

BARD COLLEGE CONSERVATORY OF MUSIC



BARD CONSERVATORY ORCHESTRA

CONDUCTED BY TAN DUN

**FISHER
CENTER**

**SATURDAY, MAY 10, 2025 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 and, at the graduate level, programs in vocal arts, conducting, and instrumental performance as well as Chinese music and culture. Also at the graduate level, the Conservatory offers an Advanced Performance Studies program and a 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: to China, Hong Kong, and Taiwan; Russia and six cities in Central and Eastern Europe; and 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 25 countries and 31 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, Dr. Ingrid A. Spatt '69 Memorial Flute Scholarship, and Stephen and Belinda Kaye Scholarship, among others.

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Through Fisher Center LAB, the Center's acclaimed residency and commissioning program, artists are provided with custom-made support toward their innovative projects. Their work has been seen in over 100 communities around the world. Resident choreographer Pam Tanowitz's 2018 *Four Quartets* was recognized as "the most important work of dance theater so far this century" by *The New York Times*. In 2019, the Fisher Center won the Tony Award for Best Revival of a Musical for Daniel Fish's production of *Oklahoma!*, which began life in 2007 as an undergraduate production at Bard and was produced professionally by the Fisher Center in 2015 before transferring to New York City. *Illinoise*, a 2023 Fisher Center world premiere from artists Sut'jan Stevens, Justin Peck, and Jackie Sibblies Drury, was recognized with a Tony Award for Best Choreography following its tour and transfer to Broadway.

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. 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.

Bard College Conservatory of Music

Tan Dun, *Dean*

Frank Corliss, *Director*

Presents

BARD CONSERVATORY ORCHESTRA

Leon Botstein, *Music Director*

Tan Dun, *Conductor*

Maurice Ravel
(1875–1937)

Ma mère l'Oye (Mother Goose Suite)

1. Pavane de la Belle au bois dormant
2. Petit Poucet
3. Laideronnette, Impératrice des Pagodes
4. Les entretiens de la Belle et de la Bête
5. Le Jardin féérique

Claude Debussy
(1862–1918)

Première rhapsodie pour orchestre avec clarinette principale (First rhapsody for orchestra with solo clarinet)

Mohammad AbdNikfarjam '26, *clarinet*

Maurice Ravel
(1875–1937)

Boléro

INTERMISSION

Modest Mussorgsky
(1839–81)

Pictures at an Exhibition (orch. Maurice Ravel)

- Promenade—
- I. Gnornus
- Promenade—
- II. The Old Castle
- Promenade—
- III. Tuileries
- IV. Bydlo
- Promenade—
- V. Ballet of the Chicks in their Shells
 - VI. "Samuel" Goldenberg and "Schmuyle"
 - VII. Limoges: The Market—
 - VIII. Catacombs: Sepulcrum romanum—Cum mortuis in lingua mortua
 - IX. The Hut on Fowl's Legs (Baba Yaga)—
 - X. The Great Gate at Kiev

NOTES ON THE PROGRAM

Ma mère l'Oye (Mother Goose Suite) (1908, orchestrated 1911)

Maurice Ravel

Born in Ciboure, Basses-Pyrénées, France, 1875

Died in Paris, France, 1937

Maurice Ravel's *Mother Goose* has nothing to do with the famous collection of English nursery rhymes. This *Mother Goose* (or *Ma mère l'Oye*) is the title of a volume of French fairy tales published by Charles Perrault in 1697—a volume that contained, among others, the stories of “Sleeping Beauty” and “Little Red Riding Hood.”

Ravel was inspired by Perrault's book and other fairy tales when, in 1908, he wrote a suite for piano duet for Mimi and Jean Godebski, the children of his friends Cipa and Ida Godebski. He orchestrated the suite in 1911, and expanded it into a ballet score.

However, the work is most often performed in the original suite form, consisting of the orchestrations of the five original movements for piano duet.

1. Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty)

The pavane is a slow dance of Spanish origin to which Ravel had first turned in his early “Pavane for a Dead Princess.” This new Pavane is rather brief, consisting of a single motif, soft and delicate, repeated by various instruments of the orchestra.

