

**BARD MUSIC FESTIVAL
PRESENTS**

**OUT OF THE
SILENCE:
A CELEBRATION
OF MUSIC**

PROGRAM TWO

SATURDAY, SEPTEMBER 12, 2020

FISHER
CENTER

Bard

**BARD MUSIC FESTIVAL
PRESENTS**

**OUT OF THE SILENCE:
A CELEBRATION OF MUSIC**

PROGRAM TWO

UPSTREAMING

Saturday, September 12

4:30 pm Composer Roundtable: Joan Tower, moderator; Adolphus Hailstork; Jessie Montgomery; and Alvin Singleton

5:30 pm Performance: The Orchestra Now, conducted by Leon Botstein, James Bagwell, Andrés Rivas, and Zachary Schwartzman

Livestream directed by Ashley Tata

JESSIE MONTGOMERY (b. 1981) *Strum (2018)*

ALVIN SINGLETON (b. 1940) *After Choice (2009)*

ADOLPHUS HAILSTORK (b. 1941) *Sonata da Chiesa (1990)*

Exultate
O Magnum Mysterium
Adoro
Jubilate
Agnus Dei
Dona Nobis Pacem
Exultate

ANTONÍN DVOŘÁK (1841–1904) *Serenade for Strings, Op. 22 (1875)*

Moderato
Tempo di valse
Scherzo: Vivace
Larghetto
Finale: Allegro vivace

Rehearsals and performances adhere to the strict guidelines set by the CDC, with daily health checks, the wearing of masks throughout, and musicians placed at a safe social distance. Musicians sharing a stand also share a home.

This program is made possible in part through the generosity of our donors and the Boards of the Bard Music Festival, The Orchestra Now, and the Fisher Center at Bard.

Programs and performers are subject to change.

PROGRAM TWO NOTES

JESSIE MONTGOMERY

Violinist, educator, and composer Jessie Montgomery grew up in Manhattan's Lower East Side during a time of vibrant artistic experimentation and community activism in which her jazz musician father and theater-artist mother were engaged. Thus were sown the seeds of artistic eclecticism and commitment that have marked her performing, teaching, and composing career.

Although Montgomery was already composing while a high school student, her initial focus was as a classical violist. She studied at The Juilliard School, then at New York University to pursue a graduate degree in composition for film and multimedia, and is now a graduate fellow in music composition at Princeton University. Montgomery has received grants and awards from the ASCAP Foundation, Chamber Music America, American Composers Orchestra, the Joyce Foundation, the Sorel Organization, among other organizations, and her music has been programmed by the Orpheus Chamber Orchestra, New York Philharmonic, San Francisco Symphony, Philadelphia Orchestra, and a long list of other eminent ensembles. As a performer, she was a founding member of PUBLIQuartet and Providence Quartet, and is now in the Catalyst Quartet as well as playing with other groups such as the Silkroad Ensemble and Sphinx Virtuosi.

Strum, the piece we hear today, has evolved through several versions and instrumentations and has its roots in two of Montgomery's professional associations: the Providence Quartet and the Sphinx Organization. She has been affiliated with the latter, which supports young African American and Latinx string players, for more than two decades. As Montgomery explains:

Strum is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revision with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition. The string orchestra arrangement represents the 2012 final version.

Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within *Strum* I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a texture motive and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.

—Christopher H. Gibbs, Artistic Codirector, Bard Music Festival

ALVIN SINGLETON

Born in Brooklyn, Alvin Singleton studied at New York College of Music (which later merged with New York University) and Yale, and was afterward a Fulbright scholar with Goffredo Petrassi at the Accademia Nazionale di Santa Cecilia in Rome. Singleton remained in Europe, mostly Germany, for 14 years, returning to the United States in 1985 to become composer in residence with the Atlanta Symphony Orchestra, and it is from this important three-year post that his stature in the orchestral world began to expand. He later served in a similar capacity with the Detroit Symphony, and, starting in 2004, as composer in residence and artistic adviser for the American Composers Orchestra, an important showcase for new music. He has also taught at the Yale University School of Music.

