NEW & CLASSIC WORKS FOR STRINGS

James Bagwell conductor

Sunday, February 21, 2021
Performance #162 Season 6, Concert 10
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CONCERT QUICK GUIDE

JAMES BAGWELL conductor

CONCERT TIMELINE
1 hour and 45 minutes

Falling Together
Fantasia on a Theme
Popcorn Superhet Receiver
Holberg Suite
20 min
16 min
17 min
21 min

Brief remarks by Eva Roebuck, cello

SARAH HENNIES
Born 1979 in Louisville, KY
FALLING TOGETHER
World Premiere
Written 2021, at age 41

Brief remarks by Katelyn Hoag, viola

RALPH VAUGHAN WILLIAMS
Born 10/12/1872 in Down Ampney, Gloucestershire, England
Died 8/26/1958 at age 85 in London
FANTASIA ON A THEME BY THOMAS TALLIS
Written 1910, at age 37; Revised in 1913 and 1919
Premiered: 9/6/1910 at Gloucester Cathedral in Gloucester, England; London Symphony Orchestra; Vaughan Williams conductor
First TŌN Performance 4/20/2018 at Aaron Davis Hall in NYC; Jan Latham-Koenig conductor

Brief remarks by Pecos Singer, cello

EDWARD GRIEG
Born 6/15/1843 in Bergen, Norway
Died 6/15/1907 at age 64 in Bergen, Norway
HOLBERG SUITE
(FROM HOLBERG’S TIME)
Praeludie 3 min
Sarabande 4 min
Gavotte 4 min
Air 6 min
Regal 4 min
Written 1884, at age 41; arranged for string orchestra in 1885
Piano Version Premiered 11/1884 in Berlin, Norway; Grieg piano
Orchestra Version Premiered 3/13/1885 in Bergen, Norway; Grieg conductor

Brief remarks by Zhen Liu, viola

All timings are approximate | Composer artwork by Khoa Doan.
THE MUSIC
SARAH HENNIES’ FALLING TOGETHER
Notes by the composer

For many years I have been interested in labor as musical material. Labor is a necessity for human wellbeing—both economically and psychologically—despite being a source of weariness and stress. I often compose this “work music” using a series of unusual repeating patterns that represent the effort and repetition of labor.

Falling Together is inspired by the orchestral work of Iannis Xenakis, who composed individual parts for each member of the orchestra rather than grouping musicians by section that play in unison. The work’s utopian “society” of all members working differently but together gradually exhausts itself.
VAUGHAN WILLIAMS’ FANTASIA ON A THEME BY THOMAS TALLIS
Notes by TÔN violinist Xinran Li

The Background
Fantasia on a Theme by Thomas Tallis, also known as the Tallis Fantasia, is a one-movement work for string orchestra by English composer Ralph Vaughan Williams. It was premiered by the composer and the London Symphony Orchestra in the Gloucester Cathedral in 1910. The Fantasia is constructed for double string orchestra with string quartet, and is inspired by both a theme by 16th-century English composer Thomas Tallis, and John Bunyan’s Christian allegory The Pilgrim’s Progress, with which Vaughan Williams had a lifelong obsession. He adapted the tune from a hymn by English poet Joseph Addison:

When rising from the bed of death,
O’erwhelmed with guilt and fear,
I see my Maker face to face,
O how shall I appear?

The Music
The harmonies in the piece have a continuous sweeping motion, and the work has a nonstop changing texture. With roots in improvisation by each of the solo players, the Fantasia builds up with its complicated, flowing layers with interesting tones. It is full, serene, and spiritual. It is covered by layers and layers of the string ensemble with its shimmering tones. Combining English folk and Renaissance stylings, the work blurs boundaries, switching between major and minor keys, creating an earthy, subtle chill. This piece brings me to a starry sky, and an oak forest. It sounds familiar but vague, something that is old but new, something that is so large but also so small. It is a rising swell, a wave that carries me away to a secret place of my own.
The Composer and The Music

Creating *Popcorn*
Greenwood wrote the piece by playing many of its expansive tone clusters on the viola, then manipulating those notes using the industry standard audio-editing software Pro Tools, creating an orchestra of Jonny Greenwoods. Through the same process, he also multi-tracked an ondes Martenot (an early electronic keyboard from 1929 that sounds like a theremin) and transcribed his creation for string orchestra all by hand. “There’s nothing like sitting in a completely quiet room, and then the strings start up,” Greenwood comments. “It’s like when you go to the cinema—the first two or three minutes of any film are amazing because the scale of the screen is so big. Directors can pretty much do anything for those first few minutes. It doesn’t matter how many films you see, it’s still a big moment.”