2. Petit Poucet (Tom Thumb)

The score is preceded by a short excerpt from Perrault's story: “He thought he would be able to find the path easily by means of the bread he had strewn wherever he had walked. But he was quite surprised when he couldn't find a single crumb; the birds had come and eaten them all.”

Tom Thumb's wanderings are depicted here by steady eighth notes in the strings, over which the woodwinds play a quiet “walking” melody. The birds referred to in the story are indicated by a solo violin playing harmonic glissandos against a twittering flute and piccolo.

3. Laideronnette, Impératrice des Pagodes (Little Homely, Empress of the Pagodes)

The story on which this movement was based was written by the Countess d'Aulnoy, a contemporary of Perrault. The heroine is a beautiful princess who was made ugly by a wicked witch. She travels to a distant country inhabited by tiny people called “pagodes.” (Eventually, as one might expect, she is restored to her original beauty and finds her Prince Charming.)

As in the previous movement, Ravel concentrated on a single image from the story, which he included at the head of the score: “She undressed and got into the bath. Immediately the pagodes and pagodesses began to sing and to play instruments. Some had theorbos [large lutes] made from walnut shells; some had viols made from almond shells; for the instruments had to be of a size appropriate to their own.”

The music is a study in turn-of-the-century Orientalism, with a lively pentatonic melody (playable on the black keys of the piano) that is colorfully orchestrated. In a more serious middle section, Little Homely dances with the Green Serpent (who turns out to be Prince Charming, also transformed by an evil spell). The dance of the “pagodes” then returns.

4. Les entretiens de la Belle et de la Bête (Conversations of Beauty and the Beast)

This story, popularized by many cinematic and theatrical adaptations, was originally written by Gabrielle-Suzanne Barbot de Villeneuve in 1740 and edited by Marie Leprince de Beaumont in 1756. Again, the words that are relevant to the music are reprinted in the score:

“When I think of your good heart, you don't seem so ugly.”

“Oh, I should say so! I have a good heart, but I am a monster.”

“There are many men who are more monstrous than you.”

“If I were witty I would pay you a great compliment to thank you, but I am only a beast.”

...

“Beauty, would you like to be my wife?”

“No, Beast!”

...

“I die happy because I have the pleasure of seeing you once again.”

“No, my dear Beast, you shall not die. You shall live to become my husband.”

The Beast had disappeared, and she beheld at her feet a prince more handsome than Amor, who was thanking her for having lifted his spell.

The movement is in the tempo of a slow waltz. The Beauty is represented by the clarinet, the Beast by the contrabassoon. The two instruments take turns at first, and then join in a duet that becomes more and more impassioned. After a fortissimo climax and a measure of silence, an expressive violin solo (with harmonics) brings the movement back to its original tempo as the Beast is transformed back into the handsome prince he once was.

5. Le Jardin féérique (The Fairy Garden)

This movement is not based on any particular fairy tale. It is, rather, a celebration of a miraculous garden, where the sun never sets and everyone lives a blessed and happy life. The music is a single crescendo from a soft and low string sonority to a veritable feast of sound, resplendent with harp, celesta, and glockenspiel.

Première rhapsodie pour orchestre avec clarinette principale
(First rhapsody for orchestra with solo clarinet) (1910, orchestrated in 1911)

Claude Debussy

Born in St. Germain-en-Laye, France, 1862

Died in Paris, France, 1918

Claude Debussy's Clarinet Rhapsody (he called it a "first," but there was never a second) was written in 1910 as a competition piece for the Paris Conservatoire. As one of the judges, Debussy had to sit through the entire competition—an experience he did not particularly enjoy. He wrote to his publisher, Jacques Durand, on July 8: "On Sunday, (spare me a thought!) I will be hearing the Rhapsody for Clarinet in B Flat eleven times. I'll tell you about it if I'm still alive." A week later, he reported: "The clarinet contest was quite outstanding and, judging from the expressions on the faces of my colleagues, the Rhapsody was a success! . . . One of the competitors, Vandercruyssen, played it from memory with great musicianship. As for the others, their playing was accurate but mediocre." Originally scored for clarinet and piano, the Rhapsody was orchestrated in 1911.

