

BARD BAROQUE ENSEMBLE

Renée Anne Louprette, director

**BARD CHAMBER SINGERS
GRADUATE VOCAL ARTS PROGRAM**

present works by

**ANTONIO VIVALDI &
JOHANN SEBASTIAN BACH**

with Tyler Duncan, guest reader

Friday, April 19, 2024 | 7:30 PM | Olin Hall, Bard College

PROGRAM

Concerto in G minor "per l'Orchestra di Dresda," RV 577

Antonio Vivaldi
(1678-1741)

- I. [Allegro]
- II. Largo non molto
- III. Allegro

Joas Erasmus, principal violin
Christopher Nelson, first violin
David Keringer, recorder 1
Kelsey Burnham, recorder 2
David Zoschnick, oboe 1
Shawn Hutchison, oboe 2
Adelaide Braunhill, bassoon

Brandenburg Concerto No. 4 in G Major, BWV 1049

Johann Sebastian Bach
(1685-1750)

- I. Allegro
- II. Andante
- III. Presto

Christopher Nelson, principal violin
David Keringer, recorder 1
Kelsey Burnham, recorder 2

INTERMISSION

Allegro, from Sinfonia in F Major, BWV 1046a

J. S. Bach

Was mir behagt, ist nur die muntre Jagd ("Hunt Cantata"), BWV 208

J. S. Bach

1. Rezitativ (Diana): Was mir behagt, ist nur die muntre Jagd
2. Arie (Diana): Jagen ist die Lust der Götter
3. Rezitativ (Endymion): Wie? Schönste Göttin? Wie?
4. Arie (Endymion): Willst du dich nicht mehr ergötzen
5. Rezitativ (Diana & Endymion): Ich liebe dich zwar noch!
6. Rezitativ (Pan): Ich, der ich sonst ein Gott, in diesen Feldern bin
7. Arie (Pan): Ein Fürst ist seines Landes Pan!

Excerpts from Neueröffnete Jägerpraktik, oder der Wohlgeübte
und Erfahrene Jäger (Newly-Presented Hunting Practices, or
the Well-Trained and Experienced Hunter)

Heinrich Wilhelm Döbel
(1699-1759)

Tyler Duncan, reader

8. Rezitativ (Pales): Soll den der Pales Opfer hier das letzte sein?
9. Arie (Pales): Schafe können sicher weiden
10. Rezitativ (Diana): So stimmt mit ein und laßt des Tages Lust vollkommen sein!
11. Chor: Lebe, Sonne dieser Erden
12. Arie-Duett (Diana & Endymion): Entzückt uns beide, ihr Strahlen der Freude
13. Arie (Pales): Weil die wollenreichen Herden
14. Arie (Pan): Ihr Felder und Auen
15. Chor: Ihr lieblichster Blicke, ihr freudige Stunden

Diana: Jaclyn Hopping, soprano
Pales: Megan Maloney, soprano
Endymion: Sam Warshauer, tenor
Pan: Joseph Breslau, baritone



NOTES ON THE PROGRAM

In the summer of 1713, at the age of 28, Johann Sebastian Bach experienced a musical epiphany. It was then, while serving as court organist and chamber musician in Weimar, that he first encountered Antonio Vivaldi's collection of 12 string concertos, *L'Estro armonico* (The Harmonic Whim). Bach proceeded to fashion keyboard arrangements of five of the works, and the experience provided him with a new model for composition, one that he adopted for the rest of his life. The early biographer Johann Nicolaus Forkel, who gathered information from Bach's sons Wilhelm Friedemann and Carl Philipp Emanuel, claimed that it was by studying Vivaldi's concertos that Bach learned to "think musically."

Less well known is Bach's later encounter with Vivaldi's music in Dresden, where Electors Friedrich Augustus I and his son Friedrich Augustus II assembled one of the most formidable music ensembles in Europe. Among the star musicians was Bach's close friend and colleague, the brilliant violinist and concertmaster of the court orchestra, Johann Georg Pisendel, a champion of Italian music who had studied first with Giuseppe Torelli in Ansbach and then, during a year-long stay in Venice in 1716-1717, with Vivaldi himself. Pisendel assembled the largest collection of Vivaldi's concertos outside Italy, including works that the composer deemed too complicated for publication. The most significant of these were the "concerti con molti istromenti"—concertos for multiple instruments—that called for large, mixed ensembles featuring solo horns, oboes, recorders, and bassoons together with strings and continuo. It may have been these substantial works that inspired the complex music and kaleidoscopic scoring of Bach's Brandenburg Concertos.

