

The background of the poster is a classical painting depicting a dramatic landscape. A large waterfall cascades down a rocky cliff into a pool of water. Several figures are scattered throughout the scene: some are perched on the upper rocks, others are gathered near the base of the waterfall, and a group is in the foreground, seemingly engaged in a social or musical activity. The scene is framed by dense foliage and trees, with a bright, hazy sky above the waterfall.

BARD COLLEGE CONSERVATORY OF MUSIC

# HEAVEN IN A WILD FLOWER

THE EARTHLY AND THE DIVINE

GRADUATE CONDUCTING PROGRAM DEGREE RECITAL  
WITH THE ORCHESTRA NOW

FISHER  
CENTER

SUNDAY, APRIL 27, 2025 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.

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Founded in 2015 by Bard College and led by Leon Botstein, TÔN is a graduate program that is training the next generation of music professionals, offering a master's degree or an advanced certificate. The members of the orchestra are graduates of the world's leading conservatories, and hail from countries across the globe. Many have gone on to have successful careers in orchestras around the world.

TÔN performs dozens of concerts a year at venues including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and the Fisher Center at Bard. The orchestra has performed with numerous distinguished guest conductors and soloists, including Leonard Slatkin, Gil Shaham, Neeme Järvi, Stephanie Blythe, Fabio Luisi, Vadim Repin, Joseph Young, Peter Serkin, Naomi Woo, and JoAnn Falletta.

Among TÔN's many albums on the Hyperion, Sorel Classics, and AVIE labels are 2024's *Exodus* and *The Lost Generation*, as well as rare recordings of Othmar Schoeck's *Lebendig begraben* and George Frederick Bristow's "Arcadian" Symphony. Recordings of TÔN's live concerts from the Fisher Center can be heard regularly on Classical WMHT-FM and WWFM The Classical Network, and the orchestra has appeared over 100 times on *Performance Today*, broadcast nationwide.

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## Graduate Conducting Program

James Bagwell, *Codirector*

Leon Botstein, *Codirector*

Presents

# HEAVEN IN A WILD FLOWER: THE EARTHLY AND THE DIVINE

## GRADUATE CONDUCTING PROGRAM DEGREE RECITAL

### Ludwig van Beethoven (1770–1827)

Symphony No. 7 in A Major, Op. 92  
I. Poco sostenuto - Vivace

### Wolfgang Amadeus Mozart (1756–91)

Ave verum corpus, K. 618  
Misericordias Domini, K. 222

*Hunter "Tina James" Cuyler, Conductor*

### Gabriel Fauré (1845–1924)

Requiem, Op. 48 (1900 version)  
I. Introit et Kyrie  
V. Agnus Dei  
VI. Libera me  
VII. In Paradisum

### Amy Beach (1867–1944)

3 Choral Responses, Op. 8, No. 3  
("Peace I Leave with You")

*Alex Terpkosh, Conductor*

## INTERMISSION

### Johannes Brahms (1833–97)

Hungarian Dances (orch. Brahms)  
No. 1 in G Minor  
No. 3 in F Major  
No. 10 in F Major

### Manuel de Falla (1876–1946)

"Danza ritual del fuego" from *El amor brujo*

### Alberto Ginastera (1916–83)

Four Dances from *Estancia*, Op. 8a  
I. Los trabajadores agrícolas (The Land Workers)  
II. Danza del trigo (Wheat Dance)  
III. Los peones de hacienda (The Ranch Hands)  
IV. Danza final: Malambo (Final Dance)

*Nicolás Gómez Amín, Conductor*

## NOTES ON THE PROGRAM

### **Symphony No. 7 in A Major, Op. 92**

Ludwig van Beethoven  
Born in Bonn, Germany, 1770  
Died in Vienna, Austria, 1827

### **Ave verum corpus, K. 618** **Misericordias Domini, K. 222**

Wolfgang Amadeus Mozart  
Born in Salzburg, Austria, 1756  
Died in Vienna, Austria, 1791

**Ludwig van Beethoven's** Seventh Symphony premiered in 1813, with Beethoven proclaiming that the work was “one of [his] best.” The premiere concert opened with the Seventh and commenced with marches by Jan Ladislav Dussek and Ignaz Pleyel, both of which were written for a trumpet-playing automaton invented by Johann Nepomuk Mäelzel, a longtime collaborator of Beethoven's. The performance concluded with *Wellington's Victory*, written by Beethoven and Mäelzel and arranged for orchestra.

