

BARD COLLEGE CONSERVATORY OF MUSIC

BARD CONSERVATORY ORCHESTRA

LEON BOTSTEIN, MUSIC DIRECTOR

SOSNOFF THEATER
FISHER CENTER

OCTOBER 23, 2021 8 PM
OCTOBER 24, 2021 3 PM

Bard College Conservatory of Music

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Bard Conservatory Orchestra

Leon Botstein | Music Director

Andres Rivas | Assistant Conductor

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Hsiao-Fang Lin | Orchestra Manager

Bard College Conservatory of Music expands Bard's spirit of innovation in arts and education.

The Conservatory, which opened in 2005, offers a five-year, double-degree program at the undergraduate level and, at the graduate level, programs in vocal arts, conducting, instrumental performance, and Chinese music and culture. Also at the graduate level, the Conservatory offers an Advanced Performance Studies Program and a two-year Postgraduate Collaborative Piano Fellowship. The US-China Music Institute of the Bard College Conservatory of Music, established in 2017, offers a unique degree program in Chinese instruments.

This year, the Conservatory has enrolled 175 undergraduate and graduate students from 20 different countries and 27 states. Many students hold named scholarships in recognition of their academic and musical excellence including the John Cage Trust Scholarship, Bettina Baruch Scholarship, Y. S. Liu Foundation Scholarship, Joan Tower Composition Scholarship, Alexander Borodin Scholarship, Robert Martin Scholarship, and Stephen and Belinda Kaye Scholarship, among others.

For more information and the concert calendar, see bard.edu/conservatory.

Bard College Conservatory Advisory Board

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BARD COLLEGE CONSERVATORY OF MUSIC

presents

Bard College Conservatory Orchestra
with members of The Orchestra Now (TON)
Leon Botstein, *Music Director*

Gustav Mahler (1860–1911) **Symphony No. 2 in C Minor (“Resurrection”)**

Allegro maestoso
Andante moderato
In ruhig fließender Bewegung
“Urlicht.” Sehr feierlich, aber schlicht
Im Tempo des Scherzo

Sungyeun Kim '23, soprano
Joanne Evans '22, mezzo-soprano

Bard College Chamber Singers, Bard Festival Chorale, and
Bard Graduate Vocal Arts Program

James Bagwell, *chorus master*

NOTES ON THE PROGRAM

Symphony No. 2 (“Resurrection”)

Gustav Mahler

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

Died in Vienna, May 18, 1911

List-making figures among the diverting games many music lovers enjoy playing: lists of unforgettable performances one has heard, of great recordings collected, of favorite composers, pieces, performers, and so forth. Gustav Mahler's Second Symphony often ranks high in such reckonings, especially when musicians and audiences remember transformative experiences with the work.

Testimonials to the power of this particular symphony began with its premiere in Berlin under Mahler's direction in December 1895. His sister Justine recalled: “The triumph grew after every movement. Such enthusiasm is seen only once in a lifetime! Afterward I saw grown men weeping and youths falling all over one another.” The Swiss composer Ernest Bloch heard a performance a few years later and wrote: “For me the impression will never be effaced, nor will it be for anyone fortunate enough to have shared in it. The excited audience, transported and oblivious to its surroundings, gave the composer an enthusiastic ovation; it sensed the presence of an independent work, a work coming from the heart which spoke directly to their hearts.”

The effect on the younger generation of composers in Vienna, Mahler's greatest admirers, was profound. Arnold Schoenberg stated that he was “overwhelmed, completely overwhelmed” by the piece: “I remember distinctly that the first time I heard Mahler's Second Symphony I was seized, especially in certain passages, with an excitement which expressed itself even physically in the violent throbbing of my heart.” Alban Berg said that his initial encounter with the piece was so intimate he felt the need to confess “infidelity” to his fiancée.