Singleton's musical style is compelling and distinctive and not easily pigeonholed. He tends toward a sense of tonality with dissonant elements, and while no one would identify him as a minimalist, there are minimalist elements of repetition and slowly accumulating gradual process in orchestra scores such as *Shadows* (1987). But the repetitions are often hidden, almost subliminal, and Singleton's music is more often framed in the world of New Romanticism, of which his aesthetic constitutes a particularly subtle and moody example. Clear examples of jazz influence are rare in his work, but he has written pieces on African American subjects, such as *TRUTH* (2005), a vocal piece on a text about Sojourner Truth. His *Sweet Chariot* for chamber ensemble (2012) brings in phrases from that spiritual with a sparseness that alerts you to listen for them.

Not a particularly representative work, *After Choice* (the title is a reference to a 2004 piece, *When Given a Choice*, from which he quotes) is Singleton's tribute to a fellow important African American composer, Leroy Jenkins (1932–2007). Jenkins was a consummate improvising violinist in the free jazz world and an alumnus of the Association for the Advancement of Creative Musicians in Chicago. Singleton has appropriated "licks" from Jenkins's nimble playing style and juxtaposed them among the strings with pizzicato against bowed lines, in quite tricky rhythmic assemblages of unison septuplets and quintuplets. No more than two lines are heard at once, often doubled in octaves, and the recurring pitch sets aptly convey the contours of Jenkins's frenetic fiddling. With so many complex unison rhythms the work is difficult to bring off, and when a second violin solo cadenza appears just before the end (against the first violins), it's as though Jenkins's spirit makes a momentary appearance.

—*Kyle Gann, Taylor Hawver and Frances Bortle Hawver Professor of Music,
Bard College*

ADOLPHUS HAILSTORK

Adolphus Hailstork was born in Rochester, New York, and grew up in Albany, singing in his youth in the choir of the Episcopalian cathedral, which became a formative experience. He was one of the many American students of the legendary Nadia Boulanger at the American Conservatory in Fontainebleau, in 1963, and would eventually get his doctorate from Michigan State University. He also studied composition with David Diamond and Vittorio Giannini. Hailstork's first big break came while he was teaching at Youngstown State University in Ohio: his *Celebration!*, commissioned in anticipation of the American Bicentennial, was conducted by Paul Freeman in 1975 at the Black Music Symposium in Minneapolis. The piece was a success and led to further performances and commissions. Hailstork went on to teach at Norfolk State University, and, beginning in 2000, at Old Dominion University in the Tidewater, Virginia, area, where he was also choral director at the Unitarian Church of Norfolk.

As a composer Hailstork is postmodern, pluralistic, and above all pragmatic. He has written much for orchestra, also for amateur choruses, and a surprisingly large amount of organ music. Much of his music refers to spirituals and African American subject matter, but not exclusively. His style is fluid, ranging from a boisterous modernism to a delicate atonality, to devoutly reverent tonal counterpoint. *Sonata da Chiesa* illustrates mostly the last mode. The 17th-century term "sonata da chiesa"

denoted instrumental chamber music suitable for religious meditation; Hailstork has expanded on the concept to give us an orchestral analogue to a choral Mass. The piece's seven sections, played without pause, have titles taken from liturgical music: Exultate, O Magnum Mysterium, Adoro, Jubilate, Agnus Dei, Dona Nobis Pacem, Exultate (reprise). The Exultate is a vigorous chorale verging on ecstasy. O Magnum Mysterium is in quieter counterpoint, quite chromatic, yet without abandoning a sense of tonality. Adoro is like a slow dance, with an insistent melody introduced in the viola solo, and in fact the entire work gains color from frequent solos for the first-chair players. The Jubilate is more energetic and highly syncopated with changing meters. The Agnus Dei, the emotional center of the work, is a soft chorale in a minor key, limned by gestures of melodic filigree. Dona Nobis Pacem, a chant-like chorale often in 5/4 meter, gradually crescendos to a final statement of the opening Exultate.

—K. G.

ANTONÍN DVOŘÁK

Antonín Dvořák is hailed as the quintessential Czech composer, and proud nationalist sentiment was undoubtedly central to his self-definition, music, and success. Yet he was far from provincial: he actively sought an international reputation and brilliantly achieved one. In 1874 the young composer applied for an Austrian state stipend to benefit needy artists. He was awarded a grant and a wave of creative energy followed, with one of the happiest results being his *Serenade for Strings*, composed in just 12 days in May 1875. The carefree mood of the piece shows that the composer was freed “from anxiety in his creative work” (the stipulated goal of the prize); he was also newly married and had recently become a father.

