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CONSERVATORY SUNDAYS

Music Alive!

Joan Tower, ***artistic director***

Sunday, October 5, 2014 | 3 p.m.

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Viola
Andrew Carlson, South Dakota *(continued on back inside cover)

Program

Music Alive! Notable Women Composers

***Dark Full Ride* (2002)** **Julia Wolfe (b. 1958)**
Part I

David Degge, Christopher Gunnell, Jonathan Collazo, Petra Elek
percussion

Nocturne for Violin and Piano (2006) **Jennifer Higdon (b. 1962)**

Dongfang Ouyang, *violin*
Julia Hsu, *piano*

***Steeley Pause* (1988)** **Higdon**

Bridget Bertoldi, Eszter Ficsor, Kelly Herrmann, Maies Hriesh, *flute*

***Out of the Dark* (1998)** **Pauline Oliveros (b.1932)**

Scot Moore, Caitlin Majewski, *violin*
Andrew Carlson, Alexandra Morris, *viola*
Maclean Pachkowski, Nick Wetherell, *cello*
Bence Botár, Julian Lampert, *bass*

Intermission

***Lonh*, for soprano and electronics (1996)** **Kaija Saariaho (b.1952)**

Dawn Upshaw, *soprano*

***Ethos*, for piano and string quartet (2014)** **Tania León (b. 1943)**
2. *blaze of lights* (From the poem "Flying Again")
3. *Viridian. Ochre. Cobalt blue.* (From the poem "In the Studio")

Mayumi Tsuchida, *piano*
Veronika Mojzešová, Matthew Woodard, *violin*
Daniel Lee, *viola*
John Belk, *cello*

DNA for Percussion Quintet (2003) **Joan Tower (b. 1938)**

David Degge, Petra Elek, Zihan Yi, Daniel Matei, Meilin Wei, *percussion*

BIOGRAPHIES

Jennifer Higdon is active as a freelance composer. She has been the recipient of a Guggenheim Fellowship, a Koussevitzky Fellowship, and two awards from the American Academy of Arts and Letters. In 2010, she won the Pulitzer Prize for her Violin Concerto and a Grammy for her Percussion Concerto. Commissions have come from a wide range of performers: from the Philadelphia Orchestra and Cleveland Orchestra; "The President's Own" United States Marine Band; the Tokyo String Quartet; and the new music ensemble eighth blackbird, as well as individual artists such as singer Thomas Hampson, violinist Hilary Hahn and pianist, Yuja Wang. She recently completed an opera on Charles Frazier's book *Cold Mountain* for Santa Fe Opera, Opera Philadelphia, and Minnesota Opera. Her works are available on more than 50 CDs. She holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia.

Tania León, born in Cuba, is a highly regarded composer and conductor recognized for her accomplishments as an educator and adviser to arts organizations. She has been the subject of profiles on ABC, CBS, CNN, PBS, Univision, and Telemundo, and in independent films. Recent commissions include *Ethos*, for piano and string quartet; *Inura*, for voices, strings, and percussion; *Acana* for orchestra; and *Atwood Songs* for soprano and piano, with text by Margaret Atwood. Her honors include the New York Governor's Lifetime Achievement Award, the ASCAP Victor Herbert Award, induction into the American Academy of Arts and Letters, Fromm and Guggenheim Fellowships, and Grammy, Latin Grammy, and Pulitzer Prize nominations. A founding member of the Dance Theatre of Harlem, she instituted the Brooklyn Philharmonic Community Concert Series, was cofounder of the American Composers Orchestra "Sonidos de las Americas Festivals," served as new music adviser to the New York Philharmonic, and founded Composers Now.

Pauline Oliveros is a senior figure in contemporary American music. Her career spans 50 years of boundary dissolving music making. In the 1950s she was part of a circle of iconoclastic composers, artists, and poets in San Francisco. Recently awarded the 2012 John Cage Award by the Foundation of Contemporary Arts, Oliveros is Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, New York, and Darius Milhaud Artist-in-Residence at Mills College. Oliveros has been as interested in finding new sounds as in finding new uses for old ones—her primary instrument is the accordion, an unexpected visitor perhaps to musical cutting edge, but one which she approaches in much the same way that a Zen musician might approach the Japanese shakuhachi. Oliveros's life as a composer, performer, and humanitarian is about opening her own and others' sensibilities to the universe and facets of sounds. She has influenced American music profoundly through her work with improvisation, meditation, electronic music, myth, and ritual. She is the founder of Deep Listening, which comes from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. Oliveros describes Deep Listening as a way of listening in every possible way to everything possible to

hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, and of one's own thoughts as well as musical sounds.

