

Concert Quick Guide®

Violinist as Composer

SAT 5/4/24 at 7 PM & SUN 5/5/24 at 2 PM

Performances #267 & #268 Season 9, Concerts 23 & 24
Fisher Center at Bard Sosnoff Theater



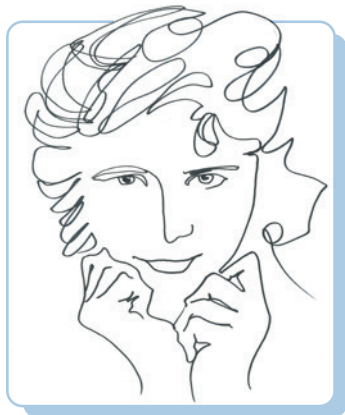
LEON BOTSTEIN *conductor*

CONCERT TIMELINE

2 hours and 30 minutes



Brief remarks by Enikő Samu *violin*



Grażyna Bacewicz

Born 2/5/1909 in Łódź, Poland

Died 1/17/1969 at age 59 in Warsaw

Partita for Orchestra

Preludium: Grave (very slow) 4 min

Toccata: Vivace (lively) 3 min

Intermezzo: Andantino melancholico
(moderate, with melancholy) 3 min

Rondo: Presto (quickly) 4 min

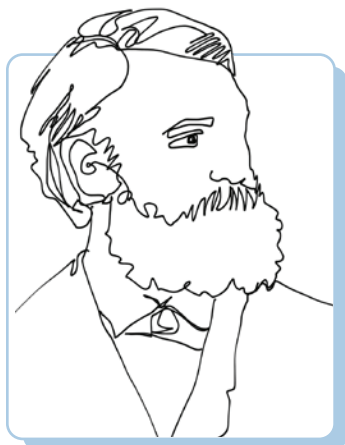
No pause between first two movements

Written 1955, at age 46

Premiered 5/17/1957 in Warsaw;

National Philharmonic Orchestra;

Arnold Rezler conductor



Joseph Joachim

Born 6/28/1831 in Köpcsény, Hungary

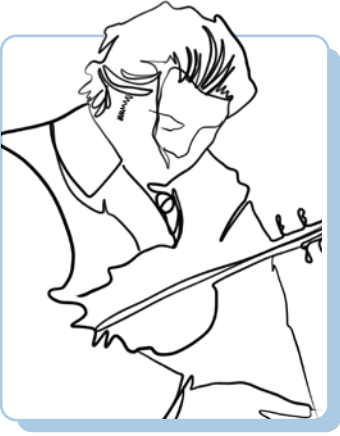
Died 8/15/1907 at age 76 in Berlin

Variations for Violin and Orchestra

NIKITA BORISO-GLEBSKY *violin*

Written 1876–79, in Joachim's mid 40s

Premiered 2/28/1880 at the Crystal Palace in
London



Eugène Ysaÿe

Born 7/16/1858 in Liège, Belgium
Died 5/12/1931 at age 72 in Brussels

Violin Concerto in D Minor

WORLD PREMIERE

NIKITA BORISO-GLEBSKY *violin*

Written 1884, at age 26

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 Zeyi Sun *violin*



George Enescu

Born 8/19/1881 in Liveni, Romania
Died 5/4/1955 at age 73 in Paris

Symphony No. 2

- Vivace, ma non troppo (lively, but not too lively)
19 min
Andante giusto (moderately slow and steady)
15 min
Un poco lento, marziale (a little slow, marching)
4 min
Allegro vivace, marziale (lively and fast, marching) *16 min*
No pause between final two movements

Written 1912–14, in Enescu's early 30s
Premiered 3/28/1915 in Bucharest



Our new album, ***The Lost Generation***, is now available for pre-order!

Heard in concert in Fall 2022, the works comprise Hugo Kauder's Symphony No. 1, Hans Erich Apostel's Variations on a Theme by Haydn, and Adolf Busch's Variations on an Original Theme.

Scan the QR code or visit avie-records.com to order.

