

**BARD COLLEGE CONSERVATORY OF MUSIC**



# **BARD CONSERVATORY ORCHESTRA**

**LEON BOTSTEIN, MUSIC DIRECTOR**

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SATURDAY, APRIL 25, 2026 AT 7 PM  
SOSNOFF THEATER

**Bard**

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Presents

# **BARD CONSERVATORY ORCHESTRA**

Conducted by Leon Botstein

**Albéric Magnard**  
**(1865–1914)**

***Hymne à la justice (Hymn to Justice), Op. 14***

**Paul Dukas**  
**(1865–1935)**

***L'Apprenti sorcier (The Sorcerer's Apprentice)***

INTERMISSION

**Gustav Mahler**  
**(1860–1911)**

***Symphony No. 1 in D Major ("Titan")***

1. Langsam. Schleppend. Wie ein Naturlaut–  
Immer sehr gemächlich  
(Slow. Dragging. Like a Sound of Nature–  
Always very restrained)–
2. Kräftig bewegt, doch nicht zu schnell–  
Trio: Recht gemächlich  
(Moving strongly, but not too fast–  
Trio, restrained)
3. Feierlich und gemessen, ohne zu schleppen  
(Solemnly and measured, without dragging)–
4. Stürmisch bewegt  
(Stormily agitated)

# NOTES ON THE PROGRAM

## ***Hymne à la justice (Hymn to Justice), Op. 14***

Albéric Magnard

Born in Paris, June 9, 1865

Died in Baron, France, September 3, 1914

Albéric Magnard's unusual life and career are bookended by his privileged birth—his father was editor of the prominent newspaper *Le Figaro*—and his tragic death as he protected the family home just north of Paris from invading Germans. Although his wife and daughters managed to flee, Magnard was killed when the enemy torched the house; some of his major compositions went up in flames as well. Magnard was in any case a late starter (he initially earned a law degree) and not prolific, but what survives is often remarkable, including four symphonies, chamber music, and operas.

In the symphonic poem *Hymne à la justice*, Op. 14, Magnard responded to the Dreyfus Affair, one of the pivotal political events of his time that divided French society. He was outraged at the injustice dealt to Captain Alfred Dreyfus, a Jewish officer falsely convicted of treason in 1894 and sentenced to life imprisonment. Two years later, evidence of the true culprit was discovered but suppressed by the military; instead, further charges were brought against Dreyfus. Author Émile Zola responded with his famous open letter *J'Accuse!* On the day of its publication, Magnard wrote an admiring letter to Zola: "Well done, sir, you are a brave man. As a man, you are every bit as worthy as the artist. Your courage is a comfort to independent minds who choose justice over their own peace of mind, who do not tremble at the thought of a foreign war, and who have not bowed down. . . . March on! You are not alone. We will give our lives if necessary."

Like Zola, Magnard responded both as a man and an artist to the Dreyfus Affair. He resigned his military commission and composed the large-scale orchestral hymn we hear tonight in 1901–2. The piece follows in the French tradition of symphonic poems by composers such as César Franck and Vincent d'Indy (Magnard's former teacher and an antisemitic opponent of Dreyfus). *Hymne à la justice* premiered at the Nancy Conservatory in 1903 and in Paris the next year. A later, notable Parisian performance came in 1944 when it opened the first concert in the newly liberated capital city by the National Orchestra of France. Magnard was an idealist who felt that bringing moral and ethical dimensions to his music was possible—never more so than in the powerful piece that opens this concert.

## ***L'Apprenti sorcier* (The Sorcerer's Apprentice)**

Paul Dukas

Born in Paris, October 1, 1865

Died in Paris, May 17, 1935

A composer's fame sometimes comes first, and then lingers, in connection with only a single work. *The Sorcerer's Apprentice*, the dazzling orchestral scherzo by French composer Paul Dukas, is one such defining composition. Long before Mickey Mouse ran into trouble with flying broomsticks and out-of-control waterworks in Walt Disney's animated film *Fantasia*, this engaging piece had won a secure place in the repertoire.

