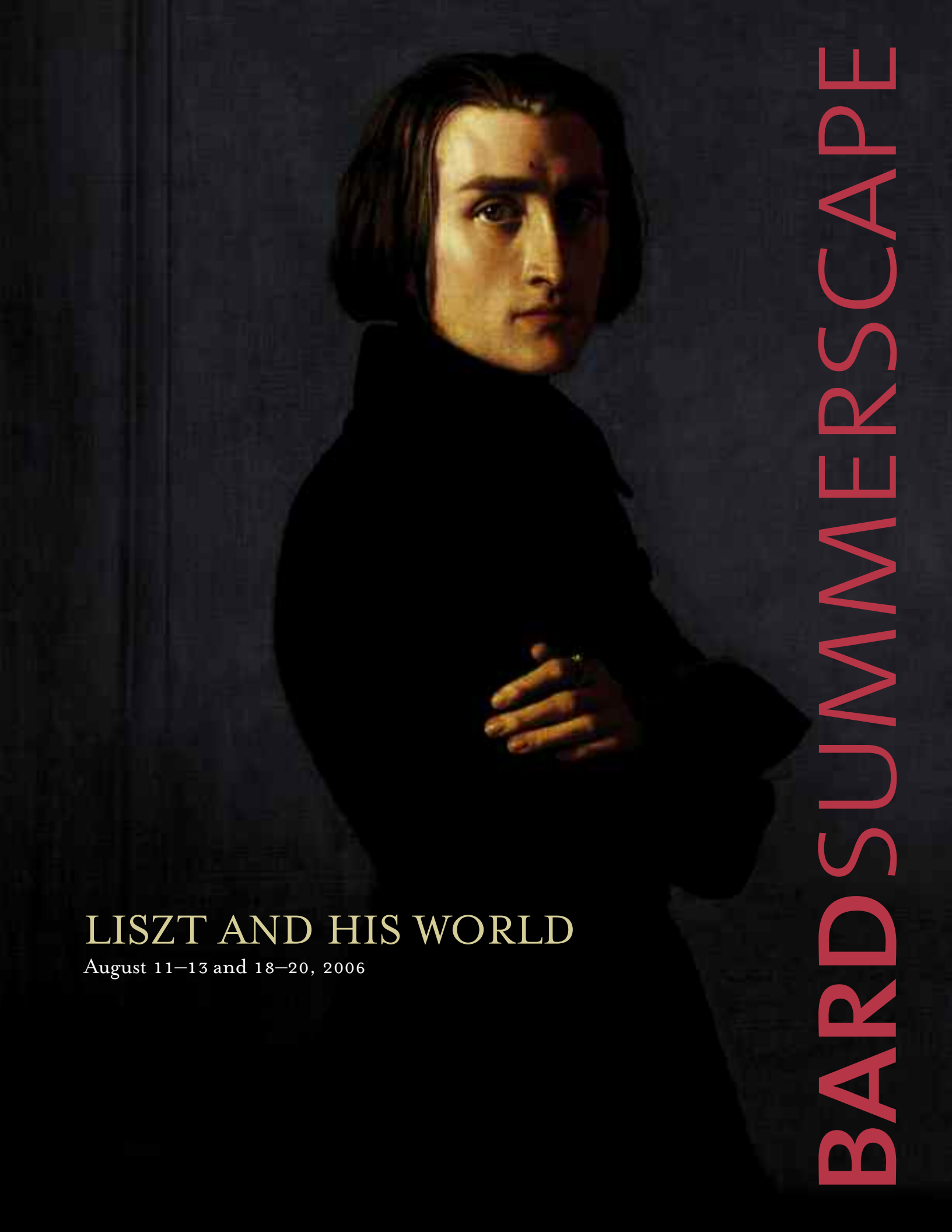

BARD SUMMERSCAPE

LISZT AND HIS WORLD

August 11–13 and 18–20, 2006

Founded in 1990, the **Bard Music Festival** has established its unique identity in the classical concert field by presenting programs that, through performance and discussion, place a selected work in the cultural and social context of the composer's world. Programs of the Bard Music Festival offer a point of view.

The intimate communication of recital and chamber music and the excitement of full orchestral and choral works are complemented by informative preconcert talks, panel discussions by renowned musicians and scholars, and special events. In addition, each season Princeton University Press publishes a book of essays, translations, and correspondence relating to the festival's central figure.

By providing an illuminating context, the festival encourages listeners and musicians alike to rediscover the powerful, expressive nature of familiar works and to become acquainted with less familiar works. Since its inaugural season, the Bard Music Festival has entered the world of Brahms, Mendelssohn, Richard Strauss, Dvořák, Schumann, Bartók, Ives, Haydn, Tchaikovsky, Schoenberg, Beethoven, Debussy, Mahler, Janáček, Shostakovich, Copland, and Liszt. In 2007 the festival will be devoted to Edward Elgar. Composers under consideration for future festivals include Prokofiev, Berlioz, and Schubert.

From the Bard Music Festival is a rapidly growing part of the Bard Music Festival. In addition to the festival programming at Bard College, "From the Bard Music Festival" performs concerts from its past seasons and develops special concert events for outside engagements.

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BARD MUSIC FESTIVAL
REDISCOVERIES

LISZT AND HIS WORLD

August 11–13 and 18–20, 2006

Leon Botstein, Christopher H. Gibbs, and Robert Martin, Artistic Directors
Christopher H. Gibbs and Dana Gooley, Scholars in Residence 2006
Irene Zedlacher, Executive Director
Raissa St. Pierre '87, Associate Director

Programs and performers are subject to change.

Please make certain that the electronic signal on your watch, pager, or cellular phone is switched off during the performance. The taking of photographs and the use of recording equipment are not allowed.

Josef Danhauser, *Liszt at the Piano*, 1840

THE WORLDS OF FRANZ LISZT

The Bard Music Festival traditionally surveys the world around a single composer—teachers and followers, friends and enemies, advocates and critics. Taking such an approach with the long-lived and widely traveled Franz Liszt is an unprecedented challenge. In the course of a career that spanned most of the 19th century, he had contact with an astounding range of composers and musicians in Europe and beyond. From Beethoven, whom he met at age 12, to Debussy, whom he encountered in his last months, Liszt seems to have known everyone, usually with fruitful and inspiring consequences. He generously advocated for composers both living and dead, including those to whom he was close personally, such as Berlioz and Wagner (later his son-in-law), as well as Schumann and Mendelssohn, whose genius he recognized and promoted but who were themselves resistant to his aesthetic agenda. His social worlds included Victor Hugo, George Sand, Heinrich Heine, Bettina von Arnim, Lajos Kossuth, and Pope Pius IX, not to mention royalty and aristocrats. He performed widely as pianist and conductor, arranged music by composers of every nationality and style, wrote critical essays and books, devised new musical genres, and taught the majority of the significant pianists of the latter half of the century. No wonder the critic Eduard Hanslick could claim, in his obituary of 1886, "there was no better-known face in Europe."

Liszt is one of the 19th century's great emblems of cosmopolitanism. Born in Hungary, trained in Vienna and Paris, voyaging in Switzerland and Italy, an itinerant virtuoso crisscrossing Europe to reach Ireland, the Iberian Peninsula, Constantinople, and Russia, he eventually made more stable homes in Weimar, Budapest, and Rome. Though he proudly identified himself as a Hungarian from 1838 forward, his principal tongue was French. The richness and diversity of his music stem in part from these international activities, combined with an innate capacity to absorb styles quickly. His compositions combine the lyrical expressivity of Italian bel canto, the dramatic shocks of French grand opera, the developmental urgency and power of Beethoven, and the harmonic and improvisational verve of Hungarian Gypsy music. Such eclecticism, which has parallels in his personality, sometimes resulted in inconsistencies and paradoxes that both disturbed and fascinated his contemporaries, and continue to so engage us today. Thus, Clara Wieck-Schumann wrote in 1841: "I find him like a spoilt child, good-natured, masterful, kind, arrogant, noble, and generous, often severe toward others—a strange mixture." Her views were echoed by many others.

Contemporary artists liked to portray Liszt gazing upward, his attention fixed in a dream-like contemplation of the ideal. It may well be that he embodied the century's Romantic idealism more completely than any other figure. He kept his sights firmly fixed on higher things, but the ideal took different forms in the three phases of his career. During his virtuoso years (1811–47), heavily under the influence of Romantic thought, he proposed a higher, humanitarian mission for the performing artist. And in an era where virtuosos were becoming more and more absorbed in commercial enterprises, he impressively realized this artistic vision. In the Weimar years (1848–61), as the director of the court orchestra, he sought to elevate the status of instrumental music by linking it to an ideal of high culture—the great classics of literature, philosophy, painting, and history that formed the subjects of his orchestral works. In his later years (1861–86), his pursuit of the ideal took the form of religion, setting up a home in Rome, taking minor orders, and writing many devotional and liturgical pieces. In the late works, however, one also finds an anti-idealistic tendency—a strain of dark, dystopian emotion that arguably reflects the moderate temper of the post-1848 European intelligentsia.

OPPOSITE PAGE Liszt is at the keyboard, with Marie d'Agoult sitting at his feet. George Sand is seen smoking a cigar. Beside her is Alexandre Dumas *père*, and behind her (*from left to right*) are Victor Hugo, Nicolò Paganini, and Gioachino Rossini.

As a keyboard prodigy, Liszt absorbed from his teacher Carl Czerny the pianistic values of the time: discipline, polish, elegance, and brilliance. Antonio Salieri also provided instruction during Liszt's early years in Vienna, but it was Paris that shaped him the most. For a decade beginning in the mid-1820s, he immersed himself in the literature and philosophy of French and German Romanticism, as well as in the life of the Parisian salons and the opera. His contemporaries there included Chopin and Berlioz, who helped him rethink the possibilities of the piano and of musical expression. In 1835, with his lover Marie d'Agoult, Liszt set off to Switzerland and Italy on his "years of pilgrimage," where he enjoyed alpine landscapes, absorbed the artistic treasures of the Italian Renaissance, met Rossini and Ingres, studied the works of Beethoven, and produced some of his finest character pieces, as well as the first edition of his landmark *Transcendental Etudes*.

Liszt, Hamburg, June 1843

In 1838 Liszt gave a series of concerts in Vienna of such phenomenal success that he decided to start touring Europe, where he logged an astonishing number of concerts and conquests over the next 10 years. He reinvented nearly every aspect of the concert experience—visual, musical, and ritualistic. Audiences discovered works by Schubert and Beethoven rarely heard previously in the concert hall, encountered astonishing "orchestral" sonorities emerging from the piano, and witnessed the music's emotional drama being acted out by the performer. The very word "recital" was coined in connection with Liszt's appearances in London in 1840, and he pioneered the format we have come to know. As he informed one friend the year before, "failing to concoct a program that would have made any kind of sense, I dared, for the sake of peace and quiet, to give a series of concerts entirely alone, affecting the style of Louis XIV and saying cavalierly to the public: 'Le Concert—c'est moi!'"

Having made himself a one-man concert institution, in 1848 Liszt transformed himself into an institution for musical progressivism, by serving as court Kapellmeister in Weimar under the patronage of a duke who seemed to share his forward-looking ambitions. Until this juncture he had lacked the calm to complete and refine his compositional ideas, which proved a principal motivation for settling in Weimar. As if cleaning up shop, he revised many works, polishing and refining the *Years of Pilgrimage*, the *Transcendental Etudes*, the piano concertos, and the Hungarian Rhapsodies into the versions we know today. (The protracted genesis, many versions, and continual revisions of his works are reflected in the dates listed in this program book.) Weimar also gave him the means to realize his ambitions of composing large-scale works of "symphonic" character, notably the Piano Sonata in B Minor, the symphonic poems, the *Faust* and *Dante* symphonies, and the "Gran" Mass, most of which will be performed over the course of this festival. He developed his own, emotive approach to conducting and advanced the causes that he most believed in, foremost among them contemporary opera and symphonic music. His home, known as the Altenburg, was a gathering place for many of the most ambitious young composers and pianists of the 1850s, including Joachim

Raff, Hans von Bülow, Carl Tausig, and Peter Cornelius. At his legendary master classes, students felt they were at the nerve center of European musical life.

In the course of the 1850s, Liszt perceived more and more the constraints of Weimar's court culture, which seemed to stifle artistic ambition, and he left to embark on a new path. Although he maintained yearly obligations in Weimar, he made new homes in Rome, where he pursued religious aspirations, and Budapest, where he helped inspire and build crucial national institutions. In Rome, where his second long-term partner, Princess Carolyne von Sayn-Wittgenstein, was also stationed, Liszt deepened his religious faith, becoming an abbé in 1865. His output of religious and choral compositions increased accordingly, introducing elements of plainchant and neo-Palestrina counterpoint. In the piano works of his later years, he continued to experiment with unusual harmonies and developed a pithy musical idiom reflecting his increasing melancholy and withdrawal, as well as his consolation in religious faith. When he died, his legacy was being carried forward by pianists, conductors, and composers all over Europe.

Although his piano works remain firmly ensconced in the standard repertory, Liszt's orchestral and religious works have been out of favor for some time and are ripe for rediscovery. We may not be able to share his Romantic earnestness, but his stylistic eclecticism and his sense for the popular make him a composer for our time. His music is rarely severe or difficult in the manner of, say, Beethoven or Brahms, giving it a reputation as trivial or superficial. Today, when the price of classical music's vaunted severity and difficulty are becoming all too evident, we ought to welcome Liszt's values and sensibility. As his eloquent apologist Felix Draeseke pointed out long ago, Liszt brought melodiousness, orchestral color, and rhythmic vitality back into a symphonic tradition that had undervalued them. His music can be appreciated for its sense of flair, its sensuous and surprising harmonic turns, its embrace of poetic association and fantastic imagery, its restless search for new sonorities and structures, its communicative

The Residence in Weimar, 1850

immediacy, clarity, and theatrical verve. At its best, it merges these virtues with Beethovenian principles of thematic and harmonic development, which lend his music weight and drama. He was a master of unsettling Romantic contrasts, putting side by side the religious and the diabolical, the seductive lilt of social dance and the heavy heart of lament, and fantastic spirit-worlds and heroic assertions of human will.

Liszt was a steady promoter of progressive causes, trying to mold both the music of the future and the society of the future. Living in Paris during the July Revolution of 1830, he adopted the liberationist fervor of the left and even sketched a *Symphonie révolutionnaire*. His socialism led him to write works in support of workers' solidarity, and his nationalism to honor the fallen, tragic heroes of the uprisings of 1848. In the 1850s, when performances of new works were becoming rarer in the face of a consolidating "classical" repertory, he passionately advocated for innovative compositions. He mobilized the resources at his disposal in Weimar to produce operas by Schumann, Berlioz, and Wagner. In the 1860s and '70s, he assisted Budapest's development into a modern, cosmopolitan city by establishing the conservatory and supporting the reform of church music.

Liszt, 1866

Liszt is *the* pivotal figure in the history of 19th-century instrumental performance. Before him, conventions demanded a gentlemanly, aristocratic bearing from solo performers, and little more than a timekeeping role from the conductor. Under his influence and example, there emerged a much more flexible, "emotive" attitude toward tempo and rubato, as well as new value placed on the visible expressive involvement of the performer. Influential pianists and conductors such as von Bülow, Anton Rubinstein, and Moriz Rosenthal absorbed his example and passed it on to future generations, with effects that can still be felt today. Liszt also fostered musical progressivism by steadily extending the resources of harmony and orchestration, an influence that was openly acknowledged by Wagner, Franck, Busoni, and others. By the end of his life his harmonic experiments outstripped even those of Wagner, although most of these compositions remained unpublished until the 20th century.

As a musician and as a person, Liszt's outlook was cosmopolitan, aristocratic, humanistic, progressive, animistic, and broadly inclusive, at a time when many branches of musical life were becoming organized around bourgeois, nationalist, and professional values. His fascinating strategies for negotiating this gap will be touched on over the course of this Bard Music Festival. While it is impossible to represent the full range of Liszt's various and varied musical and social worlds, we hope to give some indication of the remarkable breadth of the composer's actions and interactions.

—Dana Gooley and Christopher H. Gibbs

SELECTIVE CHRONOLOGY

Napoleon leads his army to Moscow, 1811

Vienna Congress delegates, 1814

Franz Liszt, c. 1825

Ludwig van Beethoven

1809 Felix Mendelssohn born; Joseph Haydn dies

1810 Robert Schumann and Fryderyk Chopin are born

1811 **Born October 22 in Doborjan (today Raiding), Hungary, to Adam Liszt, an official in the service of Prince Nicolas Esterhazy, and his wife, Anna**
Napoleon's battle at Borodino and retreat from Moscow; Lord Byron writes *Childe Harold's Pilgrimage*

1813 Richard Wagner and Giuseppe Verdi are born; Jane Austen publishes *Pride and Prejudice*

1814 Congress of Vienna begins, monarchies restored; metronome invented; George Stephenson develops steam locomotive; final version of Beethoven's *Fidelio*

1815 Treaty of Vienna; Napoleon defeated at Waterloo

1816 Gioachino Rossini's *The Barber of Seville*; Jane Austen publishes *Emma*

1818 **Receives first piano lessons from his father**
Karl Marx born; Casper David Friedrich paints *Wanderer above a Sea of Fog*; Mary Shelley publishes *Frankenstein*

1819 **Begins to compose, shows a marked skill for improvisation**
Clara Wieck-Schumann and Jacques Offenbach are born; Lord Byron writes *Mazeppa*; Géricault paints *Raft of the Medusa*; Arthur Schopenhauer publishes *The World as Will and Idea*

1820 **Plays first of several public concerts; several Hungarian magnates subscribe toward the expenses of his music education**
John Keats publishes *The Eve of St. Agnes*

1821 **Moves with his family to Vienna, where he studies with Carl Czerny (piano) and Antonio Salieri (composition)**
Erard patents double escapement device for piano keyboards; William Blake is commissioned to illustrate *The Book of Job*

1822 **Success in Austrian and Hungarian aristocratic circles; contributes to a set of variations on a theme by Anton Diabelli**
Schubert writes "Wanderer" Fantasy and "Unfinished" Symphony; Carl Maria von Weber's *Der Freischütz*

1823 **Visit to Beethoven; moves to Paris in the fall; refused admission to Conservatory by Luigi Cherubini; studies composition with Ferdinand Paër**
Beethoven writes *Missa solemnis*

1824 **First public Parisian concert on March 7; tour of England; composes virtuoso pieces, among them *Variations brillantes sur un air de Rossini*, *Rondo di bravura*, *Allegro di bravura***
Byron dies; Bedřich Smetana and Anton Bruckner are born; Beethoven's Ninth Symphony

1825 **Plays concert in London before King George IV; finishes his opera *Don Sanche*, which is performed in Paris in October**
Nikolai I becomes tsar of Russia; Decembrist uprising in St. Petersburg; Salieri dies at age 74; Johann Strauss II and Eduard Hanslick are born; Aleksandr Pushkin publishes *Eugene Onegin*

1826 **Tours France and Switzerland; studies with Antoine Reicha, writes *Étude en douze exercices***
Mendelssohn writes *Midsummer Night's Dream*; Weber dies

1827 **Third tour of England; suffers from nervous exhaustion and has religious crisis; taken on holiday to Boulogne-sur-Mer by his father, who dies there at age 50; returns to Paris and begins to give piano lessons**
Beethoven dies at age 56; Heinrich Heine's *Buch der Lieder*

1828 **Has ill-fated affair with Caroline de Saint-Cricq; depression after father's death partially consoled by religion and literature; becomes ill; rumors of his death begin to circulate**
Schubert dies at age 31

1829 **Slowly recovers from illness and returns to public life**
Rossini writes his last opera, *William Tell*; Mendelssohn conducts Bach's *St. Matthew Passion* in Berlin

1830 **Takes great dislike to virtuoso career; reads widely; inspired by July Revolution, sketches *Revolutionary Symphony*; meets Victor Hugo, Heine, and Hector Berlioz; attends *Symphonie fantastique* premiere; becomes supporter of Society of Saint-Simon**
July Revolution in France; Polish revolt; Indian Removal Act in United States; Eugene Delacroix paints *Liberty Leading the People*; Hans von Bülow born

1831 **Meets Mendelssohn and Chopin**
Giacomo Meyerbeer's *Robert le diable*; Hugo writes *Notre Dame de Paris*

1832 **Friendship with Chopin develops; hears Nicolò Paganini for the first time and becomes interested again in virtuoso technique; writes *Grande Fantaisie sur la clochette de Paganini***
Goethe dies at age 82 (his *Faust II* is published posthumously); George Sand writes *Indiana*

1833 **Performs in two concerts arranged by Berlioz; seeks religious instruction from the Abbé Lamennais; transcribes orchestral works by Berlioz for the piano**
Johannes Brahms and Aleksandr Borodin are born

1834 **Meets George Sand; begins his affair with Marie d'Agoult; performs his *Lélio Fantasy* with Berlioz; publishes essay, "On the Future of Church Music"; composes *Harmonies poétiques et religieuses*, *De profundis*, *Apparitions***
Berlioz writes *Harold in Italy*

1835 **Elopes to Switzerland with Marie d'Agoult; daughter Blandine born; begins *Album d'un voyageur*; essays "On the Situation of Artists and Their Condition in Society" appear in *Gazette musicale***
Vincenzo Bellini dies; Camille Saint-Saëns born; Hans Christian Andersen's fairy tales published; first volume of Alexis de Tocqueville's *Democracy in America* published

1836 **Returns to Paris; writes many opera transcriptions, among them fantasies on *Les Huguenots* and *I puritani***
Arc de Triomphe completed in Paris; Meyerbeer's *Les Huguenots*; Mikhail Glinka's *A Life for the Tsar*

1837 **Introduces George Sand to Chopin; engages in piano "duel" with Sigismond Thalberg at concert at Princess Belgiojoso's; travels abroad; daughter Cosima born in Como, Italy; works include *Soirées musicales*, *Hexaméron*, sketch of "Dante" Sonata, transcriptions of Beethoven symphonies**


Eugene Delacroix, *Liberty Leading the People*


George Sand


Marie d'Agoult


Blandine, Daniel, and Cosima

Morse's telegraph, which sent its first message on May 24, 1844

Joseph Mallord William Turner, *The Fighting Temeraire*

Jean-Auguste-Dominique Ingres, *L'Odalisque a l'esclave*

Princess Carolyne von Sayn-Wittgenstein

Queen Victoria ascends British throne; Samuel Morse invents telegraph; Johann Nepomuk Hummel and John Field die; Mili Balakirev born; Berlioz writes *Benvenuto Cellini*; Charles Dickens begins *Oliver Twist*

1838 **Stays in Milan and Venice; travels to Vienna, where he meets Clara Wieck; plays charity concert for Pest flood victims; concerts in various Italian cities; works include *12 grandes études*, *Grand galop chromatique*, *Sposalizio*, *Il penseroso*, "Petrarch" Sonnets, transcriptions of Schubert songs**
Georges Bizet born; Schumann writes *Kinderszenen*, *Kreisleriana*; Turner paints *The Fighting Temeraire*

1839 **Befriends Jean-Auguste-Dominique Ingres; gives historic first solo piano recital; son Daniel born in Rome; sketches pieces for his Italian *Années de pèlerinage*; transcribes Beethoven's *Adelaide* and Schubert's *Winterreise***
Opium Wars, 1839–42 and 1856–60, begin; Modest Musorgsky and Paul Cézanne are born; Païer dies; daguerreotype invented; Ingres paints *L'Odalisque a l'esclave*

1840 **Receives sword of honor in Pest and debuts as a conductor; meets Schumann and Wagner; tours of Hungary, Germany, France, England (performs before Queen Victoria at Windsor Castle), Scotland; composes *Mazeppa*, fantasies, and transcriptions; writes funeral essay on Paganini**
Piotr Tchaikovsky born

1841 **Extensive tours and first visit to Weimar; fantasies on *Norma*, *Don Giovanni*, *Robert le diable*; songs**
Antonín Dvořák, Carl Tausig, and Giovanni Sgambati are born; Wagner writes *The Flying Dutchman*

1842 **Successful tours in Berlin, Russia, France, Belgium, Holland, and Germany; height of "Lisztomania"; appointed Kapellmeister at Weimar, Germany**
Arrigo Boito and Jules Massenet are born; Cherubini dies; New York and Vienna Philharmonic orchestras founded

1843 **Meets Glinka on tour of Russia; writes songs on texts by Goethe, Heine, and Hugo; conducts several concerts, including Mozart's *The Magic Flute***
Edvard Grieg born; Dickens writes *A Christmas Carol*; Berlioz's *Treatise on Instrumentation*; Søren Kierkegaard's *Either/Or*

1844 **Breaks with Marie d'Agoult; concerts in Spain, Portugal, Germany, France, and Switzerland; universally regarded as world's greatest pianist; songs, transcriptions**
First telegraph set up; Nikolai Rimsky-Korsakov born; Verdi writes *Ernani*

1845 **Contributes to and attends unveiling of Beethoven monument in Bonn; Joachim Raff becomes his temporary secretary; writes *Feuille morte*, first Beethoven cantata, songs**
Wagner writes *Tannhäuser*; Edgar Allan Poe's *The Raven*; Alexandre Dumas *père*'s *Le Comte de Monte-Cristo*

1846 **Continues to tour Europe; receives Beethoven's Broadwood piano as a gift; writes Hungarian Rhapsody No. 1, transcriptions**
Pius IX becomes pope; Marie d'Agoult publishes her novel *Nélida* under the name Daniel Stern

1847 **Meets Princess Carolyne von Sayn-Wittgenstein in Kiev; plays for Sultan Abdul-Mejid in Constantinople; ends his virtuoso career; writes Hungarian Rhapsody No. 2, transcriptions, paraphrases**
Fanny and Felix Mendelssohn die; publication of Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights*

1848 **Settles in Weimar, where Princess Carolyne joins him; visits Wagner in Dresden; conducts *Tannhäuser* overture; writes Hungarian Rhapsody No. 9, *Arbeiterchor*, transcriptions**
Uprisings in most European countries; Louis Napoleon elected president of France; Wagner writes *Lohengrin*; Gaetano Donizetti and François-René Chateaubriand die; Karl Marx publishes *Communist Manifesto*; Alexandre Dumas *fils, La dame aux camélias*

1849 **Liszt aids Wagner's escape to Switzerland after he flees Dresden revolt; first full performance of *Tannhäuser* at Weimar; revision of "Dante" Sonata; completes both piano concertos, *Totentanz*, *Canzonetta del Salvator Rosa***
Lajos Kossuth declares Magyar republic in Hungary; Chopin dies; Schumann writes *Manfred*; John Ruskin's *The Seven Lamps of Architecture*

1850 **First performances of *Prometheus* and Wagner's *Lohengrin*; composes *Héroïde funèbre*, Fantasy and Fugue on *Ad nos*, *Pater noster*, *Valse impromptu***
Honoré de Balzac dies

1851 **Takes Bülow as pupil; writes *Mazeppa*, and final versions of the *Transcendental Etudes* and *Grandes études de Paganini*; writes book on Chopin**
Herman Melville publishes *Moby-Dick*; Verdi composes *Rigoletto*; Wagner writes *Opera and Drama*

1852 **Conducts premieres of Schumann's *Manfred* and Berlioz's *Benvenuto Cellini*; Joseph Joachim leaves Liszt circle and Robert Cornelius comes on board**
Napoleon III establishes Second Empire in France; publication of Harriet Beecher Stowe's *Uncle Tom's Cabin*

1853 **Agnes Street comes to Weimar; Brahms visits; composes *Orpheus*, Ballade No. 2, and completes Sonata in B Minor**
Crimean War begins; Verdi writes both *Il Trovatore* and *La Traviata*

1854 ***Orpheus* and *Festklänge* receive premieres while *Les préludes*, *Mazeppa*, and *Tasso* reach final versions; composes *Faust* Symphony (save for the concluding chorus), *Hungaria***
Commodore Matthew Perry opens Japan to the West with Convention of Kanagawa; Leoš Janáček and Engelbert Humperdinck are born; Berlioz writes *L'enfance du Christ*; Eduard Hanslick's *On the Musically Beautiful* opposes New German School

1855 **Piano Concerto No. 1 premieres with Liszt at piano and Berlioz conducting; hosts second Berlioz festival; composes *Missa solennis* and *Prelude* & *Fugue on BACH*; takes Carl Tausig as pupil; final version of *Prometheus* and *Psalm 13* performed; first performance of *Ad nos*; conducts Schumann's *Genoveva***
Paris World Fair; Steinway in New York introduces cross-stringing in new pianos; publications of Walt Whitman's *Leaves of Grass* (early version) and Henry Wadsworth Longfellow's *Song of Hiawatha*

1856 **Hosts a centenary Mozart and a Berlioz festival; *Missa solennis* and *Hungaria* premiered in Hungary; *Dante* Symphony reaches completion**
Sigmund Freud born; Heine and Schumann die