All timings are approximate.

TON.BARD.EDU

f @ X v @TheOrchNow

Bard

ILLUSTRATIONS BY KHOA DOAN

Violinist as Composer

SAT 5/4/24 at 7 PM & SUN 5/5/24 at 2 PM

Performances #267 & #268 Season 9, Concerts 23 & 24

Fisher Center at Bard Sosnoff Theater

The Music

GRAŻYNA BACEWICZ'S PARTITA FOR ORCHESTRA

Notes by TÖN violinist Emerie Mon

Grażyna Bacewicz wore many hats over the course of her very accomplished life, which included the roles of concert violinist, conservatory professor, prominent juror for competitions, and composer of over 200 works. Throughout her lifetime, she showed an unrelenting desire to expand her horizons and maintain a vast range of interests, such as philosophy and literature.

Her open-mindedness for innovation played a large role in her compositions and position as a composer. She helped pave the way for the next wave of Polish composers with a mixture of neo-classicism and modernism, despite the cultural stagnation that occurred as Poland sought to embrace nationalism as a response to the devastating loss of stability and identity post-war. As stated eloquently by her friend and fellow Polish composer Witold Lutosławski, "It does not appear proper to me to judge her works only in the light of the compositional styles and rapidly changing artistic currents of her lifetime.

Like so many other composers of larger compositional forms, she was to a great degree independent of the atmosphere surrounding her. Rather, it was her music that helped to create that atmosphere"

The Partita was written in 1955 after a long stint in the hospital due to a car accident, which also coincided with the timeframe in which Bacewicz decided to retire as a concert violinist in favor of composing. It consists of four short movements lasting three to four minutes each, which blend together seamlessly despite having vastly differing characters. In the first movement, Preludium, the work opens with a half-step, low-register, repeating motif that immediately sets a serious, almost menacing tone. Bacewicz continues to employ small motifs that are then expanded upon throughout the work. The second movement, Toccata, uses rhythm and just enough skewed meter to create a dance, one where it increasingly feels like you'll spin out of control. Intermezzo, the third movement, immediately transports you into a dream-like soundscape with the flute, clarinet, and oboe passing a plaintive melody between themselves over

a ghostly string section, accompanied by the glockenspiel and harp acting as eerie church bells. The piece finishes on an unapologetically triumphant note with the last movement, Rondo, which calls to mind heavy inspiration from folk elements with its rhythmic confidence and whirlwind ending.

JOSEPH JOACHIM'S VARIATIONS FOR VIOLIN AND ORCHESTRA

Notes by TÖN violist Tania Ladino Ramírez

At the height of Romanticism, Joseph Joachim stood out as a virtuoso and versatile musician. His talent and impeccable training took him on a journey that linked his life with some of the most eminent composers of his era, including the Schumanns and Brahms, not to mention his renowned teachers, Mendelssohn and Liszt.

His connection with Brahms was quite remarkable. Their mutual admiration often led them to turn to each other for advice and to exchange compositional exercises to refine their skills. Joachim had already dedicated his second Violin Concerto to Brahms, and in 1878 Brahms started his iconic Violin Concerto, written for and dedicated to Joachim, while Joachim began working on his Variations for Violin and Orchestra. Despite that closeness, each of these pieces displays its own characteristics. While the Variations highlight the technical possibilities and leading capacity of the violin, Brahms' concerto features the soloist interacting with and supporting other prominent voices. Although we do not have concrete correspondence about the Variations between them, Joachim's suggestions to make Brahms' concerto more "violinistic" reveals they may not have seen eye-to-eye about certain stylistic and compositional

choices. Furthermore, Spanish virtuoso Pablo de Sarasate, to whom Joachim's variations are dedicated, expressed some opinions about Brahms' concerto which suggests a desire for a more prominent and virtuosic role for the violin soloist as well.

