



BARD COLLEGE CONSERVATORY OF MUSIC

**REFLECTIONS AND
REFRACTIONS:
A SONIC KALEIDOSCOPE**

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

**FISHER
CENTER**

**SATURDAY, APRIL 11, 2026 AT 8 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

Founded in 2005, the Bard College Conservatory of Music offers a unique, five-year, double-degree program at the undergraduate level, integrating rigorous musical training with a liberal arts education. Graduate programs include vocal arts, conducting, instrumental performance, and Chinese music and culture, along with Advanced Performance Studies and Postgraduate Collaborative Piano Fellowships. The Conservatory's US-China Music Institute, formed in 2017, offers the only degree programs in Chinese instrument performance in the Western Hemisphere. The Bard Conservatory Orchestra has performed at Lincoln Center; toured internationally in China, Russia, Eastern Europe, and Cuba; and, in collaboration with the Bard Prison Initiative, presents annual performances at New York State prisons. The Conservatory enrolls more than 200 students from 27 countries and 35 states.

THE ORCHESTRA NOW (TŌN)

Founded in 2015 by Bard College and led by Leon Botstein, TŌN is a graduate program training the next generation of music professionals that offers 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 North and South America, Europe, and Asia. Many have gone on to have successful careers in orchestras around the world.

TŌN performs dozens of concerts a year at venues including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and the Fisher Center at Bard. In 2025, TŌN performed two concerts in Koblenz and Nuremberg, Germany. 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.

TŌN has released several albums on the Hyperion, Sorel Classics, and AVIE labels. Fall 2025 releases include *Premieres* with violinist Gil Shaham and *Transcription as Translation*. Recordings of TŌN'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.

More info at ton.bard.edu.

Bard College Conservatory of Music

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Graduate Conducting Program

James Bagwell, *Codirector*

Leon Botstein, *Codirector*

Present

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GRADUATE CONDUCTING PROGRAM DEGREE RECITAL

Annabella Capaccio, *Conductor*

**Elizabeth Maconchy
(1907–94)**

The Land, Suite for Orchestra
3. Summer

**Sarah Kirkland Snider
(b. 1973)**

Mass for the Endangered
4. Credo
2. Gloria

Reid Shriver, *Conductor*

**Ralph Vaughan Williams
(1872–1958)**

Five Mystical Songs
2. I Got Me Flowers
Tim Widner, *baritone*

**Johannes Brahms
(1833–97)**

Ein deutsches Requiem
5. Ihr habt nun Traurigkeit
Lexi Lanni, *soprano*

**Pyotr Ilyich Tchaikovsky
(1840–93)**

Symphony No. 6 in B Minor
3. Allegro molto vivace

INTERMISSION

Junting Yi, Conductor

Béla Bartók
(1881–1945)

Concerto for Orchestra
4. Intermezzo interrotto

Maurice Ravel
(1875–1937)

Ma mère l'Oye (Mother Goose Suite)
3. Laideronnette, Impératrice des Pagodes

Nikolai Rimsky-Korsakov
(1884–1908)

Scheherazade, Op. 35
1. The Sea and Sinbad's Ship

Lauren Flaten, Conductor

Bedřich Smetana
(1824–84)

The Bartered Bride Overture

Jean Sibelius
(1865–1957)

Valse Triste

Johannes Brahms
(1833–97)

Piano Quartet No. 1 in G Minor, Op. 25
Orchestrated by Arnold Schoenberg
4. Rondo alla zingarese

NOTES ON THE PROGRAM

The Land, Suite for Orchestra

Elizabeth Maconchy

Born in Hertfordshire, United Kingdom, 1907

Died in Norwich, United Kingdom, 1994

Dame Elizabeth Violet Maconchy reshaped the public's imagination of women composers. Maconchy was born to an Irish family and spent much of her life in England, studying under Charles Wood and Ralph Vaughn Williams at the Royal College of Music. Her compositional language wholeheartedly rejects the pastoral idiom widely associated with English music, which earned her much criticism. Although supported by her colleagues, the English public disapproved of her writing, condemning her works as an aggressive and virile perversion of feminine artistry. Maconchy famously described music as an "impassioned argument," a perspective that sheds light upon the angular, cerebral nature of her writing. Despite the English reviews, her compositions were lauded internationally and she reached great professional success at a young age. Her first public acclaim came with the premiere of her Piano Concerto by the Prague Philharmonic Orchestra when she was 23 years old. In 1932, Maconchy contracted tuberculosis—the same disease that claimed her father's life and would eventually claim her younger sister's. Her recovery process was unconventional; Maconchy and her husband, William LeFanu, moved to the countryside and took up residence in an open-sided garden shed, living completely outside until her health returned. She continued to compose during the war years, and she was nationally regarded as a model of British spirit and resilience. A versatile composer, Maconchy published songs, suites, choral works, operas, chamber music, and instrumental solos, with the backbone of her compositional output being 13 string quartets. Maconchy became the first woman to chair the Composers Guild of Great Britain in 1959, and, following Benjamin Britten's death in 1976, she became the president of the Society for the Promotion of New Music.

