



TŌN

THE ORCHESTRANOW.

VERDI'S  
REQUIEM

APR 06  
07

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.



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SAT 4/6/19 at 8 PM & SUN 4/7/19 at 2 PM The Richard B. Fisher Center for the  
Performances #117 & #118: Performing Arts at Bard College  
Season 4, Concerts 23 & 24 Sosnoff Theater

Leon Botstein, *conductor*

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*

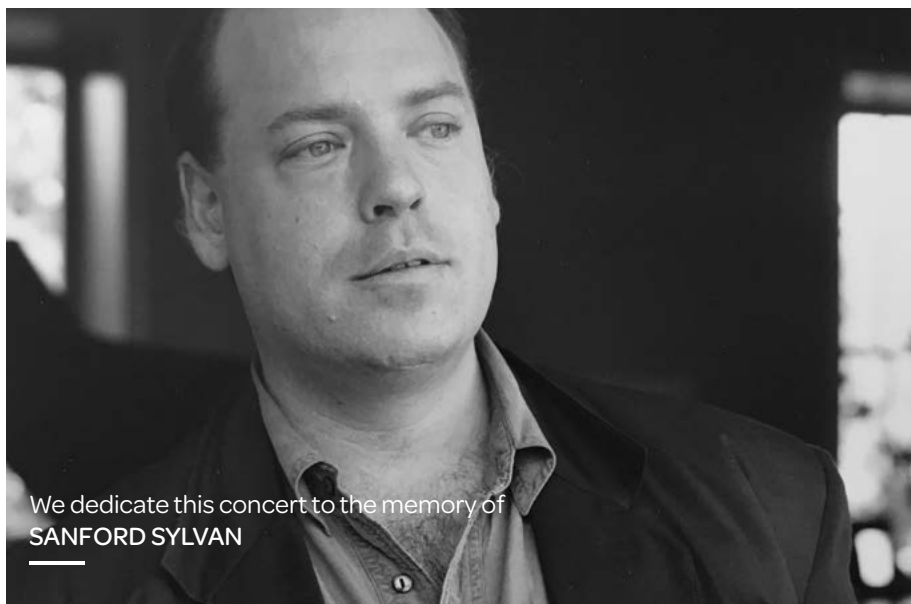
Margaret Tigue, *soprano*  
Chloë Schaaf, *mezzo-soprano*  
Cooper Nolan, *tenor*  
Wei Wu, *bass*

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

performed with members of the  
Bard College Conservatory Orchestra

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.



We dedicate this concert to the memory of  
**SANFORD SYLVAN**

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.

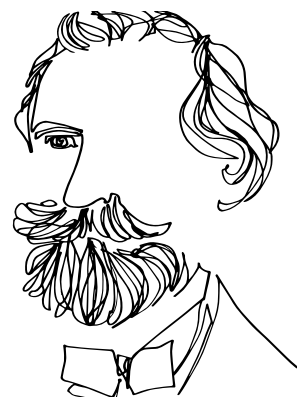
From Schubert's *Die Schöne Müllerin* and the Passions of J.S. Bach to the operas of John Adams, Sylvan displayed a remarkable range of vocal expression and communicative power. On the concert stage and in recordings, his radiantly pure, lyric tone, clarity of diction, and profound understanding of both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

## Giuseppe Verdi



**Born:** 10/9/1813 in Le Roncole, near  
Busseto, Italy

**Died:** 1/27/1901 at age 87 in Milan

## Requiem

c. 84 min

### Written

1873–74, at age 60  
Revised in 1875

### Premiered

5/22/1874 at Saint Mark's Church in Milan  
Verdi, *conductor*  
Teresa Stolz, *soprano*  
Maria Waldmann, *mezzo-soprano*  
Giuseppe Capponi, *tenor*  
Ormondo Maini, *bass*

### Movements

Requiem (soloists, chorus)  
Dies irae  
Dies irae (chorus)  
Tuba mirum (bass, chorus)  
Liber scriptus (mezzo-soprano, chorus)  
Quid sum miser (soprano,  
mezzo-soprano, tenor)  
Rex tremendae (soloists, chorus)  
Recordare (soprano, mezzo-soprano)  
Ingemisco (tenor)  
Confutatis (bass, chorus)  
Lacrymosa (soloists, chorus)  
Offertorio (soloists)  
Sanctus (chorus)  
Agnus Dei (soprano, mezzo-soprano,  
chorus)  
Lux aeterna (mezzo-soprano, tenor,  
bass)  
Liberate me (soprano, chorus)



TÓN'SYE HU ON  
VERDI'S REQUIEM

#### 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  
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](http://leonbotstein.com).



Cooper Nolan  
tenor

**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  
mezzo-soprano

**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



Margaret Tighe  
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



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; Phaniel in *Hérodade* 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



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](http://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

conductor

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 *Moise 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.