1857 **Piano Concerto No. 2 and final version of *Berg* Symphony (*Ce qu'on entend sur la montagne*) premiere, along with Piano Sonata, *Faust* and *Dante* symphonies, *Héroïde funèbre*, *Battle of the Huns*; Smetana visits; Cosima marries von Bülow and Blandine marries Emile Ollivier; guest conductor at Lower-Rhine Music Festival**
Czerny and Glinka die; Edward Elgar born; Charles Baudelaire writes *Les fleurs du mal*; Gustave Flaubert's *Madame Bovary* published; Wagner begins *Tristan*


Hector Berlioz


Fryderyk Chopin


Cosima and Liszt


Hans von Bülow

Bedřich Smetana

Edouard Manet, *Le déjeuner sur l'herbe*

Richard Wagner

The assasination of President Abraham Lincoln

1858 ***Hamlet*** **composed; premieres Cornelius's** ***The Barber of Baghdad*****, only to receive vicious attacks prompting his resignation**
Giacomo Puccini, Ruggero Leoncavallo, and Teddy Roosevelt born; Berlioz finishes *Les Troyens*

1859 **Relations with Wagner become strained; writes book,** ***The Gypsies and Their Music in Hungary*****; son Daniel dies**
Charles Darwin's *On the Origin of Species* is published; Austria defeated in Italy during Franco-Austrian War

1860 **Joachim and Brahms publish manifesto against Liszt and the moderns; Princess Carolyne goes to Rome to obtain divorce; writes** ***Two Episodes from Lenau's Faust*** **and** ***Les morts*** **in memory of his son**
Gustav Mahler, Hugo Wolf, Edward MacDowell, and Ignacy Paderewski are born

1861 **While visiting Paris, plays for Napoleon III and meets Bizet; marriage to Carolyne in Rome comes to naught due to difficulties over annulment of her first marriage**
American Civil War begins; Kingdom of Italy proclaimed; serfdom abolished in Russia by Alexander II; Wagner's Paris performance of *Tannhäuser* turns sour; Gustav Doré publishes his *Dante's Inferno* plates to great success

1862 **Daughter Blandine dies giving birth to her son;** ***St. Elisabeth*** **oratorio finished; writes** ***Cantico del sol di St. Francesco di'Assisi***
Claude Debussy and Frederic Delius are born; Victor Hugo writes *Les misérables*; Louis Pasteur develops "pasteurization" process

1863 **Enters into the Madonna del Rosario, Monte Mario, monastery in Rome**
Emancipation Proclamation issued by President Lincoln; Battle of Gettysburg; Delacroix dies; Pietro Mascagni and Henry Ford are born; Edouard Manet paints *Le déjeuner sur l'herbe*

1864 **Performs for the Pope; meets Wagner again, who is now under patronage of Ludwig II of Bavaria; Cosima's affair with Wagner strains Liszt-Wagner relationship; writes** ***La notte*** **in memory of Blandine**
Richard Strauss and Eugene d'Albert are born; Meyerbeer dies; Hans von Bülow appointed Court Kapellmeister in Munich; Ludwig II becomes King of Bavaria

1865 **Takes minor orders; Bülow performs** ***Totentanz*****; travels to Pest for premiere of** ***St. Elisabeth*****; finishes** ***Missa choralis***
American Civil War ends; President Lincoln assassinated; Jean Sibelius and Paul Dukas are born; Wagner finishes *Tristan und Isolde*; Leo Tolstoy publishes first installment of *War and Peace*

1866 **Mother dies; sees Marie d'Agoult for the last time**
Austro-Prussian War; Ferruccio Busoni and Erik Satie are born; Smetana writes *The Bartered Bride*

1867 **Sgambati conducts first part of** ***Christus*** **in Rome; attends the** ***Hungarian Coronation Mass*** **performance in Pest;** ***St. Elisabeth*** **performed in Weimar**
Dual-monarchic union of Austria-Hungary formed out of Hapsburg Empire, with Franz Joseph as Emperor of Austria and King of Hungary; Ingres and Baudelaire die; Wagner writes *Die Meistersinger* and Verdi, *Don Carlos*

1868 **Performs for the Pope and dignitaries; Cosima leaves von Bülow to live with Wagner; visited in Rome by poet Henry Longfellow and artist George Healy**
U.S. President Andrew Johnson impeached; Rossini dies; Louisa May Alcott publishes *Little Women*

1869 **Begins his threefold life: winter and spring in Budapest, summer in Weimar, and autumn in Rome; *Dante* Symphony and *Hungaria* performed**
Suez Canal opens; transcontinental rail service begins in United States; Berlioz and Alphonse de Lamartine die

1870 ***Missa choralis* performed; Cosima finally receives divorce and marries Wagner; Liszt attends premiere of Wagner's *Die Walküre***
Lenin and Franz Lehar are born; Franco-Prussian War begins (ends 1871); political unification of Italy; Jules Verne's *20,000 Leagues Under the Sea* published

1871 **Travels to Leipzig and attends performances of his works**
Tausig, Thalberg, and Daniel François Auber die; Wilhelm becomes Emperor of Germany and Otto von Bismarck, Chancellor; Verdi writes *Aida*; James Whistler's *Portrait of the Artist's Mother*

1872 **First visit to Bayreuth; strained relationship with Wagner and Cosima improves; in Weimar, attracts pupils from all parts of Europe**
Ralph Vaughan Williams born; Friedrich Nietzsche writes *The Birth of Tragedy*

1873 **Conducts full-score premiere of *Christus* in Weimar with Wagners present; *Two Episodes from Lenau's Faust* performed; Hans Richter performs *Christus* in Budapest**
William Adolphe Bouguereau paints *Nymphs and Satyr*; Budapest officially created from the cities Buda and Pest

1874 **Composes *The Bells of Strasbourg Cathedral* and *The Legend of St. Cecilia* in Rome; writes several piano transcriptions of his symphonic poems**
Gustav Holst, Arnold Schoenberg, and Charles Ives are born; Smetana writes *Ma Vlast*; Wagner completes *The Ring*

1875 **Appointed president of the Budapest Music Academy; two successful performances of *St. Elisabeth* in Munich prompt King Ludwig II to schedule performances in the Court Theater**
Maurice Ravel and Reinhold Glière are born; Bizet dies shortly after premiere of *Carmen*

1876 **Marie d'Agoult dies; transcribes Saint-Saëns's *Danse macabre*; performs charity concert for Budapest flood disaster; premiere of *Hamlet*; visited by César Cui; meets Tchaikovsky in Bayreuth**
George Sand dies; Alexander Graham Bell files first patent on telephone; premiere of Wagner's *Ring*; Mark Twain publishes *Tom Sawyer*

1877 **Plays at 50th anniversary of Beethoven's death; premiere of *Le triomphe funébre du Tasse*; visited by Saint-Saëns, Borodin, and Gabriel Fauré; *Années de pèlerinage: troisième année* completed; due to his efforts, Saint-Saëns's *Samson et Dalila* premiered in Weimar**
Claude Monet paints *Gare St. Lazare*; Thomas Edison announces invention of phonograph

1878 **Serves as president in the musical instruments section of the World Exhibition in Paris; writes *Via Crucis***
Joseph Stalin is born; Pope Pius IX dies and is succeeded by Pope Leo XIII

1879 **Transcribes Tchaikovsky's polonaise from *Eugene Onegin*; gives charity concerts for victims of Danube floods**
Ottorino Respighi and Albert Einstein are born; Grove publishes *Dictionary of Music & Musicians*; Edison invents long-lasting light bulb; Sarah Bernhardt gives notable performance in *Phedre*; Henrik Ibsen's *A Doll's House* premieres


William Bouguereau, *Nymphs and Satyr*


Piotr Il'yich Tchaikovsky


Claude Monet, *Gare St. Lazare*


Alexander Graham Bell and Thomas Watson

The Brooklyn Bridge

John Singer Sargent, *Madame X*

Paul Cézanne, *Gardanne*

Claude Debussy

1880 **Writes several versions of *Romance oubliée* and the orchestral version of the *Second Mephisto Waltz***
Offenbach dies; Ernest Bloch born

1881 **Writes *From the Cradle to the Grave*, *Nuages gris*, *Valse oubliée* No. 1, *Unstern; Csárdás macabre*, and *De profundis*; takes serious fall down stairs and never fully recovers**
Tsar Alexander II and President James Garfield assassinated; Béla Bartók and Pablo Picasso are born; Musorgsky and Benjamin Disraeli die; Henry James publishes *Washington Square*; Auguste Renoir paints *Luncheon of the Boating Party*

1882 **Writes *Valse oubliée* No. 2, Hungarian Rhapsody No. 16, *La lugubre gondola* I & II; attends premiere of Wagner's *Parsifal***
Franklin D. Roosevelt, Igor Stravinsky, and Zoltán Kodály are born; Freud joins psychiatric clinic in Vienna

1883 **Conducts memorial concert for Wagner, who had died in Venice; writes *Am Grabe Richard Wagners*, Mephisto Polka, Mephisto Waltz No. 3, *Valse oubliee* No. 3**
Brooklyn Bridge opens; Marx dies; Benito Mussolini and Anton von Webern are born; Bruckner writes Symphony No. 7; Nietzsche begins *Also sprach Zarathustra*

1884 **Writes two csárdas, *Valse oubliée* No. 4, and several religious works; eyes grow weak; Friedheim and Siloti perform *Faust* and *Dante* symphonies for two pianos in Leipzig; meets artist Arnold Böcklin in Florence**
Smetana dies; Jules Massenet writes *Manon*; Anton Chekhov graduates from Moscow University; Rodin works on *The Burghers of Calais*; John Singer Sargent's *Madame X* causes scandal in Paris

1885 **Writes Mephisto Waltz No. 4, Hungarian Rhapsodies Nos. 18 and 19, *Historical Hungarian Portraits*, *En reve nocturne*, *Concerto Pathétique***
Alban Berg born; Victor Hugo and Ferdinand Hiller die; Brahms writes Symphony No. 4; Cézanne paints *View of Gardanne*

1886 **Travels to London for several honorary celebrations; meets Claude Debussy in Paris; attends Wagner festival in Bayreuth, but falls seriously ill and comments, "I do not believe I shall get up from here"; dies of pneumonia; is buried in Bayreuth**
Statue of Liberty unveiled

1887 Death of Princess Carolyne

Adolf Menzel, *Pariser Wochentag*, 1869

WEEKEND ONE AUGUST 11–13, 2006

ART, SPECTACLE, AND THE PUBLIC

PROGRAM ONE

LISZT: MIRROR OF THE 19TH CENTURY

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
FRIDAY, AUGUST 11
8:00 P.M. PRECONCERT TALK: LEON BOTSTEIN
8:30 P.M. PERFORMANCE

Franz Liszt (1811–86)

Réminiscences de Don Juan **(1841)**
Valentina Lisitsa, piano

SONGS

From *Tre Sonetti di Petrarca* (c. 1847)
I vidi in terra angelici costumi

Comment, disaient-ils **(1849–59) (Hugo)**

Vergiftet sind meine Lieder **(1842) (Heine)**
John Hancock, baritone
Kevin Murphy, piano

From *Années de pèlerinage, première année, Suisse* (1848–55)
Au bord d'une source
Konstantin Scherbakov, piano

Arbeiterchor **(1848)**
Christian Van Horn, bass
Sharon Bjorndal, piano
Bard Festival Chorale
James Bagwell, conductor

INTERMISSION

Hungarian Rhapsody No. 12 (trans. Liszt/Joachim; c. 1853)
Giora Schmidt, violin
Rohan De Silva, piano

SONGS

Es muss ein Wunderbares sein **(1852) (von Redwitz)**

Die Lorelei **(1841) (Heine)**
Nicole Cabell, soprano
Kevin Murphy, piano

Am Grabe Richard Wagners **(1883)**

From *Années de pèlerinage, deuxième année, Italie* (1838–61)
Sposalizio

From *Années de pèlerinage, troisième année* (1872–77)
Sursum corda
Konstantin Scherbakov, piano

From *Études d'exécution transcendante* (1851)
Harmonies du soir
Peter Orth, piano

CHORAL WORKS

***Ave Maria* (c. 1852)**

From *Missa choralis* (1865)
Benedictus

***Ave verum corpus* (1871)**

***O salutaris hostia* II (c. 1870)**
Kent Tritle, organ
Bard Festival Chorale
James Bagwell, conductor

Franz Schubert/Franz Liszt — ***Erlkönig* (1815; trans. 1838)**
Konstantin Scherbakov, piano

PROGRAM ONE NOTES

With Beethoven serving as the most convenient model, it has become common to divide a composer's creative life into three periods. For Franz Liszt we can roughly divide his path into an early period focused on the piano (1811–48), a middle period focused on orchestral works (1848–61), and a late period in which choral music comes to the fore (1861–86). What makes Liszt's trajectory different from other major figures is that each period is associated with a distinct role or public identity: the Romantic virtuoso, the progressive Kapellmeister, the spiritual abbé. To grasp Liszt as a whole is to observe the multiplicity of the roles he played, ones that link him deeply and compellingly to the musical and nonmusical worlds in which he lived. This concert puts some of these roles on the table for exploration over the course of the festival. National and cosmopolitan, poetic and dramatic, classic and romantic, sacred and secular, narcissistic and self-abnegating: Liszt's various identities open a window onto the contradictions that inform the 19th century as a whole.

The virtuoso. One of Liszt's greatest concert warhorses was the ***Réminiscences de Don Juan***, a tour de force of pianism and dramatic condensation. Liszt picks up on the highlights of the opera. It opens with Mozart's frightening, awe-inspiring overture, which in the opera will be associated with a vengeful ghost, hellfire, and punishment. The fantasy's central section consists of a series of brilliant and coquettish variations on the duet "Là ci darem la mano," in which Don Giovanni seduces the peasant bride Zerlina. After a transition, we hear his paean to the pleasures of drink in the "Champagne" aria, made wilder still in Liszt's enormously virtuosic setting. But Giovanni's celebration is rudely cut off, in a stroke of dramatic insight, by

the return of the hellfire music, signifying that the hero will pay the price for scandalously single-minded devotion to wine and women—areas about which Liszt had a good bit of first-hand knowledge.

The poet. Before launching his legendary virtuoso tours in 1839, Liszt took a hiatus from the pressures of urban life, and together with Marie d'Agoult traveled through Switzerland and Italy. He recorded his poetic musical impressions in *Years of Pilgrimage*, books 1 (Switzerland) and 2 (Italy). ***Au bord d'une source***, from the Swiss book, evokes the tranquil sound of a brook in the Alps. Though brief and modest, it marks the beginning of a long and distinguished tradition of "water" pieces for the piano. In Milan Liszt saw Raphael's famous painting of the virgin's betrothal, ***Sposalizio***, and was inspired to render it in music. After an improvisational opening featuring the sounds of bells and "magical" harmonies, there emerges a quiet, pure, hymnlike melody, which is soon taken to a climax of religious rapture celebrating the mystical event. ***Harmonies du soir***, from the set of 12 *Transcendental Etudes*, paints an evening landscape with similar means. Spacious harmonies and distant bells permeate the atmosphere as evening descends on the valley. A second, prayerlike theme gives a moment of repose before the piece leads to its tremendous, transfiguring climax.

Caricature of Liszt, 1842

The cosmopolitan. Liszt's songs, composed in no fewer than six languages, are among the best-kept secrets of his large oeuvre. They represent the wide range of styles he absorbed and worked into his compositional vocabulary, from the Italianate lyricism and declamatory intensity of the Petrarch sonnets ("I vidi in terra angelici costumi") to the graceful, restrained lyricism of the French *Romance* ("Comment, disaent-ils") to the dramatic, Schubert-inspired approach taken for "Die Lorelei." Eduard Hanslick, though known as Liszt's critical nemesis, confessed a special fondness for the sweet and deceptively simple song "Es muss ein Wunderbares sein."

The advocate. Through transcriptions and performances, Liszt proved himself a passionate promoter of Beethoven and Schubert, as well as of living progressives such as Berlioz and Wagner. His piano transcription of Schubert's ***Erlkönig***, although depriving the original song of its text, derives an extra level of intensity from the virtuosic setting, and it became one of the great warhorses of Liszt's tours. In 1883 Liszt paid tribute to the death of a longtime friend and artistic associate in ***Am Grabe Richard Wagners***. Because Wagner died in Venice, Liszt approached it as a desolate barcarolle, perhaps believing (as he did of the Renaissance poet Torquato Tasso) that the artist's spirit might live on eternally in the melancholy songs of the Venetian gondoliers. The short piece, in Liszt's late, oblique idiom, opens with a melodic idea by Liszt that Wagner had borrowed, and made more famous, in his last opera, *Parsifal*.

The Hungarian. Liszt's interest in Hungarian music, which seems to have been stimulated by his encounter with Schubert's *Mélodies hongroises*, culminated in more than a dozen Hungarian Rhapsodies finished between 1846 and 1853 (more came later). The **12th Hungarian Rhapsody** was dedicated to the brilliant violinist Joseph Joachim in 1853, when he was still first violinist in Liszt's Weimar orchestra. Though Joachim later associated himself with the opposition to the progressivism of Liszt's Weimar, he took credit for arranging the 12th rhapsody for violin and piano in 1871. Like all the rhapsodies, this one moves fluidly between impassioned lament and lively dance melodies. Joachim makes plenty of room for bravura techniques such as pizzicato, *bariolage*, and double-stops, and even adds a couple of cadenzas.

The revolutionary. The young Liszt submitted to many of the left-leaning intellectual trends sweeping through Paris in the 1830s. A particularly strong mentor was the controversial political and social philosopher Abbé Félicité de Lamennais, who instilled in Liszt humanitarian ideals that made him sympathetic to socialism. The rarely performed ***Arbeiterchor*** (*Workers Chorus*), to a text by Lamennais, belongs to a popular musical genre that male clubs sang in the pre-1848 period to develop national or political solidarity. Written in the mid-1840s, it was withdrawn from the printer as the revolutionary agitation built toward the 1848 revolution, from which Liszt prudently kept his distance. After 1848, as he set up in Weimar under ducal patronage, Liszt let the *Arbeiterchor* rest in unpublished peace, and focused his revolutionary interests on music.

The abbé. From 1861 to the end of his life, Liszt made a home in Rome to pursue a religious calling he had already felt in his teens. As the 1852 setting of ***Ave Maria*** shows, he was no stranger to religious texts. But from 1861 forward he wrote religious works regularly and with attention to church style. As he prepared to receive minor orders (1865), living at an austere old monastery with little company but his piano and the images of the saints, he worked on his ***Missa choralis***. Its beautiful "Benedictus" movement reflects the model of Palestrina in its serenity and diatonic simplicity, and met with approbation from the Saint-Caecilian movement, which strove to reform liturgical music by purging it of modern and secular influences. Two settings of hymns by Saint Thomas Aquinas, ***Ave verum corpus*** and ***O salutaris hostia***, show how Liszt worked with traditional church chants. A very different sort of religious expression is found in ***Sursum corda***, "Raise your heart," the finale to *Years of Pilgrimage*, book 3. In this masterpiece of musical psychology, faith and hope, conveyed by a repeated, rising melodic motive, struggle for transcendence; but they are contradicted by dark dissonances and deliberately muddy piano textures accenting the pain and bitterness of earthly existence, which weighed so heavily upon Liszt in his late years.

—Dana Gooley

PANEL ONE

LISZT THE PHENOMENON

OLIN HALL
SATURDAY, AUGUST 12
10:00 A.M.–NOON
CHRISTOPHER H. GIBBS, MODERATOR; KENNETH HAMILTON; RENA MUELLER; RICHARD WILSON

PROGRAM TWO

THE YOUNG LISZT: FROM VIENNA TO PARIS

OLIN HALL
SATURDAY, AUGUST 12
1:00 P.M. PRECONCERT TALK: ANNA H. CELENZA
1:30 P.M. PERFORMANCE

Carl Maria von Weber (1786–1826)	***Aufforderung zum Tanze*** **(1819)** *Simone Dinnerstein, piano*
John Field (1782–1837)	**Nocturne No. 2 in C Minor (c. 1812)** *Simone Dinnerstein, piano*
Ignaz Moscheles (1794–1870)	**From *Jadis et aujourd'hui*, gigue and quadrille rondo, Op. 58 (c. 1824)** Gigue *Peter Orth, piano*
Carl Czerny (1791–1857)	**Fugue in C Major, Op. 177, No. 1 (c. 1829)** *Laura Hamilton, violin* *Calvin Wiersma, violin* *Nardo Poy, viola* *Sarah Adams, viola* *Jonathan Spitz, cello*
Ludwig van Beethoven (1770–1827)	***Song of the Flea*** **(from Goethe's *Faust*), Op. 75, No. 3 (1809)** *John Hancock, baritone* *Kevin Murphy, piano*
Franz Schubert (1797–1828)	***Der Wanderer*****, D. 489 (1816) (Lübeck)** ***Ständchen*****, D. 957/4 (1828) (Rellstab)** *John Hancock, baritone* *Kevin Murphy, piano*

Fryderyk Chopin (1810–49)	**From Etudes, Op. 10 (1830–32)** No. 1 in C Major **From Five Mazurkas, Op. 7 (1830–32)** No. 1 in B-flat Major *Martin Kasik, piano*
Adolph von Henselt (1814–89)	**From *Douze études caractéristiques,* Op. 2 (1837–38)** No. 6 in F-sharp Minor, "Si oiseau j'etais, a toi je volerais" *Janice Weber, piano*
Charles-Valentin Alkan (1813–88)	**From *Gigue et air de ballet dans le style ancien*, Op. 24 (1844)** Gigue **From *Trois morceaux dans le genre pathétique*, Op. 15 (1837)** Le vent *Michael Abramovich, piano*
Clara Wieck-Schumann (1819–96)	**"Souvenir de Vienne," Impromptu in G Major, Op. 9 (1838)** *Peter Orth, piano*
Franz Liszt (1811–86)	**From *Études d'exécution transcendante* (1851)** Appassionata *Peter Orth, piano*

INTERMISSION

Franz Liszt	**From *Études d'exécution transcendante* (1851)** Mazeppa *Janice Weber, piano*
Johann Nepomuk Hummel (1778–1837)	**Septet in D Minor, Op. 74 (c. 1816)** Allegro con spirito Menuetto e Scherzo: Allegro Andante con Variazioni Finale: Vivace *Randolph Bowman, flute* *Laura Ahlbeck, oboe* *Jeffrey Lang, horn* *Nardo Poy, viola* *Jonathan Spitz, cello* *Jordan Frazier, double bass* *Simone Dinnerstein, piano*

The Festival thanks Douglas Townsend for supplying the materials for Czerny's Fugue in C Major.

The young Franz Liszt honed his talents in Europe's two capital cities: Vienna and Paris. Under the patronage of a group of Hungarian noblemen, the 9-year-old prodigy traveled to Vienna in 1821 to study piano with Carl Czerny and theory with Antonio Salieri. Czerny nurtured the boy's "irregular, untidy, [and] confused" playing on the virtuosic "brilliant style" of Moscheles, Hummel, and Weber, which left a decisive imprint upon his earliest compositions and improvisations. Beethoven's commanding presence in the imperial city made a lifelong impression on Liszt, and speculation still surrounds a possible meeting—the *Weihekuss* (Kiss of Consecration)—allegedly bestowed in 1823. After less than two years in Vienna, Liszt and his father moved on to the European mecca for aspiring pianists—Paris. In the 1830s, the French capital was replete with virtuosos, poets, painters, and prostitutes. It was here that Liszt made many contacts, including Berlioz, Chopin, Hiller, Alkan, Delacroix, and Sand. The salons were nodal points for all manner of cultural affiliations, exposing Liszt to art, mystical thought, and political luminaries. While imbibing a heady cocktail of literary Romanticism and grand opera, Liszt set about forging a new pianism after the white heat of Paganini's Parisian performances in 1832 ignited his musical imagination.

One of the key figures on the salon circuit was **Fryderyck Chopin**, whose 1832 concert debut was attended by Liszt. That same year, perhaps as an early indication of shared artistic horizons, Chopin dedicated his 12 **Etudes Op. 10** to *son ami J. [sic] Liszt*, about whose performance of these works Chopin spluttered: "I am writing without knowing what my pen is scribbling, because at the moment Liszt is playing my studies and putting honest thoughts out of my head. I should like to rob him of the way he plays my studies." Liszt also performed in public various of Chopin's Mazurkas, whose shades of lyricism he celebrated in 1852 as "most delicate, tender, and evanescent."

The Nocturnes of the Irish pianist-composer **John Field** established a genre that would later famously be championed by Chopin. Already in Field's **Nocturne No. 2 in C Minor** from 1812, however, the cardinal elements of the later "Chopinesque" style are present. The regularity of harmonic rhythm, the stepwise chromatic motion, and the pervasive cantabile aesthetic of Field's Nocturne all invite comparison with Chopin's Op. 48, No. 1 (1841), in the same key.

Chopin's next-door neighbor in the Square d'Orléans was the virtuoso and composer **Charles-Valentin Alkan**, whose own transcendental virtuosic language bears comparison to Liszt's. Alkan developed a warm friendship with Liszt and dedicated his *Trois morceaux dans le genre pathétique*, Op. 15, to him. The second piece, ***Le vent***, is a winding, chromatic evocation of wind, much as Liszt's own *Chasse-neige* conjures the icy elements.

In contrast to Chopin's studies, Liszt's *Transcendental Etudes* survey a plethora of technical challenges within each piece. ***Mazeppa***, played today in its 1851 version, takes its name and inspiration from literary works by Lord Byron (1819) and Victor Hugo (1828). It constitutes a musical response of barn-storming virtuosity to the story of the handsome nobleman—Mazeppa—who, after having had an affair with another nobleman's wife, was tied stark naked to the back of a wild Ukrainian steed and set loose. The horse eventually returned home, where Mazeppa became a guest of the Cossacks and ultimately was made a prince of the Ukraine. In his 10th study—***Appassionata***—from the same set, Liszt alternates rapidly interlocking chords with

lyrical octaves over ever-shifting bass arpeggiations. The technical challenges relate primarily to the arms and wrists, whose agility must be maintained throughout a series of ferocious passages that were both conceived and first expressed on the robust, double-escapement action of Liszt's seven-octave Erard piano.

Vienna in the spring of 1838 marked a new beginning for Liszt, but also a return. Fifteen years after leaving the distinguished tutelage of Czerny, Liszt returned to his formative home as a Parisian virtuoso, triumphantly donating the proceeds of his first concert to the victims of a recent flood in Hungary. He had performed a good deal of Beethoven's music in Paris and more recently devoted considerable time to transcribing the symphonies for piano (he would eventually release transcriptions of all nine). His engagement with Schubert's music also advanced as he produced an ever-increasing number of song arrangements for piano alone. The most popular of them, the transcription of *Erlkönig*, was heard in the festival's opening concert. This program offers three songs by Beethoven and Schubert that Liszt transcribed for piano: *Aus Goethes Faust, Der Wanderer,* and *Ständchen*. Liszt had a particularly close association with *Der Wanderer*, one of Schubert's most popular works. In addition to performing and arranging the original song, Liszt was very much drawn to Schubert's "Wanderer" Fantasy for piano, which makes use of it. The Fantasy, with its progressive structure of four movements in one, greatly influenced the formal design of many of Liszt's instrumental pieces.

Clara Wieck, 1838

Liszt's bona fide connection to Beethoven's legacy was through his study with Beethoven's student **Carl Czerny**. As a composer, Czerny was extraordinarily prolific, with 861 opus numbers including six symphonies and eleven masses. Despite Schumann's famous dismissal of his "bankruptcy in imagination," Liszt always held Czerny in high esteem. His chamber music is little known today, but was originally aimed at Vienna's highly developed culture of amateurs, who sought above all light and charming music for sociable gatherings. We hear his **Fugue in C Major, Op. 177, No. 1**, for string quintet.

Another virtuoso whose star was rising in the late 1830s was **Clara Wieck-Schumann**, who composed **"Souvenir de Vienne," Op. 9,** for her Viennese tour in the winter of 1837–38, where she first met and heard Liszt. A mere 18 years old, she was received with open arms in the imperial capital, being awarded the title of "k. k. Kammervirtuosin" (Royal and Imperial Chamber Virtuoso) to the Austrian court and granted honorary membership of the Gesellschaft der Musikfreunde. "Souvenir" is a small variation movement on Haydn's Emperor hymn (the Austrian national anthem) and was evidently written as both a gesture of gratitude to the royal family and as something of a crowd-pleaser.

