DE PROFUNDIS: OUT OF THE DEPTHS

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
Share your photos using #theorchnow and tag us @theorchnow.

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.
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.

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.
LEA AUBACH’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.
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.
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: premières 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 (TÔN) 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 TÔN 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 TÔN 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 TÔN and discover music in the making! Explore upcoming concerts, see what our musicians have to say, and more at theorchestranow.org.
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 Finkiel, 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.

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.

More info online at transsiberianfestival.com.
**Leon Botstein, Music Director**

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<td>Dillon Robb</td>
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<td>Weiqiao Wu</td>
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<td>Gaia Mariani Ramsdell</td>
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<td>Coline Berland*</td>
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<td>Kelly Mazeik, English Horn</td>
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<td>Regina Brady*</td>
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| Clarinet                  |                               |
| Rodrigo Orta Pevida, Principal |                               |
| Viktor Tóth, Principal 2   |                               |
| Ye Hu, Principal 4         |                               |
| Micah Candotti-Pacheco, Bass Clarinet |      |
| Carl Gardner, Principal 3  |                               |
| Sarrusophone 4             |                               |
| Adam Roney, Principal 4    |                               |
| Matthew Gregoire, Contrabassoon 3 |  |

| Horn                       |                               |
| Emily Buehler, Principal 2  |                               |
| William Loveless VI, Principal 4 |                             |
| Luke Baker*                |                               |

| Trumpet                    |                               |
| Anita Tóth, Principal 2    |                               |
| Guillermo García Cuesta, Principal 4 |  |

| Trombone                   |                               |
| Matt Walle, Principal      |                               |
| Federico Ramos, Bass       |                               |
| Trombone                   |                               |

| Tuba                       |                               |
| Dan Honaker                |                               |

| Timpani                    |                               |
| Miles Salemi               |                               |

| Percussion                 |                               |
| Wanyue Ye, Principal       |                               |

| Harp                       |                               |
| Emily Melendez, Principal  |                               |

| Guest Musicians            |                               |
| Violin I                   |                               |
| Andrés Rivas               |                               |
| Allyson Tomsky             |                               |
| Bruno Penel               |                               |
| Emily Uematsu             |                               |
| Wei Tan                    |                               |

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

**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 Beasdale             |                                      |
| Johanna Bronk              |                                      |
| Teresa Buchholz            |                                      |
| Sissel 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 Fallon                |                                      |
| 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 Wiley              |                                      |
| Makoto Winkler             |                                      |

* choral contractor

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**The Orchestra Now**

14 APRIL 2019 THE ORCHESTRA NOW

THE CHORUS

15 APRIL 2019 THE ORCHESTRA NOW
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 Candiottti-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

Photos by Matt Dine
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
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!

Anita Tóth
trumpet
@atina_htot
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Photo by Matt Dine

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For information on making a contribution to TŌN, or to update your listing, please contact Nicole M. de Jesús at ndejesus@bard.edu or 845.758.7988. Thank you for your partnership.
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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.

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

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For more information visit fishercenter.bard.edu/support or call 845-758-7987.
Music
THE BARD COLLEGE COMMUNITY ORCHESTRA
Zachary Schwartzman, *music director*
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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

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