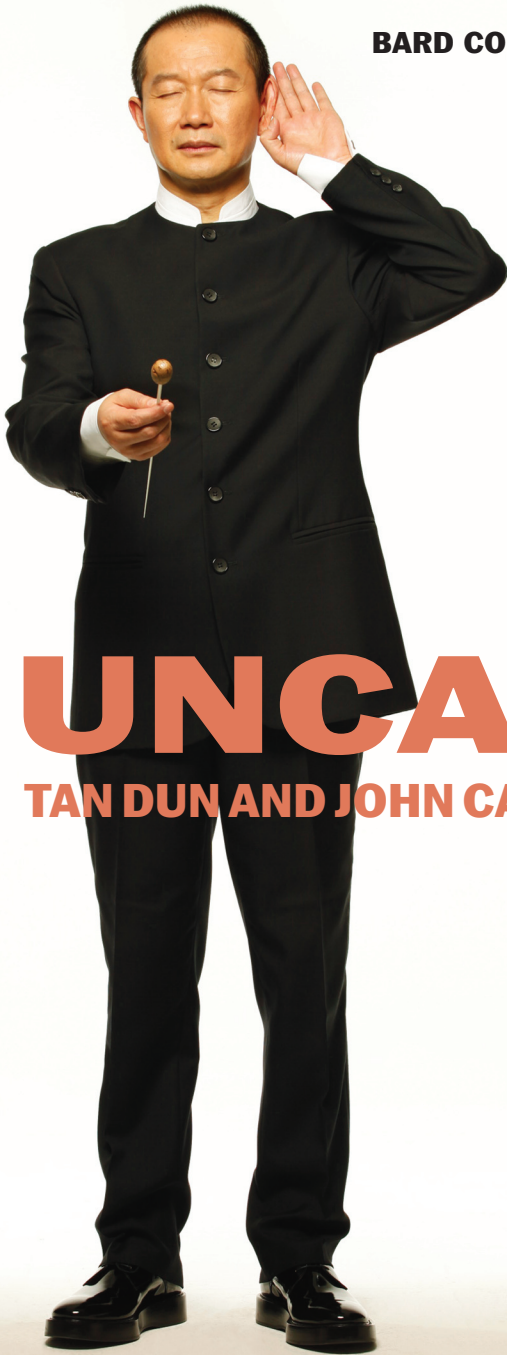


**BARD CONSERVATORY ORCHESTRA**



# UNCAGED

TAN DUN AND JOHN CAGE IN DIALOGUE

FISHER  
CENTER

FRIDAY, NOVEMBER 4, 2022  
SOSNOFF THEATER

Bard

## **BARD COLLEGE CONSERVATORY OF MUSIC**

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 Postgraduate 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 176 undergraduate and graduate students from 20 different countries and 30 states. Many students hold named scholarships in recognition of their academic and musical excellence including the Bettina Baruch Scholarship, Y. S. Liu Foundation Scholarship, Joan Tower Composition Scholarship, Alexander Borodin Scholarship, Dr. Ingrid A. Spatt '69 Memorial Flute Scholarship, and Stephen and Belinda Kaye Scholarship, among others.

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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 162-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 Fisher Center presents more than 200 world-class events and welcomes 50,000 visitors each year. It 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 eight 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.

## **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 adjoining 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 50 academic programs; graduate degrees in 13 programs; eight early colleges; and numerous dual-degree programs nationally and internationally. Building on its 162-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 education. The undergraduate program at the main campus in the Hudson Valley 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](http://bard.edu).

## **Bard College Conservatory of Music**

Tan Dun, *Dean*

Frank Corliss, *Director*

Presents

## **IN MEMORY OF JOHN CAGE THE 110TH YEAR**

# **UNCAGED**

## **TAN DUN AND JOHN CAGE IN DIALOGUE**

## **BARD CONSERVATORY ORCHESTRA**

**Tan Dun, Conductor**

### **John Cage (1912-92)**

### **Dialogue A**

*Third Construction (1941)*

*Jonathan Collazo*

*Taylor Long*

*Arnav Shirodkar*

*Esteban Ganem*

*Atlas Eclipticalis (1961–62)*

*Credo In US (1942)*

*Jaelyn Quilizapa*

*Joao Melo*

*Juan Rubio*

*Rodney Clark*

### **Intermission**

### **Tan Dun (b. 1957)**

### **Dialogue B**

Percussion Concerto *The Tears of Nature (2012)*

(In Memory of John Cage)

