



*The Bard College Conservatory of Music*

**GRADUATE CONDUCTING PROGRAM**  
**ORCHESTRAL AND CHORAL**



*Students in the conducting program*

*“To lead the orchestra and realize its promise, the conductor of the future, apart from having impressive technical and musical achievements, must possess the necessary general education and the will to reconnect our vital tradition of musical expression to the culture, society, and politics of our time.”*

—LEON BOTSTEIN

*“The future of conducting” in The Cambridge Companion to Conducting, ed. José Antonio Bowen (Cambridge, 2003)*

## GRADUATE CONDUCTING PROGRAM

ORCHESTRAL AND CHORAL (MASTER OF MUSIC)

### OVERVIEW

The Orchestral and Choral Conducting Program of The Bard College Conservatory of Music is a two-year graduate curriculum that culminates in the Master of Music (M.M.) degree. The program equips its graduates with the broad-based skills and experience necessary to meet the special opportunities and challenges of a conducting or conducting-related career in the 21st century.

The program's two tracks (concentrations)—orchestral conducting and choral conducting—have significant overlap. 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, music director of the Collegiate Chorale, and principal guest conductor of the American Symphony Orchestra; and Leon Botstein, president of Bard College, music director of the American Symphony Orchestra, and conductor laureate of the Jerusalem Symphony Orchestra.

The program balances a respect for established traditions with the flexibility and curiosity needed to keep abreast of evolving musical ideas. In addition to instruction in conducting, the curriculum includes an innovative, four-semester music history sequence (shared by the two tracks), voice lessons and diction for choral conductors, instrument lessons for orchestral conductors, and foreign language study, ear training, and composition for all students. Unique to the program is its access to the resources of the Collegiate Chorale of New York and to the Bard Music Festival and other Bard-related musical institutions.

The program is new but built on years of experience. It admits relatively few students each year—approximately 12—to ensure individual attention. Applications are welcome from all who wish to place their love of music at the service of those they conduct, the works they perform, and their audiences.

## THE DIRECTORS



*James Bagwell*

### **JAMES BAGWELL**

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. In 2009 he was appointed music director of the Collegiate Chorale and principal guest conductor of the American Symphony Orchestra, which he led in concerts at Carnegie Hall and Alice Tully Hall during the 2010–2011 season. Highlights of this past season include Brahms's *Ein Deutsches Requiem* at Carnegie Hall and a rare performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully Hall, which was recorded live for Gaslight Records. In July 2011 he prepared the Collegiate Chorale for three concerts at the Verbier Festival in Switzerland. He has prepared the Concert Chorale of New York for numerous performances with the American Symphony Orchestra, Los Angeles Philharmonic, and Mostly Mozart Festival (broadcast nationally in 2006 on *Live from Lincoln Center*)—all in Avery Fisher Hall at Lincoln Center. Since 2003 he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at The Richard B. Fisher Center for the Performing Arts at Bard College. For the 2011 season of Bard's SummerScape, he led a new production of Noël Coward's *Bitter Sweet* and prepared the chorus for Strauss's *Die Liebe der Danae*. In June he conducted the Amici New York Orchestra at the OK Mozart Festival, and in July he collaborated with singer Natalie Merchant at the Chautauqua Festival. In December 2011 he will guest conduct the Cincinnati Symphony Orchestra.



*Harold Farberman*

Bagwell has trained choruses for a number of major American and international orchestras, including the San Francisco Symphony, Los Angeles Philharmonic, NHK Symphony (Japan), Saint Petersburg Symphony, Budapest Festival Orchestra, American Symphony Orchestra, Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, and Indianapolis Symphony Orchestra. He has worked with such noted conductors as Lorin Maazel, Esa-Pekka Salonen, Michael Tilson Thomas, Louis Langrée, Leon Botstein, Ivan Fischer, Vladimir Ashkenazy, Raymond Leppard, James Conlon, Jesús López-Cobos, Erich Kunzel, Leon Fleisher, and Robert Shaw. He has conducted some 25 productions as music director of Light Opera Oklahoma, including *Candide*, *Sweeney Todd*, and *The Merry Widow*, among others. From 2005 to 2010 he was music director of the Desoff Choirs in New York; under his leadership, the choirs made numerous appearances at Carnegie Hall in addition to their regular-season performances. He is a professor of music at Bard College, where he is also director of the undergraduate Music Program.