The next year Johannes Brahms joined the jury and Dvořák won again, as he did in later years. This early success gradually led to international fame, especially after Brahms recommended him to his own German publisher, who began by publishing his *Moravian Duets* and *Slavonic Dances*. While these small pieces proved a “goldmine,” Dvořák wanted to move on to bigger works—symphonies, concertos, and operas—that would be judged as part of the mainstream Western tradition, not merely as a colorful local phenomenon.

The strategy worked, not just in nearby Vienna, where Brahms and the powerful critic Eduard Hanslick were ardent supporters, but also much farther abroad. Dvořák traveled to England frequently and in 1891 was awarded an honorary doctorate from

Cambridge University. He soon received an offer to come to America. Jeannette Thurber, a visionary music patron who was president of the National Conservatory of Music in New York City, invited him to become the director of the institution, just a few years old at the time. Dvořák moved in September 1892 to an attractive brownstone on East 17th Street. He started to explore American musical culture, particularly African American spirituals and music by Native Americans, an influence apparent in a series of substantial pieces he wrote during his two and a half years here. Most famous is his final Symphony No. 9, subtitled “Z nového světa” (From the New World). That work drew not only on Henry Wadsworth Longfellow’s poem *The Song of Hiawatha* (1855) but also on American musical resources. He read an article that included musical examples of spirituals and heard some sung by Harry T. Burleigh, an African American student at the National Conservatory.

Dvořák composed two serenades, the one for strings we hear today in 1875 and another for winds three years later. The one for strings is in five movements, most of them in an ABA form with contrasting middle sections. Dvořák’s enormous lyric gifts are immediately apparent in the opening Moderato, which has a dance-like middle section. The Tempo di valse offers a slow waltz and boldly modulating trio of a more melancholy nature. The lively Scherzo: Vivace brings humor to the piece. Loving lyricism returns in the Larghetto, which makes reference back to the second movement. The Finale: Allegro vivace departs from the ABA structures of the preceding movements and provides a large-scale rounding off of the entire piece by bringing back the opening theme of the first movement before a fast and furious conclusion.

—C. H. G.

BIOGRAPHIES

James Bagwell maintains an active international schedule as a conductor of choral, orchestral, and theatrical works. He has been chorus master for the Bard Music Festival and SummerScape since 2003. He was music director of the Collegiate Chorale from 2009 to 2015 and now serves as principal guest conductor of the American Symphony Orchestra. He has prepared choruses for a number of international festivals, including Salzburg and Verbier, along with the Mostly Mozart Festival in New York City. Bagwell is professor of music at Bard College, where he directs the undergraduate Music Program and the graduate Choral Conducting Program. He is associate conductor and academic director for The Orchestra Now, a preprofessional orchestra and master's degree program of Bard College.

Leon Botstein is music director and principal conductor of the American Symphony Orchestra (ASO), founder and music director of The Orchestra Now (TÖN), artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. Recordings include a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, an acclaimed recording of Hindemith's *The Long Christmas Dinner* with ASO, and recordings with the London Philharmonic, NDR Orchestra Hamburg, Jerusalem Symphony Orchestra, and TÖN, among others. Many of his live performances with the ASO are available online. He is editor of *The Musical Quarterly* and the author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's prestigious Centennial Award, the American Academy of Arts and Letters award, and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

Adolphus Hailstork, professor of music and eminent scholar at Old Dominion University, was an altar boy in a traditional Anglican-style Episcopal cathedral, where he was the one Black child in the choir. He learned organ, piano, and to read music there, and he was influenced by the cadences and melodic inflections of the church. Hailstork studied at the Manhattan School of Music; American Institute at Fontainebleau, with Nadia Boulanger; Howard University; and he earned his doctorate in composition from Michigan State University. Among his many commissions are an opera about the Underground Railroad (Cincinnati Opera Company); the first classical piece written to commemorate the Hurricane Katrina disaster (Houston Choral Society); a piece in honor of and featuring the words of President John F. Kennedy (Bismarck Symphony); a work for soprano, chorus, and orchestra based on Rita Dove's poem "Testimonial" (Oratorio Society of Virginia); and an orchestra work that references motives found in William Grant Still's pioneering Symphony No. 1, "Afro-American." Hailstork is working on his Fourth Symphony, *SURVIVE*, and *A Knee On A Neck (tribute to George Floyd)* for chorus and orchestra.

