Bard College Conservatory of Music

Rest in Pieces

In Memory of Opera

Bard College Conservatory of Music
Graduate Vocal Arts Program
The Orchestra Now
James Bagwell, *Conductor*

Friday, March 6, 2020 at 7:30 pm
Sunday, March 8, 2020 at 3:00 pm
Sosnoff Theater
Fisher Center for the Performing Arts at Bard College

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Cello Peter Wiley
Double Bass Bradley Aikman, Leigh Mesh
Harp Sara Cutler, Bridget Kibbey
Piano Richard Goode*, Benjamin Hochman
Flute Nadine Asin*, Tara Helen O'Connor
Oboe Elaine Douvas, Melissa Hooper, Alexandra Knoll, Ryan Roberts
Clarinet David Krakauer, Pascual Martínez-Forteza, Anthony McGill
Bassoon Marc Goldberg
Horn Barbara Jöstlein Currie, Julie Landsman*, Jeffrey Lang, Julia Pilant
Trumpet Carl Albach, Edward Carroll
Trombone Demian Austin, John Romero, Nicholas Schwartz, Weston Sprott
Tuba Derek Fenstermacher, Marcus Rojas
Percussion Eric Cha-Beach and Jason Treuting of So Percussion, Jason Haaheim
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Music Theory and History Christopher H. Gibbs, Peter Laki, Eric Wen
Alexander Technique Alexander Farkas
*master classes

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Voice Edith Bers, Richard Cox Lorraine Nubar, Joan Patenaude-Yarnell
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Acting Workshop Jack Ferver
Diction Workshop Erika Switzer
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Movement Exploration Workshop Sondra Loring
Professional Development Workshop Lucy Dhegrae
Orchestral and Choral Conducting James Bagwell, *Codirector*
Leon Botstein, *Codirector*
Orchestral Conducting Leon Botstein, James Bagwell
Choral Conducting James Bagwell
Composition Susan Botti
Music History and Theory James Bagwell, Kyle Gann, Christopher H. Gibbs, Peter Laki, Eric Wen
Languages Bard College Faculty

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Erika Switzer, *Director*

Preparatory Division
Ryan Kamm, Susanne Son, *Directors*
Voice Meredith Lustig, Chloe Schaaf, Lucia Hyungyu Song
Violin/Viola Helena Baillie, Jaram Kim, Emmanuel Koh
Cello Sean Katsuyama
Double Bass Ryan Kamm
Percussion David Degge
Piano Sachiko Kato, Amy Kawa Posner, Janara Khassenova, Victoria Schwartzman, Susanne Son, Jingwen Tu, Wei Zhou
Clarinet/Saxophone Ian Tyson
Horn David Posner
Trombone Hsiao-Fang Lin
Guitar David Temple
Composition Martha Sullivan, David Temple
Early Childhood and Chorus Amy Kawa Posner
Jazz Jessica Jones
Chamber Groups Wan Shyuan Wu

Participating Bard Music Program Faculty
James Bagwell, *Program Director*
Jazz Studies Thurman Barker, John Esposito, Erica Lindsay
Theory and Composition Kyle Gann
Chamber Music Marka Gustavsson, Blair McMillen
Musicology Christopher H. Gibbs, Peter Laki
Voice Teresa Buchholz, Ilka LoMonaco, Rufus Müller

THE BARD COLLEGE CONSERVATORY OF MUSIC
GRADUATE VOCAL ARTS PROGRAM

presents

REST IN PIECES

Conceived and directed by Stephanie Blythe with John Jarboe

Members of the Graduate Vocal Arts Program

The Orchestra Now

James Bagwell, *Conductor*

Operas represented in *Rest in Pieces*

Carmen, Georges Bizet

La bohème, Giacomo Puccini

The Tender Land, Aaron Copland

Don Giovanni, Wolfgang Amadeus Mozart

Ariadne auf Naxos, Richard Strauss

Character List (in aria order)

Mimi	Margaret Tigue
Don Giovanni	Louis Tiemann
Carmen	Hailey McAvoy
Laurie	Megan Jones
Zerlina	Diana Schwam
Harlequin	CodyRay Caho
Escamillo	Wayne Arthur Paul
Commendatore	Pauline Tan
Rodolfo	Maximillian Jansen
Musetta	Chelsea Fingal DeSouza
Donna Elvira	Brad Testerman
Zerbinetta	Maggie McGuire
Mercédès	Chuanyuan Liu
Composer	Jardena Gertler-Jaffe

