sentry, asserts that she remains strong.

Tolloller and Mountarat discover that if either marries Phyllis, then by family tradition, they must duel to the death. Both then renounce Phyllis in the name of friendship. Meanwhile, the Lord Chancellor has had a sleepless night, and eventually decides to marry Phyllis himself.

Strephon confesses to Phyllis that he is half a fairy, and they decide to marry as soon as possible. They persuade Iolanthe to appeal to the Lord Chancellor on their behalf, and she does so, revealing that she is his wife. Thus, she again incurs the death penalty. Meanwhile, the other fairies have married the other peers, and so all should die. The Lord Chancellor suggests that by adding the word "don't" to the fairy law, the fairies would not have to die. To save her life, the Queen marries Private Willis, all the mortals are transformed into fairies, and they all fly away to Fairyland, leaving the House of Lords to be filled according to intelligence not birth.

The Music

GILBERT & SULLIVAN'S *IOLANTHE*

Notes by TÖN bassist Zack Merkovsky



Matt Dine

The 14 works of the legendary collaborators, librettist W. S. Gilbert and composer Arthur Sullivan, are light, funny, and often poke at political and class issues. They are usually called "Savoy operas." This theater was the first public building in the world to be lit entirely by electricity, which allowed for spectacular effects like sparkling fairy wands and wreaths. *Iolanthe* (1882) was the first. *Iolanthe* was also the first play or opera

to open on the same night in both London and New York City, with two separate casts.

In the United States, Gilbert and Sullivan's influence was staggering. *H.M.S. Pinafore*, a Gilbert and Sullivan opera from a few years prior, saw eight different staged productions in what we now call New York City's Theater District at the same time. It's not hard to draw the line from Savoy opera to the musical, especially geographically. One of the biggest contributions Gilbert and Sullivan's works made is in how the stories unfold; the use of dialogue between musical numbers makes *Iolanthe* feel more like a musical than an opera, but both words and song serve to move the story along.

My favorite song in *Iolanthe* comes in the middle of Act II. The Lord Chancellor has had a sleepless night, dealing with emotions of love for his own ward, Phyllis, who is already in love with Strephon and is also being courted by two other Lords. It is a fast

and furious patter song with a surprising amount of text. Pay attention to the music any time the Lord Chancellor comes into the scene. This very "classical" sounding fugue, a stand-in for his high position, always accompanies him and you will hear it too at the beginning of this number.

In a talk with our conductor, James Bagwell, he told me that he feels *Iolanthe* is a convincing pairing of music fit for a serious opera with this lighter, operetta style. He emphasized how much Mendelssohn and Wagner he hears in Sullivan's writing. The connection to Mendelssohn is apt, as he wrote his own fairy music in his version of *A Midsummer Night's Dream*. I found myself

attracted to the bouncy rhythms beneath nearly every song. Sullivan's genius is evident in his orchestration; the music always acts to serve the singers on stage, but keeps a life of its own.

The scenario and jokes wind together elegantly in *Iolanthe*, as they do in all of the Savoy operas. Much of the silliness comes from what is unsaid, and when that which is unsaid is said, the problems fizzle away. The climaxes of both acts are resolved so simply that you cannot help but laugh. Gilbert and Sullivan have packed *Iolanthe* with fun political satire too, much of which continues to be relevant through the centuries and across the pond.

The Artists

JAMES BAGWELL conductor



Daniel Weich

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was recently named associate conductor and academic director of The Orchestra Now (TÖN) and was appointed principal guest conductor of the American Symphony Orchestra in 2009. He has led both ensembles in concerts at Carnegie Hall and Lincoln Center. He served as

music director of The Collegiate Chorale from 2009–15. Highlights included conducting rarely-performed operas at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Möise et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass' *Toltec Symphony* and Osvaldo Golijov's *Oceana* at Carnegie Hall. His performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully Hall was recorded live for Gaslight Records and is the only complete recording of the work. He has collaborated since 2011 with singer and composer Natalie Merchant, conducting orchestras across the country, including the San Francisco and Seattle Symphonies. Other recent performances include Glass' *Another Look at Harmony* at the Park Avenue Armory and leading the Little Opera Theatre of New York's production of Rossini's *Opportunity Makes the Thief*.

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

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

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

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

Michael is a Lebanese-American bass-baritone whose passion for collaborative art inspires their professional work. Their gender expression/identity and neurodivergence (ADHD) have taught them to listen to those who are different and to stay engaged as an activist and member of the community. Most recently, Michael sang as bass soloist with the Albany Symphony in their holiday performance of Bach's Christmas Oratorio, Part VI. More info at michaelbassbaritone.com.

