BARD COLLEGE CONSERVATORY OF MUSIC
PRESENTS

SIGNS GAMES & MESSAGES 2024



Bard

BARD COLLEGE CONSERVATORY OF MUSIC

Bard College Conservatory of Music expands Bard's spirit of innovation in arts and education. The Conservatory, which opened in 2005, offers a five-year, double-degree program at the undergraduate level and, at the graduate level, programs in vocal arts, conducting, and instrumental performance, as well as Chinese music and culture. Also at the graduate level, the Conservatory offers the Advanced Performance Studies Program and the two-year Postgraduate Collaborative Piano Fellowship. The US-China Music Institute of the Bard College Conservatory of Music, established in 2017, offers a unique degree program in Chinese instruments. The Bard Conservatory Orchestra has performed twice at Lincoln Center, and has completed three international concert tours: to China, Hong Kong, and Taiwan; Russia and six cities in Central and Eastern Europe; and three cities in Cuba. The orchestra also performs annually at area prisons.

This year, the Conservatory has enrolled more than 200 undergraduate and graduate students from 28 countries and 30 states. In recognition of their academic and musical excellence, many students hold named scholarships, including the Bettina Baruch Foundation Scholarship, Y. S. Liu Foundation Scholarship, Joan Tower Composition Scholarship, Borodin Scholarship in Music and Science, Dr. Ingrid A. Spatt '69 Memorial Flute Scholarship, and Stephen and Belinda Kaye Scholarship, among others.

The Preparatory Division offers music studies for students of all ages, including early childhood and elective classes, as well as ensembles. More than 200 students take private lessons in piano, voice, violin, viola, cello, double bass, flute, clarinet, saxophone, trombone, percussion, guitar, and composition. Lessons are matched with musicianship classes in which elements of music theory and ear training are taught with an emphasis on composition. Students have multiple recital performance opportunities each semester.

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BARD COLLEGE CONSERVATORY OF MUSIC

Presents

SIGNS GAMES & MESSAGES 2024

THREE DAYS OF MUSICAL EXPLORATIONS INSPIRED BY GYÖRGY KURTÁG
Benjamin Hochman, curator

PRELUDE CONCERT
The Art of the Cimbalom
Friday, February 23 at 6:30 pm
Conservatory Performance Space

CONCERT ONE
The Hungarian Lineage: A Piano Recital by Gábor Csalog
Friday, February 23 at 8 pm
Conservatory Performance Space

CONCERT TWO
The Art of Homage
Saturday, February 24 at 3 pm
Conservatory Performance Space

CONCERT THREE
Bach, Kurtág, Mozart
Saturday, February 24 at 7 pm
Chapel of the Holy Innocents

CONCERT FOUR
Kurtág and the Chamber Music Tradition
Sunday, February 25 at 4 pm
Conservatory Performance Space

"Signs, Games & Messages" is an annual new-music festival celebrating the compositions and musical legacy of the great Hungarian composer György Kurtág. Kurtág's compositions speak with a radically new voice, and yet they draw deeply and broadly on the standard musical repertoire. Similarly, "Signs, Games & Messages" celebrates both the new and the old. It aims to revitalize the connections between the standard repertoire and the innovative compositions of our own time, with Kurtág's music as the focal point.

This festival has been permanently endowed through the generous support of the László Z. Bitó and Olivia Cariño Foundation.

PRELUDE CONCERT

The Art of the Cimbalom

Friday, February 23 at 6:30 pm
Conservatory Performance Space

András Szalai, cimbalom
Péter Tornyai, violin and viola
Tamás Zétényi, cello

François Couperin (1668–1733)	***Les Rozeaux***
J. S. Bach (1685–1750)	**Duet in F Major, BMV 803**
François Couperin	***Les Bavolet Flotant***
J. S. Bach	**Duet in E Minor, BWV 802**
György Kurtág (b. 1926)	**Eight Duos for Violin and Cimbalom, Op. 4**
François Couperin	***Le Réveil-Matin***
J. S. Bach	**Duet in G Major, BWV 804**
Péter Tornyai (b. 1987)	**H. G. Sonaten (2022)** **Eight Duos for Violin and Cimbalom**
François Couperin	***Le Tic-Toc-Choc, ou Les Maillotins***
J. S. Bach	**Duet in A Minor, BWV 805**
François Couperin	***Le Dodo, ou L'Amour au Berceau***
György Kurtág	***Márta ligaturája***

CONCERT ONE

The Hungarian Lineage: A Piano Recital by Gábor Csalog

Friday, February 23 at 8 pm
Conservatory Performance Space

György Kurtág (b. 1926)	***Játékok* ("Games"), selections from Books 3, 5, 6, 7, 9, and 10**
Franz Liszt (1811–86)	**Bagatelle without tonality (Mephisto Waltz No. 4), S. 216a**
György Ligeti (1923–2006)	**Etude No. 10 ("Der Zauberlehrling")**

INTERMISSION

György Ligeti	***Dansuri* (1943) (US premiere)** ***Nocturne* (1943) (US premiere)** ***Chromatic Fantasy* (1956) (US premiere)**
György Kurtág	***Kolozs Robi emlékezete* (2020) (US premiere)** ***Kakukk-keringő* (2023) (world premiere)** ***Szeretettel Wallner Györgynek* (2020) (world premiere)** ***Maros Gyuri emlékezete* (2023) (world premiere)** ***A felejthetetlen Peskó Tünde* (2020) (world premiere)** ***. . . le chien . . . / Gyuri 66-nak az ő édesapja* (2020) (US premiere)** ***Kolozs Robi emlékezete* (2020) (US premiere)**
Béla Bartók (1881–1945)	**Dance Suite (1923)**

