

**BARD MUSIC FESTIVAL
PRESENTS**

**OUT OF THE
SILENCE:
A CELEBRATION
OF MUSIC**

PROGRAM ONE

SATURDAY, SEPTEMBER 5, 2020

FISHER
CENTER

Bard

**BARD MUSIC FESTIVAL
PRESENTS**

OUT OF THE SILENCE: A CELEBRATION OF MUSIC

PROGRAM ONE

UPSTREAMING

Saturday, September 5

5:30 pm

The Orchestra Now, conducted by Leon Botstein and James Bagwell
Livestream directed by Ashley Tata

WILLIAM GRANT STILL (1895–1978)

**“Out of the Silence” from
Seven Traceries (1940)**

Serenade (1957)

GEORGE WALKER (1922–2018)

***Lyric for Strings* (1946)**

FELIX MENDELSSOHN (1809–47)

**String Symphony No. 8 in
D Major (1823)**

Adagio e grave—Allegro

Adagio

Menuetto—Trio: Presto

Allegro molto

This program is made possible in part through the generosity of our donors and the Boards of the Bard Music Festival, The Orchestra Now, and the Fisher Center at Bard.

Programs and performers are subject to change.

PROGRAM ONE NOTES

WILLIAM GRANT STILL

On account of the reliance on the idea of race, the reductive image in the mind of most white citizens of what constitutes a Black musician rarely includes “serious” or “classical” music. That has resulted in decades and generations of discrimination and exclusion, and obscured any inherent affinity on the part of members of one so-called race to particular musical traditions and expressive vocabularies. William Grant Still, whose works open this series and also give it its name, did not fit the expectations placed upon him as an African American by the white community. He also ran afoul of the expectations of his fellow Black citizens. Although he used his Black identity as a source for his compositional career, his strategy was the same as Béla Bartók’s use of Hungarian folk traditions or Stravinsky’s appropriation of Russian folk materials.

In any event, if the universal, whether in literature or music, is to be expressed through the creation of an artwork, it usually derives from detail and the very particular. Composers and writers are best served when they deal with what they know and understand intimately and with that to which they have a compelling emotional connection. But Still did not behave in a way that those who discriminated against him wished him to act; neither did he conform to the wishes of those who looked to him to join in a common cause. His most famous work, the *Afro-American Symphony* (1930) gained currency because it seemed, on the surface, among whites, the perfect act of self-identification on behalf of concert promoters and audiences. Its formal qualities made it the first symphony by a Black composer to be performed by a mainstream orchestra. Still’s other moment of notoriety was his collaboration with Langston Hughes on *Troubled Island* (1949), the first African American opera slated to be produced by the New York City Opera.

Still refused to be stereotyped merely as a novel phenomenon or as an exception. He approached the craft of composition not as a representative of a race but as a composer who dealt with the same 20th-century challenges of modernism and accessibility that Aaron Copland, Roy Harris, and Howard Hanson faced. Still was an American composer who was inspired, after studying with Edgard Varèse (just as Copland was after studying with Nadia Boulanger), not to follow a European trajectory toward a more experimental and avant-garde modernism. Composers of Still’s generation from America sought to create something distinctly American in the 20th century that would draw a wide audience and not turn out to be a pale imitation of European conceits.

But perhaps Still's worst sin, from the perspective of both white and Black America, was his outspoken anti-communism during the postwar era, which made him something of a pariah, particularly in liberal white circles. His politics were the polar opposite of Paul Robeson's, the famous and still revered Black American singer who was the victim of virulent anti-communism and racism, a proud progressive for whom the Soviet Union was not an evil empire, but perhaps the very opposite. In the 1950s, during the nascent years of the civil rights movement, the effective alliance was between liberal and progressive white America and the leadership of the Black community; they both shared severe doubts about the saber rattling and arms race of the Cold War. In what was considered to be an appalling betrayal of Black American progressivism at the time, Still sided with the enemy by embracing the traditions of a rigid, suspicious, and somewhat intolerant anti-communism that dated back to 1919.