COLTON COOK VAP '24 *Lord Mountarat*

American baritone Colton Cook is in his first year of study in the Bard College Conservatory Vocal Arts Program. Previous operatic engagements include ensemble performances with the Fargo-Moorhead Opera in their productions of *Il barbiere di Siviglia* and *Don Giovanni*. He was recently featured as a soloist with the Bard College Chamber Singers and Symphonic Chorus in Mozart's *Vesperae solennes de confessoro*.

MELANIE DUBIL VAP '22 *Queen*

Mezzo-soprano Melanie Dubil's most recent operatic credits include Edka in Heggie's *Two Remain* as a Bonfils-Stanton Foundation Studio Artist with Central City Opera, Anna I in *Seven Deadly Sins*, Mrs. Nolan in *The Medium*, and Lapák/Mrs. Paskova in *The Cunning Little Vixen* alongside TÓN and the Bard VAP. This summer, Melanie will return to Central City Opera where she will cover the role of Stéphanie in *Romeo and Juliet*, as well as perform the role for their annual Emerging Artists Matinee.

MARIA GIOVANETTI VAP '23 *Phyllis*

Maria is an adept and versatile soprano who endeavors to bring classical music to a broad audience, making it accessible and engaging for all. Last spring, she participated in a concert with the YIVO Institute for Jewish Research, where she sang the live premiere of a new work. Maria also performed as a soprano soloist in Handel's *Messiah* with The Orchestra Now at Bard's Fisher Center. More info at mariagiovanettisoprano.com.

ABBAGAEEL GREENE VAP '24 *Iolanthe*

Philadelphia-born mezzo-soprano Abbegael Greene infuses each of her performances with passion and intimacy.

Recent appearances include the role of Dorabella in Mozart's *Così fan tutte* with RWU Opera Theater, alto soloist in Mozart's *Vesperae solennes de confessoro* with Bard College Conservatory, and alto soloist in Handel's *Messiah* with the Roberts Wesleyan University Symphony Orchestra. She graduated with a B.S. in Choral Music Education from Roberts Wesleyan University in 2022, where she was named undergraduate Presser Scholarship recipient of her year.

TERYN KUZMA VAP '23 *Celia*

Teryn is a versatile musician of classical, contemporary, and folk repertoire. Her recent highlights include winning first place in the 2022 MIOpera University Division Vocal Competition, and singing the title role in *The Cunning Little Vixen* last March. She has been a featured artist with The Lincoln Crossroads Music Festival, Ohio Light Opera, Toronto Summer Music Festival, the Ukrainian Art Song Project, and the SongFest Program. More info at terynkuzma.com.

JONATHAN LAWLOR VAP '23 *Lord Chancellor*

Jonathan Lawlor is a baritone whose love of all genres of vocal music from Baroque chamber music to contemporary experimental music informs his every performance. His upcoming appearances include Concerts in the Village's performance of Barber's *Dover Beach* and Butterworth's *Love blows as the Wind blows*, and Bard Baroque Ensemble's performance of Bach's cantata *Gottes Zeit ist die allerbeste Zeit* as the bass soloist. More info at jonathanlawlorbaritone.com.

KATHERINE LERNER LEE VAP '23 *Leila*

Soprano Katherine Lerner Lee will enjoy a full and diverse Spring season as she

completes her Masters at Bard. She appears with The Orchestra Now on March 19, alongside conductor Colin Roshak, presenting the orchestral premiere of John Musto's *Shadow of the Blues*. On April 16, she presents her degree recital, performing Grieg's *Haugtussa* and Crumb's *Apparition*. Finally, she will appear again with TÓN at Symphony Space on May 14th, performing Olivier Messiaen's *Poèmes pour Mi*.

ZIHAO LIU VAP '23 *Lord Tolloller*

Chinese Tenor Zihao Liu is an artist of stunning vocal agility and exceptional musicianship. He holds a Bachelor of Music degree from Manhattan School of Music and is currently pursuing his Master's degree at Bard College Conservatory of Music under the tutelage of Richard Cox. His recent solo appearances include the tenor soloist in Beethoven's 9th Symphony, the Schoolmaster in Janáček's *The Cunning Little Vixen*, tenor soloist in Handel's *Messiah*, and several recitals in the United States and China.

GARRICK NEUNER '26 *Willis*

Garrick is a bass-baritone from Long Island, New York, studying in the inaugural class of Bard Conservatory's undergraduate vocal program. He performs in a broad range of disciplines and styles, including contemporary installation pieces at The Shed and the Brooklyn Museum, premieres of Bard Composers' improvisatory works, and collaborations with Bard's Jazz Voice and Opera Workshops.

SADIE SPIVEY '23 *Fleta*

Sadie has been recognized for her diverse performance abilities as a vocal artist and as an actor. She has sung with The Ohio Light Opera for three summers, appearing as Mabel in Gilbert & Sullivan's *The Pirates of Penzance* and as Luisa in *The Fantasticks* this past summer. At the Fisher Center, she

has been seen as the Vixen in Janáček's *The Cunning Little Vixen*, as a soloist in Handel's *Messiah*, and as a soloist in *Berlin im Licht: A German Cabaret*.