Structured around a melancholic theme, the variations slide between lyricism and drama, evoking the contrasts of the human experience. Joachim, however, publicly opposed the growing tendency of literary-orientated music, arguing that music needs to speak freely as a language beyond words. And so with Joachim's meticulous artistry, his powerful violin solo and rich orchestral accompaniment will fill the hall with music that asks each listener to find their own meaning.

This piece reminds us of other technically demanding violin concertos like Tchaikovsky's or Mendelssohn's, with their lyrical melodies, dramatic contrasts, and brilliant virtuosity. They have become iconic pieces that showcase the violin's versatility and expressiveness, just as Joachim's does. Joachim's masterful Variations deserves the same spotlight.

EUGÈNE YSAÏE'S VIOLIN CONCERTO IN D MINOR

Notes by TÖN violinist Chance McDermott

While there were many well-known virtuoso violin soloists throughout the late 19th and early 20th centuries—Jascha Heifetz, Nathan Milstein, Fritz Kreisler—the one deemed to be the "king" of them all was Eugène Ysaïe. He had a prolific solo career, playing and premiering works by colleagues such as Debussy, Saint-Saëns, and Franck, the last of which wrote a violin sonata dedicated to Ysaïe and gave it to him as

a wedding present. As Ysaïe grew older and his playing abilities began to decline, he turned to teaching and composition as outlets for his musical spirit. His most famous contribution to the violin repertoire are his six solo violin sonatas, written in 1923, which are quite well known for their difficulty and virtuosity. However, many people might be surprised to know, as I was, that he actually wrote multiple violin concerti. Ysaïe's Violin Concerto in D Minor was in fact recently discovered, and this performance by TÖN will mark the work's world premiere.

Written in 1884, the concerto isn't broken down into movements, but is rather one long virtuosic showcase with clear character changes spanning roughly seventeen minutes. Stylistically, it is not quite as harmonically adventurous as Ysaïe's solo violin sonatas, and the listener can hear the influences from more well-known concerti. Ysaïe's concerto is very reminiscent of Mendelssohn's Violin Concerto, in the sense that its hybrid classical/Romantic style of orchestration and harmonic structure convey an elegance, simplicity, and regalness that balance out the more showy and flashy passage work. These virtuosic techniques remind me of the concerti of 19th-century violinists and composers Henryk Wieniawski and Henri Vieuxtemps, as they are basically showcases for all that the violin and its soloist are capable of. Ysaïe's concerto even starts out with parallel tenths, a difficult technique dreaded by most violinists, and almost a direct quotation from the start of Wieniawski's First Violin Concerto. As a violinist, it has been so gratifying to discover this lesser-known but still fantastic work from such a prolific composer of music for the violin.

GEORGE ENESCU'S SYMPHONY NO. 2

Notes by TÖN violinist Haley Schricker

George Enescu's Second Symphony (completed in 1914) was not truly the composer's second effort in the genre, but rather his sixth. During his teenage years, Enescu wrote four "study symphonies" which undoubtedly helped shape his understanding of large-scale form. A prodigiously gifted child, the young violinist and composer graduated from the Vienna Conservatoire at the age of 12—he even played in the first stand of the conservatory orchestra with his hero, Johannes Brahms, on the podium!

In adulthood Enescu gained notoriety abroad as a great violinist and conductor. He taught the likes of Yehudi Menuhin and Ida Haendel, and conducted many American orchestras, including the Philadelphia Orchestra and New York Philharmonic. Revered cellist Pablo Casals even described Enescu as "the greatest musical phenomenon since Mozart". Considering all these endorsements of his exceptional abilities, one might reasonably wonder why Enescu's works aren't better known, at least outside his home country of Romania. I can deduce three possible factors contributing to his relative lack of popularity, none of which need to be a hindrance to the programming of his compositions today: political divisions in Europe in the aftermath of World War I; the composer's own modesty and reluctance to self-promote; and the sheer difficulty of his mature works for the performers.

Enescu's Second Symphony marks a turning point in his trajectory as an artist: his many varied influences are synthesized into a unique compositional voice. Enescu

himself was none too pleased with the premiere, however, and abandoned the symphony for the rest of his life. During the First World War, the only copy of the work accompanied the Romanian government's gold reserves on a train to Moscow, where it vanished for years—and though the manuscript was eventually returned to the composer, it remained unpublished until 1965, a decade after Enescu's death.