** Ligeti works are performed with kind permission of Schott Music*
*** Kurtág works are performed with kind permission of Universal Music Publishing Editio Musica Budapest*

CONCERT TWO

The Art of Homage

Saturday, February 24 at 3 pm
Conservatory Performance Space

György Kurtág (b. 1926)	***Hommage à J.S.B*, New Microludes (Book 3, No. 11)**
J. S. Bach (1685–1750)	**Invention in C Minor** Mio Moser, piano
Béla Bartók (1881–1945)	***Mikrokosmos* No. 34, In Phrygian Mode**
György Kurtág	***Hommage à Bartók* (Book 1)** Joaquin Pachano, piano
Pyotr I. Tchaikovsky (1840–93)	**Mazurka in D Minor, Op. 39, No. 11**
György Kurtág	***Hommage à Csajkovszkij* (Book 1, No. 21)** Kira Nickerson, piano
György Kurtág	***Hommage à Kabalevsky* (Book 2, No.17)**
Dmitry Kabalevsky (1904–87)	**Ditty, Op. 27, No. 2** Saoirse Doran, piano
György Kurtág	**Waltz, *Hommage à Shostakovich* (Book 2, No. 16)**
Dmitri Shostakovich	**Prelude in A Minor, Op. 34, No. 2** Yi-Hsuan Hsia, piano
György Kurtág	**Lovely Greetings to Grete Spinnrad (Book 5, No. 36)**
Franz Schubert (1791–1828)	**German Dances, Op. 790, Nos. 5 and 6**
György Kurtág	***Hommage à Schubert* (Book 3, No. 26)** Tiangxiang Ni, piano
György Kurtág	**. . . humble regard sur Olivier Messiaen (Book 6, No. 48)**

Olivier Messaien (1908–92)	**Prelude No. 7 (*Plainte Calme*)** Andrew Altrock, piano
György Ligeti (1923–2006)	**Capriccio No. 1**
György Kurtág	**Wandering in the Past – Ligatura for Ligeti (Book 7, No. 26)** Francis Chung-Yang Huang, piano
György Ligeti	**Etude No. 11 ("Un Suspens")**
György Kurtág	***Hommage à Kurtág Márta* (Book 3, No. 50)** Sophia Cornicello, piano
György Kurtág	***Un brin de bruyere à Witold* (Book 7, No. 6)**
Witold Lutosławski (1913–94)	***Bukolika* No. 1** Ivy Jiayun Chen, piano
György Kurtág	***Les Adieux* (in Janáček's Manier) (Book 6, No. 28)**
Leoš Janáček (1854–1928)	**"Good Night!" from *On an Overgrown Path*, (Book I)** Hannah Park-Kaufmann, piano

CONCERT THREE

Bach, Kurtág, Mozart

Saturday, February 24 at 7 pm
Chapel of the Holy Innocents
Eszter Kökény, violin
Péter Tornyai, viola
Tamás Zétényi, cello

J. S. Bach (1685–1750)	**Sinfonia in C Major, BWV 787**
György Kurtág (b. 1926)	***Perpetuum mobile***
J. S. Bach	**Sinfonia in E Minor, BWV 793**
J. S. Bach	**Sinfonia in B Minor, BWV 801**
J. S. Bach	**Sinfonia in D Major, BWV 789**
György Kurtág	***A Very Slow Waltz for Walter Levin***
J. S. Bach	**Sinfonia in F Major, BWV 794**
J. S. Bach	**Sinfonia in A Minor, BWV 799**
György Kurtág	**Signs 6**
J. S. Bach	**Sinfonia in C Minor, BWV 788**
György Kurtág	**A Flower for Dénes Zsigmondy – In Memoriam Annelise Nissen-Zsigmondy**
J. S. Bach	**Sinfonia in E-flat Major, BWV 791**
J. S. Bach	**Sinfonia in B-flat Major, BWV 800**
György Kurtág	***Hommage à J. S. B.***
J. S. Bach	**Sinfonia in F Minor, BWV 795**
György Kurtág	**A Flower We Are – For Miako**
J. S. Bach	**Sinfonia in G Minor, BWV 797**

J. S. Bach	**Sinfonia in G Major, BWV 796**
György Kurtág	***Hommage à György Ránki***
J. S. Bach	**Sinfonia in D Minor, BWV 790**
György Kurtág	***Ligatura Y***
J. S. Bach	**Sinfonia in E Major, BWV 792**
J. S. Bach	**Sinfonia in A Major, BWV 798**

INTERMISSION

Wolfgang Amadeus Mozart (1756–91)	**Divertimento in E-flat for Violin, Viola, and Cello, K. 563** Allegro Adagio Menuetto – Allegretto – Trio Andante Menuetto – Allegretto – Trio I and Trio II

CONCERT FOUR

Kurtág and the Chamber Music Tradition

Sunday, February 25 at 4 pm
Conservatory Performance Space

Heinrich Schütz (1585–1672) — **Selections from *Kleine geistliche Konzerte***
***Erhöre mich, wenn ich rufe*, SWV 289**
***O lieber, Herre Gott*, SWV 287**
***Habe deine Lust an dem Herren*, SWV 311**
Jaclyn Hopping and Megan Maloney, sopranos
Sarah Martin, cello
Renée Anne Louprette, organ

