

**BARD COLLEGE CONSERVATORY OF MUSIC**

# **BARD CONSERVATORY ORCHESTRA**

**CONDUCTED BY TAN DUN**



**FISHER  
CENTER**

**SATURDAY, MAY 11, 2024 AT 7 PM  
SOSNOFF THEATER**

**Bard**

## **BARD COLLEGE CONSERVATORY OF MUSIC**

The 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, as well as programs in vocal arts, conducting, instrumental studies, and Chinese music and culture at the graduate level. Also at the graduate level is the Advanced Performance Studies Program and the 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 Bard Conservatory Orchestra has performed twice at Lincoln Center and has completed three international concert tours: one to China, Hong Kong, and Taiwan; another to Russia and six cities in Central and Eastern Europe; and a third to three cities in Cuba. The orchestra also performs annually at area prisons.

This year, the Conservatory has enrolled more than 200 undergraduate and graduate students from 28 countries and 30 states. In recognition of their academic and musical excellence, many students hold named scholarships, including the Bettina Baruch Foundation Scholarship, Y. S. Liu Foundation Scholarship, Joan Tower Composition Scholarship, Borodin Scholarship in Music and Science, Dr. Ingrid A. Spatt '69 Memorial Flute Scholarship, and Stephen and Belinda Kaye Scholarship, among others.

## **FISHER CENTER**

The Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs. 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, as well as audiences in the Hudson Valley, New York City, across the country, and around the world. For more information about the Fisher Center, visit [fishercenter.bard.edu](http://fishercenter.bard.edu).

## **Bard College Conservatory of Music**

Tan Dun, *Dean*

Frank Corliss, *Director*

Presents

# **BARD CONSERVATORY ORCHESTRA**

**Tan Dun, Conductor**

**Zhang Meng, sheng**

**Han Yan, five-string pipa**

**Wenwen Liu, bili**

**Bowen Yang, chiba**

**Yunqi Zhu, xiqin**

**Igor Stravinsky (1882–1971) *Fireworks, Op. 4***

**Tan Dun**

***Concerto for Five***

INTERMISSION

**Igor Stravinsky**

***Le Chant du Rossignol  
(The Song of the Nightingale)***

**Tan Dun**

***Passacaglia: Secret of Wind and Birds***

*This concert has been made possible in part by the generous support of  
Re Foundation Inc.*

Sosnoff Theater

Fisher Center for the Performing Arts

Bard College

Saturday, May 11, 2024

7 pm

## NOTES ON THE PROGRAM

### **Fireworks, Op. 4 (1908)**

### **Song of the Nightingale (1917)**

Igor Stravinsky

Born in Oranienbaum, Russia, 1882

Died in New York, New York, 1971

Igor Stravinsky started his composing career under the tutelage of Nikolai Rimsky-Korsakov, who was the single most important influence during the younger man's formative years. Stravinsky's early works show how he processed and eventually outgrew that influence.

*Fireworks* definitely marks a pivotal moment in Stravinsky's stylistic evolution. It was his "Opus 4"—his fourth acknowledged work after a fairly conventional Symphony in E-flat Major, a song cycle based on two poems by Alexander Pushkin (*The Faun and the Shepherdess*), and the brilliant *Scherzo fantastique*. (He would soon discontinue the practice of giving his works opus numbers.) It was intended as a wedding gift for Rimsky-Korsakov's daughter, Nadezhda, who married another Rimsky-Korsakov student, Maximilian Steinberg. Steinberg later went on to inherit his father-in-law's position as professor of composition at the St. Petersburg Conservatory.

Stravinsky and Steinberg were not friends, to say the least; Stravinsky never got over his feelings of professional jealousy for his now-obscure colleague—not even after the latter's death, as we can see from Robert Craft's *Conversations with Igor Stravinsky*. The dedication must have been more of a gesture to the bride's father than an actual wedding present. As it turned out, however, Rimsky-Korsakov never saw the work. He passed away unexpectedly on June 21, 1908, just days after his daughter's wedding. Stravinsky later claimed that the package containing the score of *Fireworks* was returned to him with the notice that it was "not delivered on account of death of addressee," though recent scholarship has raised serious doubts as to the truthfulness of this story. Be that as it may, *Fireworks* represents a major step forward in Stravinsky's work; Rimsky-Korsakov's influence is less conspicuous in *Fireworks* than it is in *Scherzo fantastique*, and Stravinsky's own musical personality thus begins to emerge.