One of Liszt's most audience-friendly works during his tours of Germany was **Carl Maria von Weber**'s charming ***Aufforderung zum Tanze* (Invitation to the Dance),** which he performed at least 35 times in his own arrangement between 1840–45. (His arrangement has been lost; today, Weber's piano original is best known in the orchestration by Berlioz.) Weber shows his gallantry through the charming narrative indicated in the score: In a ballroom, a young man saunters over to a young lady and begins to make small talk, eventually asking for a dance; she accepts, and they dance a waltz with animation and increasing abandon, after which they converse briefly—his "anxious" opening theme returns—and depart, with the young man musing on his fortune as his theme is inverted in contentment.

From a young age, Weber's keyboard music had appealed to **Adolf Henselt**, a virtuoso pianist who Schumann once compared favorably to Liszt and whose music Clara Wieck-Schumann championed. In 1842, when Henselt and Liszt met in St. Petersburg, a warm friendship developed between them. The **Etudes, Op. 2**, were composed between 1837 and 1838, and the second bears the epithet: "Were I a bird, I would fly to you." Written in F-sharp Major, its flighty interlocking sixths dart up and down the keyboard, and Henselt has even to respell a brief passage in G-flat to accommodate his prominent chromatic inflections.

Two other virtuoso pianist-composers trained in the Austrian capital were **Ignaz Moscheles** and **Johann Nepomuk Hummel**. Moscheles's music heralded a "brilliant" bravura style, mediating between the languages of Clementi and Liszt, and his **Gigue, Op. 58**, casts a backward glance at the Baroque. Hummel's **Septet in D Minor**, on the other hand, is a four-movement work whose form and harmonic trajectory pivot between Viennese classicism and an emergent musical Romanticism. The *Allegro con spirito* is unambiguously in sonata form, but employs considerable use of variation procedure after the second subject with glittering keyboard figurations, especially split octaves and intricate chromatic sequences. The development section is harmonically adventurous, moving straight to F-sharp major and subsequently employing enharmonic sidesteps and several striking third relations. D minor and D major vie for control in the recapitulation, but there is no sense of *Durchbruch* and the minor mode prevails in a host of scales and arpeggios that close the movement. The *Menuetto e Scherzo* is a short hybrid form animated by triplet arpeggios, grace notes, and staccato figures. The *Andante con variationi* contains four variations on a lyrical F-major theme, and the *Finale*, a movement in between sonata and rondo form, presents a D-minor theme introduced by piano, a short fugato section, and a hymnlike A-major theme, all of which are then recapitulated with modifications.

Hummel published the Septet in 1816. Liszt performed it often and later made a piano transcription (published in 1848), which represents an entirely faithful account based on the piano part. Such fidelity is misleading, however, for Liszt performed both versions so often that when he played Hummel's original at one of the London Philharmonic concerts in 1841, the society records reported wryly: "This great but eccentric performer so embellished Hummel's passages that the author himself would scarcely have recognized them."

—David Trippett

SPECIAL EVENT

THE PIANO AND THE 19TH CENTURY

OLIN HALL
SATURDAY, AUGUST 12
5:00 P.M. PERFORMANCE WITH COMMENTARY BY KENNETH HAMILTON

Franz Liszt (1811–86) ***Hexaméron*, variations on the March from *I puritani* (1837)**
Introduction (Liszt)
Theme (Bellini; arr. Liszt)
Variation I (Sigismond Thalberg [1812–71])
Variation II (Liszt)
Variation III (Johann Peter Pixis [1788–1874])
Interlude I (Liszt)
Variation IV (Henri Herz [1803–88])
Variation V (Carl Czerny [1791–1857])
Interlude II (Liszt)
Variation VI (Fryderyk Chopin [1810–49])
Interlude III (Liszt)
Finale (Liszt)
Kenneth Hamilton, piano

EVENT NOTE

Hexaméron has taken on almost legendary status for connoisseurs of musical curiosities. A brilliant compendium of early Romantic virtuoso pianism, it was a very familiar feature of Franz Liszt's concerts in the 1840s, but has long since been more condemned than played, despite occasional appearances in the repertoire of many subsequent performers, among them Ferruccio Busoni (1866–1924), Moriz Rosenthal (1862–1946), and Ignacy Friedman (1882–1948). Initially, however, we must address the question on the lips of most concertgoers when *Hexaméron* is mentioned: what on earth is it? The question is both simple and paradoxically awkward to answer, because like the Holy Grail (although perhaps on a rather less exalted level) the "true" *Hexaméron*—as once briefly glimpsed by the audience of worshippers at the shrine of Liszt's virtuosity—is surprisingly elusive. What is today cited as *Hexaméron* actually bears only a tenuous relation to what Liszt himself played, and modern scholarship has also taken a grievously misleading and sadly benighted path.

The title page at first publication (1839) at least explains the piece: "Hexaméron. Grand Bravura Variations for the Piano on the March from Bellini's 'I puritani,' composed for the concert of the Princess Belgiojoso for the benefit of the poor by Liszt, Thalberg, Pixis, Herz, Czerny, and Chopin." This charity concert, in aid of indigent Italian refugees, took place in the Paris salon of the pushy princess on March 31, 1837. She had the idea to invite—or more accurately badger—each of the six most celebrated pianists present in the French capital to compose and perform their own variation on Bellini's "Suoni la tromba"—an enormously popular and rousing duet

that proclaimed the commonly acknowledged, if more rarely acted upon, sentiment that death would be infinitely preferable to a life without liberty. Although in the context of the opera the text refers to religious freedom in Tudor England, Princess Belgiojoso certainly intended it to protest against the then current Austrian domination of much of Italy.

In the event, the charity soirée did not work out the way the she had planned. The six designated pianists failed to produce their variations in time, the most dilatory being Chopin, who only finished his several months after the concert date. The centerpiece of the gala ended up being the famous pianistic "duel" between Liszt and Thalberg, the two pianists whose merits and demerits were being most hotly debated in the Parisian musical world. Princess Belgiojoso nevertheless continued to press for the completion and publication of the "Suoni la tromba" variations, no doubt thinking them good publicity for her cause. She charmed Liszt, her closest friend among the six pianists (just how close has been a frequent subject of unworthy but intriguing speculation) into eventually fashioning a complete work out of them. This he did by composing an introduction, setting of the theme, linking passages between the variations, and creating a finale. He also seems to have invented for publication the ironically grandiose title "Hexaméron," in acknowledgement of the six composer/pianists, a slick adaptation of the rather more enduring "Heptameron" (the seven days of creation). Previously he had simply and accurately referred to the work as "the monster piece."


Princess Christina Belgiojoso

But "the monster piece" published in 1839 was not quite what Liszt played with astonishing success in many of his concerts in subsequent years, nor was it what he advised his pupils to play when they wished to learn *Hexaméron*. With a little detective work in the Goethe- und Schiller-Archiv in Weimar (where an unpublished autograph version of *Hexaméron* for two pianos is stored) and in the library of the Gesellschaft der Musikfreunde in Vienna (where the manuscript of an unpublished orchestral arrangement is buried), we can once more uncover Liszt's own solo *Hexaméron*. A complete performance of this much more flamboyant version—unheard since the 19th century—will close this lecture-recital.

—Kenneth Hamilton

PROGRAM THREE

POLITICS, PAINTING, THEATER, AND POETRY

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
SATURDAY, AUGUST 12
7:00 P.M. PRECONCERT TALK: JEFFREY KALLBERG
8:00 P.M. PERFORMANCE: AMERICAN SYMPHONY ORCHESTRA, LEON BOTSTEIN, CONDUCTOR

Franz Liszt (1811–86)	***Héroïde funèbre*, symphonic poem No. 8 (1848–50)**
Heinrich Wilhelm Ernst (1814–65)	**Concerto pathetique in F-sharp Minor, Op. 23 (1851)** *Alexander Markov, violin*
Franz Liszt	***Hunnenschlacht*, symphonic poem No. 11, after Kaulbach (1856–57)**

INTERMISSION

Franz Liszt	**Piano Concerto No. 2 in A Major (1839; rev. 1849–61)** Adagio sostenuto assai–Allegro agitato assai–Allegro moderato–Allegro deciso–Marziale un poco meno allegro–Allegro animato *Arnaldo Cohen, piano*
Joachim Raff (1822–82)	***The Tempest*, overture (1879)**
Franz Liszt	***Die Ideale*, symphonic poem No. 12, after Schiller (1857)**

PROGRAM THREE NOTES

The symphonic poem, as conceived and developed by Franz Liszt, was one of the most original ideas to emerge in the music of the 19th century. It was more than a new genre: it was a wholly new way of looking at the expressive powers of music. Of course, many composers had been writing programmatic works since the Baroque era. What was new was the extent to which the program was allowed to dictate musical form, creating fruitful alternatives to the traditional four-movement symphony. The latter had entered a relatively fallow period in Germany in the 1850s: Mendelssohn and Schumann had died, and the debuts of Brahms and Bruckner as symphonists were still 20 years away. That was exactly the time (between 1848 and 1858) when Liszt was working on his monumental cycle of 12 symphonic poems.

Liszt may have taken his cue for ***Héroïde funèbre*** ("Heroic Elegy") from the second movement of Beethoven's Third Symphony, but he expanded the idea of a funeral march written in memory of a hero to truly monumental proportions. Liszt wrote a lengthy preface to the score, in which he singled out grief as the most constant emotion in the life of mankind—grief caused

by death, which was itself a result of wars and other catastrophes. The image of grief assumes an almost cosmic dimension as Liszt develops a single mournful motif (which emphasizes the interval of the augmented second) in the course of a single slow movement, using material from his unfinished *Revolutionary Symphony* of 1830. In fact, Liszt was thinking of reviving that monumental project in 1848, planning to write a five-movement symphony of which *Héroïde funèbre* would have been the first movement; however, the other movements were never completed.

In ***Hunnenschlacht*** ("The Battle of the Huns"), the program inspired a particularly compelling juxtaposition of musical characters that probably would not have arisen otherwise: a stormy battle scene followed by a slow movement that is essentially a fantasy on the Gregorian hymn *Crux fidelis* with a prominent organ solo, before the triumphant ending. The large historical painting by the German painter Wilhelm von Kaulbach (1804–74), which served as Liszt's point of departure, shows the forces of Attila the Hun in fierce combat with the Christian army of Theodoric in the year 451. Legend has it that in this battle, the spirits of the dead soldiers continued to fight after they had been separated from their bodies. This superhuman intensity is reflected in the music, as is the opposition between the wild barbarity of the Huns and the enlightened spirituality of the victorious Christians (as Liszt writes in his preface, "the past and the future of mankind"). The Gregorian hymn first appears, early in the work, played as a chorale by two trombones soaring over the hubbub of the battle. The piece, incidentally, begins with the same augmented-second motif that served as an emblem of grief in *Héroïde funèbre*.

A poem by Friedrich Schiller (1759–1805) provided the program for ***Die Ideale*** ("The Ideals"). Schiller wrote about the youthful enthusiasm that propels us at the beginning of our earthly journey, the life-giving force of love, the inevitable disappointment, and the solace found in true friendship and ceaseless activity. The various stages of this journey can be recognized in 1) the vigorous Allegro that erupts after a brief, meditative introduction; 2) a lyrical slow episode followed by an ecstatic climax when happiness appears to have been reached; 3) a second slow section that expresses tragedy through *Tristan*-like chromaticism (though Wagner started composing *Tristan und Isolde* in the same year when *Die Ideale* was written, direct influence in either direction is unlikely); and 4) a hymnlike melody celebrating friendship, followed by a more vigorous theme to portray activity. Yet Liszt did not stop there: he ended the work with an *Apotheose* that, as he admitted in a note included in the score, was a freely added supplement to Schiller's poem. More than a simple coda with noisy fanfares, this section takes its thematic material through a number of surprising changes of key and meter, as if to show that the road to ultimate fulfillment is long and arduous, which makes the final victory all the more joyful.

Heinrich Wilhelm Ernst, Concerto pathétique in F-sharp Minor

Composer Carl Reinecke (1824–1910) once wrote: "Ernst on the violin was not unlike Liszt on the piano." Nicolò Paganini, who had such a profound influence on Liszt, had also changed the life of the young violinist from Brünn. Ernst used to follow the Italian master from town to town to learn his "devilish" technique, which he later emulated in virtuoso showpieces based on such originals as a collection of Hungarian airs, Bellini's *Il pirata*, or Schubert's *Erlkönig*.

This celebrated violinist wrote two concertos for his instrument, of which the present work is the second, dating from 1844. It follows the then current form of the one-movement *Konzertstück*; unlike Liszt's concertos, which are later, this work makes no attempt at fusing several movements into one. Yet there is plenty of contrast between virtuoso and lyrical episodes, and in keeping with the concerto's title, there are some strongly dramatic moments as well. The concerto was dedicated to Ferdinand David (1810–73), for whom Mendelssohn wrote his celebrated violin concerto the same year.

Joachim Raff, *The Tempest*, overture

During the six years Raff spent living with Liszt and Princess Carolyne Sayn-Wittgenstein at the Altenburg in Weimar (1850–56), he served as the older man's copyist, secretary, and general assistant, even helping him orchestrate some of the symphonic poems in their first versions. His real career started after he left Liszt's orbit, moving to Wiesbaden and eventually to Frankfurt, where he assumed the directorship of the prestigious Hoch Conservatory. His situation was somewhat ambivalent, as he became a renegade Lisztian, but was never really accepted by the anti-Liszt camp.

Unlike his erstwhile mentor, Raff favored the traditional symphony, of which he wrote no fewer than 11—some with programmatic titles such as "In the Forest." His four Shakespearean overtures of 1879 (*The Tempest*, *Macbeth*, *Romeo and Juliet*, and *Othello*) were probably intended to introduce stage productions of the plays, although they were never actually performed that way. They were published posthumously in Boston, thanks to Raff's former student Edward MacDowell. *The Tempest*, at 14 minutes, is the longest of the four overtures; it is a colorfully orchestrated work of great melodic richness. It opens with a magnificent orchestral storm, followed by a string of contrasting episodes evoking the many facets of this complex and mysterious play.

Franz Liszt, Piano Concerto No. 2 in A Major

Liszt's two piano concertos evolved side by side over two decades, originating during his years as a traveling artist and completed after the move to Weimar. The earliest sketches for the A-Major Concerto date from September 1839, but Liszt did not complete the work until 1849, and made further revisions, sometimes extensive ones, through 1861.

The concerto form favored by Liszt consists of a single movement, whose inner divisions may take on the characteristics of a slow movement or a scherzo. The second concerto's main idea, an intimate, lyrical melody, is stated at the very beginning by the woodwind and immediately repeated by the piano. It is contrasted with a more energetic second subject that evolves into an *Allegro agitato assai* section. This second subject later reappears thoroughly "tamed" as an expressive string melody, preparing the return of the main theme as a quintessentially romantic cello solo, accompanied by the piano. The following *Allegro deciso* functions as a development section where both subjects are taken up simultaneously. The last portion of the concerto is a triumphal march incorporating some contrasting episodes, such as a final lyrical solo and a scherzo-like *Allegro animato*.

—Peter Laki

PROGRAM FOUR

VIRTUOSITY BLOWOUT

OLIN HALL
SUNDAY, AUGUST 13
10:00 A.M. PRECONCERT TALK: DANA GOOLEY
10:30 A.M. PERFORMANCE

Franz Liszt (1811–86)	***Réminiscences de Robert le diable*** **(1841)** *Valentina Lisitsa, piano*
Heinrich Wilhelm Ernst (1814–65)	***Le roi des aulnes*** **(*Erlkönig*), Op. 26 (1854)** *Giora Schmidt, violin*
Sophie Menter (1846–1918)	**Etude in A-flat Major, Op. 9 (date unknown)** *Michael Abramovich, piano*
Giacomo Meyerbeer (1791–1864)	**Allegro moderato, from Quintet for Clarinet and String Quartet, E-flat, Op. 23 (1812)** *Laura Flax, clarinet* *Laura Hamilton, violin* *Calvin Wiersma, violin* *Nardo Poy, viola* *Jonathan Spitz, cello*
Carl Tausig (1841–71)	***Das Geisterschiff,*** **Op. 1a (1860)** *Melvin Chen, piano*
David Popper (1843–1913)	***Elfentanz,*** **Op. 39 (1881)** *Sophie Shao, cello* *Melvin Chen, piano*
Sigismond Thalberg (1812–71)	**Variations on *Il barbiere di Siviglia*, Op. 63 (1845)** *Valentina Lisitsa, piano*
Elias Parish Alvars (1808–49)	**Romance No. 22 in G Major (c. 1845)** **Prayer, from Grand Fantasy on *Mosè in Egitto* (1843)** *Sara Cutler, harp*
Anton Rubinstein (1829–94)	**From Six Etudes, Op. 23 (1849–50)** No. 1 in F Major *Michael Abramovich, piano*
Franz Liszt	***Grand galop chromatique*** **(1838)** *Valentina Lisitsa, piano*

Following the end of the Napoleonic wars in 1815, Europe enjoyed a period of relative prosperity that profoundly transformed the character of musical life. Pianos were produced and sold in such large quantities that a middle-class home seemed incomplete without one. Vast amounts of sheet music and pedagogical methods were written and printed to feed a public addicted to domestic music making. This same public created an unprecedented demand for public concerts, giving rise to a new brand of musician—the freelance virtuoso. Thus Henri Herz, a charismatic, agile pianist and the darling of Parisian audiences in the 1820s, became an international sensation in the sheet music market, toured the United States to great acclaim, and used his profits to found a piano manufacturing firm. In the course of the 19th century technological innovations to instruments—tighter bows, heavier strings, new keys and valves—gave virtuosos more agility, flexibility, and power, helping them adapt to the acoustics of large theaters and enabling them to invent novel sounds and figures. Middle-class audiences flocked to virtuoso concerts in elaborate toilettes, displaying their powers of consumption and celebrating their growing influence, co-opted from the aristocracy, in defining public taste and fashion. In the virtuoso they may also have seen a glorified projection of their domestic endeavors in music, something a symphonic concert or oratorio could not offer.

Virtuosity, we often hear, ought to be not an end in itself, but a means to expressive ends. Yet virtuosity has its own ethical and aesthetic dimensions. It advocates novelty, charm, surprise, and pleasure, as well as awe and wonder. It is a catalyst of creative invention, producing fascinating new figures, sonorities, textures, and gestures. By arousing excitement and drawing listeners toward the performer, it intensifies and celebrates the social, public, and collective character of musical events. In these ways virtuosity, too often dismissed as regressive, indulgent, and superficial, can be seen as a progressive, transformative, and vital aspect of musical life.

—Dana Gooley

Virtuosos paraded their wares in concert fantasies of their own composition, a genre rarely heard in today's concert halls. The concert fantasy was an extended piece that typically opened with a free, improvisatory section hinting at the themes to come. The centerpiece was a set of variations on well-known melodies, such as opera arias, folk tunes, or national anthems ("God Save the Queen" was a favorite, varied by Beethoven, Paganini, Thalberg, and Liszt alike). In the fantasy's invariably rousing finale, the virtuoso would impress audiences by combining or superimposing the themes. During the course of such a performance, the longest of which extend to around 25 minutes, audiences would often burst into applause.

The harpist **Elias Parish Alvars** had infused the form with a captivating blend of phenomenal technique and charismatic stage presence. Given the demands of his **Romance No. 22 in G Major**, it is not hard to see how Berlioz could dub the Englishman the "Liszt of the harp." Many aspiring virtuosos followed in the wake of Parish Alvars and Paganini, but it was up to pianists like Thalberg and Liszt to elevate the opera fantasy into a work that could display both technical and compositional invention. **Thalberg**'s **Variations on *Il barbiere di Siviglia*** draws on several melodies from Gioachino Rossini's 1816 opera. After a slow introduction based on motifs from act I, an opulent set of variations on the famous "Ecco ridente" gives Thalberg extended time to show off his lauded "three-hand" texture—a technique borrowed, it appears, from Parish

Josef Kriehuber, *A Matinée at Liszt's*, 1846. Liszt is seated at the piano, with (*from left to right*) Josef Kriehuber, Hector Berlioz, Carl Czerny, and Heinrich Wilhelm Ernst.

Alvars. The thumbs sustain a melody while the remaining fingers encase it in scales, arpeggios, and other musical filigree. Rossini's warm melody and Thalberg's crystalline accompaniments dissolve into the lively staccato theme of the act II trio "Zitti zitti, piano piano." The frenzied repeated notes of the act I finale "Mi par d'esser" bring the fantasy to a similarly rousing conclusion.

It is a sign of the times that such fantasies could displace even Beethoven from the stage. Richard Wagner reported of Liszt's April 25, 1841, concert in Paris that "the program consisted exclusively of Beethoven's works, but that did not prevent a raving audience from calling thunderously for the ***Réminiscences de Robert le diable***. Liszt threw out a few angry words—'I am the public's servant'—before sitting down at the piano and contemptuously rattling off the favored piece." The first third of Liszt's virtuosic tour de force embellishes the act III waltz chorus "Noirs démons, fantômes." A short nocturne leads into the second large section, and as the bone-rattling octaves of the finale encircle the knight Bertram, his resolute melody "De ma gloire éclipsée" materializes in the tenor. In the coda, following a generic convention of the concert fantasy, Liszt subjects numerous themes to a myriad of ingenious combinations.

Although composed almost two decades before his grand operas *Robert le diable* and *Les Huguenots*, **Giacomo Meyerbeer**'s **Quintet** still boasts a flair for the dramatic. The composer himself was a virtuoso pianist, and the Quintet's varied melodies—a classically balanced eight-bar period, a snappy second theme, and a stately aria without words—offered ample opportunity to display the talents of Heinrich Baermann, the dedicatee of the work and most famous clarinetist of the day. In particular, the work's final section would have allowed Baermann to show off his lauded blend of expressive tone and agile runs.

Carl Tausig, one of Liszt's favorite pupils, built upon the innovations of his predecessors in ***Das Geisterschiff***. Inspired by Moritz von Strachwitz's poem of the same name, Tausig's piano ballade recounts a phantom Viking ship appearing before a crew of sailors amidst a frenetic sea storm. While elements of music and story might recall Richard Wagner's *Der fliegende Holländer*, the cascading chromatic descents and accreting chordal sonorities reveal a closer affinity for Tausig's teacher Liszt. As the awe-inspiring ship passes by the petrified sailors, themes associated with the ship and the sailors interweave; and as the men slowly regain composure, an achingly chromatic chorale and a major-key nostalgic march materialize. Thus, while *Das Geisterschiff* culminates in the expected apotheosis, the seamen's lingering isolation delivers an unexpectedly haunting resolution.


Sophie Menter, 1873

This phantasmagorical world is given even more virtuosic luster in **David Popper**'s ***Elfentanz*** and **Heinrich Wilhelm Ernst**'s arrangement of Franz Schubert's song *Erlkönig* (1815). Liszt's 1838 *Erlkönig* piano transcription had set a high standard, but Ernst's 1854 solution is perhaps even more astonishing: rapid alternations of plucked and bowed notes, harmonics, unorthodox fingerings, and polyphonic sections ensure that the characters so famously profiled in Schubert's original—narrator, father, son, and death—maintain their musical and dramatic identities. Popper's sprightly piece for cello and piano is more evocative than narrative, suggesting in its more lyrical sections the northern melodies of Edvard Grieg or Niels Gade. However, the sheer relentlessness of it all overshadows such expressive moments, and the work ends in the blink of an eye.

In her A-flat arpeggio Etude, **Sophie Menter**, Liszt's most celebrated female student and Popper's wife from 1872 until 1886, steers a course between Chopin and Liszt. The right hand's motoric repeated notes and luscious left-hand accompaniment decorate a ubiquitous tenor melody. **Anton Rubinstein**, who like Tausig modeled himself after Liszt, extends the virtuoso terrain with his six etudes. The first two pieces demand supple hands and well-oiled wrists, while the third and fourth respectively focus on cantabile playing and the oft-neglected left hand. All these elements come together in the final pair of etudes, suggesting that—like Liszt's "Paganini" Etudes—Rubinstein designed his Op. 23 to be studied and performed as a set.

Liszt often closed his concerts with the demonstrative ***Grand galop chromatique***. Based on one of the most popular social dances of the 1840s, and calculated to please visually as well as aurally, it brought audiences to their feet and the piano crashing to the ground, with the quintessential virtuoso Liszt emerging victorious over both man and machine.

—Jonathan Kregor

PROGRAM FIVE

VIRTUOSITY TRANSFIGURED: IN THE SHADOW OF PAGANINI

OLIN HALL
SUNDAY, AUGUST 13
1:00 P.M. PRECONCERT TALK: JIM SAMSON
1:30 P.M. PERFORMANCE

Nicolò Paganini (1782–1840)

From 24 Caprices, Op. 1 (c. 1805)
No. 11 Andante—Presto—Tempo 1, in C Major
No. 6 Lento, in G Minor
No. 16 Presto, in G Minor
No. 20 Allegretto, in D Major
No. 17 Sostenuto—Andante, in E-flat Major
No. 9 Allegretto, in E Major
No. 5 Agitato, in A Minor
No. 24 Tema. Quasi Presto—Variazioni—Finale, in A Minor
Alexander Markov, violin

Franz Liszt (1811–86)

From *Grandes études de Paganini* (1851)
No. 1 Preludio, in G Minor
No. 6 Theme and Variations, in A Minor
Martin Kasik, piano

Robert Schumann (1810–56)

From *Six études d'après les caprices de Paganini*, Op. 3 (1832)
No. 1
No. 2
No. 6

From *Six études de concert d'après les caprices de Paganini*, Op. 10 (1833)
No. 1
No. 4
No. 6
Martin Kasik, piano

INTERMISSION

Johannes Brahms (1833–97)

Variations on a Theme by Paganini, Op. 35 (1862–63)
Book I
Book II
Diane Walsh, piano

Franz Liszt **From *Grandes études de Paganini* (1851)**
No. 3 La Campanella
Diane Walsh, piano

PROGRAM FIVE NOTES

The great violinist Yehudi Menuhin once described the ***24 Caprices*** of **Paganini** as a kind of bible for violinists—the New Testament, to be precise; the Old Testament being the sonatas and partitas of Johann Sebastian Bach. Considering that Paganini's contemporaries regarded his ability as anything but "holy"—it smacked of mysterious secrets, satanic worship, and black magic—Menuhin's choice of metaphor could hardly be more ironic. Yet his main point, that Paganini's *Caprices* comprise an important body of knowledge attained over years of quasi-meditative study and ushered in a new era of violinistic practice, is useful in drawing attention to their standing as "gospels of virtuosity."


Nicolò Paganini, 1819

The *24 Caprices* have been studied obsessively by devoted exegetes for nearly 200 years—not only violinists such as Camillo Sivori and Joseph Joachim, who practiced feverishly to master them, but also pianists who transcribed them for the keyboard, like Franz Liszt and Robert Schumann. They also held a certain fascination for 20th-century Polish composer Karol Szymanowski, who arranged his favorites for violin and piano. But of all the caprices, No. 24 in A Minor has always been the most captivating. It has a simple theme of 16 measures and 11 variations, and composers from Liszt and Schumann, Brahms, and Rachmaninoff have been unable to resist writing their own variations on Paganini's infectious theme. Closer to our own time, Witold Lutosławski, Alfred Schnittke, and Nathan Milstein have all succumbed to the same temptation.

Considering what a landmark the *24 Caprices* are in the history of virtuosity, it is surprising how little is known about their genesis. They probably took shape over a period of many years before their publication by Ricordi in 1820 as Op. 1. For a period during which almost every inkblot in Beethoven's sketchbooks has been accounted for, we know virtually nothing of how Paganini worked. Recent research has shown that he might have composed the *Caprice*s in two sets of six and one set of twelve (Nos. 1–6, 7–12, and 13–24). As he wrote them, he probably had in mind the caprices of Pietro Locatelli of 1733, written as cadenzas for the concertos known collectively as *L'arte del violino*.

Scarcely anything more is known about the early performance history of the *Caprices*. Paganini may have performed selections while employed at the Court of Lucca, judging by certain descriptions he gave of pieces he played there. They may have even grown out of stock improvisations he played under such fantastical titles as *Barnyard Fantasy* and *Fandango*

Spagnuolo. There are sections in the *Caprices* that sound like they have been extracted from the burlesque world of musical theater, where Paganini became popular for his outlandish and "capricious" extemporizations. From the comic bickering of a coquette and her lover (No. 17) to the swooning of a contented couple (No. 21) and the unmistakable sounds of Eros, alternating low sighs and shrill moans (No. 13), the *Caprices* are theatrical through and through.

Did Paganini perform the *Caprices* on his tours? No one has ever been able to find any mention of them in programs or reviews. But according to Heinrich Wilhelm Ernst, the violinist who secretly followed him from town to town, Paganini did perform them. Ernst told Joachim in the 1850s that Paganini liked to play them as encores, and that he played them perfectly—"without a blemish!"