Among the "concerti con molti istromenti" gathered by Pisendel was the first work on this evening's program, Vivaldi's **Concerto in G Minor, RV 577**. Specifically dedicated to the Dresden orchestra, it is scored for seven solo instruments—two violins, two oboes, two recorders, and bassoon—together with strings and continuo. In the opening Allegro, Vivaldi presents a colorful array of instrumental pairings in the solo interludes that appear between segments of the incisive ritornello, or main theme, played at the outset by the full ensemble. In the first episode, for instance, a duet by oboe 1 and bassoon 1 leads to a trio for recorders 1 and 2 and bassoon 1. This is followed by a solo for the principal violin accompanied only by violins 1 and 2, which leads to the return of the tutti ritornello. But even the ritornello is interrupted by solo oboe and recorder flourishes.

In the second movement, Largo non molto, Vivaldi reduces the instrumental forces to a minimum, calling for just a single oboe and bassoon. A mournful melody in C minor is cast in a tiny two-part form of just 18 measures, with each half repeated. The closing Allegro features a powerful opening ritornello characterized by an animated, almost frenzied bass line, played by the two bassoons, cellos, and double basses. Here Vivaldi counted on the fact that the Dresden orchestra included five bassoonists, five cellists, and two double bass players, all distinguished specialists. The episodes, like those of the first

movement, allow all seven soloists to have their say at one point or another. The Concerto in G Minor and similarly substantial works by Vivaldi in the Dresden collection must have impressed Bach even more strongly than the string concertos of *L'Estro armonico*.

Bach's own foray into the "concerto for multiple instruments" is evident in the six works he presented to Christian Ludwig, the Margrave of Brandenburg, in March 1721. The concertos represent a group of the best pieces drawn from the large pool of instrumental music that Bach had written or refined during his Cöthen years (1717-1723), after he had fully absorbed Vivaldi's style. Although Bach based the works on Vivaldi's concerto form, he now went far beyond his model in terms of complexity and animation. The Brandenburgs represent a type of super concerto—Vivaldi on steroids!

Concerto No. 4 in G Major, BWV 1049, the work on today's program, is the most substantial piece in the Brandenburg set. With movements of 427 measures, 71 measures, and 244 measures—742 measures in all!—it is the largest concerto by far. In addition, it is the only work to use the full ensemble in every movement. Concerto No. 4 also appears to have been one of Bach's personal favorites, since it is the only piece that he recycled in its entirety, as the Concerto in F Major for Harpsichord and Strings, BWV 1057, arranged around 1738 for performance by his collegium musicum ensemble in Zimmermann's Coffee House. The airing of the music before a mixed audience of bourgeois citizens in Leipzig underscores the work's remarkably engaging, accessible style.

Brandenburg Concerto No. 4 is scored for a solo group of principal violin and two recorders and a tutti group of strings and harpsichord. Bach called the recorders "Fiauti d'Echo"—Echo Flutes—because of their echo-like role in the second movement. The immense first movement, an exuberant dance in 3/8 meter, has a hybrid structure. On the one hand, it has the characteristics of an operatic *de capo* aria form, with a bright A section opening and closing in G major, followed by a darker B section that touches on E minor and B minor. The A section is then repeated in full, from the top of the score. On the other hand, the first movement has the nature of a concerto form, with a ritornello theme that recurs at regular intervals throughout. The soloists have the chief say in the music, appearing with flourishes even in the ritornello sections. The tutti strings serve mainly to provide background accompaniment and to add emphasis at important cadences.

The Andante middle movement is also a dance, this time a slow, stately sarabande in 3/4 meter. The music consists of an extended series of echoes, with the strings presenting a short theme that is answered by the principal violin and recorders. At certain points Bach reverses the procedure, with the solo group playing the theme first, answered by the strings. Concerto No. 4 concludes with Bach's favorite form, a fugue. But here, too, he creates a hybrid design, with sections of the somewhat staid vocal fugue subject alternating with virtuosic episodes played by the principal violin and recorders, much in the fashion of a concerto form. It is precisely this type of stylistic amalgamation that must

have both astounded and pleased the Margrave of Brandenburg, whose instrumental ensemble was the largest and most progressive in Berlin.

That Bach relied on previously written music for the Brandenburg Concertos is confirmed by the **Sinfonia in F Major, BWV 1046a**, an early version of Concerto No. 1 in F Major, BWV 1046. It consists of the first two movements of the concerto portion of the Brandenburg work, plus the minuet and two trios that follow. Absent are the third movement of the concerto plus the polonaise of the minuet complex, both apparently added when Bach decided to recycle the work as part of the Brandenburg collection. The term “sinfonia” suggests that it was used as the instrumental prelude to a cantata, and the most logical candidate, given the scoring and probable date of composition, is the so-called “Hunt Cantata,” **Cantata 208, *Was mir behagt, is nur die muntre Jagd!*** (Nothing delights me more than the spirited hunt!).