The word "rhapsody," originally meaning the recitation of excerpts from a longer epic poem, was taken up in the Romantic era as a name for a virtuosic composition that often consisted—as in some of Franz Liszt's Hungarian Rhapsodies—of a slower, lyrical section followed by a faster, more brilliant one. This is the format that Debussy adopted as the basis for his composition: there is a slow and dreamlike first melody that is followed, after a short interlude in a medium tempo, by a fast section ("scherzando"). While the first section is based on the pentatonic scale, the second makes ample use of chromatic half-steps.

***Boléro* (1928)**

Maurice Ravel

Born in Ciboure, Basses-Pyrénées, France, 1875

Died in Paris, France, 1937

Maurice Ravel once described *Boléro* as "seventeen minutes of orchestral tissue without music." Somewhat to the composer's surprise, *Boléro* eclipsed most of his other works in popularity. Ravel himself considered it "an experiment in a very special and limited direction that should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve."

What it does achieve, then, is a single, drawn-out crescendo in which the instruments of the orchestra enter gradually to build up to the final climax. The melody itself—which is actually quite complex, with many irregularities in its phrase structure—never changes. More precisely, it alternates between two forms, one beginning with the note C, the other with B-flat. Throughout most of the piece, we hear the "C" version twice, followed by two renditions of the "B-flat," and then the "C" form again. The snare drums play the bolero rhythm without a moment's interruption from beginning to end. The bass part is not exceedingly varied, either: it consists of only two notes, C and G, for about 16 ½ minutes out of 17. It therefore comes as a great surprise when, just before the end, the bass suddenly changes from C-G to E-B for exactly eight measures. C and G then return to close the piece.

Boléro was first conceived as a ballet for Ida Rubinstein's dance company in Paris. (Interestingly, the original title was *Fandango*, another Spanish dance, which has a slower tempo; Ravel always insisted that the tempo of his piece should not be rushed.) The original ballet's storyline, if it may be called that, was described by an eyewitness as follows:

The curtain rises on a dark, smoky room in a Spanish tavern. A woman enters . . . with a tall Spanish comb and a scarlet and black shawl. Atop a table, she begins to stamp out the rhythm of the bolero. Instantly the room fills with men. The music grows in passion and the woman is joined in the dance, first by one and then by a dozen or so men. The excitement increases. Knives are drawn. A fight is barely avoided. The . . . woman is tossed from arm to arm. Then, suddenly, all comes to a stop as the music reaches its climax. Curtain.

—Peter Laki, *Visiting Associate Professor of Music Emeritus*

***Pictures at an Exhibition (1874)* (orchestrated by Maurice Ravel, 1922)**

Modest Mussorgsky

Born in Karevo, Russia, 1839

Died in St. Petersburg, Russia, 1881

We rarely hear Modest Mussorgsky's music exactly as he wrote it. Because the composer had difficulties completing projects—particularly large-scale ones—and because his compositional style was viewed as unconventional, supportive contemporaries and later admirers felt the need to lend a hand. Some of them finished incomplete works, such as Nicolai Rimsky-Korsakov did for the opera *Khovanshchina*, while others edited and recast them in formats considered more palatable, as Rimsky-Korsakov, Dimitri Shostakovich, and others did for *Boris Godunov*.

The most famous instance is *Pictures at an Exhibition*, which Mussorgsky originally wrote as an innovative piano suite in 1874 but which is best known in Maurice Ravel's masterful orchestration. In fact, more than a dozen composers and conductors arranged the piece for orchestra and others transcribed it for solo instruments or ensembles. The rock group Emerson, Lake & Palmer even took a stab at the work, adding lyrics and amplification.