Dukas came relatively late to composing and was intensely self-critical. He destroyed many pieces and left only a few major ones. His Symphony in C Major (1895–96) and a remarkable opera, *Ariadne and Bluebeard* (1899–1907), deserve greater recognition, as does the ballet *La Péri* (1911).

Dukas was often inspired by mythic tales. In various guises, the story of *The Sorcerer's Apprentice* dates back centuries, most notably to the second-century Latin writer Lucian. Dukas's official title for the work reveals that he had a more recent source in mind: *The Sorcerer's Apprentice: Scherzo after a Ballad of Goethe*. He follows Johann Wolfgang von Goethe's 14-stanza ballad *Der Zauberlehrling* (1796) quite closely and includes a French translation in the published score. In Goethe's telling, the sorcerer leaves his apprentice to clean his studio and the lazy lad decides to try some of his master's magic to make work easier, so he conjures a broomstick to help. But things quickly get out of control, water floods the place, and the apprentice cannot reverse the spell. In desperation, he takes an axe to destroy the broom, but once cut in half, both parts continue the chaos. Further havoc ensues until the sorcerer returns and intones the correct incantation.

The brilliantly orchestrated work makes marvelous use of the glockenspiel and includes many thrilling effects. In the manuscript, Dukas identifies the three principal themes by name. The piece's slow and mysterious opening represents the sorcerer's invocation, which alternates with quick woodwinds that introduce the apprentice. A thud comes from the timpani as the sorcerer exits, and after a brief silence, the broom hesitantly begins to move—with mounting grunts from low-pitched instruments that become the accompaniment to the main theme in the bassoons, soon taken up by the full orchestra. The incantation theme, now much faster, and brass fanfares join in as well. A short hush precedes the apprentice splitting the broom in half, and the music sounds ever more out of control until the sorcerer's mysterious opening music returns as he reappears to restore order with a final magical flourish.

## **Symphony No. 1 in D Major (“Titan”)**

Gustav Mahler

Born in Kalischt (Kaliště), Bohemia, July 7, 1860

Died in Vienna, May 18, 1911

When Mozart wrote his First Symphony, at the tender age of eight, he probably was not much concerned with his place in music history. For the Romantics, however, the genre of the symphony became the proving ground for greatness. Expectations were immense, which led some composers, like Johannes Brahms and Anton Bruckner, to long delay the public presentation of their first. Others tried to reinvent the genre, writing not a traditional Symphony No. 1 but rather a symphonic poem or some other kind of large orchestral work, often with an extramusical program based on literature, history, or nature.

Gustav Mahler confronted this challenge in his 20s. Various stories, probably apocryphal, hint at early symphonies that he destroyed or that are now lost; he tried his hand at chamber music, songs, theater music, a large cantata (*Das klagende Lied*), and opera. Mahler composed most of his First Symphony during the spring of 1888 and remarked that it “virtually gushed like a mountain stream.” By the time the work was performed in its final form, in Berlin in March 1896, Mahler was 35 years old and already a celebrated conductor.

The First Symphony went through several incarnations before reaching the four-movement version performed in this concert. In November 1889 Mahler premiered a “Symphonic Poem in Two Parts” in Budapest, where he served at the time as director of the Royal Hungarian Opera. This five-movement composition was greeted with some bewilderment and hostility, so he set about revising it, now called *Titan*, “A Tone Poem in the Form of a Symphony.” (“Titan” probably alludes to a once-famous novel by Jean Paul Richter.) Still in five movements split in two parts, each movement had a specific title. Mahler further provided some programmatic explanations, quite minimal except for the innovative fourth movement, the “funeral march” that had most puzzled listeners. The program for Mahler’s concert on October 27, 1893, in Hamburg, announced the following, with his own explanation of three of the movements:

### “TITAN” A Tone Poem in the Form of a Symphony

Part I. *From the Days of Youth: Flower-, Fruit-, and Thorn-pieces*

1. “Spring without End” (Introduction and Allegro comodo)

The introduction presents the awakening of nature from a long winter’s sleep.