The Second Symphony seems to have held a special place for Mahler as well. He chose it as the first of his symphonies that he conducted in Vienna and also as his farewell there in 1907. It was likewise the first he presented in Munich, New York, and Paris. In many ways the overwhelming impact of the Second Symphony is hardly surprising. It projects a powerful narrative of Life over Death that resonates with philosophical issues Mahler explored throughout his career. It is a monumental piece written for an enormous orchestra and capped off by a magnificent chorus that is reserved until the end of the final movement.

After completing the work Mahler remarked: "What effect I could have achieved if I had used the chorus and organ earlier, but I wanted to save them for the climax and would rather relinquish its effect in other places."

As a great conductor, especially of opera, Mahler certainly knew how to gauge effects; he was well aware of what was compelling dramatically and knew how to build to a shattering conclusion. Mahler came to expect the success of the work with audiences. After performing it in Paris the year before his death in 1911, he told a friend: "My Second Symphony occupies a special place among my works: If it is successful anywhere, this means nothing for my other works!"

And yet the effect, power, and success of the Symphony might not have been predicted given its unusually protracted genesis. The piece gave Mahler a lot of trouble over the course of the nearly seven years he took to write it, a longer period than for any other work. Moreover, when he began composing the Symphony early in 1888 he had no central vision of its content or structure nor did he know how it would end.

In November 1889 Mahler conducted the premiere of his *Symphonic Poem in Two Parts* in Budapest, where he served at the time as director of the Royal Hungarian Opera. This five-movement work would later lose its second movement entirely and be retitled *Symphony in D Major*, what we now know as his First. The year before he had already begun composing a new *Symphony in C Minor*, of which he drafted an enormous opening movement. Somewhat later he decided to name it *Todtenfeier* (Funeral Rite, more literally: Celebration of the Dead) and promote it as an independent piece, which he tried to get published as such in 1891. The title most likely derives from a ballad called "Dziady" (Forefathers' Eve) by the celebrated Polish poet Adam Mickiewicz, which had recently been translated as "Todtenfeier" by Mahler's close friend Siegfried Lipiner. Mahler wrote to the journalist Max Marschalk in 1896 about the movement, saying "if you would like to know, I am interring the hero of my D-Major [First] Symphony, whose life I capture in a pure reflection from a higher vantage point."

Todtenfeier remained unperformed and unpublished as the larger symphonic project stalled for some five years. During this hiatus, Mahler played the movement on the piano for the eminent conductor Hans von Bülow, who had led the premieres of Wagner's *Tristan and Isolde* and *Die Meistersinger*. But when Mahler looked up from the keyboard, he saw Bülow covering his ears; afterward his mentor stated that the work made *Tristan* sound like a Haydn symphony. This discouraging response to *Todtenfeier*, compounded by his taxing conducting duties and the deaths of his parents

and a sister, led to even further delays in what would eventually become the five-movement Second Symphony.

The “long interruption”—the “obstructed pipe” that Mahler mentioned to Bauer-Lechner—ended in 1893, when he resumed work on the Symphony. That year he also orchestrated two songs that would become two of the middle movements. Once again he called upon poetry from the early-19th-century folk collection *Des Knaben Wunderhorn* (The Youth’s Magic Horn), poems that obsessed him for more than a decade. In addition to some two dozen vocal settings with piano and/or orchestra, he also used the collection in his early symphonies.

The two *Wunderhorn* songs employed for the third and fourth movements of the Second Symphony were originally written for piano and voice, but joined the second movement Andante to provide a three-movement interlude leading to the finale. The third movement is a purely instrumental version, much expanded, of the ironic song “Des Antonius von Padua Fischpredigt” (St. Anthony of Padua’s Sermon to the Fishes). The fourth movement, “Urlicht” (Primal Light), retains the vocal part, sung by a mezzo-soprano.