Still sought to make a career in a world that separated white and Black and relegated Blacks to the arts that were viewed by whites as authentically Black. Successful Black musicians triumphed only in an arena that was conceded to the Black community: jazz. The visible symbolic Black figures of American music were Louis Armstrong, Duke Ellington, and Billie Holiday. Classical music was restricted; it was not viewed as a proper venue for Blacks (despite the presence of Black classical musicians going back to the 18th century, including Chevalier de Saint-Georges and Beethoven's colleague George Bridgetower). Whites who reveled in jazz were, despite themselves, engaging in a form of condescension. It was incredibly difficult for a Black composer in the United States to make a career in classical music. Among the first to address this barrier was Antonín Dvořák. When he came in the 1890s to head the short-lived National Conservatory of Music in New York, he embraced openly the African American tradition and Black students. He believed that it was from the African American and Native American traditions that an authentic American classical music would emerge. His vision of the future was not of a popular art form or something like jazz, but of a classical tradition in America transformed by two distinctive features that emerged from American history: the legacy of slavery and the history of the indigenous peoples of the continent. Still's music is probably the most eloquent realization of Dvořák's hopes. Still's output was extensive, including music for film and television, and his inspiration and craftsmanship were superb. His career was uniquely hampered, however. He challenged the mainstream white community by his achievement, and offended the Black and white progressive communities by his dissenting unpopular politics.

William Grant Still crafted his own vision of the African American heritage, combining modern styles and techniques with Black vernacular motifs. Both pieces on today's program—the Serenade from 1957 and "Out of the Silence," from *Seven*

Traceries, a set of mystical piano pieces originally written for his wife, Verna Arvey, which, according to the composer's daughter, were intended as musical portraits of God and were orchestrated subsequently by the composer—are prime examples of Still's range. Still was a terrific composer and therefore an individualist, someone who crafted an individual voice. In the end, search for individuality and a respect for it throughout humanity commend a pluralistic and just democracy and genuine freedom to us all.

—Leon Botstein, *Artistic Codirector, Bard Music Festival; Music Director, The Orchestra Now*

Adapted from a note written for the concert Revisiting William Grant Still, performed on March 22, 2009, at Avery Fisher Hall at Lincoln Center.

GEORGE WALKER

George Walker, who died two years ago at age 96, first won fame with *Lyric for Strings*, which he composed at age 24. By that point his career had already taken several turns. His father was a doctor who had emigrated from Jamaica to Washington, D.C., and his American mother gave the prodigy his first piano lessons. At age 14 Walker presented his debut recital at Howard University and soon entered the Oberlin College Conservatory, graduating at 18. He then went to study with Rudolf Serkin at the Curtis Institute of Music in Philadelphia, but already his interests were shifting to composition. He headed to Paris to work with Nadia Boulanger—the focus of the Bard Music Festival next summer—and eventually to the Eastman School of Music in Rochester, where he earned his doctorate. Walker continued to inhabit the educational realm during a distinguished teaching career at a variety of institutions, including the New School for Social Research, Smith College, University of Colorado, and, for the lengthiest stretch, Rutgers University. Walker garnered many awards and prizes, including a Fulbright Fellowship to France, grants from the Rockefeller Foundation to study in Italy, and two Guggenheim fellowships. He was elected a member of the American Academy and Institute of Arts, and in 1996 became the first African American to win the Pulitzer Prize for Music.

Walker composed the work we hear today in 1946, originally as the second movement of his String Quartet No. 1, which he dedicated to the memory of his grandmother. (This middle slow movement was originally called “Lament.”) He was then studying at Curtis with Rosario Scalero and was inspired to write a quartet after exploring those of Debussy and Ravel. Walker said of the music: “After a brief introduction, the principal theme that permeates the entire work is introduced by

the first violins. A static interlude is followed by successive imitations of the theme that lead to an intense climax. The final section of the work presents a somewhat more ornamented statement of the same thematic material. The coda recalls the quiet interlude that appeared earlier.”

The idea of arranging the quartet movement for string orchestra came from one of his friends at Curtis, Seymour Lipkin, who went on to a celebrated career as a pianist. At the time, Lipkin also wanted to be a conductor and put together a string orchestra of Curtis students for a radio broadcast. Walker suggested that he could add double basses to the slow movement of his quartet for performance, as nearly a decade earlier Samuel Barber, another Scalerò student at Curtis, had done in his famous *Adagio for Strings*. Walker’s “Lament” was broadcast in 1947 and the next year performed as “Adagio” at the National Gallery in Washington conducted by Richard Bales. Upon publication, Walker chose the title *Lyric for Strings* and it went on to be his most frequently performed composition.

