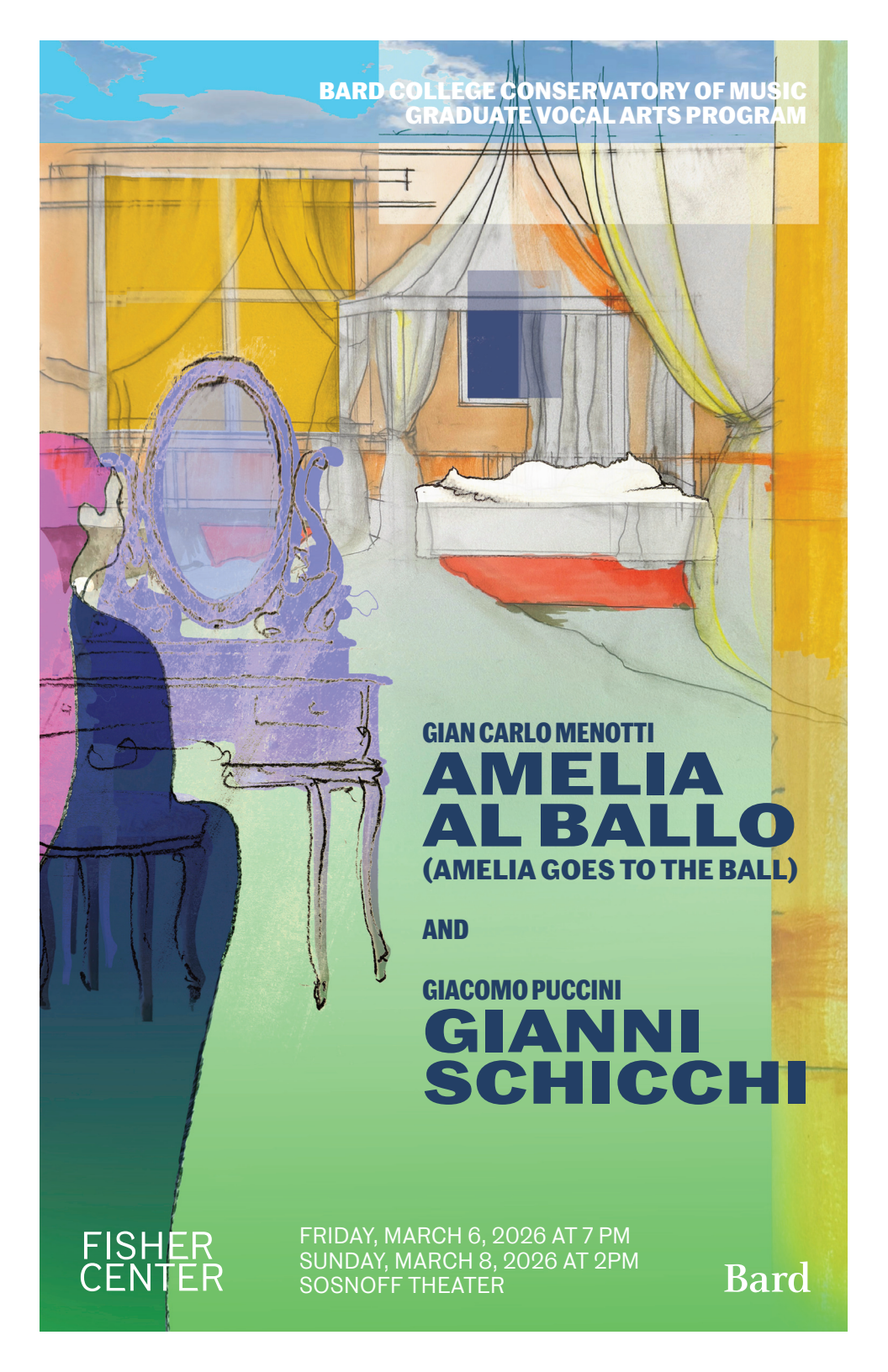




**BARD COLLEGE CONSERVATORY OF MUSIC
GRADUATE VOCAL ARTS PROGRAM**

GIAN CARLO MENOTTI

**AMELIA
AL BALLO**
(AMELIA GOES TO THE BALL)

AND

GIACOMO PUCCINI

**GIANNI
SCHICCHI**

**FISHER
CENTER**

FRIDAY, MARCH 6, 2026 AT 7 PM
SUNDAY, MARCH 8, 2026 AT 2PM
SOSNOFF THEATER

Bard

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.

