

TŌN

THE ORCHESTRA NOW.



COPLAND'S
LINCOLN
PORTRAIT

NOV 03
NOV 04

At the Richard B. Fisher Center
for the Performing Arts at Bard College



Meet the Musicians

Here's how our vibrant, young players are sharing their love of music with you:

- They wrote the concert notes! Read their thoughts starting on page 4.
- Three of them will introduce the pieces of music on today's program.
- They'll be in the lobby during intermission. Come say hi and have a chat!



Don't Miss a Note
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Inspire Greatness

Help us continue concerts like these by making a donation. See page 18 for details.



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Pages 1 & 2: Photos by Matt Dine

SAT 11/3/18 at 8 PM & SUN 11/4/18 at 2 PM The Richard B. Fisher Center for the
Performances #102 & #103: Performing Arts at Bard College
Season 4, Concerts 8 & 9 Sosnoff Theater

Leon Botstein, *conductor*

Charles Ives *Decoration Day from A Symphony:*
(1874–1954) *New England Holidays* (1915–20)

William Grant Still *Symphony No. 1, Afro-American* (1930)
(1895–1978) *Longing (Moderato assai)*
Sorrow (Adagio)
Humor (Animato)
Aspiration (Lento, con risoluzione)

- *Intermission* -

Walter Piston *Symphony No. 2* (1943)
(1894–1976) *Moderato*
Adagio
Allegro

Aaron Copland (1900–90) *Lincoln Portrait* (1942)
Mx Justin Vivian Bond, *narrator*

The concert will run approximately 2 hours and 5 minutes,
including one 20-minute intermission.

No beeping or buzzing, please! Silence all electronic devices.
Photos and videos are encouraged, but only before and after the music.



TÕN'S WILLIAM KAUFMAN ON
IVES' *DECORATION DAY*

The Composer

Ives is best remembered for his touching depictions of life in the northeast United States. He was born and raised in Connecticut, and worked at a life insurance agency in New York City. His father was a reputable bandmaster during the Civil War, which is apparent with a close listening to Ives' work. Ives' music is recognizable by the way in which he incorporated variations on patriotic melodies that serve as a grounding force amid a clustering cacophony of crossing rhythms and melodic dissonances. His genius is unique and unreplicable.

The Story

Decoration Day is the second movement in his work *A Symphony: New England Holidays*, which served as a collection of childhood memories from growing up in post-Civil War New England. *Decoration Day* takes listeners along for the observation of the holiday now known as Memorial Day. In the Postface to *Decoration Day*, Ives writes about celebrating the holiday with the townspeople as he remembers it from his childhood. The people gather together in the village with flowers and fill the Town Hall "with the Spring's harvest of lilacs, daisies, and peonies." Then the parade is formed with military personnel, horses, and the fire brigade. There is a slow and somber march to the cemetery, where the graves are decorated. The march back to town is more lively, "though, to many a soldier, the somber thoughts of the day underlie the tunes of the band". After the final march, Ives recalls, there is a noticeable silence that concludes the piece.

A Personal Connection

I have a personal connection with Charles Ives' music because I was raised in a small town very near to his hometown of Danbury. I recall our Memorial Day ceremonies, and Ives' description of the people congregating in the town center with flowers and flags is a familiar image for me. I actually marched in the Memorial Day parade playing snare drum as a young music student and a member of the school band. It is a pleasure to present this brilliant and deeply heartfelt work of Charles Ives with The Orchestra Now this season.

WILLIAM GRANT STILL'S *AFRO-AMERICAN SYMPHONY*

The *Afro-American Symphony* is not a tone picture of the "New Negro." It portrays that class of American Negroes who still cling to the old standards and traditions; those sons of the soil who differ, but little, if at all, from their forbears [sic] of antebellum days.

These are an humble people. Their wants are few and are generally childlike. Theirs are lives of utter simplicity. Therefore no complex or elaborate scheme of harmonization would prove befitting in a musical picture of them. 'Tis only the simpler harmonies, such as those employed, that can accurately portray them.

