

Concert Quick Guide

Two Sides of Vienna

SAT 9/16/23 at 7 PM & SUN 9/17/23 at 2 PM

Performances #245 & #246 Season 9, Concerts 1 & 2
Fisher Center at Bard Sosnoff Theater



LEON BOTSTEIN *conductor*

CONCERT TIMELINE

2 hours and 30 minutes

The Merry Widow



Brief remarks by Leon Botstein *music director*

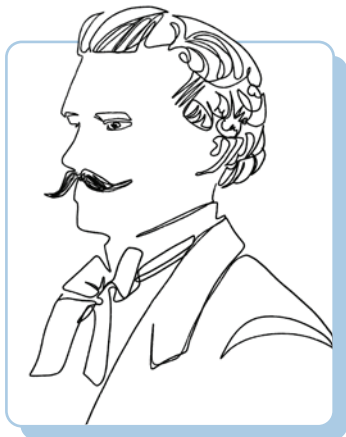


Franz Lehár

Born 4/30/1870 in Komáron, Hungary
Died 10/24/1948 at age 78 in Bad Ischl, Austria

The Merry Widow Overture

Operetta Written 1905, at age 35
Operetta Premiered 12/30/1905 at Theater an der Wien in Vienna; Lehár *conductor*
Overture Written 1940, at age 69
Overture Premiered 4/1940 in Vienna at the composer's 70th birthday concert; Vienna Philharmonic

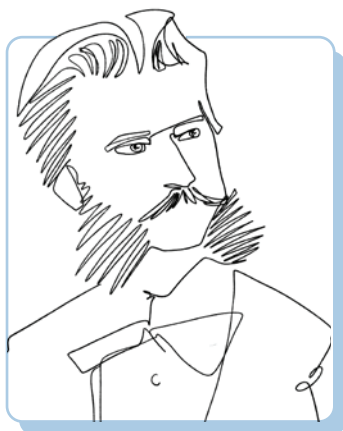


Eduard Strauss

Born 3/15/1835 in Vienna
Died 12/28/1916 at age 81 in Vienna

Bahn frei!

Written 1869, at age 33
Premiered 2/17/1869 at the Diana-Saal Ballroom in Vienna



Johann Strauss II

Born 10/25/1825 in Vienna

Died 6/3/1899 at age 63 in Vienna

Kaiser-Walzer (Emperor Waltz)

Written 1889, at age 63

Premiered 10/21/1889 at the Königsbau in Berlin

Intermission

MEET & GREET some of the musicians in the lobby

SHARE A PHOTO @TheOrchNow #TheOrchNow

REFRESHMENTS available in the lobby

WIFI BardWireless

RESTROOMS located on either side of the lobby

Brief remarks by Han-Yi Huang *bassoon*



Gustav Mahler

Born 7/7/1860 in Kališřtř, Bohemia
(now Czech Republic)

Died 5/18/1911 at age 50 in Vienna

Symphony No. 6

Allegro energico, ma non troppo
(fast with energy, but not too fast) *24 min*
Andante moderato (moderately slow)
15 min

Scherzo: Wuchtig (powerful) *13 min*

Finale: Allegro moderato—Allegro energico
(moderately fast, then fast with energy)
31 min

Written 1903–05, in Mahler's mid 40s;
revised in 1906

Premiered 5/27/1906 at the Essen Festival
of Contemporary Music in Essen,
Germany; Mahler *conductor*

All timings are approximate.

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The Music

FRANZ LEHÁR'S *THE MERRY WIDOW* OVERTURE

Notes by TÖN trumpet player
Forrest Albano



Matt Dine

An Iconic Musical Gem

Prepare to be transported to the charming world of 20th-century Vienna with Franz Lehár's captivating overture to his operetta *Die lustige Witwe* (*The Merry Widow*). This iconic musical gem, composed in 1905,

has since become a beloved staple of the classical repertoire, known for its infectious melodies and vibrant orchestration that vividly captures the essence of a bygone era. This arrangement of the overture was rewritten for a larger orchestra, presenting a broader range of the music from the operetta, as a celebration of the composer's 70th birthday in 1940.