György Kurtág (b. 1926) — **Six Moments Musicaux for String Quartet, Op. 44**
Christopher Nelson, Isabel Chin Garita, violins
Jessica Ward, viola
Ethan Young, cello

György Ligeti (1923–2006) — **Six Bagatelles for Wind Quintet**
Tori Conner, oboe
Mohammad AbdNikfarjam, clarinet
Monika Dziubelski, flute
Sabrina Schettler, horn
Adelaide Braunhill, bassoon

INTERMISSION

Kaija Saariaho (1952–2023) — ***From the Grammar of Dreams* (1988)**
Five songs for soprano and mezzo-soprano
Sarah Nalty, soprano
Abbegael Greene, mezzo-soprano

Robert Schumann (1810–56) — **Piano Quartet in E-flat Major, Op. 47**
Sostenuto assai – Allegro ma non troppo
Scherzo – Molto vivace
Andante cantabile
Finale – Vivace
Carmit Zori, violin
Melissa Reardon, viola
Peter Wiley, cello
Benjamin Hochman, piano

NOTES ON THE PROGRAM

György Kurtág was born on February 19, 1926, in Lugoj, Romania, to a Hungarian-speaking family. He went to Budapest in 1945 to study composition at the Franz Liszt Academy of Music. Later, as a legendary teacher of chamber music at his alma mater, he taught generations of students whose lives were changed by the experience. He did not achieve international fame as a composer until the early 1980s, but since then, his music has been performed all over the world, and he has received every major international prize for composers, including the Grawemeyer Award (2006). He spent the 1990s and the 2000s abroad, accepting long-term residencies in Berlin, Vienna, Amsterdam, and Paris. He later settled in southwestern France with his wife and collaborator, the pianist Márta Kurtág, to whom he was married from 1947 until her death in 2019. In 2015, the Kurtágs moved back to Budapest, where the composer still resides. His first opera, Fin de partie *("Endgame"), after the play by Samuel Beckett, premiered at La Scala in Milan in 2018.*

"In the beginning was the [single] tone." This sentence introduces a series of sketches and theoretical observations in one of György Kurtág's notebooks, preserved at the Paul Sacher Foundation in Basel, Switzerland. What follows is a fascinating train of thought in which Kurtág kept adding more notes to the first one, systematically surveying all possible intervallic combinations. This exercise was born from his work with psychologist Marianne Stein during his Parisian year (1958), as he was trying to overcome the creative crisis in which he found himself after the defeated Hungarian uprising of 1956. Exploring all those different groupings of tones (and noting how some of them had earlier appeared in the music of Béla Bartók) was the first step toward the development of an unmistakable personal style that combines concision, logic, and expressivity. Kurtág, who turned 98 on February 19, continues to compose at his residence in Budapest to this day.

The Bard Conservatory presented its first Kurtág festival in 2020, inaugurating what has become an annual event, taking place close to the composer's birthday each year. This year's iteration—in four concerts and a prelude—highlights several key aspects of Kurtág's music: his connections to musical traditions, both Hungarian and international; his long-standing habit of paying tribute to friends and fellow composers in short *hommages*; and his love for the cimbalom, the Hungarian hammered dulcimer. The latter, much larger and more sonorous than its American counterpart, has long been a staple of Hungarian Roma orchestras; Kurtág has discovered many new ways to employ it in contemporary concert music. The cimbalom appears in several of his compositions, including one of his major works, *Messages of the Late Miss R. V. Troussova*, which was featured at last year's festival.

In the **prelude** to this year's event, we will hear the early *Eight Duos* for violin and cimbalom (Op. 4, 1961) alongside three other compositions that will place it in a meaningful context. One of **Johann Sebastian Bach**'s *Four Duets*, originally for keyboard and published in the third volume of the *Klavier-Übung*, was transcribed for piano duet by Kurtág and often performed in concert by him and his wife, Márta. **Péter Tornyai**,

our visiting violinist/violist, has transcribed all four duets for violin and cimbalom, the instrumentation of Kurtág's Op. 4. Tornyai, also one of the most important Hungarian composers of his generation, will present, together with András Szalai, one of his new works, written for the same combination. The Bach duets will be interspersed with cimbalom transcriptions of five short harpsichord works by Bach's French contemporary François Couperin. Playing Couperin on the cimbalom was a specialty of the celebrated Hungarian virtuoso Aladár Rácz (1886–1958); these performances, then, follow in some great footsteps. A short piece—*ligaturája*—that Kurtág wrote in memory of his wife, who passed away in 2019, makes a fitting end to this festival prelude. (The word *ligature*, which Kurtág uses so often that it has almost become an independent genre in his music, originally meant a group of connected notes in early music notation.)

CONCERT ONE

Gábor Csalog's piano recital will place György Kurtág in a different context: his relationships to his Hungarian predecessors **Franz Liszt** and **Béla Bartók**, and to his contemporary and best friend, **György Ligeti**, who, like him, was born in Romania and attended Romanian schools.