A BBC Commission
Independently of his acclaimed work for Radiohead, Greenwood has established a growing reputation for himself as a composer of “classical” works, and as one of the most sought-after film composers working in Britain. In 2004, Greenwood was made composer-in-residence with the BBC Concert Orchestra. *Popcorn Superhet Receiver* was the first fruit of this association, premiered by the BBC Concert Orchestra and Robert Ziegler in April 2005. Greenwood’s own comments on the piece are as follows: “This was my first commission for the BBC Concert Orchestra—and a chance to try out a long-held ambition to write something using large, Penderecki-style microtonal clusters. I wanted to start from white noise, treating it like a big block to carve up and distort . . . You can just do things with the classical orchestra that unsettle you, that are sort of slightly wrong, that have some kind of undercurrent that’s slightly sinister.”
The Backstory
While classical music’s top composers dished out symphonies and concertos to gain recognition, Edvard Grieg forged a slightly different compositional path to popularity. How did a Norwegian composer with a large compositional output of choral pieces and short lyric suites join the classical music cannon? Simple: Grieg drew inspiration from the traditional Norwegian folk songs of his homeland. Before long, his writings became adopted as the nationalistic style of Norway. That being said, it is no surprise that Grieg was asked to compose festival music for the 200th anniversary of prominent Norwegian-Danish playwright Ludvig Holberg. On Dec 3, 1884, From Holberg’s Time: Suite in the olden style was premiered, along with an assortment of pieces that were inspired by the popular music during Holberg’s lifetime. Grieg engages in various meters and rhythms to blend Norwegian folksongs with classic Baroque dances. Definitely written with twirling and toe-tapping in mind! A year later, the Holberg Suite was rewritten for a string orchestra. This was a clever move, in my opinion, because it showcases the wide range of color, techniques, and versatility of this lesser-known ensemble.

The Music
This five-movement suite begins with a Praelude, imitating the broken chord progressions found in 18th-century harpsichord preludes. The Sarabande spotlights a solo cello-turned-trio, while mordant trills add the flavor of folk ornamentation over bass pizzicatti. A cheerful lilt in the bow adds a buoyant spring to the Gavotte, accompanied by a leisure drone played by the first violins. After taking an unexpected detour in the form of a Musette, this drone inherits a bagpipe-like quality before returning back as an accompanimental role. The fourth movement, Air, showcases the rich sound of a large string orchestra, and 18th-century ornamentals add intensity by prolonging harmonic climaxes. The final movement is a lively Rigaudon. Solo violin and solo viola create an energetic momentum with rapid folk passages, while the Poco meno mosso recalls the lilting folk-like qualities of previous movements.

GRIEG’S HOLBERG SUITE
Notes by TŌN violinist Misty Drake
THE ARTISTS
James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was recently named associate conductor and academic director of The Orchestra Now (TŌN) and was appointed principal guest conductor of the American Symphony Orchestra in 2009. He has led both ensembles in concerts at Carnegie Hall and Lincoln Center. He served as music director of The Collegiate Chorale from 2009–15. Highlights included conducting rarely-performed operas at Carnegie Hall, including Bellini’s *Beatrice di Tenda*, Rossini’s *Möise et Pharaon*, and Boito’s *Mefistofele*. He conducted the New York premiere of Philip Glass’ *Toltec Symphony* and Osvaldo Golijov’s *Oceana* 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 the work. He has collaborated since 2011 with singer and composer Natalie Merchant, conducting orchestras across the country, including the San Francisco and Seattle Symphonies. Other recent performances include 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*.

Mr. Bagwell is a regular guest conductor for The Tulsa Symphony. In 2011 and 2012 he conducted the Amici New York Orchestra at the OK Mozart Festival, and in December 2014 made his second appearance with the Cincinnati Symphony Orchestra. He frequently appears as guest conductor for orchestras around the country and abroad, including the Jerusalem Symphony, the Interlochen Music Festival, and the Indianapolis Chamber Orchestra.

A noted choral conductor, Mr. Bagwell has prepared The Concert Chorale of New York for numerous performances with the New York Philharmonic over the past several years. In 2018, he prepared The Concert Chorale for performances with the Los Angeles Philharmonic, and prepared two concerts for the Mostly Mozart Festival. Since 2003 he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the annual SummerScape festival.

Mr. Bagwell is Professor of Music at Bard College and Director of Performance Studies in the Bard College Conservatory of Music.
Jonny Greenwood is best known as the lead guitarist of the band Radiohead, whom he joined while still at school. He started to study psychology and music at Oxford Brookes University, but only finished his first term before leaving to sign a six-album deal with EMI, and start his recording career with Radiohead. Radiohead have seen phenomenal success over the past decade, with multi-platinum album sales and an ever-growing, worldwide following.