*Fireworks* calls for a rather large orchestra, yet it projects a relatively light sound. In the first section, the rapid figures in the woodwinds and strings evoke associations of flickering fire, while the brass instruments interject a rhythmic motif that gradually grows and finally takes over the entire orchestra. Before that happens, however, we settle into a brief middle section with a slower tempo. The flutes and upper strings play a simple but intensely chromatic melody that alludes to the opening of Paul Dukas's *Sorcerer's Apprentice*, but the harmonies here are more daring—stretching the concept of traditional tonality almost to a breaking point. The final section is based on a triumphant theme in a conventional E major that is orchestrated with great originality.

The private concert at which *Fireworks* was first performed turned out to have historic significance in Stravinsky's life. In the audience was Serge Diaghilev, the powerful director of the Russian Ballet, and his attention was immediately drawn to Stravinsky's music. Diaghilev lost no time in hiring the young composer to orchestrate two piano works by Chopin for the ballet *Les Sylphides*. Soon afterward, he commissioned the original score of *The Firebird* that skyrocketed Stravinsky to international fame. What even Diaghilev could not foresee was that, within a few short years, his protégé would produce *The Rite of Spring*. Yet without this brilliant impresario, Stravinsky's great Russian ballets, which changed the course of music history, would never have been written.

In less than five years, Stravinsky transformed from a faithful disciple of Rimsky-Korsakov into one of the world's leading modernist composers, a revolutionary who sent some listeners into high raptures and infuriated others with his completely novel approach to rhythm and harmony. To appreciate the extent of these changes, one need look no further than *The Nightingale*—an opera whose first act was written mostly in 1908, and its second and third in 1914. The interruption was due to the beginning of Stravinsky's collaboration with Diaghilev's dance company, Ballets Russes, resulting in *The Firebird*, *Petrushka*, and *The Rite of Spring*. By the time Stravinsky returned to *The Nightingale* after a five-year hiatus, he was a different composer than he had been when he first started it.

Stravinsky's 1908 choice of the Hans Christian Andersen story was inspired by Rimsky-Korsakov's then-recent *The Golden Cockerel* (1906–7), another opera about a magical bird brought to an emperor's court. Although divided into three acts, *The Nightingale* lasts only 45 minutes and is, for all intents and purposes, a one-act opera in three scenes. Its brevity and the stylistic break midstream have prevented *The Nightingale* from entering the standard operatic repertoire. Conscious of this fact, Stravinsky welcomed the opportunity, offered by Diaghilev, to write a shorter ballet version of the opera. The symphonic poem *Le Chant du Rossignol* (*The Song of the Nightingale*), which derives most of its material from the opera's more advanced second and third acts, has proven highly effective both as a concert piece and as a ballet score.

Stravinsky himself likened the clangorous opening of the symphonic poem to the rings of the early telephones in St. Petersburg around 1904. The cheerful and rhythmically active music that follows represents the festivities at the Emperor's court, which the Nightingale is called upon to grace with its song (a flute solo in a slower tempo). The Emperor makes his entrance to the sound of the "Chinese March," introduced by the strokes of the tam-tam, an austere *ostinato* (stubbornly repeated figure) in the violins, and short flourishes in the bass. The march melody features the Chinese pentatonic scale, while the rhythmic development and the orchestration are strongly reminiscent of *The Rite of Spring*.

*The Nightingale*'s unaccompanied flute cadenza is followed by a slow passage in which a solo violin plays the mournful melody that the bird sings to Death in act 3.