Yet Mahler was still baffled about how to end the Symphony. The breakthrough came in March 1894 while attending a memorial service in the same Hamburg church where he would himself be baptized three years later. The occasion—a “Todtenfeier,” in fact—honored Bülow, who had died in Cairo the previous month. “The way in which I received inspiration for the Finale is deeply indicative of the essence of musical creation,” Mahler would later tell critic Arthur Seidl:

I had long considered the idea of employing a chorus for the last movement, and only the fear that this might be seen as a superficial imitation of Beethoven made me hesitate time and again. Then Bülow died, and I went to his funeral. My mood as I sat there thinking of the man who had died was wholly in tune with the work that was growing in my mind. Suddenly the choir chanted from the organ-loft the [18th-century German writer Friedrich Gottlieb] Klopstock chorale “Aufersteh’n!” It was as if I had been struck by lightning—the whole work now stood clearly before me! Such is the flash for which the creator waits, such is sacred inspiration!

After that I had to create in sound what I had just experienced. Nonetheless, if I had not already been carrying the work within me, how could I have experienced this moment? Weren’t thousands of other people with me in the church? That’s how it always is with me. I only compose when I truly experience something, and I only experience it when I create!

And so Mahler crafted the finale of the Second Symphony using a poem by Klopstock, which he heavily edited and vastly expanded with his own words. The final movement begins with a cataclysmic dissonant chord, looking back to the "cry of despair" of the Scherzo, that is comparable to the famous "terror fanfare" (as Wagner called it) with which Beethoven opened the finale of his Ninth Symphony. And indeed it was Beethoven's final symphony that served as a model in other respects as well. For example, Mahler brings back themes from the earlier movements at the opening of the finale, thus lending unity to the disparate work he composed over so many years.

Mahler worked on this last movement in the summer of 1894 in Steinbach, in Austria's majestic Salzkammergut region. He completed the work in December and conducted the first three movements with the Berlin Philharmonic in March 1895. He presented the premiere of the complete Symphony with the same orchestra in December and although the critical response was tepid, the general audience response was apparently enthusiastic.

If the preceding narrative gives something of the story behind the lengthy creation of the Second Symphony, there also seems to be a story, perhaps several of them, within the work itself. Over the course of his career Mahler vacillated concerning "programs," one of the most important aesthetic debates in 19th-century music. To what extent should a composer connect a piece to extra-musical ideas or stories and how much should then be disclosed to audiences? Mahler at first embraced a programmatic approach, which meant bestowing titles to his works and engaging with the genre of the symphonic poem—hence the early idea of *Todtenfeier* as a standalone piece. Over time he grew increasingly reluctant to say much about his music, at least publicly. This may have been in part to distance himself from the works of his friend and rival Richard Strauss. Mahler withdrew programs he had devised for his early symphonies, but then on occasion would divulge information again. And so back and forth he went.

About the Second, Mahler gave various accounts, some in private as well as at least one for public consumption. All of them sketch a fairly similar scheme for the piece. Not long after finishing the Symphony, he told Marschalk that it grapples with the question: "'Why did you live? Why did you suffer? Is it all nothing but a huge, frightful joke?' We must answer these questions in some way, if we want to go on living—indeed, if we are to go on dying! He into whose life this call has once sounded must give an answer; and it is his answer I give in the final movement." The explanation Mahler gave for public consumption in 1900 was originally intended for a Munich performance but was suppressed in the end. It was printed, however, for a presentation the next year in Dresden.

Somewhat less well known than his earlier private accounts, it is excerpted here:

First Movement: We are standing near the grave of a beloved man. His whole life, his struggles, his sufferings and accomplishments on earth pass before us. And now, in this solemn and deeply stirring moment, when the confusion and distractions of everyday life are lifted like a hood from our eyes, a voice of awe-inspiring solemnity chills our heart, a voice that, blinded by the mirage of everyday life, we usually ignore: "What next?" it says. "What is life and what is death? Will we live on eternally? Is it all an empty dream or do our life and death have a meaning?" And we must answer this question, if we are to go on living.