In July 1873, Mussorgsky's good friend Viktor Hartmann, a noted Russian artist, died suddenly. The following February, a memorial exhibition of his works was mounted in St. Petersburg, organized by the critic Vladimir Stasov and the Architects' Society. The exhibition of some 400 images inspired Mussorgsky to write a piano suite that drew upon what he saw. Since Hartmann had been involved with theater, architecture, design, and painting, and had spent some years living abroad, the range of media he used and the subjects he captured were quite broad. Mussorgsky matched this cosmopolitan reach by using titles in Russian, French, Polish, Yiddish, Latin, and Italian. Although most of the artworks displayed in the exhibition are now lost, six of those Mussorgsky used have survived.

Mussorgsky wrote *Pictures* in just 22 days. In June 1874, he reported to Stasov (his great advocate to whom the work dedicated): "Sounds and ideas have been hanging in the air; I am devouring them and stuñing myself.—I barely have time to scribble them onto paper. I am writing the fourth number.—The links are good ('On Promenade'). I want to finish it as quickly and securely as I can. My profile can be seen in the interludes. I consider it successful to this point . . . The titles are curious."

Nothing is known about performances of the suite during Mussorgsky's lifetime, and the work was only published in a not-entirely-correct edition by Rimsky-Korsakov in 1886—five years after the composer's death. At this time, Michael Tauschmaloff, a student of Rimsky's, orchestrated the work, although he did not include all the pictures and used the Promenade at the beginning rather than as a link among the pieces.



Ballet of the Chicks in their Shells, Viktor Hartmann, c. 1870

There were several other attempts before Ravel's 1922 orchestration, which was written on a commission from Serge Koussevitzky for concerts in Paris.

As Mussorgsky noted, "On Promenade" represents the composer himself as he strolls through the exhibition. The theme reappears prominently as an interlude three more times in the work, each occurrence conveying a somewhat different mood, as if the viewer himself is changing as he moves from picture to picture. (The original piano suite includes the Promenade four more times—the omission of the last one is the only significant structural change Ravel made to the original.)

The stately Promenade is boldly interrupted by "Gnomus," based on a lost image of a grotesque toy nutcracker. After a return of the Promenade comes "The Old Castle," which is derived from a lost watercolor of a troubadour singing a ballad before an old palace (the haunting song is memorably represented by the alto saxophone). After a shortened version of the Promenade, the music shifts to one of the scherzo-like movements, here conveying children playing in the Parisian gardens of the "Tuileries." This is in stark contrast with the more lugubrious movement that follows, "Bydlo," the Polish word for cattle.

The Promenade, this time quite brief and more lyrical, bridges to another fleeting scherzo, "Ballet of the Chicks in their Shells," based on designs Hartmann had created for a ballet production in St. Petersburg. "'Samuel' Goldenberg and 'Schmuyle'" is based on two surviving Hartmann sketches, one of a rich Jew, the other poor, from a Polish ghetto. Stasov replaced the title, complete with quotation marks, with the more descriptive "Two Jews: rich and poor." The rich one is portrayed by a slow, exotically tinged melody, while the poor is portrayed by a rapid muted trumpet.

Ravel cut the reprieve of the complete Promenade that returns at the midpoint of the suite and proceeded without pause to "Limoges: The Market," another swift scherzo. The pace slows for "Catacombs (Roman sepulcher)," referring to the famous burial site under Paris. Hartmann's watercolor depicts himself holding a lantern as he and two others explore the dark underground realm. The score carries a Latin subscript, which translates to "Speaking to the Dead in a Dead Language," as the Promenade theme is weaved into the rich chordal texture. In the manuscript, Mussorgsky added the remark: "Hartmann's creative spirit leads me to the place of skulls, and calls to them—the skulls begin to glow faintly from within." "The Hut on Fowl's Legs" refers to a sketch Hartmann made of the lodging of the folkloric witch Baba Yaga. This leads directly to the monumental finale: "The Great Gate at Kiev," based on one of Hartmann's architectural sketches for a never-realized project. A quiet chorale melody appears in the middle before a conclusion that ingeniously incorporates the opening Promenade theme one last time.