—Christopher H. Gibbs, Artistic Codirector, Bard Music Festival

FELIX MENDELSSOHN

In his earliest compositions, of which he wrote more than 100 between the ages of 11 and 14, the young Felix Mendelssohn confronted the Baroque and Classical past while fostering a Romantic sensibility. He was the 19th century’s greatest musical prodigy. At age 16 Mendelssohn wrote his magnificent Octet for Strings and the next year the Overture to *A Midsummer Night’s Dream*, presenting Europe with precocious gifts not seen since Mozart’s a half century before. Yet even earlier, before these teenage miracles, Mendelssohn composed 12 complete string symphonies. (He would go on to compose five symphonies for full orchestra.)

His principal teacher was Carl Friedrich Zelter, friend and musical advisor to Goethe, the greatest writer of the time, who had heard the young Mozart perform and found that Mendelssohn’s gifts “bordered on the miraculous” and thought his compositions showed perhaps even greater promise due to the “many more independent thoughts.” Zelter harbored a special passion for J. S. Bach and introduced his student to the music of the Baroque masters, as well as to that of Bach’s formidable son Carl Philipp Emanuel.

Mendelssohn composed the first five of his string symphonies in 1821 at age 12 and performed them with string quartet in his family’s domestic Sunday musicales, leading from the piano. (He would play along with the bass line and improvise harmonies that would normally be filled in by wind and brass instruments.) In

November of the next year he wrote the most ambitious of them, No. 8 in D Major, which we hear today, finishing it at age 13 years, 9 months, 3 weeks, and 2 days. He seems to have particularly valued this symphony because he immediately made a slightly different version for full orchestra. In addition to the domestic readings, the Eighth Symphony was also given successful public performances, although it was not published until 1965.

By the 1820s string symphonies were an old-fashioned genre that Zelter nonetheless encouraged his student to cultivate. Symphony No. 8 combines features associated with Baroque concerto grossos with more recent experiments by C. P. E. Bach. In this case, Mendelssohn looks most specifically to Mozart, notably the *Magic Flute* and the composer's final symphony. The symphony begins with a slow and somber introduction (*Adagio e grave*) that contrasts dramatically with the fast and cheerful bulk of the movement (*Allegro*). Occasional solo turns for violin and cello point to the legacy of the Baroque concerto grosso, as does the spinning out of what is basically a monothematic principal idea and a borrowed motive from the *Magic Flute* Overture. The following *Adagio* is scored for divided lower strings (violas in three parts, cellos, and double basses) and starts as a dark lament before becoming more songful. The third movement Menuetto displays a Haydnesque wit in its polite outer sections that contrasts with a presto Trio section in the middle. The intense finale (*Allegro molto*) is where Mendelssohn most closely follows the model of the final movement of Mozart's "Jupiter" Symphony, which was perhaps the greatest contrapuntal tour de force since J. S. Bach. Like Mozart, he includes an elaborate five-part fugue, uses invertible counterpoint (themes played upside down), and near the end dazzlingly combines several motives simultaneously.

—C. H. G.

BIOGRAPHIES

James Bagwell maintains an active international schedule as a conductor of choral, orchestral, and theatrical works. He has been chorus master for the Bard Music Festival and SummerScape since 2003. He was music director of the Collegiate Chorale from 2009 to 2015 and now serves as principal guest conductor of the American Symphony Orchestra. He has prepared choruses for a number of international festivals, including Salzburg and Verbier, along with the Mostly Mozart Festival in New York City. Bagwell is professor of music at Bard College, where he directs the undergraduate Music Program and the graduate Choral Conducting Program. He is associate conductor and academic director for The Orchestra Now, a preprofessional orchestra and master's degree program of Bard College.

Leon Botstein is music director and principal conductor of the American Symphony Orchestra (ASO), founder and music director of The Orchestra Now (TÖN), artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. Recordings include a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, an acclaimed recording of Hindemith's *The Long Christmas Dinner* with ASO, and recordings with the London Philharmonic, NDR Orchestra Hamburg, Jerusalem Symphony Orchestra, and TÖN, among others. Many of his live performances with the ASO are available online. He is editor of *The Musical Quarterly* and the author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's prestigious Centennial Award, the American Academy of Arts and Letters award, and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

Ashley Tata makes multimedia works of theater, contemporary opera, performance, cyberperformance, live music, and immersive experiences. These have been presented in venues and festivals throughout the US and internationally, including Theater for a New Audience, LA Opera, Austin Opera, Miller Theater, National Sawdust, EMPAC, BPAC, Crossing the Line Festival, Holland Festival, Prelude Festival, National Centre for the Performing Arts in Beijing, and the Fisher Center at Bard.