The Seventh Symphony bears similarities to its two immediate predecessors; it maintains a pulse that strongly resembles the forward-moving energy of the Fifth Symphony, but it is separated by motion into different musical landscapes much like the Sixth Symphony (“Pastoral”). The first movement of Beethoven's Seventh heavily utilizes a peasant round-dance theme that resembles the brevity of some movements in the “Pastoral” Symphony, and also relies upon the aforementioned forward motion.

“Misericordias Domini” is a polyphonic motet that relies on a single phrase in Latin: “The mercies of the Lord, I will sing forever.” Quick in tempo and with formulaic counterpoint, the piece reflects a young **Wolfgang Amadeus Mozart** writing energetic music on commission. He wrote the piece while in Munich overseeing the production of his opera *La finta giardiniera*, and it was commissioned by Maximilian III Joseph—prince-elect of the Holy Roman Empire and duke of Bavaria—with the specification that it be contrapuntal and be played days later as an offertory on the first Sunday of Lent. Correspondence between Mozart and his composition instructor Padre Martini documents that the young composer sent it for feedback in 1776; Martini then responded that the offertory met all of the necessary requirements for a “modern” choral composition at the time: “good harmony, mature modulation, a moderate pace in the violins, a natural connection of the parts, and good taste.” Regardless, some music historians speculate that Mozart did not hold this piece in high regard. Mozart biographer Otto Jahn even went so far as to claim that the composer treated the

commission “as an exercise,” but evidence points to the contrary; Mozart sent copies of this score to multiple colleagues and took the manuscript with him in 1777 to Mannheim and Paris. Many copies of the work have been found in Bavarian churches, some of which are believed to have been transcribed by Leopold Mozart.

In contrast, the adagio “Ave verum corpus” is a homophonic piece with a much smoother, more ethereal texture. Written in June 1791, months before Mozart's death, this work is often considered by musical historians alongside one of his most famous works—the unfinished Requiem—and its texture and style does greatly resemble the slower movements of that piece. Scholars label “Ave verum corpus” a derivation from the popular dance styles of the mid-18th century and thus an anomaly to the stereotypical Mozartean sound. Historian Bern Edelmänn believes that the piece is inspired heavily by “Lauda Sion salvatorem,” composed in 1775 by Michael Haydn, who was known for using historically inspired techniques and was the brother of Mozart's mentor, Joseph Haydn.

—Hunter “Tina James” Cuyler GCP '25

### **Requiem, Op. 48**

Gabriel Fauré  
Born in Pamiers, France, 1845  
Died in Paris, France 1924

### **3 Choral Responses, Op. 8, No. 3 (“Peace I Leave with You”)**

Amy Beach  
Born in Henniker, New Hampshire, 1867  
Died in New York, New York, 1944

**Gabriel Fauré's** Requiem presents a vision of peaceful deliverance rather than a plea for forgiveness from sin or visions of terrifying judgment. Unlike other well-known requiems—such as those by Wolfgang Amadeus Mozart, Hector Berlioz, Camille Saint-Saëns, and Benjamin Britten—Fauré omits the “Dies irae,” the traditional section that references the Day of Wrath, and replaces it with the “In Paradisum.” This omission of the apocalyptic “Dies irae” highlights Fauré's more serene and comforting perspective on death.

Fauré's Requiem went through several revisions before the final edition was published in 1901. In its first performance, at a funeral in 1888, there were only five movements: “Introit et Kyrie,” “Sanctus,” “Pie Jesu,” “Agnus Dei,” and “In Paradisum.” This early version was referred to as *un petit Requiem*. Between 1888 and 1893, Fauré added the “Offertory” and “Libera me,” and the seven-movement version was performed in 1893



at La Madeleine, with an expanded orchestration that included two bassoons, four horns, and two trumpets. In 1900, after the work was published, Fauré's publisher persuaded him to revise the score again, resulting in the 1900 version for full symphonic orchestra. This final revision added flutes, clarinets, three trombones, and additional violin parts beyond the original solo in the "Sanctus."

While Fauré insisted that the work was not directly inspired by the deaths of his parents—his father in 1885, and his mother in 1887—many critics believe that their passing had an impact on the composition. Fauré's correspondence offers insight into his intentions for the Requiem, although it remains unclear whether his personal experiences influenced the music: "Everything I managed to entertain by way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest."

