VERDI’S REQUIEM

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 6.
- **One of them will introduce the music** on today’s program.

DON’T MISS A NOTE
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Help us continue concerts like these by making a donation. See page 18 for details.

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**Giuseppe Verdi** (1813–1901)

**Messa da Requiem** (1873–74, rev. 1875)

- *Requiem*
- *Dies irae*
- *Dies irae*
- *Tuba mirum*
- *Liber scriptus*
- *Quid sum miser*
- *Rex tremendae*
- *Recordare*
- *Ingemisco*
- *Confutatis*
- *Lacrymosa*
- *Offertorio*
- *Sanctus*
- *Agnus Dei*
- *Lux aeterna*
- *Libera me*

Margaret Tigue, soprano
Chloë Schaaf, mezzo-soprano
Cooper Nolan, tenor
Wei Wu, bass

Bard College Chamber Singers
Bard Festival Chorale
James Bagwell, choral director

performed with members of the
Bard College Conservatory Orchestra

Leon Botstein, conductor

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SAT 4/6/19 at 8 PM & SUN 4/7/19 at 2 PM
Performances #117 & #118:
Season 4, Concerts 23 & 24

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

The concert will run approximately 1 hour and 35 minutes, without intermission.

No beeping or buzzing, please! Silence all electronic devices.
Photos and videos are encouraged, but only before and after the music.
Sanford Sylvan, who died suddenly in January, was a faculty member of the Bard College Conservatory Graduate Vocal Arts Program. He was a singing artist of extraordinary insight, whose performances were known both for their sensitivity and their expressive power. He was also a beloved teacher who brought enormous dedication and generosity of spirit to his work with students, and with all his colleagues. We mourn the loss of this great musician and teacher.

From Schubert’s Die Schöne Müllerin and the Passions of J.S. Bach to the operas of John Adams, Sylvan displayed a remarkable range of vocal expression and communicative power. On the concert stage and in recordings, his radiantly pure, lyric tone, clarity of diction, and profound understanding of both words and music spoke directly and intimately to his audience.

Deeply committed to the art of the vocal recital, Sylvan and his long-time collaborator, pianist David Breitman, performed extensively throughout the United States and Europe, in major venues in London, New York, Washington, Boston, Philadelphia, and San Francisco. Their recitals and recordings earned exceptional praise from critics and audiences, including five Grammy nominations.

In the realm of opera, Sylvan was an acclaimed Mozartean. His portrayals of Figaro in Le Nozze di Figaro and Don Alfonso in Così fan tutte have been seen internationally, including on PBS’ “Great Performances.” He was much acclaimed for the role of Leporello in Don Giovanni, which he sang for his Glyndebourne Festival debut and with New York City Opera, where he was a regular performer. He performed with many of the leading orchestras of the world, and collaborated with such conductors as Sir Simon Rattle and James Levine, among many others. He received a Grammy and Emmy Award for his role in John Adams’ Nixon In China.

In addition to his faculty position at Bard, Sylvan was on the voice faculties of The Juilliard School and the Tanglewood Music Center.

Requiem

Born: 10/9/1813 in Le Roncole, near Busseto, Italy
Died: 1/27/1901 at age 87 in Milan

Giuseppe Verdi
A Failed Start

When composer Gioachino Rossini died in 1868, Giuseppe Verdi proposed to other Italian composers (including himself, a total of 13 people) that they jointly produce the *Massa Per of Rossini*. At that time, a special committee was organized which set the premiere date as the first anniversary of Rossini’s death. The plan for the venue was at St. Peter’s Cathedral in Bologna, where Rossini grew up. Verdi himself decided to write the “Libera me” section, and was able to finish on time. However, due to the slow progress of other composers, and the lack of support from the Teatro Comunale di Bologna, the plan to create the *Massa Per of Rossini* was unsuccessful.

In Memory of Manzoni

The Italian writer Alessandro Manzoni, who had a great influence on Italian Romanticism, was greatly admired by Verdi. When Manzoni died in 1873, Verdi had the idea to compose the Requiem in memory of Manzoni. That summer, Verdi completed more than half of the work in Paris, and in April of the following year, the Requiem was nearly finished. Verdi adopted the “Libera me” section that he composed for the *Massa Per of Rossini* for his new Requiem. On May 22, 1874, the first anniversary of Manzoni’s death, the *Messa da Requiem* had its premiere in the San Marco Church in Milan, conducted by Verdi himself.