GRADUATE VOCAL ARTS PROGRAM

The Graduate Vocal Arts Program is a unique master of music program in vocal arts. Created to prepare the young singer for the special challenges of pursuing a professional life in music in the 21st century, this two-year MM degree program balances a respect for established repertory and expressive techniques with the flexibility and curiosity needed to keep abreast of evolving musical ideas. Operatic repertoire is studied and performed across the curriculum and in fully staged productions at the Fisher Center at Bard, and students also work on art song, chamber music, and new music repertoire throughout their coursework. Additionally, the program includes a strong practical component, with seminars and classes on career skills led by some of the leading figures in arts management and administration.

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Founded in 1860, Bard College is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place and Massena properties, Bard's campus consists of more than 1,200 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; advanced degrees through 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.

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Kayo Iwama, *Associate Director*

Present

GIAN CARLO MENOTTI

AMELIA AL BALLO (AMELIA GOES TO THE BALL)

AND

GIACOMO PUCCINI

GIANNI SCHICCHI

Libretto (*Amelia al ballo*) Gian Carlo Menotti

Libretto (*Gianni Schicchi*) Giovacchino Forzano

Singers of the Graduate Vocal Arts Program at Bard College Bard Conservatory Orchestra

Leon Botstein, *Music Director*

James Bagwell, *Conductor*

Doug Fitch, *Director*

Scenic Designer Doug Fitch

Lighting Designer Sebastian Adamo

Costume Designer Maureen M. Schell

Hair and Makeup Designer Jen Donovan

Music and Language Coaches Stephanie Blythe, Kayo Iwama,
Lucy Fitz Gibbon '15, Tami Petty

Rehearsal Pianists (*Amelia al ballo*) Keyongji Koh, Lara Saldhana

Rehearsal Pianists (*Gianni Schicchi*) Yumi Jang, Ella Nagy, Nomin Samdan

Stage Manager Hsiao-Fang Lin '13

Assistant Opera Stage Manager Mara Zaki '25

Orchestra Stage Manager Liz Cohen

Properties Supervisor Maggie McFarland '21

Supertitles Lucy Fitz Gibbon (*Amelia*), OperaSupertitles with further adaptation
by Bard VAP (*Schicchi*)

Supertitle Operators Lara Saldanha, Kyeongji Koh (*Menotti*, *Fri/Sun*);
Ella Nagy (*Puccini*)

VAP Coordinator Lisa Krueger

Producer Kat Ottosen

ARTISTIC DIRECTOR’S NOTE

The world needs love, music, beauty, laughter, and a little conflict to inspire these events. Gian Carlo Menotti’s *Amelia al Ballo* and Giacomo Puccini’s *Gianni Schicchi* provide them in abundance. Both operas are driven by characters who are masters of manipulation, motivated by universal desires—money, love, and an adventurous night out. It is a joy to delve into these brilliant ensemble operas with the wonderful young artists of the Bard Graduate Vocal Arts Program. In typical Bardian fashion, we have broadened our creative minds by thinking outside the box in casting, the biggest example of which is turning Gianni Schicchi, the clever, doting father, into Gianna, an equally clever, devoted mother. Sit back and enjoy these glorious examples of Italian lyricism and satire. You may even meet a few characters who are amusingly, perhaps achingly, familiar.

—Stephanie Blythe, *Artistic Director, Bard Graduate Vocal Arts Program*

DIRECTOR’S NOTE

These two one-act operas are about the power of controlling the narrative. In each story, a crafty woman operating in a patriarchal world plays by mens’ rules to get what she wants. No one is nice, but everyone is human, and we can’t help but bask in the fun of witnessing human nature at its most artfully guileful.