There will be one 20 minute intermission

Creative Team
Stephanie Blythe, *Director*, *Cowriter*
Gina Hays, *Stage Manager*
James Bagwell, *Conductor*
Zachary Swartzman, *Assistant Conductor*
John Jarboe, *Devised Theater Muse*, *Cowriter*
Members of the Graduate Vocal Arts Program, *Cowriters*
Kayo Iwama, Lucy Fitz Gibbon, Erika Switzer, *Music Coaches*
Anshuman Bhatia, *Lighting Designer*
Jennifer Donovan, *Hair and Makeup*
Kristin Roca, *Choreography*
Maureen Schell, *Costume Designer*
David Szlasa, *Scenic and Projection Designer*
Tom Watson, *Wig Artist*

Supertitles by the Singers of the Vocal Arts Program
Editor, Lucy Fitz Gibbon
Operator, Tonia Miki

Production
Tricia Reed, *Producer, Bard College Conservatory of Music*
Jason Wells, *Director of Production, Fisher Center*
Stephen Dean, *Associate Production Manager, Fisher Center*
Sarah Jick, *Associate Production Manager, Fisher Center*
Richard Reiser, *Technical Director*
Josh Foreman, *Light Supervisor*
Seth Chrisman, *Audio and Video Supervisor*
Brynn Gilchrist, *Production Administrator*
AddieRose Forstman, *Assistant Costume Designer*

Rehearsal Pianists
Bethany Pietroniro
Ryan McCullough
Tonia Miki
Sung-Soo Cho
Shuhui (Sophia) Zhou

Conducting Asssistants
Shutong Li
David Mascari
Glenn Alexander II
Micah Gleason
Yeounho Jo

Graduate Vocal Arts Program
Stephanie Blythe, *Artistic Director*
Kayo Iwama, *Associate Director*
Erika Switzer, *Director, Postgraduate Collaborative Piano Fellowship, Coordinator of Extracurricular Performances*
Sun-Ly Pierce, *Administrative Assistant and Program Coordinator*

The Orchestra Now
Artistic Staff
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James Bagwell *Associate Conductor and Academic Director*
Jindong Cai *Associate Conductor*
Zachary Schwartzman *Resident Conductor*
Andrés Rivas *Assistant Conductor*
Erica Kiesewetter *Professor of Orchestral Practice*
Bridget Kibbey *Director of Chamber Music and Arts Advocacy*

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Sebastian Danila *Music Preparer and Researcher*
Marielle Metivier *Orchestra Manager*
Benjamin Oatmen *Librarian*
Viktor Tóth *Production Coordinator*
Leonardo Pineda TŌN ’19 *Director of Youth Music Education Outreach*

Founded in 2015, **The Orchestra Now (TŌN)** is an innovative preprofessional orchestra and graduate program at Bard College that is preparing a new generation of musicians to break down barriers between modern audiences and great orchestral music of the past and present. The musicians of TŌN are 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. In addition to a concert series at their home base—the Richard B. Fisher Center for the Performing Arts at Bard College—they perform multiple concerts each season at Carnegie Hall and Lincoln Center, and offer complimentary concerts at venues in both New York City and the Hudson Valley. At The Metropolitan Museum of Art, they join music director Leon Botstein in the series Sight & Sound as he explores the places where musical and visual expression meet, pairing orchestral works with museum exhibitions. In addition to Botstein and TŌN’s associate conductor and academic director, James Bagwell, guest conductors and soloists have included Hans Graf, Leonard Slatkin, Neeme Järvi, Vadim Repin, Fabio Luisi, Peter Serkin, Gerard Schwarz, Tan Dun, Zuill Bailey, and JoAnn Falletta.