EMILY CUK '11 *director*

Stage Director Emily Cuk has distinguished herself in a variety of productions in professional and community venues. An alumna of Bard College, she was thrilled to return this past January to direct Opera Workshop's scenes program. She currently resides in Rochester, NY, where she has frequently worked with Finger Lakes Opera, having directed their Tomita Young Artist Summer Scenes and performances of John Davies' *Pinocchio* and *Three Little Pigs* for FLO's educational outreach program. In August, she joined Pegasus Early Music as the stage director for their production of Monteverdi's opera *L'Orfeo*, a performance that was originally scheduled for August 2020. She previously staged their production of Handel's *Acis and Galatea*. As a Directing Fellow for Wolf Trap Opera's 2019 season, she directed Ravel's *L'heure espagnole* with the National Orchestral Institute and conductor Ward Stare. For the past four years, she was an adjunct faculty member at the Nazareth College School of Music. She is the newly-appointed Director of Operations for the Charles Ives Music Festival in her hometown of Danbury, CT. She is a graduate of the Eastman School of Music, where she received an M.M. degree in Opera Directing.

BARD CONSERVATORY GRADUATE VOCAL ARTS PROGRAM

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.

BARD FESTIVAL CHORALE

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

BARD COLLEGE CHAMBER SINGERS

Formed in 2002 by music director James Bagwell, Bard College Chamber Singers is an auditioned choir of Bard students and alumni/ae from all programs of the College and includes all members of the Graduate Conducting Program (GCP). The Chamber Singers have performed with the Bard Baroque Ensemble and in concerts of Haydn's Mass in D Minor and works by Mahler, Fauré, Kodály, and Baltas. In previous holiday seasons they have joined the Bard College Symphonic Chorus and members of TÖN, Conservatory, and Community orchestras to perform an annual December Winter Songfest.

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 New England Conservatory 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 homebase 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 *Classics of American Romanticism*—featuring the first-ever complete recording of Bristow's *Arcadian Symphony*—and an album of piano concertos with Orion Weiss, both 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 more at ton.bard.edu.

Leon Botstein, *Music Director*

Violin I

Angeles Hoyos
Concertmaster
Julián Andrés
Rey Peñaranda
Yi-Ting Kuo
Nayoung Kim
Lana Auerbach
Sixuan Zhu
Mae Bariff
Leonardo Pineda '15
TÖN '19

Violin II

Judith Kim *Principal*
Jonathan Fenwick
Zeyi Sun
Samuel Frois
Enikő Samu
Nalin Myoung APS '23
Joohyun Lee
Adrienne Harmon
Adam Jeffreys*
Yuna Jo*
Yeseul Park*

Viola

Batmyagmar Erdenebat
Principal
Sydney Link
Shek Wan Li
Kyle Davis
Karen Waltuch
Kathleen Bosman
Hyunjung Song*

Cello

Sam Boundy *Principal*
Jihyun Hwang
Amelia Smerz
Eva Roebuck
Emma Churchill
Lucas Button TÖN '21

Bass

Kiefer Fuller *Principal*
Rowan Puig Davis
Zack Merkovsky
Luke Stence TÖN '22

Flute

Danielle Maeng *Principal*
Jordan Arbus
Chase McClung*

Oboe

Jasper Igusa
Shawn Hutchison*
JJ Silvey*

Clarinet

Olivia Hamilton *Principal*
Mackenzie Austin
Colby Bond*

Bassoon

Philip McNaughton
Han-Yi Huang*

Horn

Tori Boell *Principal*
Stefan Williams
Kwong Ho Hin *Assistant*
Kenshi Miyatani*
Zachary Travis*

Trumpet

Forrest Albano
Principal, Cornet
Diana Lopez *Cornet*
Maggie Tsan-Jung Wei*

Trombone

Stephen Whimble
Samuel Boeger *Bass Trombone*

Timpani

Keith Hammer III

Percussion

Petra Elek *Principal*
Taylor Lents
Felix Ko

Harp

Cheng Wei (Ashley) Lim*

Keyboard

Ji Hea Hwang*

* *not performing in this concert*

Bard Festival Choral

James Bagwell *Director*

Soprano

Kendra Berentsen
Marie Mascari
Katherine Peck

Alto

Elizabeth Picker
Suzanne Schwing
Lara Stevens

Tenor

Eric Carey
Christopher Carter
Jack Colver
Sean Fallen
Eric William Lamp

Bass

David Flight
James Gregory
Nicholas Hay
Andrew Martens
John Rose

Choral Contractor

Nancy Wertsch

Bard College Chamber Singers

James Bagwell *Director*

Soprano

Calla Begley '25
Georgia Craddock '25
Sophie Dubber '25
Manar Hashmi '25
Libby Kinsey '26
Silvie Lundgren '20
Bibi Nguyen '27
Clare Uppenbrink
Maggie Yang '25