### **HAROLD FARBERMAN**

Harold Farberman has conducted many of the world's leading orchestras, including the London Symphony, Royal Philharmonic, Philharmonia, BBC Symphony, English Chamber Orchestra, Bournemouth Symphony, Stockholm Philharmonic, Danish Radio Orchestra, Swedish Radio Orchestra, Hessischer Rundfunk, BRT Orchestra (Brussels), Orchestre National de Lille, RAI in Rome, Mozarteum Orchestra, Hong Kong Philharmonic, KBS (Korea), Sydney and Melbourne Symphonies in Australia, and the Puerto Rico Symphony.

Upon graduating from The Juilliard School of Music, Farberman was invited to join the Boston Symphony Orchestra as a percussionist/timpanist. At the time, he was the youngest player ever to become a full-time member of the orchestra. He resigned in 1963 to devote his energy to conducting and composing. In 1966 he was appointed principal guest conductor of the Denver Symphony Orchestra; subsequently, he became music director and conductor of the Colorado Springs Symphony and Oakland Symphony Orchestra, and principal guest conductor of the Bournemouth Sinfonietta in Great Britain.

Farberman has recorded more of Charles Ives's works than any other conductor and is the only conductor to date to have recorded all four of that composer's symphonies. As a result, he was honored with the Ives Award from the Charles Ives Society.

The December 1993 issue of the *American Record Guide* listed his London Symphony Orchestra recordings of Mahler's Symphonies Nos. 2, 5, and 6 as among the best ever recorded. His recordings of the complete symphonies of Michael Haydn, with the Bournemouth Sinfonietta for MMG Records, received acclaim from the *New York Times* and *High Fidelity* magazine. His recording of Glière's *Ilya Murometz* with the Royal Philharmonic, on the Unicorn label, received the Saint Cecilia Award, Belgium's highest recording award.

A prolific composer, Farberman counts orchestral works, chamber music, concertos, ballet music, film scores, song cycles, and three operas among his compositions. His opera *The Losers* was commissioned by The Juilliard School of Music and premiered at Lincoln Center. His chamber opera *Diamond Street* premiered at the Hudson Opera House in October 2009; it was commissioned by the city of Hudson, New York, for the Hudson Fulton Champlain Quadricentennial.

Farberman is also a tireless advocate on behalf of conductors. In the 1970s, while serving as a board member of the American Symphony Orchestra League, he established countrywide workshops for young conductors. At the 1975 American Symphony Orchestra League conference, he proposed the creation of an association of conductors; the following year the Conductors Guild became a reality, and Farberman served two terms as its first president. He is the founder and director of the acclaimed Conductors Institute, a summer conducting program at Bard College.



*Leon Botstein conducting the American Symphony Orchestra*

### **LEON BOTSTEIN**

Leon Botstein has been music director and principal conductor of the American Symphony Orchestra since 1992. He is conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003 to 2011, and the founder and artistic codirector of Bard SummerScape and the Bard Music Festival, now in its 22nd year. Since 1975 he has been president of Bard College, where he is also Leon Levy Professor in the Arts and Humanities.

Botstein maintains an active schedule as a guest conductor throughout the world. His numerous recordings include operas by Strauss, Dukas, and Chausson, as well as works by Shostakovich, Dohnányi, Liszt, Bruckner, Bartók, Hartmann, Reger, Glière, Szymanowski, Brahms, Copland, Sessions, Perle, and Rands. Many recordings of his live performances with the American Symphony Orchestra are now available for download on the Internet.

Botstein is the editor of *The Musical Quarterly* and author of numerous articles and books. In the spring of 2011, he gave the prestigious Tanner Lectures on Human Values—on the subject of music—at the University of California, Berkeley. For his contributions to music he has received the Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, Harvard University's prestigious Centennial Medal, and the Cross of Honor, First Class, from the government of Austria. He is a 2009 recipient of the Carnegie Corporation's Academic Leadership Award and has been inducted into the American Philosophical Society.