From the hearts of these people sprang Blues, plaintive songs reminiscent of African tribal chants. I do not hesitate to assert that Blues are more purely Negroid in character than very many Spirituals. And I have employed as the basic theme of the symphony a melody in the Blues style. This theme appears in each movement.

—William Grant Still, 1931

I think there are a wide range of interpretations that could be read into it. I really had no program in mind. I wanted, above all, to write music that would be recognizable as being in the idiom employed [by the American Negro] or recognized, I should say, as that of the American Negro. It was the object that I desired most of all.

—William Grant Still, 1964



TŌN'S YURIE MITSUHASHI ON
WALTER PISTON'S SYMPHONY NO. 2

The Commission

Walter Piston's Second Symphony was commissioned and published by the Alice M. Ditson Fund of Columbia University in 1943. The fund, started by Alice Ditson herself in 1940 with her own bequest of \$400,000, strived to support the works of emerging American composers. Piston did not exactly fit this profile, as he was by this time a professor of music at Harvard University and a composer with multiple published and premiered works in his arsenal. However, the fund also provided a means for more seasoned composers to gain wider recognition and support from the public. Piston found increasing success as a symphonist after this commission, which was awarded a prize by the New York Music Critics' Circle. His later works, the Third Symphony (1946–47) and the Seventh Symphony (1960), were both awarded the Pulitzer Prize for music composition.

The American Style

The Second Symphony established Piston as a prominent American composer, and marked the start of his award-winning career that produced eight symphonic works. He was also recognized as part of the "American Symphonic School," where among his company were other prolific composers such as Roy Harris, William Schuman, and Howard Hanson, who completed thirteen, ten, and seven symphonies respectively. The musical traits of the "American" style display a wide array of stylistic features that contemporary musicologist Richard Taruskin describes as incorporating "melodic breadth, a basically diatonic (though often dissonant) harmonic idiom; jazzy, syncopated, asymmetrical rhythms; and sonorous, often brassy or percussion-heavy orchestration." All three movements of Piston's Second Symphony certainly share these characteristics. The *Adagio* second movement, opened by an improvisatory clarinet melody, was presented as a memorial tribute by Leonard Bernstein and the New York Philharmonic when Walter Piston passed away in 1976.



TŌN'S MATTHEW ROSS ON
COPLAND'S LINCOLN PORTRAIT

The Commission

In 1942, conductor Andre Kostelanetz commissioned a "gallery of musical portraits" from three of the most preeminent American composers of the time. He requested works that reflect "the qualities of courage, dignity, strength, simplicity, and humor which are so characteristic of the American people." Along with works by Virgil Thomson (Fiorello H. La Guardia and Dorothy Parker) and Jerome Kern (Mark Twain), Aaron Copland's *Lincoln Portrait* was a result of this commission. The piece was premiered to rave reviews, and with this success came intense scrutinization.

Copland's Instructions

In writing *Lincoln Portrait*, Copland noticed parallels between his present-day and that of Lincoln in the sense of the emergence of a nation. Both were dealing with the devastation of war and the search for identity that inevitably comes with it. Copland chose to use original text to frame Lincoln's own words, extracting from an 1862 State of the Union Address, the Lincoln-Douglas debates of 1858, and the Gettysburg Address. He includes a note for the speaker on the first page of the score, discouraging the use of "undue emphasis in the delivery of Lincoln's words," and says that they are to be read "simply and directly, without a trace of exaggerated sentiment." The focus needs to be on the complete "sincerity of manner" and not on acting ability. Copland recognized that Lincoln's poignant words held all the dramatic implication necessary for the affect to be felt by the audience.

Copland's Americana Style

This pairs especially well with Copland's distinct Americana style. He first started developing his idea of the "American sound" after hearing the Library of Congress' newly released recordings of American folk music in 1936. Most of these recordings were extremely simplistic, using only a guitar or banjo to accompany a solo voice. Copland's first explicit reflection of these recordings is *Billy the Kid*, a ballet written in 1938. *Lincoln Portrait* employs all of the same musical devices, most notably his frequent use of the intervals of a fourth and fifth (like the tuning of guitar and banjo strings) and his inclusion of folk song. In the case of *Lincoln Portrait*, he chose to include the ballad "On Springfield Mountain" and Stephen Foster's "Camptown Races." Copland hoped these musical quotes would adequately represent the gentleness and simplicity of Lincoln's personality.