THE ORCHESTRA NOW

Leon Botstein, *Music Director*

Violin I
Linda Duan *Concertmaster*
Tin Yan Lee
Yurie Mitsuhashi
Weiqiao Wu
Esther Goldy Roestan
Stuart McDonald
Zhen Liu

Violin II
Jacques Gadway *Principal*
Yuqian Zhang
Bram Margoles
Gergő Krisztián Tóth
Dillon Robb
Gaia Mariani Ramsdell
Tianpei Ai

Viola
Lucas Goodman *Principal*
Leonardo Vásquez Chacón
Katelyn Hoag
Sean Flynn
Batmyagmar Erdenebat
Larissa Mapua*

Cello
Lucas Button *Principal*
Chiyuan Ma
Pecos Singer
Sarah Schoeffler
Cameron Collins
Kelly Knox
Kyle Anderson*
Sara Page*
Eva Roebuck*

Bass
Justin Morgan *Principal*
Joshua DePoint
Kaden Henderson*
Mariya-Andoniya Henderson*
Amy Nickler*
Luke Stence*

Flute
Matthew Ross *Principal*
Denis Savelyev
Leanna Ginsburg *Piccolo*

Oboe
Shawn Hutchison
Regina Brady*
James Jihyun Kim*

Clarinet
Viktor Tóth *Principal*
Matthew Griffith
Ye Hu *Bass Clarinet*
Rodrigo Orviz Pevida*

Bassoon
Carl Gardner *Principal*
Matthew Gregoire
Xiaoxiao Yuan*

Horn
Sarah Konvalin *Principal*
Shannon Hagan
William Loveless VI
Emily Buehler
Luke Baker *Assistant*
Steven Harmon*

Trumpet
Guillermo García Cuesta *Principal*
Samuel Exline
Anita Tóth

Trombone
David Kidd *Principal*
Ian Striedter

Tuba
Jarrod Briley*

Timpani
Won Suk Lee
Jacob Lipham*

Percussion
Wanyuè Yè *Principal*
Charles Gillette*

Harp
Emily Melendes

Guest Musicians

Violin I
Nina Wong Sin I

Violin II
Yinglin Zhou

Viola
Karen Waltuch

Bass
Milad Daniari TŌN ’18
Stephen Jones

Oboe
Kira Shiner *Principal*
Michelle Farah *Bass Clarinet*

Bass Trombone
Matt Walley TŌN ’19

Percussion
Petra Elek

Keyboard
Ryan MacEvoy McCullough *Piano*
Ji Hea Hwang *Celeste*
Edward Forstman *Harmonium/Harpsichord*

** not performing in this concert*

Note on the Program:
In 2017, I got my first taste of devised theater with director/performer John Jarboe at The Bearded Ladies Cabaret in Philadelphia. We were part of small group of artists who worked as a writing community and, along with composer/arranger Daniel Kazemi and fellow performer Dito Van Reigersberg,used improvisation techniques to write a script and choose music together that would tell the story we wanted to tell. The process changed the way that I think as an artist and teacher- it made me feel more responsible to the audience, to the music, to words. The work made me a more honest communicator, and gave me a new skill set and insight that I know I never would have developed had it not been for that experience.

When I came to Bard last year as the new artistic director of the Graduate Vocal Arts Program, I decided that I would like to bring this idea of devised theater to our student opera. I thought of several concepts around which we might construct a piece, but it wasn't until I started talking about the project with John that we settled on an idea: to have our characters meeting up at a funeral - for opera.

The idea that opera is dead is not a new one. It has probably been bandied about by critics and aficionados alike for hundreds of years. And of course, opera is not dead. But what if opera decided to die metaphorically to itself, only to allow us to take what it has given us and to create something new? With this idea in mind, all 14 singers and I held our first collaborative meeting at which they were given the opportunity to choose five operas that would create our sources of building material. From these operas, they would choose characters and arias, giving all 14 of them a chance to shine. They could chose characters that spoke to them regardless of gender or voice type. We talked about all the things that opera has been, is, and could be, and where these characters stood with opera.

We had a wonderful three-day workshop with John Jarboe, who used dramaturgical games with writing and acting improvisations to bring our singers together as a cohesive company of artists who would construct our opera. The effect was magical. Together we chose the order of the arias and ensembles to create a two-act narrative, and the singers worked as a group to write the dialogues, forming the connective tissue that would tell our story. Their stories are our stories. People driven by love, anger, fears, desires - longing to be the people that they want to be. Self-determined. Using the music that has become a part of our collective consciousness to tell those transformative stories.