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied composition in Helsinki, Freiburg, and Paris, where she has lived since 1982. Her studies and research at Institut de Recherche et Coordination Acoustique/Musique (IRCAM) have had a major influence on her music, and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics. Although much of her catalogue comprises chamber works, from the mid-'90s she has turned increasingly to larger forces and broader structures, such as the operas *L'Amour de loin* and *Adriana Mater*, and the oratorio La Passion de Simone.

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than 50 years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington, D.C., among others. Tower was the first composer chosen for a Ford Made in America consortium commission of 65 orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*). The album collected three Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony, where she was composer-in-residence from 1985 to 1988. Other residencies with orchestras include the Orchestra of St. Luke's (1997–2007) and the Pittsburgh Symphony (2010–11). She was in residence as the Albany Symphony's Mentor Composer partner in the 2013-14 season. The Albany and Nashville Symphonies will release two recordings on the NAXOS label of her orchestral music. She is currently Asher B. Edelman Professor in the Arts at Bard College, where she has taught since 1972.

Dawn Upshaw has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. She is artistic director of the Graduate Vocal Arts Program at the Bard College Conservatory of Music, and was recently appointed as head of the Vocal Arts Program at the Tanglewood Music Center. Upshaw's acclaimed performances on the opera stage comprise the great Mozart roles (Pamina, Ilia, Susanna, Despina) as well as modern works by Stravinsky, Poulenc, and Messiaen. From Salzburg, Paris, and Glyndebourne to the Metropolitan Opera, where she began her career in 1984 and has since made nearly 300 appearances, Upshaw has also championed numerous new works created for her including *The Great Gatsby* by John Harbison; the Grawemeyer Award–winning opera *L'Amour de loin* and the oratorio *La Passion de Simone* by Kaija

Saariaho; John Adams's nativity oratorio *El Niño*; and Osvaldo Golijov's chamber opera *Ainadamar* and song cycle *Ayre*. A five-time Grammy Award winner, Dawn Upshaw recently received the 2014 Best Classical Vocal Solo Grammy for Maria Schneider's *Winter Morning Walks*. She is featured on more than 50 recordings, including the million-selling Symphony No. 3 by Henryk Gorecki for Nonesuch Records. In 2007, she was named a Fellow of the MacArthur Foundation, and in 2008 she was named a Fellow of the American Academy of Arts and Sciences.

Drawing inspiration from the folk, classical, and rock genres, **Julia Wolfe**'s music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. A finalist for the 2010 Pulitzer Prize for her evening-length *Steel Hammer*, written for the Bang on a Can All-Stars and Trio Medieval, Wolfe's music brings a modern sensibility to each genre while simultaneously tearing down the walls between them. In the words of the *Wall Street Journal*, Wolfe has "long inhabited a terrain of [her] own, a place where classical forms are recharged by the repetitive patterns of minimalism and the driving energy of rock." Recent projects include *riSE* and *fLY* for Colin Currie and the BBC orchestra, and *Anthracite Fields* for the Mendelssohn Club Choir of Philadelphia. Wolfe's music has been heard at the Brooklyn Academy of Music, Sydney Olympic Arts Festival, Settembre Musica (Italy), Theatre de la Ville (Paris), Lincoln Center, and Carnegie Hall, and has been recorded on Cantaloupe, Teldec, Point/Universal, Sony Classical, and Argo/Decca. Wolfe has been a recipient of numerous grants, including awards from the American Academy of Arts and Letters and Foundation for Contemporary Performance Art, and a Fulbright to the Netherlands. She joined the New York University Steinhardt School's composition faculty in the fall of 2009. She is a cofounder of New York's music collective Bang on a Can.