The next three movements are conceived as intermezzos.

Second Movement, Andante: A blissful moment in the dear departed's life and a sad recollection of his youth and lost innocence.

Third Movement, Scherzo: A spirit of disbelief and negation has seized him. ... He loses his perception of childhood and the profound strength that love can give. He despairs both of himself and of God. The world and life begin to seem unreal. Utter disgust for every form of existence and evolution seizes him in an iron grasp, torments him until he utters a cry of despair.

Fourth Movement: "Urlicht" (Primeval Light) from the Knaben Wunderhorn. The stirring words of simple faith sound in his ears: "I come from God and I will return to God!"

Fifth Movement: Once more we must confront terrifying questions, and the atmosphere is the same as at the end of the third movement. The voice of the Caller is heard. The end of every living thing has come, the last judgment is at hand, and the horror of the day of days has come upon us. The earth trembles, the graves burst open, the dead arise and march forth in endless procession. The great and the small of this earth, the kings and the beggars, the just and the godless, all press forward. ... The last trumpet sounds. ... In the eerie silence that follows we can just barely make out a distant nightingale, a last tremulous echo of earthly life. The gentle sound of a chorus of saints and heavenly hosts is then heard: "Rise again, yes, rise again thou wilt!" The God in all His glory comes into sight. A wondrous light strikes us to the heart. All is quiet and blissful. Lo and behold: There is no judgment, no sinners, no just men, no great and small; there is no punishment and no reward. A feeling of overwhelming love fills us with blissful knowledge and illuminates our existence.

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

WHO'S WHO

In addition to serving as music director of the Bard Conservatory Orchestra, **Leon Botstein** is music director and principal conductor of the American Symphony Orchestra (ASO), founder and music director of The Orchestra Now (TON), 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, Jerusalem Symphony Orchestra, and TON, among others. 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 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.

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He is associate conductor of The Orchestra Now (TON) and principal guest conductor of the American Symphony Orchestra. From 2009 to 2015, he served as music director of The Collegiate Chorale. Highlights of his tenure include conducting a number of operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Moïse et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass's "Toltec" Symphony and Golijov's *Oceana*, both at Carnegie Hall. Since 2011, he has collaborated with singer and composer Natalie Merchant, conducting major orchestras across the country, including the San Francisco and Seattle Symphonies. He has trained choruses for numerous American and international orchestras, including the Mostly Mozart Festival Orchestra,

New York Philharmonic, Boston Symphony Orchestra, Los Angeles Philharmonic, Budapest Festival Orchestra, and American Symphony Orchestra. He has worked with conductors including Charles Dutoit, Andris Nelsons, Gustavo Dudamel, Alan Gilbert, Gianandrea Noseda, Yannik Nézet-Séguin, Zubin Mehta, Riccardo Muti, Esa-Pekka Salonen, Michael Tilson Thomas, Louis Langrée, Ivan Fischer, Jesús López-Cobos, and Robert Shaw.

Bagwell prepared The Collegiate Chorale for concerts at the Verbier Festival in Switzerland; in 2012, the Chorale traveled to Israel and the Salzburg Festival for four programs with the Israel Philharmonic. Since 2003, he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at the Fisher Center for the Performing Arts. He frequently appears as guest conductor for orchestras around the country and abroad, including the Cincinnati Symphony Orchestra, Jerusalem Symphony Orchestra, Tulsa Symphony, and Interlochen Arts Festival. He is professor of music at Bard College, director of performance studies, and codirector of the Graduate Conducting Program at Bard College Conservatory of Music.