We live in a complicated world, and these terrific young talents are singing and performing right now, in this world. They don't see their art merely as a museum piece, but as a means to tell stories that are relevant to us all. This project is meant to give them a safe space in which to challenge accepted tropes, to develop new skills for writing and stagecraft, and to sing great music with a wonderful orchestra. As a teacher and director, I am thoroughly impressed with the community that they have created, with their honesty, hard work, and determination to form a company of artists working toward a specific goal - to tell rich, nuanced stories. As a fellow performer, I am moved by their humanity and generosity, and I look forward to seeing all the wonderful stories they will tell in the future.

—Stephanie Blythe

Who's Who And Their Stories Thus Far

Don Giovanni
Wolfgang Amadeus Mozart (1756–91)

He hardly needs introduction: **Don Giovanni** is that infamous Don Juan, a Spanish nobleman with a list of conquests in the thousands and little regard for anything but his own appetite. Ultimately he gets his comeuppance, thanks to the brilliant teamwork of some of his wronged women (with some otherworldly assistance). Otherwise known as Don Pedro, Commandant of Seville, the **Commendatore** is killed in the first scene of Mozart's Don Giovanni . Still, his early demise doesn't prevent him from being an extremely important character: not only does his death set into motion the events of the entire opera, the Commendatore also returns as a ghost and ultimately drags the unrepentant Don Giovanni to Hell.

Zerlina is a peasant who Don Giovanni attempts to woo on her wedding day, promising her a life of luxury and contentment, if she'll only leave her fiancé. Thanks to some intervention, and her own wits, Zerlina is able to escape the Don's clutches and even contribute to his downfall. **Donna Elvira** loved Don Giovanni, but he left her--like every other woman he seduces. She swears revenge, hunting him down and preventing him from wreaking more havoc with other women, including Zerlina. Still, her heart is torn: how can she feel pity for someone who treated her so poorly?

Carmen
Georges Bizet (1838–75)

Easily the most famous seductress of opera history, the titular character of Bizet's **Carmen** takes no prisoners in life or in love. We first meet Carmen on a break from her job at a Sevillian cigarette factory, but she quickly begins to attract trouble, first fighting with and cutting one of her co-workers and then charming her way out of prison. In the end, Carmen's self-assuredness, unflinching belief in fate, and desperate need for liberty lead to her downfall, and she is murdered by a scorned lover. **Mercédès** will follow her friend Carmen to the ends of the earth, or at the very least to the mountains outside of Seville on various criminal pursuits. Like Carmen, she's an outcast from "proper" society, frequenting Lillas Pastia's inn and entertaining the men who come there to drink Manzanilla. **Escamillo** is a bold bullfighter, brazen enough to be a victor in the ring and with enough charm to win the love of the crowd as well as Carmen's heart.

La Bohème
Giacomo Puccini (1858–1924)

Aspiring poet **Rodolfo** lives in a frigid Parisian bachelor pad with his friends Colline, Marcello, and Schaunard, all quintessential starving artists. His life is changed when a neighbor, **Mimì**, knocks and asks him to light her candle. The two immediately fall in love, but their happiness is overshadowed by Mimi's poor health: she suffers from tuberculosis. Eventually, Rodolfo tries to push Mimi away by appearing jealous,

hoping that if she becomes mistress to a more wealthy man, her health might improve. Their friend, the extremely self-assured **Musetta**, tries this trick and finds it to be effective--if boring! After a time as a wealthy man's arm candy, she decides to return to her old beau and love.

The Tender Land
Aaron Copland (1900–90)

Copland's The Tender Land was inspired by Walker Evans's photographs of farm workers during the Depression. **Laurie Moss** is a bright young woman, on the brink of graduating from high school in the American midwest. The world beyond her family's farm seems at once enticing and impossibly far away, and throughout the opera we see her grow from a sheltered girl to someone ready to make her her mark.

Ariadne auf Naxos
Richard Strauss (1864–1949)

Ariadne auf Naxos is the epitome of a convoluted plot, complete with an opera-within-an-opera, much to the Composer's chagrin. **The Composer** has written a Very Serious Opera, to be premiered at a fancy party in Vienna--but unfortunately, dinner runs late and the wealthy host decides that to save time, it will be performed simultaneously with the night's other entertainment: a commedia dell'arte troupe. Needless to say, the Composer is not amused. For **Harlequin** and **Zerbinetta**, though, being amusing is business as usual: as stars of their comedy troupe, they valiantly try to cheer up the stars of the Composer's opera. They know that there's more to life than just feeling depressed and being left alone on a rocky island in the middle of the ocean.