Liszt's flamboyant Romanticism may seem light-years removed from Kurtág's ascetic restraint, yet Liszt had his ascetic side as well, which is particularly apparent in the works written during the last years of his life. The *Bagatelle without tonality* (1885) is a bold experimental work by a 74-year-old Liszt, anticipating many later developments in 20th-century music. ("Mephisto Waltz No. 4" appears on the manuscript, but it should not be confused with another piece of the same name.)

The Ligeti works on the program include three short pieces from the composer's youth. Two of these were written when he was still a student in Romania (*dansuri* is the Romanian plural of *dans*, "dance"). The third was composed shortly before Ligeti, then a young music professor, fled Hungary in the wake of the 1956 revolution. During those early years, marked by World War II and the establishment of the communist regime in Hungary, the influence of Bartók and Zoltán Kodály was so strong that it was very hard for young composers to find their own voices. Ligeti's works from that period show his assimilation of the current style of Hungarian music but also his persistent attempts to innovate, using any means at his disposal.

After his move to the West, Ligeti quickly emerged as one of the leaders of the European avant-garde, eventually reconnecting with his Hungarian roots. The 17 etudes for piano (1985–2001) are among the most significant solo piano works from recent decades. Etude No. 10 ("Der Zauberlehrling," or "The Sorcerer's Apprentice") was dedicated to Pierre-Laurent Aimard, distinguished guest pianist at last year's Bard Kurtág festival. It is a study in perpetual motion in which combinations of the simplest intervals, juxtaposed and superimposed in various ways, produce some wild rhythmic configurations. The sorcerer's apprentice loses control over the elements, but the musical representation of the resulting chaos requires the most complete technical control on the part of both composer and performer!

The second half of the program will consist of a single work, Bartók's *Dance Suite*. Originally, this was an orchestral piece written in 1923 to celebrate the 50th anniversary of the city of Budapest (which had been created from the merger of three smaller cities in 1873). Bartók himself transcribed the work for piano solo in 1925, yet it is still rarely heard in the piano version on account of its extreme technical difficulty. The *Dance Suite* consists of six sections played without a pause and connected by a single returning melody or *ritornello*. Bartók, who was also a leading scholar of ethnomusicology, brought together themes evoking different geographical areas, although he used no original folk melodies. In 1931, he described the different folk characters as follows:

> No. 1 is partly, and No. 4 entirely, of an . . . Arab character; the ritornello and No. 2 are of a Hungarian character; in No. 3 Hungarian, Romanian and even Arab influences alternate; and the theme of No. 5 is so primitive that one can only speak of a primitive peasant character here, and any classification of nationality must be abandoned. [The finale of the work contains elements of all the previous sections.]

Bartók himself stated that he wanted to express the idea of "the brotherhood of all peoples"—an idea that has lost nothing of its timeliness 100 years later.

CONCERT TWO

György Kurtág has written countless ***hommage*** compositions for friends, loved ones, and musical colleagues. Some of these works are quite short, but there is also the six-movement *Hommage à R. Sch.* (Robert Schumann), one of Kurtág's major chamber works. Many of the brief *hommages* were published within Kurtág's piano cycle *Játékok*, of which 10 volumes have been published to date: the composer is still adding to the series. (The Hungarian word *játék*, plural *játékok*, can mean either a game or a toy; the related verb *játszani* means "to play," both in reference to a game or an instrument).

In the present concert, several of Kurtág's *hommages* to other composers will be performed, juxtaposed with works by the respective composers. It will be an interesting "game" to relate these works to their sources of inspiration. Kurtág rarely quotes other composers' music directly; instead, he has many subtle ways to evoke their aura, or to record his own impressions of them. When writing his *hommages*, he did not necessarily think about the accompanying pieces that will be performed at this concert; the pairings are suggested by the curators of the festival. The selections will amount to a veritable tour of music history, seen through the eyes of a master whose knowledge is encyclopedic and who has studied, taught, and reflected on many centuries of musical tradition.

CONCERT THREE

Two composers who have consistently been at the center of György Kurtág's musical universe are **Johann Sebastian Bach** and **Wolfgang Amadeus Mozart**. Our visiting string trio will perform all 15 of Bach's Sinfonias (also known as three-part inventions), originally written for keyboard. The Bach works will be interspersed with short pieces—some of them *hommages*—by Kurtág, producing one of those "composed programs" of which the composer is so fond: the many short works add up to what seems like a single large composition.

In the second half, we shall hear Mozart's Divertimento in E-flat for Violin, Viola, and Cello, K. 563 (1788). This exceptional work follows the six-movement format of many of Mozart's earlier *divertimenti*, or "entertainments," for orchestra or wind ensemble. The typical format of the divertimento is fast–slow–minuet–slow–minuet–finale. Mozart made sure that the two slow movements and the two minuets differed in character; he included a lyrical Adagio and a more leisurely Andante in variation form, or a more stately and a more folk-like minuet.

The only divertimento Mozart wrote for the intimate scoring of three strings, the present work traverses a wide range of profound emotions and shows Mozart at the height of his artistic maturity.

CONCERT FOUR

Among composers of the past, **Heinrich Schütz** has been particularly important to György Kurtág, who frequently includes the work of the German Baroque master in his chamber-music coaching sessions and has published keyboard transcriptions of several of his pieces. Kurtág's early masterpiece, *The Sayings of Péter Bornemisza* for soprano and piano, featured at two previous Bard Kurtág festivals, drew direct inspiration from Schütz's *Kleine geistliche Konzerte* ("Brief Sacred Concertos").

