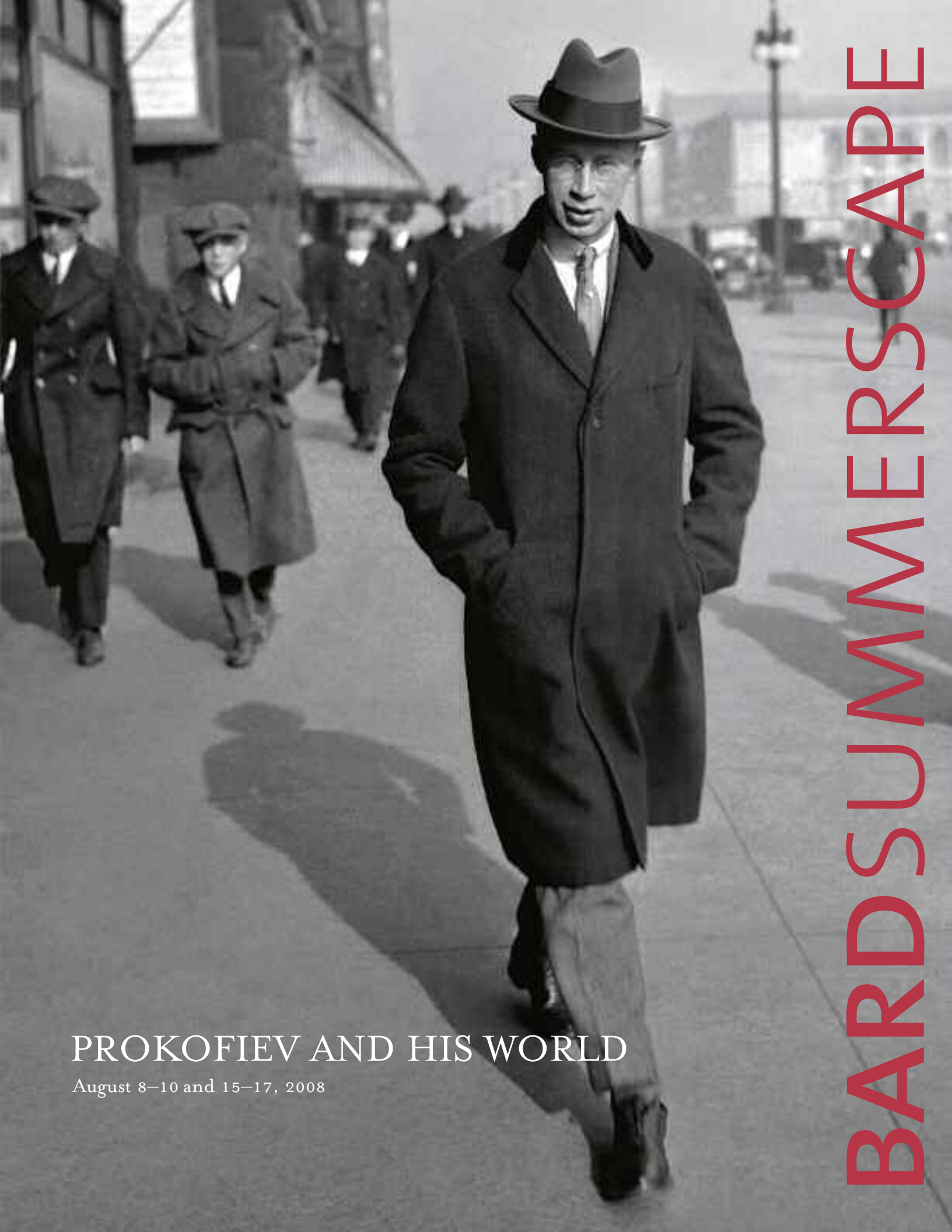


BARD SUMMERSCAPE

PROKOFIEV AND HIS WORLD

August 8–10 and 15–17, 2008

BARD MUSIC FESTIVAL
REDISCOVERIES

PROKOFIEV AND HIS WORLD

August 8–10 and 15–17, 2008

Leon Botstein, Christopher H. Gibbs, and **Robert Martin**, Artistic Directors
Simon Morrison, Scholar in Residence 2008
Irene Zedlacher, Executive Director
Raissa St. Pierre '87, Associate Director