—Doug Fitch, *Director, 2026 Graduate Vocal Arts Program Opera*

CAST OF CHARACTERS

IN ORDER OF APPEARANCE

AMELIA AL BALLO (AMELIA GOES TO THE BALL)

Amelia (Friday)	Michael Adams
Amelia (Sunday)	Gimena Sanchez Rivera
Husband	Tim Widner
Lover (Fri) / Chorus (Sun)	Evan Katsefes
Lover (Sun) / Chorus (Fri)	Benjamin Truncale
Friend (Sun) / Chorus (Fri)	Chirbee Dy
Friend (Fri) / Chorus (Sun)	Imani Oluoch
Chief of Police	Jacob Altrock
Chambermaid 2 / Chorus	Stella Luan
Chambermaid 1 / Chorus	Emlin Munch
Chorus	Liz Boyle
Chorus	Daphne Buan
Chorus	Louisa Gundek
Chorus	Gyuri Kim
Chorus	Laura Stanell
Chorus	Leonor Vasconcelos
Chorus	Sydney Cornett
Chorus	Madelin Morales
Chorus	Evan McMahon
Chorus	Shane Hall
Chorus	Evan Nelson

GIANNI SCHICCHI

Gianna Schicchi	Sydney Cornett
Lauretta (Friday)	Gyuri Kim
Lauretta (Sunday)	Leonor Vasconcelos
Zita	Emlin Munch
Rinuccio	Evan McMahon
Gherardo (Sunday)	Evan Katsefes
Gherardo (Friday)	Benjamin Truncale
Nella (Friday)	Daphne Buan
Nella (Sunday)	Laura Stanell
Gherardino / Maestra Spinelloccio	Chirbee Dy
Betto di Signa	Jacob Altrock
Simone	Evan Nelson
Marco	Shane Hall
La Ciesca (Friday)	Liz Boyle
La Ciesca (Sunday)	Madelin Morales
Sra Amantio	Louisa Gundeck
Pinellina	Imani Oluoch
Guccia	Stella Luan

NOTES ON THE PROGRAM

***Amelia al ballo* (Amelia Goes to the Ball) (1937)**

Gian Carlo Menotti

Born in Cadegliano, Italy, 1911

Died in Monaco, 2007

Gian Carlo Menotti is one of those composers whom some critics still like to disparage, despite his immense popularity among opera audiences all over the world. With the passing of time, the often-repeated charge that his musical style was rather conservative for the 20th century has become less and less relevant, and what remains important are his sheer talent, his uncanny sense for the theater, and his abundant musical inventiveness.

These virtues are on full display in the present work—Menotti's first opera to reach the stage. The young Italian, who came to the United States to study at the Curtis Institute of Music in Philadelphia, wrote his own libretto in his native language. The earliest American performances, however, presented the work in an English translation by George Mead, a conductor and organist who was well known for his opera translations. (Menotti would continue to write his own librettos for all his subsequent operas, though now in English.)

Amelia Goes to the Ball premiered at the Academy of Music in Philadelphia under the baton of the legendary Fritz Reiner on April 1, 1937. Less than a year later, on March 3, 1938, the work reached the Metropolitan Opera, conducted there by the celebrated Ettore Panizza. It was an auspicious start for Menotti's stage career, which lasted more than half a century.

After a spirited overture, we meet Amelia—a wealthy socialite from Milan—as she is preparing to go to the first ball of the season. Unfortunately, she is taking far too long and can't seem to find her shawl, exasperating her (female) friend who is threatening to leave without her. Just as they are finally ready to depart, Amelia's husband appears. He has discovered a love letter addressed to Amelia and confronts her in a fury worthy of Renato (or Anckarström, if you prefer) from Giuseppe Verdi's *Un ballo in maschera*. Amelia's husband reads the letter out loud, singing it as if it were a romanza in the best operatic tradition; he then demands to know the name of the person who wrote it. The ensuing marital argument takes the form of a *duettino* that alternates between comedy and high drama. Amelia promises to reveal the identity of her lover on the condition that they can finally go to the ball following the disclosure. It turns out that it is the mustached gentleman from the third floor. Amelia tries to justify the affair by claiming that her husband is always too tired at night. The husband declares that he won't go to the ball before shooting his rival. "It won't take long," he promises.