TÖN

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Leon Botstein, *conductor*

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Reinhold Glière Symphony No. 3, *Ilya Muromets*



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MEET THE CONDUCTOR



Leon Botstein
conductor

Leon Botstein brings a renowned career as both a conductor and educator to his role as music director of The Orchestra Now. He has been music director of the American Symphony Orchestra since 1992, artistic codirector of Bard SummerScape and the Bard Music Festival since their creation, and president of Bard College since 1975. He was the music director of the Jerusalem Symphony Orchestra from 2003-11, and is now conductor laureate. In 2018 he assumed artistic directorship of the Grafenegg Academy in Austria. Mr. Botstein is also a frequent guest conductor with orchestras around the globe, has made numerous recordings, and is a prolific author and music historian. He is the editor of the prestigious *The Musical Quarterly*, and has received many honors for his contributions to music.

More info online at leonbotstein.com.

TAN DUN & RESPIGHI'S PINES OF ROME

SUN NOV 11 at 3 PM
at Jazz at Lincoln Center's Rose Theater

Grammy and Academy Award winner Tan Dun conducts a Respighi classic. Plus, two of his own works, including a recent piece where birdsong is produced by smartphone.

Tan Dun, *conductor*
Jing Zhao, *cello*

Smetana	<i>Vltava (The Moldau) from Má Vlast (My Country)</i>
Tan Dun	Cello Concerto: <i>Intercourse of Fire and Water</i> (U.S. Premiere)
Tan Dun	Passacaglia: <i>Secret of Wind and Birds</i>
Respighi	<i>Pines of Rome</i>



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Mx Justin Vivian Bond
narrator

Mx Justin Vivian Bond is a trans-genre artist living in New York City. As a performer both on and Off-Broadway, Mx Bond has received numerous accolades winning an Obie (2001), a Bessie (2004), a Tony nomination (2007), the Ethyl Eichelberger Award (2007), The Peter Reed Foundation Grant, and a Foundation for Contemporary Arts Grants to Artists Award.

V authored the Lambda Literary Award winning memoir *TANGO: My Childhood, Backwards and in High Heels* (The Feminist Press, 2011). Films include John Cameron Mitchell's *Shortbus* (2006), *Sunset Stories* (2012), *Imaginary Heroes* (2004), *Fanci's Persuasion* (1995), and *After Louie* (2016). Television credits include *Difficult People* (2017), *High Maintenance* (2016), and *The Get Down* (2016).

Solo exhibitions of JVB's watercolors, sculptural installations, and live art have been presented by The New Museum as part of the exhibition titled *Trigger: Gender as a Tool and a Weapon* (NYC, 2017), *Participant, Inc.* (NYC, 2011, 2016), *Art Market Provincetown* (2014), and *Vitrine* (London, 2015).

Albums include *Kiki and Herb: Do You Hear What We Hear?*, *Kiki and Herb Will Die For You at Carnegie Hall*, *Dendrophile*, and *Silver Wells*.



The Orchestra Now (TÖN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences. They are lifting the curtain on the musicians' experience and sharing their unique personal insights in a welcoming environment. Hand-picked from the world's leading conservatories—including The Juilliard School, Shanghai Conservatory of Music, Royal Conservatory of Brussels, and the Curtis Institute of Music—the members of TÖN are not only thrilling audiences with their critically acclaimed performances, but also enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians' perspective, and having one-on-one discussions with patrons during intermissions.

Conductor, educator, and music historian Leon Botstein founded TÖN in 2015 as a master's degree program at Bard College, where he also serves as president. The orchestra is in residence at Bard's Richard B. Fisher Center for the Performing Arts, performing multiple concerts there each season as well as taking part in the annual Bard Music Festival. They also perform regularly at the finest venues in New York, including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and others across NYC and beyond. The orchestra has performed with many distinguished conductors, including Fabio Luisi, Neeme Järvi, Gerard Schwarz, and JoAnn Falletta.