## THE PROGRAM

### ORCHESTRAL CONDUCTING

#### CORE SEMINAR

The first semester in orchestral conducting is devoted to the physical movement of the baton. Symphonies of Haydn and Beethoven are the primary tools for analyzing problems and formulating technical solutions to meet the needs of the music. Regularly scheduled string quintet (plus piano) sessions are used to test and refine classroom solutions. All students conduct the Bard Conservatory Orchestra in a special session.

The second semester is devoted to a closer examination of the composer's intent, along with further development of baton technique. Harmonic and melodic analysis and consideration of phrase structure, orchestration, and tone color are brought to bear on works such as the string serenades of Dvořák, Elgar, and Tchaikovsky. Podium time with the string quintet and the Bard Conservatory Orchestra continues, along with the possibility of guest conducting the Woodstock (New York) Chamber Orchestra.

The third semester moves to works of the late 19th and 20th centuries, and the study of new baton movements to serve new compositional concepts. Works of Bartók, Boulez, Britten, Debussy, Elgar, Messiaen, Prokofiev, Ravel, Schoenberg, Shostakovich, Strauss, Stravinsky, and Varèse are studied. Quintet sessions and Bard Conservatory Orchestra readings continue.

The fourth semester emphasizes the musical heritage of the United States, with special attention paid to works of the early American school (Paine, Gottschalk, Chadwick, and Parker) and icons of later American music, including Ives, Ornstein, Cage, Feldman, Carter, Copland, Schumann, Barber, Joplin, Ellington, Gershwin, and Bernstein.

#### THE CONDUCTORS INSTITUTE

The Conductors Institute at Bard, a summer program, is integral to the track in orchestral conducting. For more than three decades, the Conductors Institute, now in its 13th year at Bard and part of The Bard College Conservatory of Music, has continued its mission to:

- promote technical clarity and precision in baton movement in a positive working atmosphere that enables conductors at every level to fulfill their musical capabilities;
- disarm the competitive learning process so that conductors assist and support one another;
- encourage American conductors to be advocates of American composers.

The Conductors Institute is led by Harold Farberman, its founder and artistic director. Under his supervision and that of visiting guest faculty, students work daily with the Institute Orchestra on a variety of works covering all periods and styles. Participation in the four-week institute is mandatory for two summers for the M.M. degree; a third summer is optional.

## CHORAL CONDUCTING

### CORE SEMINAR

Throughout the four semesters, instruction in choral conducting is based on significant podium time with a variety of ensembles and choral repertoire. Students work regularly with the Bard Chamber Singers and the Bard Symphonic Chorus. In addition, they have the opportunity to conduct the Collegiate Chorale of New York, a professional chorus based in New York City.

All first- and second-year choral conducting students enroll in the same choral conducting seminar.

In the first semester, using Josquin's *Missa Pange Lingua*, Victoria's *Requiem*, and selected Masses of Byrd and Palestrina as anchor works, students examine 15th- and 16th-century vocal music. Topics of discussion include analysis of counterpoint and text setting, performance practice, and liturgical function. At the end of the seminar, students prepare a practical performing edition of a motet or madrigal based on primary source material, and re-create an appropriate liturgical setting using motets and Mass settings from the period.

The work of the second semester focuses on Stravinsky's *Symphony of Psalms*, Britten's *War Requiem*, and choruses from Adams's *Nixon in China* and *The Death of Klinghoffer*. The works are examined in context with those of other composers and with special emphasis on text analysis, preparing a rehearsal schedule, and issues in concert programming.

The seminar of the third semester concentrates in detail, first, on Bach's *St. John Passion*, with a special emphasis on musical structure and Baroque performance practices. The work is also studied in cultural, historical, and liturgical context. In the second half of the semester, each student prepares a detailed analysis of one of Haydn's late Masses.

The work of the fourth semester analyzes three major 19th-century requiem settings, by Berlioz, Brahms, and Verdi. Specific topics include performance practice, string bowings, and rehearsal plans. Works are studied in the context of the rise of amateur choral singing during this period, with a focus on the cultural and political implications of this development.

### DICTION

This two-semester course, offered for students in the choral conducting track together with students in the Graduate Vocal Arts Program, is an introduction to the International Phonetic Alphabet (IPA), including its symbols and practical use in preparing and performing Italian, French, German, and English vocal literature. The fall semester is devoted to Italian and French, the spring to German, English, and Latin. Through study of songs, arias, and choral literature, students gain a basic understanding of pronunciation rules and the rhythm of each language.