Since the pandemic-induced theatrical shut down, she has continued to make art, directing a live cyberperformance of Caryl Churchill's *Mad Forest*, which transferred from Bard College's Fisher Center to Theater for a New Audience; a Zoom-accessed virtual nightclub and dance party called *The Boot* with Beth Morrison Projects; a music video for rock band Sylvan Esso, which aired on Stephen Colbert's YouTube channel, and a physically distanced, landscape-integrating adaptation of John Luther Adams's *Ten Thousand Birds* with Alarm Will Sound at PS21 in Chatham, New York.

Founded in 1990, the **Bard Music Festival** has established its unique identity in the classical concert field by presenting programs that, through performance and discussion, place selected works in the cultural and social context of the composer's world. Programs of the Bard Music Festival offer a point of view.

The intimate communication of recital and chamber music and the excitement of full orchestral and choral works are complemented by informative preconcert talks, panel discussions by renowned musicians and scholars, and special events. In addition, the University of Chicago Press publishes a book of essays, translations, and correspondence relating to the festival's central figure.

By providing an illuminating context, the festival encourages listeners and musicians alike to rediscover the powerful, expressive nature of familiar compositions and to become acquainted with less well-known works. Since its inaugural season, the Bard Music Festival has entered the worlds of Brahms, Mendelssohn, Richard Strauss, Dvořák, Schumann, Bartók, Ives, Haydn, Tchaikovsky, Schoenberg, Beethoven, Debussy, Mahler, Janáček, Shostakovich, Copland, Liszt, Elgar, Prokofiev, Wagner, Berg, Sibelius, Saint-Saëns, Stravinsky, Schubert, Carlos Chávez, Puccini, Chopin, Rimsky-Korsakov, and Korngold. The 31st festival, in 2021, will be devoted to the life and work of Nadia Boulanger.

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 by sharing their unique personal insights in a welcoming environment. Handpicked from the world's leading conservatories—including The Juilliard School, Shanghai Conservatory of Music, Royal Conservatory of Brussels, and Curtis Institute of Music—the members of TŌN are enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians' perspectives, and having one-on-one discussions with patrons during intermissions.

The orchestra's home base is the Frank Gehry–designed Fisher Center at Bard, where they perform multiple concerts each season and take part in the annual Bard Music Festival. They also perform regularly at the finest venues in New York City, including Carnegie Hall, Lincoln Center, Metropolitan Museum of Art, and others across New York and beyond. The orchestra has performed with many distinguished guest conductors and soloists, including Neeme Järvi, Vadim Repin, Fabio Luisi, Peter Serkin, Hans Graf, Gerard Schwarz, Tan Dun, Zuill Bailey, and JoAnn Falletta. Recordings featuring The Orchestra Now include two albums of piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of pianist Anna Shelest performing works by Anton Rubinstein with TŌN and conductor Neeme Järvi. *Buried Alive*, with baritone Michael Nagy, released on Bridge Records in August 2020, includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck's song cycle *Lebendig begraben*. Upcoming releases include an album of piano concertos with Orion Weiss on Bridge Records. Recordings of TŌN's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured regularly on Performance Today, broadcast nationwide. In 2019, the orchestra's performance with Vadim Repin was livestreamed on the Violin Channel.

The **Bard College Conservatory of Music** was founded in 2005 and is guided by the principle that young 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.

ROSTER

The Orchestra Now

Leon Botstein, *Music Director*

VIOLIN I

Bram Margoles, *Concertmaster*
Jacques Gadway
Weiqiao Wu
Yinglin Zhou
Yada Lee
Yurie Mitsuhashi
Sabrina Parry
Misty Drake
Shaina Pan

VIOLIN II

Dillon Robb, *Principal*
Stuart McDonald
Gaia Mariani Ramsdell
Adam Jeffreys
Nicole Oswald
Tin Yan Lee
Zhen Liu
Yi-Ting Kuo
Esther Goldy Roestan

VIOLA

Leonardo Vásquez Chacón, *Principal*
Lucas Goodman
Larissa Mapua
Sean Flynn
Celia Daggy
Batmyagmar Erdenebat
Katelyn Hoag
Hyunjung Song