Amelia quickly alerts her lover, but she is far less concerned about the domestic situation than about missing the ball. In a lyrical aria (a parody of so many operatic *preghiere*, or prayer scenes), she asks God to let her go to the dance, reminding Him that she is asking for very little compared to all the men who want power and glory.

The lover appears, ready to fight the husband. But when he learns that the husband has a pistol, he prefers to hide. He is quickly found by the husband, whose pistol, however, does not go off, causing the husband to change his tone and to propose a “calm discussion.” This exasperates Amelia who fears further delay. In another exquisite romanza, the lover tells the husband how he fell in love with Amelia. The three characters then vent their conflicting feelings in a brilliant trio.

When the husband is still unwilling to leave for the ball (reneging on his promise), Amelia loses her temper and smashes a vase on his head, knocking him unconscious. Her screams attract the neighbors, and the police appear. Interrogated by the police chief, Amelia claims that the man standing next to her was a burglar who attacked her husband. The lover is arrested, the husband is taken to the hospital, and Amelia can finally go to the ball—accompanied by the police chief. The moral of the story: “If a woman sets her heart upon a ball, the ball is where she’ll go!”

Gianni Schicchi (1918)

Giacomo Puccini

Born in Lucca, Italy, 1858

Died in Brussels, Belgium, 1924

Gianni Schicchi is Giacomo Puccini’s only comic opera—and his last work before *Turandot*, his final masterpiece, which was left unfinished at the time of his death. *Schicchi* completed the composer’s *Il Trittico* (The Triptych), a set of three one-act operas that also included *Il tabarro* (The Cloak) and *Suor Angelica* (Sister Angelica). *Schicchi*’s libretto, by Giovacchino Forzano (1883–1970), was written in verse and based on an episode briefly mentioned in Dante Alighieri’s *Inferno*, where a certain Gianni Schicchi is punished for impersonating a deceased rich man named Buoso Donati and making a false will in Donati’s name in order to benefit himself. Both Gianni Schicchi and Buoso Donati are actual characters in *Inferno*, and an anonymous Dante commentary from the 14th century provides some further details on them that found their way into the opera.

Dante put Gianni Schicchi—who committed what would today be called identity theft—in one of the deepest circles of Hell. He appears in the tenth and lowest *bolgia* (ditch) of the horrifying *Malebolge* (evil ditches), in the thirtieth of the *Inferno*’s 33 cantos. Pretending to be someone you are not was, to Dante, clearly one of the most serious sins a person could commit. At the same time, it cannot be denied that

Schicchi’s story has great comic potential—especially if you think of how such a stunt may be pulled off in reality. Forzano gave the deceased Buoso Donati an entire family—cousins as well as nephews and their wives—to fight over the inheritance. The librettist also invented a pair of lovers, as without such a pair no Puccini opera is imaginable: Schicchi now has a daughter named Lauretta who wants to marry Rinuccio, a young relative of Buoso Donati. Forzano assigned each of the warring family members particular character traits and made creative use of such operatic stock figures as the doctor and the notary. Most importantly, he turned Schicchi into a trickster straight out of the commedia dell’arte tradition. As a result, Puccini had a lot of splendid material to work with, and he composed all the music relatively quickly in late 1917 and early 1918. With *Il tabarro* and *Suor Angelica* already completed, the entire *Trittico* received its premiere at the Metropolitan Opera in New York on December 14, 1918, conducted by Roberto Moranzoni.

The most famous part of *Gianni Schicchi* is, without a doubt, Lauretta’s aria “O mio babbino caro.” This gem, while it represents a musical high point within the opera, is decisively important from a dramaturgical standpoint as well: up until then, Schicchi has refused to help the Donati family, but his daughter’s plea instantly changes that. He suddenly realizes that by posing as Buoso Donati and forging the latter’s testament, he will be able to make Lauretta and Rinuccio’s marriage possible. There are a few other “set pieces” in the opera, such as Rinuccio’s earlier aria (in the style of a traditional Florentine song, as Puccini notes in the score), or the trio of Buoso Donati’s three female relatives. But aside from these exceptions, the opera avoids closed numbers and proceeds freely according to the demands of the plot as it unfolds. Puccini uses recurrent motifs to portray specific characters or dramatic situations; the greedy Donati family, for example, is represented by a memorable descending melody that is repeated multiple times, and, during Rinuccio’s enthusiastic solo—which is ostensibly about the glories of Florence—Puccini has the orchestra play the beginning of “O mio babbino . . .” in anticipation of Lauretta’s aria to give us an indication of what Rinuccio is *really* thinking about.