## THE COMMON CURRICULUM

### **MUSIC HISTORY**

This four-semester sequence concentrates on major works from the 18th and 19th centuries in the first semester and the 20th and 21st centuries in the second semester, with a focus each week on a particular composer within the larger musical, historical, biographical, and cultural context. The third semester is devoted to the history of opera, from Monteverdi to the present. The fourth-semester course, built around American Symphony Orchestra programs in New York City and at Bard, illuminates the relationship of music history to the sociology of music, particularly that of listening. The course examines shifting attitudes toward public performance; the different contexts of performance: spaces, politics, economics, and social status of musicians; the history of the orchestra; and the economics of concert life.

### **EAR TRAINING, SCORE READING, AND COMPOSITION**

Ear training and score reading each occupy one semester of instruction, with a focus on solfège and harmonic, melodic, and rhythmic dictation (ear training), and open score and transposition (score reading).

Composition is taught in a two-semester course. Topics in the first semester include melodic organization and materials; basic counterpoint; motivic development in small forms; composing for strings, winds, brass, chorus, piano, and percussion; examination of nonstandard pitch materials; and analysis of selected repertory, including 20th-century works. Assignments include melodic composition and melodic expansion, a short invention or study using two-part instrumental texture, a piece in free texture for solo instrument (usually piano), and the development of a work for string ensemble or chorus, to be read under the composer's baton at the conclusion of the first semester.

In the second semester students compose a theme and variations, score for larger ensembles of mixed winds and strings, compose with nontonal pitch materials (either restricted to three- or four-pitch classes, working with a nontonal motive, or using a tone row), and compose a woodwind quintet or choral work with small ensemble, to be read under the composer's baton. During the second part of the semester, each student starts sketching and drafting ideas for a work of about four minutes' duration, to be completed and performed as part of the student's conducting program for the thesis concert.

### **FOREIGN LANGUAGE STUDY**

Two semesters of German or Italian are required.

### **STUDIO INSTRUCTION**

Orchestral conducting students take weekly private lessons on a string instrument or piano.

Choral conducting students take weekly private voice lessons.



*Conducting class with Harold Farberman (left)*

### **CAREER WORKSHOPS**

A series of workshops with distinguished guest speakers addresses the practical aspects of working as a conductor and/or music director. Topics include creating an ensemble, applying for grants, and developing a board of directors.

### **RECITAL AND GRADUATION REVIEW**

Each orchestral conducting student concludes study in the program with a 45-minute thesis concert with the Institute Orchestra at the conclusion of the summer Conductors Institute that follows the end of the second academic year. Concert repertoire is chosen by the student, in consultation with Harold Farberman, and includes a four-minute composition for full orchestra composed by the graduate candidate.

Choral conducting students prepare and conduct a recital during their second year in residence at Bard.

The Graduate Committee, made up of the directors of the program, the director of the Conservatory, and one additional faculty member, reviews the work of all second-year students to confirm that they have met the program requirements. These include a research paper (for a course in the history sequence), a high level in the graduation recital, and a cumulative GPA of 3.00 or higher.

## THE SETTING



*The Richard B. Fisher Center for the Performing Arts at Bard College*

The rich musical environment of Bard College offers important opportunities for students in the Orchestral and Choral Conducting Program.

The Bard Music Festival, established in 1989, brings together the American Symphony Orchestra, outstanding guest performers, and scholars each summer for a probing examination of the work and world of a selected composer. Directed by Leon Botstein, Christopher Gibbs, and Robert Martin, the festival has received international acclaim for its performances and for the accompanying publication (by the Princeton University Press) of an important volume of essays on the featured composer. Since 2003 the Bard Music Festival has been augmented by a full production of a major opera, most recently Strauss's *Die Liebe der Danae*.

Since 2005, Bard has been the home of The Bard College Conservatory of Music. Approximately 90 undergraduates study for five years to earn two degrees: the bachelor of music and a bachelor of arts in a field other than music. The Conservatory Orchestra makes itself available each semester to the students in the conducting program.