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 well-known works. Since its inaugural season, the Bard Music Festival has entered the worlds of Brahms, Mendelssohn, Richard Strauss, Dvořák, Schumann, Bartók, Ives, Haydn, Tchaikovsky, Schoenberg, Beethoven, Debussy, Mahler, Janáček, Shostakovich, Copland, Liszt, and Elgar. The 2009 festival will be devoted to Richard Wagner and 2010 will see the exploration of the life and work of Alban Berg.

"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.

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.

COVER Sergey Prokofiev, Chicago, 1921


1905
17

THE ONE WHO RETURNED

Sergey Prokofiev's Odyssey, from Russia to the West and Back Again

Of the many composers to leave Russia following the 1917 October Revolution, Sergey Prokofiev was the only one to return. He traveled widely in the intervening years, and his contact with Western musical techniques and cultural establishments during that time would contribute to the overwhelming artistic pressures he faced following his permanent return to Moscow in 1936. Prokofiev's final years saw his artistic and personal life become entangled with political limitations that he had, perhaps naively, not expected; Stalin's influence continued to shape the composer's reception even after Prokofiev's death and the simultaneous end of the leader's regime.

Sergey Sergeyevich Prokofiev was born in 1891 and spent his childhood years in the small village of Sontsovka in the Ukraine, where his father managed the estate of a wealthy absentee owner. His earliest education was at home, and it was his mother who began teaching him piano when he was four; his first compositions came soon after. At the age of 10 he had completed his first two operas, inspired by several performances he'd attended during trips to the distant cities of Moscow and St. Petersburg. As a young boy Prokofiev enjoyed ample support and encouragement in his precocious attempts in composition, and he spent a happy childhood as the center of his parents' devoted attention.

Recognizing the boy's potential, Prokofiev's parents arranged formal lessons for him, first from the young composer Reinhold Glière, who traveled to the remote village to provide summer instruction and continued the lessons by correspondence during the winter. Shortly after, in 1903, Prokofiev and his mother moved to St. Petersburg so that he could enroll in the conservatory there.

At the conservatory he studied composition with teachers including Nikolay Rimsky-Korsakov and Aleksandr Glazunov, and after completing his degree in 1909 he continued taking courses in piano as a performer. The years following saw his first public performances in Moscow, his first meeting and early discussions of collaboration with Sergey Diaghilev in Paris, and his introduction to theater director Vsevolod Meyerhold, with whom he would later collaborate.

The volatile events of 1917 apparently came somewhat as a surprise to Prokofiev, who had far more interest in music than politics. He expressed support of the revolutionary movement, but like many artists he realized that the looming civil war meant dwindling prospects for creative freedom and development. In the spring of 1918 he left for America, hoping to find success there as a composer and performer.

OPPOSITE PAGE *October 17, 1905* (detail), Ilya Repin, 1907

Disappointment followed. As a pianist he was continually overshadowed by the already well-known Rachmaninoff, and he faced difficulties establishing himself as a composer, particularly in comparison with Stravinsky. He was more successful in France and England, where he spent his summers. His earlier contact with Diaghilev proved fruitful in Europe; he made a name for himself in Paris following the 1921 premiere there of *The Tale of the Buffoon*. By this point he had achieved some modest success in New York and Chicago with his Third Piano Concerto and opera *The Love for Three Oranges*, but nonetheless decided later that year to move to Europe, settling in southern Germany. If Prokofiev left the United States dissatisfied with his musical accomplishments, he could at least take solace in the personal ones: while in New York he met and began courting the singer Lina Llubera (Carolina Codina), whom he married several years later in Ettal.