Schütz composed more than 50 such "concertos," scored for no more than four voices and continuo, during the Thirty Years' War, when large performing forces were unavailable. These brief works, mostly on biblical texts, combine the Italian monodic idiom (which Schütz got to know during his study trips to Venice) with a fervent Protestant spirituality. Every word receives a sensitive musical treatment, and every simple gesture is infused with great expressive power—qualities that inform Kurtág's own music as well.

The title of *Six Moments Musicaux*—Kurtág's fourth string quartet—alludes to Schubert, while the work itself contains many other references, musical and otherwise. The work begins with an agitated "Invocation," followed by a hesitant piece called "Footfalls." The subtitle "as if someone came" offers a clue to the music: it alludes to a poem by the classic Hungarian poet Endre Ady (1877–1919), about waiting for someone who never arrives. The "Capriccio," which is every bit as "capricious" as its name suggests, is followed by a moving lament *in memoriam* György Sebők (1922–99), a Hungarian pianist who taught at Indiana University for many years. The fifth movement (*Rappel des oiseaux*, or "Remembering the Birds"), a "study in harmonics," is clearly an homage to Olivier Messiaen (1908–92), the great French composer and bird lover with whom Kurtág had studied in Paris in the late 1950s. The final movement ("Les Adieux—in Janáček's Manier") is a reworking of the eponymous piano piece from *Játékok* heard at yesterday's *hommage* concert. The *Six Moments Musicaux* were dedicated to Kurtág's son György Kurtág Jr., a composer and electronic music expert living in France.

The first half of the concert will end with **György Ligeti**'s *Six Bagatelles for Wind Quintet* (1953), a transcription of pieces from Ligeti's piano cycle *Musica ricercata*. This early work contains plenty of folk-music influences, yet it is also filled with signs announcing the major stylistic changes that were about to come. One of the pieces—No. 5—is dedicated in Bartók's memory and revisits the Bartókian "night music" idea with quite a few original touches.

The celebrated Finnish composer **Kaija Saariaho** was a generation younger than Kurtág. The two are connected, perhaps, by their love of France, where each lived for many years, as well as by their exceptionally refined responses to poetry. In *From the Grammar of Dreams*, Saariaho set textual fragments by American poet Sylvia Plath (1932–63) into a kind of musical collage, inspired by the idea that our dreams do not follow the linear logic of our waking thoughts. Plath's struggles with mental illness are vividly expressed by the use of two voices, representing the different states of mind of a person on the brink of the abyss. Saariaho originally wrote the piece for two unaccompanied sopranos in 1988. In later versions, she used a prerecorded soprano voice alongside the live singer, although versions with added instruments also exist.

As an homage to Kurtág, who is unmatched as a coach of classical chamber music, the festival will conclude with the Piano Quartet in E-flat Major (1842) by **Robert Schumann**. In the apt phrase of musicologist John Daverio, this is "poetic chamber music" par excellence, in which conventional musical forms are modified to convey some highly personal messages: The mysterious Sostenuto that returns twice in the course of an energetic first-movement Allegro; the Scherzo, which may be seen as an *hommage* to Felix Mendelssohn; the unforgettable cello melody of the slow movement; the magical effect of the low B-flat to which the cello tunes down the C-string at the end of the same Andante cantabile; and the wide range of characters and expressions in the contrapuntal Finale. They are all part of this intense Romantic poetry to which Kurtág paid tribute in his great trio for clarinet, viola, and piano, *Hommage à R. Sch.* (1975–90).

Peter Laki, Visiting Associate Professor of Music, Bard College
February 2024

ABOUT THE PERFORMERS

Bard Conservatory Preparatory Division Students
Saoirse Doran, Mio Moser, Kira Nickerson, Joaquin Pachano

Iranian clarinetist **Mohammad AbdNikfarjam** is a second-year student in the Advanced Performance Studies Program at the Bard Conservatory. He plays regularly with the Conservatory Orchestra and studies clarinet with David Krakauer and Pascual Martinez. After graduating from the Tehran Conservatory, he pursued his undergraduate studies at the University of Tehran, served as a soloist and principal clarinetist with orchestras in Iran, and won first prize at the Saba Music Festival. He attended courses at the Curtis Institute of Music and participated in the AIMS and Imani Winds festivals. Passionate about teaching, he taught clarinet at the Tehran Conservatory.

Andrew Altrock, a third-year student from Fort Worth, Texas, is studying piano performance at the Bard Conservatory under Terrence Wilson. He is also pursuing a concurrent degree in German studies. He won first prize at the University of Florida International Piano Festival. In addition to solo work, he is an active chamber musician, orchestral pianist, and performer of works by living composers, as well as a composer himself of acoustic and electronic music.

Adelaide Braunhill, a third-year student from Boston, began studying bassoon at the age of 13 with Margaret Phillips. She has studied with Marc Goldberg at the Bard Conservatory since 2021. In addition to receiving a degree in bassoon performance from the Bard Conservatory, she will receive a degree in psychology from Bard College. An active chamber musician, she coaches bassoonists in the Boston Youth Symphony.

Pianist **Ivy Jiayun Chen** is a first-year student from China, studying at the Bard Conservatory with Rieko Aizawa.