Hailed as “a singer to watch” (*Classical Voice America*), London-born mezzo soprano **Joanne Evans** prides herself on her versatility in spanning various musical genres—and on her comedic timing. Of Joanne’s performance as Meg Page in Verdi’s *Falstaff* at Berkshire Opera Festival, *Opera News* wrote that her “striking personal timbre and refined artistry... made [for] a memorable Meg—not always an easy feat.” Other professional credits include a six-month US tour with a cappella show, *Gobsmacked*, along with her professional acting debut at age 22 as Charlie in the UK regional premiere of Laura Wade’s *Posh*. Other notable performances include that of the role of Cherubino in Saverio Mercandante’s *I due Figaro* at the Manhattan School of Music. Elsewhere Joanne is credited as cowriter and vocalist of the theme song for the BBC show *Pitch Battle* (2017), and was a finalist in the 2020 Harlem Opera Theater Competition. www.joanne-evans.com

Sungyeun Kim is in her first year of study in the Graduate Vocal Arts Program after completing a bachelor of music degree at Seoul National University in her native Korea. Recognized for her remarkable performance abilities as a coloratura soprano, she has performed in operas and concerts at Seoul Arts Center, Sejong Art Center, and Seoul National University. After winning prizes at the Sung-Jeong National Music, Suri National Music, KBS-KEPCO Music, and Korea National Opera competitions, she performed at the Brucknerhaus and Anton Bruckner University in Linz, Austria. She was also a soloist and member of church choirs in Korea for five years.

The **Bard College Conservatory Orchestra** performs four concerts annually with Music Director Leon Botstein and Tan Dun and noted guest conductors in the Sosnoff Theater of the Richard B. Fisher Center for the Performing Arts at Bard College. The Orchestra has performed twice at Lincoln Center in New York City and at Harvard University's Sanders Theatre and Brown University. In addition to annual performances at New York correctional facilities as part of the Bard Prison Initiative, the Orchestra completed two three-week international concert tours: one to Asia, with concerts in Taipei, Hong Kong, Shanghai, Beijing, Tianjing, Guangzhou, and Wuhan, and one to Europe with concerts in Warsaw, St. Petersburg, Moscow, Budapest, Vienna, Bratislava, Prague, and Berlin. In December 2019, the Conservatory Orchestra spent a week in Hainan, China, and performed two concerts conducted by Tan Dun.

Founded in 2015 by conductor, educator, and music historian Leon Botstein, **The Orchestra Now (TōN)** is a graduate program at Bard College offering both a three-year master's degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestra Studies. The vibrant young musicians of TōN were handpicked from the world's leading conservatories—including the Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and Eastman School of Music. In addition to a concert series at their home base, the Frank Gehry–designed Fisher Center at Bard, they also perform regularly at the finest venues in New York, including Carnegie Hall, Lincoln Center, Metropolitan Museum of Art, and others across New York City and beyond. The orchestra has performed with many distinguished guest conductors and soloists, including Leonard Slatkin, Neeme Järvi, Gil Shaham, Fabio Luisi, Vadim Repin, Hans Graf, Peter Serkin, Gerard Schwarz, Tan Dun, and JoAnn Falletta. TōN can be heard on six albums, including recordings on the Hyperion and Bridge Records labels, among others. More info is online at ton.bard.edu.

Formed in 2002 by music director James Bagwell, **Bard College Chamber Singers** is an auditioned choir of Bard students and alumni/ae from all programs of the College. In the past few seasons, the Chamber Singers have performed with the Bard Baroque Ensemble and in concerts of Haydn's Mass in D Minor and works by Fauré, Kodály, and Baltas. For several years they joined the Bard College Symphonic Chorus and members of TōN, Conservatory, and Community orchestras to perform an annual December *Winter Songfest*. This year, they will join TōN and the Bard Festival Chorale to perform Handel's *Messiah* at the Fisher Center on December 11 and 12.