2. “Blumine” (Andante)

3. “Under Full Sail” (Scherzo)

## Part II. *Commedia humana*

### 4. "Stranded!" (A Funeral March "in the manner of Callot")

The following may serve as an explanation: The external stimulus for this piece of music came to the composer from the satirical picture, known to all Austrian children, "The Hunter's Funeral Procession," from an old book of children's fairy tales: The beasts of the forest accompany the dead woodman's coffin to the grave, with hares carrying a small banner, with a band of Bohemian musicians in front, and the procession escorted by music-making cats, toads, crows, etc., with stags, deer, foxes, and other four-legged and feathered creatures of the forest in comic postures. At this point the piece is conceived as the expression of a mood now ironically merry, now weirdly brooding, which is then suddenly followed by:

### 5. "Dall' Inferno [al Paradiso]" (Allegro furioso)

The sudden outburst of the despair of a deeply wounded heart.

After conducting the five-movement *Titan* twice, in Hamburg and Weimar, Mahler decided to drop the second movement, a lilting andante ("Blumine"), which he had originally written as incidental music for Joseph Viktor von Scheffel's poem *Der Trompeter von Säkkingen* (The Trumpeter from Säkkingen). He now called it simply Symphony No. 1 in D Major. In addition to deleting "Blumine" (which sometimes still appears as a separate concert piece), Mahler also scrapped the two-part format, titles, and other extramusical clues because by this time, he was moving away from divulging the ideas behind his works.

The reception was mixed when Mahler conducted the First Symphony with the Vienna Philharmonic in 1900. Critic Theodor Helm reported that the work "was truly a bone of contention for the public as well as for the critics. This is not to say that the piece wasn't superficially a success: A large majority of the audience applauded, and Mahler was repeatedly called out. But there were also startled faces all around, and some hissing was heard." At issue was Mahler's suppression of all background information. Helm stated that Mahler was "not well served by this veil of mystery. . . . It was cruel of the composer to deprive his unprepared Philharmonic audience of not only the program book but also any technical guide to this labyrinth of sound."

The most powerful critic of the time, Eduard Hanslick, champion of Brahms and of so-called absolute music, foe of Richard Wagner and of all things programmatic, called himself a "sincere admirer" of Mahler the conductor. Although Hanslick did not wish to rush to judgment about this "strange symphony," he felt the responsibility to tell his readers that the work was, for him, the "kind of music that is not music." He found himself in the awkward position of wanting to have more information from the composer:

We cannot remain indifferent to knowing what an ingenious man like Mahler had in mind with each of these movements and how he would have explained the puzzling coherence. Thus we lack a guide to show the correct path in the

darkness. What does it mean when a cataclysmic finale suddenly breaks forth, or when a funeral march on the old student canon “Frère Jacques” is interrupted by a section entitled “parody”?

Many listeners were baffled by Mahler’s inventive juxtapositions of irony and sublimity, of parody and exultation, as well as by his merger of the genres of song and symphony. One young critic, Max Graf, perceived that “Titan” was the start of something in music history, and believed that only a new “generation can feel the work’s great emotional rapture . . . and ecstasy of passion; only they can enjoy its parody and distortion of sacred emotion. I myself am far too close to this generation not to empathize with the work as if it were my own. Yet I can almost understand that an older generation finds it alien.” And indeed, the next generation of composers, such as Alexander Zemlinsky, Arnold Schoenberg, Anton Webern, and Alban Berg, came to worship Mahler.

Mahler notated the extraordinary introduction to the first movement as “like a sound from nature.” It opens with seven octaves softly intoning the pitch “a,” a primordial sound that seems to have existed forever. Woodwinds play in succession the interval of a falling fourth, before clarinets sound a distant fanfare. A solo clarinet loudly plays a falling fourth “imitating the call of a cuckoo.” This eventually leads to an allegro section, the principal theme of which is derived from one of Mahler’s own songs, “Ging heut’ Morgens über’s Feld” (This morning I went out over the fields), the second in his cycle *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*). The following scherzo movement (Kräftig bewegt, doch nicht zu schnell) (moving strongly, but not too fast) is a *Ländler*, an Austrian folk dance that was to become one of Mahler’s favorites. He again uses one of his earlier songs, “Hans und Grethe,” to provide melodic material.