Jessie Montgomery has been composing since high school, but began to pursue it seriously in 2008 while living in Rhode Island and working as a member of the Providence Quartet. A year later, she enrolled at New York University to pursue a graduate degree in composition for film and multimedia. Since 1999, Montgomery has been affiliated with the Sphinx Organization, which supports young African-American and Latinx string players. She serves as composer in residence for the organization's professional touring ensemble, Sphinx Virtuosi. Montgomery has received grants and awards from the ASCAP Foundation, Chamber Music America, American Composers Orchestra, Joyce Foundation, and Sorel Organization.

Born in Caracas, Venezuela, **Andrés Rivas** began his musical education at the age of 3 at the Centro Académico Montalbán, which is part of the El Sistema program. In 2010, he made his international debut at EWA University in Seoul, South Korea. In 2011, he was fortunate to have conducted with maestro Gustavo Dudamel at the inauguration of the National Center for Social Action for Music and the 36th anniversary of El Sistema. As a violinist, he has played with different orchestras and with soloists such as Martha Argerich, Gautier and Renaud Capuçon, Andreas Ottensamer, and Albert Markov. He has performed under the baton of conductors such as Claudio Abbado, Sir Simon Rattle, Gustavo Dudamel, Esa-Pekka Salonen,

Leon Botstein, and film composer John Williams. He is assistant conductor for The Orchestra Now and the Bard College Conservatory Orchestra.

Conductor **Zachary Schwartzman** is a recipient of a career development grant from the Bruno Walter Memorial Foundation, and has conducted in the United States, Brazil, Mexico, England, and Bosnia. His orchestral performances have been featured on NPR, including a national broadcast on *Performance Today*. He has served as assistant conductor for the Deutsche Oper Berlin, Opera Atelier (Toronto), Berkshire Opera, Opéra Français de New York, l'Ensemble orchestral de Paris, Oakland East Bay Symphony, and Opera Omaha, among others. He was associate conductor for two seasons with New York City Opera, associate/assistant conductor for 15 productions at Glimmerglass Opera, and served a 12-year tenure as the music director of the Blue Hill Troupe. Credits as assistant conductor include recordings for Albany Records, Bridge Records, Naxos Records, Hyperion Records, and a Grammy-nominated world premiere recording for Chandos Records. He is assistant conductor for the American Symphony Orchestra, resident conductor of The Orchestra Now, and music director of the Bard College Community Orchestra.

Alvin Singleton was born in Brooklyn, New York, and played trumpet in high school as an alternative to wood shop. He studied accounting at New York Community College and also took music classes in theory, composition, and piano at New York College of Music, later part of New York University. A part-time job as an usher at Philharmonic Hall at Lincoln Center allowed Singleton to attend concert rehearsals, and after experiencing the New York Philharmonic, under Leonard Bernstein, performing Mahler's Second Symphony ("Resurrection"), he decided that composing was what he wanted to do. After earning his master's from Yale, and studying with Goffredo Petrassi at Accademia Nazionale di Santa Cecilia in Rome, Italy, as a Fulbright Scholar, Singleton lived and worked in Europe for 14 years, returning to the United States to become composer in residence with the Atlanta Symphony Orchestra in 1985. Singleton has earned numerous awards, including a Guggenheim Fellowship; the Kranichsteiner Musikpreis from the City of Darmstadt, Germany; and the Musikprotokoll Kompositionpreis from Austrian Radio (twice). He has composed music for theater, orchestra, solo instruments, and a variety of chamber ensembles.

Ashley Tata makes multimedia works of theater, contemporary opera, performance, cybberformance, live music, and immersive experiences. These have been presented in venues and festivals throughout the US and internationally, including Theater for a New Audience, LA Opera, Austin Opera, Miller Theater, National Sawdust, EMPAC, BPAC, Crossing the Line Festival, Holland Festival, Prelude Festival, National Centre for the Performing Arts in Beijing, and the Fisher Center at Bard.