Maconchy's orchestral suite *The Land* (1929) premiered the same year as her Piano Concerto, conducted by Sir Henry Wood at the BBC Proms. The 17-minute work was met with wild success, earning high accolades and headlines such as "Girl Composer's Triumph." A kind of symphonic tone poem, the suite is based on a narrative poem of the same title by Vita Sackville-West. The suite follows the form of the source text, divided into 4 sections: 1. Winter, 2. Spring, 3. Summer, and 4. Autumn. Maconchy intended the movements of *The Land* to be paired with selected verses of each coinciding section of the poem. The third movement has been selected for this performance and was inspired by the following text:

3. Summer

Jacob, seven years to win a maid
Drove out his flock into the stony place,
Ringstracked, speckled, pied;
Peeled the green popular switch, and dreamed of Rachel's face.

Mass for the Endangered

Sarah Kirkland Snider

Born in Princeton, New Jersey, 1973

Sarah Kirkland Snider started her compositional career at age 25 after moving to New York City with plans to attend law school. A lifelong musician, she began lessons on piano and cello as a child and had a vibrant choral upbringing. Despite her musical background, her drive to turn music into a full-time career was overshadowed by doubts and pragmatism until she got involved with experimental theater productions in the city; this was the impetus for her graduate studies in composition at the Yale School of Music. Snider's parents were not musicians but they were music lovers—accordingly, she grew up on a steady diet of pop, rock, and folk music alongside her studies within the Western classical canon. This varied background fomented an egalitarian perspective of genre, and her writing is thus known to inhabit many different musical styles while maintaining a cohesive idiom that highlights her unique compositional voice. Snider experiences music as all-encompassing of the senses. As she explains in an interview, “I've always had a strong physical relationship to music. The hair on my arms stands on end frequently when I listen; I get chills. In fact, I remember having a sensation of wanting to eat music, like an apple.”

Mass for the Endangered was commissioned by Trinity Church Wall Street as a part of its “Mass Re-Imaginations” project, an endeavor for contemporary composers to reconceive the traditional Catholic Mass and pair the standard Latin text with modern poetry. Snider partnered with the poet Nathaniel Bellows (b. 1972), giving rise to a Mass that is in equal parts elegy and ode to the environment. In Snider's words, the work “appeals for parity, compassion, and protection, from a mindset—a malignance or apathy—that threatens to destroy the planet we all are meant to share.” The text setting aims to universalize and secularize the medium, focusing not on the Catholic conception of a higher power but instead on the natural world as the higher power addressed in the Mass. Scored for SATB choir and a 12-piece chamber ensemble, the work premiered in 2018 with the standard five-movement form: 1. Kyrie, 2. Gloria, 3. Credo, 4. Sanctus/Benedictus, 5. Agnus Dei. After hearing the premiere, Snider made many revisions and eventually added an entire movement between the Gloria and the Credo: the Alleluia.

The Mass selections will be performed today in reverse order: first the Credo, followed by the Gloria. With regard to the Credo, Snider takes what is traditionally the longest text of the Mass Ordinary and drastically reduces it, mostly setting Bellows's poetry. While composing the Credo, Snider was inspired by a chanson Caroline Shaw had shared with her during a previous collaboration. With Shaw's permission, Snider quotes her motivic material and uses it as the foundation for the movement, keeping with a tradition of basing a Mass on pre-existing musical ideas that dates back to the Middle Ages. Rather than a profession of faith, Snider's Credo proclaims a belief in the sanctity of nature and bemoans the oppression of the vulnerable. Full of exclamatory declarations and winding melodies, Bellows's modern poetry interacts with the Latin chant and conveys a desperate hope for the future of the natural world.

The Gloria is the second movement of Snider's complete work, and it is one of two movements in the Mass that exclusively uses liturgical text as requested in the commission. The Gloria highlights the treble voices; the entire movement is bookended by the transparent texture of harp, sopranos, and altos, reminiscent of an angel choir. Scholar Jamie Bunce suggests that this is Snider evoking the *Hymnus angelicus* of the Greater Doxology. Tremulous and gentle, the opening establishes a sense of unease before bursting into a fervent plea for mercy. Snider maintains a breathless tension through the shifting textures of the Gloria; oscillating between exposed harmonies and dense canonic motives, the listener constantly awaits a resolution never to be reached. The movement concludes with an interrupted "amen" as the harp completes the prayer that the angel choir was unable to finish.

—Annabella Capaccio, GCP '26

Five Mystical Songs

2. I Got Me Flowers

Ralph Vaughan Williams

Born in Gloucestershire, England, 1872

Died in London, England, 1958

After finishing a three-year stint at the University of Cambridge in 1895, Ralph Vaughan Williams enrolled at the Royal College of Music to complete his music studies. While there, he studied with Charles Villiers Stanford, who introduced him to another of his students, Gustav Holst. Vaughan Williams and Holst became lifelong friends. A year after graduating from the Royal College of Music in 1896, Vaughan Williams married his first wife, Adeline Fisher, and honeymooned in Berlin, where he sought out Max Bruch and studied with him throughout the couple's stay. Over the next few years, he continued to compose and collect folk songs, which often inspired him. This is when he finally began to develop into a more mature composer, marked by works such as the song cycle *Songs of Travel* (1904). After Sir Edward Elgar turned him down as a student, he was introduced to Maurice Ravel, with whom he studied in Paris for three months in 1907. After returning from Paris, Vaughan Williams composed his String Quartet in G Minor, the song cycle *On Wenlock Edge*, and the astonishing *A Sea Symphony*.