Alto

Abigail Arndt '26
Lilly Cadow GCP '22
Mavi Çelebi
Emma Kuntz '24
Emily Lewis '24
Luca Raufer
Tara Sachar '25
Grace Sanger-Johnson '23
Jayla Smith '23

Tenor

Anthony D'Amore '26
Timothy Morrow GCP '24
Tammam Odeh APS '24
Brian Reynolds GCP '23
Emmanuel Rojas GCP '24
Pedro Vazquez

Bass

Gordon Cheung GCP '23
Damian Dobrowolski
Odin Esty '26
Barak Fellner-Dublin '23
Jacob Ferris '25
Josh Guerrero '23
Benjamin Harris '24
Augustin Johnson '25
Claire Lee GCP '24
Yu Liu GCP '23
Richard Peter '25
Samuel Ross GCP '24
Jacob Testa
Ethan Wood '25

Crew

Claire Lee *Administrator*
Gordon Cheung *Graduate Assistant to the Conductor*
Kayo Iwama *Musical Coach*
Zachary Schwartzman
Musical Coach
James Fitzwilliam *Pianist*
Nhi Huynh CPF '24
Rehearsal Pianist
Nomin Samdan CPF '24
Rehearsal Pianist

BATMYAGMAR ERDENEBAT *viola*

Matt Dine

Miga will talk briefly about the music on stage before the performance.

Hometown: Ulaanbaatar, Mongolia

Alma maters: Music and Dance College of Mongolia, United World College of the Adriatic, Oberlin College and Conservatory, Yale School of Music

Awards/Competitions: 1st and Special prize, 2008 “La Musica Nella Scoula” Chamber Music Competition, Italy; 3rd Prize, 2008 Paulo Spincich International Music Competition, Italy; 2nd Prize, 2013 American Viola Society Orchestral Excerpts Competition

Appearances: Litomysl International Strings Masterclasses, Czech Republic, 2012; Round Top International Summer Music Festival, Texas, 2011

When did you realize you wanted to pursue music as a career? I took a break from playing violin after the end of the school year when I was in 5th grade. Then, I realized that it was not fun without playing the violin. I think that was the moment when I decided to be a musician.

What inspired you to audition for TŌN? I was graduating from Yale School of Music in the same year the TŌN program launched. I was interested in the program after hearing about it from my friends, but I wanted to teach violin and viola. After teaching for 3 years in Mongolia, I was inspired by my friends who were in the program, who were getting to perform in outstanding halls like Carnegie and landing positions in major orchestras.

If you could play another instrument, what would it be? An accordion

Tell us something about yourself that might surprise us: Besides playing viola, I also made five short documentary films about classical musicians and their lives in Mongolia.

Piece of advice for a young classical musician: Enjoy exploring your music making. It will leave you with many magical moments in your life.

Support TŌN

WE’VE BROUGHT MUSIC TO MORE THAN 76,000 LIVE & VIRTUAL CONCERTGOERS IN OVER 200 CONCERTS THANKS TO SUPPORT FROM DONORS LIKE YOU!

INSPIRE GREATNESS!

Support TŌN’s innovative training program for classical musicians.

THE TŌN FUND

Members of The Orchestra Now are completing an innovative graduate degree program. TŌN offers students the experiences they might expect as career orchestral musicians—including public performance, touring, and recording. TŌN is tuition free, and each student receives a yearly living stipend. Individual contributions from music lovers like you are essential to TŌN’s success.

SPONSOR A TŌN MUSICIAN: NAMED FELLOWSHIPS

Play a defining role in our success by sponsoring a TŌN musician. Direct your support to have a lasting impact on the education and training of TŌN’s exceptional young players from around the world. TŌN offers both a three-year master’s degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestra Studies. *Named fellowships begin with a gift of \$10,000+ (Concertmaster’s Circle).*

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

There’s simply no other music degree program like TŌN. Help us to inspire greatness by making a contribution today!

To Donate: Visit TON.BARD.EDU/SUPPORT or Call 845.758.7988

The TÖN Fund Donors

The Orchestra Now gratefully acknowledges the generosity of each and every donor who makes our work possible. Ticket sales cover less than a quarter of the expenses for our concerts and educational initiatives. For detailed 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 making this important investment in the future of classical music.