CELLO

Sara Page, *Principal*
Lucas Button
Jordan Gunn
Cameron Collins
Kelly Knox
Eva Roebuck
Pecos Singer

BASS

Kaden Henderson, *Principal*
Mariya-Andoniya Henderson
Tristen Jarvis
Luke Stence
Joshua DePoint

Guest Musician

PIANO

David Sytkowski

BOARDS

BARD COLLEGE

Board of Trustees

James C. Chambers '81, *Chair*
Emily H. Fisher, *Vice Chair*
George F. Hamel Jr., *Vice Chair*
Elizabeth Ely '65, *Secretary; Life Trustee*
Stanley A. Reichel '65, *Treasurer; Life Trustee*
Fiona Angelini
Roland J. Augustine
Leonard Benardo
Leon Botstein+, *President of the College*
Mark E. Brossman
Jinqing Cai
Marcelle Clements '69, *Life Trustee*
The Rt. Rev. Andrew M. L. Dietsche, *Honorary Trustee*
Asher B. Edelman '61, *Life Trustee*
Robert S. Epstein '63
Barbara S. Grossman '73, *Alumni/ae Trustee*
Andrew S. Gundlach
Matina S. Horner+
Charles S. Johnson III '70
Mark N. Kaplan, *Life Trustee*
George A. Kellner
Fredric S. Maxik '86
James H. Ottaway Jr., *Life Trustee*
Hilary Pennington
Martin Peretz, *Life Trustee*
Stewart Resnick, *Life Trustee*
David E. Schwab II '52
Roger N. Scotland '93, *Alumni/ae Trustee*
Annabelle Selldorf
Mostafiz ShahMohammed '97
Jonathan Slone '84
Alexander Soros
Jeannette H. Taylor+
James von Klemperer
Brandon Weber '97, *Alumni/ae Trustee*
Susan Weber
Patricia Ross Weis '52

FISHER CENTER

Advisory Board

Jeanne Donovan Fisher, *Chair*
Carolyn Marks Blackwood
Leon Botstein+
Stefano Ferrari

Alan H. Fishman
Neil Gaiman
S. Asher Gelman '06
Rebecca Gold Milikowsky
Anthony Napoli
Denise S. Simon
Martin T. Sosnoff
Toni Sosnoff
Felicitas S. Thorne*
Taun Toay '05 +
Andrew E. Zabler

BARD MUSIC FESTIVAL

Board of Directors

Denise S. Simon, *Chair*
Roger Alcaly
Leon Botstein+, *Artistic Director*
Michelle R. Clayman
David Dubin
Robert C. Edmonds '68
Jeanne Donovan Fisher
Christopher H. Gibbs+, *Artistic Director*
Paula K. Hawkins*
Thomas Hesse
Susan Petersen Kennedy
Dr. Barbara Kenner
Gary Lachmund
Thomas O. Maggs
Kenneth L. Miron
Christina Mohr
James H. Ottaway Jr.
Felicitas S. Thorne
Siri von Reis

BARD COLLEGE CONSERVATORY OF MUSIC

Advisory Board

Belinda Kaye, *Chair*
Gonzalo de Las Heras
Gregory Drilling '16
Alan D. Hilliker
Susan B. Hirschhorn
Stephen Kaye
Y. S. Liu
Melissa Wegner '08
Eric Wong
Shirley Young

+ ex officio

* emeritus

ADMINISTRATION

BARD COLLEGE

Senior Administration

Leon Botstein, *President*

Coleen Murphy Alexander '00, *Vice President for Administration*

Myra Young Armstead, *Vice President for Academic Inclusive Excellence*

Jonathan Becker, *Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*

Erin Cannan, *Vice President for Student Affairs; Dean of Civic Engagement*

Deirdre d'Albertis, *Dean of the College*

Malia K. Du Mont '95, *Chief of Staff; Vice President for Strategy and Policy*

Mark D. Halsey, *Vice President for Institutional Research and Assessment*

Max Kenner '01, *Vice President for Institutional Initiatives; Executive Director, Bard Prison Initiative*