I. "Threat of Nature"

*Jonathan Collazo*

Interlude 1—Cage: 4'33"

II. "Tears of Nature"

*Esteban Ganem*

Interlude 2—Cage: *Water Gongs*

III. "Song of Nature"

*Taylor Long*

## NOTES ON THE PROGRAM

John Cage's **Third Construction** (1941), scored for percussion quartet, is the third in a series of three works so titled and scored for unorthodox percussion instruments dating from 1939 to 1941; the others were *First Construction (in Metal)* (1939) and *Second Construction* (1940). The rhythmic structure of the *Third Construction* is 24 times 24 measures; in each part, the phrase structure follows a different proportion series, each being a rotation of the other. The instruments are rattles, drums, tin cans, claves, cowbells, lion's roar, cymbal, ratchet, teponaxtle, quijadas, cricket caller, and conch shell. The work was first performed in San Francisco on May 14, 1941. Cage dedicated the work "to Xenia, for our anniversary"—their sixth, upcoming in a matter of weeks, would take place on June 7.

Cage's *Third Construction* is arguably his most popular percussion piece. He once referred to it in passing as his "*Boléro*," sighing a bit, since its popularity always far eclipsed the popularity of the other two works from the series.

Cage's **Atlas Eclipticalis** (1961–62) was composed on a commission from Pierre Mercure and the Montreal Festival Society. Its instrumentation is for variable ensemble, with instruments chosen from and numbering up to the full 86 that are enumerated in the score. Like *Winter Music*, with which it is often performed, each event contains from one to 10 notes, divided randomly into two groups. Pitches are notated clearly, though in a somewhat unusual way: the sizes of notes determine amplitudes. Durations are notated above the event. Tempo is not given, but rather is determined by the conductor. To compose this piece, Cage used the *Atlas Eclipticalis 1950.0*, an atlas of the stars published in 1958 by Antonín Bečvář, a Czech astronomer, superimposing musical staves over its star charts. Cage also notes the possibility of attaching contact microphones to some or all of the instruments, thus amplifying their sounds. (As Cage put it: "What *Atlas Eclipticalis* does [to an audience] is to let them hear all the things they thought they didn't want in the way of amplification and electronics: feedback, distortion, etc., rattling loud-speakers, low fidelity, etc.") He also allowed that "Some of my best friends hate it.") At its premiere in Montreal on August 3, 1961, the ensemble numbered 17 players, with contact microphones, Cage conducting, assisted by Toshi Ichiyanagi.

Cage dedicated the work to a host of friends and colleagues—86 in all, one for each instrumental part—including Karlheinz Stockhausen (viola), Nam June Paik (violin), Mary Bauermeister (oboe), Steve Paxton (contrabass), Viola Farber (viola), and Peggy Guggenheim (trombone), to name a randomly drawn six. *Atlas Eclipticalis* was originally used as music for Merce Cunningham's *Aeon* (Montreal, August 5, 1961), with stage décor and costumes by Robert Rauschenberg, and later for Cunningham's first Events performance, "Museum Event No. 1" (Vienna, June 24, 1964).

Cage's **Credo In US** (1942) for percussion quintet was originally used as music for the choreographed piece of the same name by Merce Cunningham and Jean Erdman, following the phraseology of the dance. It was one of three duets choreographed by Cunningham and Erdman for a joint concert of work by Cunningham, Erdman, and Nina Fonaroff, apparently the most ambitious, being a satire on contemporary American mores with music by Cage and text by Cunningham. (According to Erdman, "We said the script was a translation from the French Surrealist magazine *Minotaure*. However, it was truly written by Merce.") The subtitle used for the first performance, "A dramatic playlet for Two Characters," was subsequently changed to "A Suburban Idyll." The work was first performed on August 1, 1942, in The Theatre, Bennington College, with costumes by Charlotte Trowbridge. As to the score, this was the first instance wherein Cage used records or radios in a composition, and the work also meant to incorporate music by other composers (Cage suggests Dvořák, Beethoven, Sibelius, or Shostakovich). Erdman recalls that for the first performance, a "tack-piano" was used (a piano with thumbtacks inserted into the felt of the hammers); the pianist mutes the strings at times or plays upon the body of the instruments (as a percussionist).