Then the festivities resume. Soon, the artificial nightingale—a present from the emperor of Japan—is brought in, with the oboe as its orchestral representative. The repetitious music of the mechanical contraption is interrupted by an angry passage: the Emperor has just realized that, while everyone was listening to the fake nightingale, the real bird has escaped. Pianissimo, the solo trumpet intones the peaceful song of the Fisherman that opens and closes the opera.

In the next passage, the Emperor lies ill in bed. The specters of his past deeds are evoked by a somber march theme played by the bassoons, the bass trombone, and the tuba. The frightful atmosphere is dispelled by the return of the Nightingale (solo violin, solo flute), which then proceeds to heal the Emperor with its magic song. The entrance of the tam-tam suggests a funeral march, and the courtiers mistakenly believe that the Emperor is dead. Then, having demonstrated the superiority of nature to artifice, the Nightingale returns home and rejoins the Fisherman whose song, played again by the solo trumpet, concludes the symphonic poem.

—Peter Laki, *Visiting Associate Professor of Music*  
March 2024

### **Concerto for Five (2022)**

#### **Passacaglia: Secret of Wind and Birds (2015)**

Tan Dun

Born in Hunan, China

*Concerto for Five*, which first premiered in Hong Kong in 2022, was inspired by the powerful history of spiritual and cultural exchange around China's Mogao Caves as well as the groundbreaking musical history discovered in the 4th- to 14th-century Dunhuang murals. Tan Dun spent 10 years locating, visiting, researching, and documenting the lost musical manuscripts of the Library Cave and the more than 40 different instrument illustrations found on its walls. The instruments depicted in such paintings tell the story of a neglected part of music history that is not well known to the outside world. With his research and unique musical reconstruction, Tan Dun seeks to redefine the history of music and offer audiences the opportunity to hear the sound of Dunhuang from more than 1,000 years ago. He has spent years researching and replicating the instruments found on the cave walls, as well as transcribing the ancient musical manuscripts found in the Library Cave.

Tan Dun's fascination combined with the countless hours of research he spent unearthing "the ancient sounds of Dunhuang" culminated in the creation of his *Concerto for Five*. Today, the featured artists will share musical stories that have lived in the hearts and minds of the Eastern World for thousands of years and are only now, finally, able to be heard.

### **FROM THE COMPOSER**

#### **Passacaglia: Secret of Wind and Birds**

What is the secret of nature? Maybe only the wind and the birds know . . .

When Carnegie Hall and the National Youth Orchestra of the United States of America asked me to write a new piece, I immediately thought to create and share the wonder of nature and a dream of the future. In the beginning, when human beings were first inventing music, we always looked for a way to talk to nature, to communicate with the birds and the wind.

In looking at examples of ancient Chinese music, one can see that there are so many compositions imitating the sounds of nature and, specifically, birds. With this in mind, I decided to start by using six ancient Chinese instruments—the guqin, suona, erhu, pipa, dizi, and sheng—to record bird sounds that I had composed. I formatted the recording to be playable on cell phones, turning the devices into instruments and creating a poetic forest of digital birds. The symphony orchestra frequently expands with the inclusion of new instruments; I thought that the cell phone, carrying my digital bird sounds, might be a wonderful new instrument to reflect our lives and the cultural spirit of today. Decoding the countless patterns of the sounds and colors found in nature has always been a burning passion of mine.

Leonardo da Vinci once said, "In order to arrive at knowledge of the motions of birds in the air, it is first necessary to acquire knowledge of the winds, which we will prove by the motions of water."

I decided to take this idea of waves and water as a mirror to discover the motions of wind and birds. In fact, the way birds fly, the way wind blows, the way waves ripple . . . everything in nature provides answers. With melody, rhythm, and color, I structured the sounds in a passacaglia. A passacaglia is, to me, made of complex variations and hidden repetitions. In this piece, I play with structure, color, harmony, melody, and texture through orchestration in eight-bar patterns. Thus, the piece begins with the sounds of ancient Chinese instruments played on modern-day devices, creating that chorus of digital birds and thereby moving tradition into the future.

