

TŌN

THE ORCHESTRANOW.

DE PROFUNDIS:
OUT OF THE
DEPTHS

APR 27
28

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

Sign up for the TŌN email list by filling out the insert in this program.



INSPIRE GREATNESS

Help us continue concerts like these by making a donation. See page 22 for details.



GET SOCIAL

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SAT 4/27/19 at 8 PM & SUN 4/28/19 at 2 PM
Performances #121 & #122:
Season 4, Concerts 27 & 28

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

Leon Botstein, *conductor*

- Virgil Thomson *De Profundis* (1920, rev. 1951)
(1896–1989)
- Joachim Raff *De Profundis, Psalm 130, Op. 141* (1868)
(1822–82)
U.S. Premiere
Introduction: Andante
De Profundis: Andante con moto
Si iniquitates: Andantino
Quia apud te: Allegretto
A custodia matutina: Andante con moto
Et ipse redimet: Allegro
Elizabeth de Trejo, *soprano*

- Intermission -

- Lera Auerbach *De Profundis, Concerto for Violin and*
(b. 1973) *Orchestra No. 3* (2015) U.S. Premiere
Andante sognando
Allegro marcato
Adagio pesante
Vadim Repin, *violin*
- Lili Boulanger *Psalm 130: Du fond de l'abîme*
(1893–1918) *(De Profundis)* (1914–17)
Elizabeth de Trejo, *soprano*
Sean Fallen, *tenor*

Bard Festival Chorale
James Bagwell, *choral director*

The concert will run approximately 2 hours and 35 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.



TON'S GUILLERMO GARCÍA CUESTA ON
VIRGIL THOMSON'S *DE PROFUNDIS*

A Religious Beginning

Virgil Thomson was born in Kansas City, Missouri. He grew up in a religious environment and was very familiar with the Latter-day Saint movement. He learned piano with the organist of the Grace and Holy Trinity Cathedral, and went on to play organ there himself. All this would eventually influence his style, since hymns were in his DNA.

From Paris to New York

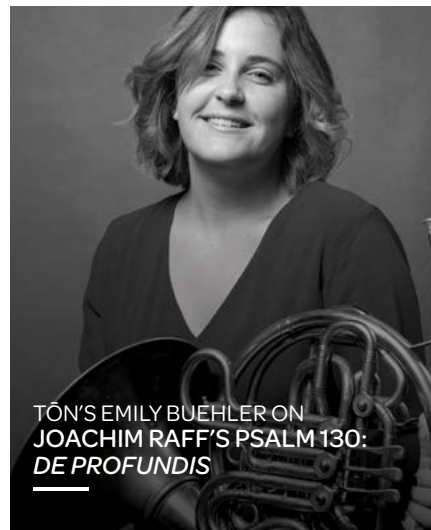
Thomson lived in Paris from 1925 to 1940 and studied for a while with Nadia Boulanger. He was acquainted with the group of influential composers there known as Les Six. When he returned to the U.S. he established himself in New York City and stayed there for the rest of his life. He lived with his partner, Maurice Grosser, in the Chelsea Hotel, a center of cultural activity.

An American Style

Thomson was key in the development of an American style of classical music. His use of hymns is a characteristic trait, as it is in the music of Charles Ives, but Thomson stayed as close to tonality as possible. He wrote music for movies and documentaries, perhaps most famously Pare Lorentz's *The Plow that Broke the Plains* (1936). His style utilized popular songs, hymns, and a new way of orchestrating. Thomson could also be a controversial author, writing about hot topics like the suffragette Susan B. Anthony in his opera *The Mother of Us All*, and including a tango ballet in *Four Saints in Three Acts*, which premiered with an all-black cast.

De Profundis

Tonight, we will listen to his choral work *De Profundis*, the Psalm 130. I don't know this as a fact, but I wouldn't be surprised if he had chosen this Psalm after the famous letter "De Profundis," which Oscar Wilde wrote while imprisoned for being homosexual. Thomson received a copy of that letter as a birthday gift when he was 17 years old and he kept it for the rest of his life.