After having previously premiered his *Fantasia on a Theme by Thomas Tallis* at the 1910 Gloucester Festival, Vaughan Williams was commissioned by the Three Choirs Festival to compose a new work in 1911. This was *Five Mystical Songs*, composed for baritone, chorus, and orchestra, and it featured poems by the 17th-century priest George Herbert despite Vaughan Williams being a self-proclaimed "cheerful agnostic." Herbert, just like Vaughan Williams, was a graduate of Trinity College at Cambridge. A priest of the Church of England, Herbert wrote prose and poetry that has been set by many English composers, including Henry Purcell and Benjamin Britten. The second movement, heard in tonight's performance, takes the latter half of Herbert's "Easter," as the former is used in the first movement. After a string introduction, harp and winds accompany the baritone soloist who sings of resurrection. The chorus then enters, with the baritone asking the question, "Can there be any day but this, though many suns to shine endeavour?" A choral and baritone homophonic declaration brings the movement to a triumphant close.

Ein deutsches Requiem

5. Ihr habt nun Traurigkeit

Johannes Brahms

Born in Hamburg, Germany, 1833

Died in Vienna, Austria, 1897

By 1866, 33-year-old Johannes Brahms had already established himself as a prominent composer of piano, chamber, and choral music, and—just a few years prior—he took on the role of conductor for the Wiener Singakademie. Thus began his transition to a life that was financially supported by composing and conducting, rather than by performing as a pianist, which had supported his early years. His music began to circulate around Vienna and beyond. Tragedy struck in 1865 when Brahms lost his mother to a stroke, roughly nine years after the death of his friend and mentor Robert Schumann. What ensued was a prominent musical output that included the completion of the Cello Sonata No. 1, Op. 38; the Horn Trio, Op. 40; and *Ein deutsches Requiem*.

After Brahms completed the original six-movement version of the *Requiem* in 1866, three movements premiered in a mediocre performance in Vienna in 1867. The premiere of the full work at Bremen Cathedral followed four months later. Leading up to that performance, Brahms had a conversation with Carl Martin Reinthaler, music director of the Cathedral, that gives some insight into the work. *Ein deutsches Requiem* uses no dogma; there is no mention of Jesus Christ, which was purposeful, despite the text being drawn from Martin Luther's translation of the Bible. The premiere was an ultimate success, launching a new stage of Brahms's career, but not without his former teacher, Eduard Marxsen, suggesting the addition of a fifth movement. Brahms promptly added one, and, just four months later, *Ein deutsches Requiem* as we know it today premiered with all seven movements.

The new movement for soprano heard in this performance has long been associated with motherly love, specifically in the line “as one whom his mother comforts,” which is sung repeatedly by the chorus. Its breathing strings provide a feeling of life underneath what seems to be an angel providing reassurance from an afterlife, with a chorus reminding the mourner that they will be comforted. The soprano reminds the listener, “I will see you again, and your heart shall rejoice, and your joy no man taketh from you.” It is a beautiful portrayal of the human quality of the *Requiem* that Brahms set out to achieve, exemplified by his saying he very well could have called it “A Human Requiem.”

Symphony No. 6 in B Minor

3. Allegro molto vivace

Pyotr Ilyich Tchaikovsky

Born in Kamsko-Votkinsk, Russia, 1840

Died in Saint Petersburg, Russia, 1893

After receiving two commissions, one of which included *The Nutcracker*, Pyotr Ilyich Tchaikovsky made a trip to New York City in 1891 to conduct some of his works at the inauguration of what is now Carnegie Hall. During his trip, the first conceptions of a new symphony began. In 1892, he had written a new work that was to be his Symphony in E-flat Major, but he ended up discarding it and repurposing some of the material into what is now the Piano Concerto No. 3. Letters he wrote to his nephew, Vladimir “Bob” Davydov, suggest that Tchaikovsky had been entertaining a new idea. In one, he remarks, “I had the idea for another symphony, this time with a program, but such a program that will remain an enigma to everyone—let them guess” Over the course of six weeks in February and March 1893, Tchaikovsky sketched what would become his Symphony No. 6 in B Minor. He wrote quickly, and, according to a letter to Davydov, “in less than four days, the first movement was completely ready . . . the third movement is already half-done.” By August, it was fully orchestrated. He initially gave it the title *Pathétique*, but later suppressed it. Tchaikovsky conducted the premiere on October 28 in Saint Petersburg, nine days before his unexpected death. After the premiere, he noted that the symphony, with its remarkably slow and emotional finale, completely bewildered the audience at the premiere. He seemingly considered this a success and expressed unusual pride in this work.

The third movement, which is excerpted for this performance, frequently ignites premature applause due to its sheer excitement and intensity. The movement is constantly reaching for a climax but continuously fails to do so, returning to the main march theme that is passed around through the instruments of the orchestra and underlain by running triplets in the low strings and low winds. This theme is at times interrupted by a fate-like scale that is emphasized by intense percussion and punctuated by fanfare-like horns and trumpets. A moment of flailing winds and strings finally presents that long-awaited climactic moment built on the march theme. Its final measures usually fool the audience into believing that it is the end of the symphony, though a dramatic opening of the finale is to follow.