The third movement (Feierlich und gemessen) (solemnly and measured), the one Mahler felt most needed explanation, opens with a solo double bass playing a minor-key version of the popular song “Bruder Martin” (Brother Martin, better known as its French version, “Frère Jacques”). With the feeling of a funeral march (as in so many of Mahler’s symphonies), it is presented first as a round, until interrupted by spirited dance music in a Bohemian style such as Mahler had heard in village squares while growing up in the Czech lands. (Today this part may sound like klezmer music, which shares similar origins.) Another contrast comes in the middle of the movement when Mahler uses the lyrical *Wayfarer* song, “Die zwei blauen Augen” (The two blue eyes). The finale (Stürmisch bewegt) (stormily agitated) moves from fiery defiance to reconciliation, from Hell to Paradise, as the original descriptions had it. Natalie Bauer-Lechner, a confidante of Mahler’s, informed a Viennese critic that in the end, the hero of the work becomes the master of his fate: “Only when he has triumphed over death, and when all the glorious memories of youth have returned with themes from the first movement, does he get the upper hand: and there is a great victorious chorale!”

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

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Aaron Hu  
Ziheng Xu  
Qijia Liu  
Bowen Wang  
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Luca Sakon<sup>3</sup>  
Chuaning Wang  
Malena Verduga  
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Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*  
Taun Toay '05, *Senior Vice President; Chief Financial Officer*  
Stephen Tremaine '07, *Vice President of Network Education*  
Dariel Vasquez '17, *Vice President of Strategic Partnerships and Institutional Initiatives*  
Dumaine Williams '03, *Vice President for Student Affairs; Dean of Early Colleges*

**BARD COLLEGE  
CONSERVATORY  
ADMINISTRATION**

Tan Dun, *Dean*  
Frank Corliss, *Director*  
Marka Gustavsson, *Chamber Music Director*  
Jindong Cai, *Director, US-China Music Institute*  
Katie Rossiter Mancus '17, *Director of Admissions*  
Abbey Greene '24, *Conservatory Admissions Counselor*  
Wenrui Shi CMC '24, *Recruitment Coordinator, US-China Music Institute*  
Beitong Liu '23 CMC '24, *Scheduling Coordinator, US-China Music Institute*  
Hsiao-Fang Lin '15, *Orchestra Manager, Bard Conservatory; Director of Music Programming, US-China Music Institute*  
Kat Ottosen, *Associate Director of Event Production and Communications*  
Mary-Liz O'Neill '17, *Associate Director of Curriculum and Programming*  
Marc Mancus, *Associate Director of Production and Student Employment*  
Pat Johnson, *Business Manager*  
Lisa Krueger, *Graduate Programs Coordinator*  
Philip McNaughton '23, *Lesson Scheduler*  
Sebastian Danila, *Conservatory Orchestra Librarian*  
Michael Lynam, *Piano Technician*

**FISHER CENTER  
ADMINISTRATION**

Gideon Lester, *Artistic Director and Chief Executive*  
Aaron Mattocks, *Executive Producer and Chief Operating Officer*

**BARD MUSIC FESTIVAL  
ADMINISTRATION**

Irene Zedlacher, *Executive Director*  
Leon Botstein, *Artistic Director*  
Christopher H. Gibbs, *Artistic Director*  
Raissa St. Pierre '87, *Associate Director*

Scan here for the full Fisher Center at Bard and Bard Music Festival staff listing:



[fishercenter.bard.edu/about/staff](https://fishercenter.bard.edu/about/staff)

## BARD COLLEGE CONSERVATORY PROGRAM FACULTY

### Violin

Adele Anthony  
Luosha Fang '11  
Yi-Wen Jiang  
Erica Kiesewetter  
Honggang Li\*  
Weigang Li\*  
Daniel Phillips  
Gil Shaham  
Mira Wang  
Carmit Zori