Robert Schumann, from ***Six études d'après les caprices de Paganini*, Op. 3,** and from ***Six études de concert d'apres les caprices de Paganini*, Op. 10**

When Paganini performed in Frankfurt in the spring of 1830, Schumann was in the audience, mesmerized. He threw himself into an intensive study of the *Caprices*—"the solstice of virtuosity," he called them—and decided to adapt them for the piano. He became so obsessed with the project that he claimed to have seen an image of the violinist "in a magic circle." Paganini's reputation for being in collusion with the devil played right into Schumann's Romantic sensibility—or at any rate, into his delusional tendency.

Schumann initially arranged six caprices, published as his Op. 3 (1832), and then arranged another, richer set of six as "Concert Etudes," published as Op. 10 (1833). In them, he strove to achieve on the piano what Paganini did on the violin—from the dramatic arpeggios of Op. 3, No. 1 to the perpetual motion broken octaves of Op. 10, No. 1, and the pathos of Op. 10, No. 6 in E minor. Yet there are also distinctly Schumannesque passages, for instance, in Study Op. 10, No. 4, *Maestoso* in C minor, which extends the Caprice No. 4 with an idiomatic section that unmistakably recalls the Toccata Op. 7, which Schumann completed at around the same time.

Franz Liszt, from *Grandes études de Paganini*

"What a man, what a violin, what an artist! Heavens! What sufferings, what misery, what tortures in those four strings!" So wrote Liszt after seeing Paganini perform in Paris in April 1832, and he immediately set out to reinvent virtuosity on the piano. He began by transferring the violinist's remarkable techniques to the keyboard, and the resulting first version, *Études d'exécution transcendante d'aprés Paganini*, was published in 1840 with a dedication to Clara Wieck. In No. 1 in G Minor, Liszt stuck closely to Paganini's original, taking the rapidly ascending and descending arpeggios from *Caprice* No. 5, then adopting the "tremolondo" of *Caprice* No. 6, and translating the techniques for the piano by adding lines, filling out the harmonies, and expanding the textures. Elsewhere Liszt created new pianistic effects spurred on by Paganini's example to aim for extreme difficulty. For example, at the end of No. 3, "La Campanella" (based on the theme from the finale of Paganini's B-Minor Concerto), as well as in the coda to No. 6, the thundering octave scales in both hands running in contrary motion have no direct precedents in Paganini. It is in moments such as these that Liszt manages to forge ahead most successfully—not just aping the violin, but extending the realm of what is possible on the piano.

Johannes Brahms, Variations on a Theme by Paganini, Op. 35

Brahms was born too late to see Paganini play; nonetheless, the *24 Caprices* made a deep impression on him when he encountered them as a young man. His Variations, which he subtitled "Studies for the Piano", were a rare example, for him, of exploring virtuosity as a concern of primary importance rather than as ancillary to some musical purpose. In two "books" of 14 variations each, he took the theme of Paganini's A-Minor *Caprice* as a point of departure and then departed quite a bit—further, for sure, than either Schumann or Liszt before him. The technical elements are all there, from the pounding octaves scales to spectacular glissandi and scales, but there are also sweeping major-key passages, dreamlike sequences, and a Gypsy-style treatment; bits of Paganini's theme are chopped up and developed with the rigor of a symphonist; and something new emerges in Brahms's design, no longer an additive structure (variation + variation + variation) but a continuous musical whole that builds across the variations. All in all, this is a work in which Brahms managed to combine hair-raising virtuosity (Clara Wieck-Schumann declared that its "witch variations" were beyond her ability) with the musical innovations—stylistic, developmental, and formal—that were his trademarks as a composer.

—Maiko Kawabata

PROGRAM SIX

GRAND OPERA BEFORE WAGNER

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
SUNDAY, AUGUST 13
4:30 P.M. PRECONCERT TALK: HEATHER HADLOCK
5:30 P.M. PERFORMANCE: NICOLE CABELL, SOPRANO; PHILIPPE CASTAGNER, TENOR; BRANDON JOVANOVICH, TENOR; CHRISTIAN VAN HORN, BASS; OLGA MAKARINA, SOPRANO; BARD FESTIVAL CHORALE, JAMES BAGWELL, CHORUS MASTER; AMERICAN SYMPHONY ORCHESTRA, LEON BOTSTEIN, TERESA CHEUNG, TIMOTHY MYERS, CONDUCTORS

Gioachino Rossini (1792–1868)	**From *Guillaume Tell* (1829)** Overture
Giacomo Meyerbeer (1791–1864)	**From *Robert le diable* (1831) (Scribe and Delavigne)** Robert, toi que j'aime Valse infernale
Fromental Halèvy (1799–1862)	**From *La Juive* (1835) (Scribe)** Rachel! Quand du Seigneur Tandis qu'il sommeille
Gioachino Rossini	**From *L'assedio di Corinto* (1826) (Balocchi and A. Soumet)** Questo nome qui suonò vittoria
Vincenzo Bellini (1801–35)	**From *Norma* (1831) (Romani, after A. Soumet)** Qual cor tradisti, qual cor perdesti

INTERMISSION

Giacomo Meyerbeer	**From *Le prophète* (1849) (Scribe)** Quadrille des Patineurs
Gaetano Donizetti (1797–1848)	**From *Dom Sébastien, roi du Portugal* (1843) (Scribe, after P.-H. Foucher)** Marche funèbre
Daniel-François-Esprit Auber (1782–1871)	**From *La muette de Portici* (1828) (Scribe and Delavigne)** Tarantella
Giacomo Meyerbeer	**From *Les Huguenots* (1836) (Scribe and E. Deschamps)** Bénédiction des poignards Grand Duo **From *Le prophète*** Coronation March Ad nos, ad Salutarem

PROGRAM SIX NOTES

Thanks to the French Revolution, when laws were passed allowing anyone to open a public theater, Paris in the 1820s was the most dazzlingly operatic city in the world. By the time the young Liszt arrived in 1823 there were no fewer than 10 theaters offering a variety of musical-dramatic programs. Foremost among these was the Académie Royale de Musique (the Opéra), with its full-fledged, five-act *tragédies lyriques*. For lighter, sentimental opera there was the Opéra-Comique, and Italian repertory could be heard at the Théâtre Italien. The Théâtre de l'Odéon gave old hits from the Opéra and the Opéra-Comique along with pasticcios of German and Italian opera, while the Vaudeville, the Théâtre de l'Ambigu-Comique, Théâtre de la Porte-St.-Martin, the Gaïté, and the Gymnase-Dramatique specialized in popular genres ranging from comic opera and melodrama to harlequin plays and marionette shows.

The state of affairs regarding opera was on the upswing. In 1824, a pasticcio of Weber's *Freischütz* given at the Odéon set Gothic imaginations alight. By then, the music of Gioachino Rossini and Giacomo Meyerbeer had already begun reaching Paris by way of the Théâtre Italien, and the prestigious Opéra—for so long set on its dusty neoclassical ways—was finally about to awake from its old-masters-induced slumber. **Rossini**'s ***L'assedio di Corinto*** premiered there in 1826 and was immediately proclaimed a "revolution," even though it was but a French adaptation of the composer's slightly older *Maometto II* (1820). *Le siège* fictionalized the fall of the Greek city of Corinth to Turkish rule in 1459, a topic well calculated for Paris, where support for the cause of Greek independence from Ottoman rule ran high. The key moment on which public enthusiasm for ***L'assedio*** hinged in 1826 was the "consecration of the banners." That scene's final chorus, "Questo nome," expresses not so much an aspiration to freedom but freedom itself: a sonic path to liberty, progressing from martial statement to strife to victorious cadence.

Liszt was predictably seduced. By 1830, the same year he embarked on a never-completed "Revolutionary Symphony," he too had added to the buzz of ***L'assedio***, writing a set of variations on the ensemble.

In the wake of Rossini's *Siège*, the Opéra embarked on its own path of revolution. Its next two successes, **Daniel Auber**'s ***La muette de Portici*** and **Rossini**'s ***Guillaume Tell***, both dealt with the subject of tyranny and popular revolt. The first was soon to be credited for sparking a real uprising (in Belgium), while the second remained a beloved Jacobin tale even in 1829. *La muette* and *Tell* were not revolutionary simply because they espoused people's power, but because they opened the Opéra's stage to new horizons of experience. A commitment to realism demanded that lower-class characters sing simply and in folk-like ways. Thus, Auber's fishermen express themselves in aquatic barcarolles, and common people amuse themselves dancing the picturesque, if vaguely racy, tarantella—ballet being an integral part of the spectacle of grand opéra. The tarantella was latter picked up by Liszt in his concert fantasy on *La muette*. In the same vein, Rossini matched the grandeur of the Alps with thundering musical storms and the sight of Swiss peasants with the bucolic sound of *ranz des vâches* in his overture to *Tell*, of which Liszt's piano arrangement proved one of his most popular show pieces.

Both operas paid lip service to an old Enlightenment confidence in the common people and their expressive arts as a reliable indication of a benevolent natural order. Such a conceit, however, was not to survive long on the stage of the Opéra. Already in ***La Juive***, **Fromental Halèvy** recast *le peuple* as a murderous mob, and soon after **Meyerbeer** laid bare the dreadful possibilities of crowd manipulation in ***Les Huguenots*** and ***Le prophète***. In the latter opera's "Ad nos, ad salutarem" (on which Liszt wrote a massive set of organ variations), three Anabaptists speak a double language of religious devotion and mob incitation. The seamlessness with which religious salutation resolves into political harangue proves effective on the people of Münster, who are unable to distinguish between the two. Under the influence of the preachers the little groups that have assembled to listen soon dissolve into a crowd and finally turn into a menacing mob.

Yet the modernity of grand opera after 1828 had less to do with political causes than with an insistence on bringing modern experience to bear on operatic representation. Thus, the devils in Meyerbeer's enormously popular ***Robert le diable*** do not merely sing a frivolous waltz from their underground hell—they sing it mechanically and through megaphones, thus making the infernal into a metaphor for the soullessness of industrial work. Liszt's transformation of this waltz for the piano, an instrument with its own industrial imprint, became one of his most popular, and most diabolical, concert pieces.

Grand opera realism espoused an ethic of frankness, but this was not to everyone's taste. After attending a performance of *La Juive* in Paris, Gaetano Donizetti wrote home: "If you could only see the richness . . . it is no longer illusion, but truth. – cardinals on the stage, the king, a company of supplicants (as they say in Bergamo) with the standard of the virgin, and the blessed souls in front. – everyone barefoot. – they burn the Jewess alive. – it appears real, you know, – and the effect is bad, bad like the music they sing over top of it all." The "truth" to which Donizetti objects on stage is at the heart of the genre's claim to art. Consider Eléazar's "Rachel, quand du seigneur," an aria Liszt featured in his *Juive* fantasy. The Jewess's father has

an uncharacteristically high voice: he is a tenor in a repertory in which old paternal figures are invariably cast as baritones or basses. This oddity, however, is purposeful. His high vocal range marks him in the ear of the contemporary listener as a Jew, for the practice of circumcision was often imagined in Christian circles as a sort of minor castration and male Jews were similarly described as having high nasal voices. The accompaniment of nasal oboes, and his modally inflected, Eastern-sounding melodies further set him apart from the relentlessly tonal order of his Christian counterparts. At the beginning of the aria, Eléazar has learned that Rachel, who was born Christian but has been brought up as a Jew, has been condemned to burn alive. He recalls how he took her as an infant and devoted his life to her, but now the faith he has given her has led to her imminent death. Distressed, Eléazar imagines Rachel pleading for rescue and he literally sings out her supplication ("sauvez moi . . .").

For all its concentration on the political and the ethical, it is easy to read grand opera as a genre entirely concerned with masculine affairs. Indeed, as the 1830s progressed, women seemed to lose ground in the repertory, either boxed up in moments of pure vocal display, or simply denied musical eminence. And yet, the few moments in which the high lyrical voice was allowed to sound freely were of enormous experiential significance for the Romantics. In *Robert le diable*, Isabelle's plea to a Robert fallen under demonic influence ("Robert, toi que j'aime") seems to disentangle the lyrical voice from its bodily host. Isabelle's thrice repeated supplication for mercy ("grâce") draws her body to a final collapse, sunk at Robert's feet. Meanwhile her voice acquires a new splendorous authority to which the troubled prince finally yields. Liszt singled out this cavatina in his *Réminiscences de Robert le diable*, and it cast a long shadow over operatic composition for years to come. It turns up as a phantom presence in, among other moments, "Addio del passato" from Verdi's *La traviata*.


Gioachino Rossini

Writing on Valentine and Raoul's love duet in the fourth act of ***Les Huguenots***, Richard Wagner recalled "that wondrous moving melody in G-flat major by side of which—sprung as it is, like a fragrant flower—there is little else . . ." Liszt transcribed the moving duet almost verbatim in his concert fantasies on *Les Huguenots*. In his *Réminiscences de Norma* (1841), Liszt basked in yet another highlight of female lyric passion. In "Qual cor tradisti," from **Bellini's *Norma***, the priestess, disgraced for having had two children out of wedlock, and with the enemy no less, confesses her guilty passion to her father and assembling druids, and begs compassion for her innocent children. Liszt's *Réminiscences* revisit the final exchange between Norma and her father, returning obsessively to the priestess's plea to "weep and forgive!" ("Piangi, e perdona!").

—Gabriela Cruz

Adolf Menzel, *Frühmesse*, 1853

WEEKEND TWO AUGUST 18–20, 2006

FAITH AND POLITICS

SYMPOSIUM

MUSIC IN 19TH-CENTURY CULTURE

MULTIPURPOSE ROOM, BERTELSMANN CAMPUS CENTER
FRIDAY, AUGUST 18
10 A.M.–NOON
1:30–3:30 P.M.
MICHAEL P. STEINBERG, MODERATOR; KATHERINE BERGERON; ESTHER DA COSTA MEYER; DANA GOOLEY; GRISELDA POLLOCK; AND OTHERS

Cosponsored by the Cogut Center for the Humanitites at Brown University, Michael P. Steinberg, Director

PROGRAM SEVEN

LISZT AND NATIONAL ASPIRATIONS

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
FRIDAY, AUGUST 18
7:30 P.M. PRECONCERT TALK: RAINER KLEINERTZ
8:00 P.M. PERFORMANCE

Robert Schumann (1810–56)	**From *Drei Gesänge* (1848)** Deutscher Freiheitssang (Fürst)
Franz Liszt (1811–86)	***Das deutsche Vaterland* I (1841) (Arndt)** ***Rheinweinlied* (1841) (Herwegh)** *Sharon Bjorndal, piano* *Bard Festival Chorale* *James Bagwell, conductor*
Fryderyk Chopin (1810–49)	**Polonaise in F-sharp Minor, Op. 44 (1841)** **From *Six chants polonaise*, Op . 74 (1838; trans. Liszt, 1847–60)** Frühling *Chu-Fang Huang, piano*
Franz Liszt	**From Hungarian Rhapsodies** Rákóczy March (c. 1853) *Piers Lane, piano*
Edvard Grieg (1843–1907)	**Sonata No. 3 for Violin and Piano in C Minor (c. 1853)** Allegro molto ed appassionato Allegretto espressivo alla Romanza Allegro animato *Ani Kavafian, violin* *Jeremy Denk, piano*

INTERMISSION

Modest Musorgsky (1839–81)

***The Nursery* (1868–70)**
With My Nanny
In the Corner
The Beetle
Playing with a Doll
Now I Lay Me Down to Sleep
Jill Grove, mezzo-soprano
Kevin Murphy, piano

Eugène d'Albert (1864–1932)

Serenata (1906)
Piers Lane, piano

Giovanni Sgambati (1841–1914)

***Mélodie de Gluck* (c. 1881)**
Piers Lane, piano

Mikhail Glinka (1804–57)

***Cercassian March,* from *Ruslan i Lyudmila* (1837–42; trans. Liszt, 1843)**
Piers Lane, piano

Bedřich Smetana (1824–84)

String Quartet No. 2 in D Minor (1882–83)
Allegro
Allegro moderato. Andante cantabile
Allegro non più moderato, ma agitato e con fuoco
Finale: Presto
Bard Festival String Quartet

PROGRAM SEVEN NOTES

It was, roughly, at the beginning of the 19th century that the national inflections coloring the pan-European, "common practice" musical language—French ornamentation and grace, characteristically Italian harmonic turns and rhythmic energy, German gravity and counterpoint—began to develop independently into fully discrete national styles, subsequently becoming open musical nationalism, which accelerated after the uprisings of 1848. Of course, Liszt's Hungarian sympathies and multifaceted compositional Hungarianism form a major part of this story, but one of the privileges of the true cosmopolitan is nationalist sympathies for more than one country. Although Liszt's first language was German, after his childhood relocation to Paris he became most comfortable expressing himself in French, to the point of evolving a flowery literary voice of his own. His donning of the German nationalist hat, as heard here in ***Das deutsche Vaterland*** and the ***Rheinweinlied,*** is paired with a cognate sort of piece by **Robert Schumann**, the ***Freiheitssang***. Schumann's name is not often mentioned in discussions of musical nationalism, although—as was pointed out by the famous German-English conductor Charles Hallé—awareness of his essential "Germanness" is crucial to understanding his

music. Schumann's music may well achieve universal communication, but its German national character and aesthetic outlook are integral.

Both Polish nationalism and its exoticism were heard in the music of **Fryderyk Chopin**, Liszt's contemporary and (early on, at least) close friend. Polonaises such as **Op. 44 in F-sharp Minor** were among the composer's celebrations of his national identity, especially as he was reclaiming what was, by that point, a western European dance form, one of the optional "character" movements from the French dance suite. Here, the melodic content blends fierce pride with yearning—a typical Chopinesque miracle—and the public character of the work is found in the virtuoso elements and military rhythmic flourishes. A more subtle kind of national character is displayed in his 1838 song **"Frühling"** (originally "Wiosna"—Spring), which is here heard in Liszt's elegant and understated transcription for solo piano of 1857. Chopin had, in this song, set his friend Stefan Witwicki's sentimental lyric of unrequited love using alternating paired statements of a single melody on the first and third scale degrees. But what really brings the poet's vernal melancholy to life are the Polish modal character and the well-calibrated, folk-like artlessness of the song's structure.


Liszt, Budapest 1873

The ***Rákóczy March*** was one of the most famous examples of Hungarian musical nationalism, and traces its lineage to an old melody current during the Kuruc period, the final decades of the 17th century, when Hungary strove for independence from the Hapsburg Empire. Liszt—who improvised on the melody as a child in Hungary—set this work in several different versions, and it remains to this day one of his most popular pieces.

The third violin sonata of **Edvard Grieg**, written when the composer was in his mid-40s, is less overtly nationalistic than his previous two, which were composed before he turned 30. Nonetheless, it still shows a good deal of the influence of Robert Schumann, a composer much admired by Grieg in his youth. The first movement is high Romantic, more passionate and tempestuous than Grieg's usual mood, and is structurally concise. The second and third movements, nostalgic in their use of an idealized Norwegian *Volkston,* are more familiar. Liszt had sight-read and admired both Grieg's piano concerto and the first violin sonata (Op. 8), and it was in a letter expressing his admiration for the latter work that he invited Grieg to visit him in Weimar. Liszt's reaction testifies both to his generosity to a younger and still-struggling composer and to his musical catholicity, since Grieg's musical nationalism was quite unlike his own.

Modest Musorgsky's song cycle ***The Nursery,*** the original five songs of which were composed from 1868–70, earned Liszt's admiration in 1873, as did other works of the emergent Russian nationalist school. Overjoyed, Musorgsky sought the opportunity to visit Liszt and play for him ("to entertain him with novelties"). Sadly, though, a visit (arranged by such friends as the Russian critic Vladimir Stasov) would have been impossible—it was at this time that

Musorgsky began to be crippled by the alcoholism that would plague him for the rest of his life, and he never managed to meet Liszt, or to leave Russia at all. *The Nursery* is a musically visionary cycle that evokes the chaotic episodes of a childhood day—prayers, adventures, mischief, chastisement by a nurse—using Russian musical modalities, whole-tone scales, and melodic cells reflecting the natural rise and fall of speech.

The once-famous **Serenata** of another Liszt student, **Eugene D'Albert**, belongs to an old (indeed, now defunct) tradition of deceptively easy works. Both the sweet and mostly scalewise melody and the rushing accompaniment over which it sounds are played by alternating hands, so the charming little piece is really the product of involved, virtuosic choreography and synchronization of the hands. Like so many other pianistic techniques, Liszt pioneered this one: the second of his Grandes Etudes de Paganini and his concert étude *Une Sospiro* seem to be direct ancestors of D'Albert's Serenata.

Giovanni Sgambati was—like many others—a student and protegé of Liszt. The *Mélodie de Gluck* is an arrangement of the middle section, originally for solo flute and accompaniment, of the "Dance of the Blessed Spirits" from act II of Gluck's opera *Orfée et Euridice* (the 1774 Paris version of an Italian opera composed for Vienna in 1764). Long a cherished encore piece among pianists of the high Romantic tradition, the antique, Italianate elegance suggests that the piece is a descendant of both Liszt's Baroque transcriptions and his evocations of Italian song, such as those in *Venezia e Napoli*.

Liszt was a friend and admirer of **Mikhail Glinka**, as he would later be of the Russian composers of the "Mighty Five" group. His arrangement of the ***Cercassian March***, from act IV of Glinka's celebrated opera *Ruslan i Lyudmila*, is an elegant translation of the bell effects and colorful harmonic exoticism with which Glinka characterizes his malevolent sorcerer. It is a measure of its success that Liszt's transcription was one of the works chosen by the 76-year-old Camille Saint-Saëns to play at a commemorative recital in 1911, celebrating the centennial of Liszt's birth.

Bedřich Smetana had counted Liszt among his supporters ever since Liszt had sent him an encouraging letter in response to his Op. 1, the *Six Characteristic Pieces,* and the two composers remained lifelong friends and correspondents. The **Second String Quartet** in D Minor was written when the composer was physically and psychologically in extremis, shortly after his tragic loss of hearing. The first movement's contrasting material and two-key scheme may reflect not only the rage of the disabled composer but also his solace and relief that music was still not lost to him. The second movement, based on a 30-year-old sketch for a polka, is by turns kinetic and lyrical, as if Schubert at his most congenial and unaffected had suddenly turned Czech. The third movement is extraordinary, with tumult alternating with exalted, hymnlike writing; perhaps we are briefly allowed entrée, here, to a deaf musician's internal world. The final movement is brief, almost aphoristic, and it visits all the quartet's previous moods, including the nationalistic. With this quartet, Smetana produced a work that—though very different—stands with Beethoven's late quartets as a supreme statement of musical art that holds forth in defiance of even the capacity of hearing itself.

—Jonathan D. Bellman

Magyar király-dal (Hungarian Royal Song). Title page of the first edition of 1884. Liszt composed this work in 1883 for the opening of the Royal Hungarian Opera House in Budapest, but the work was not performed on that occasion.

PROGRAM EIGHT

THE "GYPSIES," THE HUNGARIANS, AND THE EXOTIC IN MUSIC

OLIN HALL
SATURDAY, AUGUST 19
10:00 A.M. PERFORMANCE WITH COMMENTARY BY JONATHAN D. BELLMAN

Joseph Haydn (1732–1809)

From Trio No. 23, in G Major (1795)
III: Rondo all'ongarese
Laurie Smukler, violin
Robert Martin, cello
Ieva Jokubaviciute, piano

Franz Schubert (1797–1828)

***Divertissement à l'hongroise,* Op. 54, D. 818 (1824)**
III: Allegretto
Orion Weiss, piano
Ieva Jokubaviciute, piano

Franz Liszt (1811–86)

***Die drei Zigeuner* (1860) (Lenau)**
Scott Williamson, tenor
Ieva Jokubaviciute, piano

Hungarian Rhapsody No. 6 (1839–47)
Chu-Fang Huang, piano

INTERMISSION

Márk Rózsavölgyi (1789–1848)

***Elsö magyar társasatánc* [First Hungarian Round Dance] (1842)**
Andalgó [Promenading]
Lelkes [Enthusiastic]
Toborzó [Verbunkos]
Ömledezõ [Reverie]
Három a' táncz [Dance for Three]
Kézfogó [Hand in Hand]
Bard Festival String Quartet

Mihály Mosónyi (1815–70)

From *Hungarian Children's World* (1859)
Lament for a Dead Playmate
The Little Gypsy
Orion Weiss, piano

Johannes Brahms (1833–97)

From *Ungarische Tänze* (1868–80)
No. 9 Allegro non troppo
Orion Weiss, piano
Ieva Jokubaviciute, piano

Quartet No. 1 for Piano and Strings in G Minor, Op. 25 (1861)
IV: Rondo alla Zingarese
Laurie Smukler, violin
Ira Weller, viola
Robert Martin, cello
Ieva Jokubaviciute, piano

PROGRAM EIGHT NOTES

The *style hongrois*—literally "Hungarian Style," but more accurately "Gypsy Style"—was, from the late 18th through the early 20th centuries, the musical inflection associated with performances of the Hungarian Gypsies, specifically those of the Romungre group. This popular idiom evoked the Gypsies' marginal status through the use of their own musical formulas, which expressed everything from insupportable pathos to furious exaltation—always, however, from the outsider's perspective. Ironically, the Gypsies' ubiquity as Hungary's musical entertainers meant that their music was considered the "real" Hungarian music, even by Hungarians such as Liszt. Not until the early 20th century would the rest of the world comprehend the distinction between the centuries-old, rural Hungarian folksongs collected by Béla Bartók and Zoltán Kodály and the commercial music that the Gypsies popularized in the coffee houses and streets of central Europe.

Liszt was drawn to the Gypsies' music from his formative years. In childhood, he gave a performance at the home of a local count that featured an improvisation on the *Rákóczy March*, a Hungarian favorite and staple of the Gypsy repertoire, and beginning in the late 1830s his engagement with the style grew and deepened. Beyond the personal affiliation with his native land—although he came from a German-speaking region nearer to Vienna than Pest—Liszt's attraction may well have also involved empathy for both the Gypsies' apparently God-given virtuosity and their mobile life. More importantly for musical posterity, though, the greater the time he spent with the Gypsies' music, the more he found of both expressive vocabulary and musical raw materials that were sympathetic to him. Although his later styles are often conveniently lumped in with Wagnerian *Zukunftsmusik,* it is clear that Hungarian musics continued to provide Liszt substantial inspiration to the end of his life.

Nikolaus Lenau's poem "Die drei Zigeuner" (The Three Gypsies) offered Liszt the opportunity for something close to a *style hongrois* primer: one Gypsy fiddles, a second smokes and dreams, and a third naps, all with characteristic musical gestures. In his Hungarian Rhapsodies, of course, Liszt also has the Gypsies grieve, flirt, and, in No. 6 (among others), strut and dance to a perfect fury. The great volume of Liszt's *style hongrois* music, however, is only part of the story. His real manifesto was to be the book *Of the Gypsies and Their Music in Hungary,* which first appeared in 1859 and was intended to accompany the Hungarian Rhapsodies.

Julius Muhr, *Gypsy Family in Puszta Telecska*, c. 1857

It is a problematic document. Liszt's misapprehensions about the Hungarian vs. Gypsy origins for the music are only part of the story; even more damaging was the substantial authorial interference by Liszt's amour, the Princess Carolyne von Sayn-Wittgenstein. This resulted, especially in the second edition from 1881, in passages of astonishing condescension about the Gypsies and a contemptuous anti-Semitism, the result of her invidious comparisons between Jews and Gypsies (and inconsistent with Liszt's own lifetime of Jewish friends, professional associates, and cherished students). The book's lasting value lies in its discussions of Gypsy music—flowery, romantic, but wholly Lisztian and suggestive of how the music was actually heard—and its statements of the Rhapsodies' purpose: "The pleasure of transferring to our instrument the . . . reveries, effusions, and exaltations of this wild muse [and] . . . to include the quintessence of their most remarkable qualities, and form a compendium of their most striking beauties."

In the wider musical world, uses of the *style hongrois* were more varied. A great deal of popular and amateur music was composed in the *style hongrois,* although it is the masterpieces, going back to Haydn and Mozart, that are most remembered today. The infectious sound of this musical dialect was the product of a variety of Hungarian syncopations and other characteristic rhythmic figures, preference for the minor mode and surprising turns of harmony, and imitations of instruments characteristic of the Gypsy band: fiddle, cimbalom (a Hungarian hammer dulcimer), and shawm-like *tárogató.* The magic lay in the way this music called up an array of cultural associations.

The two basic varieties of *style hongrois* were *hallgató* music ("music for listening to") and dance music. *Hallgató* music featured the rhapsodic, metrically free flights of fancy of the violin-playing bandleader, or the cimbalom soloist or *tárogató* player (often impersonated, in

later evocations, by the clarinetist). Whether it evoked grief, pride, or nostalgia, it was music for reflection and daydreaming, and musicians considered it a collaborative art, a sort of duet between player and listener. Without the silent contribution of the latter, the former was not really able to play as he should.