Through nine evolving repetitions of eight-bar patterns, the piece builds to a climax that is suddenly interrupted by the orchestra members chanting. This chanting reflects ancient myth and the beauty of nature. As it builds, it weaves finger snapping, whistling, and foot stomping into a powerful, orchestral hip-hop energy. By the end, the woodwinds, strings, brass, and percussion cry out together as one giant bird. To me, this last sound is that of the phoenix—the dream of a future world.

—Tan Dun, *Dean, Bard College Conservatory of Music*  
March 2024

## BIOGRAPHIES

World-renowned conductor, composer, and UNESCO Global Goodwill Ambassador **Tan Dun** 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. Often programmed by the world's leading orchestras, opera houses, festivals, and broadcasters, Tan Dun's music has been played by the likes of the Royal Concertgebouw Orchestra, Boston Symphony Orchestra, London Symphony Orchestra, Philadelphia Orchestra, China National Symphony Orchestra, Sydney Symphony Orchestra, and many more. Also a regular guest conductor of the world's leading orchestras, Tan Dun's 2023–24 season includes appearances with the Accademia Nazionale di Santa Cecilia, Baltimore Symphony Orchestra, and Shenzhen Symphony Orchestra, as well as at the George Enescu Festival, Beijing Music Festival, and his personally curated WE-Festival in Hong Kong.

Recent seasons have seen Tan Dun conduct the world premiere of his *Requiem for Nature* with the Royal Concertgebouw Orchestra; the UK premiere of his *Buddha Passion* with the London Philharmonic Orchestra; and various programs with the Munich Philharmonic, Melbourne Symphony Orchestra, Shanghai Symphony Orchestra, Orchestre symphonique de Montréal, Seattle Symphony Orchestra, and National Taiwan Symphony Orchestra, among others; as well as open the Edinburgh International Festival with the Royal Scottish National Orchestra and tour with the Shenzhen Symphony Orchestra and NHK Symphony Orchestra.

As a composer, Tan Dun's individuality has struck a chord with audiences far and wide. His *Internet Symphony*, commissioned by Google LLC, reached tens of millions of online listeners. His Organic Music Trilogy of concertos—*Water*, *Paper*, and *Earth*—have frequented major concert venues since their conception; *Paper Concerto*, in particular, was premiered by the Los Angeles Philharmonic at the opening of Walt Disney Hall. Other works, including *The Map* and *Orchestral Theatre IV: The Gate*, have been premiered by prestigious orchestras such as the Boston Symphony Orchestra and NHK Symphony Orchestra.

With his penchant for artistic curation, Tan Dun is in high international demand. He currently serves as dean of Bard College Conservatory of Music, honorary artistic director of the China National Symphony Orchestra, principal guest conductor of Shenzhen Symphony Orchestra, honorary artistic director and chief guest conductor of Xi'an Symphony Orchestra, and artistic ambassador of the Melbourne Symphony Orchestra.

In 2023, Tan Dun signed with Decca Records, who released the world-premiere recording of *Buddha Passion*. Previously, Tan Dun recorded for Sony Classical, Deutsche Grammophon, EMI, Opus Arte, BIS, and Naxos. His discography has received regular acclaim from critics and audiences alike, including the 2001 Grammy Award for Best Score Soundtrack (*Crouching Tiger, Hidden Dragon*).

Tan Dun's other awards include the 2001 Academy Award for Best Original Score, 2001 BAFTA Award for Best Film Music, 1998 Grawemeyer Award for Music

Composition, 2011 Bach Prize of the Free and Hanseatic City of Hamburg, 2012 D. D. Shostakovich Award, Venice Biennale's Golden Lion for Lifetime Achievement, and, most recently, Istanbul Music Festival's Lifetime Achievement Award.

Tan Dun was born in Hunan, China, and studied at the Central Conservatory of Music in Beijing. In 1986, he became a doctoral student at Columbia University. His music is published by G. Schirmer, Inc., and represented worldwide by Wise Music Group.