Written in February 1713 for the celebrations surrounding the birthday of Duke Christian of Saxony-Weissenfels, Cantata 208 begins with a simple recitative that calls for an instrumental prelude of some sort. All the instruments required by the Sinfonia are found in the scoring of the cantata, including the pair of horns that were normally associated with the hunt. The cantata text, written by Weimar court poet Salomo Franck, states that the work was “performed on the occasion of the celebrated royal birthday of Duke Christian of Saxony-Weissenfels after the completion of the hunting contest, in the royal hunting lodge, as after-dinner music.” Bach performed the work once again three years later in Weimar, for the birthday of his employer there, Duke Ernst August. Bach simply went through the score and crossed out Christian’s name at the appropriate spots and replaced it with Ernst August’s instead. The Sinfonia appears to have been used as an instrumental prelude in the 1716 performance.

The text is peopled by allegorical gods of the woodland. Diana (soprano 1), the goddess of hunting, appears first, declaring that on this day, she will devote herself exclusively to the hunt. Endymion (tenor), a young shepherd and frustrated suitor, asks if she no longer loves him. Diana responds that she does love him, but today they must honor Duke Christian on his birthday. This they agree to do. Next to enter is Pan (bass), god of shepherds and flocks, who sings of the good fortune the region enjoys because of the benevolent rule of the Duke. Finally, they are joined by Pales (soprano 2), goddess of shepherds and fields, who compares Christian’s rule to the guardianship of a good shepherd. The four gods then join together to congratulate the duke, first together, then Diane and Endymion in a duet, then Pales and Pan in an aria each, then all four once again in a culminating chorus.

Was mir behagt is Bach’s earliest surviving secular cantata, and one of his earliest extant vocal works written in the new Italian style that was sweeping through Germany at the time. It consists of 15 short movements rather than the longer, fully rounded forms of the later Leipzig cantatas. His ambitions as a vocal composer nevertheless shine through, in recitatives that include rapid changes of tempo and character, in the intricate central

choral fugue and impressive closing chorus, and especially in the rustic instrumental coloring of the solo movements, seen in the two horns of Diana's aria, symbolizing the hunt; the three oboes in Pan's aria, symbolizing shepherds' bagpipes; and the two recorders in Pales' aria (the famous "Sheep may safely graze"), symbolizing shepherds' panpipes.

Coupled in today's performance with the opening Allegro from the Sinfonia in F Major, *Was mir behagt, ist nur die muntre Jagd!* gives a delicious foretaste of the great cantata composer Bach was to become.

Heinrich Wilhelm Döbel's *Jäger-Practica, oder der Wohlgeübte und Erfahrne Jäger*

In Bach's time, Germany was filled with small local courts, occupied by petty nobles who vied with one another to emulate the cultural extravagances of Louis XIV at Versailles. The dukes and princes of Central Germany, in particular, sought glory, pleasure, and prestige through the splendor of their courts and their patronage of the arts, in the hope, as one historian has put it, that "the glamor of culture would overcome the stigma of isolation."

An essential part of the glamor was the hunt—large, regal affairs that lasted several days and involved all members of the court. The celebrations included elaborate preparations, festive dinners in the hunting lodge with appropriate after-dinner music, and, of course, the hunt itself. This was undertaken on horseback, with the nobles assisted by a small army of partition holders, who would manipulate a large cloth barrier to corral the prey, and bush-beaters, who would stir the underbrush to frighten the animals and steer them in the direction of the royal hunters. All this frenetic activity was coordinated by riders on horseback playing hunting horns, to signal the start, finish, and other key events in what was termed the "hunting contest."

In true German fashion, all particulars of the hunt were codified in a four-part, 850-page treatise published by Heinrich Wilhelm Döbel in 1746. Titled *Jäger-Practica, oder der Wohlgeübte und Erfahrne Jäger*—"Newly-Presented Hunting Practices, or The Well-Trained and Experienced Hunter"—the volume describes in exhaustive detail every component of a successful hunting operation, from the nature of deer, rabbits, quail, and other animals hunted, to the type of bushes and trees that should be grown in the hunting forest, to the equipment needed for the hunting contest. In short, the *Jäger-Practica* provided more information than any duke or prince would want to know about the art of hunting. Döbel's voluminous guide was nevertheless tremendously popular, and it was reprinted in 1754, 1783, and finally in 1828, decades after the author's death.