Success and Criticism

The Requiem was quickly noticed around the world, which was unusual for religious music. The piece soon premiered in the United States, was conducted by Verdi seven times in Paris, and had three performances in London with a chorus of over 1,200. It was not met without controversy, though. The day after the premiere, Wagnerian conductor Hans von Bülow commented in a newspaper that the piece was “Verdi’s latest opera in ecclesiastical garb.” When Johannes Brahms heard Bülow’s criticism, he said, “Bülow has made a fool of himself for all time; only a genius could write such a work.” Years later, Bülow retracted his criticism and asked Verdi for his forgiveness. Verdi responded, “There is no trace of sin in you. Besides, who knows? Perhaps you were right the first time!”

Leon Botstein

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.
Cooper Nolan

**This season:** role/house debut as Canio in *I pagliacci* with Opera San Jose; concert appearances include the Verdi Requiem with the Lexington Philharmonic, Act III of *Lohengrin* with Victoria Symphony (Canada), and Act I of *Die Walküre* with the Harvard-Radcliffe Orchestra

**Performances:** Oper Frankfurt debut as the title role in Verdi’s *Stiffelio*; role debut as Cavaradossi in *Tosca* with the Fort Wayne Philharmonic; Bacchus in a new production of *Ariadne auf Naxos* at Theater Aachen; Don José in *Carmen* with El Paso Opera and in his European debut with Theater Kiel; Tybalt in *Roméo and Juliette* and Dick Jonson in *La fanciulla del West* with Santa Fe Opera

Chloë Schaaf

**Appearances:** recent soloist with the Albany Symphony, Helena Symphony, and the Orchestra of the League of Composers; in venues such as Wigmore Hall, Queen Elizabeth Hall, The Miller Theater, and the New York Society for Ethical Culture; with Concerts in the Village, The Greenwich Choral Society, The Northern Berkshire Chorale, and Musica Viva NY

**Performances:** The Queen in John Harbison’s *Full Moon in March* at Bard College, 2018; Ruggiero in Händel’s *Alcina* with OperaRox Productions, 2017; Cherubino in Mozart’s *Le Nozze di Figaro* with New Jersey State Repertory Opera, 2016; Demoiselle d’Honneur in Chabrier’s *l’Étoile* with Dutch National Opera, 2015; Don Ramiro in Mozart’s *La Finta Giardiniera* at The Juilliard School, 2012

**Positions:** a founding member of the song collective I AM I AM I AM, which will be making its debut on the Albany Symphony’s 2019 American Music Festival; has spent summers as a member of the Aspen Opera Theater Center, a New Young Artist at The Victoria Bach Festival, a Professional Fellow at Songfest, and a Young Artist with the ISING International Young Artists Festival; Vocal Arts Fellow at the Tanglewood Music Center, summer 2019

**Awards:** First Place Winner, Sparks & Wiry Cries' 2019 songSLAM, a competition for world premiere art songs

**Education:** The Juilliard School; The Guildhall School of Music & Drama; currently a member of the Graduate Vocal Arts Program at Bard College Conservatory of Music
**MEET THE GUEST ARTISTS**

**Wei Wu**

**bass**

**Performances:** recent company debut with Santa Fe Opera as Kobun in the world premiere of *The (R)evolution of Steve Jobs*; Timur in *Turandot* with Pittsburgh Opera; Don Basilio in *Il barbiere di Siviglia* with NCPA Beijing and Washington National Opera; covered Gualtiero Walton in *I Puritani* for the Metropolitan Opera; Mozart’s Requiem with the Kansas City Symphony and Choral Arts DC; Verdi’s Requiem with the West Virginia Symphony; Phanuel in *Héroïdade* with Washington Concert Opera; the Bonze in *Madama Butterfly* with The Princeton Festival

**This season:** the Sacristan in *Tosca* with Washington National Opera; Raimondo in *Lucia di Lammermoor* with Maryland Lyric Opera; Minnesota Opera debut as Arnold “Chick” Gandil in the world premiere of Joel Puckett’s *The Fix*; Re in *Aida* with NCPA Beijing

**Upcoming performances:** San Francisco Opera and Opera Philadelphia debuts; Washington National Opera

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**Margaret Tigue**

**soprano**

**Performances:** Helena in Benjamin Britten’s *A Midsummer Night’s Dream*, University of Michigan Opera Theatre; Mozart’s *Exsultate, jubilate*, Ann Arbor Camerata Orchestra; featured soloist in the bicentennial Collage Concert at the School of Music, Theatre, and Dance at the University of Michigan

**This season:** Vocal Arts Fellow at the Tanglewood Music Center, summer 2019

**Awards:** Encouragement Award, 2017 Metropolitan Opera National Council Auditions’ Michigan District; First Prize, 2015 Ann Arbor Friends of Opera Undergraduate Competition

**Education:** currently in her first year in the Graduate Vocal Arts Program at the Bard College Conservatory of Music, studying with Lorraine Nubar; University of Michigan, studied with Martha Sheil and George Shirley

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Photo by Deborah Pisciotto  
Photo by Arielle Doneson
The Orchestra Now (TŌN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences. 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 TŌN 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 TŌN 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 TŌN and discover music in the making! Explore upcoming concerts, see what our musicians have to say, and more at theorchestranow.org.