TON'S EMILY BUEHLER ON
JOACHIM RAFF'S PSALM 130:
DE PROFUNDIS

De Profundis

Written for soprano, small choir, and orchestra, Joachim Raff's 1868 *De Profundis*, Op. 141 is a setting of Psalm 130: "Out of the depths, Oh Lord, have I cried unto thee." Raff had multiple notable compositions including the patriotic *Germany's Resurrection* and his version of *Sleeping Beauty*, which was, in the opinion of Franz Liszt, some of his best musical writing.

Raff's Relationship with Liszt

Raff left Weimar for Wiesbaden in 1856, creating a somewhat bitter rift between him and Liszt, amidst an already complicated relationship. The two composers had blurred lines between roles of apprentice and partner. Raff was unclear of his position with Liszt, while Liszt was clear on the idea that Raff was his protégé. After spending time working with Liszt, Raff decided to leave and successfully established his own career as a composer. Even after the split, Liszt always approached discussions of Raff with supportive, fatherly intent. *De Profundis* seems to have played a role in mild reconciliation between the two composers, highlighting a change in Raff after the war—a tip of the hat to Liszt's wish for him to explore and write in a more religious style. In the words of his daughter, Helene Raff:

It is "worshipfully dedicated to Franz Liszt." Since Vienna (1862) Raff overcame his nature, his distrustful bitterness that had grown in him . . . Liszt with his familiar personality is supposed to have made certain remarks regarding Raff in 1856 or 1857 which Raff discovered . . . Through the dedication of the *De Profundis*, Raff showed that the old personal devotion survived despite everyday disagreements . . . Liszt took pleasure in the dedication and in the work; in a letter to the Princess Sayn-Wittgenstein (Liszt's long-time companion) he mentions it as an important work.

A Re-discovery

Once popular among festivals and orchestras, Raff's *De Profundis* is no longer widely performed. According to Helene, one of the last performances of its time was after Raff's death, at the city church of Weimar. This piece has since been performed in Europe, but today will be the U.S premiere.

LERA AUERBACH'S *DE PROFUNDIS* (VIOLIN CONCERTO NO. 3)

In lieu of concert notes, Ms. Auerbach has requested that the following poem be printed to accompany her music.

ABYSS

It is always there, waiting, waiting.
As I wake, as I walk my dog in the morning
or re-read my favorite poem
(the one which struck me as true in adolescence)
the Abyss is always just a step away.

If you stare at anything with burning intensity –
you can see the edge of its bottomless mouth.
Keep on looking through your tears and sweat,
without turning your gaze even once –
soon you will notice nothing else.

The Abyss tempts you to lean even closer.
Others may think you must have gone blind,
but you start distinguishing black on black,
you start seeing the distant valleys.

Once you've managed to really focus,
so much that the noisy light can't disturb
your full concentration – at last - you see
deep within the Abyss – the Sun,
and stars of another great Universe,
calling to you with their flickering dance.

Now you may take this final step,
one step that still keeps you away.
As you stand on the edge, leaning ever closer
to the great expanse – the empty wow of nothing-ness –

you see how the Abyss, with its wrinkled topography
of a world alien to comprehension,
rearranges its valleys and mountains –
to form your own face.



TÓN'S RODRIGO ORVIZ PEVIDA ON
LILI BOULANGER'S PSALM 130:
DU FOND DE L'ABÎME
(*DE PROFUNDIS*)

The Composer

Marie-Juliette Olga "Lili" Boulanger finished her setting of the penitential Psalm 130, *Du fond de l'abîme*, in 1917, on the cusp of World War I. The dense and thick orchestration that Boulanger chose for this work could easily depict the deadly tussles related to the European conflict of the time. At the time, the 24-year-old composer was at the peak of her suffering from a pulmonary illness that made her very vulnerable throughout her career. She finished this piece, which she dedicated to the memory of her father, from bed with the help of her sister, Nadia Boulanger. *Du fond de l'abîme* reflects this composer's troubled life, pained with the memories of a father whose death would leave no

relief from grief in the youngest of his daughters.

The Music

Although it is rarely performed, this is a great orchestral work. Performing this piece is difficult, given the magnitude of instrumentalists and singers required. Boulanger uses the organ and choir as representatives of her Catholic faith. The piece also makes use of the sarrusophone, which was used for outdoor military band concerts at the time. Her compositional mastery is made clear by her combination of dense harmonies articulated by horizontal juxtaposed lines. Beautiful melodies richly ornamented in chromaticism can be found in contrast with melodies that bring to mind early Gregorian Chants. Toward the end of the piece, the beautiful interaction between the contralto and the tenor narrates what could be if the composer met her father in heaven.