NOTES ON THE PROGRAM

***Dark Full Ride* (2002)**
Julia Wolfe (b. 1958)

When Talujon Percussion Quartet asked me to write a piece for four percussionists I immediately thought of the drums. I am a longtime fan of drummers and their ability to play simultaneously with both hands and feet, so I thought why not four of them? I went to David Cossin's studio to try ideas out. When we got to the hi-hat I became mezmorized. It's an amazing instrument—two cymbals crashing together by means of a foot pedal and struck from above. It produces an enormous range of shimmering colors. Just opening and closing the cymbals allow for symphonic possibilities. You can play the cymbals on the edge, play on the bell (top), roll, attack, be delicate, and my favorite—make the hi-hat roar. The first seven minutes of the piece are entirely on hi-hats. Then I add in cymbals. That's where the title of the piece comes from—it was printed on the back of one of the ride cymbals. From there the piece spreads out to the drums, eventually leading to a cacophony of conflicting pounding speeds on the whole drum set. Towards of the end of *Dark Full Ride* the four players are playing beats at different tempos while speeding up and slowing down relative to each other.

—Julia Wolfe

Nocturne for Violin and Piano (2006)
Jennifer Higdon (b. 1962)

This nocturne is part of a larger work, called *String Poetic*, that was designed to have movements that could be pulled out as separate works (this flexibility makes it easier for musicians to program effectively). It is a typical nocturne in its peaceful repose. It was commissioned for violinist Jennifer Koh by San Francisco Performances; the Carlsen Center, Johnson City Community College, Overland Park, Kansas; 92nd Street Y, New York; Oberlin Conservatory, Oberlin, Ohio; and the Kimmel Center for the Performing Arts, Philadelphia.

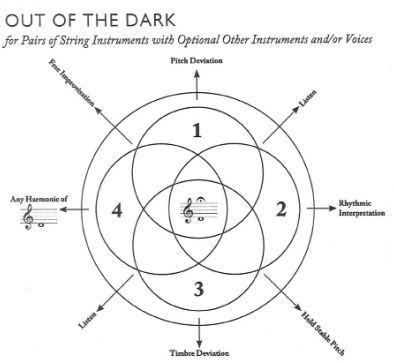
***Steeley Pause* (1988)**
Jennifer Higdon

The title of this piece first came to me while I was thinking about creating intensity in music and about the challenge of writing a piece that is full of tension. "Steeley" is from the metal steel, which implies intensity. "Pause" carries two meanings in the context of the piece. In the first, it represents the moments of silence in the piece, which, because of all the musical activity occurring around them, are within themselves intense. And secondly, "Pause" means to take a moment, which is about the duration of this work, since the longer intensity goes on, the less intense it becomes.

—Jennifer Higdon

***Out of the Dark* (1998)**
Pauline Oliveros (b.1932)

Out of the Dark for string ensemble (1998) was composed for Ensemble Resonanz for performance in the festival Frau Musica Nova in Cologne, Germany. *Out of the Dark* is partly graphic and partly instructional scoring. The players proceed slowly from a single tone with individual microtonal pitch deviations that cause beat frequencies to be heard between the players. There are five cycles, each beginning with the same tone and proceeding from a half-step range to a perfect fourth to freedom after the fifth cycle.



—Pauline Oliveros

***Lonh*, for soprano and electronics (1996)**
Kaija Saariaho (b. 1952)

The title *Lonh*, meaning far away or distant, comes from the old Provençal language, in which the text is sung. The text itself, a poem about love from afar, famous among scholars of medieval poetry, is attributed to the medieval troubadour Jaufré Rudel.

Formally, the piece loosely follows the form of the poem, and is thus divided into nine sections. Some of the symmetrical and repeating aspects are found in the solo soprano part, which as such uses rather freely the elements for the original text, so that the resulting text is rather a collage based on Rudel's song.

In the electronic part, one can hear the text in three languages: Occitan (Provençal), French, and English. The texts in Occitan were read by the poet Jacques Roubaud—who has intensively studied this poem and also translated it into French—and also by Julie Parsillé, a young French girl. The French version was read by Jean-Baptiste Barrière, and the English text by Dawn Upshaw, whose recorded singing voice is also part of the sonic material heard from the electronic part.