Tori Conner is a first-year graduate student at the Bard Conservatory, pursuing an MM in oboe performance and playing in the Bard Conservatory Orchestra. She played in Louisiana State University's Symphony Orchestra and won first place in the university's 2021 auditions. In addition to her orchestral work, Conner was a member of the Louisiana State University wind ensemble and was an active chamber musician at school and in the community**.** She received a BM in oboe performance with a minor in arts administration from Louisiana State University.

Sophia Cornicello is a second-year student at the Bard Conservatory, where she studies with Rieko Aizawa. She also studied with Gilles Vonsattel. She is also an active chamber musician who attended the Boston University Tanglewood Institute. In 2020, she won first place and best performance of the commissioned work in the Renée B. Fisher Piano Competition.

Gábor Csalog, who studied with György Kurtág, Zoltán Kocsis, and András Schiff at the Franz Liszt Academy, is well known for concert programs that couple classical and contemporary music for the piano. He has developed deep relationships with Hungarian composers, most especially with Kurtág, who has dedicated several pieces to him and recorded his compositions with him. He was György Ligeti's artist of choice to perform his piano works in Hungary, and he worked closely with the composer until Ligeti's death in 2006. He won the 2003 Liszt Prize and has performed in the United States and across Europe. He has a regular program at the Budapest Music Center, "Csalog Sundays," at which he appears as soloist, chamber performer, or composer. Since 2001 he has served as a professor of chamber music at the Ferenc Liszt Music Academy, as well as teaching a series of special Kurtág courses in collaboration with the composer. Among his recordings are Chopin's Mazurkas, Reger's clarinet-piano compositions (with Csaba Klenyán), Schubert's piano works, Ligeti's and Liszt's Etudes, and Kurtág *Games*.

Monika Dziubelski is a fifth-year student at the Bard Conservatory pursuing degrees in both chemistry and classical flute performance, studying the latter with Tara Helen O'Connor. Dziubelski played in the Western Connecticut Youth Orchestra, where she won the concerto competition in 2018 and a senior scholarship. She has performed with the Western Connecticut Youth Chamber, New York Youth Symphony, and Bard Conservatory orchestras.

Mezzo-soprano **Abbegael Greene** is a second-year student in the Bard College Conservatory Graduate Vocal Arts Program, where she studies with Stephanie Blythe, Kayo Iwama, Erika Switzer, and Lorraine Nubar. In March 2024, she will appear at the Fisher Center in the role of L'Opinion Publique in the Conservatory's production of Offenbach's *Orphée aux enfers*. Recent appearances include Iolanthe in Gilbert and Sullivan's *Iolanthe* with The Orchestra Now and as alto soloist in Mozart's *Vesperae solennes de confessore* with Bard Conservatory, J. S. Bach's *Gottes Zeit ist die allerbeste Zeit* with the Bard College Baroque Ensemble, and Handel's *Messiah* with the Roberts Wesleyan University Symphony Orchestra. Greene has participated in Rose Chancler's Piano by Nature series and the Bard Conservatory's Music Alive! concerts of 20th- and 21st-century music.

Benjamin Hochman is a pianist of exceptional versatility who has appeared with the New York, Los Angeles, and Prague Philharmonic Orchestras; with the Chicago, Pittsburgh, San Francisco, and Jerusalem Symphony Orchestras; and at Konzerthaus Wien, Berlin Konzerthaus, Amsterdam Concertgebouw, and Mariinsky Theatre, among other venues. He performed four Beethoven piano sonatas for Daniel Barenboim in 2020 at the Pierre Boulez Saal for a filmed workshop. In recent years, he has conducted the English Chamber Orchestra, the Orlando Philharmonic, The Orchestra Now, and the Juilliard Orchestra. In 2019, he recorded Mozart Piano Concertos No. 17 and No. 24, playing and directing the English Chamber Orchestra. In addition to regular appearances at the Marlboro Music Festival and Chamber Music Society of Lincoln Center, his chamber music partners include the Cuarteto Casals, the Jerusalem and Tokyo Quartets, Lisa Batishvili, Jonathan Biss, Jaime Laredo, Miklós Perényi, and David Soyer. He serves on the piano faculty of the Bard Conservatory and as a research associate at Bard College Berlin.

Jaclyn Hopping, a soprano from Coweta, Oklahoma, is currently earning her MM degree at the Bard Conservatory, studying under Lorraine Nubar. She graduated from Oberlin Conservatory with degrees in vocal performance and German. Her first leading role at Oberlin was Elle in Poulenc's *La Voix Humaine*. Hopping made her professional debut with Opera Columbus as the leading role in Matt Recio's new opera, *The Puppy Episode.* Hopping has performed as a soloist with Oberlin's orchestras several times, including in a new work for soprano and orchestra by Natsumi Osborn in 2020. Hopping attended the Chautauqua Voice Program under the tutelage of Marlena Malas.

Taiwanese pianist **Yi-Hsuan Hsia** is in his first year at the Bard Conservatory in the Advanced Performance Studies Program.

Pianist **Francis Chung-Yang Huang '23** is a Bard Conservatory of Music alumnus who is a graduate student in the Bard Conservatory's Instrumental Arts Program. He began playing the piano at the age of five and took part in the Music Talent Program in Taiwan. Now studying with Rieko Aizawa at the Bard Conservatory, Huang was a member of Peter Serkin's studio for three years.