The symphony consists of four movements, the last two of which are played without pause in between. The first movement is the longest, and is bursting with energy in contrast to the melancholic second movement. The third movement is a march that plows straight into the kaleidoscopic finale, which is at one moment troubled and at another triumphant.

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.

NIKITA BORISO-GLEBSKY *violin*



Marcus Berggreve

Nikita Borisov-Glebsky was invited to record Eugène Ysaÿe's recently discovered concerto in D Minor with Orchestre Philharmonique Royal de Liège for the 2019 album *A Tribute to Ysaÿe*. The recording has been awarded the prestigious Diapason d'Or award. He is giving the premiere of this work at the Fisher Center at Bard and Carnegie Hall with The Orchestra Now under the baton of Leon Botstein. This concert will be the young violinist's Carnegie Hall debut.

The current season includes concerts with Barcelona Symphony Orchestra, Wiener Kammerorchester, Istanbul State Symphony Orchestra, Orquestra Sinfonica de Tenerife, and other ensembles. In past seasons, Mr. Borisov-Glebsky has collaborated with conductors including Klaus Mäkelä, David Afkam, Sakari Oramo, Hannu Lintu, Vasily Sinaisky, Dima Slobodenyuk, Vladimir Fedoseev, Carlos Miguel Prieto, Marta Gardolinska, Christopher Warren-Green, and Jaime Martin. His chamber music partners include Denis Kozhukhin, Dmitry Masleev, Zlatomir Fung, and Georgy Tchaidez, with whom he recently embarked on a 9-concert tour of China, culminating with a recital at the

Shanghai Oriental Arts Center. Memorable festival appearances include Salzburg, Rheingau, and Stars of the White Nights, as well as the Beethovenfest Bonn and "La Folle Journée" in Nantes, Tokyo and Yekaterinburg.

Mr. Borisov-Glebsky is the first performer of several compositions by Rodion Shchedrin, Alexander Tchaikovsky, and Kuzma Bodrov. In addition to *A Tribute to Ysaÿe*, he has recorded an anthology of Nikolai Medtner's works for violin and piano with Ekaterina Derzhavina (Profil, 2018) as well as *Symphonie Espagnole* with Sinfonia Varsovia and Beethoven's Violin Sonata in G Major, Op. 96, No. 10 with Dana Protopopescu (Queen Elisabeth Competition label, 2021 and 2009). He took First Prizes at the Kreisler Competitions in Vienna and the Sibelius Competition in Helsinki in 2010, and the Grand Prix at the Monte Carlo Violin Masters competition in Monaco in 2013. He won the Violinist of the Year award from the International Maya Plisetskaya and Rodion Shchedrin Foundation (USA), the Virtuoso Prize of the Italian Academy of String Instruments and the Antonio Stradivari Society (Cremona), and the Jan Sibelius Medal from the Sibelius Foundation in Finland. In 2010, the Russian newspaper *Musical Review* declared him Person of the Year.

THE ORCHESTRA NOW

In 2015 conductor, educator, and music historian Leon Botstein founded The Orchestra Now (TÖN), a group of vibrant young musicians from across the globe, as a graduate program at Bard College. 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 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 Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and other venues across NYC and beyond.

The orchestra has performed with many distinguished guest conductors and soloists, including Leonard Slatkin, Gil Shaham, Fabio Luisi, Joan Tower, Vadim Repin, 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; *Classics of American Romanticism*; 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.

More info at ton.bard.edu.