Leadership Gifts

Estate of Clyde Talmadge
Gatlin
Rockefeller Brothers Fund
Felicitas S. Thorne

Thom and Valerie Styron,
in honor of Jarrod Briley
TÖN '22
Vivian Sukenik
David W. Welles

The Yvonne Nadaud Mai Concertmaster Chair

Made possible by The Mai
Family Foundation

Trumpeter

Anonymous (2)
Anne-Katrin Spiess
Philanthropic Fund at the
Foundation for Jewish
Philanthropies
Mr. and Mrs. Ronald Atkins
Geri Brodsky

Brian J. Heck
Elena and Frederic Howard
Scott Huang
George Jahn and
Karen Kaczmar
Erica Kiesewetter
Bernard and Lisa S. King-Smith
Susan and Peter LeVangia
Janet C. Mills
Paul Oakley
Arlene and Gil Seligman
Jan and Jim Smyth
Judith Thoyer

Concertmaster's Circle

Joseph Baxer and
Barbara Bacewicz
Ingrid McHugh, in memory of
Paul E. McHugh
Michael L. Privitera
Emily Sachar

Curtis DeVito and
Dennis Wedlick
Vincent M. Dicks
Jan M. Guifarro
Michael J. Hall
Kassell Family Foundation
of the Jewish Communal
Fund
Laurie and Michael Pollock
Fund of Fidelity Charitable
Tyler J. Lory and Michael
Rauschenberg

Tönor

Naja R. Armstrong
Marvin Bielawski
James Blakney and
Kelly A. Preyer
Diane and Ronald Blum
Dora Jeanette Canaday
Sara Cashen and Tony Muoser
Mark Churchill, in honor of
Emma Churchill TÖN '24
Joan Cohen
Richard and
Hildegard '78 Edling
Peter and Charlene Gay
Howard and Caroline
Goodman, in honor of
Lucas Goodman TÖN '23
Lee Haring
William J. Harper
Stan Harrison
Stephen J. Hoffman
Hospitality Committee for
United Nations Delegations
Judith and Ron Goodman
Charitable Trust of Fidelity
Sherry and Tom Knowles
Miodrag Kukrika
Seth Lachterman

Conductor's Box

Anonymous, in memory of
Stuart Stritzler-Levine

Allegro

Alexandra Ottaway

Forte

Anonymous
Charles Doran and
Carissa Escobar Doran
Gary Giardina
Steven Holl
Laurie S. Lauterbach
Robert Lonergan
The Merrill G. and Emita E.
Hastings Foundation
Christine T. Munson
James and Andrea Nelkin
Jennifer Shykula '96 and
Thomas Ochs
Richard D. Sime

Barry Nalebuff and
Helen Kauder
Maury Newburger Foundation
Northwestern Mutual
Foundation
Janet Schoor
Lynda Schwab-Edmundson
The Stanley & Ethel Glen
Family Foundation
Alice Stroup, in memory of
Timothy Stroup

Crescendo

Nicole M. de Jesús '94 and
Brian P. Walker
Arnold* and Milly Feinsilber

Deborah Hoffman Lanser
Drs. Nancy S. Leonard and
Lawrence Kramer
David L. Lewis
Erika Lieber
Nancy Lupton
Phyllis Marsteller
Warren R. Mikulka
Thomas C. Morrison
Stan and Bette Nitzky
Inez and Robert Parker, in
honor of David Kidd
TÖN '22
Edith K. Payne
Lisa and Albrecht Pichler
Cathy and Fred Reinis
Ann and Thomas Robb, in
honor of Dillon Robb
TÖN '21
Brigitte R. Roepeke
Susan Seidel
Frances Sharpless
Frances Smyth
Georg Striedter
Joseph M. Sweeney
Fulvia Masi, in memory of
William R. Tanksley
Daniel Turk
Dana L. Vanderheyden
Howard N. Wallick
Ann and Douglas William
Drs. Julie and Sandy Zito

Downbeat

Anonymous (2)
Norman Abrams
Frederick Allen and
Erica De Mane
Philip Ardell
Jeffrey Berns
Stephanie Beroes
Marge and Ed Blaine
Kent Brown and Nat Thomas
Herbert and
Sharon W. Burklund
Lydia Chapin
Joanne Chu
Thomas De Stefano
Priscilla Duskin
Janet and Robert Feldman
Renate L. Friedrichsen
Teresa Genin
Helena and
Christopher H. Gibbs
Carol and Peter Goss
Gwen H. Gould and
Ed Grossman
Tamara Judith Gruzko
Karen and Perry Hoag, in
honor of Katelyn Hoag
TÖN '21 and Bram Margoles
TÖN '21
Malcolm G. Idelson
Laura Johnson and
Paul F. Salerni
Steven Jonas, M.D.
Bob and Vickie Kampf
Arthur S. Leonard
Edward W. Leavitt
Catherine and Jacques Luiggi
Willa Lewis and
Edward Moulin
Eugene Lowenkopf
Nina Lynch
Karen Manchester
Virginia M. and
Guenther W. May
Jane Meisel
David Mellins
Martin and Lucy Murray
Gary Morgan
Ken and Lindsay Morgan
Andrew Penkalo
Shirley Perle
Carole A. Pickering
Denise T. Pitcher
Bobbie Post
Nora Post
Richard Rizzo and Enid Aid
Edward Sandfort *
Bonnie S. Sgarro
Thomas Shykula
Shari J. Siegel
Peter Sipperley
Theodore J. Smith
William Solis
Susan Stempleski
Elizabeth Strianese
Phyllis Tuchman
George Wachtel
George R. Walter
Michael and Leslie Weinstock