Lilting Waltzes and Lively Rhythms

The overture serves as an introduction to the operetta's comedic and romantic escapades, set in a society of grand balls, elegant soirées, and intriguing social dynamics. Lehár crafts melodies that are both enchanting and unforgettable. From the very first notes, the overture whisks us into a world of elegance and merriment, where lilting waltzes and lively rhythms conjure images of swirling dancers and dazzling gowns. The overture's opening

anthem commands attention, announcing the forthcoming musical festivities with an air of excitement and anticipation. This leads seamlessly into a spirited waltz that captures the heartbeat of Vienna's bustling social scene. As the melodies intertwine, listeners can almost envision couples gliding across ballroom floors, their laughter and elegance echoing through the music.

A Colorful Orchestration

Lehár's orchestration brims with color and vitality, featuring a balanced interplay between the various sections of the orchestra. The strings create a lush foundation, while the woodwinds add a touch of elegance and whimsy. The brass and percussion provide moments of triumphant flair, contributing to the overture's dynamic range and emotional depth. Lehár's standalone orchestral overture gives listeners a glimpse into the operatic story of mistaken identities, humorous misunderstandings and romantic entanglements, all while showcasing Vienna's elegance on the concert stage.

EDUARD STRAUSS' *BAHN FREI!*

Notes by TÖN horn player Tori Boell



Matt Dine

Clear the Track!

Eduard Strauss' delightful composition *Bahn frei!* (which roughly translates to "Clear the Track!") sets a tone of boundless energy and vivacity. Premiered in 1869, this work is

an exemplary display of Strauss' mastery of the *polka schnell* genre. A member of the Strauss musical dynasty (and brother to fellow composers Josef Strauss and Johann Strauss II), Eduard upheld the family's musical traditions of creating engaging and exuberant melodies that continue to enchant and engage audiences today.

The Music

This spirited polka captures the essence of 19th-century Vienna's bustling social life and celebration of music and dance. From its opening bars, the piece bursts forth with vivacious enthusiasm, propelled by the brisk tempo and 2/4 time that characterizes the polka. As the piece unfolds, Strauss creates a jovial and joyful dance between the melody (carried by the woodwinds and the violins) and supportive structural lines (carried by the brass and the rest of the strings). The orchestra in its entirety seems to jump in unison into the next melody. This celebration is guided by the horns into the Trio section. Not dissimilar to the opening themes, the flutes and violins once again lead orchestra and audience into another catchy and memorable melody, once again inviting listeners (and performers) to dance along to music that begs to be participated in. With a final reprise of the opening melodies, everyone is once again swept away into a final vivacious dance to the finish.

A Beloved Gem

Bahn frei! remains a beloved gem within the Strauss family repertoire, reminding us of the power of music to evoke feelings of happiness and camaraderie. Strauss' composition continues to invite orchestras worldwide to embrace the spirit of Viennese tradition and celebrate the joyous essence of life through music.

JOHANN STRAUSS II'S *KAISER-WALZER (EMPEROR WALTZ)*

Notes by TÖN violinist Jonathan Fenwick



Matt Dine

The Composer

Johann Strauss II was born to a musical family; his father popularized the waltz form in Vienna and wrote the famous *Radetzky March*. But he did not encourage young Johann Junior to follow in his footsteps. When Johann Senior found out his son had been taking secret violin lessons, he beat him severely. Still, Strauss II went on to be a well-known composer, eclipsing his father's popularity. The two developed a rivalry as positions were offered to Johann Junior rather than Senior. Today, Strauss is principally remembered for a few well-loved chestnuts, including *Tales from the Vienna Woods*, *The Blue Danube*, and *Vienna Blood*. But he composed an astonishing amount, primarily dance music. A project to record his complete orchestral music on the Marco Polo record label ran to 52 volumes. Being a composer of light music, some musicians today sneer at his work; however, he was greatly admired by the composers Richard Wagner, Johannes Brahms, Richard Strauss (no relation), and Gustav Mahler. Before hearing his name I knew his music, thanks to the merry-go-round in the simulation game *RollerCoaster Tycoon*.

The Music

The *Emperor Waltz* was written for the 40th anniversary of the crowning of the

Austrian Emperor Franz Joseph I, and to mark his friendship with the German Emperor Wilhelm II. Thus, it combines a Prussian march introduction with a main section in the form of a Viennese waltz. The march introduction has a light and charming character, like tin soldiers. A lyrical cello solo leads to the main theme, a soaring and floating waltz melody. In the middle sections Strauss gives us a variety of elegant waltz tunes, some bright and energetic in character, others nostalgic and lilting. The snare drum adds some march-like flavor to the waltz. The primary theme returns at the end after an array of colorful dances. I suspect many of you will leave the hall humming it to yourself during intermission!