Music for dancing could be in a variety of moods. It was based upon a repertoire called *verbunkos* (from German "werben," to recruit) that had for decades been played by Gypsies to support recruiting presentations by the Hapsburg army; the proud dance steps, leaps, and characteristic clicking of spurs helped persuade Hungarian village boys of the joys of army life. *Verbunkos* evolved, in the 1830s, into the *csárdás,* the Hungarian national dance that has two general tempi: *lassan* (in a slow, heavy, duple meter), followed by the *friska* (fast, wild, and virtuosic). Music for dancing could range from slow, lugubrious, and proud, to march-like or swinging, to fast, furious movements played just this side (or *that* side) of losing control.

The *style hongrois* is impossible to contain in a short list of moods and genres, however, and this program reaches across the entire expressive spectrum. The finale of the **Haydn "Gipsy" Trio** is one of the best of the late-classical *ongherese* movements, with Hungarian-Gypsy gestures dispersed wittily throughout a rondo form. **Schubert's *Divertissement*** was the first major work to use the language to the exclusion of other styles, and its third movement evidences a variety of moods. A grim Gypsy march opens, grows increasingly defiant, then gives way to charming, triplet-laden café music. Following a return of the original march, an explosive cimbalom outburst in minor mode—*tremolando,* mallets flying—takes center stage, only to subside into an achingly beautiful *style hongrois* chorale, a fairly uncommon gesture that is immediately transformed into a bellow of rage before the cimbalom and march return. This kind of chorale, which uses the major mode in surprising ways, will be heard again in **Mosónyi's** "Lament for a Dead Playmate," the first of two excerpts from his ***Hungarian Children's World***. Mosónyi, a friend and admirer of Liszt and in turn musically memorialized in Liszt's *Mosónyi's Funeral Procession,* took the *style hongrois* as the rightful language of Hungarian music-making, and this suite of 12 pieces is one of his contributions to the development of that idiom on home soil.

Mosónyi's Hungarian pedagogy is contrasted by one of the multimovement Hungarian national dances of Márk Rózsavölgyi, an early master of *csárdás* and a source, via the Gypsies' improvisations, of some of the material in Liszt's Hungarian Rhapsodies. Home-grown Hungariana aside, though, the most substantial practitioners of *style hongrois* in the decades after Schubert were **Johannes Brahms**, whose *alla zingarese* finale to his **Piano Quartet in G Minor, Op. 25**, melds a variety of Gypsy moods and gestures with the compositional craft of the latter-day Viennese school, and of Liszt himself, whose use of the idiom amounted to a lifelong personal mission. Liszt's involvement with the language grew from the early, postclassical, more "characteristic" approach, influenced the Hungarian musical awakening, and was crucial in bringing the *style hongrois* to the peak of its vividness and expressive power. As the style continued to evolve, it informed not only the late Lisztian but also the early Bartókian styles. The history of the *style hongrois* and its relationship to mainstream Western music is an extraordinary example of ongoing musical transculturation, and there is a great deal about it that is still to be investigated and understood.

—Jonathan D. Bellman

PROGRAM NINE

BETWEEN TWO SCHOOLS: LISZT AND THE CHAMBER MUSIC TRADITION

OLIN HALL
SATURDAY, AUGUST 19
1:00 P.M. PRECONCERT TALK: JAMES DEAVILLE
1:30 P.M. PERFORMANCE

Joachim Raff (1822–82)

Sextet in G Minor, Op. 178 (1872)
Allegro
Allegro molto
Larghetto
Allegro
Bard Festival String Quartet
Marka Gustavsson, viola
Sophie Shao, cello

Felix Draeseke (1835–1913)

Valse-Scherzo, Op. 5, No. 2 (1867)
Anna Polonsky, piano

SONGS

Eduard Lassen (1830–1904)

***Ich weil' in tiefer Einsamkeit* (1883)**

Robert Franz (1815–92)

From *Schilflieder*, Op. 2 (1844) (Lenau)
Auf geheimem Waldespfade

Peter Cornelius (1824–74)

From *Trauer und Trost*, Op. 3 (1854) (Cornelius)
Ein Ton

From *Weihnachtslieder*, Op. 8 (1856; rev. 1859) (Cornelius)
Die Könige

Franz Liszt (1811–86)

***Blume und Duft* (c. 1860) (Hebbel)**
Andrew Garland, baritone
Anna Polonsky, piano

INTERMISSION

Robert Volkmann (1815–83)

Piano Trio in F Major, Op. 3 (1842–43)
Adagio, quasi andante
Scherzo: Allegro vivace
Andante
Finale: Allegro con fuoco
Sharon Roffman, violin
Sophie Shao, cello
Jean-Efflam Bavouzet, piano

Franz Liszt **Piano Sonata in B Minor (1852–53)**
Lento assai—Allegro energico—Andante sostenuto—Allegro energico
Jeremy Denk, piano

The Festival thanks the Draeseke Society for providing materials for the Valse-Scherzo.

PROGRAM NINE NOTES

When asked about the compositional output of Liszt, the average concertgoer is apt to think of works bearing descriptive titles such as Hungarian Rhapsody, *Liebestraum*, or *Les Préludes*. We might expect the same kind of descriptive music from his pupils and associates. Yet the present concert offers three large compositions by Liszt and colleagues that are simply known as "Sonata," "Piano Trio," and "String Sextet." These works that do not purport to express anything other than musical beauty itself have been traditionally known as "absolute music," which is an approach to composition that we would not normally associate with Liszt and his circle. After all, Liszt himself coined the antithetical term "program music" in connection with an extended discussion of Berlioz's *Harold in Italy* from 1854.

A closer look at the historical and compositional record reveals, however, that much chamber music of the absolute variety was written and performed in Weimar during the 1850s. On his first visit there in 1852, for example, Peter Cornelius notes having heard an early piano trio by the young César Franck performed by Liszt and Weimar orchestra members Joseph Joachim (violin) and Bernhard Cossmann (cello). Such performances of recent chamber music were regular features of Liszt's Weimar-era activities. And Liszt himself arranged certain of his pieces for chamber forces, including the Hungarian Rhapsody No. 9 (for piano trio), *Die drei Zigeuner* (for violin and piano), and *Consolations* Nos. 1 and 4 (for cello and piano). The reasons why he did not compose original music for small ensembles of two and more members may have had biographical reasons: on tour during the late 1830s and the 1840s, Liszt had no need for such music, and when he moved to Weimar, he had larger compositions in mind, especially for orchestra. At the beginning of his Weimar residence, however, Liszt did contribute one of the most significant works for piano solo at mid-century, the Sonata in B Minor.

Although Liszt may not have written any original compositions for string quartet, piano trio, or similar chamber groups, his pupils certainly did. Indeed, it is an irony of music history that musicians from his circle of the 1850s had greater success with absolute music in the setting of chamber music than they had with symphonic poems and other manifestations of program music. Thus, pianist Hans von Bronsart (1830–1913) wrote a piano trio in 1856 that earned Liszt's special praise and Joachim Raff composed violin sonatas and string quartets (among other works) during his years in Weimar. Another member of Liszt's circle, **Felix Draeseke**, wrote a variety of chamber music, including string quartets and quintets, some of which feature unusual instruments like the violotta and viola alta. We hear his ***Valse-Scherzo*, Op. 5, No. 2**, in this concert. For composers of more moderate direction, such as Robert Volkmann and Friedrich Kiel (1821–85), the piano trio seemed an ideal vehicle for musical expression, combining as it did the expressive range and dynamic breadth of the piano with the sonorous and melodic capabilities of the violin and cello.

Joachim Raff, String Sextet

Raff's String Sextet dates from a time after he had by and large broken from Liszt. He had come to feel stifled by Liszt's proximity in Weimar of the early 1850s, and thus in 1856 followed his heart (i.e., fiancée) to Wiesbaden, where she occupied a position as an actress. During the 1860s and 1870s, Raff developed a compositional oeuvre that placed him in the forefront of living symphonists and composers of chamber music. Conservative in conception yet displaying originality and progressive elements in the details, his popular works for piano, chamber ensemble, and orchestra either predated the large-scale appearance of Brahms in the marketplace or provided a more accessible alternative to that composer's "demanding" oeuvre. Partaking of Raff as performer or auditor meant participating in the taste of the day. In fact, his *Leonore* Symphony (No. 5), also from 1872, was not only Raff's most successful large-scale work, but it also counted among the most performed contemporary works in Germany of the late 19th century.

Written for two violins, violas, and cellos, Raff's Sextet is a four-movement work of transparent textures, straightforward forms, and accessible themes, although in details such as the reversal of the inner movements and the interrupted final rush of the finale he reveals his more playful side. If the listener is reminded of passages from the larger chamber works by Schubert and Mendelssohn, that is understandable, since Raff's style here was clearly influenced by works like Schubert's String Quintet in C Major and Mendelssohn's Octet.

Songs

German-language songs, which comprise the entirety of the songs on this program, carry the designation of "Lied" (or "Lieder," in plural), which is also the German word for "poem"—certainly the efflorescence of German poetry in the late 18th and early 19th centuries stimulated composers to set these words to music. The first major musical outpouring came in the wonderful oeuvre of Schubert, who composed more than 600 Lieder, to be followed by Schumann's smaller yet more highly "Romantic" output. The challenge to composers of Liszt's generation and circle was how to carry on the work of these two giants of the genre. The result was a diversity of voices at mid-century, ranging from the miniatures of Robert Franz to the large-scale, dramatic ballades of Liszt (who also composed effective songs to Italian and French texts, and even set Russian, Hungarian, and English texts). From Liszt's inner circle in Weimar of the 1850s, it is important to highlight the Lieder by Eduard Lassen and Peter Cornelius, even though other Liszt pupils, including Raff and Bronsart, also composed songs. With the work of the "poet-composer" Cornelius, who set his own poetry, we reach the high point of Lied production in Liszt's world. Cornelius's wonderful Lieder—which are still programmed today—reveal a remarkable sensitivity to the nuances of text while setting the words in an advanced harmonic and melodic style, all for the purpose of heightening the expression. It was this close shaping of musical materials to the demands of the text that caused the Lieder of Liszt and colleagues to stand out at mid-century and to carry on the work begun by their great forebears.

Robert Volkmann, Piano Trio in F Major, Op. 3

Volkmann never entered into a formal relationship with the Liszt circle, yet he and Liszt mutually esteemed each other's work, and later in their lives they both served on the faculty of the National Hungarian Royal Academy of Music. While conservative in style in the symphonies and string quartets, certain of his works reveal innovative stylistic traits that parallel developments by Liszt and his progressive colleagues in Weimar. In fact, Volkmann dedicated the Piano Trio in B-flat Minor, Op. 5, to Liszt, who championed it, and both Hans von Bülow and Wagner admired the work. (That Trio was performed during the 2002 Bard Music Festival, devoted to Mahler.)

The Piano Trio in F Major, Op. 3, is more traditional in formal cast and sound, yet there is much in it that reveals a resourceful, imaginative young composer. As in the Raff Sextet, the inner movements are exchanged, so that the lively Scherzo falls in second place, followed by the reflective slow movement. Noteworthy is the relatively slow tempo of the first movement (after an even slower introduction), only to be compensated by the lively finale, with its accompanying harmonic instabilities.

Franz Liszt, Piano Sonata in B Minor

In comparison with the other two works of instrumental music on the program, Liszt's Sonata in B Minor (composed 1852–53, published 1854) stands out by virtue of its forward-looking qualities and its significance for future generations of composers. Some scholars call it Liszt's most important piano composition, even though the dedicatee, Robert Schumann, never saw or heard the work; Clara Schumann rejected it, and Brahms is said to have fallen asleep during a performance of the work by Liszt himself in June of 1853!

With his Sonata in B Minor, Liszt took up a compositional genre that had preoccupied his major Romantic predecessors, who included Beethoven, Schubert, Schumann, and Chopin. An extended composition, the sonata is especially noted for its structural ingenuity. Liszt takes the traditional multimovement form for the sonata and compresses it into a single movement that can also be analyzed according to the traditional one-movement sonata form (exposition, development, and recapitulation of thematic materials). Liszt takes the formal unity one step further by introducing a small number of motives that change over the course of the work and thus even more tightly integrate the composition. Analysts have argued for decades over the exact placement of these elements of form, but any listener can hear how the sonata seems to progress from the darkness of the opening to the "triumphant" climax of the ending, with the soft final bars as Liszt's compositional afterthought. Clear as well is the keyboard virtuosity demanded by this music, although it is not always of the flashy type that we see and hear in some of his operatic transcriptions.

—James Deaville

SPECIAL EVENT

LISZT THE TRANSCRIBER

SPIEGELPALAIS
SATURDAY, AUGUST 19
5:00 P.M. PERFORMANCE WITH COMMENTARY, WITH SERGEI DREZNIN, PIANO

Franz Liszt (1811–86) **Transcriptions of works by Ludwig van Beethoven (1770–1827), Franz Schubert (1797–1828), Robert Schumann (1810–56), and others**

EVENT NOTE

Arrangements, especially for piano, were an essential part of musical culture before the advent of recordings. Limited access to live performances, particularly of orchestral and dramatic works, meant that a wide variety of transformations were necessary to help fill the gap, disseminate music, and promote domestic music making. A large portion of Liszt's oeuvre, especially before 1848, was devoted to arrangements, ranging from faithful transcriptions, which retain the tonality and structure of the original, to free fantasies in which he imaginatively recast melodies into new compositions.

Liszt was one of the great advocates in the history of music, and one of his most tangible activities was to make many works—past and present, familiar and obscure—available to the public through his arrangements. Some of his most influential reworkings were of music by contemporaries and friends, such as Berlioz and Wagner, and his efforts significantly helped to spread their fame. This concert shows Liszt transforming earlier generations, some of his most potent models for his own original compositions, in arrangements of the already canonical Bach and Beethoven and of the far less well-known Schubert.

Liszt began transcribing Beethoven's symphonies in the 1830s and completed all nine by the mid-1860s. In the preface to his edition he wrote: "The name of Beethoven is sacred in art. His symphonies are nowadays universally recognized as masterpieces. No one who seriously desires to extend his knowledge, or create something new himself, can ever devote sufficient thought to them, or ever study them enough." Czerny, Hummel, Kalkbrenner, and many lesser figures also transcribed Beethoven's symphonies (eager publishers released competing versions just as record companies have done in modern times), but Liszt's show his magisterial command of the instrument. Liszt commented that he would have considered the project "a rather useless employment of my time if I have added yet another version of the symphonies in a manner up to now routine." He performed some of his Beethoven transcriptions in public, which was rather unusual at the time. Most frequently he played the last three movements of the Sixth Symphony, the "Pastoral." (Just as individual movements of symphonies were presented at orchestral concerts, so too Liszt would excerpt or divide up multimovement works.)

While Liszt's Beethoven transcriptions undoubtedly did the older master a great interpretive service, such efforts were hardly needed to further Beethoven's fame. This was not the case

with Schubert, dead just a half dozen years when Liszt composed his first piano arrangements of his songs in the mid-1830s. Liszt considered Schubert "the most poetic musician who ever lived," and as pianist, conductor, editor and essayist as well as arranger, was so engaged with the late composer's work that he eventually became the central figure in mid-19th-century Schubert reception.

At least two of Schubert's friends testified that Liszt was the one who spread his name most widely beyond Vienna. Josef Kenner referred to Schubert's "tardily appreciated posthumous works, now that Liszt's conjuring tricks have made him palatable to the public," while Johann Senn remarked how Schubert songs "through Liszt, achieved European fame." Robert Schumann offered praise upon their publication: "Performed by Liszt, they are said to be highly effective, but no other than master hands will undertake to render them; they are perhaps the most difficult pieces ever written for the pianoforte." In 1850 Liszt himself acknowledged that "by a strange fate, of which I have little to complain, a part of Schubert's heritage has become my domain." Eduard Hanslick, the foremost Viennese critic of the second half of the century, summarized Liszt's contribution in his essential history of Viennese concert life (1869):

Wilhelm August Rieder, *Franz Schubert*

> Liszt's transcriptions of Schubert Lieder were epoch-making. There was scarcely a concert in which Liszt did not play one or two of them; even when they were not listed on the program they would have to be played as encores. Far be it from me to praise the artistic value of these transcriptions or even to see a glorification of Schubert in them. When one takes away the words and voice from Schubert Lieder, one has not glorified them, but rather impoverished them. Still the fact remains incontestable that Liszt, through these paraphrases, did a great deal for the dissemination of Schubert Lieder. Printed concert programs prove that since the appearance of Liszt's transcriptions of Schubert songs, the originals have been publicly sung more frequently than before: the power of virtuosity proves itself once again and this time served a good cause.

Liszt was widely credited with having invented the genre of the Lied transcription. When Liszt first performed them in Vienna in 1838, one critic remarked that he "created a new genre" and that "it is a successful attempt to reproduce the melodic and harmonic beauty of the new classical song as a lyrical whole for the piano alone, and to perfect it with the power of singing and declamation without the sacrifice of any of his keyboard richness . . . Schubert's immortal songs will be the property not only of cultured singers, but also of cultured pianists."

—Christopher H. Gibbs

PROGRAM TEN

CHRIST AND FAUST

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
SATURDAY, AUGUST 19
7:00 P.M. PRECONCERT TALK: ALAN WALKER
8:00 P.M. PERFORMANCE: BARD FESTIVAL CHORALE, JAMES BAGWELL, CHORAL DIRECTOR; AMERICAN SYMPHONY ORCHESTRA; LEON BOTSTEIN, CONDUCTOR

Franz Schubert (1797–1828)	***Die Allmacht*, Op. 79/2, D. 852 (1825; arr. Liszt 1871)** *Michael Hendrick, tenor*
Hector Berlioz (1803–69)	**From *L'enfance du Christ* (1850–52)** Flight into Egypt *Michael Hendrick, tenor*
Franz Liszt (1811–86)	**From *Christus*, oratorio (1855–62)** March of the Three Holy Kings

INTERMISSION

Franz Liszt	***A Faust Symphony*, in three character pictures, after Goethe (1854–57)** Faust Gretchen Mephistopheles–Chorus Mysticus *Michael Hendrick, tenor*

PROGRAM TEN NOTES

A conflict between divine and demonic impulses is found everywhere in Liszt: in his personal life, in his dramatic virtuoso pianism, and in his large-scale compositional strategies. Until the late-period works, Liszt usually resolves this struggle in favor of the divine, with redemptive conclusions extinguishing adversity and struggle. Liszt's affirmation of God and faith, however, was but part of his broader, typically Romantic commitment to the ideal and the transcendent, and it is here the Romantic hero Faust and the religious hero Christ became one in his mind.

—Dana Gooley

Franz Schubert, *Die Allmacht* (arr. Liszt)

In February 1871 Liszt, who had been publishing transcriptions of Schubert's music for decades, arranged Schubert's song *Die Allmacht* (1825) for tenor solo, male choir, and large orchestra, including trombones, organ, and harp. At the premiere by the Choral Society of Buda, the tenor soloist was Mihály Bogisich (1839–1919), priest, composer, and founder of the Hungarian branch

of the Society of St. Cecilia in 1897. The opening and closing passages triumphantly announce that "Great is Jehova the Lord," while the middle sections employ orchestral touches to bring out the themes of God's milder manifestations.

Hector Berlioz, from *L'enfance du Christ*

Berlioz's *The Flight into Egypt* started life as a musicological hoax. At its first performance—in Paris in 1850, by the St. Cecile Society—it was advertised as dating from 1679, and titled "Fragments of a Mystery in the old style . . . attributed to Pierre Ducré, an imaginary Kapellmeister." The public thought it was genuine—which shows how little 19th-century Parisians knew of early music. Berlioz was in fact playing a Romantic game with the past. The beauty of the music Berlioz wrote for his "imaginary Kapellmeister" paradoxically reveals his modern genius. The fragments were later expanded into a large oratorio in three parts titled *L'enfance du Christ* (*The Childhood of Christ*), of which *The Flight into Egypt* forms part II. It was given its first complete performance in 1854, and Liszt excerpted the *Flight* for a concert in January that same year.

The episode of the Holy Family fleeing to Egypt to escape the murderous King Herod—who planned to kill all children under two years of age when he learned of the birth of Israel's long-awaited "king"—had been previously neglected by composers. Berlioz organizes it into three sections. We first hear an overture scored gently for strings and woodwind in pseudo-imitative modal polyphony in F-sharp minor. The second section adds choir to portray the shepherds saying farewell to the child (sung in England around Christmas as "Thou must leave thy lowly dwelling"). The title and music of the third and last section, "The Holy Family resting at the wayside," are reminiscent of 19th-century religious genre painting and once again employ archaic modal harmony, and an offstage chorus returns at the end for a pair of gorgeous "Alleluias."

Franz Liszt

Liszt's three-part oratorio ***Christus*** contains a number of purely orchestral items, of which *Die heiligen drei Könige* (*March of the Three Holy Kings*) concludes the opening of part I, the "Christmas Oratorio" section of the three-part oratorio. The movement was excerpted for a concert given in his honor in London in 1886, and it circulated in Hungary in Liszt's transcription for two pianos. It represents the "epiphany" or manifestation, i.e., the moment when the savior was revealed to the three kings. At the beginning of the movement we hear the steady steps of their journey on their long voyage to Bethlehem. A change of key brings on a new theme that is one of the most beautiful Liszt wrote. In the score, Liszt quoted from the Gospels: "And, lo! the star, which they saw in the east, went before them, till it came and stood over where the young child was!" The central section of the march is a B-major Adagio for strings that illustrates a second Biblical quotation: "And when they had opened their treasures, they presented unto Him gifts: gold, and frankincense, and myrrh."

In 1587, a collection of Faust legends by Johann Spiess called *Historia von D. Johann Fausten* was published in Frankfurt, for the first time putting into written form various folk myths. In all versions of the legend, Faust sells his immortal soul to the devil in exchange for special powers—in the 1587 version, he buys youth, knowledge, and magic for a period of 24 years. The idea of Faust being redeemed was first put forward by Gotthold Lessing, and this theme is

what animated Goethe when he wrote his hugely influential *Faust* in two parts in 1808 and 1832. Goethe's Faust is a philosopher who risks everything, even his soul, to gain greater knowledge, and is pardoned by God because of his noble intentions. But it was Goethe's introduction of a love element in the person of Gretchen that was responsible for the story's appeal to 19th-century musicians. The long list of composers who treated the Faust theme included Berlioz, Wagner, Robert Schumann, Charles Gounod, Arrigo Boito, and Ferruccio Busoni. All of them wrote vocal works—operas or concert oratorios—with the exception of Wagner, who wrote an overture. The only composer to write a symphony was Liszt, in Weimar in 1854.

Liszt called his symphony ***Three Character Portraits: Faust, Gretchen, Mephistopheles***. To these he added a vocal ending, the "Chorus Mysticus," thus shaping the symphony as first movement, slow movement, scherzo, and choral finale. The slow introduction to the "Faust" movement is a famous contribution to the history of music because it contains all 12 chromatic notes, and has been called the first tone-row. Here Liszt establishes a mysterious atmosphere and sets the scene for a symphonic journey from C minor to C major. The introduction leads to an agitated Allegro in C minor that follows the broad outlines of sonata form. A second theme in E major, delivered prominently by the brass, has an amorous character and represents Faust's hope for release or redemption. The movement ends pessimistically in C minor with the falling theme.

By contrast, the Gretchen movement, in A-flat major, is gracious and refined—Liszt paints a truly rapt portrait of the feminine. In the middle section of this A-B-A form, a programmatic transformation takes place in which Faust's agitated allegro theme from the first movement is transfigured into F-sharp major. Here we see the power Gretchen has over Faust's troubled soul. The "amorous" theme returns in a beautiful B-major passage, leading to a return of the Gretchen material. Liszt has now prepared the ground for Mephistopheles to appear.

"Mephistopheles" is considered by some to be Liszt's greatest symphonic achievement. The technical virtuosity employed here places Liszt at the forefront of orchestral composition in the 1850s. Mephistopheles means "abhorring light"—he is the spirit of Negation. He attacks Faust by picking up his themes and distorting them grotesquely. Liszt introduces one new theme consisting of a long chord plus two repeated notes, which we find in an early work for piano and string orchestra entitled *Malédiction*. Over this theme Liszt had written "orgueil"—pride. Mephistopheles makes the allegro theme prance and cavort, decks the heroic brass theme with shrieking trills, and takes a falling three-note theme as the subject of a mocking fugue. When the Gretchen theme returns untouched, indicating her immunity to his evil designs, Mephisto redoubles his energies and leads to the climax, where he caricatures in a full C-major tutti the amorous theme, followed by his pride theme marked *fff*. But instead of triumphing, Mephisto suddenly evaporates in an astonishing "keyless" passage. The devil has been vanquished and there is total silence for one measure. Quietly, the choir enters intoning the words of the "Chorus Mysticus," the closing lines of Goethe's *Faust*, Part II: *All that is transitory/Is but a likeness/The unfulfilled/Here is attained;/The inexpressible/Here is accomplished/The eternal feminine/Still leads us on*. A tenor solo sings the last two lines to the Gretchen theme. The transfigured C-major ending confirms the salvation of Faust's soul with the entrance of the organ as the symbol of the church.

—Paul Merrick

PANEL TWO

GENDER AND MUSICAL CULTURE: STERN, SAND, SAYN-WITTGENSTEIN, SCHUMANN, AND ELIOT

OLIN HALL
SUNDAY, AUGUST 20
10:00 A.M.–NOON
LEON BOTSTEIN, MODERATOR; ANNEGRET FAUSER; NANCY REICH; MARINA VAN ZUYLEN

PROGRAM ELEVEN

LATE LISZT: SPIRITUALITY AND EXPERIMENTATION

OLIN HALL
SUNDAY, AUGUST 20
1:00 P.M. PRECONCERT TALK: RICHARD WILSON
1:30 P.M. PERFORMANCE

Franz Liszt (1811–86)

From *Années de pèlerinage, troisième année* (1872–77)
Les jeux d'eaux à la Villa d'Este
Orion Weiss, piano

***La lugubre gondola* II (1882)**
Arnaldo Cohen, piano

***Angelus! Prière aux anges gardiens* (1877, arr. 1880)**
Laura Hamilton, violin
Calvin Wiersma, violin
Nardo Poy, viola
Jonathan Spitz, cello

CHORAL WORKS

***De profundis* (1883–86)**

***Qui seminant in lacrimis* (1884)**

Anton Bruckner (1824–96)

***Os justi meditabitur* (1879)**

Camille Saint-Saëns (1835–1921)

From *Messe à quatre voix*, Op. 4 (1855)
O Salutaris

César Franck (1822–90)

Quae est ista **(1861)**
Jordan Frazier, double bass
Victoria Drake, harp
Kent Tritle, organ
Bard Festival Chorale
James Bagwell, conductor

INTERMISSION

Richard Wagner (1813–83)

Isoldes Liebestod, **from *Tristan und Isolde*, (1865; trans. Liszt 1867)**
Jean-Efflam Bavouzet, piano

Franz Liszt

Der traurige Mönch, **melodrama (1860) (Lenau)**
Robert Kelly, narrator
Jean-Efflam Bavouzet, piano

Psalm 23 **(1859, rev. 1862)**
Philippe Castagner, tenor
Victoria Drake, harp
Kent Tritle, organ

Bagatelle sans tonalité **(1885)**
Jean-Efflam Bavouzet, piano

Ferruccio Busoni (1866–1924)

From *Elegien* (1907)
Die Nächtlichen
Anna Polonsky, piano

Claude Debussy (1862–1918)

From Preludes, Book 1 (1909)
Voiles
Jean-Efflam Bavouzet, piano

Franz Liszt

Einst **(c. 1878) (Bodenstedt)**

Ihr Glocken von Marling **(1874) (Kuh)**

J'ai perdu ma force et ma vie **(Tristesse) (1872) (de Musset)**
Philippe Castagner, tenor
Anna Polonsky, piano

Nuages gris **(1881)**
Arnaldo Cohen, piano

During his last two decades, Liszt was plagued by the feeling that he had not achieved his ambitions as a composer, and he experienced bouts of serious depression. At times his faith became his only means of bearing the triple hardship of failing health, an embattled character, and constant travelling between Rome, Weimar, and Budapest. As a letter from 1877 makes clear, he even contemplated suicide: "I am extremely tired of living; but as I believe that God's fifth commandment 'thou shalt not kill' also applies to suicide, I go on existing . . ." In fact, he continued to help build the institutions of Hungary's musical life, hold master classes, support Wagner's cause, and meditate in prayer and music. Yet psychologically, the late years were wearisome. His once warm relations with the Princess Carolyne von Sayn-Wittgenstein and his daughter Cosima had cooled, and with the death of Wagner in 1883 he lost one of his closest friends.