An Emotional Journey

In my opinion, this masterwork is a beautiful way to express a personal connection between the real world and the divine in a very emotional journey. Even though the orchestration suggests a very religious background, I feel it represents in a very versatile manner the human philosophy between life and death. The pace of the choral lines seems to lead to emotional processes back and forth between strength and weakness. It is extremely impressive and admirable how a very young composer at the beginning of the 20th century had the marked maturity to compose her own Requiem dedicated to the loss of her father.



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.



Elizabeth de Trejo
soprano

Performances: Violetta in *La traviata* with Miami Opera and Opera Tampa; Poppea in *L'Incoronazione di Poppea*; Cleopatra in *Giulio Cesare*; Juliette in Gounod's *Romeo et Juliette*; Rosina in *Sacco and Vanzetti*; Despina in *Così fan tutte*; Musetta in *La bohème*; Clarice in *Il Mondo della Luna* in Basel, Switzerland; Die Königen die Nacht in *Die Zauberflöte für Kinder* with the Opernhaus Zürich; Fiordiligi in *Così fan tutte* with North Carolina Opera; Norma in *Norma* with St. Petersburg Opera; Donna Elvira in *Don Giovanni* with the Savannah Voice Festival; Donna Anna in *Don Giovanni* and Gilda in *Rigoletto* with Toledo Opera; Goddess Venus in *Orphée aux enfers* with New Orleans Opera; Lulu in *Lulu* in her Metropolitan Opera debut

Appearances: has sung extensively in Europe, Asia, and the United States; soloist with the National Chorale at Lincoln Center; Bach's Mass in B minor; Mahler's Symphony No. 4; Beethoven's Mass in C Major; Mozart's Requiem

Festivals: Great Mountains Music Festival and PeyongChang Music Festival in South Korea; Savannah Voice Festival

Awards: Gerda Lissner Opera competition, MacAllister Opera competition, Metropolitan Opera National Council auditions, Jenny Lind Soprano competition, Rosa Ponselle competition, Giulio Gari Foundation Opera competition, Liederkranz Foundation competition, first-ever recipient of the Randolph "Randy" Mickelson Memorial Fund Award

Recordings: EMI Classics DVD of *Der Rosenkavalier* with Vassilina Kasarova, Nina Stemme, and Alfred Muff, live from Opernhaus Zürich; upcoming Naxos recording of songs by the Pulitzer Prize-winning poet Sara Teasdale

Education: Loyola University (B.M.), Yale University (M.M.), International Opera Studio of the Opernhaus Zürich

MEET THE GUEST ARTISTS



Vadim Repin
violin

Appearances: symphony orchestras of the Bavarian Radio and the Bavarian State Opera; philharmonic orchestras of Berlin, London, Vienna, Radio France, Munich, Rotterdam, Israel, Los Angeles, New York, Philadelphia, and Hong Kong; Concertgebouw Orchestra; symphony orchestras of London, Boston, Chicago, Baltimore, Montreal, and Cleveland; Orchestra Filarmonica della Scala, Milan; Orchestre de Paris; St. Petersburg Philharmonic; National Philharmonic of Russia; Tchaikovsky Symphony Orchestra Moscow; State Symphony Orchestra Novaya Rossiya; Novosibirsk Philharmonic

Performances: premieres of works by John Adams, Sofia Gubaidulina, James MacMillan, Benjamin Yusupov, Alexander Raskatov, and Lera Auerbach; with musicians such as Marta Argerich, Cecilia Bartoli, Yuri Bashmet, Boris Berezovsky, Gautier Capuçon, Itamar Golan, Evgeny Kissin, Alexander Knyazev, Andrei Korobeinikov, Lang Lang, Nikolai Lugansky, Mischa Maisky, Denis Matsuev, Mikhail Pletnev, and Jean-Yves Thibaudet

Festivals: founder and artistic director of the Trans-Siberian Art Festival, founded in his hometown of Novosibirsk in 2014; Moscow Easter Festival; White Nights of St. Petersburg Festival; BBC Proms; Schleswig-Holstein Music Festival; Salzburg Festival; festivals in Tanglewood, Ravinia, Gstaad, Rheingau, Verbier, Dubrovnik, Menton, and Cortona

Awards: Chevalier de l'Ordre des Arts et des Lettres; Legion d'Honneur; winner, French Victoire de la Musique; many of his more than 30 CD recordings have won awards, such as the ECHO Klassik, the Diapason d'Or, Prix Caecilia, and Edison Award



THE ORCHESTRA NOW

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.