The opera closes with a spoken epilogue by Schicchi in which the great trickster acknowledges “Father Dante” who sent him to Hell, but asks the audience to consider the “extenuating circumstances.”

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

BIOGRAPHIES

Sebastian Adamo is an experienced production and lighting designer with more than two decades of work across opera, theatre, music, and dance. Adamo's artistic foundation was shaped through collaborations with organizations including the New York Philharmonic, Caramoor Center for Music and the Arts, La MaMa Experimental Theatre Club, and the Martha Graham Dance Company. In addition to performing arts work, Adamo has designed and executed large-scale projects in New York's luxury and cultural sectors, with clients including Chanel, Tiffany & Co., Gucci, Ralph Lauren, and New York Fashion Week. Adamo's portfolio also includes television and studio productions such as *The Daily Show* and major broadcast specials. Committed to creating immersive visual environments, Adamo brings a meticulous, expressive approach to lighting that enhances storytelling and live performance.

With performances described as “triumphant” (*Tulsa World*) and “galvanizing” (*New York Classical Review*), **James Bagwell** maintains an active schedule as a conductor of choral, orchestral, and opera repertoire. He is professor of music and Music Program director at Bard College, and director of performance studies in the Bard College Conservatory of Music. He serves as codirector of the Bard Conservatory's Graduate Program in Conducting. From 2009 to 2015, he was music director of The Collegiate Chorale. Highlights with the Chorale included conducting rarely performed operas at Carnegie Hall, including Vincenzo Bellini's *Beatrice di Tenda*, Gioachino Rossini's *Môise et Pharaon*, and Arrigo Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass's *A Toltec Symphony* and Osvaldo Golijov's *Oceana* at Carnegie Hall. His performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully Hall was recorded live for Gaslight Records and is the only complete recording of the work. Bagwell has trained choruses for other American and international orchestras, including the New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, Mostly Mozart Festival Orchestra, NHK Symphony Orchestra (Japan), St. Petersburg Symphony, Budapest Festival Orchestra, Cincinnati Pops Orchestra, and Indianapolis Symphony Orchestra. Since 2003, he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at The Richard B. Fisher Center for the Performing Arts at Bard College. With singer Natalie Merchant he has appeared with the National Symphony Orchestra, Atlanta Symphony Orchestra, and San Francisco Symphony, among others. He has been a regular guest conductor of the Cincinnati Symphony Orchestra and Tulsa Symphony Orchestra. Bagwell is associate conductor of The Orchestra Now, and principal guest conductor of the American Symphony Orchestra. He has led both ensembles at Carnegie Hall and Lincoln Center.

Doug Fitch is a visual artist best known for directing opera and concert-theater productions. His past New York Philharmonic projects include György Ligeti's *Le Grand Macabre*, Leoš Janáček's *The Cunning Little Vixen*, and *A Dancer's Dream*, which combined Stravinsky's *The Fairy's Kiss* and *Petrushka*. His production of HK Gruber's *Gloria—A Pig Tale* was performed at The Metropolitan Museum as part of the NY Phil Biennial. Fitch has directed several of the New York Philharmonic's Young People's Concerts, including the 100th anniversary performance. Fitch's other career highlights include Giacomo Puccini's *Turandot* at Santa Fe Opera and Engelbert Humperdinck's *Hansel and Gretel* at LA Opera and The Dallas Opera. He created the live-animation *Peter and the Wolf in Hollywood*, an adaptation of the Sergei Prokofiev classic for the Los Angeles Philharmonic, which became an interactive app featuring Alice Cooper as the narrator. Fitch designed sets and costumes for Nashville Ballet's *Black Lucy and the Bard*, featuring a score by Rhiannon Giddens, which aired on PBS's *Great Performances*. Boston Lyric Opera and Opera Grand Rapids commissioned his production of the Matthew Aucoin and Sarah Ruhl opera *Eurydice*. His Tanglewood production of Elliott Carter's *What Next?* was filmed and screened at the Museum of Modern Art. For Salzburg's Mozartwoche festival, he created *Punkititi*—a new production in conjunction with the legendary Salzburg Marionette Theater. He was briefly a Muppeteer and starred in a silent movie titled *The Blind Date*. Fitch cowrote, with Mimi Oka, *Orphic Fodder*, a book about a series of edible art projects; ran Ooloo, an art furniture company; and is an alumnus of the Hermitage Artist Retreat.