—Christopher H. Gibbs, *James H. Ottaway Jr. Professor of Music*

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.

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 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.

Mohammad AbdNikfarjam, winner of the 2024 Bard Conservatory Concerto Competition, is an Iranian clarinetist active as a soloist, chamber musician, and orchestral player. He is currently pursuing a master of music in performance at Bard Conservatory, where he also holds an Advanced Performance Studies (APS) certificate, studying with David Krakauer and Pascual Martínez-Forteza. He has performed as a soloist and principal clarinetist with various orchestras and has received awards at classical music festivals and competitions in his homeland. In the United States, he has played with The Cleveland Orchestra under Hannu Lintu and with The Orchestra Now (TÖN) at Bard College. He has also attended courses at the Curtis Institute of Music and participated in festivals including AIMS in Spain, the Imani Winds Chamber Music Festival, the Kurtág Festival at Bard College Conservatory of Music, and the Kent Blossom Music Festival. Additionally, he has taught clarinet at the Tehran Conservatory of Music.

BARD CONSERVATORY ORCHESTRA

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Erica Kiesewetter, *Director of Orchestral Studies*
Zachary Schwartzman, *Resident Conductor (TÖN)*
Leonardo Pineda, *Interim Assistant Conductor*

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Yangxin Song, *Concertmaster*^{1,2,3}
Luca Sakon, *Concertmaster*⁴
Elizabeth Chernyak
Hadi Masood
Ya-Yin Yu
Aaron Hu
Katherine Chernyak
Malena Verduga Martínez
Ziheng Xu
Paul Ostermann-Healey

Violin II

Yu (Echo) Ran, *Principal*
Mingyue Xia
Blanche Darr
Jiani Dong
Qijia Liu
Lili Simon
Joas Erasmus
Sándor Burka
Klara Zaykova
Isabel Chin Garita
Jaime Blois

Viola

Rowan Swain, *Principal*^{1,2,3}
Kuang Zhou, *Principal*⁴
Sky Metting
Samantha Rehorst
Chloe Slane
Lameck Otieno
Mochan (Luna) Chen
Liam Brosh
Guy Levy

Cello

Hal Beatty, *Principal*
Carlos Villegas Superlano
Yushi Yao
Alex Steketee
Sebastian Sauder
Jing Yi Sutherland
Andres Perez Rangel

Bass

Njya Lubang, *Principal*
Elisvanell Celis
Aidan Young
Rocio Lemos
Moises Arteaga
Athena Allen
Stan (Stanley) Legan

Flute/ Piccolo

Darren Lam, *Principal*¹
Elizabeth Bennett, *Principal*²
Christian Midy, *Principal*³
Liliána Szokol, *Principal*⁴

Oboe

Alex Norrenberns, *Principal*¹
Tori Conner, *Principal*^{2,3,4}

English Horn

Kai O'Donnell^{1,2,4}
Alex Norrenberns³

Oboe D'Amore

Kai O'Donnell³

Clarinet

Miles Wazni, *Principal*^{1,4}
Eszter Pókai, *Principal*²
Lilla Pókai, *Principal*³

Bass Clarinet

Jalen Mims^{3,4}

Bassoon

Adelaide Braunhill, *Principal*^{1,3}
Henry Mielarczyk, *Principal*²
Katriel Kirk, *Principal*⁴

Contrabassoon

Chloe Brill¹
Katriel Kirk³
Henry Mielarczyk⁴

Soprano Saxophone

Chloe Brill³

Also Saxophone

Chloe Brill⁴

Tenor Saxophone

Miles Wazni³

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Alberto Arias Flores, *Principal*²
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Danika Dortch
Briar Sutherland-Dufour,
Assistant Principal^{1,2}
Robert E. Santini,
*Assistant Principal*³
Fonseca Bagchi,
*Assistant Principal*⁴

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Ulysse Derrien, *Principal*²
Eric Evans, *Principal*³
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Szilárd Schroff
Mark Kovács
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Christina Ng-Leyba, *Principal*³
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Bass Trombone