Elizabeth Willis, in memory of
Elliot Magaziner
Jo Winograd
Lynda Youmans, in honor of
Drew Youmans TÖN '19

Prelude

Anonymous (2)
Leslie and Louis Baker
Laurence Blau and
Karen Johnsen
Donald Bourque
Marie-Louise Brauch
Renée Burgevin
Harriet Bussel
Carole L. and
Vincent Cappadocia
Harriet D. Causbie
Marsha S. Clark
James Costello
Walter Czajka
Dena Fisher
Nancy Hereford
Brenda Klein
Barbara Komansky
Marilyn Lebowitz
Martha V. Lyon
Sandra Novick
Kathleen G. Overbay
Michael P. Pillot
Eileen Quinlan
Robert Renbeck
Joan W. Roth
Barbara Shrager
Diane J. Scrima
Anna Shuster
Jenny Snider
Judith Winzemer

**Deceased*

*This list represents gifts
made to The Orchestra Now
from July 1, 2021 to
February 2, 2023.*

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

The 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 Kieseewetter *Director of Orchestral Studies*
Keisuke Ikuma *Artistic Coordinator of Chamber Music*
Sima Mitchell *First Year Seminar Faculty*

Administrative Staff

Kristin Roca *Executive Director*
Marielle Metivier *Orchestra Manager*
Viktor Tóth '16 TÖN '21 *Eastern/Central European Music Curator and Assistant Orchestra Manager*
Matt Walley TÖN '19 *Program Coordinator and Admissions*
Sebastian Danila *Music Preparer and Researcher*
Benjamin Oatmen *Librarian*
Leonardo Pineda '15 TÖN '19 *Director of Youth Music Education*

Marketing & Development Staff

Brian J. Heck *Director of Marketing*
Nicole M. de Jesús '94 *Director of Development*

Concert Crew

Marlan Barry *Audio Producer and Recording Engineer*
Skillman Music *Audio and Video Broadcast*

BARD COLLEGE

Board of Trustees

James C. Chambers '81 *Chair*
Emily H. Fisher *Vice Chair*
Brandon Weber '97 *Vice Chair*
Elizabeth Ely '65 *Secretary; Life Trustee*
Stanley A. Reichel '65 *Treasurer; Life Trustee*
Fiona Angelini
Roland J. Augustine
Leonard Bernardo
Leon Botstein *President of the College, ex officio*
Mark E. Brossman
Jinqing Cai
Marcelle Clements '69 *Life Trustee*
The Rt. Rev. Andrew M. L. Dietsche *Honorary Trustee*
Asher B. Edelman '61 *Life Trustee*
Kimberly Marteau Emerson
Robert S. Epstein '63
Barbara S. Grossman '73 *Alumni/ae Trustee*
Andrew S. Gundlach
Matina S. Horner *ex officio*
Charles S. Johnson III '70

Mark N. Kaplan *Life Trustee*
George A. Kellner
Mark Malloch-Brown
Fredric S. Maxik '86
Jo Frances Meyer *ex officio*
Juliet Morrison '03
James H. Ottaway Jr. *Life Trustee*
Hilary Pennington
Martin Peretz *Life Trustee*
Stewart Resnick *Life Trustee*
David E. Schwab II '52 *Life Trustee*
Roger N. Scotland '93 *Alumni/ae Trustee*
Annabelle Selldorf
Mostafiz Shah Mohammed '97
Jonathan Slone '84
Geoffrey W. Smith
Alexander Soros
James A. von Klemperer
Susan Weber
Patricia Ross Weis '52

Senior Administration

Leon Botstein *President*
Coleen Murphy Alexander '00 *Vice President for Administration*

Myra Young Armstead *Vice President for Academic Inclusive Excellence*
Jonathan Becker *Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*
Erin Cannan *Vice President for Civic Engagement*
Deirdre d'Albertis *Vice President; Dean of the College*
Malia K. Du Mont '95 *Vice President for Strategy and Policy; Chief of Staff*
Peter Gadsby *Vice President for Enrollment Management; Registrar*
Mark D. Halsey *Vice President for Institutional Research and Assessment*
Max Kenner '01 *Vice President for Institutional Initiatives; Executive Director, Bard Prison Initiative*
Debra Pemstein *Vice President for Development and Alumni/ae Affairs*