Leon Botstein, *Music Director*

Violin I

Enikő Samu

Concertmaster

Haley Schricker

Chance McDermott

Shengjia (Sherry) Zhang

Yaewon Choi

Haley Maurer Gillia

Judith Kim

Lana Auerbach

Adam Jeffreys TÖN '23

Yi-Ting Kuo

Leonardo Pineda '15

TÖN '19

Bruno Peña

Michael Hahn

Nayoung Kim*

Viola

Michael Halbrook *Principal*

Sydney Link

Andrea Natalia

Torres-Álvarez

Tania Ladino Ramirez

Batmyagmar Erdenebat

TÖN '23

Nelsy Badia

Keegan Donlon

YoonJung Hwang

Cello

Amelia Smerz *Principal*

Jihyun Hwang

Elvira Hoyos

Emma Churchill

Yuri Ahn

Dariimaa Batsaikhan

Sam Boundy

Lucas Button TÖN '21

Bass

Rowan Puig Davis *Principal*

Holdan Arbey Silva Acosta

Josh Marcum

Luke Stence TÖN '22

Carlos Barriento

Tom Forletti

Flute

Jordan Arbus *Principal*^{1,2}

Olivia Chaikin *Principal*^{3,4}

Chase McClung *Piccolo*^{1,2}

Oboe

David Zoschnick *Principal*

Shawn Hutchison TÖN '22

*English Horn*⁴

Jasper Igusa TÖN '23

Quinton Bodnár-Smith*

Clarinet

Dávid Kéringér *Principal*^{1,2}

Colby Bond *Principal*^{3,4}

Zachary Gassenheimer

*E-flat Clarinet*¹

Bassoon

Miranda Macias *Principal*^{1,3}

Kylie Bartlett *Principal*²

Han-Yi Huang *Principal*⁴

Horn

Douglas Nunes *Principal*^{1,2},

*Assistant*⁴

Ziming Zhu *Principal*³

Daniel Itzkowitz *Principal*⁴

Stefan Williams

Tori Boell

Trumpet

Forrest Albano *Principal*^{1,2}

Jid-anan Netthai *Principal*³

Giulia Rath *Principal*⁴

Trombone

Stephen Whimple *Principal*^{1,3}

Zachary Johnson *Principal*⁴

Samuel Boeger *Bass*

Trombone

Tuba

Tyler Woodbury

Timpani

Pei Hsien (Ariel) Lu

Percussion

Luca Esposito *Principal*¹

Nick Goodson *Principal*⁴

Petra Elek

Luis Jacome

Maddy Dethloff APS '25

Harp

Cheng Wei (Ashley) Lim

Principal

Minyoung Kwon

Keyboard

Neilson Chen *Piano*

Ji Hea Hwang *Celeste*

Artis Wodehouse

Harmonium

¹ *Bacewicz*

² *Joachim*

³ *Ysaÿe*

⁴ *Enescu*

* *not performing in this concert*

Support TÖN

WE'VE BROUGHT MUSIC TO MORE THAN 88,000 LIVE & VIRTUAL CONCERTGOERS IN OVER 250 CONCERTS THANKS TO SUPPORT FROM DONORS LIKE YOU!

INSPIRE GREATNESS!

Support TÖN's innovative training program for classical musicians.

THE TÖN FUND

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

SPONSOR A TÖN MUSICIAN: NAMED FELLOWSHIPS

Play a defining role in our success by sponsoring a TÖN musician. Direct your support to have a lasting impact on the education and training of TÖN's exceptional young players from around the world. TÖN 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).*

THERE'S SIMPLY NO OTHER MUSIC DEGREE PROGRAM LIKE TÖN.

Help us to inspire greatness by making a contribution today!

For detailed information on the many ways to support TÖN

Contact Nicole M. de Jesús, Director of Development, at 845.758.7988 or ndejesus@bard.edu.

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

The TON 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. With the ongoing support of audiences like you, we can continue this unique educational program for classical musicians on the cusp of professional careers.