—Reid Shriver GCP '26

Concerto for Orchestra

4. Intermezzo interrotto

Béla Bartók

Born in Nagyszentmiklós, Hungary, 1881

Died in New York, New York, 1945

Béla Bartók composed his Concerto for Orchestra in 1943 during his exile in the United States. After leaving Hungary in 1940 because of the political situation in Europe, he struggled to secure a steady income and suffered from declining health. His circumstances changed when Serge Koussevitzky, music director of the Boston Symphony Orchestra, commissioned a major orchestral work in memory of his wife, Natalia. Koussevitzky was a central figure in American musical life: a former double bassist, an influential conductor, and an advocate for contemporary composers. Through the Koussevitzky Music Foundation, he sponsored numerous commissions and premieres.

The Concerto for Orchestra, premiered in Boston in December 1944, quickly became Bartók's most widely performed orchestral work. The title reflects Bartók's structural idea; instead of featuring a single soloist, he assigns technically demanding passages to different sections of the orchestra. Woodwinds, strings, brass, and percussion are treated as distinct ensembles within the larger symphonic framework. This approach allows contrasts of articulation, register, and instrumental color to function as structural markers.

The fourth movement, "Intermezzo interrotto" (Interrupted Intermezzo), is organized in an arch-like design. The opening presents a lyrical melody in the oboe, later taken up by the strings. Its modal inflections and rhythmic flexibility recall elements of Eastern European folk music, which Bartók had documented extensively in his ethnomusicological research. The accompaniment maintains a steady pulse while the melody moves with greater rhythmic freedom. A contrasting middle section interrupts this material abruptly. The texture becomes more pointed, with accented rhythms and prominent trombone glissandi. Many scholars interpret this episode as a parody of a march theme associated with Dmitri Shostakovich's Seventh Symphony, which was widely popular during World War II. Bartók fragments and distorts the thematic profile, then cuts it off decisively.

When the opening melody returns, it restores formal balance while retaining the structural contrast that was established by the interruption. The movement closes with measured pacing and clear sectional definition, demonstrating Bartók's integration of folk-derived materials, modern harmonic language, and symphonic form.

***Ma mère l'Oye* (Mother Goose Suite)**

3. Laideronnette, Impératrice des Pagodes

Maurice Ravel

Born in Ciboure, France, 1875

Died in Paris, France, 1937

Maurice Ravel composed *Ma Mère l'Oye* between 1908 and 1910 as a suite for piano four hands, dedicating it to the children of close friends, Jean and Marie Godebski. He orchestrated the work in 1911 and later expanded it into a ballet. Although the suite draws upon French fairy tales, it reflects Ravel's broader compositional priorities: clarity of texture, economy of material, and precision in orchestration. The orchestral version does not simply amplify the piano original; instead, Ravel reimagines the textures through carefully differentiated instrumental color.

The third movement, "Laideronnette, Impératrice des Pagodes" is based on a tale by Madame d'Aulnoy. Rather than illustrating specific events in narrative detail, Ravel constructs a stylized sonic setting associated with an imagined East Asian environment that is characteristic of early 20th-century French interest in exotic subjects. Central to this effect is the frequent use of the pentatonic scale, which avoids half-step motion and creates open intervallic relationships. Ravel's melodic ideas are built from short, repeating cells rather than extended developmental themes.

Throughout the piece, rhythmic continuity is maintained through ostinato patterns that recur in various instrumental layers. These repeating figures provide a stable framework while melodic fragments circulate among flutes, oboes, muted strings, and other high-register instruments. The orchestration includes piccolo, harp, celesta, and light percussion such as triangle and gong, and the instrumental spacing is carefully controlled so that lines remain distinct. Contrasts then emerge through changes in register and timbre rather than through large harmonic shifts.

The movement's form is compact and symmetrical. Phrases are clearly articulated, and transitions are marked by subtle reassignments of material among instrumental groups. Instead of building toward a large climax, Ravel reshapes the same limited materials through variation in color and density. The conclusion unfolds through a gradual reduction of texture and dynamic level, preserving proportional balance and reinforcing the miniature scale of the suite. In this movement, Ravel demonstrates how restrained means and precise orchestration can define structure as effectively as thematic expansion.

***Scheherazade*, Op. 35**

1. The Sea and Sinbad's Ship

Nikolai Rimsky-Korsakov

Born in Tikhvin, Russian Empire, 1884

Died in Lyubensk, Russia, 1908

Composed in 1888, *Scheherazade* marks the culmination of Nikolai Rimsky-Korsakov's mature orchestral style. By this stage of his career, he had moved beyond the early experimental nationalism of who were so-called "The Mighty Five" Russian composers and had become professor of orchestration at the Saint Petersburg Conservatory. His systematic study of instrumentation and his revisions of earlier works refined his control of texture, balance, and large-scale design. *Scheherazade* reflects this technical command while drawing upon literary material from the fairytale *The Arabian Nights*. Although inspired by specific tales, Rimsky-Korsakov stated that the suite was not intended as a detailed narrative but instead as a symphonic composition unified by recurring thematic ideas. The four-movement structure is bound together by two principal motives associated with specific characters. The first, presented at the outset by low strings and brass, represents the character of Sultan Shahryar. Its declamatory rhythm and strong tonal foundation establish a sense of authority. In contrast, a solo violin accompanied by harp arpeggios introduces the theme associated with the character of Scheherazade. Marked by ornamental figures and flexible phrasing, this theme functions as a recurring frame that returns at key structural points throughout the suite.