**4'33"** (1952) is Cage's most enduring composition, a work in three movements during which no sounds are intentionally produced by the performer. Although he composed the piece in 1952, Cage had already given it thought as early as 1948, where he mentions it as "Silent Prayer" in "A Composer's Confessions," an address given before the National Inter-Collegiate Arts Conference at Vassar College in Poughkeepsie, New York. David Tudor gave the first performance at Maverick Concert Hall in Woodstock, New York, on August 29, 1952, and later remarked that 4'33" could best be understood as a natural extension of Cage's use of chance operations applied to sounds and silences in composition, with silences, in this case, comprising the entire gamut of materials at his disposal.

Cage dedicated 4'33" to his close friend, the self-taught American sculptor, painter, and collagist Irwin Kremen (1925–2020).

—Laura Kuhn, *Executive Director, John Cage Trust*  
October 2022

### **Tan Dun: Percussion Concerto *The Tears of Nature***

Nature is the only suitable illustrator for the richness of percussion sounds and instruments. Nature does not just represent four seasons in a year, it also can depict the many animals it holds such as lions or tigers, animals that can take on many forms, that can be beautiful, threatening, friendly, or loving. My percussion concerto is divided into three movements, each one representing a different color of nature; the color of nature's thunder, the color of nature's passion, and the color of nature's energy—each united with the human spirit.

The first movement, "Threat of Nature," was prompted by my unforgettable memories and the unbearable, instantaneous loss of thousands, during the Sichuan earthquake in 2008. "Threat of Nature" is depicted using the timpani, which shows both the gentle and explosive power of nature. The transformation from the beginning of the movement to the end employs various techniques on the timpani, from large mallets to finger flicking, to symbolize the taming of nature. This movement honors all spirits touched by the brutal force of nature in 2008.

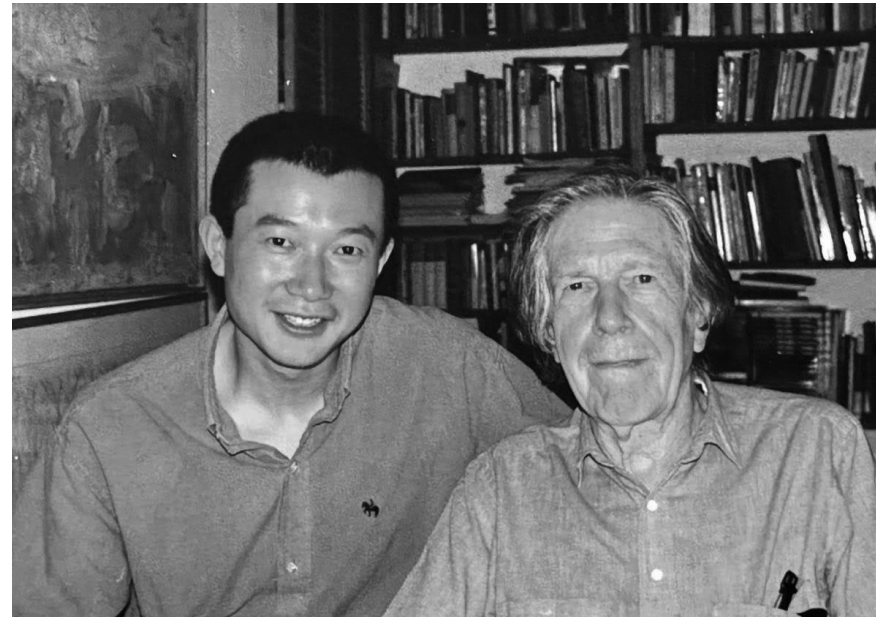
The second movement, "Tears of Nature," was born as I watched the enormously heart-wrenching live television broadcast of the tsunami in Japan. For every inhale of the tsunami waves—how many lives vanished? For every exhale how many spirits were washed away? I believe after nature's brutality must come nature's regret, its tears. The tragedy of the tsunami is represented by a sorrowful marimba solo crying for all of the victims of the tsunami. Tremolos and cascading lines mirror the images of water in nature, nature's tears: rain, rivers, and oceans.