**Amy Beach**, one of America's earliest successful female composers, holds the distinction of being the first American woman to write a symphony and have it performed by a major orchestra: *Gaelic Symphony*, premiered by the Boston Symphony Orchestra on October 30, 1896. Born in New Hampshire in 1867, she started her compositional journey at age four, writing three waltzes. In 1891, while living in Boston, Beach was a member of the Emmanuel Episcopal Church, where she set the text for "Peace I Leave with You" using the King James Version of the Bible.

"Peace I leave with you, my peace I give unto you: not as the world giveth, give I unto you. Let not your heart be troubled, neither let it be afraid." John 14:27

—Alex Terpkosh GCP '25

### **Hungarian Dances, Nos. 1, 3, and 10**

Johannes Brahms

Born in Hamburg, Germany, 1833

Died in Vienna Austria, 1897

### **"Danza ritual del fuego" from *El amor brujo***

Manuel de Falla

Born in Cádiz, Spain, 1876

Died in Alta Gracia, Argentina, 1946

### **Four Dances from *Estancia*, Op. 8a**

Alberto Ginastera

Born in Buenos Aires, Argentina, 1916

Died in Geneva, Switzerland, 1983

<i>Aquí me pongo a cantar</i>	Here I come to sing
<i>al compás de la vigüela</i>	to the strum of my guitar
<i>que el hombre que lo desvela</i>	for the man kept awake
<i>una pena extraordinaria</i>	by an extraordinary sorrow
<i>como la ave solitaria</i>	finds solace in song
<i>con el cantar se consuela</i>	like a solitary bird

José Hernández, from *El Gaucho Martín Fierro*  
(English translation by Nicolás Gómez Arín)

Composers have long turned to folk music and dance for inspiration. While diverse in origin and aesthetics, the three pieces featured in this program share a common theme: a return to the roots of musical expression. Whether from Hungary, Spain, or Argentina, these works convey a wide range of emotions through the simplest means, deeply tied to the people and their land.

**Johannes Brahms's** lifelong fascination with Hungarian folk music is well-documented, with several of his major instrumental works featuring Hungarian themes, including all of the concertos and the Piano Quartet in G Minor. The first set of his Hungarian Dances, from which the three selections on this program are drawn, connects directly to Brahms's youth. These dances contain melodies dating back to his 1853 tour with Hungarian violinist Eduard Rémenyi, who often performed folk tunes to which Brahms would improvise accompaniments. The source material allowed Brahms to explore the rhythmic freedom and unconventional harmonies essential to this idiom. After the commercial success of the original four-hand piano version, Fritz Simrock, Brahms's publisher, urged him to orchestrate some of them. Brahms agreed, admitting, "I know that I must make a few, or else others will." The first dance is a lyrical, somewhat-brooding czardas, showcasing its hallmark tempo flexibility. The third dance is playful, with oboes leading a charming melody and a contrasting middle section with cymbals and bass drum. The last dance, No. 10, is a festive presto, where Brahms displays his mastery for crossed rhythms and an unabashed joy of living.

**Manuel de Falla's** primary artistic goal was to create a distinct national style rooted in the traditional music, dance, and stories of his native Spain. His ballet *El amor brujo* (Love the Sorcerer) is perhaps his most cohesive effort in synthesizing the stylistic traits of Andalusian *cante jondo*, or deep song. Originally conceived in 1915 as a modestly scored, opera-like *gitanería*, the work underwent several revisions before arriving at the 1924 ballet-pantomime version we frequently hear today. The story centers around Candelas, a recently widowed Andalusian woman haunted by the ghost of her late husband who prevents her from reciprocating young Carmelo's courtship. The most famous excerpt, "Danza ritual del fuego," depicts Carmela attempting to exorcise the ghost. The piece opens with hazy trills in the violas and

clarinets, setting a mysterious atmosphere. An entrancing oboe melody accompanied by two obsessively repeated chords establishes the ritualistic mood. A powerful melody from the horns and violins evokes the resonant sound of a *cantaora* (flamenco singer), while constant dynamic contrasts reflect the struggle to cast off the ghost. The dance builds in intensity, and swirling woodwinds and brass calls propel the orchestra to a frenetic conclusion.