This vocal material, as well as some concrete sounds of, for example, birds, wind and rain, were processed with a large variety of Ircam transformation programs, such as resonant filters (Chant programme), cross-synthesis and me stretching with the phase-vocoder (AudioSculpt programme), etc. After a preliminary mixing with ProTools, the sound materials were projected into a virtual acoustic, moved through a three-dimensional space (Spatialisateur programme on the Ircam Music Workstation).

The work for the electronic part has been realized in Ircam with the assistance of Gilbert Nouno, and with the help and supervision of Jean-Baptiste Barrière.
Lonh is a prologue for my forthcoming opera project dedicated to Dawn Upshaw.

—Kaija Saariaho

From afar

When the days are long in May
The sweet song of birds from afar seems lovely to me
And when I have left there
I remember a distant love
I walk bent and bowed with desire
So much so that neither song nor hawthorn flower
Please me more than the icy winter.

Never will I enjoy love
If I do not enjoy this distant love
For a nobler or better one I do not know
Anywhere, neither near nor far
So high is its true, real price
That there, in the kingdom of the Saracens
I wish to be proclaimed her captive.

Sad and joyous, I will separate from her
When I see that distant love
But I know not when I will see her
For our lands are too far away
There are so many passages and paths
And in this I am no seer
But let everything be according to God's will.

I will feel joy for sure when I ask her
For the love of God the distant love
And if it pleases her I will live
Near her even if I am from far away
Then will come our faithful meeting
When I, the faraway lover,
Will be so near
That I will console myself
With her beautiful words.

I really trust in the Lord
Through whom I will see
The distant love
But for something that fails me
I have two sorrows for she is
So far away
Ah, if only I were a pilgrim there
So that my stick and my bundle
Could be seen by her lovely eyes.

God who made everything
That comes and goes
And formed this distant love
Grant me the power of my heart
Soon to see the distant love
Truly in a propitious place
And that the room and garden
Always appear as palaces to me.

He speaks true who says I am avid
And longing for the distant love
For no joy gives me pleasure
Like the pleasure of the distant love
But what I want is forbidden to me
So my godfather endowed me
That though loving
I will not have been loved
But what I want is forbidden to me
So may my godfather be cursed
Who made me not to be loved.

—attributed to Jaufré Rudel

***Ethos*, for piano and string quartet (2014)**
Tania León (b. 1943)

2. *blaze of lights*
In the second movement, the whirlpool of propulsive rhythmic impulses weave into tapestries and mixtures of different musical worlds. There are calls and responses; evoking conversational interactions for traditional chamber music participation. The movement ends with a fragment inspired by the cantorial song "Hayom," in a slow processional pace of movement and stillness.
3. *Viridian. Ochre. Cobalt blue.*
The third movement may be translated as my homage to a joyful spirit that is characteristically "jazzy." A distinctive sonic territory is engulfed in a liberal mix of Latin and jazz musical elements, imbued with a final whirlpool of rhythmic pulses.
Ethos is written for Ursula Oppens and the Cassatt Quartet.

—Tania León

DNA for Percussion Quintet (2003)
Joan Tower (b.1938)

DNA is written for percussion quintet as a way of capitalizing on the notion of DNA, and its role as the building block of all biological life. Deoxyribonucleic acid, as we know it chemically, is an elegant form, made up of double helixes and double strands in an endless spiraling ribbon. Using this feature as a starting point—the piece is built around pairs of instruments that are featured prominently throughout: high-hats, castanets, timbales, and snares appear in duos, and—like the base pairs of DNA—conspire to make a whole work. The fifth percussionist is primarily a soloist, an outsider to the pairs— playing on temple blocks, tambourine, and congas—until he joins them in passages of trios, quartets, and quintets.

I use the basic concept of DNA in teaching all the time, when urging my students to find the DNA, or building blocks, of an idea for themselves.

Bradford and Dorothea Endicott commissioned DNA for Frank Epstein, Boston Symphony Orchestra percussionist, and the NEC Percussion Ensemble.