A Note on the Opening Chorale:

During one of our early writing rehearsals, we were all discussing how to begin the piece, looking for a musical way to show the formality and solemnity of the occasion. It was suggested that perhaps we should begin with a chorale, at which point I turned to the pianist who was playing our rehearsal that day, Ryan McCullough. I mused aloud that it might be lovely to have one of our company write something specific for the occasion. The next day, Ryan emailed a brilliant proposal for the piece, and before the week was out, it was written and being rehearsed. When talent, curiosity, and generosity meet, they perform a brilliant alchemy.

—Stephanie Blythe

"rip"
Ryan MacEvoy McCullough (b. 1987)

Tired aphorisms about the opulence and inaccessibility of opera belie the reality that, for a singer, the becoming-of an operatic character is an exercise in extreme empathy. Such characters exist in a cloud of entangled influences, often reaching well beyond even the composer or librettist, where the dynamic of the cast itself engenders conditions for each individual to project upon their character the best, worst, and unknown within themselves.

This 'insertion chorale' is an exercise in such collective trust.

—RMM, Kingston, NY, Feb. 2020

About the Artists

A renowned opera singer and recitalist, mezzo-soprano **Stephanie Blythe** is one of the most highly respected and critically acclaimed artists of her generation. Her repertoire ranges from Handel to Wagner, and German lieder to contemporary and classic American songs. Blythe has performed on many of the world's great stages, such as Carnegie Hall, Metropolitan Opera, Covent Garden, Paris National Opera, San Francisco, Chicago Lyric, and Seattle Opera. She was named *Musical America*'s Vocalist of the Year in 2009, received an *Opera News* Award in 2007, and won the Richard Tucker Award in 1999. Blythe recently released her first crossover recording on the Innova Recordings label with pianist Craig Terry. Blythe's performances include the title roles in *Carmen*, *Samson et Dalila*, *Orfeo ed Euridice*, *La Grande-Duchesse*, *Tancredi*, *Mignon*, and *Giulio Cesare*; Frugola, Principessa, and Zita in *Il Trittico*; Fricka in both *Das Rheingold* and *Die Walküre*; Waltraute in *Götterdämmerung*; Azucena in *Il Trovatore*; Ulrica in *Un Ballo in Maschera*; Baba the Turk in *The Rake's Progress*; Ježibaba in *Rusalka*; Jocasta in *Oedipus Rex*; and Ino/Juno in *Semele*. She also created the role of Gertrude Stein in Ricky Ian Gordon's *27* at the Opera Theatre of Saint Louis.

Blythe has appeared with many orchestras, such as the New York Philharmonic, Boston Symphony, Chicago Symphony, Los Angeles Philharmonic, San Francisco Symphony, Opera Orchestra of New York, Hallé Orchestra, and Concertgerbouworkest, among others. She has appeared at the Tanglewood, Cincinnati May, and Ravinia festivals, and at BBC Proms. Conductors with whom she has worked include Harry Bicket, James Conlon, Charles Dutoit, Mark Elder, Christoph Eschenbach, Mstislav Rostropovitch, Robert Spano, Patrick Summers, and Michael Tilson Thomas.

Blythe has been presented in recital in New York by Carnegie Hall and Lincoln Center in both its Great Performers Series at Alice Tully Hall and American Songbook Series at the Allen Room, Town Hall, 92nd Street Y, and Metropolitan Museum of Art. She has also been presented by the Vocal Arts Society and at the Supreme Court in Washington, D.C.; Cleveland Art Song Festival; University Musical Society in Ann Arbor; Philadelphia Chamber Music Society; Shriver Hall in Baltimore; and San Francisco Performances.

She has premiered song cycles written for her, including *Twelve Poems of Emily Dickinson* by the late James Legg; *Covered Wagon Woman* by Alan Louis Smith, which was commissioned by the Chamber Music Society of Lincoln Center and recorded with the ensemble (CMS Studio Recordings); and *Vignettes: Ellis Island*, also by Smith, featured in a television program entitled *Vignettes: An Evening with Stephanie Blythe and Warren Jones*. She is also artistic director of the Fall Island Vocal Arts Seminar at the Crane School of Music and artistic director of the Bard Conservatory Graduate Vocal Arts Program. She occasionally moonlights as a dramatic tenor, Blythely Oratonio.