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

Bard College Chamber Singers
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 they have performed Arvo Pärt’s Magnificat, Maurice Duruflé’s Requiem, and Mozart’s Requiem in concert at the Fisher Center’s Sosnoff Theater. During the spring of 2010, the group filled the role of the chorus in the Bard College Graduate Vocal Arts Program’s performances of two original operas, David Little’s Vinkensport and Missy Mazzoli’s Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt, as well as Ravel’s L’enfant et les sortilèges. In October 2012 they performed Mahler’s Symphony No. 8 at Carnegie Hall with the American Symphony Orchestra, and in December joined the Bard College Symphonic Chorus in Beethoven’s Mass in C.

Bard Festival Chorale
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.
James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. In 2015 he was named associate conductor of The Orchestra Now while continuing his role as principal guest conductor of the American Symphony Orchestra. From 2009–15 he was music director of The Collegiate Chorale; some of the highlights of his tenure there include conducting a number of rarely performed operas-in-concert, including Bellini’s Beatrice di Tenda, Rossini’s Moïse et Pharaon, and, most recently, Boito’s Mefistofele. He conducted the New York premiere of Philip Glass’ Toltec Symphony and Osvaldo Golijov’s Oceana, both at Carnegie Hall. His performance of Kurt Weill’s Knickerbocker Holiday at Alice Tully Hall was recorded live for Gaslight Records and is the only complete recording of this musical. Since 2011 he has collaborated with singer and composer Natalie Merchant, conducting a number of major orchestras across the country, including the San Francisco and Seattle Symphonies. Other recent performances in New York include conducting Philip Glass’ Another Look at Harmony at the Park Avenue Armory, and leading The Little Opera Theatre of New York’s production of Rossini’s Opportunity Makes the Thief. He has been guest conductor of The Cincinnati Symphony Orchestra, Jerusalem Symphony, Amici New York, Indianapolis Chamber Orchestra, and Tulsa Symphony Orchestra, among others.

Mr. Bagwell has trained choruses for a number of major American and international orchestras, including the Boston Symphony, Mostly Mozart Orchestra, Israel Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, NHK Symphony (Japan), St. Petersburg Symphony, Budapest Festival Orchestra, American Symphony Orchestra, Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, and Indianapolis Symphony Orchestra. He is professor of music and director of performance studies at Bard College and Bard College Conservatory of Music.
Kyle will talk briefly about Verdi’s Requiem on stage before the performance.

**Hometown:** New Orleans, LA

**Alma maters:** New Orleans Center for Creative Arts, 2010–12; Cleveland Institute of Music, B.M., 2013–17

**Awards/Competitions:** 1st Prize, 2012 Greater New Orleans Youth Orchestra Young Artists’ Concerto Competition; Finalist, 2012 Philadelphia International Music Festival Concerto Competition

**Appearances:** Sewanee Summer Music Festival, 2010–11, 2017; Philadelphia International Music Festival, 2012–13; Meadowmount School of Music, 2014–15; Kent Blossom Music Festival, 2016; Encore Chamber Music Festival (String Quartet Intensive), 2018

**What is your earliest memory of classical music?** I have a lot of family in music. My father is principal bass of the Louisiana Philharmonic Orchestra, and my mother is a prominent harpist and pedagogue in that area. I’m proud that my grandfather, Edwin Anderson, played bass trombone in the Cleveland Orchestra under George Szell, Lorin Maazel, and Christoph von Dohnányi from 1964–85. I always love listening to the Szell recordings from those years!

When I was five my mom took me to an orchestra concert and I immediately identified with the beauty and human-like register of the cello. I started lessons that year.

**Favorite non-classical musician or band:** Queens of the Stone Age has been my favorite band since high school. Radiohead is another favorite. I also love James Blake’s music.

**Piece of advice for a young classical musician:** Play for everyone, listen to everyone, and love it more than anything else.