Much of the music of Liszt's late years reflects his melancholy and withdrawal. Romantic tropes of triumph and heroism, so common in his early- and middle-period works, disappear entirely, to be replaced by piano meditations on decay and death. Deepening his long-standing interest in augmented and whole-tone sonorities, these pieces appear as experimental sketches, venturing new ideas that seem to suspended tonality with extreme unresolved dissonances—elements that would variously be taken up by composers of the next generation: Debussy, Schoenberg, Skryabin, and Liszt's heir apparent, Busoni. Yet within this darkness, Liszt clung to a divine light. His late music includes a body of works—many for solo voices, choir, and keyboard accompaniment—expressing the solace he found in faith and prayer, particularly during his retreats to the idyllic Villa d'Este outside Rome. Some works escape into a neo-Palestrinian world of premodern, untroubled harmony, while others draw on all the resources of modern symphonic and dramatic music to express religious sentiment.

While Liszt's acerbic musical self-criticisms never stopped him from composing, they did result in curious expressions of artistic nihilism, captured in his setting of Alfred de Musset's poem ***J'ai perdu ma force et ma vie*** from 1872. Resignation from life and disenchantment with truth are characterized here by highly chromatic shifts, modal juxtapositions, and frequent enharmonic sidesteps. The final line: "The sole virtue left me in the world is that on occasion I have wept," is a reminder of Liszt's belief in redemption. ***Ihr Glocken von Marling***, by contrast, offers a sustained prayer to the protective power of the mystic Marling bells, evoked in the high register of the piano. This song dates from 1874, the same year as Liszt's Cantata *Die Glocken des Strassburger Münsters* (The Bells of Strasbourg Cathedral—to be performed on Program 12). The soft evocation of church bells in a high tessitura would find a similar manifestation in Liszt's musical benediction to Wagner, *Am Grabe Richard Wagners*, written on what would have been the latter's 70th birthday.

Wagner was a towering influence on Liszt (as was Liszt on Wagner), and it is no coincidence that the theme of redemption pervades his operas. One of Liszt's many transcriptions of Wagner was Isolde's redemptive ***Liebestod*** from *Tristan und Isolde*. Written in 1867, two years after the music drama's premiere in Munich, Liszt's score actually changed Wagner's original title for Isolde's final scene from *Verklärung* (Transfiguration) to *Liebestod* (Love-Death, a term Wagner had applied to the Prelude). Because the drama was far slower than Liszt's transcription (published 1868) to travel across Europe, it is Liszt's title, not Wagner's, which has stayed with us.

Liszt set Nikolaus Lenau's ***Der traurige Mönch*** not as a song, but as melodrama—spoken text with music. The poem depicts a knight's visitation by a ghostly monk after he seeks refuge from the elements in an old castle. The music is based on a rising whole-tone scale and parallel augmented triads and is prognostic of future musical directions. Its conclusion has neither narrative nor harmonic closure, offering a more contemplative, oblique characterization of Lenau's tale.

In the 1880s, as Liszt's preoccupations increasingly turned toward death, mourning, and remembrance, he composed several private elegies. In ***La lugubre gondola*** he even prefigured the death of Wagner in Venice. Liszt's funeral barcarolle is effectively an evocative fragment, a prison of parallel augmented sonorities, a tableau with neither narrative nor tonal direction. Despite the quickened pace toward the end, there is no sense of development in this work, but rather a grim stasis between displaced tonal centers. Similarly, ***Nuages gris*** is almost completely unmoored from functional tonality. Its ominous opening intervals seem to lead nowhere, and, rendered increasingly unstable by the darkly chromatic bass tremolo, they begin a directionless sequence of rocking patterns over which a defeated, fallen Orpheus tries in vain to sing a melody. Finally two spread chords close this fragment as the clouds evaporate from our imagination. As with many of these later works, the autobiographical import of the title is unmistakable.

Liszt was well aware of what he was doing harmonically, as the title ***Bagatelle sans tonalité*** attests. In this work—a lively waltz full of wit and charm—Liszt builds an entire piece from the G-sharp diminished seventh chord, but he does not quite escape the tonal gravity of D. This delightful piece demonstrates that Liszt's melancholic thoughts in the 1880s did not prevent some lighthearted expressions of wit. The other side to this lightheartedness is that Liszt complained of being "more and more misunderstood" in his music, adding, with embitterment: "I can hold off!" He did not have to wait long, though, as **Busoni's *Die Nächtlichen*** from the *Elegien* of 1907 adopts Liszt's lively enharmonicism and atonality in clear homage to his musical legacy.

Les jeux d'eaux à la Villa d'Este is the fourth piece from the third and final year of Liszt's *Années de pèlerinage*, written while Liszt was living in the Vatican. It is a poetic evocation of water in the glow of Mediterranean sunlight, whose clear, gently glistening textures would later prove influential for **Debussy**'s evocations of water in, for example, *Reflets dans l'eau* from "Images." Debussy visited Liszt several times during 1886, and while Liszt was nearly blind at this time, we can speculate that the two may well have spoken of the beauty of such musical visions.

By taking minor orders in 1865, the Abbé Liszt cemented his affiliation to the Catholic church. ***Angelus*,** written some time after this event and played here in its 1880 arrangement for string quartet, reflects his search for internal peace in a depiction of spiritual innocence. Shortly after finishing this miniature sonata form, Liszt wrote: "There was a feast day of the Holy Angels. I wrote a hundred or so measures for them . . . and wish I could better express my intimate devotion to the divine messengers."

Before receiving the tonsure, Liszt had already composed (c. 1859) and revised (1862) music for ***Psalm 23*** in a highly Romantic setting complete with bel canto tenor solo and sumptuous harp accompaniment (the debt to the hymn to Venus from Wagner's *Tannhäuser* are quite apparent).

Liszt with students, Weimar, October 1884. (*Back row from left to right*) Moriz Rosenthal, Viktoria Drewing, Mele Paramanoff, Franz Liszt, Annette Hempel-Friedheim, and Hugo Mansfeld. (*Front row from left to right*) Saul Liebling, Alexander Siloti, Arthur Friedheim, Emil von Sauer, Alfred Reisenauer, and Alexander Wilhelm Gottschalg.

As recently as 1851, Liszt had been working on a Donizettiesque opera titled *Sardanapale*, and in this setting of Psalm 23, the Italianate influence, with its rising sixths, its sustained lyricism, and its high cadential flourishes, had clearly percolated through the secular into the sacred, helping to formulate Liszt's musical response to religious ecstasy.

Which musical styles were most appropriate for sacred texts was a contentious issue in the late 19th century, and different composers sought their various answers. Liszt, ever eclectic, tried several different approaches. He famously described Palestrina's music as "incense in sound," and it was this Romantic interpretation of the spirit rather than the letter of 16th-century counterpoint that characterized one side of his musical religiosity. Subsequent composers adopted related approaches in their sacred choral writing: **Bruckner**'s motet ***Os justi meditabitur*** and **Saint-Saëns**'s ***O Salutaris*** from his four-voice Mass are both indebted to Liszt's religious expression. While Bruckner adopts a stricter diatonic aesthetic, the mighty chain of suspensions in this motet is very much after Liszt's conception, even if the sparse texture is less so. Equally, **César Franck**'s rich offertory ***Quae est ista*** from 1861, written for the feast of the Assumption, draws much from Liszt's operatic lyricism and harmonic idiom.

Ironically, Liszt's suicidal contemplations provided a creative wellspring for the dark character of ***De profundis*** and relative austerity of ***Qui seminant in lacrimis***. *De profundis*, a setting of Psalm 129, was to be the final section of Liszt's incomplete oratorio *St. Stanislaus*, in which the solo voice is that of the repentant King Boleslav. *Qui seminant* is taken from Psalm 125, and shows an austere side to Liszt, wherein religious fervor has been stripped of all decoration or prolixity.

—David Trippett

PROGRAM TWELVE

LISZT AND WAGNER

SUNDAY, AUGUST 20
RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
4:30 P.M. PRECONCERT TALK: CHRISTOPHER H. GIBBS
5:30 P.M. PERFORMANCE: BARD FESTIVAL CHORALE, JAMES BAGWELL, CHORAL DIRECTOR; AMERICAN SYMPHONY ORCHESTRA, LEON BOTSTEIN, CONDUCTOR

Franz Liszt (1811–86)

***Orpheus*, symphonic poem No.4 (1853–54)**

***From the Cradle to the Grave*, symphonic poem No. 13 (1881–82)**
The Cradle
The Struggle for Existence
To the Grave (The Cradle of Future Life)

***The Bells of Strasbourg Cathedral* (1874) (Longfellow)**
Prelude–Excelsior
The Bells
Andrew Garland, baritone

Richard Wagner (1813–83)

From *Parsifal* (1882)
Prelude
Good Friday Spell

INTERMISSION

Franz Liszt

***Missa solennis* ("Gran" Mass) (1855; rev. 1857–58)**
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei
Olga Makarina, soprano
Jill Grove, mezzo-soprano
Michael Hendrick, tenor
Jason Hardy, bass-baritone

PROGRAM TWELVE NOTE

"I consider Wagner . . . 'my master.'" Liszt's frequently reverent praise of his friend, fellow composer, and son-in-law Richard Wagner has led subsequent generations to take something of a distorted view of the relationship between the two artists. While Liszt demurred to Wagner's genius on many occasions, it is undeniable that the Bayreuth master also clearly felt inspired by

Liszt's personal accomplishment and musical example. Although this admiration was largely suppressed in his autobiography, Wagner's correspondence, public pronouncements, and even his scores provide ample evidence of Liszt's influence on his development as a composer.

Franz Liszt, *Orpheus*

One of Liszt's incontrovertible contributions to music history was his development of the symphonic poem, a freely composed musical essay in one movement that explores the moods, characters, or events of an extramusical subject. He wrote 12 of his 13 (three of which were presented on Program 3) during his tenure in Weimar (1848–61), where he served as music director at the Court Theater. The immediate occasion for the composition of *Orpheus* was Liszt's preparation of a performance of Gluck's opera *Orfeo ed Euridice*. This tale of the musician as hero, who rescues his beloved Euridice and, in so doing, conquers even death by the mysterious force of his artistry, moved Liszt to reflect on the otherworldly powers of music. In his preface to the score, the composer sheds some light on what he had in mind. While the recurrence of the harp sonority in the orchestration serves as an obvious allusion to Orpheus's lyre, other elements of the story are considerably transformed: Euridice in Hades symbolizes the lost higher ideal, while the raging of the Furies is rendered as the human urge to wild abandon that art must overcome by means of its transformative power. The closing bars of the work ascend in harmonically daring, luminous chords, casting the scene in an otherworldly glow. Liszt elevates the narrative to an allegory of the holy mission of the artist.

Wagner harbored an unusually strong enthusiasm for this composition, calling it "a totally unique masterwork of the highest perfection." Indeed, there are many points of fruitful comparison between Liszt's *Orpheus* and the development of Wagner's musical thinking in the mid-1850s, most prominently in issues dealing with phrasing and form. In an open letter of February 15, 1857, Wagner praised Liszt's symphonic poems as overcoming the strictures of past formal procedures in pursuit of original organizing principles, procedures that had a clear effect on compositional techniques in *Tristan und Isolde*, the work he was preparing at the time.

Franz Liszt, *From the Cradle to the Grave*

Liszt's 13th and last symphonic poem dates from some 30 years later. Inspired by a drawing by Mihály Zichy (1827–1906) of the same name, *Von der Wiege bis zum Grabe* (From the Cradle to the Grave) constitutes a meditation on life and death by a composer near the end of his days who had long been given to reflect on the nature of existence. The three sections of the work —"The Cradle," "The Struggle for Existence," and "To the Grave (The Cradle of Future Life)"— chart the course of an individual's birth, labors, and return to the earth. The return of the lullaby strains at the end and the eerie, mid-gesture conclusion avoid sentimentality without abandoning the hope of a life in the hereafter.

Franz Liszt, *The Bells of Strasbourg Cathedral*

An obvious influence on Wagner's musical ideas can be heard in the next two works on this program. Liszt's inspiration for *The Bells of Strasbourg Cathedral* came from a poem of the same name by Henry Wadsworth Longfellow (1807–82). The story tells of Lucifer, who descends with

his demons to destroy the famous church. Despite Lucifer's harsh commands, the hellish horde is unable to accomplish its mission, warded off by the sanctity of the place and the power of the bells. In Longfellow's rendering, these verses serve as the prologue to his epic poem, *The Golden Legend* (1851), a Faustian tale of a man lured into cooperating with the devil and seeking to sacrifice the life of a maiden in order to save his own soul. The prologue foreshadows the conclusion of the legend, in which Lucifer's evil designs are ultimately thwarted.

Liszt sets Longfellow's poem as a cantata for baritone, mixed chorus, and orchestra with organ. As the text shifts in rotating stanzas from Lucifer to the voices of his helpers and finally to the bells, Liszt applies three alternating textures: baritone solo with wild orchestral accompaniment, the pleading of the chorus, and a monophonic men's choir intoning Latin phrases to the echoes of droning bells. Longfellow's Latin verses were well chosen, as they constitute phrases that were commonly inscribed on church bells in the Middle Ages, sayings that literally give voice to their power to call together the faithful and to dispel evil. Longfellow assigns the last verse of the poem to the "choir," an allusion to the faithful singing in the church. Here the Latin is borrowed from the hymn "Ad Nocturnam." The nocturnal setting of the first verse of the hymn and its emphasis on vigilance amply demonstrate the motivation for Longfellow's choice of textual allusion. This time, Liszt responds to the Latin verse with an appropriately hymnlike choral setting that reaches for a heavenly conclusion.

Caricature of Richard Wagner

While this setting, labeled "The Bells," constitutes the main section of the work, the composition opens with a prelude titled "Excelsior." Growing from a rising triad that expands upward by a step, the music enacts, as it were, the "ever upward" motto of the title in oft-repeated intonations of "excelsior" by the chorus. Once again, we can look to Longfellow for the textual basis of this segment of the piece. His poem "Excelsior" (1841) describes a man heeding a divine calling that ultimately takes him to his death; even from beyond the grave his motto, which serves as a refrain in every verse, haunts the landscape: "Excelsior!"

Richard Wagner, Prelude and Good Friday Spell from *Parsifal*

Wagner knew *The Bells of Strasbourg Cathedral* intimately. Not only did he receive a score of the work, he took part in the concert that marked its premiere in March 1875. As Cosima noted in her diary two years later, *The Bells of Strasbourg Cathedral* figured prominently at a vital juncture in Wagner's next major project, *Parsifal*: "R. is working on the 'Grail' March and has cancelled the crystal bells; he took another look at father's [Liszt's] 'Bells of Strasbourg' to be certain he is not committing *plagiary*." The fact is, Wagner did borrow from Liszt's cantata: the Prelude to Act I of *Parsifal* opens with the same rising triad and step motion that characterizes the

beginning of "Excelsior." What is more, the heroes of both Longfellow's poem and Wagner's final opera share a divine mission that transcends the worldly concerns that surround them.

This resemblance did not pass unnoticed, of course. But it was Liszt himself who documented the borrowing in a fascinating monument to posterity. A few months after Wagner's death in 1883 Liszt penned a musical remembrance of his friend, *Am Grabe Richard Wagners* (heard in Program 1), a composition that begins with the opening of *Parsifal* and concludes with a quotation of the bells in the Transformation Music of Act I. Attached to the score we find the following notice: "Wagner once reminded me of the similarity of his Parsifal motif to a work I had written earlier, 'Excelsior' (prelude to 'The Bells of Strasbourg'). May this [work] herewith serve to preserve this remembrance. He has brought the greatness and sublimity in the art of the present day to perfection." Wrapped in his customary veneration of Wagner lies Liszt's unmistakable claim to innovation.

Despite their overlapping musical origins, these religiously inclined works point to crucially distinct trajectories in the two composers' conception of faith. Wagner saw the future of religion in a sacred alliance between art and the divine, a curious admixture of Christian symbolism and the artist as sacred hero. In the "Good Friday Music" from the third act of *Parsifal* we witness Parsifal's return to the kingdom of the knights as a personification of Christ, baptized by Gurnemanz cum John the Baptist, attended to by Kundry as Mary Magdalene. The blissful scene depicts a sublime, bucolic accord between heaven and earth tinged only by Parsifal's empathy for Amfortas's wound and his awareness of the mission he has yet to accomplish.

Franz Liszt, *Missa solennis* ("Gran" Mass)

Wagner's insistent avoidance of dogma and Christian piety may well have confounded Liszt. Not only did Liszt enter the folds of the Catholic church as a minor cleric in 1865, but his compositions reveal a searching spirit increasingly willing to embrace the tenets of traditional worship. His legends on the lives of St. Cecilia, St. Elisabeth, and St. Francis, his *Via Crucis* and his oratorio *Christus* all serve as ample evidence, especially in his later years, of a personal dedication to religious topics. Liszt's earliest large-scale sacred work was the *Missa solennis*, the so-called "Gran" Mass, written for the consecration of the basilica in Gran (today, Esztergom), Hungary, in August 1856. The work consists of the traditional sections of the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei), many of which are united by interrelated thematic material.

Ironically, perhaps, the work's cyclical structure, the programmatic construction of musical motives associated with the cross and with Christ, and the clear concern for a constant unfolding of the music all point to the composer's deep roots in the so-called New German School of composition. As Liszt himself put it, his detractors were even prepared to accuse him in this work of trying "to smuggle the Venusberg [of Wagner's *Tannhäuser*] into church music." But there was more at stake than compositional technique. While both Liszt and Wagner had been fervent adherents to the notion of the artist as prophet, Liszt was willing to subordinate the primacy of the individual to the inspirational but ultimately humbling emotional impact of religious experience, a path that Wagner's heroics would not allow him to tread.

—Morten Solvik

Biographies

Michael Abramovich was born in Bucharest and grew up in Jerusalem. A recipient of the America-Israel Cultural Foundation Scholarship, he won first prize at the Tel Aviv Rubin Academy Piano Master Competition in 1993. In 1994 he made his American debut with a solo recital at New York's Merkin Concert Hall. He has given recitals in Mexico City, Salt Lake City, Amsterdam, St. Petersburg, and Israel. This past season he performed at the Mozarteum in Salzburg, Philharmonie Köln, Birmingham Symphony Hall, Palais des Beaux-Arts Bruxelles, Festspielhaus Baden-Baden, Cité de la Musique Paris, Rheingau Musik Festival, and the Megaron in Athens.

Sarah Adams performs regularly with the major orchestras of the New York area, among them the Metropolitan Opera Orchestra, New York Philharmonic, American Symphony Orchestra, American Composers Orchestra, and Orpheus. She has performed as soloist with the Jupiter and Riverside symphonies and the Orchestra of St. Luke's. A sought-after chamber player, she was violist with the Cassatt String Quartet.

Laura Ahlbeck is principal oboist of the Boston Pops Esplanade, American Symphony Orchestra, and Lyric Opera, and is frequently heard in the Boston Symphony Orchestra, Boston Pops, Emmanuel Church, and in chamber groups throughout Boston. She teaches at Boston University, New England Conservatory of Music, Boston Conservatory, and The Bard College Conservatory of Music. She recently performed Strauss's Oboe Concerto on tour with the Jerusalem Symphony.

James Bagwell is director of the Music Program at Bard College, music director of Light Opera Oklahoma and the Cincinnati May Festival Youth Chorus, chorus master for the Bard Music Festival, and artistic director of the New York Repertory Singers. He has just completed his first season as music director of the Dessoff Choirs. He is a regular conductor for the Berkshire Bach Society and Chorus, and has prepared choruses for the American Symphony Orchestra, Los Angeles Philharmonic, Mostly Mozart Festival, and Cincinnati Symphony Orchestra, among others. Last summer Bagwell conducted the highly acclaimed production of Aaron Copland's opera *The Tender Land* as part of Bard SummerScape. He returns to the festival this summer to conduct three Offenbach operettas.

The **Bard Festival Chorale** was formed in 2003 as the resident choir of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of its members have distinguished careers as soloists and as performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

The **Bard Festival String Quartet,** formed at the Bard Music Festival in 1995, has won praise for the lyricism and intensity of its performances. In keeping with the festival's "Rediscoveries" theme, the ensemble has performed quartets by Milhaud, Magnard, Stanford, and d'Indy, as well as quartets by Haydn, Beethoven, Schubert, Debussy, Bartók, Borodin, Schoenberg, and others. The members of the Bard Festival String Quartet are **Laurie Smukler** and **Patricia Sunwoo**, violins, **Ira Weller**, viola, and **Robert Martin**, cello. Smukler and Weller were founding members of the Mendelssohn String Quartet; Sunwoo was a member of the Whitman String Quartet from 1997 to 2002; and Martin was cellist of the Sequoia String Quartet from 1975 to 1985. Together, their years of string quartet experience find new focus and expression in the Bard Festival String Quartet.

Jean-Efflam Bavouzet has performed with the London, Hong Kong, Calgary, Hungarian, and Polish National philharmonic orchestras; the Gurzenich Orchestra of Cologne; the Bournemouth, Hallé, Utah, San Diego, and Belgian National symphony orchestras; and the Weimar Staatskapelle. His recent performances include his debut with the Boston Symphony Orchestra under the direction of Ingo Metzmacher, an appearance with the Berliner Sinfonie Orchester conducted by Jean-Claude Casadeus, and a return to the Orchestre de Paris to perform with Pierre Boulez. He has collaborated with conductors Vassili Sinaisky, Yutaka Sado, Marek Janowski, Armin Jordan, and Leonid Grin, among others, and his festival appearances include La Roque d'Anthéron, Théatre des Champs-Elysées Sunday Morning Series, Chopin Festival Paris, and the Bard Music Festival.

Jonathan D. Bellman is professor and area head of academic studies in music at the University of Northern Colorado. He completed his doctor of musical arts degree in piano performance practices at Stanford University. His books include *The* Style Hongrois *in the Music of Western Europe*, *The Exotic in Western Music*, and *A Short Guide to Writing about Music*. His articles have appeared in *19th-Century Music, Early Music*, *The Pendragon Review*, *Historical Performance*, *The Journal of Musicology*, *Piano and Keyboard*, and *The New Grove Dictionary of Music*.

Katherine Bergeron taught at the University of North Carolina, Tufts University, and the University of California at Berkeley before becoming a professor of music, and chair of the department, at Brown University in 2004. She became dean of the college this past July. Her book *Decadent Enchantments* is a study of the 19th-century revival of plainchant by French Benedictine monks; it won the Deems-Taylor Award from ASCAP in 1999. She recently completed *Voice Lessons*, a history of the French *mélodie* in the years around 1900. Bergeron performs Gregorian chants and the blues, court music of central Java, and contemporary pop music, as well as the experimental vocal idioms associated with the 20th-century avant-garde.

As an assistant chorus master at New York City Opera, **Sharon Bjorndal** has worked on more than 25 productions since 2001, including *Carmen*, *Dead Man Walking*, *The Flying Dutchman*, *Macbeth*, *Rigoletto*, and *Turandot*. In 2004 she served as guest chorusmaster at the Opera Company of Philadelphia for its production of *Don Carlo*, and she was the chorus master for *The Nose* and *Regina* at the 2004 and 2005 Bard SummerScape festivals, respectively. A graduate of the Oberlin Conservatory and Manhattan School of Music, she returned to the latter in 2003 to serve as chorus master for a production of *Béatrice et Bénédict*. She is organist/choirmaster at the Presbyterian Church of Upper Montclair, New Jersey, and maintains an active career as a collaborative pianist.

Leon Botstein is music director and principal conductor of the American Symphony Orchestra in New York and the Jerusalem

Symphony Orchestra, the radio orchestra of Israel. He is also the founder and coartistic director of the Bard Music Festival. Highlights for the upcoming season include guest engagements with NDR–Hamburg and the BBC Symphony, as well as planned recordings of Bruno Walter's Symphony No. 1 and Paul Dukas's opera *Ariane et Barbe-bleue*, which Botstein conducted last season at New York City Opera. He will also make guest appearances in Puerto Rico and Capetown, South Africa.

Last season Botstein conducted *Die ägyptische Helena*, with Deborah Voigt, in Madrid, and made appearances with the Düsseldorf Symphony. He also led a monthlong North American tour with the Jerusalem Symphony Orchestra. His recording with the London Symphony Orchestra of Gavriil Popov's epic Symphony No. 1 and Shostakovich's Theme and Variations, Op. 3, received a Grammy nomination in the category of Best Orchestral Performance. His extensive discography includes recordings of Chausson's opera *Le roi Arthus* (Telarc); music by Copland, Sessions, Perle, Rands (New World Records), and Dohnányi (Bridge Records); Liszt's *Dante Symphony* and *Tasso*; works by Glière, Reger, Bartók, Szymanowski, Hartmann, and Bruckner, and two operas by Richard Strauss: *Die ägyptische Helena* with Deborah Voigt and *Die Liebe der Danae* with Lauren Flanigan (all on Telarc). He is the editor of *The Musical Quarterly* and the author of numerous articles and books. Since 1975 he has been president of Bard College.

Randolph Bowman has been principal flutist of the Bard Music Festival orchestra since its inaugural season. He is also principal flutist of the Cincinnati Symphony Orchestra. He has performed with the Boston Symphony Orchestra; Handel and Haydn Society; the Portland, New Hampshire, Pittsburgh, and St. Louis Symphony Orchestras; and the Orpheus Chamber Orchestra. Bowman has premiered and recorded numerous contemporary chamber music works as a member of Collage New Music. His most recent release is the Concerto for Flute and Orchestra by John Harbison.

Soprano **Nicole Cabell** is a member of the Chicago Lyric Opera Center for American Artists. Her repertoire includes, among other roles, Susanna (*Nozze di Figaro*), Zerlina (*Don Giovanni*), the title role in Janàček's *The Cunning Little Vixen*, Marzelline (*Fidelio*), and Lauretta (*Gianni Schicchi*). In concert, she has appeared with the Oregon Symphony and Carlos Kalmar as the soprano soloist in Mahler's Second Symphony, and made her Chicago Symphony debut in Tippett's *A Child of Our Time*, with Sir Andrew Davis conducting. She won the 2005 Cardiff Singer of the World Competition.

The Canadian-American tenor **Philippe Castagner** joined Leon Botstein and the American Symphony Orchestra for his Lincoln Center debut in Chabrier's comic opera *Le roi malgré lui*. While with the Lindemann Young Artist Program, he won first prize at the 2004–05 Young Concert Artists International Auditions. Castagner sang the role of Raimendado in *Carmen* for Portland Opera last summer, as well as a recital for Spoleto U.S.A. and several recitals at the Bard Music Festival. Last season he debuted at New York City Opera, in the title role in Handel's *Acis and Gallatea*. Next season he will make his New York Philharmonic debut in Ravel's *L'enfant et les sortilèges*, with Lorin Maazel conducting, and will also appear with the Pittsburgh Symphony and in Vancouver Opera's production of *The Magic Flute*. He performed the role of Golo in *Genoveva* at SummerScape 2006.

Anna Harwell Celenza holds the Caestecker Chair in Music at Georgetown University. She is the author of *The Early Works of Niels W. Gade: In Search of the Poetic*; *Hans Christian Andersen and Music: The Nightingale Revealed*; and several articles on Liszt, the most recent of which have appeared in *19th-Century Music* and *The Cambridge Companion to Liszt*. In addition to her scholarly work, she has authored a series of award-winning children's books about music and is a regular writer for NPR's *Performance Today* program.

Pianist **Melvin Chen** has performed at Carnegie Hall, Alice Tully Hall, Merkin Concert Hall, Weill Recital Hall, the Frick Collection, the Kennedy Center, and other major venues in the United States, in addition to other appearances throughout the country, Canada, and Asia. He has collaborated with Ida Kavafian, Steven Tenenbom, David Shifrin, Robert White, and members of the St. Lawrence, Mendelssohn, Miami, Orion, Borromeo, and Arditti Quartets. He was selected to be a member of Lincoln Center's Chamber Music Society Two, and has performed at the Bravo! Vail Valley Music Festival, Norfolk Chamber Music Festival, Bard Music Festival, and Music from Angel Fire. He can be heard on Discover, Nices, and KBS label compact disks with violinist Juliette Kang. Chen is associate director of The Bard College Conservatory of Music and associate professor of interdisciplinary studies at Bard College.

Teresa Cheung recently finished her second season as the assistant conductor for the American Symphony Orchestra. She also serves as the music director and conductor for the Manhattan College Orchestra. A strong advocate for music education for people of all ages, this season she will conduct the first-ever Side-by-Side concert, featuring members of the ASO alongside young musicians of the East Meadow School District in Nassau County at Tilles Center for the Performing Arts. Recent guest conducting appearances include the Bard Music Festival, Fort Wayne Philharmonic, New Amsterdam Symphony Orchestra, and Phoenix Symphony. During the 2006–07 season she will conduct fully staged performances of *Die Fledermaus* with the New York Metro Vocal Arts Ensemble and lead several programs with the New Amsterdam Symphony Orchestra in New York City. Cheung is the recipient of the JoAnn Falletta Conducting Award from the Stein Foundation for the Arts and Sciences.