**Alberto Ginastera** wrote his one-act ballet *Estancia* in 1941 shortly after meeting Aaron Copland, with whom he would later study in Tanglewood. The context for their meeting was the South American tour of the American Ballet Caravan, presenting Copland's *Billy the Kid*. The impresario Lincoln Kirstein, founder of the company, commissioned Ginastera to compose a ballet evoking rural life in the Argentinian ranches, or *estancias*. Ginastera took his inspiration from the Argentinian epic *Martín Fierro*, an emblematic work centering on the figure of the *gaucho*—a brave, quasi-mythological horseman inhabitant of the *pampas* (plains). *Estancia* depicts a day in the pampas while underscoring the political overtones of the poem, portraying a story that condemns the injustices endured by a marginalized segment of Argentinian society.

Like that of de Falla, Ginastera's music draws deeply from local folk traditions. *Estancia* is a quintessential example of his “Objective Nationalism” period, which champions the values of such musical traditions as legitimate sources for large-scale classical works. The concert suite opens with “Los trabajadores agrícolas,” an energetic movement based on the constant alternation between duple and triple meters ubiquitous in Latin American music. Igor Stravinsky's influence is apparent in the blocks of major triads set against a dissonant bassline, evoking the laborers' toil. Underneath, a composite of percussion instruments mimic the rhythmic patterns of the *bombo legüero*, a type of bass drum common in Andean folk music. The gentler “Danza del trigo” features a tender flute solo symbolizing the rays of the sun slowly setting over the fields. Distant horns suggest a morning breeze and give way to a section of heartfelt lyricism. In “Los peones de hacienda,” horn fanfares lead the way, accompanied by rustic, complex rhythmic ostinatos and vigorous timpani solos. The suite culminates in the “Danza final,” a celebratory *malambo* with colorful percussion, brass calls, woodwind cries, and an unforgettable melody.

—Nicolás Gómez Amin GCP '25

## TEXTS AND TRANSLATIONS

### Mozart, Ave verum corpus

*Ave verum corpus natum,  
de Maria Virgine,  
vere passum, immolatum  
in cruce pro homine,  
cujus latus perforatum  
unda fluxit et sanguine,  
esto nobis praegustatum  
in mortis examine.*

Hail the true body,  
born of the Virgin Mary,  
truly suffered, sacrificed  
on the Cross for mankind,  
whose pierced side  
flowed with water and blood,  
let it be for us, in consideration,  
a foretaste of death.

### Mozart, Misericordias Domini

*Misericordias Domini,  
Cantabo in aeternum*

The mercies of the Lord,  
I will sing forever.

### Fauré, Requiem

#### I. Introit et Kyrie

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Give them eternal rest, Lord,  
and may perpetual light shine upon them.

Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.

A hymn becomes you, God, in Zion,  
and a vow shall be paid to you in Jerusalem.

Exaudi orationem meam: ad te omnis  
caro Veniet.

Hear my prayer: to you all flesh  
shall come.

Kyrie eleison. Christe eleison.  
Kyrie eleison.

Lord, have mercy. Christ, have mercy.  
Lord, have mercy.

## V. Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem.	Lamb of God, who takes away the sins of the world, give them rest.
Agnus Dei, qui tollis peccata mundi, dona eis sempiternam requiem.	Lamb of God, who takes away the sins of the world, give them eternal rest.
Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.	May eternal light shine on them, Lord, with your saints forever, for you are good.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Give them eternal rest, Lord, and may light perpetual shine upon them.

## VI. Libera me

Libera me, Domine, de morte aeterna, in die illa tremenda: quando caeli movendi sunt et terra; dum veneris judicare saeculum per ignem.	Deliver me, Lord, from eternal death, on that terrible day: when the heavens and earth will be shaken; when you will come to judge the age with fire.
Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira.	I am made to tremble, and I am afraid, since trial and anger are coming.
Dies illa, dies irae, calamitatis et miseriae, Dies illa, dies magna et amara valde.	That day, a day of anger, disaster and sorrow, That day, a mighty day, and one exceedingly bitter.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Give them eternal rest, Lord, and may perpetual light shine upon them.

## VII. In Paradisum

In paradisum deducant angeli: in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem.	May the angels lead you into paradise: may the martyrs receive you as you arrive, and bring you into the holy city of Jerusalem.
Chorus angelorum te suscipiat, et cum Lazaro quondam paupere, aeternam habeas requiem.	May the choir of angels receive you, and with Lazarus, once a beggar, may you have eternal rest.