MEET THE PERFORMERS

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.



Lera Auerbach
composer

Lera Auerbach is active as a composer, conductor and pianist. Her extensive collaborations include Vadim Repin, Hilary Hahn, David Finckel, the Artemis and Ying Quartets; and the Chamber Music Society of Lincoln Center. Her symphonic works have been performed by countless

orchestras around the globe led by conductors such as Christoph Eschenbach, Neeme Järvi, Charles Dutoit, Alan Gilbert, and many others. Her operas and ballets have been staged at venues around the world. Her most recent composition, ARCTICA for piano, orchestra, and choir, which was commissioned by the National Geographic Society, premiered at the Kennedy Center with the National Symphony Orchestra on March 30, 2019. Her recordings are available on ECM Records, Deutsche Grammophon, Nonesuch, BIS, Cedille, and other labels.

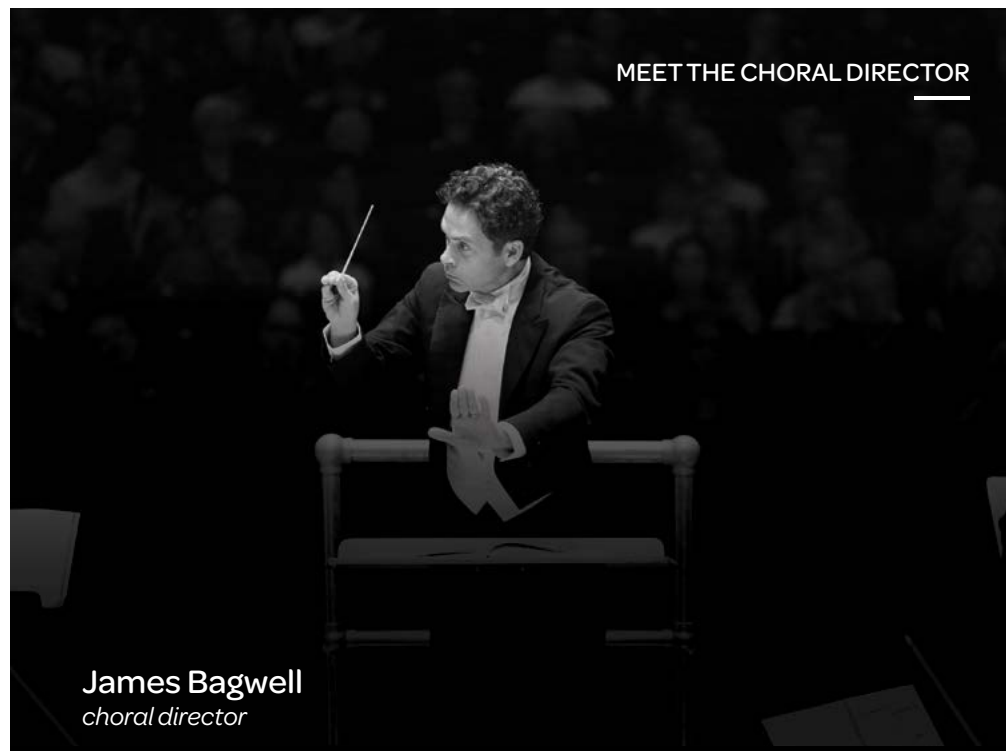
VADIM REPIN

TRANS-SIBERIAN ART FESTIVAL

The Trans-Siberian Art Festival, founded in 2014 by Artistic Director Vadim Repin in his hometown, Novosibirsk, shares its values with TÖN and Leon Botstein: to build cultural, social, and geographical bridges across the continents by means of the arts and music education. Each year, the Festival commissions a new work, one of which is Lera Auerbach's deeply moving violin concerto *De Profundis*, which on this occasion will receive its U.S. premiere. The Trans-Siberian Art Festival has gradually spread out all over Russia to Krasnoyarsk, Omsk, Tyumen, Tobolsk, Samara, St. Petersburg, Moscow, and beyond its boundaries to Japan, Israel, Belgium, California, Korea, Austria, Germany, and France. The collaboration with TÖN marks a particularly memorable moment in that a Festival project will be presented at Carnegie Hall for the first time.

