



Bard College Conservatory of Music

20 Years of Music, Vision, and Excellence

Undergraduate Degree Recital

Did you make it home, woman of God?

Garrick Neuner, *baritone*
with Xinri Zhang, *piano*

Sunday, April 12, 2026 at 7:00 pm
Bitó Conservatory Building, Performance Space

Prelude

-or almost I seem to me (2026)

Garrick Neuner
(b. 2003)

Drew Frankenberg, *alto saxophone*

Did you make it home?

Nacht und Träume

Franz Schubert
(1797-1828)

Prayer to Jane Jacobs (2025-26)

Garrick Neuner

Dies, nox et omnia

Carl Orff
(1895-1982)

The Wonderful Widow of Eighteen Springs (1942)

John Cage
(1912-1992)

Nowth upon Nacht (1984)

Danger Music Number Twenty-Two

Dick Higgins
(1938-1998)

arr. Garrick Neuner and Javy Polanco

Javy Polanco, *baritone*

Récitation no. 9 (1977)

Georges Aperghis
(b. 1945)

- INTERMISSION -

woman of God,

Music for Baritone with Slow Sweep Pure Wave Oscillators (1993)	Alvin Lucier (1931-2021)
Nakedness (2012)	James Weeks (b. 1978)
Homo Sacer (2026)	Zeke Morgan (b. 2001)

Malena Verduga Martínez, *violin*
Emily Ta, *cello*
Eliza Karpiak, *flute*
Drew Frankenberg, *clarinet*

ABOUT THE ARTIST

Garrick Neuner is a multidisciplinary vocalist, composer, and designer in the inaugural class of Bard Conservatory's undergraduate vocal program, studying in the studio of Lucy Fitz Gibbon. Her practice spans early music to frequent world premieres, crossing genres from chant and art song to Fluxus and jazz. Recent performances include *The Last Song Cycle*, a recital pairing Beethoven's *An die ferne Geliebte* with newly commissioned art songs, *The Round Barn Dance Series at Churchtown Dairy*, with a collaborative performance joining the trusts of John Cage and Merce Cunningham, and *The Music of J.S. Bach* with the Hudson River Consort.

Her performances and compositions alike play on the axes of vulnerability, impossibility, and ephemerality, often inspired by site-specific interrogations. To her the body, too, is a crucial site rich with novel spaces and endlessly discoverable potentials. Her explorations in contemporary music recently led her to the Darmstadt Summer Courses in 2025, which included the development of her piece *The Rainbow Passage*, engagement with new solo voice repertoire, and frequent free improvisation.

Her recent thesis project in architecture, *WE ARE NOT IN THE ANECHOIC CHAMBER*, merges architectural research and representation with the performance of works by composers Yoko Ono, John Cage, Alvin Lucier, and Pauline Oliveros to explore potentials for the spatialized design of acoustic ambience. The recital *Did you make it home, woman of God?* continues that project through centering both spatio-sonic interrogations and keen awareness of the body to explore the persistent ephemera and sublime resonances of the queer voice.

Upcoming projects include multiple performances of John Cages' *Song Books* with students of Bard's music and dance departments, premieres at the New Music on the Point festival, and a multimedia expansion of her text score *Prayer to Jane Jacobs*.