Dimitri B. Papadimitriou, *President, Levy Economics Institute*

Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*

Taun Toay '05, *Senior Vice President; Chief Financial Officer*

Stephen Tremaine '07, *Vice President for Early Colleges*

Dumaine Williams '03, *Vice President and Dean of Early Colleges*

FISHER CENTER

Administration

Liza Parker, *Executive Director*

Brynn Gilchrist '17, *Executive Assistant*

Artistic Direction

Leon Botstein, *President, Bard College*

Gideon Lester, *Artistic Director*

Caleb Hammons, *Director of Artistic Planning and Producing*

Catherine Teixeira, *Associate Producer*

Nunally Kersh, *SummerScape Opera Producer*

Hannah Gosling-Goldsmith, *Artist Services and Programs Manager*

Development

Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*

Alessandra Larson, *Director of Development*

Kieley Michasiow-Levy, *Individual Giving Manager*

Michael Hofmann VAP '15, *Development Operations Manager*

Elise Alexander '19, *Development Assistant*

Theater & Performance and Dance Programs

Jennifer Lown, *Program Administrator*

Production

Jason Wells, *Director of Production*

Sarah Jick, *Associate Production Manager*

Stephen Dean, *Associate Production Manager*

Rick Reiser, *Technical Director*

Josh Foreman, *Lighting Supervisor*

Moe Schell, *Costume Supervisor*

Communications

Mark Primoff, *Associate Vice President of Communications*

Darren O'Sullivan, *Senior Public Relations Associate*
Amy Murray, *Videographer*

Marketing and Audience Services

David Steffen, *Director of Marketing and Audience Services*

Nicholas Reilingh, *Database and Systems Manager*

Maia Kaufman, *Audience and Member Services Manager*

Brittany Brouker, *Marketing Manager*

Garrett Sager, *Digital Marketing Assistant*

Claire Thiemann '11, *Senior House Manager*

Jesika Berry, *House Manager*

Collin Lewis APS '21, *Box Office Supervisor*

Erik Long, *Box Office Supervisor*

Paulina Swierczek VAP '19, *Box Office Supervisor*

David Bánóczy-Ruof '22, *Assistant House Manager*

Hazaiah Tompkins '19, *Assistant House Manager*

Facilities

Mark Crittenden, *Facilities Manager*

Ray Stegner, *Building Operations Manager*

Doug Pitcher, *Building Operations Coordinator*

Chris Lyons, *Building Operations Assistant*

Hazaiah Tompkins '19, *Community Space Manager*

Robyn Charter, *Fire Panel Monitor*

Bill Cavanaugh, *Environmental Specialist*

Drita Gjokaj, *Environmental Specialist*

Oksana Ryabinkina, *Environmental Specialist*

BARD MUSIC FESTIVAL

Artistic Directors

Leon Botstein
Christopher H. Gibbs

Executive Director

Irene Zedlacher

Associate Director

Raissa St. Pierre '87

Program Committee

Byron Adams
Leon Botstein
Christopher H. Gibbs
Richard Wilson
Irene Zedlacher

Director of Choruses

James Bagwell

Vocal Casting

Joshua Winograde

Producer, Staged Concerts

Nunally Kersh

THE ORCHESTRA NOW

Leon Botstein, *Music Director*
James Bagwell, *Academic Director and Associate Conductor*
Jindong Cai, *Associate Conductor*
Zachary Schwartzman, *Resident Conductor*
Andrés Rivas, *Assistant Conductor*
Erica Kieseewetter, *Professor of Orchestral Practice*
Bridget Kibbey, *Director of Chamber Music and Arts Advocacy*

Administration

Kristin Roca, *Executive Director*
Brian J. Heck, *Director of Marketing*
Nicole M. de Jesús '94, *Director of Development*
Sebastian Danila, *Music Preparer and Researcher*
Marielle Metivier, *Orchestra Manager*
Benjamin Oatmen, *Librarian*
Viktor Tóth '16, *Production Coordinator*
Leonardo Pineda, *Director of Youth Educational Performance and South American Music Curator*

BARD COLLEGE CONSERVATORY OF MUSIC

Tan Dun, *Dean*
Frank Corliss, *Director*
Marka Gustavsson, *Associate Director, Chamber Music Coordinator*
Eileen Brickner, *Dean of Students*
Nick Edwards, *Admissions Counselor*
Ann Gabler, *Concert Office Coordinator*
Erica Kieseewetter, *Director of Orchestral Studies*
Emmanuel Koh, *Lesson Scheduler*
Hsiao-Fang Lin, *Orchestra Manager*
Katie Rossiter, *Admissions Director*

US-China Music Institute

Jindong Cai, *Director*
Kathryn Wright, *Managing Director*
Hsiao-Fang Lin, *Director of Music Programming*