We invite you to get to know TÖN and discover music in the making! Explore upcoming concerts, see what our musicians have to say, and more at theorchestranow.org.

Leon Botstein, *Music Director*

Violin I

Stuart McDonald,
Concertmaster
Yurie Mitsuhashi
Coline Berland
Linda Duan
Yuqian Zhang
Gaia Mariani Ramsdell
Dillon Robb
Weiqiao Wu
Gergő Tóth

Violin II

Sophia Bernitz, *Principal*
Jacques Gadway
Leonardo Pineda
Jiayu Sun
Lila Vivas Blanco
Clara Engen
Diego Gabete-Rodriguez
Drew Youmans

Viola

Batmyagmar Erdenebat,
Principal
Emmanuel Koh
Leonardo Vásquez Chacón
Lucas Goodman

Cello

Lauren Peacock, *Principal*
Kelly Knox
Kyle Anderson
Sarah Schoeffler
Zhilin Wang
Alana Shannon
Cameron Collins
Lucas Button (*on leave*)

Bass

Luke Stence, *Principal*
Mariya-Andoniya Andonova-
Henderson
Joshua Depoint
Zhenyuan Yao

Flute

Denis Savelyev, *Principal (Ives,
Copland)*
Leah Stevens, *Principal (Still)*
Matthew Ross, *Principal
(Piston)*

Oboe

James Jihyun Kim, *Principal
(Ives, Still)*
Regina Brady, *Principal (Piston,
Copland)*
Kelly Mozeik

Clarinet

Rodrigo Orviz Pevida, *Principal
(Ives)*
Viktor Tóth, *Principal (Still)*
Ye Hu, *Principal (Piston)*
Micah Candiotti-Pacheco,
Principal (Copland)

Bassoon

Carl Gardner, *Principal (Ives,
Piston)*
Adam Romey, *Principal (Still)*
Matthew Gregoire, *Principal
(Copland)*

Horn

Emily Buehler, *Principal (Ives)*
William Loveless VI, *Principal
(Still)*
Jamie Sanborn, *Principal
(Piston)*
Ethan Brozka, *Principal
(Copland)*
Luke Baker

Trumpet

Guillermo García Cuesta,
Principal (Ives, Piston)
Anita Tóth, *Principal (Still,
Copland)*

Trombone

Matt Walley, *Principal*
Gabe Cruz
Federico Ramos, *Bass
Trombone*

Tuba

Dan Honaker (*on leave*)

Timpani

Tomasz Kowalczyk

Percussion

Miles Salerni
William Kaufman (*on leave*)

Harp

Emily Melendes

Guest Musicians

Violin I

Andrés Rivas
Kathryn Aldous
Wei Tan

Violin II

Bruno Pena
Placeholder Two

Viola

Dan McCarthy
Gabrielle Skinner
Elise Frawley
Placeholder Four

Cello

Theo Zimmerman

Bass

Stephen Jones
Justin Morgan

Trumpet

Sam Exline

Tuba

Jarrold Briley

Tenor Banjo

Placeholder One

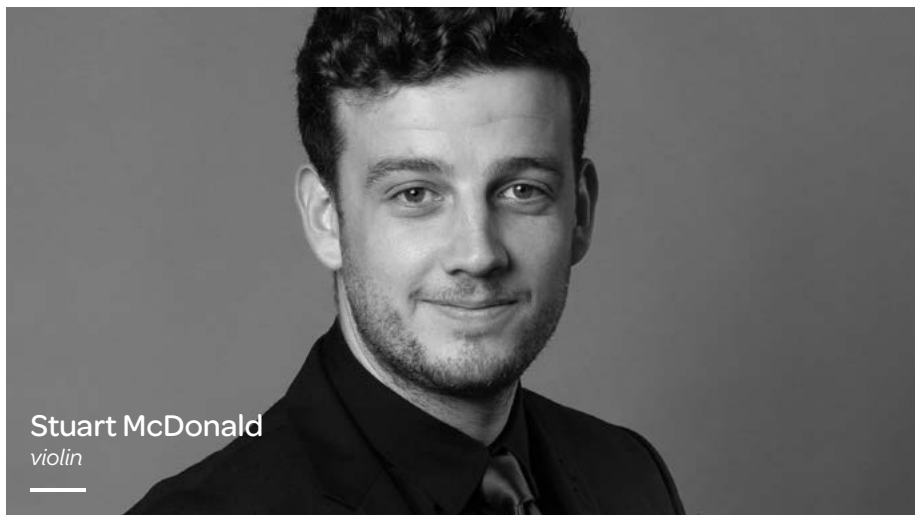
Percussion

David Degge
Andrew Funcheon
Charles Kiger
Yuri Yamashita

Celeste

Tomoki Park

Members of TÖN can be identified by their distinctive blue attire.