George B. Stauffer
Rutgers University

TEXT & TRANSLATION

“Jagdkantate”: Was mir behagt, ist nur die muntre Jagd, BWV 208 “Hunt Cantata”: Nothing delights me more than the spirited hunt! Birthday Cantata for Duke Christian of Saxony-Weissenfels

1. Rezitativ – Diana

Was mir behagt,
Ist nur die muntre Jagd!
Eh noch Aurora pranget,
Eh sie sich an den Himmel wagt,
Hat dieser Pfeil schon angenehme
Beut erlanget!

2. Arie – Diana

Jagen ist die Lust der Götter,
Jagen steht den Helden an!
Weichet, meiner Nymphen Spötter,
Weichet von Dianen Bahn!

3. Rezitativ – Endymion

Wie? schönste Göttin? wie?
Kennst du nicht mehr dein vormals
halbes Leben?
Hast du nicht dem Endymion
In seiner sanften Ruh
So manchen Zuckerkuß gegeben?
Bist du denn, Schönste, nu
Von Liebesbanden frei?
Und folgest nur der Jägerei?

4. Arie – Endymion

Willst du dich nicht mehr ergötzen
An den Netzen die der Amor legt?
Wo man auch, wenn man gefangen,
Nach Verlangen,
Lust und Lieb in Banden pflegt.

5. Rezitativ – Diana, Endymion

Ich liebe dich zwar noch!
Jedoch ist heut ein hohes Licht erschienen,
Das ich vor allem muß
Mit meinem Liebeskuß
Empfangen und bedienen!

1. Recitative – Diana

Nothing delights me more
than the spirited hunt!
Before Aurora shimmers,
before she ventures into the skies;
this arrow has already struck a
handsome catch!

2. Aria – Diana

Hunting is the joy of the gods,
hunting is for heroes!
Make way, you scoffers of my nymphs,
make way for Diana's path!

3. Recitative – Endymion

What? loveliest goddess? what?
You no longer know him who was once
half your life?
Have you not given to Endymion
in his gentle rest
so many sweet kisses?
Are you then, o beauty, now
released from the bonds of love?
And you pursue only the chase?

4. Aria – Endymion

Will you no longer delight
in the snares that Cupid sets?
In them, after one is caught
by desire,
in captivity joy and love are nurtured.

5. Recitative – Diana, Endymion

Indeed I still love you!
However today an exalted light has risen,
which above all I must
with my loving kiss
embrace and serve!

Der teure Christian, der Wälder Pan,
Kann in erwünschtem Wohlergehen
Sein hohes Ursprungsfest itzt sehen!
– So gönne mir,
Diana, daß ich mich mit dir itzund verbinde
Und an sein Freuden-Opfers zünde. –
Ja! ja! wir tragen unsre Flammen
Mit Wunsch und Freuden itzt zusammen!

6. Rezitativ – Pan

Ich, dar ich sonst ein Gott,
In diesen Feldern bin,
Ich lege meinen Schaferstab
Vor Christians Regierungszepter hin,
Weil der durchlauchte Pan das Land so
glücklich machet,
Daß Wald und Feld und alles lebt
und lachtet!

7. Arie – Pan

Ein Fürst ist seines Landes Pan!
Gleichwie der Körper ohne Seele Nicht leben,
noch sich regen kann,
So ist das Land die Totenhöhle,
Das sonder Haupt und Fürsten ist
Und so das beste Teil vermißt.

8. Rezitativ – Pales

Soll den der Pales Opfer hier das letzte sein?
Nein! Nein!
Ich will die Pflicht auch niederlegen,
Und da das ganze Land von Vivat schallt,

Auch dieses schöne Feld
Zu Ehren unserem Sachsenheld
Zur Freud und Lust bewegen.

9. Arie – Pales

Schafe können sicher weiden,
Wo ein guter Hirte wacht.
Wo Regenten wohl regieren,
Kann man Ruh und Friede spüren
Und was Länder glücklich macht.

The dear Christian, Pan of the forest,
can now in desired prosperity
observe his noble birthday festival!
– Then permit me,
Diana, to join with you now
and set his joyful tribute alight. –
Yes, yes! We bring our torches
now together with good wishes and
happiness!

6. Recitative – Pan

I, otherwise a god
in these fields,
lay my shepherd's staff
before Christian's ruling scepter,
since this serene Pan has made the land
so happy,
that forest and field and everything live
and laugh!

7. Aria – Pan

A Prince is the Pan of his country!
Just as the body without the soul
cannot live, nor control itself,
so a country is a cavern of death
which has no leader and prince,
and thus is lacking its best part.