The Brazilian-born pianist **Arnaldo Cohen** appears regularly with such ensembles as the Philadelphia Orchestra, Cleveland Orchestra, and Los Angeles Philharmonic, as well as in recital throughout the United States. After winning first prize at the 1972 Busoni International Piano Competition, he went on to perform with such orchestras as the Royal Philharmonic, Bavarian Radio Symphony Orchestra, Orchestra de la Suisse Romande, and Santa Cecilia Orchestra of Rome. Cohen graduated from the Federal University of Rio de Janeiro with an honors degree in both piano and violin, while also studying for an engineering degree. He holds a piano professorship at Indiana University in Bloomington.

Esther da Costa Meyer's particular interest is European architecture from the late 18th century to the present day. Her monograph on the futurist architect Antonio Sant'Elia appeared in 1995. She cocurated the 2003 exhibition *Schoenberg, Kandinsky, and the Blue Rider* at the Jewish Museum in New York, and was coeditor, with Fred Wasserman, of the accompanying catalogue. She is currently completing a book about social change and urban renewal in Paris between 1850 and 1871.

Gabriela Cruz is a research fellow and a member of the board of directors at Centro de Estudos de Sociologia e Estética Musical, Universidade Nova de Lisboa, Portugal. She received her doctorate from Princeton University in 1999 and was an assistant professor of music at Tufts University until 2004. She is currently working on two books: one about Giacomo Meyerbeer and French grand opera, the other on the ideologies of opera in modern Portugal.

As a soloist with orchestra, harpist **Sara Cutler** has appeared around the world, performing concertos at Carnegie Hall; Lincoln Center; Kennedy Center in Washington, D.C.; the Edinburgh Festival in Scotland; and the Festival of Two Worlds in Spoleto, Italy. She has been the featured soloist with the Orchestra of St Luke's; has been heard in recital (both as a soloist and chamber musician) in Tokyo, Tel Aviv, London, Paris, and New York; and has produced many recordings in collaboration with artists such as Jessye Norman and Pat Metheny. Cutler is principal harp of both the American Symphony Orchestra, with whom she recently recorded the Dohnanyi Concertino for Harp and Orchestra (Bridge Records), and the New York City Ballet Orchestra. She is on the faculty of Brooklyn College's Conservatory of Music.

James Deaville is an associate professor and director of graduate studies in the school of the arts at McMaster University. He has lectured and published articles about Liszt and his circle in Weimar, Wagner, Mahler, Strauss, Reger, music criticism, music and gender, television and film music, and music and race. The editor of the Bayreuth memoirs of Wagner's ballet master Richard Fricke, Deaville has written for the *New Grove Dictionary of Music and Musicians*, *New Grove Dictionary of Opera*, *Norton/New Grove Dictionary of Women Composers*, *Studies in American Music*, *Cambridge Companion to Liszt*, and *Cambridge Companion to the Lied*, among others. He coedited *Criticus musicus* and is currently English-language editor of the *Canadian University Music Review*. He is writing the first scholarly study of the *Allgemeiner deutscher Musikverein*.

Pianist **Jeremy Denk** made his New York recital debut at Alice Tully Hall in April 1997. He has appeared with the Philadelphia Orchestra and the Dallas, St. Louis, Houston, and San Francisco Symphonies, and has toured widely with Orpheus Chamber Orchestra. Denk is a frequent collaborator with Joshua Bell, and has premiered works by Leon Kirchner, Libby Larsen, Mark O'Connor, Kevin Puts, Ned Rorem, and other composers. He has received an Avery Fisher Grant (1998), won the Young Concert Artists International Auditions (1997), and served as artist in residence on NPR's *Performance Today*. He earned a B.M. from Oberlin Conservatory; an M.M. from Indiana University; and a Ph.D. in piano performance from The Juilliard School.

Pianist **Rohan De Silva**'s partnerships with such violin virtuosos as Itzhak Perlman, Cho-Liang Lin, Midori, and Joshua Bell have produced acclaimed performances at recital venues all over the world, among them Carnegie Hall, the Kennedy Center, Library of Congress, Concertgebouw in Amsterdam, and La Scala in Milan. His festival appearances include the Aspen, Interlochen, Manchester, Ravinia, and Schleswig-Holstein festivals. Among his awards are a special prize as Best Accompanist at the 1990 Ninth International Tchaikovsky Competition and the Samuel Sanders Collaborative Artist Award from the Classical Recording Foundation. He is on the faculty of the Perlman Music Program, The Juilliard School, and the Ishikawa Music Academy in Japan. He has recorded for Deutsche Grammophon, CBS/SONY Classical, Collins Classics, and RCA Victor.

American pianist **Simone Dinnerstein**'s recent appearances include performances at the Bard Music Festival, Music at Tannery Pond, La Jolla Music Society, Boston's Isabella Stewart Gardner Museum, and the Beethoven Society in Washington, D.C. As a winner of Astral Artistic Services National Auditions, she has appeared in recital and as a concerto soloist at Philadelphia's Kimmel Center. In addition to her 2005 performance of Bach's Goldberg Variations at Carnegie Hall's Weill Recital Hall, she also recently performed the work in Mexico City and Cuernavaca as part of the Black and White Piano Festival and in El Paso, Texas, and Las Cruces, New Mexico. She has recorded chamber music by Bach, Beethoven, Mendelssohn, and Chopin with cellist Zuill Bailey and by Beethoven and Mendelssohn with cellist Simca Heled. Dinnerstein is a graduate of The Juilliard School, where she was a student of Peter Serkin.

Harpist **Victoria Drake** has been concerto soloist with more than a dozen orchestras and appears often as solo recitalist and chamber musician. She has three solo recordings on the Well-Tempered Productions label: *Harping on Bach*, *Scarlatti's Harp*, and *Spanish Gold*. She has received numerous awards, and achieved finalist status at the 10th International Harp Contest in Israel. She performs with many orchestras in the New York area, including the American Symphony Orchestra, New York City Ballet, Orchestra of St. Luke's, Opera Orchestra of New York, Orpheus, Berkshire Opera Company, and Philharmonia Virtuosi. She has participated in the Aspen, Bard, Cabrillo, Fontainebleau, and Vermont Mozart festivals, as well as Summer Music in Connecticut and L'Association des Rencontres Culturelles d'Orbec in France.

Moscow-born pianist and composer **Sergei Dreznin** is known for his unusual interpretations of classic piano works and his own highly original approach to music theater. The 14 shows he has produced range from musicals based on Shakespearean texts to revivals of the cabaret from Ghetto Terezin. Dreznin studied composition at the Tchaikovsky Conservatory and piano at the Russian Academy of Music. His awards include the honorary diploma of the 1977 All-Russia Piano Competition and first prize at the 1985 All-Union Composers Competition. He has performed extensively, including all-Liszt and all-Stravinsky recitals, in venues ranging from Manhattan to Salzburg to Sarajevo. New York audiences remember Dreznin for his piece *For Whom the Bell Tolls: In Memoriam September 11*, which premiered at Merkin Hall in March *2002*. He recently relocated from New York to Paris. His project *Catherine the Great: Musical Epic of the Empire* will open in Moscow next spring.

Annegret Fauser is associate professor of musicology and adjunct associate professor in women's studies at the University of North Carolina, Chapel Hill. She has also taught musicology at the Université François Rabelais in Tours, Folkwang-Hochschule in Essen, Humboldt Universität in Berlin, and City University, London. Her research focuses on music of the 19th and 20th centuries, particularly that of France. Currently she is writing a monograph on women musicians in Paris in the late 19th century and coediting a volume on the institutions of French musical theater, as well as the correspondence between Nadia Boulanger and Aaron Copland.

Laura Flax is the principal clarinetist of both the New York City Opera and the American Symphony Orchestra. She also performs regularly with the New York Philharmonic and has been a member of the San Diego and San Francisco Symphonies. Flax has premiered works by Elliott Carter, Philip Glass, Shulamit Ran, Joan Tower, and other composers. She is on the faculty of The Juilliard School and The Bard College Conservatory of Music, and gives master classes and recitals throughout the United States. She has B.M. and M.M. degrees from Juilliard, where she studied with Augustin Duques and Leon Russianoff.

Double bassist **Jordan Frazier** was awarded a position in L'Orchestra Ciudad de Barcelona while studying with Donald Palma at the Manhattan School of Music. Some highlights of his career were performances at the 1992 Olympics, a tour of Japan and Korea, and recordings for EMI with Alicia de la Rocha and Victoria de los Angeles. Since returning to New York in 1992, he has traveled on four continents with the Orpheus Chamber Orchestra and has performed on numerous Orpheus recordings, television broadcasts, and live radio broadcasts. He is a member of the American Composers Orchestra, American Symphony Orchestra, and Westchester Philharmonic, where he holds the principal bass position. He is on the faculty of The Mannes College of Music.

Baritone **Andrew Garland** has performed with Cincinnati Opera, Dayton Opera, Opera Theater of Pittsburgh, and Sorg Opera Company, among others, singing lead roles in *Il barbiere di Siviglia*, *Così fan tutte*, *Le nozze di Figaro*, *La bohème*, and *L'heure Espagnole*. This season he debuted with the Marilyn Horne Foundation, in a solo recital of all living American composers in New York City. Next season he returns to Dayton to sing Dandini in Rossini's *Cenerentola* and makes his debut with Fort Worth Opera as Schaunard. He has won the American Traditions Competition, William C. Byrd Competition, Washington International Vocal Competition, Opera Columbus Competition, and NATS New England Competition, and has been a regional finalist in the Metropolitan Opera National Council auditions.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College, coartistic director of the Bard Music Festival, and associate editor of *The Musical Quarterly*. He edited *The Cambridge Companion to Schubert* and is the author of *The Life of Schubert*, which has been translated into three languages. Since 2000 he has written the program notes for the Philadelphia Orchestra. He is coeditor, with Dana Gooley, of *Franz Liszt and His World*.

Dana Gooley is assistant professor of music at Brown University. He received his Ph.D. in musicology from Princeton University and subsequently taught at Harvard University, Amherst College, and Case Western Reserve University. His book *The Virtuoso Liszt* examines Liszt's performing career in relation to the social and cultural currents of the 1830s and 1840s. He is coeditor, with Christopher H. Gibbs, of *Franz Liszt and His World*.

Mezzo-soprano **Jill Grove** has won acclaim throughout America and Europe for her distinguished portrayals of the heroines of German and Italian opera. She is equally at home with the world's leading orchestras and in recital. Highlights of 2005–06 included her first performances of Preziosilla in *La forza del destino*, at San Francisco Opera; a return to the Metropolitan Opera, as Margret in *Wozzeck*; and a reprise of her acclaimed Amneris (debut at Opera Pacific) and Cieca (debut at the Teatro Municipal, Santiago). She received a 2001 Richard Tucker Foundation Career Grant, a 1999 George London Foundation Career Grant, and a 1997 Sullivan Foundation Career Grant, among many other honors.

Violist of the award-winning Colorado Quartet, **Marka Gustavsson** is a visiting assistant professor of music at Bard College. She has appeared as guest artist of the Lincoln Center Chamber Music Society's "Meet the Music" series and been featured on Robert Sherman's WQXR's Young Artists' Showcase, as well as the ABC Sports documentary *Passion to Play*. She has performed as soloist at the Banff Centre with the Calgary Philharmonic, and in Amsterdam for the Queen of the Netherlands. She has also performed as a chamber musician in the Festival Presence de Ligeti in Paris, in addition to many other international venues. She has worked with composers Martin Bresnick, George Tsontakis, Joan Tower, and Richard Wernick and collaborated with such artists as Michael Tree, Marc Johnson, Karl Leister, and Anton Kuerti. She performs regularly with the Blue Elm Trio, and in a duo with pianist/composer John Halle.

Heather Hadlock, associate professor of music at Stanford University, is a musicologist and feminist critic who specializes in French and Italian opera of the late 18th and 19th centuries. She is currently finishing *Pants Parts*, a book that follows the various deployments of "trouser roles" (female singers cast as men) from the end of the Classical period through the modern era. She is the author of *Mad Loves: Women and Music in Offenbach's* Les contes d'Hoffmann. Her articles on the operas and vocal music of Rossini, Donizetti, Bellini, Verdi, Berlioz, Mozart, and Massenet have appeared in numerous journals and edited volumes. She has a Ph.D. in musicology from Princeton University.

The Scottish pianist **Kenneth Hamilton** has appeared worldwide as a recitalist and concerto soloist; he also performs and lectures regularly for the BBC. A specialist in Romantic virtuoso pianism, he is also the author of a book on Liszt's Sonata in B Minor, and contributed a chapter titled "The Virtuoso Tradition" in *The Cambridge Companion to the Piano*. He is the editor of the recently published *Cambridge Companion to Liszt*. Hamilton has given several recitals at the Istanbul International Music Festival, which included the recreation of Liszt's celebrated Istanbul concerts of 1847. He premiered his new edition of Liszt's *Hexaméron* in 2005 in the Cité de la Musique, Paris, on an Erard piano used by Liszt.

Laura Hamilton's first advanced violin studies came at age 16, when she was admitted to the Moscow Conservatory of music as a student of Oleh Krysa. Later she worked with Raphael Bronstein and Burton Kaplan at the Manhattan School of Music, where she was the Nathan Milstein Scholarship recipient. Active as a soloist and chamber musician, Hamilton has performed in many venues in the New York and Chicago areas; at the Marlboro and Manchester music festivals, as well as festivals in Norway and Greece; and in the Met Chamber Series at Carnegie Hall, with James Levine and colleagues. In 1999, Maestro Levine appointed her principal associate concertmaster of the Metropolitan Opera Orchestra.

Highlights of **John Hancock**'s singing career include the role of the Son on a recording of Michael Torke's *Strawberry Fields* (Albany

Symphony Orchestra); that of Ramiro in Ravel's *L'heure Espagnole* for the Seiji Ozawa Opera Project in Japan; and performing in the world premiere of John Harbison's Four Psalms and the New York premiere of Jon Mugnussen's Psalm with the American Composers Orchestra. He has also sung at the Bard Music Festival and at the New York Festival of Song. He has appeared with the Metropolitan, San Francisco, and Atlanta operas; l'Orchestre Métropolitain de Montréal; Canadian Opera Orchestra; American Symphony Orchestra; Israeli Chamber Orchestra; and Juilliard Symphony.

Bass vocalist **Jason Hardy** recently performed the roles of Polyphemus (*Acis and Galatea*) with New York City Opera; Il Bonzo (*Madama Butterfly*) with Toledo Opera; Dulcamara (*L'elisir d'amore*) with Cleveland Opera; and Sparafucile (*Rigoletto*) with Opera Birmingham. He also sand the role of Parsons under the baton of Lorin Maazel in the preproduction recording of the maestro's new opera, *1984*. On the concert platform, Hardy has given numerous performances at Carnegie Hall, including Mozart's Requiem and Brahms's *Ein Deutsches Requiem*, both under the baton of John Rutter. Upcoming concerts include Beethoven's Ninth Symphony with the National Chorale in his Avery Fisher Hall debut. He recently released his first solo CD, *Youth and Love*.

Recent appearances by tenor **Michael Hendrick** include performances of Beethoven's Symphony No. 9 with the Baltimore Symphony Orchestra, Utah Symphony, and Fort Wayne Philharmonic, and Verdi's *Messa di Requiem* with Syracuse Symphony Orchestra and Huntsville Symphony Orchestra. In addition, he has appeared in Kodaly's *Psalmus Hungaricus* with Detroit Symphony Orchestra; Mahler's *Das Lied von der Erde* with Eos Orchestra, Chautauqua Symphony Orchestra, and Pensacola Symphony Orchestra; Orff's *Catulli Carmina* and *Trionfo di Afrodite* with American Symphony Orchestra; Janáček's *Glagolitic Mass* at the 2003 Bard Music Festival; and Liszt's *A Faust Symphony* with Spokane Symphony.

Pianist **Chu-Fang Huang** won the 2006 Young Concert Artists International Auditions and the 12th Van Cliburn International Piano Competition last year. She has appeared as a soloist with the Fort Worth, Charleston, Victoria, and Sydney symphony orchestras; Australian Chamber Orchestra; and in China with the Shen-Zhen and Liao-ning philharmonics. She has performed in recitals at Alice Tully Hall, Weill Recital Hall, and in Chicago, Cleveland, Philadelphia, Fort Worth, Palm Beach, and at the Klavier Festival in Germany. She has a bachelor of music degree from the Curtis Institute of Music, where she studied with Claude Frank, and is currently in the master of music program at The Juilliard School as a student of Robert McDonald.

A 2006 Borletti-Buitoni Fellowship recipient, the Lithuanian pianist **Ieva Jokubaviciute** performs regularly in recital, as a soloist, and as a chamber musician in the United States and Europe. In 2005, she made her Chicago Symphony debut at the Ravinia Festival under the baton of James Conlon, followed by her Martin Theatre debut in an all-Mozart chamber music postlude concert. She recently appeared at the New Paths in Music Festival in New York City; as a guest artist on NPR's *Performance Today*; at Carnegie's Weill Hall, the Metropolitan Museum of Art, and the Phillips Collection in Washington, D.C.; and on tour with Musicians from Marlboro.

American tenor **Brandon Jovanovich** began the 2005–06 season with his return to New York City Opera as Pinkerton in *Madama Butterfly*; he then returned to Dallas Opera to sing his first Turridu in *Cavalleria Rusticana*. His debut with Austin Lyric Opera was a performance of Sergei in *Lady Macbeth of Mtsensk*. In his German debut, he portrayed Pinkerton in a new production of *Madama Butterfly* at the Staatstheater Stuttgart. Jovanovich rounded out the current season in the title role in *Werther* with Opéra de Lille.

Jeffrey Kallberg specializes in the music of the 19th and 20th centuries, editorial theory, critical theory, and gender studies. He has written widely on the music and cultural contexts of Chopin, including a book titled *Chopin at the Boundaries: Sex, History, and Musical Genre*. His recent construction of Chopin's first sketch for a Prelude in E-flat Minor attracted worldwide press coverage. He prepared a critical edition of *Luisa Miller* for *The Works of Giuseppe Verdi*, and also wrote the articles on "Gender" and "Sex, Sexuality" for the second edition of *The New Grove Dictionary of Music and Musicians*. He is general editor of *New Perspectives in Music History and Criticism*, published by Cambridge University Press.

In 1999 **Martin Kasik** won both first prize at the Young Concert Artists International Auditions and the Akzo Nobel Prize; the following year he won the Alexander Kasza-Kasser Prize and Davidoff Prize. He has performed with the Chicago Symphony, Minnesota Orchestra, Utah Symphony, New York Chamber Symphony, Singapore Philharmonic, Rotterdam Philharmonic, and Czech Philharmonic. In recital, he has appeared at the 92nd Street Y, Kennedy Center, Alice Tully Hall, Metropolitan Museum of Art, Isabella Steward Gardner Museum, and on tour of America with the Prague Symphony. Upcoming concerts include performances at the Opéra Bastille in Paris and recital tours in Spain, Switzerland, Great Britain, and Germany. Kasik attended the Conservatory in Ostrava, and studied at the Academy of Performing Arts in Prague.

Violinist **Ani Kavafian** has performed with most of America's leading orchestras and chamber ensembles in her 31 years as a soloist, recitalist, and chamber musician. In 2005, she performed 42 different works at eight festivals; recent recordings include Bach's complete sonatas for violin and pianoforte with Kenneth Cooper and string trios of Beethoven and Mozart with the daSalo String Trio. She has received an Avery Fisher Prize; was a winner of the Young Concert Artists International Auditions; and has appeared at the White House on three occasions. She is a faculty member of The Bard College Conservatory of Music. She earned an M.M. degree from The Juilliard School, where she studied with Ivan Galamian.

Maiko Kawabata is an assistant professor of music at SUNY Stony Brook. She received her Ph.D. from the University of California, Los Angeles, and has written program notes for the Los Angeles Philharmonic and Lincoln Center. She is currently at work on a book about Paganini.

Robert Kelly is Asher B. Edelman Professor of Literature at Bard College. He is the author of many books of poetry, among them *The Common Shore*, *The Loom*, *Kill the Messenger*, *Not This Island Music*, and *The Flowers of Unceasing Coincidence*, as well as collections of fiction. His honors include awards from the National Academy and Institute of Arts and Letters, the National Endowment for the Arts, CAPS, and the *Los Angeles Times* Award for Poetry.

Rainer Kleinertz is professor of musicology at Regensburg University. He studied music (viola and harpsichord) at the Hochschule für Musik Detmold, and musicology, German, and Romance literature at Paderborn University. He has been a visiting professor at Salamanca University and a visiting fellow at Oxford University. His main areas of research are the music and writings of Franz Liszt and Richard Wagner, and Spanish musical theater. Among other publications, he is coeditor of the *Complete Writings of Franz Liszt* and author of *Grundzüge des spanischen Musiktheaters im 18. Jahrhundert*.

Jonathan Kregor, a doctoral student at Harvard University, is working on a dissertation titled "Constructing a 'Panthéon musical': Composition, Commemoration, and Canonization in the Piano Transcriptions of Franz Liszt." He has given papers on Liszt and Clara Wieck-Schumann at meetings of the American Musicological Society, Royal Musical Association, International Conference on Nineteenth-Century Music, and International Fanny Mendelssohn Hensel Conference. He is a recipient of fellowships from the German Historical Institute and Stiftung Weimarer Klassik, Weimar, and has published reviews of recent Liszt literature in *Nineteenth-Century Music Review*.

Peter Laki is a native of Budapest, Hungary, where he studied violin, piano, voice, composition, and musicology. After further studies in Paris, he received his Ph.D. in musicology from the University of Pennsylvania. Since 1990 he has written program notes for the Cleveland Orchestra. He has been on the faculty of Kent State, Case Western Reserve, and John Carroll University, and currently teaches music history at Oberlin College. A frequent lecturer at national and international conferences, he edited the volume *Bartok and His World* for the 1995 Bard Festival.

Following the success of **Piers Lane**'s New York debut in 2004, when he gave the U.S. premiere of Czerny's *Variations on a Theme of Haydn* with the American Symphony Orchestra, the London-based Australian pianist returned to Lincoln Center earlier this year to give a recital and to play the Bliss Concerto with the ASO. Lane also renewed his longstanding partnership with British violinist Tasmin Little in a recital tour of the United Kingdom, during which he returned to Wigmore Hall to perform a three-concert series titled *Metamorphoses*. Also in demand as a chamber music player, in 2005 he gave an eight-concert Australian tour for Musica Viva with soprano Cheryl Barker and baritone Peter Coleman-Wright.

Jeffrey Lang is currently principal horn of the American Symphony Orchestra. He performs regularly with the Orpheus Chamber Orchestra and Metropolitan Opera and was recently engaged as acting coprincipal horn of the Philadelphia Orchestra and Bavarian Radio Symphony Orchestra. Recent solo appearances include Mozart's Fourth Horn Concerto with the Stamford Symphony and the premiere of Richard Wilson's Triple Concerto with the American Symphony Orchestra under Leon Botstein. He is a member of Graham Ashton Brass and has performed chamber music with Bella Davidovitch, the Wilson-Schulte-Lang Trio, the Israel Piano Trio, Musica Nova, and the Canadian Brass.

The Ukrainian-born pianist **Valentina Lisitsa** performed her first solo recital at age 4, when she had a different dream—to become a professional chess player. It was only when she met Alexei Kuznetsoff, a fellow student at the Conservatory and her future partner, that she started thinking about music seriously. As a piano duo, they won first prize in the 1991 Murray Dranoff Two Piano Competition, moving to the United States and launching their career with a performance at the Mostly Mozart Festival at Lincoln Center. Lisitsa has also had a highly successful solo career, performing in venues ranging from New York's Carnegie Hall and Avery Fisher Hall to Vienna's Musikverein and Amsterdam's Concertgebouw.

Soprano **Olga Makarina** made her first New York appearance at New York City Opera, as Lucia in *Lucia di Lammermoor*. She has also performed there as Gilda in *Rigoletto,* Konstanze in Mozart's *Abduction from the Seraglio*, and Olympia in *Les contes d'Hoffmann*. She opened Rome Opera's 2005–06 season, singing the title role in Stravinsky's *Rossignol*. Her other recent appearances include Desdemona in Verdi's *Otello*; Marguerite de Valois in Meyerbeer's *Les Huguenots*; and Micaela in *Carmen*. She has won a number of prizes and awards, including the Metropolitan Opera Auditions, Musicians Emergency Fund, and Liederkranz Competition.

Born in Moscow, violinist **Alexander Markov** began his studies with his father, the well-known violinist Albert Markov. At age 14, he received a personal invitation to study with Jascha Heifetz. When he was 18, he won the Gold Medal at the 1982 Paganini International Violin Competition. Awarded an Avery Fisher Career Grant in 1987, Markov made his New York debut recital at Carnegie Hall. Recent highlights include performances with Lorin Maazel and Orchestre de Paris, Charles Dutoit and the Montreal Symphony, Ivan Fischer and the Budapest Festival Orchestra, Neeme Jarvi and the Detroit Symphony, Zdenek Macal and the New Jersey Symphony, and with Gerard Schwarz conducting the Seattle Symphony.

Robert Martin is artistic codirector of the Bard Music Festival, vice president for academic affairs at Bard College, and director of The Bard College Conservatory of Music. After receiving his doctorate in philosophy, he pursued a dual career in music and philosophy, holding joint appointments at SUNY Buffalo and Rutgers University. Before coming to Bard, he was assistant dean of humanities at the University of California, Los Anegeles. He was cellist of the Sequoia String Quartet from 1975 to 1985, during which time the ensemble made many recordings and toured internationally.

Paul Merrick has written widely on Liszt's religious music for many scholarly journals; his book, *Revolution and Religion in the Music of Liszt*, was published by Cambridge University Press in 1987. He teaches music history at the Franz Liszt Academy in Budapest.

Rena Charnin Mueller teaches in the department of music at New York University. A specialist in 19th-century music, she wrote an article on the Liszt/Wagner reception history in New York for the forthcoming book *Importing Culture: European Music and Musicians in New York City, 1840–1890*, and her chapter on the Liszt Lieder appeared in the *Cambridge Companion to the Lied*. She has published source-critical editions of *Les Préludes*, the *Trois Études de Concert*, and the two *Ballades*. Her edition of the recently discovered Liszt *Walse* was published by Thorpe Music, Boston. With Mária Eckhardt, she is coauthor of the Franz Liszt "List of Works" for the *New Grove Dictionary of Music and Musicians*; and she and Eckhardt are preparing a complete thematic catalogue of Liszt's music.

Pianist **Kevin Murphy** joined the Metropolitan Opera music staff in 1993 as the first pianist invited by Maestro James Levine to participate in the Met's Young Artist Development Program. He has played continuo harpsichord with the Metropolitan Opera Orchestra in many productions, and is known for his on- and off-stage partnership with his wife, the soprano Heidi Grant Murphy. He has collaborated in concert and recital with Bejun Mehta, Michelle DeYoung, Nathan Gunn, Bryn Terfel, Placido Domingo, Frederica von Stade, Renée Fleming, Paul Groves, and Cecilia Bartoli, among others. He made his conducting debut with the Musica Sacra Chamber Orchestra of Denver, and for three seasons served as musical assistant for the Seiji Ozawa Opera Project in Japan. Murphy is widely respected for his work as a master class teacher and private coach.

Timothy Myers is quickly proving himself as an important young American conductor. Recent engagements have included associate conductor for *Ariane et Barbe-Bleue* and *Il viaggio a Reims* at New York City Opera, and conductor for *Die Zauberflöte* at the Asheville Lyric Opera, an all-Mozart program with the Palm Beach Symphony, performances of *Aida* and *Die Zauberflöte* at Palm Beach Opera, and *Madama Butterfly* and *Paul Bunyan* at Central City Opera. Upcoming engagements include a debut with the American Symphony Orchestra, conducting Grieg's *Peer Gynt*; Poulenc's *Le bal masqué* with the Chamber Music Society of Lincoln Center as part of the CMS II program; and assistant conductor for the London BBC Symphony's recording of *Ariane et Barbe-Bleue* with Maestro Leon Botstein.

Peter Orth's first prize in the 1979 Naumburg International Piano Competition catapulted him into the American musical mainstream with an acclaimed recital debut in Alice Tully Hall. Since then, he has been heard as a soloist with the Philadelphia Orchestra and New York Philharmonic, as well as with the symphony orchestras of Chicago, Detroit, Montreal, Pittsburgh, and St. Louis and the Residente Orkest Den Haag, Orchestre National de Lyon, and Nord Deutsche Philharmonie, among many others. His recordings with the Auryn Quartet include the two Piano Quintets of Gabriel Fauré (CPO) and a Brahms album with the F-Minor Piano Quintet and the Handel Variations (Tacet). His recording of the Schumann Piano Quintet and Piano Quartet with the Auryn will be issued in 2007.