GUSTAV MAHLER'S SYMPHONY NO. 6

Notes by TÖN harpist Cheng Wei (Ashley) Lim



Matt Dine

Main Character Energy

As a "Gen Z-er" the best description of Mahler's Sixth Symphony that comes to my mind is "main character energy," but crippled with intense feelings of trepidation. Whether you're a Boomer, Gen X, or Millennial, everyone can relate to the shared tragic fate of life; undeserved suffering, primal doubt, and eventual death. Despite such harsh realities, all of us still persevere in search for quixotic meaning

and fulfillment. This is exactly what Mahler puts his courageous protagonist through, accompanied by his own Mephistopheles, in his most psychologically oriented and pessimistic symphony.

The Music

Ironically written during a family vacation in the Austrian alps, and a relatively happy period of his life, Mahler places the spotlight on his subconscious tormentor. The symphony begins with a grim march that shortly reveals the ever-so-present theme led by the strings. The rhythms *Bum... Bum.... Babum bum bum* played by the timpani underscores the pass of harmonies from major to minor, preparing us for the next section, a complete swing in mood: a more fervent melody that his wife, Alma, said was intended to represent her. Major to minor, light to dark, hope to tragedy, as the two themes develop and circle around each other—it reminds us of a basic principle in life, that we require balance and equilibrium and should not be blinded by just one.

Now comes the middle sections where conductors have to exercise their judgment to decide the order of the middle movements. Should the Andante or Scherzo come first? Mahler couldn't make up his mind as well, having revised and experimented with the order of two inner movements multiple times. In these performances, we proceed with the dreamy Andante moderato, a balm, free of the turmoil of the rest of the work. One might liken this movement to gentle and safe nostalgic memories of childhood and the countryside. With the harp ever-so present, lulling you to sleep, and distant

sounds of cowbells reminiscent of pastoral, idyllic farms. Although there are occasional impassioned moments, its overall serene mood still prevails.

The timpani introduces the scherzo, revealing a macabre, unsettling, and diabolical atmosphere, much like the first movement. Again, the darkness is relieved, this time with a trio section. Here, imagine two young children playing in the sand. Still not fully developed, their movements are a little clumsy and irregular. And while playing, a dark omen looms over them. The two different sections circle and juxtapose each other abruptly throughout the movement, forming a chilling caricature. Mahler describes the end of the Scherzo: "Horrible—those children's voices become more and more tragic, and at the end there is one fading little voice, whimpering."

Now the movement we've all been waiting for, the finale. A summary of the preceding three movement's musical and psychological ideas. Although opened with scintillating glissandos from the harp, something still feels a little alien. Terror swiftly envelops. Our protagonist goes forth to conquer but is faced with demonic violence. Both dread and hope are presented again but on a far greater scale with noticeably greater intensity. The outcome of the protagonist's struggle remains uncertain until the symphony's final moments. Headstrong and unyielding, he ventures further, but in the height of his confidence, a literal hammer-blow strikes him down. Frenzy ensues, only to be halted again by a second hammer-blow, sealing the fate of our protagonist.

The Artists

LEON BOTSTEIN *conductor*



Matt Dine

Leon Botstein is founder and music director of The Orchestra Now (TÖN), music director and principal conductor of the American Symphony Orchestra (ASO), artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate and principal guest conductor of the Jerusalem Symphony Orchestra (JSO), where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. In 2018, he assumed artistic directorship of Campus Grafenegg and Grafenegg Academy in Austria.

Recordings include acclaimed recordings of Othmar Schoeck's *Lebendig begraben* with TÖN, Hindemith's *The Long Christmas Dinner* with the ASO, a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, and other various recordings with TÖN, ASO, the London Philharmonic, NDR Orchestra Hamburg, and JSO, among others. He is

editor of *The Musical Quarterly* and author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's prestigious Centennial Award; the American Academy of Arts and Letters award; and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, the Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

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 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, Joan Tower, Vadim Repin, Hans Graf, Peter Serkin, Naomi Woo, Gerard Schwarz, Tan Dun, and JoAnn Falletta. Among TÖN's many recordings are albums featuring pianists Piers Lane, Anna Shelest, and Orion Weiss; *Buried Alive* with baritone Michael Nagy, which includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck's song-cycle *Lebendig begraben*; *Classics of American Romanticism*, featuring the first-ever complete recording of Bristow's *Arcadian Symphony*; 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 more at ton.bard.edu.