Photo by Erin Baiano

## Leon Botstein, *Music Director*

### Violin I

Coline Berland,  
*Concertmaster*  
Jacques Gadway  
Gaia Mariani Ramsdell  
Zongheng Zhang\*  
Yuqian Zhang  
Leonardo Pineda  
Anna Protasova\*  
Jiayu Sun  
Stuart McDonald  
Diego Gabete-Rodriguez

### Violin II

Dillon Robb, *Principal*  
Gergő Krisztian Tóth  
Weiqiao Wu  
Clara Engen  
Linda Duan  
Sarina Schwartz\*  
Yurie Mitsuhashi  
Drew Youmans

### Viola

Lucas Goodman, *Principal*  
Emmanuel Koh  
Batmyagmar Erdenebat  
Jonathan Eng\*  
Leonardo Vásquez Chacón  
Mercer Greenwald\*  
Larissa Mapua  
Mengshen Li\*

### Cello

Kelly Knox, *Principal*  
Alana Shannon  
Lauren Peacock  
Lily Moerschel\*  
Lucas Button  
Alexander Levinson\*  
Nicholas Sheel\*  
Sarah Schoeffler  
Kyle Anderson  
Zhilin Wang\*\*

### Bass

Mariya-Andoniya Andonova-  
Henderson, *Principal*  
Zhenyuan Yao  
Kaden Henderson

### Nathaniel Savage\*

Michael Knox\*  
Joshua DePoint\*\*  
Luke Stence\*\*

### Flute

Denis Savelyev, *Principal*  
Andrea Abel\*  
Matthew Ross  
Jillian Reed\*, *Assistant*  
Leah Stevens+

### Oboe

James Jihyun Kim, *Principal*  
Regina Brady  
Kelly Mozeik+

### Clarinet

Micah Candiotti-Pacheco,  
*Principal*  
Ye Hu  
Rodrigo Orviz Pevida+  
Viktor Tóth+

### Bassoon

Matthew Gregoire, *Principal*  
Adam Romey  
Carl Gardner  
Timothy Woerner\*

### Horn

Luke Baker, *Principal*  
Liri Ronen\*  
William Loveless VI  
Felix Johnson\*  
Alberto Arias Flores\*,  
*Assistant*  
Emily Buehler\*\*

### Trumpet

Anita Tóth, *Principal*  
Guillermo García Cuesta  
Samuel Exline\*  
Kathleen Clark\*  
Ricardo Chinchilla\*  
Szilárd Schroff\*  
Shanhui Sun\*  
Viveca Lawrie\*

### Trombone

Matt Walley, *Principal*  
Conghao (Natty) Tian\*  
Federico Ramos, *Bass Trombone*

### Tuba

Dan Honaker, *Ophicleide*

### Timpani

Miles Salerni  
Jonathan Collazo\*

### Percussion

Wanyue Ye  
Samuel Gohl\*  
William Kaufman+

### Harp

Emily Melendes+

\* Member of the Bard College  
Conservatory Orchestra

\*\* on leave

+ not performing in this  
concert

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



### Bard College Chamber Singers

James Bagwell, *Director*

- |  |  |  |
|--|--|--|
| <b>Soprano</b><br>Isabella Argondizza<br>Sally Bass<br>Allegra Berger<br>Lauren Ceres<br>Rachael Gunning<br>Emily McDermott<br>Kathleen Miller<br>Susan Phillips | <b>Tenor</b><br>Joshua Barnes<br>John Bassler<br>Benjamin Harris<br>Steve Lanser<br>Bill Wolz  | Evan Petratos<br>Maarten Reilingh<br>Jacob Testa |
| <b>Alto</b><br>Sophie Anderson<br>Stephanie Blanco<br>Dahlia Celis<br>Deborah Lanser<br>Renée Anne Louprette<br>Teddy McKrell<br>Leighanne Saltsman              | <b>Bass</b><br>Jimmy Berger<br>David Bisson<br>Sonny Capaccio<br>Robert Clower<br>Billy Freeman<br>George Jahn<br>Aaron Kim<br>Noach Lundgren<br>Liam McDonnell<br>Michael Patterson |  |

### Bard Festival Chorale

James Bagwell, *Director*

- |   |   |  |
|---|---|--|
| <b>Soprano</b><br>Nonie Donato<br>Lori Engle<br>Jennifer Gliere<br>Melissa Kelley<br>Liz Lang<br>Marie Mascari<br>Caroline Miller<br>Rachel Rosales<br>Ellen Taylor Sisson<br>Christine Sperry      | <b>Tenor</b><br>Jack Colver<br>Jack Cotterell<br>Matthew Deming<br>Mark Donato<br>Sean Fallen<br>John Cleveland Howell<br>John Kawa<br>Chad Kranak<br>Matthew Krenz<br>Nathan Siler<br>Adam Von Almen | Michael Riley<br>Charles Sprawls<br>Jason Thoms<br>Matthew Vitti |
| <b>Alto</b><br>Johanna Bronk<br>Sishel Claverie<br>Katharine Emory<br>Agueda Fernandez<br>Sarah Nordin<br>Heather Petrie<br>Elizabeth Picker<br>AnnMarie Sandy<br>Suzanne Schwing<br>Nancy Wertsch* | <b>Bass</b><br>Jared Graveley<br>James Gregory<br>Jonathan Guss<br>Darren Lougee<br>Douglas Manes<br>Andrew Martens   | * <i>choral contractor</i>                                       |



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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For more detailed information on making a contribution to TŌN, please contact  
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 Jindong Cai, *Academic Director and Associate Conductor*  
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 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 parklike 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 BA/BS in economics and finance, and at the Bard College Conservatory of Music, where students earn a bachelor's degree in music and a BA 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 38 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 AA 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 9:1. For more information about Bard College, visit [bard.edu](http://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.

### 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*

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

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- Bard Music Festival limited edition T-shirt
- 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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### 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*

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- Invitation for two to an intimate dinner with a world-class performer, creator, or scholar
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THE RICHARD B.  
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CENTER  
FOR THE  
PERFORMING ARTS  
AT BARD COLLEGE

For more information visit  
[fishercenter.bard.edu/support](http://fishercenter.bard.edu/support) or call 845-758-7987.

# SPRING EVENTS

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](http://fishercenter.bard.edu)**