Hometown: Bedford, United Kingdom

Alma maters: Royal Academy of Music, Boston University

What is your earliest memory of classical music? Watching the BBC Proms on the TV when I was a toddler

When did you realize you wanted to pursue music as a career? At the age of 12 when I played in a full symphony orchestra for the first time, playing Brahms' Symphony No. 4

Which composer or genre of music do you feel you connect with the most? I love playing music by French composers, especially Debussy and Ravel.

What has been your favorite experience as a musician? Having the opportunity to play for Maxim Vengerov in a masterclass

What is some advice you would give to your younger self? Quality over quantity

Favorite non-classical musician or band: Vulfpeck

Piece of advice for a young classical musician: Never compare yourself to other musicians.



Adam will talk briefly about William Grant Still's *Afro-American Symphony* on stage before the performance.

Hometown: St. Paul, MN

Alma maters: Wilfrid Laurier University, B.A.; Glenn Gould School, A.D.; Indiana University Jacobs School of Music, M.M.

Awards/Competitions: Grant recipient, 2014–15 Frank Huntington Beebe Fund for Musicians; Winner, 2009 Ken Murray Concerto Competition

Appearances: Windfest, 2009; Centre for Opera Studies in Italy Festival, 2011–13, 2015; Brevard Music Festival, 2014; Weimar Bach Academy, 2016

What is your earliest memory of classical music? I was obsessed with Mozart's *The Magic Flute* as a toddler and would watch videos of it constantly, sometimes twice a day.

When did you realize you wanted to pursue music as a career? When I started to study Stravinsky's *The Rite of Spring* in high school, I realized that I couldn't picture any other center to my life.

Favorite non-classical musician or band: Radiohead, and lots of indie hip-hop and rock from Minnesota

What is your favorite place you've travelled to and why? The summit of Mount Rigi outside Luzern, Switzerland. The view commanded respect and brought perspective, and the vast landscape was humbling.

Piece of advice for a young classical musician: While it's definitely important to focus on the fundamentals of your instrument, always return to phrasing and atmosphere



Zhenyuan Yao
bass

Zhenyuan will talk briefly about Walter Piston's *Symphony No. 2* on stage before the performance.

Hometown: Shanghai, China

Alma mater: Bard College Conservatory of Music

Musical origins: I began playing the bass at age 17, and before that I played the piano. I chose my instrument for its low, deep sound.

Favorite pieces to play: Anything by Beethoven and Brahms

Favorite musical memory: Performing Dvořák's Bass Quintet with Glenn Dicterow and Karen Dreyfus



Kelly Mozeik
oboe

@kellynic

Kelly will talk briefly about Copland's *Lincoln Portrait* on stage before the performance.

Hometown: Pittsburgh, PA

Alma maters: Rice University, M.M., Cleveland Institute of Music, B.M.

Appearances: Texas Music Festival, 2012–13; Masterworks Festival, 2011

When did you realize you wanted to pursue music as a career? I always knew I wanted to be a musician. When I played my first concert in Heinz Hall (where the PSO plays), my youth orchestra performed Shostakovich's 5th Symphony and it was the first time I played principal on a symphony. When I walked out on stage, I knew right then and there that I was meant to be an orchestral musician.

Who is your biggest inspiration? My brother, Johnny. He has Down syndrome and he is an incredible person. He has so much love in his heart and encourages everyone to strive to do their best. Being in such a competitive field, it's easy to get lost in the atmosphere of auditions and winning, but Johnny reminds me to always be patient and kind.