TÖN THE ORCHESTRA NOW

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Lana Auerbach
Angeles Hoyos
Shengjia (Sherry) Zhang
Chance McDermott
Leonardo Pineda '15 TÖN '19
Zhen Liu TÖN '23
Michael Hahn
Joohyun Lee
Kathryn Aldous
Adam Jeffreys TÖN '23
Yaewon Choi

Violin II

Yi-Ting Kuo *Principal*
Jonathan Fenwick
Emerie Mon
Julián Andrés Rey
Peñaranda
Seunghye Park
Haley Gillia
Zeyi Sun
Mingyue Xia
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Maya Lorenzen
Jessica Belflower
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Chris Johnson

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Jordan Arbus *Principal*⁴
Chase McClung *Piccolo*²
Leanna Ginsburg TÖN '22
Jillian Reed '21 *Piccolo*

Oboe

David Zoschnick
*Principal*¹⁻³, *English Horn*⁴
Quinton Bodnár-Smith
*Principal*⁴
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*English Horn*¹

Shawn Hutchison
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Zachary Gassenheimer
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Colby Bond *Principal*^{3,4}
David Keringer *Bass Clarinet*
Jarrett Hoffman
Sangwon Lee TÖN '18
E-flat Clarinet

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Miranda Macias *Principal*¹⁻³
Han-Yi Huang *Principal*⁴
Kylie Bartlett
Briana Hoffman
Philip McNaughton TÖN '23
Contrabassoon

Horn

Daniel Itzkowitz *Principal*¹
Ziming Zhu *Principal*²
Douglas Nunes *Principal*³
Stefan Williams *Principal*⁴
Tori Boell
Emily Buehler TÖN '21
Steven Harmon TÖN '22
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Daniel Salera *Assistant*

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Jid-anan Netthai *Principal*¹
Giulia Rath *Principal*^{2,3}
Forrest Albano *Principal*⁴
Angela Gosse
James Lake
Zachary Silberschlag
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Trombone

Zachary Johnson
Principal¹⁻³
Stephen Whimple
Principal⁴
Samuel Boeger Bass
Trombone
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Trombone

Tuba

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Timpani

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Cheng Wei (Ashley) Lim
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¹Lehár
²E. Strauss
³J. Strauss II
⁴Mahler
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HAN-YI HUANG *bassoon*



Matt Dine

Han-Yi will talk briefly about Mahler's Symphony No. 6 on stage before the performance.

Hometown: Changhua City, Taiwan

Alma mater: New England Conservatory, B.M., 2019, M.M., 2021

What is your earliest memory of classical music? At my first piano lesson, my teacher taught me the tune from the fourth movement of Beethoven's 9th Symphony.

How did you hear about TŌN? What inspired you to apply? I heard about TŌN from a friend. I liked how TŌN supports musicians who want to pursue an orchestral career.

Which composer do you feel you connect with the most? Beethoven

What is your favorite piece of music and why do you love it? Stravinsky's *The Rite of Spring*. It is amazingly brutal and beautiful.

If you could play another instrument, what would it be? I would try to be a violinist.

If you weren't a musician, what would you be doing? A screenplay writer, or anything related to film.

Which three people, dead or alive, would you like to have dinner with and why? Heston Blumenthal, he can certainly prepare an unexpected meal. David Fincher, I am a big fan of his movies. Kon Satoshi, I am also a big fan of his work.

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Sarah Carr
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James Costello
Walter Czajka
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Dena Fisher
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**Deceased*

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Shawn Hutchison *Recruitment and Alumni/ae Coordinator*

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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*

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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*
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Felicitas S. Thorne *Emerita*
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Artistic Director and Chief Executive

Gideon Lester

Chief Operating Officer

Aaron Mattocks

Administration

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Shannon Csornyi *Executive Coordinator*
Rachael Gunning '19 *General Management Associate*
Paul Laibach *Manager*

Technical Services

Kayla Leacock *Hiring/Special Projects Manager*
Nicholas Reiling *Database and Systems Manager*