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

The Yvonne Nadaud Mai Concertmaster Chair

Made possible by The Mai Family Foundation

Fellowship Support

The Ponsold-Motherwell Charitable Trust, in memory of Renate Ponsold and Robert Motherwell

Concertmaster's Circle

Joseph Baxter and Barbara Bacewicz
Michael Dorf Presents
Michael L. Privitera
Emily Sachar

Allegro

Charles Doran and Carissa Escobar Doran
Gary Giardina
Lawrence T. Nash, in memory of Naomi M. Nash

Forte

Helen V. Atlas
Marc and Margaret Cohen, in honor of Colby Bond TON '25
Curtis DeVito and Dennis Wedlick
Barbara J. Ewert
Steven Holl and Dimitra Tsachrelia
Bernard and Lisa S. King-Smith
Robert Lonergan
The Merril G. and Emita E. Hastings Foundation
Kurt Moschner and Hannelore Wilfert
James and Andrea Nelkin
Alice Stroup, in memory of Timothy Stroup
Vivian Sukenik

Trumpeter

Anonymous (3)
Mr. and Mrs. Ronald Atkins

Geri Brodsky
Vincent M. Dicks
Dvorak Giving Fund
Jan M. Guifarro
Scott Huang
George Jahn and Karen Kaczmar
Kassell Family Foundation of the Jewish Communal Fund
Laurie and Michael Pollock Fund of Fidelity Charitable
Tyler J. Lory and Michael Rauschenberg*
Barry Nalebuff and Helen Kauder
Ken and Lindsay Morgan
Christine T. Munson
Maury Newburger Foundation
Northwestern Mutual Foundation
Bruce and Blanche Rubin
Joseph and Barbara Schoenberg
Janet Schoor
Dan Schwartzman and Julie Nives, in memory of Irwin W. Schwartzman
Jennifer Shykula '96 and Thomas Ochs
The Stanley & Ethel Glen Family Foundation
Joseph Sweeney
David W. Welles

Crescendo

Nicole M. de Jesús '94 and Brian P. Walker
Richard and Hildegard '78 Edling
Maia Farish, in memory of Don Farish
Peter C. Gay
Brian J. Heck
Judith and Ron Goodman Charitable Trust of Fidelity
Susan and Peter LeVangia
Janet C. Mills
Paul Oakley
Arlene and Gil Seligman
Jan and Jim Smyth
Judith Thoyer
Dana L. Vanderheyden
Gene Vidal
Alan Wanzenberg

TONor

Philip B. Ardell
Marvin Bielawski
Erika S. Bernich
James Blakney and Kelly A. Preyer
Richard Bopp
Diane and Ronald Blum
Herbert and Sharon W. Burkland
Dora Jeanette Canaday
Sara Cashen and Tony Muoser
Mark Churchill, in honor of Emma Churchill TON '24
Joan Cohen
Phyllis and Joe DiBianco
Mary Lou Dillon
William J. Harper
Stan Harrison
Stephen J. Hoffman
Diedrich Holtkamp
Hospitality Committee for United Nations Delegations
Elena and Frederic Howard
Bob and Vickie Kampf
Erica Kiesewetter
Tom and Sherry Knowles
L&T Freudenheim Fund of Bernstein Philanthropic Impact Fund
Seth Lachterman
Deborah Hoffman Lanser
Erika Lieber
Nancy Leonard and Larry Kramer
Nina Lynch
Martha Lyon
Fulvia Masi, in memory of William R. Tanksley
Cathy and Fred Reinis
Richard Rizzo and Enid Ain
Susan Seidel
Lynda Schwab-Edmundson
Thomas Shykula, in memory of Marcy Shykula
Anne M. Sunners
Daniel J. Thornton
Ann and Douglas William
Jo Winograd

Downbeat

Anonymous
Frederick E. Allen and Erica De Mane

Stephanie G. Beroes
Katherine B. Berry
Marie-Louise Brauch
Renée Burgevin
Kent Brown and Nat Thomas
Lael Burns
Lydia Chapin and David Soeiro
Isobel R. Contento and Robert F. Clark
Thomas De Stefano
Janet and Robert Feldman
Malva E. Filer
Renate L. Friedrichsen
Teresa Genin
Carol and Peter Goss
Gwen Gould and Ed Grossman
David Greenwood
Adrian and Tamara Judith Gruzko
Lee Haring
Nancy S. Hemmes
Malcolm G. Idelson
Steven Jonas
Barbara Komansky
Carol E. Lachman
Arthur S. Leonard
Willa Lewis and Edward Moulin
Catherine and Jacques Luiggi
Nancy Lupton
Phyllis Marsteller
Kenneth J. McCormick
Jane Meisel
David Mellins
Warren Mikulka
Shirley Mueller and Paul Tepper
Lucy and Martin Murray