Taun Toay '05 *Senior Vice President; Chief Financial Officer*

Stephen Tremaine '07 *Executive Director, Bard Early College; Vice President for Early Colleges*

Dumaine Williams '03 *Vice President for Student Affairs; Dean of Early Colleges*

FISHER CENTER

Advisory Board

Jeanne Donovan *Fisher Chair*
Carolyn Marks Blackwood
Leon Botstein *ex officio*
Stefano Ferrari
Alan Fishman
Neil Gaiman
Nina Matis
Rebecca Gold Milikowsky
Anthony Napoli
Denise S. Simon
Martin T. Sosnoff
Toni Sosnoff
Felicitas S. Thorne *Emerita*
Taun Toay '05 *ex officio*

Bard Music Festival Board of Directors

Denise S. Simon *Chair*
Roger Alcaly
Leon Botstein *ex officio*
Michelle R. Clayman
David Dubin
Robert C. Edmonds '68
Jeanne Donovan *Fisher Emerita*
Dr. Sanford J. Friedman
Christopher H. Gibbs *ex officio*
Thomas Hesse
Susan Petersen Kennedy
Barbara Kenner
Gary Lachmund
Vivien Liu
Thomas O. Maggs
Kenneth L. Miron
Christina A. Mohr
James H. Ottaway Jr.
Felicitas S. Thorne

Artistic Director and Chief Executive

Gideon Lester

Chief Operating Officer

Aaron Mattocks

Administration

Shannon Csorny *Executive Coordinator*
Kayla Leacock *Hiring/Special Projects Manager*

Artistic Direction

Caleb Hammons *Director of Artistic Planning and Producing*
Carter Edwards *Producing Operations Manager*
Jason Collins *Associate Producer*
Rachael Gunning '19 *Producing Coordinator*

Development

Debra Pemstein *Vice President for Development and Alumni/ae Affairs*
Alessandra Larson *Director of Institutional Advancement and Strategy*
Jessica Wolf *Associate Director of Development*
Kieley Michasiow-Levy *Senior Individual Giving Manager*
Cate Hope *Development Communications Manager*
Caroline Ryan *Development Operations Coordinator*
Michael Hofmann VAP '15 *Development Associate*

Theater & Performance and Dance Programs

Jennifer Lown *Program Administrator*
Sophia Doctoroff '20 *Administrative & Digital Operations Assistant*

Production

Stephen Dean *Orchestra Production Manager*

Jessica Myers *Production Manager*
Carmine Covelli *Satellite Project Manager*
Dávid Bánóczi-Ruof '22 *Production Administrator*
Rick Reiser *Technical Director*
Tim Duffy *Assistant Technical Manager*
Hick Renadette *Head Rigger*
Sam Dickson *Carpenter*
Maggie McFarland *Carpenter*
Josh Foreman *Lighting Supervisor*
Nick Hawrylko *Head Electrician*
Walter Daniels *Sosnoff Light Board Operator*

Moe Schell *Costume Supervisor*
Sara Sa *Assistant Costume Shop Manager*
Kat Pagsolingan *Video Supervisor*
Will Olivia *Video Engineer*
May Pocsy *Video Technician*
Lex Morton *Audio Supervisor*
Olivia Denison *Audio Engineer*
Duane Lauginiger *Audio Engineer*
Adam Bach *Audio Engineer*
Booker Stardrum *Audio Engineer*
Manuel Martinez *Audio Engineer*
Danielle Brescia *Orchestra Stage Manager*
Jarrod Briley TÖN '22 *Orchestra Stage Manager*
Grace Locklin *Orchestra Stage Manager*
Lydia McCaw *Orchestra Stage Manager*
Nora Rubenstone '11 *Orchestra Stage Manager*
Lauryn Schaffer *Orchestra Stage Manager*

Communications

Mark Primoff *Associate Vice President of Communications*
Amy Murray *Videographer*

Publications

Mary Smith *Director of Publications*
 Jenna Obrizok *Production Manager*

Marketing and Audience Services

David Steffen *Director of Marketing and Audience Services*
 Nicholas Reilingh *Database and Systems Manager*
 Paul Laibach *Manager, Technical Services*
 Maia Kaufman *Audience and Member Services Manager*
 Brittany Brouker *Marketing Manager*
 Sean Jones *Assistant Marketing Manager*
 Garrett Sager HRA '23 *Digital Archive Associate*

Elyse Lichtenhal *House Manager*
 Rea Ábel '23 *Assistant House Manager*
 Lukina Andreyev '23 *Assistant House Manager*
 Ana Aparicio '23 *Assistant House Manager*
 Joel Guahnich '24 *Assistant House Manager*
 Azalea Hudson '23 *Assistant House Manager*
 Kaeley Kim '23 *Assistant House Manager*
 Paulina Swierczek VAP '19 *Audience and Member Services Assistant Manager*
 Jardena Gertler-Jaffe VAP '21 *Audience and Member Services Coordinator*
 Erik Long *Box Office Supervisor*
 Sarah Rauch VAP '22 *Box Office Supervisor*
 Lea Rodriguez '22 *Box Office Supervisor*