Shortly after their marriage the couple moved to Paris, where Prokofiev lived until returning to the Soviet Union. There he collaborated frequently with Diaghilev and enjoyed some of his most varied and prolific years as a composer. His works were premiered widely: *Le pas d'acier* in Paris; *The Gambler* in Brussels; the Second Violin Concerto in Madrid.

Prokofiev remained in contact with the Soviet Union throughout his years in Western Europe, playing concerts and touring there, and though he resided in France he kept his Soviet citizenship. In 1936 Prokofiev made the decision to return to the Soviet Union to make his home there with Lina and their two young sons.

The consequences of this decision proved long lasting, not least of which were the effects on his music. He strove to adapt to the political and aesthetic atmosphere in Moscow, producing works that fulfilled Soviet expectations. For example: film scores for the Soviet-themed films of Sergei Eisenstein; incidental music for *Eugene Onegin* and *Boris Godunov*; several pieces of children's music (among them *Peter and the Wolf*), which was a well-regarded genre among Soviets; and patriotic works, including a cantata in homage to Stalin. One of the few works from this period free from political considerations was the ballet *Romeo and Juliet*, which garnered great success and entered the Soviet and international repertoire.

Prokofiev was evacuated from his home in 1941 following the Soviet Union's entrance into the Second World War. That same year he began living with librettist Mira Mendelson, who in 1948 would become his second wife, following an annulment of his first marriage. Other evacuations followed, and Prokofiev moved frequently before his permanent return to Moscow in 1943.

During the war years his music benefited from reduced scrutiny by the state. He continued to write patriotic and politically reactionary works, but he also produced some of his most powerful and expressive chamber music: the Second String Quartet, the Flute Sonata, the Seventh Piano Sonata, and several neglected folk song arrangements. Immediately following the war, however, new resolutions governing cultural ideals were established.

On February 10, 1948, the Central Committee of the Communist Party passed a resolution against the composer Vano Muradeli, targeting one of his operas; in this resolution other Soviet composers—including the major three, Prokofiev, Shostakovich, and Khachaturian—were accused of producing works that were inaccessible to the people and not aligned with Soviet

Prokofiev, Moscow, 1939

ideals. Four days later certain Prokofiev works were banned from performance. On February 16, Prokofiev—yet unaware of the ban—admitted to artistic errors in a long letter of contrition. In his confession he expressed support of the party's proposed artistic guidelines, and named several of his pieces (among them *Romeo and Juliet*) as works that he hoped overcame his previous susceptibility to the Western influences of formalism and atonality. The letter was read the following day at a meeting of the Union of Composers; Prokofiev did not attend.

Just over a year later the ban was repealed in a decree signed by Stalin himself, since Shostakovich was to attend a congress in the United States and Stalin did not want him to face questions regarding the censorship of works in his own country. The lifting of the ban did not mark a positive turn of events for Prokofiev, however. The prior year his first wife, Lina, had been arrested and sentenced to 20 years in a labor camp. (She was released eight years later, after Stalin's death.) It was possible that Prokofiev's questionable political standing had contributed to her misfortune, and the incident likely caused him both guilt for Lina's arrest and fear for his own safety and that of his family and his new wife. His health suffered; he had several heart attacks and was advised by doctors not to work. Prokofiev's final years saw a marked decline in his output. He managed to finish several large works, but not without a sense of regret: in the last days before his death he expressed to Mira his deep pain at how much more he could have composed.

Prokofiev's death on March 5, 1953, preceded Stalin's by less than an hour. Thus, Stalin stifled the composer's accomplishments one last time, managing to suppress the respect Prokofiev was due after his death, even as it had been suppressed during the end of his life. In the chaos that followed Stalin's death, Prokofiev's passing was overlooked for several days, and even then his funeral was a muted affair, smaller than befitted one of the greatest composers of Soviet music.