The **Bard Festival Chorale** was formed in 2003 as the resident choir of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of its members have distinguished careers as soloists and as performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

The **Bard Conservatory Graduate Vocal Arts Program** is a unique master of music program in vocal arts that balances a respect for established repertory and expressive techniques with the flexibility and curiosity needed to keep abreast of evolving musical ideas. Led by the renowned American mezzo-soprano Stephanie Blythe, the program prepares young singers to meet the special challenges of pursuing a professional life in music in the 21st century. Students engage with art song, chamber music, contemporary music, and operatic repertoire throughout their course work. Operatic performance includes a fully staged production at the Richard B. Fisher Center for the Performing Arts. The program includes seminars and classes in Alexander Technique, acting, diction and translation, development of performance opportunities, and a workshop in career skills with guest speakers who are leading figures in arts management and administration.

Bard Conservatory Orchestra
Leon Botstein, Music Director
Andres Rivas, Assistant Conductor
Erica Kiesewetter, Director of Orchestral Studies

Violin I Laura Perez, <i>concertmaster</i> Blanche Darr Enikő Samu Yiran Yao Klara Zaykova Ya-Yin Yu Yangxin Song Katherine Chernyak Shaunessy Renker Nandor Burai Yinglin Zhou* Misty Drake* Sarit Dubin* Yeseul Park*	Cello Nathan Francisco, <i>principal</i> William Pilgrim Lily Moerschel Jing Yi Sutherland Alexander Levinson Ethan Young Sarah Martin Andres Perez Rangel Isaac Kim* Tess von Brachel Verity Scheel	Bass Clarinet Viktor Toth** E-Flat Clarinet Keyu (Frank) Tao Eszter Pokai	Trombone Anthony Ruocco, <i>principal</i> I Chieh Chen Ian MacDonald
Violin II Nalin Myoung, <i>principal</i> Lap Yin Lee Morgan Peppe Sarina Schwartz Isabel Chin Garita Jaime Blois Junyu Lin Joas Erasmus Elizabeth Chernyak Zongheng Zhang* Yi-Ting Kuo* Xinran Li* Aubrey Holmes*	Bass Zhenyuan Yao, '16 TON '20, <i>principal</i> Michael Knox Elizabeth Liotta Stan (Stanley) Legan Tristen Jarvis* Rowan Puig Davis* Kevin Thompson*	Bassoon Anna Pem, <i>principal</i> Alexandra Buckman Katriel Kirk Adelaide Braunhill	Bass Trombone Rodney Rhodes Jr.
Viola Mercer Greenwald, <i>principal</i> Jonathan Eng Rowan Swain Gabriel Cassell-Ramirez Yuzhe (Eric) Lin Liam Brosh Jessica Ward Mikhail Terentiev Mengshen Li Batmyagmar Erdenebat* Hyunjung Song*	Flute/Piccolo Andrea Abel, <i>principal</i> Monika Dziubelski Saulo Vieira Megumi Takahashi	Contrabassoon Adelaide Braunhill	Tuba Zander Grier
	Oboe Michał Cieslik, <i>principal</i> Kamil Karpiaik Nathaniel Sanchez Kai O'Donnell	Horn Liri Ronen, <i>principal</i> Danika Dortch, <i>assistant principal</i> Felix Johnson Alberto Antonio Arias Flores Natalia Dziubelski Mirinda Holthe Ser Konvalin* Sabrina Schettler	Timpani Arnav Shirodkar Juan Rubio
	English horn Nathaniel Sanchez Kai O'Donnell	Offstage horn Danielle Jostlein Zachary Travis* Shane Conley*	Percussion Rodney Clark João Melo Jaelyn Quilizapa Cristian Zavela
	Clarinet Miles Wazni, <i>principal</i> Karolina Krajewska Viktor Toth, '16 TON '21** Eszter Pokai	Trumpet Aleksandar Vitanov, <i>principal</i> Diana Lopez, <i>assistant principal</i> * Joel Guahnich Ulysse Derrien Viveca Lawrie Maggie Wei* Samuel Exline*	Harp Taylor Ann Fleshman, <i>principal</i> * Tammam Odeh
		Offstage trumpet Maggie Tsan-Jung Wei* Samuel Exline* Diana Lopez* Zachary Silberschlag, TON '18**	Orchestra Manager/Video Director Hsiao-Fang Lin
			Stage Manager Stephen Dean Lydia McCaw
			Video Engineer John Gasper
			Audio Producer/Recording Engineer Marlan Barry