More info online at transsiberianfestival.com.

MEET THE CHORAL DIRECTOR



James Bagwell
choral director

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

Yujian Zhang, *Concertmaster*
Jiayu Sun
Dillon Robb
Diego Gabete-Rodriguez
Jacques Gadway
Weiqiao Wu
Gaia Mariani Ramsdell

Violin II

Linda Duan, *Principal*
Clara Engen
Stuart McDonald
Leonardo Pineda
Yurie Mitsuhashi
Gergő Krisztián Tóth
Drew Youmans
Coline Berland*

Viola

Emmanuel Koh, *Principal*
Lucas Goodman
Batmyagmar Erdenebat
Larissa Mapua
Leonardo Vásquez Chacón

Cello

Lucas Button, *Principal*
Kyle Anderson
Zhilin Wang
Alana Shannon
Sarah Schoeffler
Kelly Knox
Lauren Peacock*

Bass

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

Flute

Matthew Ross, *Principal*^{2,4}
Leah Stevens, *Principal*³,
*Piccolo*⁴
Denis Savelyev, *Piccolo*³

Oboe

James Jihyun Kim, *Principal*
Kelly Mozeik, *English Horn*^{3,4}
Regina Brady*

Clarinet

Rodrigo Orviz Pevida, *Principal*²
Viktor Tóth, *Principal*³
Ye Hu, *Principal*⁴
Micah Candiotti-Pacheco, *Bass*
Clarinet^{3,4}

Bassoon

Carl Gardner, *Principal*^{2,3},
*Sarrusophone*⁴
Adam Romey, *Principal*⁴
Matthew Gregoire,
*Contrabassoon*³

Horn

Emily Buehler, *Principal*^{2,3}
William Loveless VI, *Principal*⁴
Luke Baker*

Trumpet

Anita Tóth, *Principal*²
Guillermo García Cuesta,
Principal^{3,4}

Trombone

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

Tuba

Dan Honaker

Timpani

Miles Salerni

Percussion

Wanyue Ye, *Principal*

Harp

Emily Melendes, *Principal*

Guest Musicians

Violin I

Andrés Rivas
Allyson Tomsky
Bruno Pena
Emily Uematsu
Wei Tan

Violin II

Jessica Belflower
Gökçe Erem
Emanouil Manolov

Viola

Denise Stillwell
Joanna Mattrey
Brendan Speltz

Cello

Charlotte Ullman
Theo Zimmerman

Bass

Justin Morgan

Oboe

Hassan Anderson

Horn

Daniel Salera
Paul Celentano

Trumpet

Sam Exline

Trombone

Hitomi Yakata
Ron Hay

Percussion

Andrew Funcheon
David Degge

Keyboard

Pei-Hsuan Shen, *Celeste*
Yung-Ting Shih, *Piano*
Ray Nagem, *Organ*

Harp

Melanie Genin

² *Raff*

³ *Auerbach*

⁴ *Boulanger*

* *on leave*

Bard Festival Chorale

James Bagwell, *Director*

Soprano

Hirona Amamiya
Danielle Buonaiuto
Eileen Clark
Nonie Donato
Lori Engle
Jennifer Gliere
Aine Hakamatsuka
Danya Katok
Melissa Kelley
Liz Lang
Jessica Marsten
Marie Mascari
Kathryn Papa
Katherine Peck
Rachel Rosales
Ellen Taylor Sisson
Christine Sperry

Alto

Maya Ben-Meir
Sarah Bleasdale
Johanna Bronk
Teresa Buchholz
Sishel Claverie
Brooke Collins
Katharine Emory
Margaret O'Connell
Heather Petrie
Elizabeth Picker
Hillary Schranze
Nancy Wertsch*
Carla Wesby
Abigail Wright

Tenor

Christopher Carter
Jack Colver
Jack Cotterell
Matthew Deming
John Des Marais
Sean Fallen
John Kawa
Matthew Krenz
Anthony McGlaun
Douglas Purcell
Nathan Siler
Adam Von Almen

Bass

Blake Burroughs
Roosevelt Credit
Jonathan Estabrooks
David Flight
James Gregory
Jonathan Guss
Paul Holmes
David Huneryager
Darren Lougee
Douglas Manes
Steven Moore
Michael Riley
Makoto Winkler

* *choral contractor*

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

CONGRATULATIONS

to our third-year musicians, who are graduating with a Master of Music Degree in Curatorial, Critical, and Performance Studies.