What is some advice you would give to your younger self? Trust your instincts and go with your gut. Sometimes things won't always work out the way you planned, but as you progress in life, doors open when you least expect them to.

Tell us something about yourself that might surprise us: I am a huge sports fan. I watch almost anything sports-related and I am obsessed with the Pittsburgh Steelers, Pirates, and Penguins.

Piece of advice for a young classical musician: Be you and be humble. Take advice from others and use your ears more than your mouth, but be you and play the way you want to play.

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Sarah Jick, *Assistant Production Manager*
Stephen Dean, *Production Coordinator, Concerts and Lectures*
Rick Reiser, *Technical Director*
Josh Foreman, *Lighting Supervisor*
Moe Schell, *Costume Shop Supervisor*
Seth Chrisman, *Audio/Video Supervisor*

Communications

Mark Primoff, *Associate Vice President of Communications*
Eleanor Davis, *Director of Public Relations*
Darren O'Sullivan, *Senior Public Relations Associate*
Brittany Brouker, *Marketing Associate*

Publications

Mary Smith, *Director of Publications*
Diane Rosasco, *Production Manager*
Cynthia Werthamer, *Editorial Director*

Audience and Member Services

David Steffen, *Director of Audience and Member Services*
Nicholas Reilingh, *Database and Systems Manager*
Maia Kaufman, *Audience and Member Services Manager*
Triston Tolentino '18, *Audience and Member Services Assistant*
Claire Thiemann '11, *Senior House Manager*
Jesika Berry, *House Manager*
Joao De La Cruz '20, *Assistant House Manager*
Cemre Erim '20, *Assistant House Manager*
Rebecca Rivera, *Assistant House Manager*
Hazaiah Tompkins '18, *Assistant House Manager*

Live Arts Bard Creative Council

Alicia Davis
Jeanne Donovan Fisher
Dr. Terry S. Gottthelf
Richard and Jane Katzman
Doris J. Lockhart
Stephen Simcock
Sarah and David Stack

+ *ex officio*

Administration

Bob Bursey, *Executive Director*
Jeannie Schneider, *Business Manager*
Michael Hofmann VAP '15, *Executive Assistant*

Development

Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
Kielely Michasiow-Levy, *Individual Giving Manager*
Franchesca Chorengel '18, *Development Assistant*

Programming

Gideon Lester, *Artistic Director, Theater and Dance*
Caleb Hammons, *Senior Producer*
Nunally Kersh, *SummerScape Opera Producer*
Jesse Heffler, *Assistant Producer*

Theater & Performance and Dance Programs

Jennifer Lown, *Program Administrator*

Facilities

Mark Crittenden, *Facilities Manager*
Ray Stegner, *Building Operations Manager*
Doug Pitcher, *Building Operations Coordinator*
Chris Lyons, *Building Operations Assistant*
Robyn Charter, *Fire Panel Monitor*
Bill Cavanaugh, *Environmental Specialist*
Drita Gjokaj, *Environmental Specialist*

ABOUT BARD COLLEGE

About The Richard B. Fisher Center for the Performing Arts at Bard College

The Richard B. Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space, and in the 220-seat LUMA Theater, which features a flexible seating configuration. The Center is home to Bard College's Theater & Performance and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, operetta, film, and cabaret; and the Bard Music Festival, which celebrated its 25th year in 2014. The 2019 festival is devoted to the life and work of Erich Wolfgang Korngold.

The Center bears the name of the late Richard B. Fisher, former chair of Bard College's Board of Trustees. This magnificent building is a tribute to his vision and leadership.

The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

About Bard College

Bard College is a four-year residential college of the liberal arts and sciences with a 159-year history of academic excellence. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 park-like acres in the Hudson River Valley. The College offers bachelor of arts degrees, with nearly 50 academic programs in four divisions—Arts; Languages and Literature; Science, Mathematics, and Computing; and Social Studies—and Interdivisional Programs and Concentrations. Bard also bestows several dual degrees, including a B.A./B.S. in economics and finance, and at the Bard College Conservatory of Music, where students earn a bachelor's degree in music and a B.A. in another field in the liberal arts or sciences. Bard's distinguished faculty includes winners of MacArthur Fellowships, National Science Foundation grants, Guggenheim Fellowships, Grammy Awards, French Legion of Honor awards, and Pulitzer Prizes, among others.