* The Orchestra
Now musician

** Guest musician

**Members of Bard College Chamber Singers, Bard Festival Chorale, Bard Conservatory Graduate Vocal Arts Program
James Bagwell, *chorus master***

Soprano

Alice Baum *
Kendra Berentsen **
Kirby Burgess +
Zoe Chen *
Abagael Cheng +
Georgia Craddock *
Margaret Dembergh *Leonie Donato **
Margaret Dudley **
Addie Rose Forstman **
Jennifer Gliere **
Maria Giovanetti +
Aine Hakamatsuka **
Manami Hattori **
Emmaline Jacott *
Christina Kay **
Tinaz Kotval *Teryn Kuzma +
Lexi Lanni *Katherine Lerner Lee +
Emily Lewis *Francesca Lionetta +
Silvie Lundgren *Samantha Martin +
Katherine Peck **
Rachel Rosales **
Alexis Seminario +
Sadie Spivey +
Claire Sullivan *Clare Uppenbrink *Elizabeth Van Os **
Bridget White *

Alto

Eva Rose Askew *
Maya Ben-Meir **
Melonie Bisset *
Sarah Bleasdale **
Kiana Brizendine *
Olivia Buzzelle *
Lilly Cadow *

Riley Cerabona *
Brooke Collins **
Melanie Dubil +
Micah Gleason +
Catherine Hedberg **
Hannah Holmes **
Erica Koehring **
Zoe Manwiller *
Greta Moorhead **
Margaret O'Connell **
Guadalupe Peraza **
Heather Petrie **
Sarah Rauch +
Rose Reiner *
Hillary Schranze **
Suzanne Schwing **
Jayla Smith *
Montana Smith +

Tenor

Emanuel Cohen *
Jack Cotterell **
Leo Cronan *
Joseph Demarest **
Mark Donato **
Elliott Encarnacion **
Sean Fallen **
Ash Fitzgerald *
Benjamin Harris *
John Howell **
John Kawa **
Matthew Krenz **
Eric William Lamp **
Zihao Liu +
Ameya Natarajan *
Brian Reynolds *
Guillermo Rode Viesca *Daniel Rose-Levine *
Andres Salazar *
Nathan Siler **
Kannan Vasudevan **
Adam Von Almen **

Bass

Michael Aoun +
Blake Burroughs **
Anicet Castel **
Gordon Cheung *
Sebastien Dufour *
Francis Karagodins *
Jonathan Estabrooks **
James Gregory **
Jonathan Guss **
Nicholas Hay **
D Hijazi *
Paul Holmes **
Augustin Johnson *
Daewon Kang *
Aaron Kim *
Jonathan Lawlor +
Yu Liu *
Andrew Martens **
Steven Moore **
Garrick Neuner *
Jose Pietri-Coimbre **
Michael Riley **
Colin Roshak *
Kurt Steinhauer **
Jacob Testa *
Ethan Wood *

Nancy Wertsch, *choral contractor*

*Bard College Chamber Singers

**Bard Festival Chorale + Bard Graduate Vocal Arts Program

Program Faculty

Violin

Adele Anthony
Shmuel Ashkenasi
(master classes)
Luosha Fang
Yi-Wen Jiang
Ani Kavafian
(master classes)
Erica Kiesewetter
Honggang Li
Weigang Li
Daniel Phillips
Todd Phillips
Gil Shaham
Arnold Steinhardt
(master classes)
Carmit Zori

Viola

Molly Carr
Luosha Fang
Marka Gustavsson
Honggang Li
Melissa Reardon
Steven Tenenbom
Ira Weller