**Zhang Meng** (sheng) is a composer and soloist who integrates neoclassical, traditional Chinese folk, rock, and avant-garde music. As a performer, Zhang Meng focuses on sheng and xun, and has collaborated with many composers, conductors, and professional orchestras in China and abroad. A frequent collaborator with Tan Dun, he has performed both his *Earth Concerto* (xun) and *Five Muses* (sheng) around the world. Additionally, he has performed Zhao Lin's *A Thousand Miles of Rivers and Mountains* (sheng) on tour with the China Philharmonic Orchestra. Zhang Meng is also active in the field of progressive rock.

**Han Yan** (five-string pipa) is a pipa soloist and professor at the Shanghai Conservatory of Music. She is active on the Chinese and international music stages as a soloist and chamber musician, performing in Thailand, Australia, New Zealand, and elsewhere. In the past year, she participated as a soloist in the opening ceremony of the Abu Dhabi International Music Festival. She was also soloist in the premiere of a new composition by Tan Dun, *Requiem for Nature*, with the Concertgebouw Orchestra in Amsterdam, and she performed three concerts as a soloist with the Santa Cecilia Orchestra in Rome.

**Wenwen Liu** (bili) currently serves as a professor in the Ethnic Music Department at the Shanghai Conservatory of Music. Liu has won many awards for folk music both in China and abroad. Representing a new generation of suona performers in China, she upholds tradition while interpreting it from a modern perspective. She has collaborated with well-known conductors Xia Feiyun, Wang Yongji, Tan Dun, Yan Huichang, Daniel Kafka, and others. Liu has performed and collaborated with the Shenzhen Symphony Orchestra, Shanghai Philharmonic Orchestra, Oslo Philharmonic Orchestra of Norway, and Shanghai Symphony Orchestra, among others.

**Bowen Yang** (chiba) is a soloist and ethnic music artist of the chiba, also known as the shakuhachi. He graduated from the Central Conservatory of Music. In 2021, he won Japan's Tanabe International Shakuhachi (Chiba) Competition. Additionally, he was awarded by the Yamashiro Society in Japan in 2022. Since 2018, his works have been selected for the Kumamoto Festival in Japan for three consecutive years. Yang has participated in various televised and online music programs in China.

**Yunqi Zhu** (xiqin) is currently a master's student at the Shanghai Conservatory of Music. She was a finalist in the national erhu competition, Golden Bell Award of Chinese Music, in both 2019 and 2023. Ms. Zhu also serves as principal of the Shanghai Conservatory of Music's National Orchestra during the academic year.