Alexis Seminario VAP '22 *Box Office Supervisor*
 Courtney Williams *Box Office Supervisor*

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 Gjakaj *Environmental Specialist*
 Oksana Ryabinkina *Environmental Specialist*

BARD MUSIC FESTIVAL**Executive Director**

Irene Zedlacher

Artistic Directors

Leon Botstein
 Christopher H. Gibbs

Associate Director

Raissa St. Pierre '87

Scholars in Residence 2023

Byron Adams
 Daniel Grimley

Program Committee 2023

Byron Adams
 Leon Botstein
 Christopher H. Gibbs
 Daniel Grimley
 Richard Wilson
 Irene Zedlacher

Director of Choruses

James Bagwell

Vocal Casting

Joshua Winograde

Fisher Center

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.

Bard College

Founded in 1860, Bard College is a four-year, residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; advanced degrees through 13 graduate centers; eight early colleges; and numerous dual-degree programs nationally and internationally. Building on its 163-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal arts education. The undergraduate program at the main campus in upstate New York has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

Land Acknowledgment for Bard College in Annandale-on-Hudson

Developed in Cooperation with the Stockbridge-Munsee Community

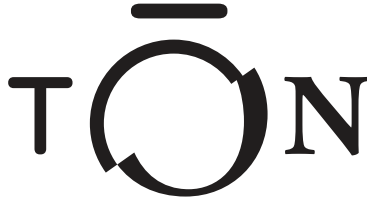
In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known as the Stockbridge-Munsee Community. We honor and pay respect to their ancestors past and present, as well as to future generations, and we recognize their continuing presence in their homelands. We understand that our acknowledgement requires those of us who are settlers to recognize our own place in and responsibilities towards addressing inequity, and that this ongoing and challenging work requires that we commit to real engagement with the Munsee and Mohican communities to build an inclusive and equitable space for all.

Diversity, Equity & Inclusion

The Bard College music community celebrates its wide-ranging approaches to musical studies by emphasizing creative expression and the development of each individual's artistic voice. Our programs include:

- The Undergraduate Music Program (classical instrumental and voice, composition, electronic music, ethnomusicology, history, jazz, theory)
- The Conservatory of Music (composition, conducting, instrumental, US-China, voice)
- The Orchestra Now

Historically, classical music education has foregrounded European practices of the 17th through 20th centuries. As we become accountable for discriminations relating to that narrow focus, we affirm our intention to break down those boundaries of exclusion. Actionable steps towards equity include: the long term cultivation of a diverse faculty, staff, and student body that is inclusive of a diverse range of races, ethnicities, genders, and LGBTQ+ identities; the practice of respectful listening and communication within and between our programs; the regular review of curricula and their successful inclusion of multiple perspectives; the presentation of diverse musical programming that features and furthers collaborations across the Bard campus; and the forging of initiatives that engage with underserved communities and underrepresented populations. As we pursue these goals, we remain committed to taking actions that combat discrimination and racism in order to create a more diverse, equitable and inclusive program.



THE ORCHESTRANOW.
Bard's Orchestral Masters

Upcoming Events

Beethoven's *Missa solemnis*

APR 1 & 2
SATURDAY AT 7 PM | SUNDAY AT 3 PM
at the Fisher Center at Bard

Leon Botstein *conductor*
Meigui Zhang *soprano*
Cierra Byrd *mezzo-soprano*
Jonah Hoskins *tenor*
Bard Festival Chorale
James Bagwell *choral director*

Naomi Woo conducts Ravel

APR 8
SATURDAY AT 7 PM
at the Fisher Center at Bard

Naomi Woo *conductor*
Stella Chen *violin*

Gabriela Lena Frank *Elegía Andina*
Bartók *Violin Concerto No. 2*
Ravel *Mother Goose Suite*
Ravel *La Valse*

Before & After Soviet Communism: A Carnegie Hall Preview

APR 29 & 30
SATURDAY AT 7 PM | SUNDAY AT 2 PM
at the Fisher Center at Bard

Leon Botstein *conductor*
Sun-Ly Pierce VAP '19 *mezzo-soprano*
Hiromi Kikuchi *violin* (Saturday)
Ken Hakii *viola* (Saturday)
Luosha Fang '10 *violin* (Sunday)
Rosemary Nelis '17 *viola* (Sunday)

Karol Szymanowski *Songs of the
Infatuated Muezzin*
György Kurtág *...concertante...*
Boris Tishchenko *Symphony No. 5*

TON.BARD.EDU

   @TheOrchNow

Bard