Cello

Peter Wiley

Bass

Jeremy McCoy
Leigh Mesh

Bassoon

Marc Goldberg

Clarinet

David Krakauer
Pascual Martínez-
Forteza
Anthony McGill

Composition

Mark Baechle (film)
Da Capo Chamber
Players
(in residence)
James Sizemore
(film)
Joan Tower
George Tsontakis

Flute
Nadine Asin
(master classes)

Tara Helen O'Connor

Harp

Sara Cutler
Bridget Kibbey

Horn

Barbara Jöstlein -
Currie
Julie Landsman
(master classes)
Jeffrey Lang
Julia Pilant

Oboe

Elaine Douvas
Alexandra Knoll
Ryan Roberts

Percussion

Eric Cha-Beach
Jason Haaheim
(timpani)
Garry Kvistad
(advisor)
Jason Treuting
Jan Williams
(advisor)

Piano

Benjamin Hochman
(master classes)
Gilles Vonsattel
Terrence Wilson
Shai Wosner

Trombone

Demian Austin
John Romero
Nicholas Schwartz
Weston Sprott

Trumpet

Carl Albach
Edward Carroll

Tuba

Derek Fenstermacher
Marcus Rojas

Voice

Stephanie Blythe
Teresa Buchholz
Richard Cox
Lucy Fitz Gibbon
Ilka LoMonaco

Rufus Müller

Erika Switzer
David Sytkowski

Chamber Music

Frank Corliss
Raymond Erickson
Marka Gustavsson
Keisuke Ikuma
Blair McMillen
Raman Ramakrishnan
Melissa Reardon

Graduate Conducting

James Bagwell
(codirector)
Teresa Buchholz
Jindong Cai
Sebastian Danila
Kyle Gann
Christopher H. Gibbs
Peter Laki
Ilka LoMonaco
Rufus Müller
Isabelle O'Connell
Zachary Schwartzman
Erika Switzer
Joan Tower

Graduate Orchestral Conducting

James Bagwell
(codirector)
Leon Botstein
(codirector)
Teresa Buchholz
Jindong Cai
Sebastian Danila
Kyle Gann
Christopher H. Gibbs
Peter Laki
Ilka LoMonaco
Rufus Müller
Isabelle O'Connell
Zachary Schwartzman
Erika Switzer
Joan Tower

Graduate Vocal Arts

Edith Bers
Stephanie Blythe
(Artistic Director)
Richard Cox
Jack Ferver
(Acting Workshop)

Lucy Fitz Gibbon

Kayo Iwama
(Associate Director)
Lorraine Nubar
Joan Patenaude-
Yarnell
Elizabeth Reese
Howard Watkins
(Opera Studies)

Music Theory and History

Christopher H. Gibbs
Peter Laki
Xinyan Li
Eric Wen

Orchestral Studies

Leon Botstein
Erica Kiesewetter

Piano Fellowship

Erika Switzer
(Director)

US-China Music Institute

Jindong Cai
(Director)
Robert J. Culp
(History)

Yu Hongmei (Erhu)
Patricia Karetzky
(Art History)
Xinyan Li (Chinese
Music History)
Zhang Qiang (Pipa)
Zhou Wang
(Guzheng)
Li-hua Ying
(Chinese)



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CONSERVATORY OF MUSIC
PRESENTS

SONGS FROM THE REAL WORLD: THE FRENCH CABARET

SATURDAY
NOVEMBER 6, 2021
8 PM

Stephanie Blythe, vocalist
Kayo Iwama, pianist
Members of the Bard Conservatory Graduate
Vocal Arts Program and Postgraduate
Collaborative Piano Fellowship

An evening celebrating the beginnings of French
cabaret, a musical movement that explored an exotic,
bohemian ideal, expressing social and political satire
through song.

A benefit for the Vocal Arts Program Scholarship Fund
Tickets start at \$25
Sosnoff Theater

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