Stage Manager **Hsiao-Fang Lin '13** orchestrated Leonard Bernstein's operetta *Candide* at the Fisher Center at Bard, coordinated a new Chinese opera *Painted Skin* at Jazz at Lincoln Center, and stage managed orchestra and chamber concerts at the Bard Music Festival from 2018 to 2021. Lin is director of music programming at the US-China Music Institute, handling concerts at Bard and other venues including Lincoln Center, Carnegie Hall, and Jazz at Lincoln Center. Lin is also orchestra manager for the Bard Conservatory Orchestra. She graduated from the Bard Conservatory's double-degree program, majoring in trombone performance and computer science.

BARD COLLEGE CONSERVATORY GRADUATE VOCAL ARTS PROGRAM SINGERS

Soprano **Michael Adams** (Amelia¹) studies with Edith Bers and will graduate in 2026.

Baritone **Jacob Altrock** (Chief of Police¹ and Betto di Signa²) studies with Joan Patenaude-Yarnell and will graduate in 2027.

Soprano **Liz Boyle** (chorus¹ and La Ciesca²) studies with Edith Bers and will graduate in 2027.

Soprano **Daphne Buan** (chorus¹ and Nella²) studies with Lorraine Nubar and will graduate in 2027.

Mezzo-soprano **Sydney Cornett** (chorus¹ and Gianna Schicchi²) studies with Lucy Fitz Gibbon and will graduate in 2026.

Mezzo-soprano **Chirbee Dy** (Friend/chorus¹ and Gherardino / Maestra Spinelloccio²) studies with Edith Bers and will graduate in 2026.

Soprano **Louisa Gundeck** (chorus¹ and Sra Amantio / Notaio²) studies with Michaela Martens and will graduate in 2027.

Baritone **Shane Hall** (chorus¹ and Marco²) studies with Duncan Tyler and will graduate in 2027.

Tenor **Evan Katsefes** (Lover¹ and Gherardo²) studies with Lucy Fitz Gibbon and will graduate in 2027.

Soprano **Gyuri Kim** (chorus¹ and Lauretta²) studies with Lorraine Nubar and will graduate in 2027.

Mezzo-soprano **Stella Luan** (Chambermaid Two / chorus¹ and Guccio²) studies with Lorraine Nubar and will graduate in 2027.

Tenor **Evan McMahon** (chorus¹ and Rinuccio²) studies with Duncan Tyler and will graduate in 2027.

Mezzo-soprano **Madelin Morales** (chorus¹ and La Ciesca²) studies with Lorraine Nubar and will graduate in 2026.

Mezzo-soprano **Emlin Munch** (Chambermaid One / chorus¹ and Zita²) studies with Edith Bers and will graduate in 2027.

Baritone **Evan Nelson** (chorus¹ and Simone²) studies with Michaela Martens and will graduate in 2027.

Mezzo-soprano **Imani Oluoch** (Friend / chorus¹ and Pinellino²) studies with Michaela Martens and will graduate in 2026.

Soprano **Gimena Sanchez Rivera** (Amelia¹) studies with Lorraine Nubar and will graduate in 2026.

Soprano **Laura Stanell** (chorus¹ and Nella²) studies with Michaela Martens and will graduate in 2027.

Tenor **Benjamin Truncale** (Lover¹ and Gherardo²) studies with Lorraine Nubar and will graduate in 2026.

Soprano **Leonor Vasconcelos** (chorus¹ and Lauretta²) studies with Lorraine Nubar and will graduate in 2027.