Mr. Greenwood is no stranger to classical music, though. His musical interests included Messiaen and Ligeti and he started out as a viola player. He plays several other instruments too, including piano, recorder, and harmonica, and has a particular love for the ondes Martenot. To date, he has penned a number of “classical” works: smear (two ondes Martenots and ensemble), Popcorn Superhet Receiver (string orchestra), Doghouse (string trio and large orchestra), 48 Responses to Polymorphia (48 strings), and Water (chamber orchestra).

smear, commissioned by the FuseLeeds festival, was premiered there in March 2004 by the London Sinfonietta. In March 2005 Mr. Greenwood was Featured Composer at the South Bank Centre’s cutting-edge Ether Festival, where the revised version of smear was performed by the London Sinfonietta in the Royal Festival Hall, one of its two sell-out concerts there. It was later released on CD on the London Sinfonietta Label as part of their Jerwood Series.

In 2004, Mr. Greenwood was made composer-in-residence with the BBC Concert Orchestra. The first fruit of this association was Popcorn Superhet Receiver, a BBC commission, premiered by the BBC Concert Orchestra and Robert Ziegler in April 2005. The piece was inspired by radio static and the extended, dissonant chords of Polish composer Penderecki's Threnody for the Victims of Hiroshima. Popcorn Superhet Receiver won the BBC Radio 3 Listeners’ Award at the 2006 British Composer Awards and, as part of the award, Mr. Greenwood received funding from the PRS Foundation towards the commission of a new orchestral work, Doghouse, which was premiered by the BBC Concert Orchestra and Robert Ziegler in February 2010. Water was a commission from the Australian Chamber Orchestra, and toured worldwide by them in 2014.

Sections of Popcorn Superhet Reciever were later worked into Mr. Greenwood’s soundtrack for the 2007 Oscar-winning Paul Thomas Anderson film There Will Be Blood. The soundtrack itself was controversially declared ineligible for an Oscar as “the majority of the music was not composed specifically for the film.” However, he went on to win the Best Film Score award at the 2007 Evening Standard British Film Awards, and the Critics’ Choice Award for Best Composer by the Broadcast Film Critics Association of the USA. Subsequent film credits include Tran Anh Hung’s Norwegian Wood, based on the novel by Haruki Murakami, Lynne Ramsay’s We Need To Talk About Kevin, and the Paul Thomas Anderson films The Master and Inherent Vice.
SARAH HENNIES  
composer  

Sarah Hennies is a composer based in upstate New York whose work is concerned with a variety of musical, sociopolitical, and psychological issues including queer & trans identity, love, intimacy, psychoacoustics, and percussion. She is primarily a composer of small chamber works, but is also active in improvisation, film, performance art, and dance. She presents her work internationally as both a composer and percussionist, with notable performances at Le Guess Who in Utrecht; Festival Cable in Nantes, France; send + receive in Winnipeg, Canada; O’Art Space in Milan; The OBEY Convention in Halifax, Canada; Cafe Oto in London; ALICE in Copenhagen, Denmark; and the Edition Festival Stockholm, Sweden. As a composer, she has received commissions across a wide array of performers and ensembles, including Bearthoven, Bent Duo, Cristian Alvear, Claire Chase, R. Andrew Lee in Denver, LIMINAR, Thin Edge New Music Collective, Two-Way Street, and Yarn/Wire.  

Ms. Hennies’ ground-breaking audio-visual work Contralto (2017) explores transfeminine identity through the elements of “voice feminization” therapy, featuring a cast of transgender women accompanied by a dense and varied musical score for string quartet and three percussionists. The work has been in high demand since its premiere, with numerous performances taking place around North America, Europe, and Australia, and was one of four finalists for the 2019 Queer|Art Prize.  

Ms. Hennies is the recipient of a 2019 Foundation for Contemporary Arts Grants to Artists Award, a 2016 fellowship in music/sound from the New York Foundation for the Arts, and has received additional support from New Music USA, the New York State Council on the Arts, and the Community Arts Partnership of Tompkins County.  