### Viola

Luosha Fang '11  
Marka Gustavsson  
Brian Hong  
Honggang Li\*  
Melissa Reardon

### Cello

Raman Ramakrishnan  
Peter Wiley

### Bass

Satoshi Okamoto

### Flute

Tara Helen O'Connor

### Clarinet

David Krakauer  
Pascual Martínez-Forteza  
Anthony McGill\*

### Oboe

Elaine Douvas  
Keisuke Ikuma  
Alexandra Knoll  
Ryan Roberts

### Bassoon

Marc Goldberg

### Trumpet

Edward Carroll

### Horn

Barbara Jöstlein-Currie  
Hugo Valverde

### Trombone

Demian Austin  
Sasha Romero  
Nicholas Schwartz  
Weston Sprott

### Tuba

Derek Fenstermacher  
Alec Mawrence  
Marcus Rojas

### Harp

Mariko Anraku

### Percussion

Eric Cha-Beach  
Jason Haaheim  
Jason Treuting

### Piano

Reiko Aizawa  
Benjamin Hochman\*  
Blair McMillen  
Terrence Wilson

### Composition

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

### Undergraduate Voice

Lucy Fitz Gibbon '15  
Rufus Müller  
Teresa Buchholz  
Tami Petty  
Erika Switzer  
David Sytkowski

### Chamber Music

Marka Gustavsson, *Director*  
Frank Corliss  
Raymond Erickson  
Keisuke Ikuma  
Nicholas Alton Lewis  
Raman Ramakrishnan  
Melissa Reardon

### Music Theory and History

Christopher H. Gibbs  
David Sytkowski  
Ryan McCullough

### Orchestral Studies

Leon Botstein  
Erica Kiesewetter

### Alexander Technique

Alex Farkas  
Liz Reese

### US-China Music Institute

Jindong Cai, *Director*  
Xinyan Li, *Chinese Music History*  
Qiao Jia, *Chinese Percussion*  
Chen Yan, *Erhu*  
Xu Yang, *Ruan*  
Mingmei Yip, *Chinese Music History*  
Yu Hongmei, *Erhu*  
Zhang Hongyan, *Pipa*  
Zhao Jiazhen, *Guqin*  
Cui Junzhi, *Konghou*  
Yazhi Guo, *Suona*

### Graduate Conducting

James Bagwell, *Codirector*  
Leon Botstein, *Codirector*  
Kyle Gann  
Christopher H. Gibbs  
Zachary Schwartzman  
Joan Tower

### Graduate Vocal Arts

Stephanie Blythe, *Artistic Director*  
Kayo Iwama, *Associate Director*  
Edith Bers  
Richard Cox  
Tyler Duncan  
Elaine Fitz Gibbon  
Lucy Fitz Gibbon '15  
Lorraine Nubar  
Joan Patenaude-Yarnell  
Tami Petty  
Elizabeth Reese  
Erika Switzer  
Howard Watkins

### Baroque Ensemble

Robert Warner

### Postgraduate Collaborative

**Piano Fellowship**  
Erika Switzer, *Director*

\* *Master classes*

## FISHER CENTER

The Fisher Center is a premier professional performing arts center and a hub for research and education that demonstrates Bard College's commitment to the performing arts as a cultural and educational necessity. To support artists, students, and audiences in the examination of artistic ideas, the Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire.

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. *Illinois*, a 2023 Fisher Center world premiere from artists Sufjan Stevens, Justin Peck, and Jackie Sibblies 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](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 Muhheaconnek 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 DATES

### **BARD SUMMERSCAPE 2026**

JUNE 25 – AUGUST 16

Eight weeks of opera, dance, music, and more.

### **SUDDENLY LAST SUMMER**

JUNE 25 – JULY 19

Fisher Center LAB Civis 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

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

[fishercenter.bard.edu](http://fishercenter.bard.edu)

845-758-7900

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