Over the past 37 years, Bard has broadened its scope beyond undergraduate academics. The College operates 12 graduate programs and has expanded to encompass a network of regional, national, and global partnerships—including dual-degree programs in four international locations; the Bard Prison Initiative, which grants college degrees to New York State inmates; and Bard High School Early Colleges, where students earn a high school diploma and an A.A. degree in four years. Bard's philosophy sets a standard for both scholarly achievement and engagement in civic and global affairs on campus, while also taking the College's mission to the wider world. The undergraduate college in Annandale-on-Hudson, New York, has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1. For more information about Bard College, visit bard.edu.

Individual supporters are essential to sustaining the Richard B. Fisher Center for the Performing Arts as an extraordinary part of cultural life in the Hudson Valley. Generous gifts from arts supporters like you help make everything at the Fisher Center possible.

Our members support world-class performing arts and enjoy a variety of discounts and benefits through our Friends and Patrons programs. Please join us!

BECOME A FRIEND OF THE FISHER CENTER

Friends of the Fisher Center enjoy a behind-the-scenes look at Fisher Center presentations, invitations to exclusive events, and access to special services throughout the year.

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- Access to tickets before the general public
- Invitations to season previews and open house events
- 10% discount on Spiegeltent dining
- 20% discount on Fisher Center merchandise
- *Fully tax deductible*

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- Invitation to a behind-the-scenes tour of the Fisher Center
- *Fully tax deductible*

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- Invitations to opening night parties
- SummerScape production poster
- *\$250 tax deductible*

Sustainer (\$500) All of the above, plus:

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- SummerScape production poster signed by the cast
- *\$415 tax deductible*

Benefactor (\$1,000) All of the above, plus:

- Bard Music Festival book (Princeton University Press)
- Private, behind-the-scenes tour of the Fisher Center for you and your guests
- Invitations to working rehearsals and directors' presentations
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Patrons enjoy all of the benefits of Benefactors of the Fisher Center, plus access to the best seats in the house, personalized ticketing, preferred parking, and exclusive events.

Patron (\$1,500) All of the Benefactors benefits, plus:

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- Access to the Bard Music Festival Patron's Lounge at Olin Hall
- Recognition in performance programs
- *\$1,180 tax deductible*

Producer (\$2,500) All of the above, plus:

- Invitation for two to an exclusive pre-performance dinner at a Hudson Valley home
- *\$2,030 tax deductible*

Director (\$5,000) All of the above, plus:

- Reserved VIP parking for all events at the Fisher Center
- Invitation for two to an intimate dinner with a world-class performer, creator, or scholar
- *\$4,380 tax deductible*

THE RICHARD B.
FISHER
CENTER
FOR THE
PERFORMING ARTS
AT BARD COLLEGE

For more information visit
fishercenter.bard.edu/support or call 845-758-7987.

FALL EVENTS

Conversation

BRIAN REED

CREATING S-TOWN: A NEW WAY TO TELL A STORY

Sosnoff Theater | Nov 10 at 7:30 PM

Music

UNITED STATES AIR FORCE HERITAGE OF AMERICA

CONCERT BAND

VETERANS DAY CONCERT

Sosnoff Theater | Nov 11 at 2 PM

Theater

ISABELLA ROSSELLINI

LINK LINK CIRCUS

Sosnoff Theater | Nov 17 at 7:30 PM

Music

BARD COLLEGE CONSERVATORY ORCHESTRA

Works by Dvořák, Rimsky-Korsakov and more

Xian Zhang, *guest conductor*

Sosnoff Theater | Dec 1 at 8 PM

Music

LEA DELARIA

OH F*CK IT'S CHRISTMAS

Sosnoff Theater | Dec 8 at 7:30 PM

Music

THE ORCHESTRA NOW

Russian Evolution: From Rimsky-Korsakov to Glière

Leon Botstein, *conductor*

Sosnoff Theater | Dec 12 at 7 PM

845-758-7900 | fishercenter.bard.edu