Ms. Hennies is currently a Visiting Assistant Professor of Music at Bard College.
THE ORCHESTRA NOW

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 by sharing their unique personal insights in a welcoming environment. Hand-picked from the world’s leading conservatories—including the Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and the Eastman School of Music—the members of TÔN are 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, whom The New York Times said “draws rich, expressive playing from the orchestra,” founded TÔN in 2015 as a graduate program at Bard College, where he is also president. TÔN offers both a three-year master’s degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestra Studies. The orchestra’s home base is the Frank Gehry-designed Fisher Center at Bard, where it performs multiple concerts each season and takes part in the annual Bard Music Festival. It also performs regularly at the finest venues in New York, including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and others across NYC and beyond. HuffPost, who has called TÔN’s performances “dramatic and intense,” praises these concerts as “an opportunity to see talented musicians early in their careers.”

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 TÔN 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 TÔN’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 live-streamed on The Violin Channel.

Explore upcoming concerts, see what our musicians have to say, and more at theorchestranow.org. For more information on the academic program, visit bard.edu/theorchnow.
Leon Botstein Music Director

**Violin I**
- Esther Goldy Roestan  
  *Concertmaster; Solo*
- Tin Yan Lee  
  *Principal, Orchestra*
- Yurie Mitsuhashi
- Gergő Krisztían Tóth
- Zhen Liu
- Bram Margoles  
  *Principal, Orchestra*
- Xinran Li

**Violin II**
- Yinglin Zhou  
  *Principal; Solo*
- Yada Lee  
  *Principal*
- Misty Drake
- Stuart McDonald
- Shaina Pan
- Gaia Mariani Ramsdell
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**Viola**
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- Hyunjung Song  
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- Lucas Goodman  
  *Principal, Orchestra*
- Katelyn Hoag
- Celia Daggy*
- Leonardo Vásquez
- Chacón*

**Cello**
- Sarah Schoeffler  
  *Principal*
- Pecos Singer  
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- Cameron Collins
- Kelly Knox
- Sara Page  
  *Principal, Orchestra*
- Lucas Button

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- Eva Roebuck*
- Tristen Jarvis  
  *Principal*
- Luke Stence  
  *Principal, Orchestra*
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- Kaden Henderson  
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- Mariya-Andoniya Henderson*

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

*cello*

Eva will talk briefly about Sarah Hennies’ *Falling Together* before the performance.

**Hometown:** Merriam, KS

**Alma maters:** Cleveland Institute of Music, M.M.; Kansas State University, B.M.

**Appearances:** Sarasota Orchestra, 2020; Buffalo Philharmonic Orchestra, 2019; Louisiana Philharmonic Orchestra, 2019; National Repertory Orchestra, 2018, Heartland Chamber Music Festival, 2017

**What is your earliest memory of classical music?** I remember watching the 1940 movie *Fantasia* as a child and being absolutely enchanted with the Beethoven *Pastoral* Symphony scenes with the cherubs, centaurs, fauns, Pegasus, and Bacchus, etc. It’s one of my favorite pieces to this day. Also, I loved the infamous YoYo-Ma episode of *Arthur* on PBS Kids.

**What is your favorite piece of music, and why do you love it?** My answer is constantly changing, but Mahler’s Symphonies 5 and 9 will always hit me hard. It never fails to give me goosebumps when I am surrounded by that immense depth of sound and emotion.

**Favorite non-classical musician or band:** Alt-J, Anderson .Paak, Esperanza Spalding, Freddie Hubbard, Queen

**If you could play another instrument, what would it be?** I’d love to be a pianist or a jazz singer.

**If you weren’t a musician, what would you be doing?** I’d be an artist, or perhaps a photojournalist. Something in the visual realm!

**Tell us something about yourself that might surprise us:** In 2014 I worked as an English-Mandarin translator for YangMingShan National Park in Taipei.

**Piece of advice for a young classical musician:** Develop an excellent work ethic sooner in life. Don’t hold your failures up next to someone else’s successes. Be kind to your colleagues, but also remember to be kind to yourself.
KATELYN HOAG
viola

Katelyn will talk briefly about Vaughan Williams’ Fantasia on a Theme by Thomas Tallis before the performance.

**Hometown:** Flossmoor, IL

**Alma maters:** Indiana University Jacobs School of Music, M.M and P.D.; University of Michigan School of Music, Theatre, and Dance, B.M.

**Appearances:** Schleswig-Holstein Musik Festival, 2019; Pacific Music Festival, 2018; Owensboro Symphony Orchestra, 2016–19; Evansville Philharmonic Orchestra, 2018–19; Aspen Music Festival, 2017

**What is your earliest memory of classical music?** Listening to my grandma play piano when I was really young. She taught herself to play and never used any sheet music, which was so impressive to me. She inspired me to study classical music.