Justin Morgan
Stanley and Bette Nitzky
Anne I. O'Dwyer
Shirley G. Perle
Carole Pickering
Denise T. Pitcher
Bobbie Post
Pat Rogers
Arlene Romoff
Patricia Scharlin
Mary T. Sheerin
Anna Shuster
Theodore J. Smith
Teresa Solis
Elizabeth Strianese
George Wachtel/Audience Research & Analysis
Susan L. Waysdorf and Mary K. O'Melveney
Michael and Leslie Weinstock
Elizabeth Willis
Ian Zimmerman '92
Drs. Julie and Sandy Zito

Prelude

Anonymous (2)
Leslie and Louis Baker
Elaine Berk
Marge and Ed Blaine
Laurence Blau and Karen Johnsen
Harriet Bussel
Sarah Carr
Marsha S. Clark
James Costello
Walter Czajka

Richard Desir, in memory of Pierre Desir
Lucinda DeWitt
Dena Fisher
Katherine J. Flack
Helena and Christopher H. Gibbs
Beverly Gillia, in honor of Haley Gillia TON '26
Karen M. Harvey
Nancy Hereford
Maung S. Htoo, in memory of Anne Htoo
Robert Kappes
Brenda Kappes
Marilyn Lebowitz
Thomas Mortka
Sandra Novick
Eileen Quinlan
Robert Renbeck
Brigitte R. Roepke
Sandra Schanzer
Diane J. Scrima
Gail Sherain, in honor of Larry Wallace
Barbara Shrager
Shari Siegel
Dennis Staropoli
Judith Winzemer

*Deceased

This list represents gifts made to The Orchestra Now from July 1, 2022 to April 23, 2024.

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 Kiesewetter *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 TON '21 *Eastern/Central European Music Curator and Assistant Orchestra Manager*
Matt Walley TON '19 *Program Coordinator and Admissions*
Sebastian Danila *Music Preparer and Researcher*
Benjamin Oatmen *Librarian*
Leonardo Pineda '15 TON '19 *Director of Youth Music Education*
Shawn Hutchison TON '22 *Recruitment and Alumni/ae Coordinator*

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, Alumni/ae Trustee*
Elizabeth Ely '65 *Secretary; Life Trustee*
Stanley A. Reichel '65 *Treasurer; Life Trustee*
Fiona Angelini
Roland J. Augustine
Leon Botstein *President of the College, ex officio*
Mark E. Brossman
Jinjing Cai
Marcelle Clements '69 *Life Trustee*
The Rt. Rev. Andrew M. L. Dietsche *Honorary Trustee*
Asher B. Edelman '61 *Life Trustee*
Kimberly Marteau Emerson
Barbara S. Grossman '73 *Alumni/ae Trustee*
Andrew S. Gundlach
Glendean Hamilton '09
Matina S. Horner *ex officio*
Charles S. Johnson III '70
Mark N. Kaplan *Life Trustee*
George A. Kellner

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
James A. von Klemperer
Susan Weber
Patricia Ross Weis '52

Senior Administration

Leon Botstein *President*
Coleen Murphy Alexander
Barbara S. Grossman '73 *Alumni/ae Trustee*
Jonathan Becker *Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*
Erin Cannan *Vice President for Civic Engagement*

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
Andrea Miron
Eileen T. Naughton
James H. Ottaway Jr.
Joseph M. Stopper
Felicitas S. Thorne