The first movement, "The Sea and Sinbad's Ship," presents both themes before developing extended orchestral passages related to the image of the sea. Undulating string figures and sequential melodic writing create continuous motion, while layered orchestration shapes the dynamic contour of the movement. Rather than depicting a single episode from Sinbad's voyages, Rimsky-Korsakov organizes the music into contrasting sections derived from shared thematic material. Full brass and percussion reinforce climactic statements while reduced textures featuring woodwinds and divided strings articulate transitions and restore equilibrium. Shifts in register, density, and instrumental color provide structural clarity. Motivic fragments circulate among instrumental groups, creating cohesion across sections. The reappearance of Scheherazade's theme near the conclusion recalls the framing narrative device and provides formal closure. The movement ends quietly, maintaining structural continuity within the larger four-movement design and preparing the listener for the suite's continuation.

—Junting Yi GCP '26

The Bartered Bride Overture

Bedřich Smetana

Born in Litomyšl, Czech Republic, 1824

Died in Prague, Czech Republic, 1884

The young Bedřich Smetana began studying the piano and violin with his father's encouragement. Although he quickly established himself as a piano prodigy, Smetana was not a strong academic student; he transferred schools numerous times before moving to the bustling Bohemian city of Prague at age 15. He quickly abandoned his classes and turned instead to attending concerts and operas, writing music for his amateur string quartet, and taking in the excitement and commotion of the city. The young Smetana was romantic and impulsive, not unlike his musical idol Hector Berlioz, often composing pieces for his short-lived love interests. In 1840, Smetana attended recitals by the touring virtuoso Franz Liszt, calling these concerts the most beautiful days ever spent in Prague and setting his goal to become "a Mozart in composition and a Liszt in technique." These dreams were not quickly realized, and—struggling with the death of two daughters and a floundering solo career—Smetana left the city in 1856 to accept a position in Sweden conducting the Göteborg Philharmonic Society. He returned to Prague in 1862, the same year the Provisional Theatre opened as a new center of Bohemian cultural life.

The first half of the 19th century saw a revolutionary spirit sweep across central Europe that led to a revival of the Czech language as well as literature and folk song. Although Prague's uprising in 1848 was suppressed and followed by a state of siege, enlightenment and nationalist ideals persisted. Inspired by Mikhail Glinka's use of Russian folk material, Smetana became determined to compose a national opera of his own that employed Czech language and subjects—an ambitious goal for a composer educated exclusively in German. His first opera, *The Brandenburgs in Bohemia*, realized many tenets of the newly coined "Czech opera," which was characterized by an eclectic combination of folk material with existing operatic models alongside an idiomatic setting of the Czech language. Smetana completed his second and most famous opera, *The Bartered Bride*, in 1866, which premiered at the Provisional Theatre that same year and found international success during and after his lifetime. The opera tells a comic love story set in a rural Czech village, offering an idyllic and humorous portrait of country life. Smetana incorporates polkas and folk-inspired rhythms throughout the work, although all of the music is original. Often heard in concert, the overture begins with a syncopated outburst followed by unrelenting string writing. The murmur of layered strings tries to contain itself but ultimately breaks into a joyful celebration. Lyrical interludes provide brief moments of respite, only to be interrupted by more vivacious intensity. While exploring unexpected harmonies and surprising interjections, the piece never loses its sparkling character.

Valse Triste

Jean Sibelius

Born in Hämeenlinna, Finland, 1865

Died in Järvenpää, Finland, 1957

As a child, Jean Sibelius was a daydreamer. He was often found improvising on the piano or playing make-believe in his hometown of Hämeenlinna, Finland (then a state within the Russian Empire). He was particularly drawn to nature, spending his days swimming and fishing, but by his teenage years wrote that “Music grasped me with a power that rapidly relegated all my other interests to the background.” Sibelius moved to attend the Helsinki Music Institute, now the Sibelius Academy, followed by studies in Berlin and Vienna. Not well suited to the rigid education he found in Germany, Sibelius maintained a lively social life and frequently wrote home to request additional funds to support his lavish wining and dining—a habit that would last most of his life. While abroad, Sibelius was particularly captivated by works of Franz Liszt and Anton Bruckner, and he began writing tone poems in addition to his earlier chamber music compositions. Sibelius returned to Helsinki as Finland’s political and cultural autonomy became increasingly threatened by Tsar Nicholas II of Russia. This rise of political tension coincided with the composition of his first symphony in 1899, followed by his most famous tone poem, *Finlandia*, which was originally written in response to Russian censorship of the Finnish press. These and other politically explicit works quickly raised Sibelius’s status to that of a national hero.

Following the success of his Symphony No. 2, *Valse Triste* was premiered in 1903 as incidental music accompanying his brother-in-law’s play *Kuolema* (Death). It is unusually scored for flute, clarinet, two horns, one timpani drum, and strings. Sibelius paints the scene: “It is night. The son, who has been watching beside the bedside of his sick mother, has fallen asleep from sheer weariness. Gradually, a ruddy light is diffused through the room: there is a sound of distant music—the glow and the music steal nearer until the strains of a valse melody float distantly to our ears.” This mother awakens to partake in a feverish dance with ghost-like guests. Filled with nostalgia and longing, Sibelius’s lyrical music uneasily evades clear resolution until the final few measures, when “there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away. Death stands on the threshold.”