## BIOGRAPHIES

Chilean conductor and violinist **Nicolás Gómez Amín** (he/him) has performed in renowned venues across Chile, the United States, and Greece. From 2022 to 2024, he served as the music director of the Lehigh Valley Chamber Orchestra. He is also a regular guest conductor with the Berks Sinfonietta and has held the position of president and music director of the Chamber Players at Kutztown University of Pennsylvania. In Chile, Gómez Amín was the assistant conductor at the 2024 Portillo International Music Festival and he guest-conducted the Orquesta de Cámara del Teatro Municipal de Santiago during a tour of the Arica y Paríacota region. Gómez Amín earned a bachelor's in music performance from Kutztown University in 2022, where he studied under Kurt Nikkanen and was awarded the President's International Piano and Strings Quintet Scholarship. Since September 2023, he has been pursuing graduate studies in conducting at the Bard College Conservatory, under the guidance of Maestro James Bagwell. He has worked with singers in Bard's graduate Vocal Arts Program and conducted the Undergraduate Opera Workshop.

**Hunter "Tina James" Cuyler** (she/her) is a violist, vocalist, and conductor from Ohio. She developed a love for music growing up as a classical violist and musical theater performer. She attended Miami University, where she studied viola with Mary E. M. Harris and Christopher Fischer. She became passionate about chamber music under the direction of violist Lucy Ginther, violinist Harvey Thurmer, and cellist Sarah Kim, and she found her love of conducting under the guidance of Ricardo Averbach. Cuyler was the first openly transgender woman to become a member of the Miami University Men's Glee Club, with whom she sang for four years under the direction of Jeremy D. Jones. With the Men's Glee Club, she had the privilege of performing across the United States, Scotland, England, and France; she also performed with world-renowned tenor Friar Alessandro, "The Voice of Assisi." Upon graduating from Miami University with a bachelor of music in viola performance in 2023, Cuyler came to Bard Conservatory to pursue her master's in conducting under the tutelage of James Bagwell. During her time at Bard, she has continued her vocal studies with soprano Claire Galloway Weber and conducted alongside her colleagues in the Undergraduate Opera Workshop. She has also conducted student-written compositions, and, in 2024, she cofounded the Bad Witch Quartet with producers Dylan Nirvana and Elena Batt. Outside of her musical endeavors, Tina is a makeup artist and wardrobe dresser at the Richard B. Fisher Center for the Performing Arts and has had the opportunity to work under the guidance of some of the best hair and makeup designers of the Broadway and opera world.

**Alex Terpkosh** (he/him) received a bachelor's degree in music and biology from Gustavus Adolphus College, initially focusing on conservation and animal behavior but eventually shifting to conducting. Under the direction of James Patrick Miller, Terpkosh served as an assistant conductor with the Gustavus Wind Orchestra during tours in Spain and France. Determined to build a career in the fine arts, he continued his studies at Bard's Graduate Conducting Program under the direction of James Bagwell. Alongside his musical development, Terpkosh also advanced his career in fine arts management; his work as an orchestra manager at the Aspen Music Festival and intern with the Albany Symphony significantly impacted his career trajectory, and he looks forward to continuing his career in fine arts management after graduation. Outside of work, Alex enjoys exploring new coffee shops and experimenting with new recipes.

Featured soloist **Joseph Breslau** (he/they), baritone, is passionate about opera, new music, and German Lieder. They are a second-year student of the Bard Vocal Arts Program, where they study with Richard Cox. A graduate of the Cleveland Institute of Music, they have performed roles including Papageno (*Die Zauberflöte*) and Sid (*Albert Herring*), premiered numerous contemporary works, and appeared as a soloist with Baroque ensembles. A dedicated recitalist, Breslau won the Pittsburgh Concert Society's Major Artist competition and the NATS Ohio senior undergraduate division.