## **BARD CONSERVATORY ORCHESTRA**

Leon Botstein, Music Director

Andrés Rivas, *Assistant Conductor*

Erica Kiesewetter, *Director of Orchestral Studies*

### **Violin I**

Yida An, *Concertmaster*

Luca Sakon

Yangxin Song

Yu Ran

Yuchen Zhao

Junyu Lin

Klara Zaykova

Joas Erasmus

Mingyue Xia

Paul Ostermann-Healey

Nándor Burai

### **Violin II**

Elizabeth Chernyak, *Principal*<sup>1,2</sup>

Katherine Chernyak, *Principal*<sup>3,4</sup>

Christopher Nelson

Ziheng Xu

Ana Aparicio

Sándor Burka

Lap Yin Lee

Adriano Piscopo

Isabel Chin Garita

Jaime Blois

### **Viola**

Jessica Ward, *Principal*

Guy Levy

Mikhal Terentiev

Rowan Swain

Chloe Slane

Sky Metting

Samantha Rehorst

Fredrick Otieno

Liam Brosh

Mochan Chen

### **Cello**

Ethan Young, *Principal*<sup>1,2</sup>

William Pilgrim, *Principal*<sup>3,4</sup>

Abby Wolf

Andrés Pérez Rangel

Tess von Brachel

Grace Molinaro

Jing Yi Sutherland

Christiaan van Zyl

### **Bass**

John Woodward, *Principal*

Nija Lubang

Elizabeth Liotta

Elisvanell Celis

Stanley Legan

Moises Arteaga

Athena Allen

Aidan Young

### **Flute**

Eliza Karpiak, *Principal*<sup>1</sup>

Megumi Takahashi, *Principal*<sup>2</sup>

Monika Dziubelski, *Principal*<sup>3</sup>

Francisco Verastegui, *Principal*<sup>4</sup>

Elizabeth Bennett

Liliána Szokol

### **Piccolo**

Francisco Verastegui<sup>1</sup>

Liliána Szokol<sup>2,3</sup>

Elizabeth Bennett<sup>4</sup>

### **Oboe**

Kamil Karpiak, *Principal*<sup>1,2</sup>

Tori Conner, *Principal*<sup>3</sup>

Michał Cieślík, *Principal*<sup>4</sup>

Alex Norrenberns

### **English Horn**

Alex Norrenberns<sup>1,4</sup>

Kai O'Donnell<sup>2</sup>

Michał Cieślík<sup>3</sup>

### **Clarinet**

Eszter Pokai, *Principal*<sup>1,2</sup>

Mohammad AbdNikfarjam, *Principal*<sup>3</sup>

Jalen Mims, *Principal*<sup>4</sup>

### **Bass Clarinet**

Maya Yokanovich

### **Eb Clarinet**

Eszter Pokai

### **Bassoon**

Alexandra Buckman, *Principal*<sup>1,3</sup>

Katriel Kirk, *Principal*<sup>2</sup>

Chloe Brill, *Principal*<sup>4</sup>

Henry Mielarczyk

### **Contrabassoon**

Chloe Brill

### **Horn**

Mirinda (Mindy) Holthe, *Principal*<sup>1,2</sup>

Natalia Dziubelski, *Principal*<sup>3</sup>

Felix Johnson, *Principal*<sup>4</sup>

Alberto Arias Flores

Danika Dortch

Liri Ronen '23

### **Trumpet**

Aleksandar Vitanov, *Principal*<sup>1</sup>

Angel Ruiz Araujo, *Principal*<sup>2</sup>

Ulysse Derrien, *Principal*<sup>3</sup>

Joel Guahnich, *Principal*<sup>4</sup>

Szilárd Schroff

### **Trombone**

Christina Ng-Leyba, *Principal*

Christina Anastas

Lucian Maisey

### **Bass Trombone**

Emmanuel Rojas\*

### **Tuba**

Zander Grier

### **Timpani**

Juan Diego Mora Rubio<sup>1</sup>

Arnav Shirodkar<sup>3</sup>

Nóra Regina Graf<sup>4</sup>

### **Percussion**

Esteban Ganem

Nóra Regina Graf

João Melo

Jaelyn Quilizapa

Juan Diego Mora Rubio

Arnav Shirodkar

### **Harp**

Ashley Lim\*\*

Emelyne Lobel\*

### **Celeste**

NeoNeo Chen

### **Piano**

Leonard Gurevich

### **Orchestra Manager**

Hsiao-Fang Lin

### **Stage Manager**

Zoe Steenwyk

### **Audio Producer/Recording Engineer**

Ian Striedter for Marlan Barry Audio

### **Video Director**

Timothy Morrow '24

### **Producer, Bard Conservatory**

Kat Ottosen

\*Guest musician

\*\*TÖN musician

<sup>1</sup> Stravinsky, *Fireworks*

<sup>2</sup> Tan Dun, *Concerto for Five*

<sup>3</sup> Stravinsky, *The Song of the Nightingale*

<sup>4</sup> Tan Dun, *Passacaglia: Secret of Wind and Birds*

## SUPPORT THE BARD COLLEGE CONSERVATORY OF MUSIC

Please join the generous Conservatory donors listed below by making a gift to support the Scholarship Fund of the Bard Conservatory.