8. Recitative – Pales

Shall then Pales' gift be the last here?
No,! No!
I will also lay my service down,
and since the entire land resounds with
Vivat,
this lovely meadow as well,
to honor our Saxon hero,
I shall inspire to joy and delight.

9. Aria – Pales

Sheep can graze securely
where a good shepherd watches.
Where rulers govern well
quiet and peace can be experienced
and all that makes countries happy.

10. Rezitativ – Diana

So stimmt mit ein
Und laßt des Tages Lust vollkommen sein!

11. Chor

Lebe, Sonne dieser Erden,
Weil Diana bei der Nacht
An der Burg des Himmels wacht,
Weil die Wälder grünen werden,
Lebe, Sonne dieser Erden.

12. Arie (Duett) – Diana, Endymion

Entzückt uns beide,
Ihr Strahlen der Freude,
Und zieret den Himmel mit
Demantgeschmeide!
Fürst Christian weide
Auf lieblichsten Rose, befreiet vom Leide!

13. Arie – Pales

Weil die wollenreichen Herden
Durch dies weitgepriesne Feld
Lustig ausgetrieben werden,
Lebe dieser Sachsenheld!

14. Arie – Pan

Ihr Felder und Auen,
Laßt grünend euch schauen,
Ruft Vivat itzt zu!
Es lebe der Herzog in Segen und Ruh!

15. Chor

Ihr lieblichste Blicke, ihr freudige Stunden,
Euch bleibe das Glücke auf ewig verbunden!

Euch kröne der Himmel mit süßester Lust!

Fürst Christian lebe!
Ihm bleibe bewußt was Herzen vergnüget,
Was Trauren besieget!

10. Recitative – Diana

So let us sing together
and let the day's delight be complete!

11. Chorus

Live, sun of this earth,
since Diana at night
watches from the fortress of heaven,
since the forests grow green;
live, sun of this earth.

12. Aria (Duet) – Diana, Endymion

Enchant us both,
you beams of joy,
and adorn heaven with jewels of
diamond!
Lay Prince Christian
upon loveliest roses, freed from sorrow!

13. Aria – Pales

Since the woolly flocks
through this widely-praised meadow
are joyfully scattered,
long live this Saxon hero!

14. Aria – Pan

You fields and meadows,
show yourselves verdantly,
cry Vivat now to him!
May the Duke live in blessing and peace!

15. Chorus

You loveliest prospects, you happy hours,
may good fortune remain forever united
with you!

May heaven crown you with sweetest
delight!

Long live Prince Christian!
May he always know what pleases the
heart, what conquers sadness!

Text: Salomo Franck, 1713.

Translation: © Pamela Dellal, courtesy of Emmanuel Music Inc.:

www.emmanuelmusic.org.

BIOGRAPHIES

Adelaide Braunhill is a third-year undergraduate in Bard's five-year double-degree program, studying bassoon performance at Bard Conservatory of Music with Marc Goldberg, and Psychology at Bard College. She attended the German International School of Boston for her early education and is an alumna of the Boston Youth Symphony Orchestra. Adelaide has performed with the Saluzzo Opera Academy in Italy as well as the PRISMA festival in British Columbia. This summer she will be attending the Sewanee Music Festival in Tennessee. She is currently working with Bard Conservatory Director Frank Corliss to create a Conservatory Student Council and is passionate about child and student advocacy. Adelaide has worked as a private bassoon instructor since 2018 and hopes to form a bassoon studio of her own post-graduation. She hopes to obtain a graduate degree in bassoon performance as well as a Master's in clinical psychology. In her free time, she enjoys reed making, historical fiction, and working with children.

Baritone **Joseph Breslau** is in his first year in the Graduate Vocal Arts Program studying with Richard Cox, having received his bachelor's degree from the Cleveland Institute of Music. Joseph has sung the roles of Papageno, Aeneas, Duncan, and Sid from Mozart's *The Magic Flute*, Purcell's *Dido and Aeneas*, Ernest Bloch's *Macbeth*, and Britten's *Albert Herring*. In 2022, Joseph performed as a soloist with the Case Western Reserve University Baroque Ensemble in performances of music by Purcell, A. Gabrieli, and L. de Sayve. Joseph has premiered 5 new pieces by composers from the Cleveland Institute of Music, Arseny Gusev's *5 Sunset Songs* and *Micro-Opera The Blind*, Yoav Sadeh's *Loneliness: A monodrama for soloist and ensemble*, Daniel DiMarino's *Micro-Opera Ruth*, and Noah Hertzman's song *Birches*. Having minored in German during his undergraduate studies, Joseph aims to balance his focus on opera, new music, and German Lieder performance.