The third movement, "Dance of Nature," comes from my awe and affection for New York City and its residents. I love New York because it does not believe in wallowing in tears. After Hurricane Sandy all of lower Manhattan and many others were without power, but New Yorkers never lost their energy and confidence. "Dance of Nature" uses assorted percussion instruments, all placed in a circle. Shadowing the first two movements, I bring their motives back and mix them with the new melodies introduced. The motives dance together causing the percussionist, in turn, to whirl around within the circle of percussion instruments symbolizing both nature and the human spirit dancing together—reminding me of New York and its ability to keep cheerful in spirit and dance even while suffering from loss—the spirit of New York is always strong.

Although the three movements in this concerto are about three natural disasters in different cities, they all share in the same memory, one where the human spirit stays strong. This concerto commemorates human spirit as it lives, fights, and dances with nature.

—Tan Dun, *Dean, Bard Conservatory of Music*  
October 2022

## **ABOUT THE COMPOSERS**



Tan Dun, left, and John Cage

**John Cage** (1912–92) was a singularly inventive American composer whose principal contribution to the history of music was his systematic establishment of the principle of indeterminacy. By adapting Zen Buddhist practices to composition and performance, Cage succeeded in bringing both authentic spiritual ideas and a liberating attitude of play to the enterprise of Western art. He developed methods of selecting the components of his pieces by chance, early on through the tossing of coins and later through the use of a chance-determined number generator on his computer to simulate the coin oracle of the *I Ching*. Thus, Cage's mature works did not originate in psychology, motive, or drama, but, rather, were just sounds, free of judgments about whether they are musical or not, free of fixed relations, free of memory and taste.

The world-renowned artist and UNESCO Global Goodwill Ambassador **Tan Dun** (b. 1957) has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. A winner of prestigious honors including the Grammy Award, Oscar/Academy Award, Grawemeyer Award, Bach Prize, Shostakovich Award, and Italy's Golden Lion Award for Lifetime Achievement, Tan Dun's music has been played throughout the world by leading orchestras, opera houses, international

festivals, and on radio and television. Tan Dun is dean of the Bard College Conservatory of Music and, as dean, further demonstrates music's extraordinary ability to transform lives. He guides the Conservatory in fulfilling its mission of understanding music's connection to history, art, culture, and society.

As a conductor of innovative programs around the world, Tan Dun has led the China tours of the Mahler Chamber Orchestra and Japan's NHK Symphony Orchestra, the Orchestre National de Lyon in a six-city China tour, the Guangzhou Symphony Orchestra in a four-city tour of Switzerland and Belgium, and held engagements with the RAI National Symphony Orchestra, Oslo Philharmonic, Hong Kong Philharmonic, and Melbourne Symphony Orchestra, where he was named artistic ambassador. Tan Dun serves as the principal guest conductor of the Shenzhen Symphony Orchestra. In 2016, Tan Dun conducted the grand opening celebration of Disneyland Shanghai, which was broadcast to a record-breaking audience worldwide. Tan Dun has led the world's most esteemed orchestras, including the Royal Concertgebouw Orchestra, London Symphony Orchestra, Philadelphia Orchestra, Metropolitan Opera Orchestra, Royal Stockholm Philharmonic Orchestra, Los Angeles Philharmonic, Orchestre National de France, BBC Symphony Orchestra, Filarmonica della Scala, Münchner Philharmoniker, Orchestra dell'Accademia Nazionale di Santa Cecilia, Sydney Symphony Orchestra, among others.