Since the pandemic-induced theatrical shut down, she has continued to make art, directing a live cybberformance of Caryl Churchill's *Mad Forest*, which transferred from Bard College's Fisher Center to Theater for a New Audience; a Zoom-accessed virtual nightclub and dance party called *The Boot* with Beth Morrison Projects; a music video for rock band Sylvan Esso, which aired on Stephen Colbert's YouTube channel, and a physically distanced, landscape-integrating adaptation of John Luther Adams's *Ten Thousand Birds* with Alarm Will Sound at PS21 in Chatham, New York.

Joan Tower is widely regarded as one of America's most important living composers. During a career spanning more than 50 years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir String Quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington, D.C., among others. Tower was the first composer chosen for a Ford Made in America consortium commission of 65 orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*). The album collected three Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 she became the first woman to win the prestigious Grawemeyer Award, for *Silver Ladders*, a piece she wrote for the St. Louis Symphony, where she was composer in residence from 1985 to 1988. Tower was named Musical America's 2020 Composer of the Year, Chamber Music of America's 2020 Richard J. Bogomolny National Service Award winner, and in 2019 she received the League of American Orchestras' highest honor, the Gold Baton. Tower is Asher B. Edelman Professor in the Arts at Bard College, where she has taught since 1972.

Founded in 1990, the **Bard Music Festival** has established its unique identity in the classical concert field by presenting programs that, through performance and discussion, place selected works in the cultural and social context of the composer's world. Programs of the Bard Music Festival offer a point of view.

The intimate communication of recital and chamber music and the excitement of full orchestral and choral works are complemented by informative preconcert talks, panel discussions by renowned musicians and scholars, and special events. In addition, the University of Chicago Press publishes a book of essays, translations, and correspondence relating to the festival's central figure.

By providing an illuminating context, the festival encourages listeners and musicians alike to rediscover the powerful, expressive nature of familiar compositions and to become acquainted with less well-known works. Since its inaugural season, the Bard Music Festival has entered the worlds of Brahms, Mendelssohn, Richard Strauss, Dvořák, Schumann, Bartók, Ives, Haydn, Tchaikovsky, Schoenberg, Beethoven, Debussy, Mahler, Janáček, Shostakovich, Copland, Liszt, Elgar, Prokofiev, Wagner, Berg, Sibelius, Saint-Saëns, Stravinsky, Schubert, Carlos Chávez, Puccini, Chopin, Rimsky-Korsakov, and Korngold. The 31st festival, in 2021, will be devoted to the life and work of Nadia Boulanger.

The Orchestra Now (TŌN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences by sharing their unique personal insights in a welcoming environment. Handpicked from the world's leading conservatories—including The Juilliard School, Shanghai Conservatory of Music, Royal Conservatory of Brussels, and Curtis Institute of Music—the members of TŌN are enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians' perspectives, and having one-on-one discussions with patrons during intermissions.

The orchestra's home base is the Frank Gehry–designed Fisher Center at Bard, where they perform multiple concerts each season and take part in the annual Bard Music Festival. They also perform regularly at the finest venues in New York City, including Carnegie Hall, Lincoln Center, Metropolitan Museum of Art, and others across New York and beyond. The orchestra has performed with many distinguished guest conductors and soloists, including Neeme Järvi, Vadim Repin, Fabio Luisi, Peter Serkin, Hans Graf, Gerard Schwarz, Tan Dun, Zuill Bailey, and JoAnn Falletta.

Recordings featuring The Orchestra Now include two albums of piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of pianist Anna Shelest performing works by Anton Rubinstein with TÖN and conductor Neeme Järvi. *Buried Alive*, with baritone Michael Nagy, released on Bridge Records in August 2020, includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck's song cycle *Lebendig begraben*. Upcoming releases include an album of piano concertos with Orion Weiss on Bridge Records. Recordings of TÖN's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured regularly on Performance Today, broadcast nationwide. In 2019, the orchestra's performance with Vadim Repin was livestreamed on the Violin Channel.