Flute and recorder extraordinaire **Kelsey Burnham** is equally comfortable sitting in an orchestra as she is standing in front of one. Kelsey fell in love with early music as a student at Oberlin Conservatory where Michael Lynn first handed her a baroque flute in the winter of 2016. Kelsey quickly threw herself into historical performance by researching, studying, and playing flutes from the Renaissance to the Contemporary periods throughout her time at Oberlin. Since finishing her post-graduate studies at the Juilliard School, Kelsey has been across the pond and back again performing early and new music alike. The Baltimore native also holds a teaching position at The Peabody Conservatory's Tuned-In Program working with scholarship students of all ages. As an alumnus of the program, Kelsey's teaching philosophy focuses on instilling confidence in her students who sometimes come from difficult backgrounds such as herself. Today, Kelsey is thrilled and grateful to be a part of this dynamic program with the Baroque Ensemble here at Bard.

With a voice described as "honey-coloured and warm, yet robust and commanding" (*The Globe and Mail*), baritone **Tyler Duncan** has performed with several leading orchestras including the New York Philharmonic, San Francisco Symphony, Toronto Symphony Orchestra, Minnesota Orchestra, and the Kansas City Symphony. Mr. Duncan recently

debuted the role of Count Almaviva in *Le Nozze di Figaro* at Pacific Opera Victoria. He has performed C.P.E. Bach's *Magnificat* with the Handel and Haydn Society, Beethoven's 9th Symphony with the Vancouver Symphony Orchestra, Bach's *St. John* and *St. Matthew Passions* with the Oregon Bach Festival, and Haydn's *Creation Mass* with Music of the Baroque. Other notable engagements include *Messiah* with Houston Symphony; *Theodora* with Trinity Wall Street at Caramoor; Handel's *Apollo e Dafne* and Bach's *Ich habe genug* with Tucson Baroque Music Festival; and concerts with Bard Music Festival, Brooklyn Art Song Society, and Aspect Chamber Music. In the 23/24 season, Duncan collaborated with Early Music Vancouver for *Apollo e Dafne*; New Jersey Symphony, Grand Rapids Symphony, Edmonton Symphony, and Calgary Philharmonic for *Messiah*; and the Oratorio Society of New York for their 150th Anniversary celebration concert featuring Beethoven's Ninth Symphony. He will next join the Amadeus Choir for Haydn's *Creation*, perform the same work for the Elora Festival, and is happy to be returning to the Bard Music Festival this summer.

Joas Erasmus was born in Bloemfontein, South Africa in 2002. He started playing the violin at the age of six. His former teachers were Elspeth Neary, Francois Henkins and Paul Sonner (at Interlochen Arts Academy). In 2019 he played in the World Youth Symphony Orchestra at Interlochen. Since 2021 he has been studying violin under the tutelage of Gil Shaham and Adele Anthony at Bard College and Conservatory. He has received masterclass instruction from Eugene Drucker of the Emerson String Quartet.

Jaclyn Hopping is a vibrant young soprano from Coweta, Oklahoma. She is currently earning her Master of Music degree at Bard College Conservatory, studying under Lorraine Nubar and Stephanie Blythe. Jaclyn made her professional debut with Opera Columbus as Phyllis in Matt Recio's new opera, *The Puppy Episode*. She appeared as soprano soloist in Schütz' *Kleine geistliche Konzerte* as part of Bard's annual Kurtág Festival and as *Mercure* in the Graduate Vocal Arts Program's production of Offenbach's *Orphée aux enfers*. Her first leading operatic role was *Elle* in Poulenc's *La Voix Humaine* with Oberlin Opera Theatre. Jaclyn has performed as a soloist with Oberlin's orchestras several times, including a new work for soprano and orchestra by composer Natsumi Osborn in 2020, conducted by Nan Washburn. She graduated from Oberlin Conservatory with degrees in Vocal Performance and German. Jaclyn attended the Chautauqua Voice Program her second year at Oberlin, under the tutelage of Marlena Malas. An accomplished instrumentalist, this semester Jaclyn will be playing electric guitar in composer Zeke Morgan's new opera, *Requiem*. Jaclyn is passionate about creating relatable characters through new works and is very excited to be learning the role of *Amelia* in Missy Mazzoli and Bard students' new opera *My Wife is a Ghost*.