Piano Quartet No. 1 in G Minor, Op. 25 (Orchestrated by Arnold Schoenberg)

4. Rondo alla zingarese

Johannes Brahms

Born in Hamburg, Germany, 1833

Died in Vienna, Austria, 1897

Early in his career, Johannes Brahms received strong support from Robert and Clara Schumann. This outward praise was met with trepidation from Brahms, who worried it would “arouse such extraordinary expectations by the public that I don’t know how I can begin to fulfil them.” He did not approach the symphony, a particularly charged genre in this post-Beethoven era, until much later in his career—instead, he wrote chamber and choral music, piano pieces, and songs in addition to two orchestral serenades. Like Ludwig van Beethoven, Brahms’s compositions are non-programmatic and form-driven. He was often labeled Beethoven’s conservative successor in contrast to the “New German School” of Hector Berlioz, Franz Liszt, and Richard Wagner, which championed programmatic and operatic genres. Arnold Schoenberg disagreed with this dichotomy; born over four decades later, the champion of the 12-tone composition technique was a strong Brahms advocate. Schoenberg began his career writing late-Romantic works that attempted to synthesize Brahmsian structure with Wagnerian chromaticism. He placed himself as the next great German composer, respecting tradition while exploring further forms of expression. In his radio lecture and subsequent essay titled “Brahms the Progressive,” he attempts to redefine Brahms, highlighting both his harmonic freedom and his ingenuity with concise material. Schoenberg called Brahms’s innovation “developing variation,” as it was characterized by the use of a small cell to provide structural and motivic unity to a larger work.

This technique is used extensively in Brahms’s Piano Quartet No. 1, where material is introduced, then changed and adapted almost immediately. Heavily influenced by the Hungarian folk music he heard as a teen from violinist Ede Reményi, this work—scored for only four instruments—has symphonic-scale themes and scope. Schoenberg was drawn to Brahms’s quartet in the midst of his exploration of atonality. Deciding that the piece was both too difficult to balance and often poorly executed, he created a version for full orchestra, declaring, “I wanted once to hear everything, and this I achieved.” The final movement, “Rondo alla zingarese,” rhapsodically explores Hungarian themes, placing exhilarating dance music alongside nostalgic, lyrical writing. From the unexpected xylophone to a brilliant clarinet cadenza to raucous trombone glissandi, no musical resource goes unused as Schoenberg brings Brahms’s familiar yet innovative Piano Quartet No. 1 to life with dramatic flair.

—Lauren Flaten GCP '26

PROGRAM TEXTS

Mass for the Endangered

4. Credo

We believe in stone and moss,
sand and grass. Land limned on loam,
haven to the harmed and the whole,
the lesser and the left, the spirit housed
in the opposite.

We believe in all
who are offset.

We believe in the blessing of wing,
angelic, ingenious—every
soaring thing. We believe in the holy
pelt and fin, hoary hide and shell.
The armor of every beast is blessed,
adorned in their own regalia.

Mercy, now,
on all animalia.

Take no tooth or tusk, steal no
heart, hair, or husk.

Et expecto . . .

No shark robbed of its fin, no mink
denied its skin.

resurrectionem mortuorum et vitam venturi saeculi . . .

No bath in bowls of salted blood
And I await the life of the world to come . . .
no cove for corpse, no reddened veldt.

A flora fashioned, valued, known
to heal the mind and mend the bone.

We believe in all who are voiceless.

We believe in all who are at risk.

We believe in all who are helpless.

We believe in all who are at risk.

Lay down the spear, lay down the hook,
lay down the gun, the knife, the net.
No majesty in poison. No virtue in
the snare. No salvation in a strangled spirit.

We believe in songs at daybreak,
cries and calls at dusk.
In quell and coo, drone and hum,
in hollow, hovel, river, pond.

We believe in listen, we believe
in wish. And to be worthy of
their gift: this chance to look
within ourselves and change how
we have lived, to change
how we have lived.

We believe in all who are offset.
We believe in all who are outcast.
We believe in all who are voiceless.
We believe in all who are stranded.
We believe in all who are stalwart.
We believe in all who are fearless.
Expecto vitam venturi saeculi . . .
We believe in all who are dauntless.
And I await the life of the world to come . . .

We believe in all offset, outcast, voiceless, stranded,
stalwart, fearless, dauntless, promised.

We believe in all who are silenced.
We believe in all silenced.
We believe in all who are promised.
We believe in all promised.
And I await . . .

—Nathaniel Bellows

2. Gloria

*Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.*

*Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.*

*Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.*

*Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
O miserere nobis.*

*Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.*

Amen.

Five Mystical Songs

2. I Got Me Flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.
The Sunne arising in the East.
Though he give light, and th'East perfume;
If they should offer to contest
With thy arising, they presume.
Can there be any day but this,
Though many sunnes to shine endeavour?
We count three hundred, but we misse:
There is but one, and that one ever.

Ein deutsches Requiem

5. Ihr habt nun traurigkeit

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen
und eure Freude soll niemand
von euch nehmen.

Ich will euch trösten,
wie Einen seine Mutter tröstet.

Sehet mich an:
Ich habe eine kleine Zeit
Mühe und Arbeit gehabt
und habe großen Trost funden.

5. And ye now therefore have sorrow

And ye now therefore have sorrow;
but I will see you again,
and your heart shall rejoice,
and your joy no man taketh
from you.

As one whom his mother comforteth,
so will I comfort you.

Ye see:
how for a little while
I labor and toil,
yet have I found much rest.