Tan Dun's individual voice has been heard widely by international audiences. His Internet Symphony No. 1 ("Eroica") was commissioned by Google/YouTube and has reached more than 23 million people online. His *Organic Music Trilogy of Water, Paper, and Ceramic* has frequented major concert halls and festivals. *Paper Concerto* was premiered with the Los Angeles Philharmonic at the opening of the Walt Disney Hall. His multimedia work, *The Map*, premiered by YoYo Ma and the Boston Symphony Orchestra, has toured more than 30 countries worldwide and its manuscript has been collected by the Carnegie Hall composers gallery. His *The Gate (Orchestral Theatre IV)* was premiered by Japan's NHK Symphony Orchestra and crosses the cultural boundaries of Peking Opera, Western Opera, and puppet theater traditions. Other important premieres include *Four Secret Roads of Marco Polo* for the Berlin Philharmonic and Piano Concerto ("The Fire") for Lang Lang and the New York Philharmonic. His percussion concerto *The Tears of Nature*, for soloist Martin Grubinger, premiered in 2012 with the NDR Symphony Orchestra and *Nu Shu: The Secret Songs of Women Symphony for 13 Microfilms, Harp, and Orchestra* was co-commissioned by the Philadelphia Orchestra, NHK Symphony Orchestra, and the Royal Concertgebouw Orchestra Amsterdam. Tan Dun conducted the premiere of his new oratorio epic *Buddha Passion* at the Dresden Festival with the Münchner Philharmoniker; the piece was co-commissioned by the New York Philharmonic, Los Angeles Philharmonic, Melbourne Symphony Orchestra, and the Dresden Festival. It was also performed in Melbourne, Hong Kong, Los Angeles, Rome, Hamburg, Paris, Singapore, and London.

As a visual artist, Tan Dun's work has been featured at the opening of the China Pavilion at the 56th Venice Art Biennale. Other solo exhibitions include the Guggenheim Museum, Museum of Modern Art (MoMA), Beijing's Chambers Fine Art Gallery, and Shanghai Gallery of Art. Tan Dun conducted the Juilliard Orchestra in the world premiere of his *Symphony of Colors: Terracotta* for the opening of New York's Metropolitan Museum of Art's epic exhibition *The Age of Empires*.

As a global cultural leader, Tan Dun uses his creativity to raise awareness of environmental issues and to protect cultural diversity. In 2010, as "Cultural Ambassador to the World" for the World EXPO Shanghai, Tan Dun envisioned, curated, and composed two special site-specific performances that perform year-round and have since become cultural representations of *Shanghai: Peony Pavilion*, a Chinese opera set in a Ming Dynasty garden and his *Water Heavens* string quartet, which promotes water conservation and environmental awareness. Tan Dun was also commissioned by the International Olympic Committee to write the logo music and award ceremony music for the Beijing 2008 Olympic Games. He serves as honorary chair of Carnegie Hall's China Advisory Council and has previously served as creative chair of the 2014 Philadelphia Orchestra China Tour, associate composer/conductor of the BBC Scottish Symphony, and artistic director of the Festival Water Crossing Fire held at the Barbican Centre.

Tan Dun records for Sony Classical, Deutsche Grammophon, EMI, Opus Arte, BIS, and Naxos. His recordings have garnered many accolades, including a Grammy Award (*Crouching Tiger, Hidden Dragon*) and nomination (*The First Emperor; Marco Polo; Pipa Concerto*), Japan's Recording Academy Awards for Best Contemporary Music CD (*Water Passion after St. Matthew*), and the BBC's Best Orchestral Album (*Death and Fire*). Tan Dun's music is published by G. Schirmer, Inc. and represented worldwide by the Music Sales Group of Classical Companies.

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Klara Zaykova  
Ya-Yin Yu  
Katherine Chernyak  
Yida An  
Yangxin Song  
Lap Yin Lee  
Shaunessy Renker  
Nandor Burai  
Tania Rambaldo

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Nalin Myoung  
Joas Erasmus  
Allison Parker  
Sarina Schwartz  
Louis Watson  
Christopher Nelson  
Yi Ai  
Junyu Lin

### Viola

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Liam Brosh  
Gabriel Cassell-Ramirez  
Samantha Rehorst  
Rowan Swain  
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Alexander Levinson, principal  
Christiaan Van Zyl  
Tess von Brachel  
William Pilgrim  
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Ethan Young  
Sarah Martin  
Jing Yi Sutherland

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John Woodward  
Njya Lubang  
Michael Knox  
Moises Arteaga

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Andrea Abel, principal  
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Francisco Verastegui

### Piccolo

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Nathaniel Sanchez

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Maya Yokanovich

### Bass Clarinet

Miles Wazni

### Bassoon

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Alexandra Buckman, principal 4  
Chloe Brill  
Anna Pem

### Contrabassoon

Chloe Brill

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### Artistic Direction

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Jessica Myers, *Production Manager*  
Carmine Covelli, *Satellite Project Manager*  
Dávid Bánóczy-Ruof, '22, *Production Administrator*  
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Mariella Murillo '25, *Assistant House Manager*  
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Erik Long, *Box Office Supervisor*  
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Lea Rodriguez '22, *Box Office Supervisor*  
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Drita Gjokaj, *Environmental Specialist*  
Oksana Ryabinkina, *Environmental Specialist*