Oboist **Shawn Hutchison** enjoys an active and multi-faceted freelance career, performing with a variety of ensembles throughout New York and Pennsylvania. He currently holds positions in the Binghamton Philharmonic, Glens Falls Symphony, and Reading Symphony, as well as appearing regularly with groups including the Albany Symphony and the West Point Band. Shawn was previously a fellow in The Orchestra Now (TÖN),

with whom he has appeared as soloist in Mozart's *Sinfonia Concertante*. He can be heard on a number of recordings with TÖN on the Bridge label, as well as the original soundtrack to *Maestro* with the orchestra and Yannick Nézet-Séguin released on Deutsche Grammophon. He is a graduate of the University of Cincinnati College-Conservatory of Music and the Yale School of Music, where he was a 2018 grantee of the Presser Foundation Graduate Music Award. His primary instructors included Dr. Mark Ostoich, Dwight Parry, Christopher Philpotts, and Stephen Taylor.

David Keringer, born in Hungary, is a versatile musician skilled in playing the recorder, clarinet, and saxophone. He's currently a member of TÖN – The Orchestra Now at Bard College. He has performed as a soloist in the United States, Hungary, Austria, Italy, Japan, and on Hungarian national television. He is the winner of prestigious competitions including the Danubia Talents 2020 Competition, and national competitions for saxophone and clarinet. Holding a Bachelor of Music degree from the Franz Liszt Academy of Music in Budapest, Hungary, and a Master of Music degree from the University of Music Vienna, Austria, he furthered his studies with an Erasmus Scholarship at the University of Music Graz, Austria, and with a Fulbright Scholarship at Bard College Conservatory of Music. His orchestral experience includes performances with renowned ensembles at Carnegie Hall, The MET Museum, the Wiener Musikverein, the Osaka Symphony Hall, and the Palace of Arts Budapest. Beyond playing in symphonic orchestras, David is a collaborator and woodwind doubler in theatrical and musical productions. He is also passionate about teaching, having conducted masterclasses and tutored private students since his college years.

Renée Anne Louprette maintains an international career as organ recitalist, conductor, teacher, and collaborative artist. She is Assistant Professor of Music and College Organist at Bard College where she directs the Bard Baroque Ensemble. She has led the organ program at Rutgers University since 2013 and previously taught at the Manhattan School of Music, The Hartt School, and Montclair State University. In New York City she served as Associate Director of Music at the Church of St. Ignatius Loyola, Trinity Wall Street, and the Unitarian Church of All Souls. She has performed throughout Europe and North America and appeared as concerto soloist with the Queensland Symphony Orchestra in Australia, the Auburn Symphony Orchestra in Seattle, and The Orchestra Now in New York. Collaborations have included the Mostly Mozart Festival Orchestra, Piffaro, American Brass Quintet, Da Capo Chamber Ensemble, and the Los Angeles Dance Project, among others. She is a U.S.-Romanian Fulbright Scholar who spent the Fall 2022 season conducting research on historic pipe organs in Transylvania. Her most recent recording of Bach's *Clavier-Übung III – The Pedal Settings* on the Acis label was released to critical acclaim in 2023.

Originally from Bettendorf, Iowa, soprano **Megan Maloney** is a talented performer and curator of artistic experiences. She has been seen onstage as Pamina in Mozart's *The Magic Flute* "SuperFlute," Noémie in Massenet's *Cendrillon*, and Phyllis in Gilbert and Sullivan's *Iolanthe*. Recently she performed excerpts of Schütz's *Kleine geistliche Konzerte*

at Bard Conservatory's Kurtág Festival, and premiered a new work as a part of the Follow the Lieder song recital presented by Missy Mazzoli. Megan previously studied at the University of Michigan, receiving a BM in voice performance and a minor in performing arts administration. While at Michigan she was a frequent soloist with the University of Michigan Chamber Choir. In addition to performance credits, Megan is also an experienced arts administrator, and has assisted with the production of more than 50 shows at U of M, created social media content for Bard Conservatory, and worked in both research and social media management for the Hampson Foundation. Megan is currently pursuing her Master of Music at Bard College Conservatory as a member of the Graduate Vocal Arts Program, where she studies under Joan Patenaude-Yarnell.

Raised in Southern California, **Christopher Nelson** is a violinist who has performed music ranging in style from Monteverdi to Kurtág. He has performed at several prominent music festivals including the Aspen Music Festival, National Repertory Orchestra, Round Top Festival Institute, Taconic Chamber Intensive, and the Fellowship String Quartet Program at Madeline Island Chamber Music. Influential teachers Christopher has studied with include William Fitzpatrick, Moni Simeonov, Daniel Phillips, Paul Kantor, and Gail Mellert. During his studies at Chapman University (BM '20), Christopher developed an engulfing interest in the history of the Soviet Union through the music of Dmitri Shostakovich. In the years following the COVID-19 lockdowns, Christopher gained teaching experience as an itinerant music teacher in the Palos Verdes Peninsula Unified School District, leading group classes as well as teaching privately in the area. During this time, he also worked closely with Chapman University's Keyboard Collaborative Arts Department, rehearsing with graduate pianists in the program as the violinist in various piano trio ensembles. In 2022, Christopher began studies at Bard College Conservatory of Music (MM '24) where he is currently a student of Carmit Zori in the Graduate Instrumental Arts Program. In his free time, Chris enjoys reading, playing a board game, or foraging for wild mushrooms.