Coline Berland
violin



Micah Candiotti-
Pacheco
clarinet



Leonardo
Pineda
violin



Federico Ramos
bass trombone



Clara Engen
violin



Diego Gabete-
Rodriguez
violin



Alana Shannon
cello



Jiayu Sun
violin



Dan Honaker
tuba



Emmanuel Koh
viola



Matt Walley
trombone



Zhilin Wang
cello



Kelly Mozeik
oboe



Lauren Peacock
cello



Drew Youmans
violin



Zhenyuan Yao
bass



Adam Romey
bassoon

Adam will talk briefly about Joachim Raff's Psalm 130: *De Profundis* 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 traveled to and why? The summit of Mount Rigi outside Luzern, Switzerland. The view commanded respect and brought perspective, and the vast landscape was humbling.

Tell us something about yourself that might surprise us: I used to play in two rock bands and a jazz band . . . on guitar!

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 because they give life to the music.



Drew Youmans
violin

Drew will talk briefly about Lera Auerbach's *De Profundis* (Violin Concerto No. 3) on stage before the performance.

Hometown: Stanfordville, NY

Alma maters: CUNY Queens College, B.M.; Shepherd School of Music, Rice University, M.M.

Awards/Competitions: Winner, 2014 Queens College Orchestra Competition; 2nd Prize, 2014 Queens Symphony Orchestra Concerto Competition; Winner, 2007 Hudson Valley Philharmonic Virtuoso-in-Progress Competition

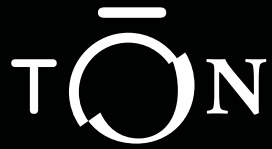
Musical origins: I began playing the violin at age four. My older brother had been playing as long as I have memories, and I began asking for a violin when I was three. To be sure it was what I really wanted, I had to sit through a year of his lessons before my mom got me my first violin (1/16th size!).

Favorite piece to play: Giuseppe Tartini's *The Devil's Trill* Sonata for Violin and Continuo

Favorite obscure piece: Ned Rorem's Violin Sonata (1954)

Favorite fact about your instrument: Violin strings were first made of sheep gut (commonly known as catgut), which was stretched, dried, and twisted. Other materials violin strings have been made out of include solid steel, stranded steel, metal wound synthetic materials (such as Dominants), and now, many of us are playing titanium strings for greater projection!

Piece of advice for a young classical musician: Don't be ashamed of the thoughts and feelings that playing your instrument can stir up! Playing music is an exploration of ourselves as well as the music, and you never know what might be hiding away somewhere.



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Anita will talk briefly about Lili Boulanger's Psalm 130: *Du fond de l'abîme (De Profundis)* on stage before the performance.

Hometown: Oroszlány, Hungary

Alma maters: Faculty of Art, Győr University, Hungary

Awards/Competitions: 3rd Place, 2013 Concerto Competition of Győr University, Hungary; Special Prize, 2014 National Trumpet Competition, Debrecen, Hungary; 1st Place, 2014 Concerto Competition of Győr University, Hungary; 3rd Place and Special Prize, 2014 National Trumpet Competition, Budapest, Hungary

Appearances: Grafenegg Academy Orchestra, 2018

When did you realize you wanted to pursue music as a career? In music camp when I was in elementary school I saw that music teachers and people who can play music are the coolest people in the world. I wanted to be one of them.

Which composer or genre of music do you feel you connect with the most? Playing Mahler's music with an orchestra like The Orchestra Now is one of the best things that could happen to a brass player.

What has been your favorite experience as a musician? I had the opportunity to play Kodály's *Háry János* with the company of the National Theatre of Győr in the Hungarian Opera House, where the piece was premiered. The piece is very challenging for trumpets.

If you could play another instrument, what would it be? French horn. They have the best parts in orchestra pieces.

If you weren't a musician, what would you be doing? I'd be a zookeeper!

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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.

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.

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Zachary Schwartzman, *music director*

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Music

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