## BARD MUSIC FESTIVAL

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Leon Botstein, *Artistic Director*  
Christopher H. Gibbs, *Artistic Director*  
Raissa St. Pierre '87, *Associate Director*  
Byron Adams, *Scholar in Residence 2023*  
Daniel Grimley, *Scholar in Residence 2023*

### Program Committee 2023

Byron Adams  
Leon Botstein  
Christopher H. Gibbs  
Daniel Grimley  
Richard Wilson  
Irene Zedlacher  
  
James Bagwell, *Director of Choruses*  
Joshua Winograde, *Vocal Casting*  
Nunally Kersh, *Producer, Staged Concerts*

## BARD COLLEGE CONSERVATORY OF MUSIC 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\*  
Mira Wang\*\*  
Carmit Zori

### Viola

Molly Carr  
Luosha Fang  
Marka Gustavsson  
Brian Hong  
Honggang Li  
Melissa Reardon

### Cello

Raman Ramakrishnan  
Peter Wiley

### Bass

Jeremy McCoy  
Leigh Mesh

### Bassoon

Marc Goldberg

### Clarinet

David Krakauer  
Pascual Martínez-Forteza  
Anthony McGill

### Composition

Mark Baechele, *Film*  
Da Capo Chamber Players  
Missy Mazzoli  
Jessie Montgomery  
James Sizemore, *Film*  
Joan Tower  
George Tsontakis

### Flute

Nadine Asin\*  
Tara Helen O'Connor

### Harp

Sara Cutler

### Horn

Barbara Jöstlein-Currie  
Julie Landsman\*  
Julia Pilant  
Hugo Valverde

### Oboe

Elaine Douvas  
Alexandra Knoll  
Ryan Roberts

### Percussion

Eric Cha-Beach  
Jason Haaheim  
Garry Kvistad, *Advisor*  
Jason Treuting  
Jan Williams, *Advisor*

### Piano

Benjamin Hochman\*  
Blair McMillen  
Gilles Vonsattel  
Terrence Wilson  
Shai Wosner

### Trombone

Demian Austin  
Sasha Romero  
Nicholas Schwartz  
Weston Sprott

### Trumpet

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

### Chamber Music

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

### Graduate Conducting

James Bagwell, *Codirector*  
Leon Botstein, *Codirector*  
Kyle Gann  
Christopher H. Gibbs  
Peter Laki  
Zachary Schwartzman  
Joan Tower

### Graduate Vocal Arts

Edith Bers  
Stephanie Blythe, *Artistic Director*  
Richard Cox  
Elaine Fitz Gibbon  
Lucy Fitz Gibbon  
Kayo Iwama, *Associate Director*  
Yelena Kurdina  
Lorraine Nubar  
Joan Patenaude-Yarnell  
Elizabeth Reese  
Erika Switzer  
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*  
Robert Culp, *History*  
Yazhi Guo, *Suona*  
Patricia Karetzky, *History*  
Xinyan Li, *Chinese Music History*  
Xu Yang, *Ruan*  
Li-hua Ying, *Chinese*  
Mingmei Yip, *Chinese Music History*  
Hingyan Zhang, *Pipa*  
Zhao Jiazhen, *Guqin*

\*master classes



**BARD CONSERVATORY ORCHESTRA  
PRESENTS**

**BERLIN IM LICHT**

**A GERMAN CABARET**

JOIN VOCALIST STEPHANIE BLYTHE, PIANIST KAYO IWAMA, AND MEMBERS OF THE BARD CONSERVATORY GRADUATE VOCAL ARTS PROGRAM AND POSTGRADUATE COLLABORATIVE PIANO FELLOWSHIP IN AN EVENING OF GERMAN CABARET.

**SATURDAY, NOVEMBER 19, 2022**

**8 PM**

**THE NUTCRACKER**

PYOTR TCHAIKOVSKY

A SYMPHONIC PERFORMANCE

CONDUCTED BY LEON BOTSTEIN

**SATURDAY, DECEMBER 3, 2022**

**8 PM**

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