The **Bard College Conservatory of Music** was founded in 2005 and is guided by the principle that young musicians should be broadly educated in the liberal arts and sciences to achieve their greatest potential. All undergraduates complete two degrees over a five-year period: a bachelor of music and a bachelor of arts in a field other than music. The Conservatory Orchestra has performed twice at Lincoln Center, and has completed three international concert tours: in June 2012 to China, Hong Kong, and Taiwan; in June 2014 to Russia and six cities in Central and Eastern Europe; and in June 2016, to three cities in Cuba.

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Leon Botstein, *Music Director*

VIOLIN I

Stuart McDonald, *Concertmaster*
Yurie Mitsuhashi
Bram Margoles
Tin Yan Lee
Sabrina Parry
Jacques Gadway
Yinglin Zhou
Esther Goldy Roestan
Zhen Liu
Xinran Li

VIOLIN II

Gaia Mariani Ramsdell, *Principal*
Weiqiao Wu
Dillon Robb
Yi-Ting Kuo
Adam Jeffreys
Shaina Pan
Nicole Oswald
Yada Lee
Gergő Krisztián Tóth
Misty Drake

VIOLA

Lucas Goodman, *Principal*
Sean Flynn
Batmyagmar Erdenebat
Celia Daggy
Leonardo Vásquez Chacón
Katelyn Hoag
Hyunjung Song
Larissa Mapua

CELLO

Eva Roebuck, *Principal*
Cameron Collins
Sara Page
Lucas Button
Pecos Singer
Kelly Knox
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Ray Stegner, *Building Operations Manager*

Doug Pitcher, *Building Operations Coordinator*

Chris Lyons, *Building Operations Assistant*

Hazaiah Tompkins '19, *Community Space Manager*

Robyn Charter, *Fire Panel Monitor*

Bill Cavanaugh, *Environmental Specialist*

Drita Gjokaj, *Environmental Specialist*

Oksana Ryabinkina, *Environmental Specialist*

BARD MUSIC FESTIVAL

Artistic Directors

Leon Botstein
Christopher H. Gibbs

Executive Director

Irene Zedlacher

Associate Director

Raissa St. Pierre '87

Program Committee

Byron Adams
Leon Botstein
Christopher H. Gibbs
Richard Wilson
Irene Zedlacher

Director of Choruses

James Bagwell

Vocal Casting

Joshua Winograde

Producer, Staged Concerts

Nunally Kersh

Development

Debra Pemstein, *Vice President of Development and Alumni/ae Affairs*
Alessandra Larson, *Director of Development, Fisher Center*
Kieley Michasiow-Levy, *Individual Giving Manager*

THE ORCHESTRA NOW

Leon Botstein, *Music Director*
James Bagwell, *Academic Director and Associate Conductor*
Jindong Cai, *Associate Conductor*
Zachary Schwartzman, *Resident Conductor*
Andrés Rivas, *Assistant Conductor*
Erica Kiesewetter, *Professor of Orchestral Practice*
Bridget Kibbey, *Director of Chamber Music and Arts Advocacy*

Administration

Kristin Roca, *Executive Director*
Brian J. Heck, *Director of Marketing*
Nicole M. de Jesús '94, *Director of Development*
Sebastian Danila, *Music Preparer and Researcher*

Marielle Metivier, *Orchestra Manager*
Benjamin Oatmen, *Librarian*
Viktor Tóth '16, *Production Coordinator*
Leonardo Pineda, *Director of Youth Educational Performance and South American Music Curator*

BARD COLLEGE CONSERVATORY OF MUSIC

Tan Dun, *Dean*
Frank Corliss, *Director*
Marka Gustavsson, *Associate Director, Chamber Music Coordinator*
Eileen Brickner, *Dean of Students*
Nick Edwards, *Admissions Counselor*
Ann Gabler, *Concert Office Coordinator*
Erica Kiesewetter, *Director of Orchestral Studies*
Emmanuel Koh, *Lesson Scheduler*
Hsiao-Fang Lin, *Orchestra Manager*
Katie Rossiter, *Admissions Director*

US-China Music Institute

Jindong Cai, *Director*
Kathryn Wright, *Managing Director*
Hsiao-Fang Lin, *Director of Music Programming*