Artistic Director and Chief Executive

Gideon Lester

Chief Operating Officer

Aaron Mattocks

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

Administration

Thomas Flynn *Director of Finance and Administration*
Rachael Gunning '19 *Finance & Administration Associate*
Paul Laibach *Manager, Technical Services*
Kayla Leacock *Hiring/Special Projects Manager*
Nicholas Reilingh *Database and Systems Manager*
Eva Weber *Finance and Administration Associate*

Artistic Planning And Producing

Jason Collins *Producer*
Carter Edwards *Programs and Partnerships Manager*
Madeline Reilly '22 *Producing Assistant*

Development

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

General Management

Shannon Csorny *General Manager*
Jess Webber *Producing Operations Manager*

Environmental Services

Bill Cavanaugh *Environmental Specialist*
Drita Gjokaj *Environmental Specialist*

Facilities

Carmine Covelli *Facilities Operations and Safety Manager*
Ray Stegner *Building Operations Manager*
Hazaiah Tompkins '19 *Building Operations Coordinator*

Marketing And Audience Services

David Steffen *Director of Marketing and Audience Services*
Angelina Bell *Box Office Supervisor*
Brittany Brouker *Marketing Manager*
Mary Douglas '23 *Senior Assistant House Manager*

BARD MUSIC FESTIVAL

Executive Director

Irene Zedlacher

Artistic Directors

Leon Botstein
Christopher H. Gibbs

Associate Director

Raissa St. Pierre '87

Jardena Gertler-Jaffe VAP
'21 *Audience and Member Services Coordinator*
Maria Giovanetti '23 *Box Office Supervisor*
Joel Guahnich '24 *Assistant House Manager*
Hamed Haidari '26 *Assistant House Manager*
Michael Hofmann VAP '15
Audience and Member Services Manager
Asa Kaplan '23 *Associate House Manager*
Elyse Lichtenthal *House Manager*
Lucas Ondak '24 *Assistant House Manager*
Sarah Nalty '24 *Assistant House Manager*
Garrett Sager HRA '23 *Assistant Marketing Manager*
Aida Sidhoum '24 *Assistant House Manager*
Paulina Swierczek VAP '19
Audience and Member Services Assistant Manager
Courtney Williams *Box Office Supervisor*

Communications

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

Publications

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

Production

Jared Goldstein *Director of Production*
Dávid Bánóczy-Ruof '22
Production Administrator

Scholars in Residence 2024

Francesca Brittan
Sarah Hibberd

Program Committee 2024

Byron Adams
Leon Botstein
Francesca Brittan
Christopher H. Gibbs

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 Anne *Orchestra Stage Manager*
LJ McCaw *Orchestra Stage Manager*
Nora Rubenstone '11 *Associate Orchestra Production Manager*

Scenic

Rick Reiser *Technical Director*
Eric Leary *Assistant Technical Director*
Sam Dickson '19 *Carpenter*
Maggie McFarland '21 *Props Coordinator*
Duane Olson *Carpenter*

Video

Kat Pagsoligan *Video Supervisor*

Theater & Performance and Dance Programs

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

Sarah Hibberd
Richard Wilson
Irene Zedlacher

Director of Chorus

James Bagwell

Vocal Casting

Joshua Winograde

TON THE ORCHESTRANOW.

Bard's Orchestral Masters

Debussy's *Afternoon of a Faun*

SUN, MAY 19 at 3 PM

Rose Theater

Jazz at Lincoln Center's Frederick P. Rose Hall

Chloé Van Soeterstède *conductor*
(NY debut)

Peter Moore *trombone*
(NY solo debut)

Debussy
Prelude to the Afternoon of a Faun

Dani Howard
Trombone Concerto U.S. PREMIERE

Rachmaninoff
Symphonic Dances

Tickets from \$15



TON.BARD.EDU

or jazz.org, CenterCharge at 212-721-6500,
or the box office on Broadway at 60th Street, Ground Floor

M-Sa 10 AM-6 PM, Su 12 PM-6 PM

Facebook, Twitter, Instagram, YouTube icons @TheOrchNow

Photo by Matt Dine

Bard