John Jarboe is a director, singer, writer, historian, and host serving you revolution, herstory, queer community making, and a whole lot of glitter. She is founding artistic director of the Bearded Ladies Cabaret—transforming opera, cabaret, and live performance, creating work that will make you sing, dance, and question.

She has made original work for La Mama E.T.C., Joe's Pub, Opera Philadelphia, Philadelphia Museum of Art, Wilma Theater, and most recently directed and cowrote

pieces for Anthony Roth Costanzo (the Guggenheim's Works & Process) and Stephanie Blythe (the American Songbook at Lincoln Center). See her upcoming work at beardedladiescabaret.com @johnjarbeard

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He is associate conductor of The Orchestra Now (TŌN), and in 2009 was appointed principal guest conductor of the American Symphony Orchestra. From 2009 to 2015, he served as music director of The Collegiate Chorale. Highlights of his tenure included conducting a number of operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Moïse et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass's "Toltec" Symphony and Golijov's *Oceana*, both at Carnegie Hall. Since 2011, he has collaborated with singer and composer Natalie Merchant, conducting major orchestras across the country, including the San Francisco and Seattle Symphonies.

He has trained choruses for numerous American and international orchestras, including the Mostly Mozart Festival Orchestra, New York Philharmonic, Boston Symphony Orchestra, Los Angeles Philharmonic, Budapest Festival Orchestra, and American Symphony Orchestra. He has worked with conductors including Charles Dutoit, Andris Nelsons, Gustavo Dudamel, Alan Gilbert, Gianandrea Noseda, Yannik Nézet-Séguin, Zubin Mehta, Riccardo Muti, Esa-Pekka Salonen, Michael Tilson Thomas, Louis Langrée, Ivan Fischer, Jesús López-Cobos, and Robert Shaw.

Bagwell prepared The Collegiate Chorale for concerts at the Verbier Festival in Switzerland; in 2012, the Chorale traveled to Israel and the Salzburg Festival for four programs with the Israel Philharmonic. Since 2003, he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at the Fisher Center. He frequently appears as guest conductor for orchestras around the country and abroad, including the Cincinnati Symphony Orchestra, Jerusalem Symphony Orchestra, Tulsa Symphony, and Interlochen Arts Festival. He is professor of music at Bard College, director of performance studies, and codirector of the Graduate Conducting Program at the Bard College Conservatory of Music.

American pianist **Ryan MacEvoy McCullough** (b. 1987) has developed a variegated career as soloist, composer, vocal and instrumental collaborator, recording artist, and pedagogue. Ryan's music-making encompasses work with historical keyboards, electro-acoustic tools and instruments, and close collaborations with some of today's foremost composers. His longstanding collaborative (and life) partnership with soprano Lucy Fitz Gibbon has yielded a substantial crop of new art song repertoire, as well as his work in contemporary ensemble *HereNowHear*, a commissioning project with pianist Andrew Zhou which was 2017 recipient of a Fromm Foundation commissioning award.

Ryan's growing discography features many world premiere recordings, including solo piano works of Milosz Magin (Acte Prealable), Andrew McPherson (*Secrets of Antikythera*, Innova), John Liberatore (*Line Drawings*, Albany), Nicholas Vines (*Hipster Zombies from Mars*, Navona), art song and solo piano music of John Harbison and James Primosch with Ms. Fitz Gibbon (*Descent/Return*, Albany), and forthcoming albums of art song by Sheila Silver (Albany, also with Ms. Fitz Gibbon) and electroacoustic music by Christopher Stark (New Focus).

Ryan has been featured as concerto soloist with number orchestras, including the Los Angeles Philharmonic and Toronto Symphony, and has appeared at major festivals and concert halls around the world. He hold degrees in music from Humboldt State University, Colburn Conservatory, University of Southern California, Glenn Gould School, Cornell University, and currently lives in Kingston, NY, serving as collaborative piano fellow at the Bard College Conservatory of Music.

CodyRay Caho, baritone and student of Lorraine Nubar, is in his first year of the Graduate Vocal Arts Program at the Bard College Conservatory of Music. Caho holds degrees in music from SUNY Fredonia and Arizona State University. He is grateful for the opportunity to create and present this piece of devised theater for the Hudson Valley.