—Simon Morrison

SELECTIVE CHRONOLOGY

1891 **Sergey Prokofiev born on April 23 (April 11, Old Style) in Sontsovka, Ukraine, third but only surviving child of Sergey Alekseyevich Prokofiev and Mariya Grigoryevna Zhitkova**
Pyotr Ilyich Tchaikovsky conducts performance for the grand opening of The Music Hall (Carnegie Hall) in New York; Thomas Edison demonstrates and patents the Kinetoscope, an early motion picture device

1896 **Begins piano lessons under tutelage of his mother; starts composing for piano soon after**
Premieres of Oscar Wilde's *Salome* in Paris and Giacomo Puccini's *La bohème* in Turin

1900 **Composes first opera, *The Giant*, after exposure to opera performances in Moscow and St. Petersburg**
Boxer Rebellion in China; first public exhibition of sound films at the Paris World Fair; Sigmund Freud publishes *The Interpretation of Dreams*; Max Planck formulates quantum theory

1902 **Receives formal composition lessons from composer and pianist Reinhold Glière in Sontsovka during the summers of 1902 and 1903**
Second Boer War ends; Maxim Gorky writes *The Lower Depths*; Vladimir Lenin completes political pamphlet *What Is To Be Done?*

1904 **Begins composition studies at the St. Petersburg Conservatory**
Russo-Japanese War begins; Trans-Siberian Railway completed; ground broken on Panama Canal

1905 **Revolution temporarily suspends classes at the Conservatory**
Bloody Sunday in St. Petersburg; mutiny on the battleship *Potemkin*; Albert Einstein proposes his theory of special relativity

1909 **Completes composition studies and begins courses in piano and conducting**
Sergey Diaghilev establishes the Ballets Russes; NAACP founded in the United States; Robert Peary reaches the North Pole

1910 **First public performance in Moscow; father dies**
Igor Stravinsky begins composing *Petroushka*; Leo Tolstoy and Mark Twain die

1912 **Publishes First Piano Sonata and Op. 3 piano pieces**
Premiere of Arnold Schoenberg's *Pierrot lunaire* in Berlin; Marcel Duchamp paints *Nude Descending a Staircase*; *Titanic* sinks

1913 **Visits Paris and London**
Stravinsky's *Rite of Spring* premieres in Paris; Henry Ford creates assembly line

1914 **Studies culminate in first prize for his piano examination, performing his First Piano Concerto; travels to London and is introduced to Diaghilev, who commissions *Ala et Lolly*, which goes unperformed (Prokofiev uses the music in the *Scythian Suite*, which premieres in 1916)**
Assassination of Archduke Franz Ferdinand; beginning of First World War


Mariya Grigoryevna Zhitkova


Death in Snow, Vladimir Makovsky, 1905

Poster for Eisenstein's film *Battleship Potemkin*, Anton Lavinsky, 1926


Nude Descending a Staircase, Marcel Duchamp, 1912

The First Day of Soviet Power in 1917, Nicolai Babasiouk, 1960

Vsevolod Meyerhold, Petr Konchalovsky, 1937

Sergey Diaghilev, Leon Bakst

Lina Prokofiev

1915 **Conceives *The Gambler***
Lusitania sunk by German U-boat; Armenian genocide; D. W. Griffith releases *The Birth of a Nation*

1916 **Meets theater director Vsevolod Meyerhold, with whom he later collaborates**
Battle of Verdun; Easter Rising in Ireland

1917 **Composes "Classical" Symphony, First Violin Concerto, *The Gambler***
Russian Revolution (February: end of Tsarist autocracy; October: storming of the Winter Palace; Bolsheviks overthrow Provisional Government); United States enters First World War; first Pulitzer Prizes awarded

1918 **Conducts premiere of "Classical" Symphony in Petrograd; leaves Russia, arriving in New York in September (spends summers in Europe)**
Armistice treaty between Allies and Germany; Russian Civil War begins; murder of Czar Nicholas and his family; worldwide influenza epidemic