Griselda Pollock is a feminist art historian and professor of social and critical histories of art in the Department of Fine Art at the University of Leeds, where she is also director of the Center for Cultural Studies, Center for Jewish Studies, and Graduate Studies and Research in Feminist Theory, History, and Art. Pollock has written extensively on the problematic of the feminine in the social history of art and cultural and psychoanalytic theory, and has analyzed different artistic practices since the mid-19th century, culminating with contemporary art, from a feminist perspective.

Anna Polonsky has appeared with the Columbus Symphony Orchestra, Concerto Soloists Chamber Orchestra of Philadelphia, Pro-Musica Chamber Orchestra, and World Youth Symphony Orchestra, among others. She regularly performs at Marlboro, Bard, Santa Fe, Chamber Music Northwest, Bridgehampton, Caramoor, and other festivals; has given concerts in the Amsterdam Concertgebouw and New York's Alice Tully Hall; and has toured throughout the United States, Europe, and Asia. In constant demand as a partner for duo recitals, she has collaborated with Arnold Steinhardt, Ida Kavafian, Peter Wiley, and Joseph Silverstein. Recent highlights include a Mozart Concerto with Moscow Virtuosi and Vladimir Spivakov; appearances as a member of the Chamber Music Society Two of Lincoln Center; and participation in the European Broadcasting Union's project to broadcast all of Mozart's keyboard sonatas.

Violist **Nardo Poy** has been a member of the world-renowned Orpheus Chamber Orchestra since 1978. He is principal violist of both the New York Symphonic Arts Orchestra and American Symphony Orchestra. He can also be heard performing with a number of chamber music groups and orchestras, among them the Perspectives Ensemble, Orchestra of St. Luke's, Metropolitan Opera Orchestra, and New York Philharmonic. He has appeared as soloist with the North Carolina Symphony, Kansas City Camerata, and Orpheus Chamber Orchestra.

Nancy B. Reich wrote her doctoral dissertation on Johann Friedrich Reichardt. After becoming acquainted with the music of Reichardt's talented daughter, Louise Reichardt, she began exploring the roles of women in music in the 19th century. She has served on the faculties of Manhattanville College, New York University, Bard College, and Williams College. Her award-winning biography, *Clara Schumann: The Artist and the Woman*, has been hailed as a major contribution to the literature on the Schumanns. She received the Schumann Prize in 1996, the 100th anniversary of the death of Clara Schumann. She is currently preparing a translation and commentary of the girlhood diaries of Clara Schumann.

A prize winner at the 2003 Naumburg International Violin Competition, **Sharon Roffman** graduated from The Juilliard School as a student of Itzhak Perlman and Donald Weilerstein, and earned her bachelor's and master's degrees at the Cleveland Institute of Music. She made her solo debut with the New Jersey Symphony in 1997, and has since performed as soloist with orchestra, in recital, as a chamber music collaborator, and in educational outreach presentations. She was a featured soloist in Vivaldi's Concerto for Four Violins with Itzhak Perlman at Carnegie Hall in 2004, as well as in a *Live from Lincoln Center* broadcast showcasing the Perlman Music Program in 2003. She is on the faculties of the Thurnauer School of Music in Tenafly, New Jersey; the Manhattan School of Music; and Kean University.

Jim Samson is a professor of music at Royal Holloway, University of London, and a professor at the Norwegian University of Science and Technology. He has published widely on the music of Chopin and on analytical and aesthetic topics in 19th- and 20th-century music. He is one of three series editors of *The Complete Chopin: A New Critical Edition* (Peters Edition, in progress). In 1989 he was awarded the Order of Merit from the Polish Ministry of Culture for his contribution to Chopin scholarship, and in 2000 he was elected a Fellow of the British Academy. Among his recent publications are *The Cambridge History of Nineteenth-Century Music* and *Virtuosity and the Musical Work: The Transcendental Studies of Liszt*.

Specializing in virtuoso repertoire, **Konstantin Scherbakov** has gained international acclaim for his performances of Liszt's transcriptions of the Beethoven symphonies. He has performed with the Duisburg Philharmonic, Munich Symphony, and Stuttgart Philharmonic, and has toured with the Jekaterinburg Philharmonic, Milano Orchestra I Pomeriggi Musicali, Russian State Philharmonic, Haifa Symphony, and Enescu Philharmonic. His extensive discography includes record-

ings of Liszt's transcriptions of the Beethoven symphonies, works by Godowsky (awarded the Prize of the Deutsche Schallplattenkritik), and the 24 Preludes and Fugues by Shostakovich, which received the Cannes Classical Award. Scherbakov holds a professorship at the Hochschule für Musik Winterthur-Zürich.

This season violinist **Giora Schmidt**, still in his early 20s, will make his European debut at the Louvre recital series in Paris and his Far Eastern debut in a recital in Tokyo. Schmidt tours with the Perlman/Schmidt/Bailey Trio, with concerts in Alaska, Florida, Tennessee, and Arizona. Highlights of recent seasons include concerts with the Detroit and Columbus symphonies and the Israel Philharmonic, and his debut with the Chicago Symphony, in the Tchaikovsky Concerto, at Ravinia. He is the recipient of a 2003 Avery Fisher Career Grant and many other prizes and awards. A graduate of The Juilliard School, where he was a student of the late Dorothy De Lay and Itzhak Perlman, he now teaches there as an assistant to Perlman. Schmidt plays a Guarneri Del Gesu from 1743, on loan from Juilliard.

Cellist **Sophie Shao** has won top prizes at the Rostropovich International Violoncello Competition (2001) and XII International Tschaikovsky Competition (2002). She has performed as soloist with the Abilene Philharmonic, Erie Symphony, Houston Symphony, and Russian State Academic Symphony Cappella; her festival appearances include Caramoor, Marlboro, Music from Angel Fire, Ravinia, and Sarasota. She is a faculty member of The Bard College Conservatory of Music and a former member of Lincoln Center's Chamber Music Society Two. Shao has a B.A. from Yale University and an M.M. from Yale School of Music.

Laurie Smukler, violin, is an active soloist and recitalist and has established a reputation as one of the finest chamber musicians in the country. She appears regularly at the Metropolitan Museum of Art and in the Bard Music Festival, and codirects the "Collection in Concert" series at the Pierpont Morgan Library. She is a professor and head of the string area at the Conservatory of Music at SUNY Purchase, where she is also artistic director of the "Faculty and Friends" concert series. She has premiered works by many composers, including Ned Rorem, Morton Subotnik, Steven Paulus, Shulamit Ran, and Bruce Adolphe. Smukler was a founding member of the Mendelssohn String Quartet. She teaches and performs at the prestigious Kneisel Hall Festival in the summer.

Morten Solvik earned his Ph.D. at the University of Pennsylvania with a dissertation on the cultural settings of Mahler's Third Symphony. He moved to Vienna 12 years ago and holds teaching positions there at the University of Music and Performing Arts and at the Institute of European Studies. His work concentrates on the connections between music and culture, especially in relation to Vienna.

Jonathan Spitz has participated in the Bard Music Festival since its inception as a member of the festival's resident orchestra. He is one of the leading cellists in the New York area, with performances as soloist, chamber musician, and orchestral principal. He is a member and coprincipal of the Orpheus Chamber Orchestra and principal cellist of the New Jersey Symphony and American Ballet Theater Orchestra. An active chamber musician, he is a founding member of the Leonardo Trio and has toured the United States and Europe with the ensemble.

Michael P. Steinberg is the Barnaby Conrad and Mary Critchfield Keeney Professor of History, director of the Cogut Center for the Humanities, and professor of history at Brown University. He also serves as associate editor of *The Musical Quarterly* and *The Opera Quarterly*. His main research interests include the cultural history of modern Germany and Austria, with particular attention to German Jewish intellectual history and the cultural history of music. The German edition of his book *Austria as Theater and Ideology: The Meaning of the Salzburg Festival* won Austria's Victor Adler Staatspreis in 2001.

David Trippett is a Ph.D. candidate in historical musicology at Harvard University and resident tutor at Harvard College. As a pianist, he has performed widely in Germany and the UK, including a series of recitals of Chopin's Preludes, performances of Liszt's First Piano Concerto, and the second concertos of Rachmaninov and Beethoven in London. He was a finalist in the John Lill Piano Competition and is a fellow of the Royal Schools of Music. In July he conducted the world premiere of Andrew Downes's opera *Far From the Madding Crowd* in Dorset, UK.

Kent Tritle is the organist for the American Symphony Orchestra and the New York Philharmonic. He is a frequent guest artist with the Chamber Society of Lincoln Center and a member of the faculty of The Juilliard School, where he teaches a practicum on oratorio for the vocal arts department. At the Church of St. Ignatius Loyola, where he is director of music, he founded and directs the series "Sacred Music in a Sacred Space." He has recorded on the Gothic, VIA, AMDG, and Epiphany labels; with the latter, he garnered the 1996 Audiophile Best Recording of the Year. On Telarc he recorded, with the New York Philharmonic, the Grammy-nominated recording of *Sweeney Todd*.

A recent graduate of the Lyric Opera Center for American Artists, bass-baritone **Christian Van Horn** appeared this season in the Lyric Opera of Chicago's productions *Carmen* and *Der Rosenkavalier* and made his debut at the Baltimore Opera as Colline in *La bohème*. Other recent appearances include his mainstage debut at the Lyric Opera of Chicago as the King in *Aida*; Figaro in *Le nozze di Figaro* at the Chicago Opera Theatre; and Masetto in *Don Giovanni* and the Duke of Venice in *Romeo et Juliette* at the Florida Grand Opera. A graduate of Yale University, Van Horn was one of the winners of the 2003 Metropolitan Opera National Council Auditions and a 2003 Sarah Tucker Study Grant.

Marina van Zuylen is an associate professor of French and comparative literature at Bard College. She is the author of *Difficulty as an Aesthetic Principle* (Tübingen, 1993) and *Monomania: The Flight from Everyday Life in Literature and Art* (Cornell University Press, 2005), and has contributed articles to the *Encyclopedia of Aesthetics* and many scholarly publications, including *Cabinet, Francophone Literature*, and *Etudes Françaises*.

Alan Walker is professor emeritus of music at McMaster University, Canada. He has broadcast for the BBC, CBC, and CJRT-FM (Toronto), and gives regular public lectures on the music of the Romantic era. His 13 published books include *A Study in Musical Analysis* and *An Anatomy of Musical Criticism*, and he recently finished a three-volume, prize-winning biography of Franz Liszt, published by Alfred A. Knopf and Faber & Faber—a project for which the president of

Hungary bestowed on him the medal Pro Cultura Hungarica. The biography also received the Royal Philharmonic Society Prize. His latest book, *The Death of Franz Liszt*, describes the last 10 days of the composer's life in Bayreuth.

Diane Walsh, whose many awards include the top prizes at the Munich International Piano Competition and Salzburg International Mozart Competition, regularly performs solo recitals, chamber music and concertos worldwide. She has appeared with the radio symphonies of Munich, Frankfurt, Stuttgart, and Berlin, and the symphonies of San Francisco, Indianapolis, Austin, Delaware, and Syracuse. Her solo recitals include engagements at the Metropolitan Museum, Merkin Concert Hall, Kennedy Center, Philharmonic Hall in Leningrad, and the Mozarteum in Salzburg. She was the artistic director of the Skaneateles Festival from 1999 to 2004. She has three new recordings on Bridge Records.

Janice Weber has appeared with the American Composers Orchestra, Boston Pops, Sarajevo Philharmonic, and Syracuse Symphony, and has performed solo at the White House, the National Gallery of Art, Carnegie Hall, Wigmore Hall, and the 92nd Street Y, among others. She has toured China twice at the invitation of the American Liszt Society. Her recordings include the complete transcriptions of Rachmaninoff (IMP); Leo Ornstein's Piano Quintet, with the Lydian Quartet (New World Records); and the world premiere recording of Liszt's *Transcendental Etudes* in the notoriously difficult 1838 version (IMP). She is a member of the Boston Conservatory faculty. In addition to her musical career, she is the author of seven novels.

Last year American pianist **Orion Weiss** won the Juilliard William Petschek Award and made his New York recital debut at Alice Tully Hall. His other awards include a 2002 Avery Fisher Career Grant, the Gina Bachauer Scholarship at The Juilliard School, the Mieczyslaw Munz Scholarship, and the Gilmore Young Artist Award. During the 2005–06 season, he made his debut with the Los Angeles Philharmonic; performed with the symphony orchestras of Houston, Phoenix, Rochester, Memphis, Annapolis, Louisville, and Omaha, and appeared in recitals in Albuquerque, Myrtle Beach, and Carefree, Arizona. He also performed with the Israel Philharmonic Orchestra on a tour of Israel conducted by Itzhak Perlman, and made his European debut in a recital at the Musée du Louvre in Paris. In 2004, he was featured in *Musical America* and *Symphony* magazine as part of the next generation of great artists in classical music.

Ira Weller, viola, is highly regarded as a soloist and chamber musician and is a member of the Metropolitan Opera Orchestra. He is artistic codirector of the "Collection in Concert" series, presenting "aural exhibitions" of the astonishing collection of musical manuscripts in the Pierpont Morgan Library. Weller has performed at the Bard Music Festival, Skaneateles Festival, and Kneisel Hall, and has been an invited guest with Bargemusic, Da Capo, New York Chamber Soloists, and many other ensembles and festivals. He was a founding member and violist of the Mendelssohn String Quartet.

Calvin Wiersma has appeared throughout the world as both soloist and chamber musician. He was a founding member of the Meliora Quartet—which won the Naumburg, Fischoff, Coleman, and Cleveland Quartet competitions—and the Figaro Trio. He is a member of Cygnus, Lochrian Chamber Ensemble, and Ensemble Sospeso; has appeared with Speculum Musicae, Ensemble 21, Parnassus, and New York New Music Ensemble; and has performed at various summer festivals. He is assistant professor of violin and chamber music at Purchase College Conservatory of Music and a faculty member at Bard High School Early College.

Scott Williamson has appeared with Sarasota Opera, Lake George Opera, Bronx Opera, Opera Roanoke, and in Britain with the New Kent Opera Festival and Britten-Pears Young Artist Programme. In concert, he has sung with the Washington Bach Consort, Folger Consort, Hartford Symphony, Glens Falls Symphony, and Maryland Symphony, among others. Stage credits include Iro in Monteverdi's *Il ritorno d'Ulisse in patria*, Agenore in Mozart's *Il re pastore*, the Magician in Menotti's *The Consul*, and an array of character roles. He also conducts at Opera Roanoke.

Richard Wilson has composed some 80 works in many genres, including opera. He has received an Academy Award in Music, the Hinrichsen Award, Stoeger Prize, Cleveland Arts Prize, and a Guggenheim Fellowship. Recent commissions have come from the Koussevitzky and Fromm Foundations. His orchestral works have been performed by the San Francisco Symphony, London Philharmonic, American Symphony, Orquesta Sinfónica de Colombia, Residentie Orkest of The Hague, and the Hudson Valley Philharmonic. Albany Records has just issued the sixth in a series of CDs entirely devoted to his works. Also active as a pianist, Wilson holds the Mary Conover Mellon Chair in Music at Vassar College; he is also composer-in-residence with the American Symphony Orchestra, for which he gives preconcert talks. He has been a member of the program committee of the Bard Music Festival since its inception.

The **American Symphony Orchestra** was founded in 1962 by Leopold Stokowski. As part of Lincoln Center Presents Great Performers, the American Symphony performs thematically organized concerts at Avery Fisher Hall, linking music to the visual arts, literature, politics, and history. In addition, the American Symphony Orchestra performs in a lecture/concert series with audience interaction called *Classics Declassified* at Columbia University's Miller Theatre. It is also the resident orchestra of The Richard B. Fisher Center for the Performing Arts at Bard College. Its music education programs extend through New York, New Jersey, and Long Island.

The Orchestra's most recent recording is of music by Copland, Sessions, Perle, and Rands in a special tribute album to legendary American music patron Francis Goelet, issued by New World Records. The Orchestra also recently recorded music of Ernst von Dohnányi for Bridge Records. Its recording of Richard Strauss's opera *Die ägyptische Helena* with Deborah Voigt was released in 2003 by Telarc. This recording joins the American Symphony's recording of Strauss's *Die Liebe der Danae*, also from Telarc. Other recordings with Leon Botstein include *Franz Schubert: Orchestrated* on the Koch International label, with works by Joachim, Mottl, and Webern, and, on the Vanguard Classics label, Johannes Brahms' Serenade No. 1 in D major, Op. 11 (1860). Next season the Orchestra will perform in an outdoor production of *Peer Gynt* in Central Park with the cast of the Peer Gynt Festival of Norway.

Bard Festival Chorale

Soprano
Wendy Baker*
Jennifer Bates
Eileen Clark
Judy Cope
Margery Daley
Julie Dolphin*
Michele Eaton
Laura Green
Virginia Green
Amy Justman
Melissa Kelley
Beverly Myers*
Sarah Pillow*
Rachel Rosales*
Martha Sullivan*
Kathy Theil
Janine Ullyette*
Cynthia Wallace
Phyllis Whitehouse*
Elena Williamson

Alto
Susan Altabet*
Teresa Buchholz
Emily Eyre*
Abby Fischer*
B. J. Fredricks
Megan Friar*
Katie Geissinger
Karen Goldfeder*
Denise Kelly*
Karen Krueger
Phyllis Jo Kubey
Mary Marathe
Martha Mechalakos*
Toby Newman
Barbara Rearick
Kirsten Sollek-Avella
Nancy Wertsch

Tenor
John Bernard*
David Bryan*
Matthew Deming
John DesMarais*
Martin Doner
Brian Downen*
Neil Farrell
Steven Fox
James Fredericks*
Todd Frizzell*
Alex Guerrero*
Ted Hearne*
Daniel Kirk-Foster
Matthew Kreger*
Eric Lamp*
Mukund Marathe
Drew Martin
Isai Jess Munoz*
Timothy O'Connor*
Warren Prince*
David Ronis*
David Schnell*
Michael Steinberger
Scott Williamson*
John Young*

Bass
Daniel Alexander*
Stephen Black*
Paul Burket*
Roosevelt Credit*
Walter DuMelle*
Roderick Gomez*
James Gregory
Gilbert High*
Steven Hrycelak*
David Huneryager*
Tim Krol
Elliot Levine*
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Andrew Martens*
Steven Moore*
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Walter Richardson
John Rose
Christopher Roselli
Joshua South*
Charles Sprawls
Clifford Townsend*
Lewis White

Choral Contractor
Nancy Wertsch

Choral Conductor
James Bagwell

**Weekend Two only*

American Symphony Orchestra Leon Botstein, Music Director

Violin I
Eric Wyrick*, *Concertmaster*
Ellen Payne
Calvin Wiersma
Laura Hamilton
Alicia Edelberg
Patricia Davis
John Connelly
Yana Goichman
James Tsao
Alvin Rogers
Ashley Horne
David Steinberg
Katherine Caswell
Mara Milkis

Violin II
Erica Kiesewetter+, *Principal*
Robert Zubrycki
Joanna Jenner
Wende Namkung
Heidi Stubner
Browning Cramer
Roy Lewis
Elizabeth Kleinman
Dorothy Han
Alexander Vselensky
Lisa Steinberg
Ann Gillette

Viola
Nardo Poy, *Principal*
Mary Ruth Ray
Sarah Adams
John Dexter
Debra Shufelt-Dine
Sally Shumway
Kevin Roy
Adria Benjamin
Martha Brody
Crystal Garner

Cello
Eugene Moye, *Principal*
Jonathan Spitz*
Susannah Chapman
Roger Shell
Annabelle Hoffman
David Calhoun
Sarah Carter
Maureen Hynes
Lanny Paykin
Elina Lang
Tatyana Margulis

Bass
Jordan Frazier, *Principal*
Jack Wenger
Louis Bruno
Peter Donovan
Louise Koby
John Babich
Rick Ostrovsky
Brian Cassier

Flute
Laura Conwesser, *Principal*
Randolph Bowman*
Janet Arms
Diva Goodfriend-Koven, *Piccolo*

Oboe
Laura Ahlbeck, *Principal*
Alexandra Knoll
Matthew Dine, *English horn*

Clarinet
Laura Flax, *Principal*
Marina Sturm
Steven Hartman
Amy Zoloto, *Bass Clarinet*

Bassoon
Charles McCracken, *Principal*
Marc Goldberg*
Gilbert Dejean
Maureen Strenge

Horn
Jeffrey Lang, *Principal*
David Smith
Zohar Schondorf
Kyle Hoyt
Ronald Sell, *Assistant*
Julia Pilant, *Assistant*

Trumpet
Carl Albach, *Principal*
John Dent
Alex Holton
Lorraine Cohen

Trombone
Richard Clark, *Principal*
Kenneth Finn
Jeffrey Caswell

Tuba
Kyle Turner, *Principal*

Timpani
Matthew Strauss, *Principal*

Percussion
Kory Grossman, *Principal*
Javier Diaz
Charles Descarfino
Glenn Paulson

Harp
Victoria Drake, *Principal*
Emily Mitchell

Organ
Kent Tritle, *Principal*

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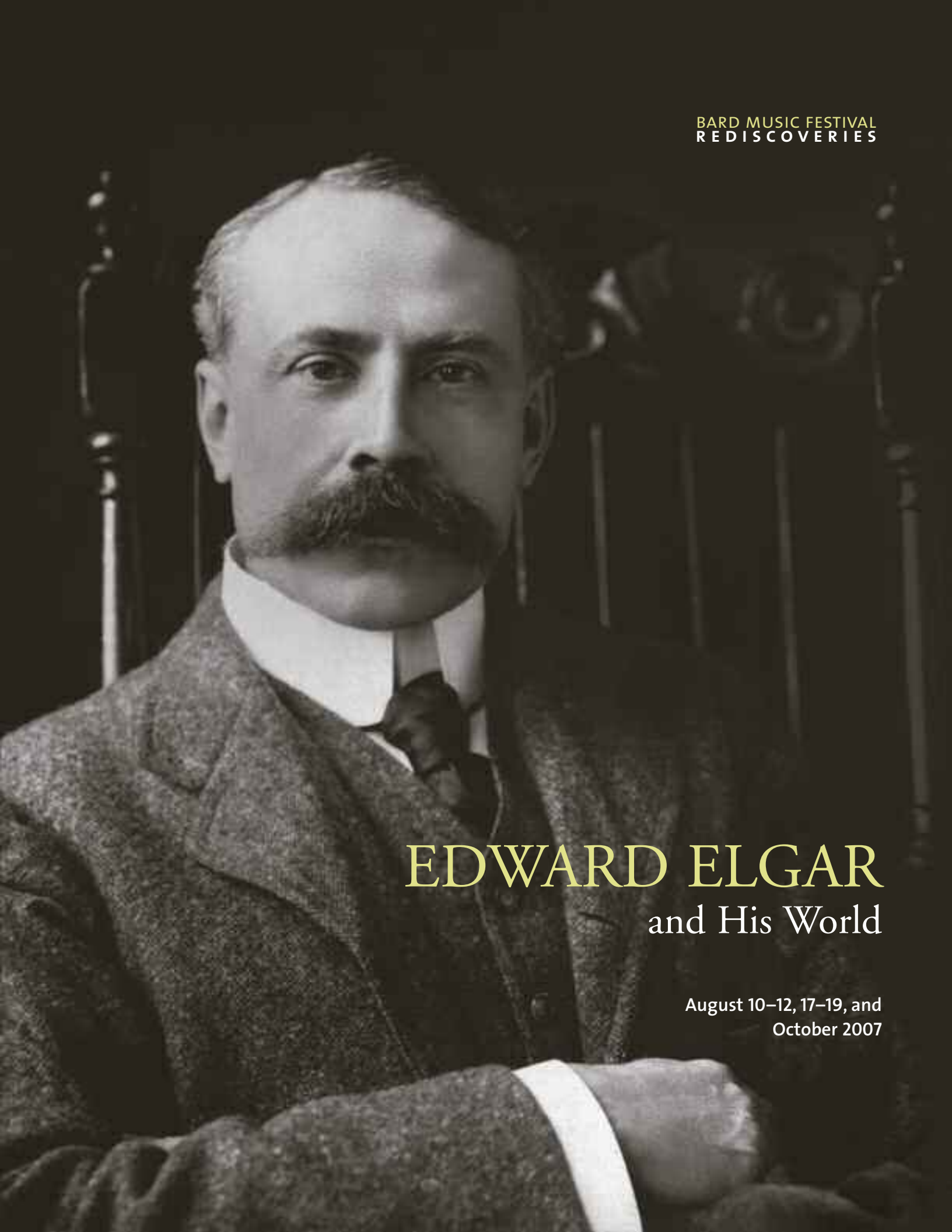

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THE DIVERGENT PATHS OF ROMANTICISM

Caricature of Liszt, 1873

PROGRAM ONE

THE NEW GERMAN SCHOOL AND MUSICAL NARRATIVE

SOSNOFF THEATER
FRIDAY, OCTOBER 27, AND SATURDAY, OCTOBER 28
7:00 P.M. PRECONCERT TALK: CHRISTOPHER H. GIBBS
8:00 P.M. PERFORMANCE: SIMONE DINNERSTEIN, PIANO; NARDO POY, VIOLA; AMERICAN SYMPHONY ORCHESTRA, CONDUCTED BY LEON BOTSTEIN, MUSIC DIRECTOR
TICKETS: $25, 40, 55

Franz Liszt (1811–86),
Les Préludes, after Lamartine
Piano Concerto No. 1 in E-flat Major
Totentanz

Richard Wagner (1813–83),
Prelude and Liebestod, from *Tristan und Isolde*

Hector Berlioz (1803–69),
Harold en Italie, Op. 16

THE MASTER CLASS: LISZT AS TEACHER

OLIN HALL
SATURDAY, OCTOBER 28
10:00 A.M.–NOON
FREE AND OPEN TO THE PUBLIC

PROGRAM TWO

THE WAR OF THE ROMANTICS: WEIMAR AND LEIPZIG

SOSNOFF THEATER
SATURDAY, OCTOBER 28
2:30 P.M. PRECONCERT TALK: DANA GOOLEY
3:00 P.M. PERFORMANCE: FACULTY AND STUDENTS OF THE BARD COLLEGE CONSERVATORY OF MUSIC
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Franz Liszt (1811–86),
From *Études d'exécution transcendante*
From *Années de pèlerinage*

Johannes Brahms (1833–97),
String Quintet No. 2 in G Major, Op. 111

Richard Strauss (1864–1949),
Wind Serenade, Op. 7

Works by **Robert Schumann (1810–56)**

All programs and artists are subject to change.

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, BARD COLLEGE:

October 13 & 14, 2006
Mozart, Symphony No. 38 in D major, K. 504 ("Prague")
Elgar, Cello Concerto in E minor, Op. 85
Brahms, Symphony No. 1 in C minor, Op. 68

March 2 & 3, 2007
Walton, Variations on a theme by Hindemith
Walton, Viola Concerto
Bruckner, Symphony No. 7 in E major

May 4 & 5, 2007
Debussy, *La Mer*
Mahler, Symphony No. 5 in C-sharp minor

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AVERY FISHER HALL, LINCOLN CENTER NEW YORK CITY:

Sunday, October 22, 2006
The Art of the Psalm
Bruckner, Psalm 150 (1892)
Schreker, Psalm 116, Op. 6 (1900) *American Premiere*
Liszt, Psalm 13 (1863)
Zemlinsky, Psalm 23, Op. 14 (1910)
Reger, Psalm 100, Op. 106 (1909)

Friday, November 17, 2006
Symphonic Mexico
Revueltas, Redes (suite by Erich Kleiber) (1943)
Ponce, Violin Concerto (1943)
Chávez, Symphony No. 1, "Sinfonia di Antigona" (1933)
Revueltas, La noche de los mayas (1939)

Sunday, January 7, 2007
Pioneering Influence: César Franck
Chausson, Poème de l'amour et de la mer, Op. 19 (1886)
Dukas, Symphony in C (1896)
Magnard, Hymn to Venus, Op. 17 (1904)
Franck, Symphony in D minor (1888)

Friday, February 9, 2007
Making Music: Composer-Conductors
Szell, Variations on an Original Theme, Op. 4 (1913)
Kletzki, Violin Concerto, Op. 19 (1928) *American Premiere*
Bernstein, Symphony No. 2, "The Age of Anxiety" (1949)
Farberman, Double Concerto for Violin and Percussion (2006) *New York Premiere*

Sunday, April 15, 2007
The Distant Sound
Schreker, Der ferne Klang (1910) Opera-in-Concert *American Premiere*

Sunday, June 3, 2007
Uncommon Comrades
Weinberg, Trumpet Concerto, Op. 94 (1967)
Weinberg, Symphony No. 6, Op. 79 (1963) *American Premiere*
Shostakovich, Symphony No. 13, Op. 113 "Babi Yar" (1962)

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