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Timpani

Rodney Clark¹
Nóra Regina Graf³
Juan Rubio⁴

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Rodney Clark
Nóra Regina Graf
João Melo
Jaelyn Quilizapa
Juan Rubio

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Karen Tay*
Isabel Cardenas*

Celeste

Xinri Zhang

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Hsiao-Fang Lin

Orchestra Assistant

Emanuel Cohen

Stage Manager

Liz Cohen

Audio Producer/Recording Engineer

Marlan Barry

Conservatory Producer

Kat Ottosen

1 Ravel, *Ma mère l'Oye*
2 Debussy
3 Ravel, *Boléro*
4 Mussorgsky (orch. Ravel)

* Guest artist

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Horn

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Demian Austin
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Derek Fenstermacher
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Jason Haaheim
Jason Treuting

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Da Capo Chamber Players
Missy Mazzoli
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Claire Galloway
Rufus Müller
Teresa Buchholz
Erika Switzer
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Raymond Erickson
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Xinyan Li, *Chinese Music
History*
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History*
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Director

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Fellowship**

Erika Switzer, *Director*

* *Master classes*

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.

This land acknowledgement requires establishing and maintaining long-term and evolving relationships with the Stockbridge-Munsee Band of Mohican Indians. The Mellon Foundation's 2022 Humanities for All Times grant for "Rethinking Place: Bard-on-Mahicantuck" offers three years of support for developing a land acknowledgment-based curriculum, public-facing Native American and Indigenous Studies (NAIS) programming, and efforts to support the work of emerging NAIS scholars and tribally enrolled artists at Bard. A landmark gift by the Gochman Family Foundation in 2023 generously extends this work, providing new support for faculty lines, student scholarships, curricular development in undergraduate and graduate programs and the arts, and NAIS programming across Bard's network.

SLAVERY ACKNOWLEDGMENT

The College acknowledges that its origins are intertwined with slavery, which has shaped the United States and American institutions from the beginning. Starting in the 16th century, European traders trafficked approximately 12 million Africans to the Americas, where they were held as property and forced to work as enslaved laborers. Their descendants were also held as slaves in perpetuity. The exploitation of enslaved people was at the foundation of the economic development of New York and the Hudson Valley, including the land now composing the Bard College campus. In the early 18th century, Barent Van Benthuyzen purchased most of this land and was a slave owner. Later owners of the property also relied on Black workers they held in bondage for material gain. Montgomery Place, which became part of the College in 2016, was a working farm during the 19th century that likewise profited from the labor of enslaved people.

The founders of Bard College, John Bard (1819–99) and Margaret Johnston Bard (1825–75) inherited wealth from their families and used it to found the College. That inheritance was implicated in slavery on both sides. John's grandfather Samuel Bard (1742–1821) owned slaves. His father William Bard (1778–1853) was the first president of the New York Life Insurance Company, which insured enslaved people as property. Margaret's fortune derived from her father's commercial firm, Boorman and Johnston, which traded in tobacco, sugar, and cotton produced by enslaved labor throughout the Atlantic World. Other early benefactors of the College, such as John Lloyd Aspinwall (1816–73), also derived a significant proportion of their wealth, which they donated to the College, from commercial ventures that depended on slavery. John and Margaret Bard devoted their lives and monies to educational pursuits. In his retirement, John Aspinwall redirected his fortune and energies toward humanitarian pursuits.

Recognition and redress of this history are due. As students, teachers, researchers, administrators, staff, and community members, we acknowledge the pervasive legacy of slavery and commit ourselves to the pursuit of equity and restorative justice for the descendants of enslaved people within the Bard community.

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 Ervin Špindler

Directed by Jean-Romain Vesperini

American Symphony Orchestra conducted by Leon Botstein

35TH BARD MUSIC FESTIVAL

MARTINŮ AND HIS WORLD

AUGUST 8–10

WEEKEND ONE

A Musical Mirror of the 20th Century

AUGUST 14–17

WEEKEND TWO

Against Uncertainty, Uniformity, Mechanization:

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