Hungarian violinist **Eszter Kökény** is a member of the Hungarian National Philharmonic Orchestra. She has won prizes at competitions including the International Balys Dvarionas Competition for Young Pianists and Violinists and Ede Zathureczky Commemorative Competition in Budapest. She performed as a soloist with the Szekszárd Chamber Orchestra in Hungary and Germany; Anima Musicae Chamber Orchestra; Aarhus Youth Symphonic Orchestra; the Lithuanian National Philharmonic Orchestra, and the International Bach Festival, Gran Canaria. She graduated with a MA from the Franz Liszt Academy of Music in 2020 and is playing a Rugeri violin on loan from the Ede Zathureczky Foundation.

American organist **Renée Anne Louprette GCP '19** maintains an international career as solo recitalist, collaborative artist, conductor, and teacher. At Bard College, she is assistant professor of music and college organist and leads the Bard Baroque Ensemble. She is a US-Romanian Fulbright Scholar for research on historic Romanian pipe organs, and director of the American Guild of Organists' National Competition in Organ Improvisation. Louprette has performed solo recitals at Royal Festival Hall in London, Walt Disney Concert Hall in Los Angeles, Cathedral of Notre Dame in Paris, and at festivals throughout Europe. She has appeared as concerto soloist with the Queensland Symphony Orchestra in Australia, Auburn Symphony Orchestra in Seattle, and The Orchestra Now in New York. Her solo recordings of the music of J. S. Bach and 20th-century French organ masterworks have garnered critical acclaim, and her latest recording of Bach's *Clavier-Übung III* was released in 2023. She holds a MM degree in conducting from Bard College Conservatory, and BM in piano performance and graduate professional diploma in organ performance from The Hartt School, University of Hartford.

Soprano **Megan Maloney** has been seen onstage as Pamina in Mozart's *The Magic Flute AKA#SuperFlute*, Noémie in Massenet's *Cendrillon*, and Phyllis in Gilbert and Sullivan's *Iolanthe*. In December she premiered a new work as a part of the "Follow the Lieder" song recital presented by Missy Mazzoli. Maloney previously studied at the University of Michigan under Scott Piper and received a BM in voice performance with a minor in performing arts administration, management, and entrepreneurship. While at Michigan, she was a frequent soloist with the University of Michigan Chamber Choir under the direction of Eugene Rogers. Maloney is currently pursuing a MM at the Bard Conservatory as a member of the Graduate Vocal Arts Program, where she studies with Joan Patenaude-Yarnell.

Sarah Martin is a third-year student in Peter Wiley's studio at the Bard Conservatory. Her second major is literature and philosophy. She was a member of the Philadelphia Youth Orchestra, Boyer College of Music: Center for Gifted Young Musicians, Center City Chamber Orchestra, and other groups in the Philadelphia area. In addition to cello, she is working towards a degree in literature and philosophy. One of the most rewarding aspects of her time at Bard has been the opportunity to combine ideas from music, philosophy, and literature in her study.

Soprano **Sarah Nalty** is a second-year student in the Graduate Vocal Arts Program and a passionate performer whose international repertoire ranges from American to Chinese to Ukrainian. In March, she will appear as Minerve in Offenbach's *Orphée aux enfers* with the Bard Conservatory Orchestra. Previous performance highlights include Pergolesi's Stabat Mater at Bard, compositions by Mozart and Fanny Mendelssohn with the Berkeley-Bucknell Chamber Music Collective, and Elle in *La voix humaine* with New England Conservatory. A frequent recitalist, she has performed in numerous *Liederabende* in the Hudson Valley, Boston, and Graz, Austria, and often programs overlooked repertoire from the Eastern European canon.

Born in Los Angeles, **Christopher Nelson** received a BM degree in violin performance from Chapman University. He has participated in the Aspen Music Festival, National Repertory Orchestra, Round Top Festival Institute, Taconic Chamber Music Intensive, Rocky Ridge Chamber Intensive, and Idyllwild Summer Music Festival. He is a second-year student in the Bard Conservatory's graduate Instrumental Arts Program, studying with Daniel Phillips.

Tianxiang Ni, from Beijing, China, is a first-year student at the Bard Conservatory in Rieko Aizawa's studio. She is a winner of the 2023 Conservatory Concerto Competition that took place last semester. Ni has performed concerts throughout China and has won many awards, including first prize in the BIMFA international competition, first prize in the Chicago international competition young artists group, and the Latin GRAMMY Foundation Scholarship.

Hannah Park-Kaufmann is in her final year at the Bard Conservatory, studying piano with Blair McMillen. Her second major is mathematics. Currently her favorite composers to play are Bach, Schubert, and Schumann. She is deeply passionate about combining her love for music and mathematics, exploring the intricate patterns and structures that connect these two disciplines.

Grammy-nominated violist **Melissa Reardon** is an artist in residence at Bard College and Bard College Conservatory, where she teaches viola and is the newest member of the Borromeo String Quartet. She also serves as artistic director of the Portland Chamber Music Festival in Portland, Maine, and executive director of the East Coast Chamber Orchestra. As a member of the Ensō String Quartet from 2006 until its final season in 2018, Reardon toured both nationally and internationally: in Sydney, Melbourne, Rio de Janeiro, Carnegie Hall, and the Kennedy Center, to name a few. Reardon has appeared in numerous festivals across the United States and around the world; she has toured with Yo-Yo Ma's Silk Road Ensemble and Musicians from Marlboro. She earned degrees from the Curtis Institute of Music and New England Conservatory.