The Graduate Vocal Arts Program of The Bard College Conservatory of Music, directed by soprano Dawn Upshaw, is a two-year M.M. program for an outstanding group of singers. In alternate years, the curriculum includes the presentation of a fully staged opera. Through its diction classes and voice lessons, the Graduate Vocal Arts Program is of particular significance to the choral track of the conducting program.



*Die Liebe der Danae, Bard SummerScape 2011*

The Bard College undergraduate Music Program, which grants a B.A. degree, supports a full curriculum of music performance, music history, theory, composition, jazz, electronic music, and world music. The Bard College Orchestra, Symphonic Chorus, and Chamber Singers present concerts throughout the year, with opportunities for guest conducting appearances by students of the Graduate Conducting Program.

The American Symphony Orchestra, whose music director is Leon Botstein, performs on a regular basis at Bard College, in addition to its Carnegie Hall and Peter Norton Symphony Space series in New York City. Students have access to rehearsals and the possibility of internships with the orchestra.

The Collegiate Chorale, whose music director is James Bagwell, performs at Carnegie Hall and Lincoln Center. The chorale, founded by Robert Shaw, is one of the country's leading arts organizations. Conducting program students have the opportunity to attend rehearsals, and internships with the chorus are possible.

## ABOUT BARD COLLEGE

Founded in 1860, Bard is an independent, nonsectarian, residential, coeducational college offering a four-year B.A. program in the liberal arts and sciences and a five-year B.S./B.A. degree in economics and finance. The Bard College Conservatory of Music offers a five-year program in which students pursue a dual degree—a B.Music and a B.A. in a field other than music—and offers an M.Music in vocal arts and in conducting. Bard and its affiliated institutions also grant the following degrees: A.A. at Bard High School Early College, a public school with campuses in New York City (Manhattan and Queens) and Newark, New Jersey; A.A. and B.A. at Bard College at Simon's Rock: The Early College, in Great Barrington, Massachusetts, and through the Bard Prison Initiative at five penal institutions in New York State; M.A. in curatorial studies, and M.S. in environmental policy and in climate science and policy at the Annandale campus; M.F.A. and M.A.T. at multiple campuses; and M.A., M.Phil., and Ph.D. in the decorative arts, design history, and material culture at the Bard Graduate Center in Manhattan. Internationally, Bard confers dual B.A. degrees at the Faculty of Liberal Arts and Sciences, St. Petersburg State University, Russia (Smolny College), and American University of Central Asia in Kyrgyzstan; and dual B.A. and M.A.T. degrees at Al-Quds University in East Jerusalem.

Bard offers nearly 50 academic programs in four divisions. Total enrollment for Bard College and its affiliates is approximately 3,900 students. The undergraduate college has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1.

Bard's 540-acre campus is conveniently located to take full advantage of the resources in the Hudson Valley and New York City. With its undergraduate curriculum in the liberal arts and sciences, graduate programs, Richard B. Fisher Center for the Performing Arts, and Levy Economics Institute, Bard also provides endless opportunities for intellectual and cultural enrichment. Students enrolled in the Orchestral and Choral Conducting Program have access to all facilities on the campus. For more information about Bard College, visit [www.bard.edu](http://www.bard.edu).

For information about academic requirements, course of study, faculty, application procedures, tuition, fees, and financial aid, and to download application materials, consult the Orchestral and Choral Conducting Program website: [www.bard.edu/conservatory/gcp](http://www.bard.edu/conservatory/gcp).

### **Application deadline: February 15**

*Be advised that the provisions of this brochure are not to be regarded as an irrevocable contract between the student and Bard College or its officers and faculty. The College reserves the right to make changes affecting admission procedures, tuition, fees, courses of instruction, programs of study, faculty listings, academic grading policies, and general regulations. The information in this catalogue is current as of publication, but is subject to change without notice.*



*Students gather on Blithewood lawn*

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[www.bard.edu/conservatory/gcp](http://www.bard.edu/conservatory/gcp)  
[conservatory@bard.edu](mailto:conservatory@bard.edu)

PO Box 5000  
Annandale-on-Hudson, NY 12504-5000  
**Phone** 845-758-7425  
**Fax** 845-758-0815

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The Bard College Conservatory of Music  
PO Box 5000  
Annandale-on-Hudson, NY 12504-5000