The premiere performance took place on April 13, 2003, in Jordan Hall, at the New England Conservatory. Frank Epstein subsequently took the piece for performances to the Tanglewood Festival in July and August of 2003.

—Joan Tower

The Bard College Conservatory of Music
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Frank Corliss, *Associate Director*
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 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 Graduate Vocal Arts Program is a two-year master of music degree conceived by soprano Dawn Upshaw. The course work is designed to support a broad-based approach to a singing career that extends from standard repertory to new music. Alongside weekly voice lessons, diction and repertory courses is training in acting, as well as core seminars that introduce and tie together the historical/cultural perspective, analytical tools and performance skills that distinguish vocal and operatic performance at the highest level.

The Orchestral and Choral Conducting Program is a two-year graduate curriculum that culminates in the master of music degree. The program is designed and directed by Harold Farberman, founder and director of the Conductors Institute at Bard; James Bagwell, director of Bard's undergraduate Music Program and music director of the Collegiate Chorale; and Leon Botstein, president of Bard College, music director and principal conductor of the American Symphony Orchestra, and conductor laureate of the Jerusalem Symphony Orchestra.

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THE GENOCIDE OF EUROPEAN ROMA

DURING WORLD WAR II

FRIDAY, OCTOBER 17, 2014

Panel Discussion: History and Responsibility

Moderator:
Leon Botstein, President, Bard College

Panelists:

Ádám Fischer
Conductor and Music Director, Austro-Hungarian Haydn Orchestra

Constantin Iordachi
Associate Professor of History, Central European University

Margareta Matache
Instructor, FXB Center for Health and Human Rights, Harvard University; former Executive Director, Romani Center for Social Intervention and Studies (CRISS), Romania

Erika Schlager
Counsel for International Law, U.S. Commission on Security and Cooperation in Europe (Helsinki Commission)

4 p.m. László Z. Bitó '60 Conservatory Building. Free admission.

Performance in Memory of the Victims

Wolfgang Amadeus Mozart
Requiem Mass in D Minor, K. 626
Ádám Fischer, conductor

Performance by the Bard Conservatory Orchestra, with singers of the Graduate Vocal Arts Program, members of the chorus of the Longy School of Music of Bard College, and the Bard College Chamber Singers, with Choral Director James Bagwell

Ádám Fischer appears with kind permission of the Metropolitan Opera of New York.

6:30 p.m. Sosnoff Theater, Richard B. Fisher Center for the Performing Arts. Free admission.

(continued from inside front cover)

Wenlong Huang, China (German Studies)
Daniel (Hanul) Lee, Canada **
Scot Moore, Illinois **
Alexandra Morris, California *
Rosemary Nelis, New York (Asian Studies, Chinese)
G. de Las Heras Scholarship
Wei Peng, China (German Studies)
Yinbin Qian, China **
Jiawei Yan, China (Philosophy)
Zi Ye, China (French Studies)
Luis Garcia-Renart Scholarship

Cello
John Belk, Minnesota (Mathematics)
Yi Cheng, China (Asian Studies)
Colyer Durovich, North Carolina(Environmental and Urban Studies)
George Martin-Hans Thatcher Clarke Scholarship
Rylan Gajek-Leonard, Canada (Mathematics)
D. Miles Price Scholarship
Sarah Ghandour, California (Mathematics)
Rastislav Huba, Slovakia (Computer Science)
Mischa Schneider Scholarship
Stanley Moore, Illinois (Philosophy)
Maclean Pachkowski, Canada *
Xi Yang, China (Asian Studies)

Bass
Bence Botár, Hungary **
Julian Lampert, New Jersey **
Margaret Pitman, Washington, DC *
Bingwen Yang, China (Asian Studies)
Zhenyuan Yao, China (Asian Studies)
Yingqin Zhang, China (Asian Studies)

Harp
Anna Bikales, Tennessee (Dance)
Xing Gao, China *

Flute
Bridget Bertoldi, Connecticut (Psychology)
Eszter Ficsor, Hungary **
Kelly Herrmann, Vermont **
Maies Hriesh, Israel *
Kempinski Young Artist
Emma Neiman, California *