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

Andrew W. Mellon Foundation	Deborah Hoffman Lanser	Northlands Foundation
Jane Evelyn Atwood '70	Thomas Hofmann	Marilyn and Peter Oswald
Renate Belville	Carol Hoidra	Jeffery Palichuck
Sol Bergelson	Robert Hoven	Richard Pargament '65
Bettina Baruch Foundation	Elena Howard	K. Noel Phillips
Matthew Cahill '12	Andrew Humphrey	Sun-Ly Pierce '19
Olivia B. Cariño	Samantha Hunt	David Posner
City of Kingston	IBM Matching Grants Program	Barbara J. Post
Frank Corliss and Kayo Iwama	Morimi and Midori Iwama	Project: Music Heals Us
Mari Cornell	George Jahn and Karen Kaczmar	Melissa Reardon and Raman Ramakrishnan
Wendy C. Curtis	James S. Marcus Foundation	Cathy Reinis
Sara Cutler and Rob Shaw	Todd L. Johnson '88	Richard Replin
Arnold J. Davis '44	Kahn Charitable Foundation	Riefler/Boyatt Family Fund
Carole De Saram	Belinda and Stephen Kaye	Phyllis Ross and Michael Minard
Richard Desir	Beverly Kerr	Katherine Rossiter-Mancus '17
Curtis DeVito and Dennis Wedlick	David and Janet E. Kettler	Lynn Ruggiero
Lois Doherty-Mander	Erica Kieseewetter	Tim and Frances Ryan
Charles Doran	Jacqueline Knox	Malyne B. Sagerman
Greg Drilling '16	Susan Koff	Saugerties Pro Musica, Inc.
Tan Dun	Jean Koptavy	Sharon Sayles
Nicole Duncan	Douglas Koop	Linda Schwab-Edmundson
Equitable Foundation	Ted and Adeline Kurz	Marilyn Schwartz
Mildred Feinsilber	Gary and Edna Lachmund	Zachary Snow
Theodore Fels	Shun-Yang Lee '11	Sô Percussion
Aidan Feltkamp	Ilya Levinson and Martine Benmann	Howard Stokar
Danika Felty	Lifetime Learning Institute at Bard College	Nathaniel Sullivan '17
Mariel di Fiori	Y. S. Liu	Janos Sutyak '15
Mary Flower	Koren Lowenthal	Christopher Swain
Patricia Fogarty	Nina Lynch	Erika Switzer
Sanford J. Friedman	William and Barbara Maple	Felicitas S. Thorne
Renate L. Friedrichsen	Harvey Marek	Paulo Vieira da Cunha
Friends of Beattie-Powers Place	Phyllis Marsteller	George Wachtel
Mirko and Ann Gabler	Yvonne Mayer	Sibe Wang '23
Lauren Gerken	Timothy Mayhew	Vera and Myles Weintraub
Jean Golden	Edward Mercier and Donna Faraldi-Mercier	Robert Weiss
Robert Goldfarb '59	Warren Mikulka	Ann K. Wentworth
Cynthia Goncalves	Karen Moeller and Charles Talleur	Wheelock Whitney III
Diana Gongora	Joel Moerschel	William Wolz
Frances B. Goodwin	Shawn Moore '11	Eric Wong
Carol and Peter Goss	Ken and Lindsay Morgan	Edith Anne Wright
Katherine Gould-Martin and Robert L. Martin	Matthew Morris '12	Yuan Xu '12
Suzette Haas		Irene Zedlacher
Nancy Hemmes		

## BOARDS

### BARD COLLEGE CONSERVATORY OF MUSIC

Belinda Kaye, *Chair*  
Gonzalo de Las Heras  
Gregory Drilling '16  
Alan D. Hilliker  
Susan B. Hirschhorn  
Stephen Kaye  
Y. S. Liu  
Solange Merdianin '09  
Eric Wong

### BARD COLLEGE

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  
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  
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 ShahMohammed '97  
Jonathan Slone '84  
James A. von Klemperer  
Susan Weber  
Patricia Ross Weis '52

## FISHER CENTER

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, *Emeritus*  
Toni Sosnoff, *Emerita*  
Felicitas S. Thorne, *Emerita*  
Taun Toay '05, *ex officio*