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### Soprano

Elena Batt (she/her)  
Elizabeth Bayer (she/her)  
Annabella Capaccio (she/her)  
Catalyna Contreras Araya (she/her)  
Tess Davis (she/her)  
Norah Davison (she/her)  
Sophie Deerberg (she/her)  
Sophie Dubber (she/her)  
Lauren Flaten (she/her)  
Julia May (she/her)  
Hanna Okalava (she/her)  
Adriana C. Rivera Corujo (she/her)  
Julia Seaver (she/her)  
Melody Zhang (she/her)

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Autumn Cosden (they/she)  
Natalie Davis (she/they)  
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Emily Lewis (she/her)  
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Elie Walsh (she/her)  
Luciana Ysuaiza Acevedo (she/her)

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Leo Cronan (he/him)  
Jiyu Kwon (he/him)  
Riley Mabry (he/him)  
Ryan Michki (he/him)  
Reid Shriver (he/him)  
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Haley Maurer Gillia  
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Emerie Mon  
Seunghye Park  
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Zeyi Sun  
Carlos Torres  
Shengjia (Sherry) Zhang  
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Tania Ladino Ramirez  
Chia-Mei (Lily) Li  
Enoch Ng  
Samuel Omalyev

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Sam Boundy  
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Daniel Itzkowitz  
Douglas Nunes  
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Forrest Albano  
Jid-anan Netthai  
Giulia Rath

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Zachary Johnson  
Samuel Boeger, *Bass Trombone*

### Tuba

Tyler Woodbury

### Timpani

Pei Hsien (Ariel) Lu

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Luca Esposito  
Nick Goodson

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Cheng Wei (Ashley) Lim

### Keyboard

Neilson Chen

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Leonardo Pineda '15 TÖN '19, *Interim Assistant Conductor and Guest Conductor for Educational Partnerships*  
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### **Vocal Casting**

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Weigang Li\*  
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Marka Gustavsson  
Brian Hong  
Honggang Li\*  
Melissa Reardon

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Peter Wiley

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Satoshi Okamoto

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Anthony McGill\*

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Keisuke Ikuma  
Alexandra Knoll  
Ryan Roberts

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Marc Goldberg

### Trumpet

Edward Carroll

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Barbara Jöstlein-Currie  
Hugo Valverde

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Demian Austin  
Sasha Romero  
Nicholas Schwartz  
Weston Sprott

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Derek Fenstermacher  
Alec Mawrence  
Marcus Rojas

### Harp

Mariko Anraku

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Eric Cha-Beach  
Jason Haaheim  
Jason Treuting

### Piano

Reiko Aizawa  
Benjamin Hochman\*  
Blair McMillen  
Terrence Wilson

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

### Undergraduate Voice

Lucy Fitz Gibbon '15  
Claire Galloway  
Rufus Müller  
Teresa Buchholz  
Erika Switzer  
David Sytkowski

### Chamber Music

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Raymond Erickson  
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Nicholas Alton Lewis  
Raman Ramakrishnan  
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### Orchestral Studies

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Erica Kiesewetter

### Alexander Technique

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Kayo Iwama, *Associate Director*  
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### Collaborative Piano Fellowship

Erika Switzer, *Director*

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The Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and 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 River Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world. The Fisher Center presents more than 200 world-class events and welcomes 50,000 visitors each year.

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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. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; advanced degrees through 13 graduate programs; 10 early colleges; and numerous dual-degree programs nationally and internationally. Building on its 165-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal arts education. The undergraduate program at the main campus in upstate New York has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit [bard.edu](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).

## SAVE THE DATE

### BARD CONSERVATORY ORCHESTRA

MAY 10 AT 7 PM

Conducted by Tan Dun

### BARD SUMMERSCAPE

#### PASTORAL

JUNE 27–29

Fisher Center LAB Commission/World Premiere

Choreography by Pam Tanowitz

Décor by Sarah Crowner

Music by Caroline Shaw

#### JUBILEE

JULY 11–13

Fisher Center LAB/Civis Hope Commissions

A work-in-progress reading of a libretto by Suzan-Lori Parks

Inspired by Scott Joplin's *Treemonisha*

Directed by Steve H. Broadnax III

#### DALIBOR

JULY 25 – AUGUST 3

By Bedřich Smetana

SummerScape Opera/New Production

Libretto by Josef Wenzig, Czech translation by Ervín Špindler

Directed by Jean-Romain Vesperini

American Symphony Orchestra conducted by Leon Botstein

35TH BARD MUSIC FESTIVAL

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AUGUST 8–10

WEEKEND ONE

*A Musical Mirror of the 20th Century*

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Cover: *The Dance* by Hubert Robert, 1777–79, The Metropolitan Museum of Art.