Sabrina Schettler is in her fourth year of horn studies with Barbara Jöstlein Currie and Hugo Valverde at the Bard Conservatory. Her second major is biology. She began playing the piano when she was five and took up the horn at age 10. She was a recipient of both the Vanderbilt University Blair School of Music Myra Jackson Blair precollege scholarship for horn and the Potter's Vanderbilt precollege piano scholarship. She is a graduate of Interlochen Arts Academy, where Corbin Wagner was her teacher.

András Szalai studied at Béla Bartók Conservatory and graduated from Franz Liszt Academy of Music as a cimbalom player and composer. He has won national and international cimbalom competitions, performed solo and chamber concerts, and appeared in festivals and with the Hungarian, Slovenian, Warsaw, Krakow, Łdź, Moscow, and Valencia Philharmonic orchestras, as well as with the Vienna Radio Symphonic Orchestra. He often works with contemporary composers, including György Kurtág. He is a member of contemporary music ensembles including the UMZE chamber ensemble and the Ludium Ensemble, the latter led by Gábor Csalog and founded to perform the pieces of György Kurtág. He teaches composition and music theory at St. Stephen Conservatory in Budapest, and cimbalom and chamber music at Ferenc Liszt Academy of Music. He is an Artisjus prize winner.

Péter Tornyai, composer, chamber musician, violinist, and violist, is a founding member of contemporary music groups in Budapest, like THReNSeMBle, Ludium Ensemble (specializing in György Kurtág's music), CentriFUGA, Classicus Ensemble (artists-in-residence at the Central European University), and violist of UMZE, Classicus Quartet, and Dohnányi Quartet. He has worked with many composers, including Kurtág and Péter Eötvös. His award-winning compositions have been performed internationally by JACK Quartet, Stadler Quartet, Asasello Quartett, Kelemen Quartet, and others. He graduated as a composer and violinist from the Franz Liszt Academy of Music, Budapest. In 2012–13 he studied at Santa Cecilia Conservatory in Rome, Italy. He holds a doctorate from the Liszt Academy, where he has taught composition, orchestration, analysis, and contemporary music practice since 2016.

Jessica Ward is in her third year at the Bard Conservatory, where she studies viola with Brian Hong and pursues a second degree in architecture. Jessica has been playing the viola for 15 years and has enjoyed playing chamber music since starting the instrument. She has partnered with international music festivals during orchestra tours to Chile and Italy. Ward has also studied viola with Tsuna Sakamoto, Jennifer Mondie, and Molly Carr.

Cellist **Peter Wiley**, a member of the Bard Conservatory faculty since it opened in 2005, attended the Curtis Institute at just 13 years of age under the tutelage of David Soyer. He continued his impressive youthful accomplishments with his appointment as principal cellist of the Cincinnati Symphony at age 20, after performing for one year in the Pittsburgh Symphony. He has been awarded an Avery Fisher Career Grant. As a member of the Beaux Arts Trio, nominated for a Grammy Award in 1998, Wiley has performed over a thousand concerts, including appearances with many of the world's greatest orchestras. His association with the Marlboro Music Festival dates from 1971. He has also been a faculty artist at Caramoor's "Rising Stars" program and has taught at the University of Cincinnati College-Conservatory of Music, Mannes College of Music, and Manhattan School of Music. He is on the faculty of the Curtis Institute of Music and was a member of the Guarneri String Quartet until 2009.

Ethan Young is in his third year at the Bard Conservatory, where he studies cello with Peter Wiley. His second major is physics. He was a member of the East End Youth Quartet from 2016–2019, and he has participated in music festivals on Long Island, the NYSSMA All State Symphony Orchestra in 2019, and the NAfME All Eastern and All National Symphony Orchestras in 2021. He performed with the Metropolitan Youth Orchestra on their 2018 tour to Europe and as a concerto soloist for their tour to Italy in 2022.

Tamás Zétényi serves as cellist of Classicus Quartet and adjunct professor at Széchenyi István University, Győr. Celebrating the 2023 centenary of György Ligeti's birth, BMC Records released Zétényi's *Kodály&Ligeti*, which includes the world premiere of his transcription of Ligeti's Viola Sonata. Zétényi plays many concerts annually as a founding member of Classicus Ensemble, Classicus Quartet, and Trio Passacaglia. Since 2020 he has regularly appeared with jazz guitarist Gábor Gadó; he recorded an album as a member of the Gábor Gadó-Veronika Harcsa sextet at BMC Records. Zétényi also regularly performs as an international soloist. He has collaborated with contemporary composers; he considers György Kurtág his primary source of inspiration, and Péter Tornyai's composition for solo cello and male choir, *Dixit,* as his most important commission. Zétényi studied in Budapest and at Bard College, and he defended his doctoral work on the late chamber music of Liszt at Franz Liszt Academy of Music, Budapest.

Violinist **Carmit Zori** has appeared as a soloist with the New York Philharmonic, Rochester Philharmonic, and Philadelphia Orchestra, among others, and has given many solo recitals internationally. She has appeared with the Chamber Music Society of Lincoln Center and at festivals and concert series including Festival Casals, Chesapeake Bay Music Festival, Santa Fe Chamber Music Festival, Peasmarsh Chamber Music Festival in England, Philadelphia Chamber Music Society, and the Marlboro Chamber Music Festival. In addition to teaching at the Bard Conservatory, she is professor of violin at Rutgers University and State University of New York at Purchase.



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