LIVESTREAM

Production Management

Jason Wells, *Director of Production*
Steven J. Dean, *Production Manager*

Streaming

Ashley Tata, *Director*
Vanessa Hart, *Production Stage Manager*
Liminal Entertainment Technologies, LLC
Andy Carluccio
Jonathan Kokotajilo
John Gasper, *Video Technician*

Audio

Marlan Barry, *Audio Engineer*
Lex Morton, *Audio Supervisor*
Sienna Sherer, *Audio Run Crew*

Run Crew

Emily Beck, *Stage Manager*
Walter Daniels, *Lights*
Shane Crittenden, *Stagehand*
Jon Callazo '20, *Stagehand*
Drew Youmanns, *Stagehand*

The **Fisher Center** develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and a hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present as well as visions of the future. The Fisher Center demonstrates Bard's commitment to the performing arts as a cultural and educational necessity. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world. Building on a 160-year history as a competitive and innovative undergraduate institution, Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders.

Founded in 1860, **Bard College** in Annandale-on-Hudson, New York, is an independent, residential, coeducational college offering a four-year BA program in the liberal arts and sciences and a five-year BA/BS degree in economics and finance. The Bard College Conservatory of Music offers a five-year program in which students pursue a dual degree—a BMus and a BA in a field other than music. Bard offers MMus degrees in conjunction with the Conservatory and The Orchestra Now, and at Longy School of Music of Bard College in Cambridge, Massachusetts. Bard and its affiliated institutions also grant the following degrees: AA at Bard Early Colleges, public schools with campuses in New York City, Baltimore, Cleveland, Newark, New Jersey, New Orleans, and Washington, D.C.; AA and BA at Bard College at Simon's Rock; The Early College, in Great Barrington, Massachusetts, and through the Bard Prison Initiative at six correctional institutions in New York State; MA in curatorial studies, MS and MA in economic theory and policy, and MS in environmental policy and in climate science and policy at the Annandale campus; MFA and MAT at multiple campuses; MBA in sustainability in New York City; and MA, MPhil, and PhD in the decorative arts, design history, and material culture at the Bard Graduate Center in Manhattan. Internationally, Bard confers BA and MAT degrees at Al-Quds University in East Jerusalem and American University of Central Asia in Kyrgyzstan; BA degrees at Bard College Berlin: A Liberal Arts University; and BA and MA degrees at the Faculty of Liberal Arts and Sciences, St. Petersburg State University, Russia (Smolny), which are part of the Open Society University Network. Bard offers nearly 50 academic programs in four divisions. Total enrollment for Bard College and its affiliates is approximately 6,000 students. The undergraduate College has an enrollment of about 1,800 and a student-to-faculty ratio of 9:1. Bard's acquisition of the Montgomery Place estate brings the size of the campus to nearly 1,000 acres.

OUT OF THE SILENCE: A CELEBRATION OF MUSIC

PROGRAM ONE

UPSTREAMING

Saturday, September 5

5:30 pm

The Orchestra Now, conducted by Leon Botstein, and James Bagwell

Works by William Grant Still, George Walker, and Felix Mendelssohn

COMPOSER ROUNDTABLE

UPSTREAMING

Saturday, September 12

4 pm

With Joan Tower, moderator; Adolphus Hailstork; Jessie Montgomery; and Alvin Singleton

PROGRAM TWO

UPSTREAMING

Saturday, September 12

5:30 pm

**The Orchestra Now, conducted by Leon Botstein, James Bagwell, Andrés Rivas,
and Zachary Schwartzman**

Works by Jessie Montgomery, Alvin Singleton, Adolphus Hailstork, and Antonin Dvořák

PROGRAM THREE

UPSTREAMING

Saturday, September 19

5:30 pm

**The Orchestra Now, conducted by Leon Botstein, Andrés Rivas,
and Zachary Schwartzman**

Works by Roque Cordero, Samuel Coleridge-Taylor, and Pyotr Ilyich Tchaikovsky

PROGRAM FOUR

UPSTREAMING

Saturday, September 26

5:30 pm

The Orchestra Now, conducted by Leon Botstein

Works by Duke Ellington, Chevalier de Saint-Georges, and Béla Bartók

FISHER
CENTER

BARD MUSIC FESTIVAL
REDISCOVERIES

TŌN THE
ORCHESTRA
NOW.