—Original *Lutheran Bible* with translations from the *King James Bible*

BIOGRAPHIES

Conductor and soprano **Annabella Capaccio** has spent her life devoted to music. Originally from Connecticut, she completed her bachelor of arts at Muhlenberg College with a double major in vocal performance and Spanish Language, Literature, and Culture. With the mentorship of Patricia Caicedo, she pursued an academic focus in Latin American and Iberian art song. After finishing her undergraduate degree, Capaccio taught classroom music in Philadelphia through ArtistYear, an AmeriCorps program, and freelanced as a soprano and dancer; during her time as a resident teaching artist, she taught K–5 general music with a bilingual modality, private lessons, arts enrichment, and music theory, and codirected the choir at Franklin Learning Center, among other engagements. Capaccio then enrolled in the Bard College Conservatory of Music's Graduate Conducting Program, where she recently conducted scenes from Mozart's *Don Giovanni* and *Così fan tutte*, Kurt Weill's *Street Scene* and *Threepenny Opera*, Purcell's *The Fairy Queen*, and Leonard Bernstein's *Candide* in the 2026 Bard Undergraduate Opera Workshop. Capaccio is also the associate conductor of the Bard Symphonic Chorus. She is a dedicated choral musician and elementary music educator and aims to refine her conducting skills under the direction of James Bagwell as she continues on her career path.

Minnesota native **Lauren Flaten** is a conductor and flutist based in New York's Hudson Valley. Currently a graduate student at the Bard College Conservatory of Music, she holds degrees in flute performance from the University of Colorado Boulder and St. Olaf College, where mentors include Christina Jennings, Catherine Ramirez, Steven Amundson, and Timothy Mahr. Flaten currently studies conducting with James Bagwell and has been the assistant and cover conductor for Puccini's *Gianni Schicchi* and Menotti's *Amelia al ballo* with Bard's Graduate Vocal Arts Program. She recently conducted scenes from Mozart's *Die Zauberflöte* and Menotti's *The Consul* for Bard's 2026 Opera Workshop as assistant conductor for the Bard College Community Orchestra. Flaten has participated in masterclasses with Mei-Ann Chen and Pierre Vallet, and has attended the Miami Music Festival, National Orchestral Institute + Festival, and 2025 International Conducting Workshop and Competition. Her conducting mentors include Mark Gibson and Donald Schleicher. As a flutist, Flaten has been a featured soloist with the St. Olaf Band and St. Olaf Philharmonia, and has toured with ensembles to New Zealand, Australia, Cuba, and Argentina.

Reid Shriver is a conductor, tenor, and pianist based in Red Hook, New York. This season, he is serving as assistant conductor and librarian of the Bard College Community Orchestra. One of his collaborative enjoyments is working on new repertoire, and, while at Bard, he premiered Sam Mutter's *Hast thou yet found solace in an ending?* with members of the Bard College Conservatory of Music. This year, he has served as conductor in recording a new student choral arrangement of Ravel's *Boléro* for a short film by Mona Benyamin with members of the Bard Chamber Singers. He is pursuing a master of music degree in the Graduate Conducting Program at the Bard College Conservatory of Music, studying under James Bagwell. Last summer, Shriver was a fellow in the International Conducting Training Program at the University of Cincinnati College-Conservatory of Music, where he worked with Joe Miller and Brett Scott. He has performed in numerous engagements with the Philadelphia Orchestra as a member of the Philadelphia Symphonic Choir, singing symphonic choral repertoire under various conductors. Shriver holds a bachelor of music in music education from the Boyer College of Music and Dance at Temple University, where he studied voice with baritone Marcus DeLoach. Between 2023 and 2024, he served as the vice president and artistic director of the Temple University Repertory Orchestra and studied with José Luis Domínguez of the Temple University Symphony Orchestra.

Junting Yi, a conductor from China, is a second-year student in the Graduate Conducting Program at the Bard College Conservatory of Music. He graduated in 2022 with highest honors with a conducting degree from the Shanghai Conservatory of Music, where he studied under Guoyong Zhang and TongyiCao. He has since continued his studies in the United States, pursuing his master's degree under James Bagwell. Yi has been invited to participate in the China-Russian International Choral Seminar as a featured conducting presenter and to conduct at the First Hangzhou Choral Arts Festival. As an assistant conductor, he has taken part in rehearsals for productions of Puccini's *Turandot* and Verdi's *Aida* at the Shanghai Opera House, as well as Mozart's *Così fan tutte* with the Shanghai Conservatory of Music Youth Opera Troupe. In the summer of 2025, he attended the Miami Music Festival. He has received guidance and mentorship from distinguished conductors such as Alexander Polishchuk, Alpaslan Ertüngealp, Mark Gibson, David Hayes, Ye Cong, and Xiaoying Zheng. Yi has collaborated with numerous professional orchestras and choirs across China, including the Shenzhen Symphony Orchestra, Qingdao Symphony Orchestra, and Guiyang Symphony Orchestra. Deeply committed to music education, he maintains close partnerships with the Hunan Youth Symphony Orchestra and Hunan Youth Choir.