**How did you hear about TŌN? What inspired you to apply?** I heard about TŌN through people I knew at school who joined TŌN after graduation. I was inspired by the prospect of playing in a high-level ensemble of musicians around my age along with TŌN’s aim to provide its musicians with the proper tools to make their own careers.

**What is your favorite piece of music, and why do you love it?** This is constantly changing, but right now I’d say the Schubert Cello Quintet. Each movement is stunningly beautiful.

**Favorite non-classical musician or band:** Everyone probably says this, but I’m going to have to go with the Beatles.

**Which three people, dead or alive, would you like to have dinner with and why?** I would have dinner with Bernstein, Mozart, and Michelle Obama. They have all had a tremendous impact, and I’d be intrigued to see what it would be like to have a real-life conversation with them.

**Tell us something about yourself that might surprise us:** I played competitive golf until I went to college, and it was a significant part of my life. I actually qualified for Illinois’ state golf tournament three times, and my team even won the whole thing once!

**Piece of advice for a young classical musician:** Stay positive to yourself and to others. Also, never forget the joyous feeling that music-making brings!
PECOS SINGER

cello

Pecos will talk briefly about Jonny Greenwood’s *Popcorn Superhet Receiver* before the performance.

**Hometown:** Santa Fe, NM

**Alma maters:** University of Oregon, B.M. 2014; San Francisco Conservatory of Music, M.M. 2016; University of Maryland, D.M.A. 2019

**Awards/Competitions:** Grammy nomination, 2019 National Orchestral Institute Philharmonic, *Ruggles, Stucky & Harbison: Orchestral Works*, David Alan Miller, conductor; Winner, 2016 San Francisco Conservatory of Music Baroque Concerto Competition; Awarded, 2014–present, 1921 cello by Giovanni Cutugno, Carlsen Cello Foundation

**Appearances:** Fairfax Symphony Orchestra, VA, substitute, 2019; Annapolis Symphony Orchestra, MD, substitute, 2018–19; National Orchestral Institute Philharmonic, MD, 2017; Green Mountain Chamber Music Festival, VT, 2013–14; Zephyr International Chamber Music Course and Festival, Italy, 2015; International Masterclasses Gaming, Austria, 2017

**What is your earliest memory of classical music?** Listening to the recording of Brahms’ E-minor Cello Sonata performed by Mstislav Rostropovich; also hearing Tchaikovsky symphonies on the CD player in my living room.

**What has been your favorite experience as a musician?** One wonderful benefit of a life in music is the opportunity to travel. Playing chamber music with people from all over the country and in beautiful places around the world have been some of the most memorable experiences in my life. Playing my first complete string quartet at the Green Mountain Chamber Music Festival in Burlington, VT, performing at the Zephyr International Chamber Music Festival in the northern Italian Alps, and studying Baroque cello with Guy Fishman in rural Austria have been particularly memorable.

**If you could play another instrument, what would it be?** Jazz/Rock drum set

**If you weren’t a musician, what would you be doing?** I’ve always been interested in science and technology, especially alternative energy and robotics.

**Which three people, dead or alive, would you like to have dinner with and why?** Barack Obama, Yo-Yo Ma, and Lady Gaga. I think it would make for great conversation.
ZHEN LIU  
aviolin

Zhen will talk briefly about Grieg’s Holberg Suite before the performance.

Hometown: Chifeng, Inner Mongolia, China


Awards/Competitions: 2nd prize, 2011 Hong Kong International Violin Competition; 3rd prize, 2014 Canada Calgary Morning-side Music Bridge Chamber Competition; Winner, 2017 Bard College Conservatory Concerto Competition; Participant, 2012 Menuhin International Violin Competition, Beijing, China; Participant, 2018 Menuhin International Violin Competition, Geneva, Switzerland; Participant, 2018 Stern International Violin Competition, Shanghai, China


Who is your biggest inspiration? Violinists Hilary Hahn and Shmuel Ashkenasi

Which composer or genre of music do you feel you connect with the most? Johannes Brahms

What is your favorite piece of music, and why do you love it? Beethoven’s music—all of the accidents from his music are surprising to me; I enjoyed them a lot. Those kinds of dynamics show the character of Beethoven.

What has been your favorite experience as a musician? The failed experiences, like failed competitions or juries.

If you weren’t a musician, what would you be doing? Cooking, being a professional chef

What is your favorite place you’ve traveled to and why? Chicago, I love cold weather.

Piece of advice for a young classical musician: Never give up.
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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, MEd in environmental education, 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 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.
Leon Botstein and all of us at The Orchestra Now would like to express our sincere appreciation to **Emily Sachar** for underwriting the TŌN-branded masks. Thank you for safeguarding the health and vitality of our musicians during this time.