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**THE CHORUSES**

**Bard College Chamber Singers**

*James Bagwell, Director*

_Soprano_  
Isabella Argondizza  
Sally Bass  
Allegra Berger  
Lauren Ceres  
Rachael Gunning  
Emily McDermott  
Kathleen Miller  
Susan Phillips  

_Altos_  
Sophie Anderson  
Stephanie Blanco  
Dahlia Celis  
Deborah Lancer  
Renée Anne Louprette  
Teddy McKrell  
Leighanne Saltsman  

_Tenors_  
Joshua Barnes  
John Bassler  
Benjamin Harris  
Steve Lancer  
Bill Wolz  

_Female Bass_  
Jimmy Berger  
David Bisson  
Sonny Capaccio  
Robert Clower  
Billy Freeman  
George Jahn  
Aaron Kim  
Noach Lundgren  
Liam McDonnell  
Michael Patterson  

**Bard Festival Chorale**

*James Bagwell, Director*

_Soprano_  
Nonie Donato  
Lori Engle  
Jennifer Gieri  
Melissa Kelley  
Liz Lang  
Marie Mascari  
Caroline Miller  
Rachel Rosales  
Ellen Taylor Sisson  
Christine Sperry  

_Altos_  
Johanna Bronk  
Sishel Claverie  
Katharine Emory  
Agueda Fernandez  
Sarah Nordin  
Heather Petrie  
Elizabeth Picker  
AnnMarie Sandy  
Suzanne Schwing  
Nancy Wertsch*  

_Tenors_  
Carla Wesby  
Abigail Wright  
Jack Colver  
Jack Cotterell  
Matthew Deming  
Mark Donato  
Sean Fallen  
John Cleveland Howell  
John Kawa  
Chad Kranak  
Matthew Krenz  
Nathan Siler  
Adam Von Almen  

_Basses_  
Jared Graveley  
James Gregory  
Jonathan Guss  
Darren Lougee  
Douglas Manes  
Andrew Martens  

*choral contractor*

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**MEET THE TŌN MUSICIANS**

**Kyle Anderson**  
**cello**

Kyle Anderson

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**Bard College Chamber Singers**

*James Bagwell, Director*

_Soprano_  
Isabella Argondizza  
Sally Bass  
Allegra Berger  
Lauren Ceres  
Rachael Gunning  
Emily McDermott  
Kathleen Miller  
Susan Phillips  

_Altos_  
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Steve Lancer  
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_Female Bass_  
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Robert Clower  
Billy Freeman  
George Jahn  
Aaron Kim  
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Liam McDonnell  
Michael Patterson  

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*James Bagwell, Director*

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Jennifer Gieri  
Melissa Kelley  
Liz Lang  
Marie Mascari  
Caroline Miller  
Rachel Rosales  
Ellen Taylor Sisson  
Christine Sperry  

_Altos_  
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Sishel Claverie  
Katharine Emory  
Agueda Fernandez  
Sarah Nordin  
Heather Petrie  
Elizabeth Picker  
AnnMarie Sandy  
Suzanne Schwing  
Nancy Wertsch*  

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Jack Colver  
Jack Cotterell  
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Matthew Krenz  
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Adam Von Almen  

_Basses_  
Jared Graveley  
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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.

- **Friend ($75)** Benefits include:
  - 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

- **Sustainer ($500)** All of the above, plus:
  - Bard Music Festival limited edition T-shirt
  - $415 tax deductible

- **Benefactor ($1,000)** All of the above, plus:
  - Private, behind-the-scenes tour of the Fisher Center for you and your guests
  - Invitations to working rehearsals and directors’ presentations
  - $750 tax deductible

- **BECOME A PARTNER OF THE FISHER CENTER**

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:
  - Access to the best seats and personalized ticket handling through the Patron Priority Line
  - 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

For more information visit fishercenter.bard.edu/support or call 845-758-7987.
Jazz
SOUND THE TRUMPET!
THE VIBES OF VENEZUELA
Led by Etienne Charles, featuring Linda Briceño & Jorge Glem
LUMA Theater | Apr 19 at 7:30 PM

Special Event
2019 GALA
BARD MUSIC FESTIVAL & THE ORCHESTRA NOW
Celebrating 30 years of musical exploration
City Winery, NYC | Apr 23 at 6 PM

Music
THE ORCHESTRA NOW
DE PROFUNDIS: OUT OF THE DEPTHS
Vadim Repin, violin
Elizabeth de Trejo, soprano
Bard Festival Chorale
Sosnoff Theater | Apr 27 at 8 PM & Apr 28 at 2 PM

Music
THE BARD COLLEGE COMMUNITY ORCHESTRA
Zachary Schwartzman, music director
Erica Kiesewetter and Michael Patterson, conductors
Sosnoff Theater | Apr 29 at 8 PM

Music
BARD COLLEGE CONSERVATORY ORCHESTRA
Mahler’s Symphony No. 3
Leon Botstein, conductor
Eve Gigliotti, mezzo-soprano
Sosnoff Theater | May 10 at 8 PM & May 12 at 3 PM

845-758-7900 | fishercenter.bard.edu