Artistic Planning and Producing

Jason Collins *Associate Producer*
Carter Edwards *Producing Operations Manager*
Rebecca Sigel *SummerScape Opera Producer*
Jess Webber *Interim Producing Operations Manager*

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

Theater & Performance and Dance Programs

Jennifer Lown *Program Administrator*
Sabrina Miller *Artistic and Administrative Assistant*

Facilities

Mark Crittenden *Facilities Manager*
Carmine Covelli *Interim Facilities Manager*
Ray Stegner *Building Operations Manager*
Hazaiah Tompkins '19 *Building Operations Coordinator*

Environmental Services

Bill Cavanaugh *Environmental Specialist*
Drita Gjokaj *Environmental Specialist*
Will Marvin *Environmental Specialist*

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David Steffen *Director of Marketing and Audience Services*
Brittany Brooker *Marketing Manager*
Maia Kaufman *Audience and Member Services Manager*
Garrett Sager HRA '23 *Assistant Marketing Manager*
Paulina Swierczek VAP '19 *Audience and Member Services Assistant Manager*

Box Office

Jardena Gertler-Jaffe VAP '21 *Audience and Member Services Coordinator*
Sam Rauch VAP '22 *Box Office Supervisor*
Courtney Williams *Box Office Supervisor*

Communications

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

Front of House

Elyse Lichtenthal *House Manager*
Lukina Andreyev '23 *Assistant House Manager*
Ana Aparicio '24 *Assistant House Manager*
Joas Erasmus '26 *Assistant House Manager*
Joel Guahnich '24 *Assistant House Manager*
Hamed Haidari '25 *Assistant House Manager*
Asa Kaplan '23 *Associate House Manager*

Publications

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

Production

Jared Goldstein *Director of Production*
Dávid Bánóczy-Ruof '22
Production Administrator
Carmine Covelli *Satellite Project Manager*
Kat Sirico *Production Manager*

Audio

Lex Morton *Audio Supervisor*

Costumes

Moe Schell *Costume Supervisor*
Sara Sa *Assistant Costume Shop Manager*

Lighting

Josh Foreman *Lighting Supervisor*
Nick Hawrylko *Head Electrician*

Orchestra

Stephen Dean *Orchestra Production Manager*
Grace Locklin *Orchestra Stage Manager*
Lydia McCaw *Orchestra Stage Manager*
Nora Rubenstone '11 *Associate Orchestra Production Manager*

Scenery

Rick Reiser *Technical Director*
Sam Dickson *Carpenter*
Maggie McFarland *Carpenter*
Joe Motzkin *Assistant Technical Director*

Video

Kat Pagsolingan *Video Supervisor*

BARD MUSIC FESTIVAL

Executive Director

Irene Zedlacher

Artistic Directors

Leon Botstein
Christopher H. Gibbs

Associate Director

Raissa St. Pierre '87

Scholars in Residence 2024

Francesca Brittan
Sarah Hibberd

Program Committee 2024

Byron Adams
Leon Botstein
Francesca Brittan
Christopher H. Gibbs

Sarah Hibberd
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.

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

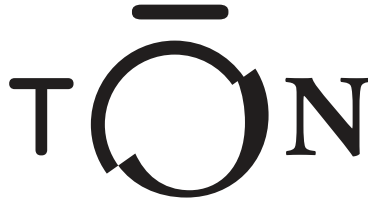
In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known 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 ORCHESTRA NOW.
Bard's Orchestral Masters

Upcoming Events

Jean-Marie Zeitouni Conducts

SEP 30

SATURDAY AT 7 PM

Jean-Marie Zeitouni *conductor*
Megan Moore *mezzo-soprano*
Ryan MacEvoy McCullough *piano*

Saint-Saëns *Bacchanale from Samson
et Dalila*

Berlioz *Les Nuits d'été (The Summer
Nights)*

Fauré *Pelléas et Mélisande Suite*

Vincent d'Indy *Symphony on a French
Mountain Air*

Exodus: Jewish Composers in Exile

NOV 4 & 5

SATURDAY at 7 PM | SUNDAY at 2 PM

Leon Botstein *conductor*

Alexandre Tansman *Polish Rhapsody*
Josef Tal *Exodus (U.S. premiere)*

Walter Kaufmann *An Indian Symphony
(U.S. premiere)*

Marcel Rubin *Symphony No. 4, Dies irae*

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