### BARD MUSIC FESTIVAL

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

## ADMINISTRATION

### BARD COLLEGE CONSERVATORY OF MUSIC

Tan Dun, *Dean*  
Frank Corliss, *Director*  
Marka Gustavsson, *Director of Chamber Music*  
Jindong Cai, *Director, US-China Music Institute*  
Katie Rossiter-Mancus '17, *Director of Conservatory Admissions*  
Mary-Liz O'Neill, *Conservatory Admissions Counselor*  
Kathryn Wright, *Managing Director, US-China Music Institute*  
Hannah Balcomb, *Academic Coordinator, MA in Chinese Music and Culture, US-China Music Institute*

Hsiao-Fang Lin '13, *Orchestra Manager, Bard Conservatory*;  
*Director of Music Programming, US-China Music Institute*  
Kat Ottosen, *Manager of Event Production*  
Ann Gabler, *Concert Office Coordinator*  
Marc Mancus, *Production Coordinator, Olin Hall and Conservatory Performance Space*  
Lilly Cadow, *Conservatory Manager*  
Sebastian Danila, *Conservatory Orchestra Librarian*  
Patricia I. Johnson, *Business Manager*  
Lisa Krueger, *Graduate Program Coordinator*  
Michael Lynam, *Piano Technician*

### BARD COLLEGE

**Senior Administration**  
Leon Botstein, *President*  
Coleen Murphy Alexander '00, *Vice President for Administration*  
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, *Vice President of Network Education*  
Dumaine Williams '03, *Vice President for Student Affairs*; *Dean of Early Colleges*

## **FISHER CENTER**

### **Artistic Director and Chief Executive**

Gideon Lester

### **Chief Operating Officer**

Aaron Mattocks

### **Administration**

Thomas Flynn, *Director of Finance and Administration*

Rachael Gunning '19, *Finance and 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*

Madeleine Reilly '22, *Producing Assistant*

### **Development**

Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*

Cate Hope, *Development Communications Manager*

Alessandra Larson, *Director of Institutional Advancement and Strategy*

Kielely 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, *Facility*

*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*

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*

Jenna Obrizok, *Production Manager*

Rachel Crittenden, *Editor*

Kevin Trabucco, *Designer*

### **Production**

Jared Goldstein, *Director of Production*

Dávid Bánóczy-Ruof '22, *Production Administrator*

### **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*

Lydia 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 Pagsolingan, *Video Supervisor*

### **Theater & Performance and Dance Programs**

Jennifer Lown, *Program Administrator*

Sabrina Sa, *Artistic and Administrative Assistant*

### **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

## **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 and Massena properties, Bard's campus consists of more than 1,200 parklike acres in the Hudson River Valley. The College offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; advanced degrees through 13 graduate programs; nine early colleges; and numerous dual-degree programs nationally and internationally. Building on its 164-year history as a competitive and innovative undergraduate college, Bard 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 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](http://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 acknowledgment 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. For more information about the Stockbridge-Munsee Community, please visit [mohican.com](http://mohican.com).



## **BARD SUMMERSCAPE 2024**

THEATER  
ELEVATOR REPAIR SERVICE

# **ULYSSES**

JUNE 20 – JULY 14

DANCE  
URBAN BUSH WOMEN

# **SCAT!**

**THE COMPLEX LIVES OF AL & DOT,  
DOT & AL ZOLLAR**

JUNE 28–30

OPERA

# **LE PROPHÈTE**

JULY 26 – AUGUST 4

BARD MUSIC FESTIVAL

# **BERLIOZ AND HIS WORLD**

AUGUST 9–11

REVOLUTIONARY SPECTACLE AND ROMANTIC PASSION

AUGUST 15–18

MUSIC AND THE LITERARY IMAGINATION

[fishercenter.bard.edu](http://fishercenter.bard.edu)  
845-758-7900

Be the first in line for news of upcoming events, discounts, and special offers.  
Join the Fisher Center's e-newsletter at [fishercenter.bard.edu](http://fishercenter.bard.edu).