1919 ***The Love for Three Oranges* commissioned by Chicago Opera; conceives *The Fiery Angel* (completed in 1927)**
Red Army victory in Crimea; Treaty of Versailles ends First World War

1920 Communist victory in Russia

1921 ***The Tale of the Buffoon* premieres in Paris, commissioned by Diaghilev; Third Piano Concerto and *The Love for Three Oranges* premiere in Chicago**
Red Army invades Georgia; Adolf Hitler becomes Führer of Nazi Party; Irish Free State proclaimed

1922 **Returns to Europe; moves to southern Germany**
Soviet Union established; Joseph Stalin appointed General Secretary of Communist Party; James Joyce's *Ulysses* published in Paris; T. S. Eliot publishes *The Waste Land*; Kemal Ataturk founds modern Turkey

1923 **Marries singer Lina Codina (Lina Llubera); moves to Paris**
Constitution of U.S.S.R. adopted; stroke leaves Lenin bedridden and unable to speak; Teapot Dome scandal in United States

1924 **Composes Second Symphony; mother dies; begins to study Christian Science**
Hitler imprisoned at Landsberg; Lenin dies; Francis Picabia paints *Veglione*; first Winter Olympic Games

1926 ***The Love for Three Oranges* has a successful Russian premiere in Leningrad**
Premiere of Dmitrii Shostakovich's Symphony No. 1, Op. 10; first demonstration of television; Robert Goddard fires first liquid-fuel rocket

1927 **Begins two-month concert tour of Soviet Union in January; *Le pas d'acier* premieres in Paris**
Trotsky expelled from Communist Party; Charles Lindbergh makes first solo transatlantic flight; Sacco and Vanzetti executed; first talking movie, *The Jazz Singer*

1928 First Five-Year Plan implemented in the U.S.S.R.

1929 **Production of *Prodigal Son* by Ballet Russes**
Liquidations of kulaks in Ukraine; New York Stock Market crashes; beginning of the Great Depression; Richard Byrd and Floyd Bennett fly over the South Pole

1930 Gulag system established; Mohandas Gandhi's Salt March; Haile Selassie crowned emperor of Ethiopia

1933 **Composes film score for *Lieutenant Kizhe*, which he reworks as a symphonic suite the following year**
Hitler comes to power in Germany; first Nazi concentration camp established; Franklin Delano Roosevelt launches the New Deal; Prohibition ends in the United States

1934 **Meets with the theater director Sergey Radlov and others in Leningrad to discuss potential operas and ballets; they conceive the ballet *Romeo and Juliet*, which is commissioned for the Bolshoy**
Assassination of Sergey Kirov; drought creates "Dust Bowl" in the American West; Mao Zedong begins his "Long March"

1935 **Composes *Romeo and Juliet***
Stalin launches widespread purges; Germany issues anti-Jewish Nuremberg Laws; Social Security enacted in the United States; Persia renamed Iran; 14th Dalai Lama born

1936 **Permanently relocates to Russia from France; composes *Peter and the Wolf*, incidental music for *Eugene Onegin* and *Boris Godunov*, and the score for a film version of *The Queen of Spades***
Spanish Civil War begins; Anti-Comintern Pact signed between Germany and Japan; Gorky dies; abdication of King Edward VIII

1937 **Completes the *Cantata for the 20th Anniversary of the October Revolution*; it goes unperformed**
Red Army Marshall Tukhachevsky and seven generals shot; height of Great Terror; Italy joins Anti-Comintern Pact, completing the three major Axis powers; Pablo Picasso paints *Guernica*; Japan invades China; *Hindenburg* disaster; coronation of King George VI and Queen Elizabeth

1938 **Final tour abroad (Prague, Paris, London, and the United States); receives offers from Paramount and Hyperion for film scores; forfeits his external passport; *Romeo and Juliet* premieres in Brno; composes film score for *Alexander Nevsky***
Orson Welles's radio broadcast of *War of the Worlds*; