

BARD COLLEGE CONSERVATORY OF MUSIC



**ENTR'ACTE:
INTERGENERATIONAL
ROMANTICISM**

**GRADUATE CONDUCTING PROGRAM DEGREE RECITAL
WITH THE ORCHESTRA NOW**

**FISHER
CENTER**

SUNDAY, APRIL 21, 2024 AT 2 PM
SOSNOFF THEATER

Bard

GRADUATE CONDUCTING PROGRAM

The Graduate Conducting Program (GCP) is a two-year master of music degree curriculum designed and directed by James Bagwell—professor of music, director of music performance studies, and principal guest conductor of the American Symphony Orchestra—and Leon Botstein, president of Bard College, music director of the American Symphony Orchestra and The Orchestra Now, and conductor laureate of the Jerusalem Symphony Orchestra. With tracks in both orchestral and choral conducting, GCP includes a four-semester music history sequence; vocal diction; choral literature; private lessons; foreign language study; ear training; and composition for all students. The program began in 2010 and provides students access to the resources of the Bard Music Festival and other Bard-related musical institutions.

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 performance, 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.

THE ORCHESTRA NOW

Conductor, educator, and music historian Leon Botstein founded The Orchestra Now (TÖN) as a graduate program at Bard College in 2015. A group of vibrant young musicians from across the globe, TÖN offers both a three-year master's degree in curatorial, critical, and performance studies and a two-year advanced certificate in orchestral 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 New York City 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 *Forte*. Recordings of TÖN's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are regularly broadcast on *Performance Today*. For more information about TÖN, visit ton.bard.edu.

Bard College Conservatory of Music

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Present

ENTR'ACTE: INTERGENERATIONAL ROMANTICISM

GRADUATE CONDUCTING PROGRAM DEGREE RECITAL

Felix Mendelssohn (1809–47)

John Adams (b. 1947)

Calm Sea and Prosperous Voyage, Op. 27

The Chairman Dances

Timothy Morrow, conductor

Johannes Brahms (1833–97)

Caroline Shaw (b. 1982)

Johannes Brahms

From Symphony No. 2 in D Major, Op. 73

II. Adagio non troppo

Entr'acte

From Symphony No. 2

III. Allegretto grazioso

IV. Allegro con spirito

Sam Ross, conductor

INTERMISSION

Richard Strauss (1864–1949)

From Der Rosenkavalier, Op. 59

Introduction

“Di rigori armato il seno”

“In dieser feierlichen Stunde der Prüfung”

Presentation of the Rose

Final Trio

“Ohne mich, ohne mich jeder Tag dir so bang . . .”

Sophie von Faninal *Emily Finke*

Octavian *Abbegael Greene*

The Marschallin *Taylor Mackenzie Adams*

Italian Singer *Jun Mo Yang*

Marianne *Georgia Perdikoulis*

Emmanuel Rojas, conductor

NOTES ON THE PROGRAM

Calm Sea and Prosperous Voyage, Op. 27 (1828)

Felix Mendelssohn

Born in Hamburg, Germany, 1809

Died in Leipzig, Germany, 1847

. . . The Eastern Hemisphere

Beckoned to us, and we have flown

East of the sun, west of the moon . . .

The Earth's Sea of Tranquility.

—from *Nixon in China*, libretto by Alice Goodman

For many, a calm sea and a prosperous voyage go hand in hand; for a sailor, a motionless ocean—causing a standstill for ships—is quite alarming. As Goethe writes, “Calmly slumbering lies the main / While sailor views with trouble / Nought but one vast level plain . . . Silence fearful as the grave!” These lines are taken from Goethe’s pair of poems titled “Meeresstille” (“Calm Sea”) and “Glückliche Fahrt” (“Prosperous Voyage”), on which Mendelssohn bases his concert overture. Mendelssohn wrote *Calm Sea and Prosperous Voyage* one year before he made his first trip to Great Britain, which yielded his Symphony No. 3 (“Scottish”) and *The Hebrides (Fingal’s Cave)* concert overture. Before this journey, the 19-year-old composer had not even seen the sea, despite having traveled across continental Europe as a student; Mendelssohn’s conception of the sea was thus informed purely by his poetry reading. As a result, his musical depiction of the sea is a little more naïve than that of other composers who were inspired by Goethe’s poems (namely Beethoven and Schubert). While the piece features subtle chromatic interruptions in the serene landscape with which Mendelssohn opens the overture, it is largely optimistic and blissfully unaware of the sailors’ tumultuous anxiety above deck. This serenity then gives way to a halting diminished chord, placing the orchestra on course for its journey. As the woodwinds—instruments that themselves require wind to make sound—joyously announce the coming gusts, Mendelssohn weaves through many different images: gliding across the water as it gurgles below, the unsettling rock of the vessel, the call of the trumpets to the people onshore, and the fishies swimming below. Finally, the timpani announces the incoming ship, and the trumpets, in glorious canon, welcome home the weary voyagers as they take one last look at the magnanimous sea before the journey and the piece come to an end.

The Chairman Dances (1985)

John Adams

Born in Worcester, Massachusetts, 1947

Now waggles the leg, and now wriggles the thigh,

As the troop with strange gestures advance,

And a rattle and clatter anon rises high,

As of one beating time to the dance.

—from *Der Totentanz*, by Johann Wolfgang von Goethe

What makes opera great? To some, it’s the tension between characters along with the sudden mood changes; to others, it is slapstick comedy or a parody of history. Mozart found these things in characters like Don Giovanni, Puccini found them in Tosca, and Strauss found them in Salome—why, then, couldn’t one find them in former President Richard Nixon or Chairman Mao Zedong? The 1987 opera *Nixon in China* sets out to answer this. It stars Nixon, a staunch anticommunist who made a dramatic turn toward peace; Mao, the communist revolutionary-turned-philosopher at the end of the bloody Cultural Revolution; and other characters, like Chiang Ch’ing—a former Chinese film star with a firecracker personality (and Mao’s fourth wife). The stage is thus set for the ultimate tension between characters, for incredibly sudden mood changes, for the silliest one-liners, and for one of the greatest parodies/commentaries of the 20th century. Its composer, John Adams—who, on his name alone, may be the most qualified composer in history to write an opera about an American president—writes with a modern, minimalist style, yet he still excels in the subtle effects that one finds in Mozart’s operas. *The Chairman Dances*, while not a direct excerpt from *Nixon in China*, is what Adams describes as an early “outtake” of the opera. Some music from this “Foxtrot for Orchestra” may be found sprinkled into act 3, where Mao and Chiang privately reminisce about the old days and start to dance a rather uncomfortable, lust-fueled foxtrot. The original scenario for act 3, which Adams used for *The Chairman Dances*, is as follows:

“Chiang Ch’ing . . . a.k.a. Madame Mao, has gatecrashed the Presidential Banquet. She is first seen standing where she is most in the way of the waiters. After a few minutes, she brings out a box of paper lanterns and hangs them around the hall, then strips down to a cheongsam, skin-tight from neck to ankle and slit up to the hip. She signals the orchestra to play and begins dancing by herself. Mao is becoming excited. He steps down from his portrait on the wall and they begin to foxtrot together. They are back in Yenan, dancing to the gramophone.”

—Peter Sellars and Alice Goodwin

Thus, the piece starts rather authoritatively with an intense rhythmic drive as high harmonics paint the political tension of the scene. Suddenly, a more relaxed groove bursts in and competes against Mao's relentless rhythm. Only the shrieking, sliding harmonics of the violins—evocative of Chiang's erotic fantasies—convince Mao to join her, and the foxtrot starts with an enthralling accelerando. As the piece explodes from two personalities coming together in dance, the music slowly winds down until just the percussion remains, sounding like a gramophone at the end of a record.

—Timothy Morrow '24 GCP

Symphony No. 2 in D Major, Op. 73 (1877)

Johannes Brahms

Born in Hamburg, Germany, 1833

Died in Vienna, Austria-Hungary, 1897

***Entr'acte* (2011; adapted for string orchestra, 2014)**

Caroline Shaw

Born in Greenville, North Carolina, 1982

“The new symphony is so melancholy that you won't stand it. I have never written anything so sad . . . the score must appear with a black border,” wrote Johannes Brahms in an ironic and humorous tone to his publisher, Fritz Simrock, about what most consider to be his most cheerful symphony. After toiling for 21 years on his dark and “Beethovenian” Symphony No. 1 in C Minor, Brahms completed his Symphony No. 2 in D Major in Pörschach am Wörthersee, Austria, surrounded by the Alps, in summer 1877. Commonly called his “Pastorale Symphony,” it depicts a bucolic setting often plagued with the shadows of tradition and nostalgia. Today's performance of the symphony includes only the latter three movements of the work, with Caroline Shaw's *Entr'acte* placed between the second and third movements.

Brahms's second movement—the only one in his symphonic output marked “Adagio non troppo”—starts with a twofold melody: an elegant, endless line in the celli and a bassoon countermelody colored by woodwind and brass accompaniment. Pay special attention to the use of the trombones and tuba, as their colors are sparsely but meaningfully utilized throughout. The mood shifts to a lilting, dance-like character as a flowing woodwind theme is introduced. The orchestra builds and suddenly erupts into a long stretch of desperation, calming and then erupting again. Soon, the elegant line heard at the beginning and the lilting dance character return, combine, and extend into a polyrhythmic texture that is typical of Brahms. The long melodic line dominates this movement, as well as the subtle and drastic shifts from dark to light, happy to sad.

After becoming the youngest-ever winner of the Pulitzer Prize for Music at age 30, Caroline Shaw has established herself as one of the most performed composers of her generation. She is trained extensively in both violin and voice, and her music is performed by the world's best chamber groups and orchestras. Like the second symphony of Brahms, Shaw's music often plays with the idea of nostalgia and memory, using familiar patterns (or even familiar music) to draw listeners in, while subtly—or, at times, overtly—pulling the rug out from under them.

About her *Entr'acte*, Shaw comments, “It is structured like a minuet and trio, riffing on that classical form but taking it a little further.” The opening is sparse and reminiscent of a dream, as though the piece is being played in the distance. It starts and stops, repeating chords and dripping away psychedelically at the end of nearly every phrase in constant attempt to complete a thought. The music shifts to forte as if frustrated, slides around chromatically, and eventually fades into a low-pressure “pitchless bow noise.” A new section starts with sparse pizzicato, to be played “like granite,” while the time signature changes unpredictably, shifting between simple (groups of two and four), compound (groups of three), and mixed times (combining both simple and compound) to keep one guessing as to what will happen next. After a pizzicato duet with solo violin and bass, the orchestra returns in full force. Then comes a ghostly musing between violin and cello, accompanied by a crunchy second violin and viola pizzicato that is attained by controlling the pitch with the frog of the bow and plucking with the left hand. Wild viola arpeggios take over, and the violin sections battle for dominance by interrupting each other with open string figures. Whistling string harmonics then accompany “falling gestures” that fade away until the opening material returns. Violins drift off into the distance with whispered arpeggios, and a solo cello ends the work with rolled pizzicato—“like recalling fragments of an old tune or story.”

The third movement of Brahms's Second Symphony is an intermezzo with a reduced orchestra, beginning with a beautiful, dance-like oboe solo and woodwind accompaniment. The pace quickens with *leggiero* eighth notes in the strings, turning grace into scurry and introducing more drastic dynamics and sprightly fun. Then, the opening theme returns, newly dark and lyrical, until the strings interrupt—back in triple time—and are replaced by that graceful dance, which ends, finally, with a passing shade of sadness.

The final movement, *Allegro con spirito*, begins as if ending a phrase that has already started; that is, with the brass playing one note before the hushed strings, marked “piano, sotto voce,” introduce the theme. The bassoons, followed by the rest of the woodwinds, join in the reserved excitement, fading away before exploding with staccato eighth notes and accented brass and timpani. The dichotomy of dark and light is further revealed as the orchestra passes through a regal and sumptuous melody and a playful woodwind feature. Next, the shadows strike harshly—working out tense

emotions before transforming into a mysterious, transparent music. As the orchestra reaches the coda, the brass is featured prominently; the trombones blare in triumph, the trumpets and horns resound, and the music comes to an exhilarating finish.

—Sam Ross GCP '24

Scenes from *Der Rosenkavalier*, Op. 59 (1910)

Richard Strauss

Born in Munich, Kingdom of Bavaria, 1864

Died in Garmisch-Partenkirchen, West Germany, 1949

The final portion of today's program features excerpts from a foundational work of the operatic canon, and a staple of Richard Strauss's oeuvre, that premiered in January 1911 at the Semperoper in Dresden. Written as a loose homage to Wolfgang Amadeus Mozart's *Le nozze di Figaro* (*The Marriage of Figaro*)—unsurprisingly so, as Strauss revered Mozart to the point that he allegedly clutched a score of the composer's Clarinet Concerto on his deathbed—*Der Rosenkavalier* (*The Knight of the Rose*), like a deliciously dense German dish with its lush and harmonically saturated orchestration, is a deliberate about-face from his two previous operas, *Salome* (1905) and *Elektra* (1909), both of which established Strauss's status on the world stage. The premiere of *Elektra*, in particular, brought him acclaim from audiences and composers alike—including a young Igor Stravinsky and Arnold Schoenberg—but, perhaps more than this, it served as the launch of a new composer-librettist power duo; that is, the iconic partnership of Strauss and Hugo von Hofmannsthal.

Because Strauss had already had an operatic breakthrough with his one-act *Salome* prior to working with Hofmannsthal, he was ready to ride a wave of success with his new librettist. Just as Richard Wagner followed the innovative and dramatically tense *Tristan* with the more traditional *Meistersinger*, Strauss wished to lighten his own palette and recover from the dark reality of *Salome*'s world. A delay on *Elektra* would have thus been in order, but a fresh and ambitious Hofmannsthal wanted to push Strauss a bit further; he convinced him to remain in *Salome*'s intensity for their collaborative debut, stretching Strauss's boundaries to what many of his contemporaries hoped would be a departure from traditional harmonic practices. It wasn't until after the pair completed *Elektra* that Strauss stayed true to his own ambition and immersed himself in the comedic escapades of *Der Rosenkavalier*, which premiered two years and one day after the January 25 premiere of *Elektra*.

Contrary to the orchestral suites of the Baroque period, the "suite" medium was reenvisioned entirely as a medley of staged works for the concert hall. This was a means for audiences to enjoy the highlights of works that were rather expensive to reproduce onstage, especially in an age without audio or visual recordings. Notable

examples are Pyotr Ilyich Tchaikovsky's *Nutcracker Suite* (ballet), Georges Bizet's *Carmen Suites* (opera), and excerpts from incidental music such as Felix Mendelssohn's *Midsummer Night's Dream*. The scenes presented today resemble those of the 1945 *Der Rosenkavalier* suite, an arrangement often attributed to Artur Rodziński, and of Strauss's own *Waltz Sequences* (he arranged two), though with an extended running time and the addition of singers—which neither Rodziński's suite nor Strauss's waltz sequences call for.

We start our presentation of *Der Rosenkavalier* with the frenzied orchestral Introduction, musically portraying the Marschallin and Octavian's last passionate night—unbeknownst to them—before Octavian falls for Sophie von Faninal. But before we arrive at Sophie and Octavian's first meeting, we hear a short aria sung by the Italian Singer who was sent by the ambassador of Portugal to entertain the Marschallin as she goes about her official morning business of receiving multiple noisy guests. This scene stands out because it is the only one in the entire opera that is sung in Italian, and because the text source material comes from Molière's comédie-ballet, *Le Bourgeois gentilhomme* (*The Bourgeois Gentleman*), with music composed by Jean-Baptiste Lully. This is an important reference point, as Hofmannsthal loosely adapted Molière's comedy *Monsieur de Pourceaugnac* for both the plot of *Der Rosenkavalier* and his future adaptation of *Le Bourgeois gentilhomme* (for which Strauss also wrote the incidental music). In the case of the Italian Singer aria, Hofmannsthal's text is almost verbatim from the Molière entrée; however, the text painting is vastly different between treatments.

As we return to our plot, we meet Sophie—anxiously waiting with her duenna, Marianne, for the Rosenkavalier (Octavian) to present her with the silver engagement rose on behalf of the boorish Baron Ochs. This leads to a spectacular fanfare that introduces the Rosenkavalier to Sophie and begins one of the most influential operatic duets in the canon as Sophie and Octavian fall in love. Take note of the shimmering, descending chords in the violins, harp, and celesta before Octavian's entrance; they represent a love triangle in the making. We then gradually transition to another highlight of the opera, the Final Trio of act 3, when the Marschallin discovers that Octavian has moved on and has romantic feelings for Sophie. This ethereal trio, at the request of the composer himself, was performed at Strauss's funeral. As the Marschallin acknowledges the end of her relationship with Octavian, Sophie and Octavian embrace in celebration that Sophie's arranged engagement and her battles with Baron Ochs are finally over. Following a path similar to that of the Rodziński suite, we end the program with the boisterous and conniving waltz of Baron Ochs from act 2. The original and working title of the opera was *Ochs auf Lerchenau*, after all, and was ultimately changed to *Der Rosenkavalier*.

—Emmanuel Rojas GCP '24

The Graduate Conducting Program degree recipients would like to express their gratitude to their professors, administrators, and advisers for their mentorship over the past two years.

Our thanks to . . .

James Bagwell and Leon Botstein for your impeccable guidance through this profession we call conducting;

Erica Kiesewetter, Zac Schwartzman, and Andrés Rivas for your leadership and for being our bridges to all the orchestras associated with Bard;

Stephanie Blythe, Kayo Iwama, Erika Switzer, Rufus Müller, Teresa Buchholz, Claire Galloway, and David Sytkowski for guiding us through our operatic endeavors here at Bard;

Joan Tower, for providing invaluable instruction on how to find our own voices through the art of composition;

Christopher Gibbs, Kyle Gann, Peter Laki, and Raman Ramakrishnan for passing on your invaluable knowledge of our art form;

Jana Mader and Karen Raizen for your guidance through the cultural and linguistic lenses of the German and Italian languages;

Frank Corliss, Lisa Krueger, Lilly Cadow, Ann Gabler, and Kat Ottosen for your expert assistance through the logistical maneuvers that are unique to Bard;

Stephen Dean, Nora Rubenstone, and the entire Fisher Center staff for being the foundation and lifeblood of all productions at the Fisher Center and throughout Bard;

and especially to all the friends we made throughout our two years here.

BIOGRAPHIES

Writer and soprano **Taylor Mackenzie Adams** performed the role of Diane in Offenbach's *Orphée aux enfers* in March 2024 at the Fisher Center. She began her musical journey in choral spaces, and she continues to seek out the choral community. She appeared as a soprano soloist with Ars Choralis in Woodstock, served as a vocal fellow with the Grant Park Music Festival Chorus in Chicago, and sang with the Sphinx Organization's vocal ensemble, EXIGENCE, which highlights Black and Latinx artists. Adams is a lover of American song, with extensive experience singing Black American songs and spirituals. She is pursuing her MM in the Graduate Vocal Arts Program at the Bard College Conservatory of Music, studying with Lucy Fitz Gibbon. She holds a BA and BMus from the University of Michigan.

Soprano **Emily Finke** performed the role of Eurydice in Offenbach's *Orphée aux enfers* at the Fisher Center in March 2024. She appeared as the soprano soloist in Mendelssohn's Magnificat with the Bard Chamber Singers and Symphonic Chorus, and Bach's *Weihnachtsoratorium* with the Albany Symphony. She was also a featured soloist in Mahler's Symphony No. 4 with the Palm Beach Symphony. Her operatic credits include Young Juana in Crozier's *With Blood, With Ink*; La Ciesca in *Gianni Schicchi*; Lucy in *Fellow Travelers*; and Geraldine in Samuel Barber's *A Hand of Bridge*. Finke is a graduate of the University of Miami Frost School of Music, where she earned her bachelor's degree. She is currently pursuing her master's degree at Bard College Conservatory's Graduate Vocal Arts Program ('24), in the studio of Edith Bers.

Mezzo-soprano **Abbegeael Greene** performed the role of L'opinion publique in Offenbach's *Orphée aux enfers* at the Fisher Center in March 2024. Greene appeared as Iolanthe in Gilbert and Sullivan's *Iolanthe* with The Orchestra Now, and as alto soloist in Mozart's *Vesperae solennes de confessore* with the Bard Conservatory Orchestra, J. S. Bach's *Gottes Zeit ist die allerbeste Zeit* with the Bard Baroque Ensemble, and Handel's *Messiah* with the Roberts Wesleyan University Symphony Orchestra. Greene is in her second year of the Graduate Vocal Arts Program, studying with Stephanie Blythe, Kayo Iwama, Erika Switzer, and Lorraine Nubar.

Timothy Morrow is a conductor from Basking Ridge, New Jersey. He is a graduate of Westminster Choir College, where he studied piano and composition, and is completing an MM in orchestral conducting at the Bard College Conservatory of Music. He enjoys performing with a range of ensembles, including the Bard College Community Orchestra and Philadelphia Symphonic Choir. In addition, he serves the Eastern Orthodox Church as a conductor and composer of new works. Morrow currently resides in Hyde Park, New York, where he enjoys the Hudson Valley's many quirks and flavors. On a cold day, you can find him enjoying hot chocolate from Taste Budd's Café or Samuel's Sweet Shop, and, on a hot day, he may be found anywhere the apple cider donuts are.

Canadian Greek soprano, librettist, and Greek folk singer and dancer **Georgia Perdikoulias** performed the role of Vénus in Offenbach's *Orphée aux enfers* at the Fisher Center in March 2024. She is a first-year student in the Graduate Vocal Arts Program at Bard. Recent performances include Magda Sorel (*The Consul*) with Summer Opera Lyric Theatre, Beatrice (*The Shop Girl*), The Crow (*The Art of Love*), and Chorus (*Endymion's Dream*) with the Centre for Opera Studies and Appreciation. Good Mess Opera Theater commissioned her libretto, *Monsters Made*, winner of two grants from the Canada Council for the Arts, that will be workshopped in spring 2024. Perdikoulias coauthored and published a poetry collection, *Mythopoesis* (2022).

Los Angeles–born conductor **Emmanuel Rojas** served this semester as a conductor for the Bard Opera Workshop and assisted conductor James Bagwell with the Bard Vocal Art Program's production of Jacques Offenbach's *Orphée aux enfers*. Rojas has also served as assistant conductor of both the USC Thornton Symphony and Opera. While at Bard, Rojas is finishing his DMA at the USC Thornton School of Music as a bass trombone major, with elective concentrations in opera conducting (with Brent McMunn), arts leadership (with Kenneth Foster), and music theory/analysis (with Ted Hearne). Also at USC, Rojas studied stage direction with Ken Cazan, voice with Rod Gilfry, and choral conducting with Tram Sparks. As a bass trombonist, Rojas performed with the American Symphony Orchestra for the 2022 Bard SummerScape production of Richard Strauss's *Die schweigsame Frau*, with The Orchestra Now, and with Bard Conservatory Orchestra. He holds a BM from Bob Cole Conservatory of Music at California State University, Long Beach, and an MM in bass trombone performance from USC Thornton School. Rojas is currently studying with James Bagwell and Leon Botstein.

Sam Ross is a conductor and violist currently based in New York. He is in his final year in the Graduate Conducting Program at the Bard Conservatory, where he is studying under James Bagwell. As a conductor and performer, he has premiered works both throughout the Portland, Oregon area and as a member of the IMPULSE new music ensemble at the University of Oregon. From 2018 to 2020, Ross was assistant conductor of the Metropolitan Youth Symphony of Portland. He currently assists the Bard College Community Orchestra and Bard Baroque Ensemble. In 2023, he attended the Baltimore Chamber Orchestra's summer conducting seminar and studied with Markand Thakar. He has performed in masterclasses on viola for Roberto Diaz, Ori Kam, and Brett Deubner. Ross holds a BA from the University of Oregon.

Jun Mo Yang performed the role of Orphée in Offenbach's *Orphée aux enfers* at the Fisher Center in March 2024. He is a Korean American tenor whose previous engagements include Beethoven's *An die ferne Geliebte*, Verdi's *Rigoletto* with Resonance Works, Britten's *Turn of the Screw*, Gilbert and Sullivan's *Pirates of Penzance* and *Iolanthe*; a film production of Antonio Sartorio's *Giulio Cesare in Egitto*; and Adam Guettel's *Light in the Piazza*. In concert, he was soloist in Mozart's *Vesperae solennes de confessore* with the Bard Conservatory Orchestra and *Gottes Zeit ist die allerbeste Zeit* with the Carnegie Mellon Baroque Ensemble. A graduate of Carnegie Mellon University, Yang also holds an advanced music studies certificate. He is pursuing an MM at the Bard College Conservatory in the Graduate Vocal Arts Program, where he studies with Richard Cox, Stephanie Blythe, Kayo Iwama, and Erika Switzer.

THE ORCHESTRA NOW

Leon Botstein, Music Director

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Angeles Hoyos
Julián Andrés Rey Peñaranda
Zeyi Sun
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Sam Boundy, *Principal*
Yuri Ahn
Elvira Hoyos Malagon
Dariimaa Batsaikhan
Emma Churchill*
Amelia Smerz*
Jihyun Hwang*

Bass

Holdan Arbey Silva Acosta,
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Rowan Puig Davis, *Principal*

Flute

Jordan Arbus, *Principal*^{1,2,4}
Chase McClung, *Principal*³,
*Piccolo*²
Monika Dziubelski '24
Olivia Chaikin*

Oboe

David Zoschnick, *Principal*^{1,2},
*English Horn*⁴
Quinton Bodnár-Smith,
Principal^{3,4}
Michal Cieslik '24

Clarinet

Zachary Gassenheimer,
Principal^{1,3}, *Bass Clarinet*^{2,4}
Colby Bond, *Principal*^{2,4}
Eszter Pokai '25
Miles Wazni '25 *E-flat Clarinet*
Dávid Kéringér*

Bassoon

Miranda Macias, *Principal*^{1,2}
Han-Yi Huang, *Principal*^{3,4}
Adelaide Braunhill '26,
Contrabassoon
Katriel Kirk '26
Kylie Bartlett*

Horn

Daniel Itzkowitz, *Principal*^{1,3}
Douglas Nunes, *Principal*^{2,4}
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Giulia Rath, *Principal*^{1,3}
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Ulysse Derrien '26
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Stephen Whimple, *Principal*^{2,3}
Zachary Johnson, *Principal*⁴
Samuel Boeger, *Bass Trombone*

Tuba

Tyler Woodbury

Timpani

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Nick Goodson, *Principal*
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Wan-Ling Chen APS '25
Petra Elek*
Luca Esposito*

Harp

Cheng Wei (Ashley) Lim

Piano/Celeste

Neilson Chen

¹ Mendelssohn

² Adams

³ Brahms, Shaw

⁴ Strauss

* not performing in this concert

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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.

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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.

**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.

**BARD COLLEGE CONSERVATORY OF MUSIC
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