Chelsea Fingal DeSouza is a soprano in the Bard Conservatory Graduate Vocal Arts Program, studying with Joan Patenaude. As a finalist in the 2019 Conservatory Concerto Competition, she performed André Previn's *Honey and Rue* at the Fisher Center. She is slated to be the soprano soloist in Mahler's Symphony No. 2, to be performed at the Fisher Center in May.

Jardena Gertler-Jaffe, from Saskatoon, Saskatchewan, is a first-year student in the Graduate Vocal Arts Program, studying with Lorraine Nubar. She earned her BA in voice from the University of Toronto. A Britten-Pears Young Artist and alumna of SongFest and Opera NUOVA, Gertler-Jaffe also holds an MA in ethnomusicology with an emphasis on Jewish music.

Maximillian Jansen, a tenor from Cincinnati, Ohio, is studying with Lorraine Nubar as a first-year student in the Bard Conservatory's Graduate Vocal Arts Program. Known for his sweet timbre and sensitivity to text, his most recent roles include Acis in *Acis and Galatea* and Ferrando in *Così fan tutte.* Jansen enjoys performing nonstandard repertoire and reinterpreting classic works.

Megan Jones is a first-year student in the Graduate Vocal Arts Program at Bard College, studying with Edith Bers. She was the soprano soloist for Bach's "Trauerode" cantata with the Bard Baroque Ensemble in 2019. She performed "Où va la jeune Hindoue" from *Lakmé* with the Ithaca College Orchestra and the role of Laetitia in Gian Carlo Menotti's *The Old Maid and the Thief*.

Born in Changchun, China, **Chuanyuan Liu** is the first countertenor to enroll in Bard's Graduate Vocal Arts Program, where he studies with Joan Patenaude-Yarnell. On March 29, he appears at Hudson Hall in Hudson, New York, as the alto soloist in J. S. Bach's Magnificat in D with The Orchestra Now, conducted by James Bagwell.

Mezzo-soprano **Hailey McAvoy** is a second-year student in the Graduate Vocal Arts Program at the Bard College Conservatory of Music, where she studies with Edith Bers. In April, McAvoy performs the role of Page in Strauss's *Salome* at the Fisher Center. As a winner of the 2019 Conservatory Concerto Competition, she will return to the Fisher Center in fall 2020 as soloist in Ravel's *Shéhérazade.*

Soprano **Maggie McGuire** studies at the Bard Conservatory of Music's Graduate Vocal Arts Program with Edith Bers. Her past performances include soprano soloist in Respighi's *La natività del Signore*, Barbarina in Mozart's *Le nozze di Figaro,* and a staged production of Philip Glass's *Songs from Liquid Days.*

This season, baritone **Wayne Arthur Paul** made his Metropolitan Opera debut in George and Ira Gershwin's *Porgy and Bess*. Paul's interests lie within the intersections of culture, performance, and visual arts, as reflected in his involvement with innovative creators Missy Mazzoli, Courtney Bryan, Derrick Adams, Beth Morrison Projects, and fashion brand Pyer Moss.

Diana Schwam is a Filipino American soprano in her first year in Bard's Graduate Vocal Arts Program, studying with Lorraine Nubar. An avid lover of opera, Schwam performed the title role in Massenet's *Cendrillon*, La Contessa in Mozart's *Le nozze di Figaro*, and *Madame Lidoine* in Poulenc's *Dialogues des Carmélites*. Upcoming engagements include her Carnegie Hall debut in April performing the soprano solo in Vaughan Williams's Symphony No. 7, "Antartica," with The Orchestra Now, conducted by Leon Botstein.

Pauline Tan is a Filipino mezzo-soprano whose love for poetry and song has taken her across the globe to pursue a career in music. In her first year of the Graduate Vocal Arts Program, she is studying with Edith Bers. She received her undergraduate degree from New England Conservatory, where her roles included Amastre in *Serse* and Ottavia in *L'incoronazione di Poppea*.

Passionate about pushing the boundaries of convention, baritone **Brad Testerman** aims to create diverse experiences in classical music by creating new works and blurring the lines between music, art, movement, and theater. Recently Brad was involved in the development of a new opera by Kate Soper, *The Romance of the Rose*.