LIVESTREAM

Production Management

Jason Wells, *Director of Production*
Steven J. Dean, *Production Manager*

Streaming

Ashley Tata, *Director*
Vanessa Hart, *Production Stage Manager*
Liminal Entertainment Technologies, LLC
Andy Carluccio
Jonathan Kokotajilo
John Gasper, *Video Technician*

Audio

Marlan Barry, *Audio Engineer*
Lex Morton, *Audio Supervisor*
Sienna Sherer, *Audio Run Crew*

Run Crew

Emily Beck, *Stage Manager*
Walter Daniels, *Lights*
Shane Crittenden, *Stagehand*
Jon Callazo '20, *Stagehand*
Drew Youmanns, *Stagehand*

The **Fisher Center** develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and a hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present as well as visions of the future. The Fisher Center demonstrates Bard's commitment to the performing arts as a cultural and educational necessity. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world. Building on a 160-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.

Founded in 1860, **Bard College** in Annandale-on-Hudson, New York, is an independent, residential, coeducational college offering a four-year BA program in the liberal arts and sciences and a five-year BA/BS degree in economics and finance. The Bard College Conservatory of Music offers a five-year program in which students pursue a dual degree—a BMus and a BA in a field other than music. Bard offers MMus degrees in conjunction with the Conservatory and The Orchestra Now, and at Longy School of Music of Bard College in Cambridge, Massachusetts. Bard and its affiliated institutions also grant the following degrees: AA at Bard Early Colleges, public schools with campuses in New York City, Baltimore, Cleveland, Newark, New Jersey, New Orleans, and Washington, D.C.; AA and BA at Bard College at Simon's Rock: The Early College, in Great Barrington, Massachusetts, and through the Bard Prison Initiative at six correctional institutions in New York State; MA in curatorial studies, MS and MA in economic theory and policy, and MS in environmental policy and in climate science and policy at the Annandale campus; MFA and MAT at multiple campuses; MBA in sustainability in New York City; and MA, MPhil, and PhD in the decorative arts, design history, and material culture at the Bard Graduate Center in Manhattan. Internationally, Bard confers BA and MAT degrees at Al-Quds University in East Jerusalem and American University of Central Asia in Kyrgyzstan; BA degrees at Bard College Berlin: A Liberal Arts University; and BA and MA degrees at the Faculty of Liberal Arts and Sciences, St. Petersburg State University, Russia (Smolny), which are part of the Open Society University Network. Bard offers nearly 50 academic programs in four divisions. Total enrollment for Bard College and its affiliates is approximately 6,000 students. The undergraduate College has an enrollment of about 1,800 and a student-to-faculty ratio of 9:1. Bard's acquisition of the Montgomery Place estate brings the size of the campus to nearly 1,000 acres.

OUT OF THE SILENCE: A CELEBRATION OF MUSIC

PROGRAM ONE

UPSTREAMING

Saturday, September 5

5:30 pm

The Orchestra Now, conducted by Leon Botstein, and James Bagwell

Works by William Grant Still, George Walker, and Felix Mendelssohn

COMPOSER ROUNDTABLE

UPSTREAMING

Saturday, September 12

4:30 pm

With Joan Tower, moderator; Adolphus Hailstork; Jessie Montgomery; and Alvin Singleton

PROGRAM TWO

UPSTREAMING

Saturday, September 12

5:30 pm

**The Orchestra Now, conducted by Leon Botstein, James Bagwell, Andrés Rivas,
and Zachary Schwartzman**

Works by Jessie Montgomery, Alvin Singleton, Adolphus Hailstork, and Antonin Dvořák

PROGRAM THREE

UPSTREAMING

Saturday, September 19

5:30 pm

**The Orchestra Now, conducted by Leon Botstein, Andrés Rivas,
and Zachary Schwartzman**

Works by Roque Cordero, Samuel Coleridge-Taylor, and Pyotr Ilyich Tchaikovsky

PROGRAM FOUR

UPSTREAMING

Saturday, September 26

5:30 pm

The Orchestra Now, conducted by Leon Botstein

Works by Duke Ellington, Chevalier de Saint-Georges, and Béla Bartók

**FISHER
CENTER**

**BARD MUSIC FESTIVAL
REDISCOVERIES**

TŌN THE
ORCHESTRA
NOW.