Oboe
Amy Cassiere, Louisiana *
Alessandro Cirafici, New York (German Studies)
Gregory Drilling, Iowa (Chinese)
Adam Kiswardy, California **
Carl Alex Meyer, Michigan (Religion)

Clarinet
Jingyu Mao, China *
Kristýna Petišková, Czech Republic *
Viktor Tóth, Hungary (Italian Studies)
Bitó Scholarship

Bassoon
Cathryn Gaylord, Vermont **
Shuai Li, China *
Anna Opatka, Massachusetts (Psychology)

Horn
Jonathan Croy, Alabama **
András Ferencz, Hungary (Literature)
Stephanie Hollander, New Jersey **
Cameron West, California (Psychology)
Claire Worsey, California *

Trumpet
Trygve Butler, Washington (Italian Studies)
Maxfield Hurvitt, Maine *
Szabolcs Koczur, Hungary **

Trombone
Marco Jaimes, New Jersey *
Václav Kalivoda, Czech Republic (Classical Studies)
János Sutyák, Hungary **
Conghao (Natty) Tian, China *

Tuba
Jacob Moore, Texas **

Percussion
Jonathan Collazo, Florida *
David Degge, Illinois^^
Petra Elek, Hungary (German Studies)
Bitó Scholarship
Christopher Gunnell, Kentucky (Mathematics)
Benjamin Malinski, Pennsylvania *
Daniel Matei, Hungary *
Bitó Scholarship
Meilin Wei, China *
Zihan Yi, China (Asian Studies)
John Cage Trust Scholarship

Graduate Vocal Arts Program
Rachael Braunstein, New York
Sophia Burgos, New York
Adanya Dunn, Canada
Lucy Fitz Gibbon, California
Corey Hart, North Carolina
Jeremy Hirsch, Maryland
Michael Hofmann, New Jersey
Zhibing (Helen) Huang, Virginia
Zoe Johnson, California
Ju Hye Kim, South Korea
Lizabeth Malanga, Ohio
Katherine Maysek, Massachusetts
Andrew Munn, West Virginia
Kelly Newberry, California
Matthew Slipp, Maine
Laura Soto-Bayomi, New Jersey
Jan and Marica Vilcek Scholarship
Sarah Tuttle, Maine
Jan and Marica Vilcek Scholarship
Chi Xue, China

Graduate Conducting Program
Michelle Asher, Ohio
Yu Chang, Taiwan
Michael Ferrara, Ohio
Juan Gallastegui, Spain
German Garcia Vargas, Spain
Augustina-Paraskevi Kapoti, Greece
Christopher Puckett, Oregon
Kevin Purcell, Australia
Anastasia Serdesev, New York
Rowan Benedict Sheehan, Pennsylvania
Shun Yao, New York
Simon Zerpa, Venezuela

Postgraduate Collaborative Piano Fellows
Julia Hsu, Taiwan
Hyanghyun Lee, South Korea
Ya Ping (Chloe) Lo, Taiwan **
Eri Nakamura, Japan
Rami Sarieddine, Cyprus
Bálint Zsoldos, Hungary

* second major not yet declared
** Advanced Performance Studies Program
^^ Percussion Fellow



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Bard College Conservatory Orchestra

Leon Botstein, music director

Works by Beethoven, Reger, and Tchaikovsky

Sunday, November 2 at 3 pm

Winter Songfest

A festive holiday celebration with Dawn Upshaw and students of the Bard Conservatory Graduate Vocal Arts Program

Sunday, December 7 at 3 pm

Bard College Conservatory Orchestra

Cristian Măcelaru, guest conductor

Works by Hindemith, Martin, and Rachmaninoff

Sunday, December 14 at 3 pm

Sosnoff Theater

Tickets $15, $20, free to the Bard Community

All proceeds benefit the Conservatory's Scholarship Fund

SPECIAL EVENT

"Remembering the Genocide of European Roma during World War II"

Mozart's Requiem

Adám Fischer, guest conductor

With members of the Bard College Conservatory Orchestra, Bard Graduate Vocal Arts Program, and Bard College Chamber Singers, and chorus of the Longy School of Music of Bard College

Sunday, October 17 at 3 pm

Sosnoff Theater

Free admission

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