Lexi Lanni is a Rhode Island– and New York–based soprano and is thrilled to be making her orchestral debut with the Richard B. Fisher Center. She will graduate this May with a BA in computer science and a BM in vocal performance from the Bard College Conservatory of Music, where she was in the inaugural class of undergraduate singers and has studied with Teresa Buchholz. Prior to Bard, Lanni attended the Boston University Tanglewood Institute and Washington National Opera’s Opera Institute summer programs. Lanni’s favorite roles include Donna Elvira in Mozart’s *Don Giovanni* and the title role in Massenet’s *Cendrillon* with the Bard Opera Workshop. Lanni is also a student ambassador at Bard; one of her proudest accomplishments has been establishing the Musical Mentorship Initiative at the College—a free, volunteer-based program across two continents that provides music education to children, both in person and virtually.

Bass-baritone **Tim Widner** has performed in recitals, concerts, and operas in California as well as in upstate New York. In the Fall of 2024, he began his graduate studies at the Bard College Conservatory of Music and has since appeared in Bard’s Broadway Revue alongside Stephanie Blythe and in a winter cabaret where he sang with Anthony Roth Costanzo. His operatic experiences include performing as the husband in Menotti’s *Amelia al ballo* at the Fisher Center under James Bagwell, Figaro in Mozart’s *Le Nozze di Figaro*, the Forester in Janáček’s *The Cunning Little Vixen*, Papageno in Mozart’s *The Magic Flute*, the father in Humperdink’s *Hansel and Gretel*, and Antonio in *Le Nozze di Figaro*. Widner has been the recipient of several awards, including the 2024 NATS-LA Young Artist Audition. He studies voice with Lucy Fitz Gibbon and frequently coaches with Stephanie Blythe and Kayo Iwama. He received a BM in vocal performance with a focus in opera at California State University, Long Beach.

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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. This world-class theater building will be complemented by a new studio building designed by Maya Lin, scheduled to open in 2026. More than 200 events and 50,000 visitors are hosted at the Fisher Center each year, and over 300 professional artists are employed annually. As a powerful catalyst of art-making regionally, nationally, and worldwide, the Fisher Center produces 8 to 10 major new works in various disciplines every year. 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. Building on a 166-year history as a competitive and innovative undergraduate institution, Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders.

The Fisher Center was born from the Bard Music Festival, founded in 1990, which, for the first 13 years of its existence, occupied several spaces on campus, including a large tent. Each summer, the music festival focuses on the life, work, and influences of one composer, promoting new ways of understanding and presenting the history of music to a contemporary audience. When the Fisher Center and its two theaters opened in 2003, the summer festival expanded to include a fully staged opera, as well as theater and dance performances. The highly acclaimed opera program brings unjustly neglected works to the stage in major productions—often making their US debuts.

Through Fisher Center LAB, the Center's acclaimed residency and commissioning program, artists are provided with custom-made support toward their innovative projects and their work has been seen in over 100 communities around the world. Resident choreographer Pam Tanowitz's 2018 *Four Quartets* was recognized as "the greatest creation 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 Sufjan Stevens, Justin Peck, and Jackie Sibbles Drury, was recognized with a Tony Award for Best Choreography following its tour and transfer to Broadway.

The Fisher Center is home to several of Bard's academic programs in the performing arts. Year-round, it hosts performances by the undergraduate Dance Program and Theater and Performance Program; the US-China Music Institute of the Bard College Conservatory of Music; The Orchestra Now (TÖN), a Bard graduate program that is training the next generation of classical-music ambassadors; and students at the Bard Conservatory, the first (and so far only) conservatory to require all its students to pursue a bachelor of arts degree in a field other than music in addition to their specialized music studies. As a hybrid institution, the Fisher Center brings together professional and academic artmaking of the highest caliber, where student and professional artists work side by side, learning from each other and informing one another's practices.

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 14 graduate programs; 10 early colleges; and numerous dual-degree programs nationally and internationally. Building on its 166-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.

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.

SAVE THE DATE

BARD CONSERVATORY ORCHESTRA

APRIL 25 AT 7 PM

Conducted by Leon Botstein

Tickets start at \$10, free for Bard students

Livestream, pay what you wish

All proceeds will directly support Bard Conservatory students.

BARD SUMMERSCAPE

SUDDENLY LAST SUMMER

JUNE 25 – JULY 19

Fisher Center LAB Civic Hope Commission / World Premiere

Music by Courtney Bryan

Libretto by Gideon Lester and Daniel Fish, based on the play
by Tennessee Williams

Directed by Daniel Fish

Music Direction and Supervision by Nathan Koci

LUCINDA CHILDS: MOMENTARY REPRISE

JUNE 26–28

Fisher Center LAB Commission / North American Premiere

Choreography by Lucinda Childs

Collaborations with John Adams, Frank Gehry, Philip Glass,
Anri Sala, and Robert Wilson

Featuring Lucinda Childs Dance Company

OPERA

THE EGYPTIAN HELEN

JULY 24 – AUGUST 2

Music by Richard Strauss

Libretto by Hugo von Hofmannsthal

Directed by Christian R ath

American Symphony Orchestra conducted by Leon Botstein

Sung in German with English supertitles

THE 36TH BARD MUSIC FESTIVAL

MOZART AND HIS WORLD

AUGUST 7–16, 2026

The Bard Music Festival returns with an exploration of
Wolfgang Amad  Mozart, the most celebrated and
recognized name in classical music.

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Join the Fisher Center's e-newsletter at fishercenter.bard.edu.

Cover: *Windows* (detail), Robert Delaunay, 1912