Baritone **Tim Widner** (Husband¹) studies with Lucy Fitz Gibbon and will graduate in 2027.

1 Menotti
2 Puccini

BARD CONSERVATORY ORCHESTRA

Leon Botstein, *Music Director*
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Zachary Schwartzman, *Resident Conductor (TÔN)*
Nicolás Gómez Amin, *Assistant Conductor*
Sebastian Danila, *Conservatory Orchestra Librarian*
Viktor Tóth '16 TÔN '21, *Assistant Librarian*

Violin I

Isabel Chin Garita²,
*concertmaster*¹
Aaron Hu¹, *concertmaster*²
Lili Simon
Ziheng Xu
Greta Hong
Yu (Echo) Ran
Fiona Secor
Qijia Liu
Malena Verduga Martinez
Klara Zaykova
Jaime Blois
Adriano Piscopo²

Violin II

Jiani Dong², *principal*¹
Bowen Wang¹, *principal*²
Joas Erasmus
Chuaning Wang
Puyu Shan
Junyu Lin
Hadia Masood
Sándor Burka
Beatrice Jiang

Viola

Shinan Zhou², *principal*¹
Rongyang Ai¹, *principal*²
Mason Haskett
Chloe Slane
Ava Florence
Mochan (Luna) Chen
Sky Metting
Mikhal Joy Terentiev

Cello

Hal Beatty², *principal*¹
Carlos Villegas Superlano¹,
*principal*²
Alex Steketee
Yushi Yao¹
Jing Yi Sutherland¹
Caven Yang¹
Peter Olmeda¹
William Pilgrim
Abigail (Abby) Wolf²
Mo Chen²
Sebastian Sauder²
Xinshuang Liang²

Bass

Aidan Young, *principal*
Moises Chirinos
Athena Allen¹
Elisvanell Celis²
Rocio Lemos
Odie Femi-oke

Flute

Anna White², *principal*¹
Liliána Szokol¹, *principal*²
Elizabeth Bennett¹
Megumi Takahashi²

Piccolo

Feiyu Chen¹
Eliza Karpiak²

Oboe

Elisabeth Young², *principal*¹
Alex Norrenberns¹, *principal*²
Andrew Watkins¹
Elisabeth Young²

English Horn

Andrew Watkins²

Clarinet

James McCourt, *principal*
Lilla Pókai

Bass Clarinet

Colby Bond TÔN '25^{2*}

Bassoon

Adelaide Braunhill², *principal*¹
Katriel Kirk¹, *principal*²
Kainani Iara Kiyomi Nitz

Horn

Danika Dortch², *principal*¹
Dominik Kovács¹, *principal*²
Charlie Krieg¹
Briar Sutherland-Dufour¹
Robert E. Santini¹, *assistant principal*²
Sarah Peterson²
Tehya Ali², *assistant principal*¹

Trumpet

Eric Evans², *principal*¹
Antonio Fiorenza¹, *principal*²
Mark Kovács

Trombone

Ameya Natarajan², *principal*¹
Christina Ng-Leyba¹, *principal*²
Olivia Jackson¹
Riley Lyons²

Bass Trombone

Nick Matheos¹
Yu-Tien James Chou²

Tuba*

Timpani

Nóra Regina Graf¹
Rodney Clark²

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João Melo
Nathaniel Valsania

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Lauren Flaten GCP '26

Orchestra Manager

Hsiao-Fang Lin '13

Opera Orchestra Manager

Liz Cohen

Audio Producer and Recording Engineer

Marlan Barry

Video and Livestream Director

Emanuel Cohen '22

1 Menotti

2 Puccini

* Guest musician

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fishercenter.bard.edu/about/staff

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Weigang Li*
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Luosha Fang '11
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Cello

Raman Ramakrishnan
Peter Wiley

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Alec Mawrence
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Harp

Mariko Anraku

Percussion

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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

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Frank Corliss
Raymond Erickson
Keisuke Ikuma
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Music Theory and History

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Chen Yan, *Erhu*
Xu Yang, *Ruan*
Mingmei Yip, *Chinese Music History*
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Baroque Ensemble

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Postgraduate Collaborative Piano Fellowship

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* 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. *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.

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 toward 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.

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