Sam Warshauer is a Vietnamese-American tenor in his first year of Bard College Conservatory's Graduate Vocal Arts Program. In his time at Bard, he has sung the role of Hymie in Joseph Rumshinsky's *Shir Hashirim* at the YIVO Institute for Jewish Research (2023) and John Styx in Offenbach's *Orphée aux enfers* (2024). He received his Bachelor of Arts from Eastern Connecticut State University (2022) where he sang the role of Hansel in Humperdinck's *Hansel and Gretel* (2022); Dido in Purcell's *Dido and Aeneas* (2021); and shepherd in the chorus of Menotti's *Amahl and the Night Visitors* (2019). In 2021, Sam spent his summer performing with La Musica Lirica at the Al. Ringling Theater in Baraboo, Wisconsin. He sang the role of La Maestra delle Novizie, in Puccini's, *Suor Angelica*, as well as in the chorus of Verdi's *La Traviata*. Sam has competed through the National Association of Teachers of Singing, winning numerous first and second place awards within the classical treble divisions of Connecticut and New England (2019, 2020). During his undergraduate years, he studied with Dr. Emily Riggs and Dr. David Ballena. Currently, Sam is a student of Stephanie Blythe, Richard Cox, Lucy Fitz Gibbon, Kayo Iwama, and Erika Switzer.

Originally from Winona Lake, Indiana, **David Zoschnick** has been an oboist in The Orchestra Now since 2023 and is also on the faculty at the Music in Chappaqua music school since 2023. Having received his Master's in oboe performance from The Mannes School of Music and Bachelor's in oboe performance from Indiana University's Jacobs School of Music, David studied with Elaine Douvas and Linda Strommen. David has performed with many prestigious music festivals and orchestras.



BARD BAROQUE ENSEMBLE

Renée Anne Louprette, Director

Sam Ross, Graduate Teaching Assistant

Violin I

Christopher Nelson, *concertmaster*

Mingyue Xia

Sandor Burka

* Haley Schricker

Violin II

Joas Erasmus, *principal*

Manar Hashmi

* Emerie Mon

* Haley Schricker

Viola

Sam Ross, *principal*

Mikhal Terentiev

Cello

Sarah Martin, *co-principal*

Emily Ta, *co-principal*

Bass

Njya Lubang

Recorder

* David Keringer

+ Kelsey Burnham

Oboe

* David Zoschnick, *principal*

+ Shawn Hutchison

* Quinton Bodnár-Smith

English Horn

* Quinton Bodnár-Smith

Bassoon

Adelaide Braunhill, *co-principal*

* HanYi Huang, *co-principal*

Horn

Alberto Arias Flores, *co-principal*

Felix Johnson, *co-principal*

Theorbo

Niall Ransford

Harpsichord

NeoNeo Chen

Sophia Cornicello

Mary Douglas

Renée Anne Louprette

Organ

Mary Douglas

* Member of The Orchestra Now

+ Special guest

GRADUATE VOCAL ARTS PROGRAM

Stephanie Blythe, Artistic Director

Kayo Iwama, Associate Director

Erika Switzer, Vocal Coach

Lisa Krueger, Graduate Program Coordinator

BARD CHAMBER SINGERS

James Bagwell, Director

Lilly Cadow, Associate Conductor

Hunter Cuyler, Coordinator

James Fitzwilliam, Accompanist

Soprano

Elena Batt

Betsy Bayer

Sophie Deerberg

Sophie Dubber

Hanna Okalava

Aliyah Oliveira

Julia Seaver

Teddie Silver

Kateri Simmons

Wren Werner

Tenor

Hunter Cuyler

Jiyu Kwon

Ryan Michki

Timothy Morrow

Emmanuel Rojas

Alto

Abigail Arndt

Lilly Cadow

Magdalena Dolorico-Francoeur

Nóra Regina Graf

Charlotte Ferguson

Danni Fu

Leighanne Saltsman

Irene Sheehan

Elie Walsh

Mara Zaki

Bass

Odin Esty

Jacob Ferris

Drew Frankenberg

Nicolás Gómez Amín

Francis Karagodins

Garrick Neuner

Richard Peter Lacovara

Logan Rishard

Alex Terpkosh

Jacob Testa

Ethan Wood

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