Soprano **Margaret Tigue**, a first-year student in the Graduate Vocal Arts Program, studies with Lorraine Nubar. She has been a featured soloist with the Tanglewood Music Center Orchestra, The Albany Symphony Orchestra, and The Orchestra Now. Tigue has been praised by *OperaWire* for "a power and seeming effortlessness that [is] quite amazing."

Louis Tiemann is a baritone from Conowingo, Maryland, in his first year in the Graduate Vocal Arts Program, where he studies with Joan Patenaude-Yarnell. A graduate of Towson University, his most recent roles include Bob from *The Old Maid and the Thief*, Dr. Gregg from *Gallantry*, and Il conte d'Almaviva from *Le nozze di Figaro*.

Bard College Conservatory of Music
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Recognized as one of the finest conservatories in the United States, the **Bard College Conservatory of Music**, founded in 2005, is guided by the principle that young musicians should be broadly educated in the liberal arts and sciences to achieve theirgreatest potential. All undergraduates complete two degrees over a five-year period: abachelor of music and a bachelor of arts in a field other than music. The ConservatoryOrchestra has performed twice at Lincoln Center, and has completed three internationalconcert tours to China, Hong Kong, and Taiwan; Russia and six cities in Central and Eastern Europe; and three cities in Cuba.

The **Graduate Vocal Arts Program** is a unique master of music program in vocal arts that balances a respect for established repertory and expressive techniques with the flexibility and curiosity needed to keep abreast of evolving musical ideas. Led by the renowned American mezzo-soprano Stephanie Blythe, the program prepares young singers to meet the special challenges of pursuing a professional life in music in the 21st century. Students engage with art song, chamber music, contemporary music, and operatic repertoire throughout their coursework. Operatic performance includes a fully staged production at the Fisher Center for the Performing Arts. The program includes seminars and classes in Alexander Technique, acting, diction and translation, development of performance opportunities, and a workshop in career skills with guest speakers who are leading figures in arts management and administration.

The **Graduate Conducting Program**, orchestral and choral, is a two-year curriculum that culminates in the master of music degree. The program is codirected by James Bagwell, director of Bard's undergraduate Music Program, and Leon Botstein, president of Bard College, music director and principal conductor of the American Symphony Orchestra and The Orchestra Now.

The **US-China Music Institute** of the Bard College Conservatory of Music promotes the study, performance, and appreciation of music from contemporary China, and supports musical exchange between the United States and China. In partnership with the Central Conservatory of Music (Beijing, China), the Institute has launched the Chinese Music Development Initiative, consisting of several components: a dual-degree undergraduate college program for students of Chinese instruments, an annual Chinese music festival, and a program of scholarly conferences.

The **Preparatory Division** offers young people between the ages of 3 and 18 the joy of studying music in the context of a first-class conservatory. The early study of music brings important benefits to young people, touching many areas of their lives: language, motor and social skills, and an appreciation for the value of diligent effort. Most important, music enriches the young person's life and provides a lifetime of enjoyment.

For more information, see bard.edu/conservatory.

BARD COLLEGE CONSERVATORY OF MUSIC
PRESENTS

SALOME



FRIDAY, APRIL 3
7:30 PM

SUNDAY, APRIL 5
2 PM

MUSIC BY RICHARD STRAUSS
LIBRETTO BY OSCAR WILDE

DIRECTED BY R. B. SCHLATHER
BARD COLLEGE CONSERVATORY ORCHESTRA
LEON BOTSTEIN, MUSIC DIRECTOR

Melody Moore, *Salome*
Jay Hunter Morris, *Herod*
Nathan Berg, *Jochanaan*
Betsy Bishop, *Herodias*

The Bard College Conservatory Orchestra joins an exciting principal cast of singers in a semi-staged performance of Richard Strauss's once infamous, now famous opera, *Salome*—a biblical story, with a twist.

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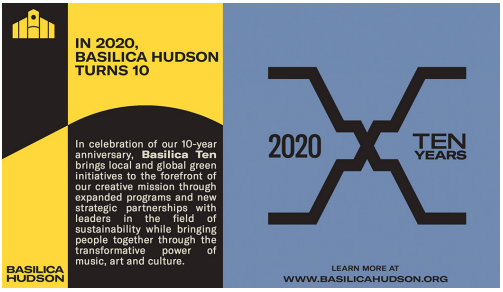
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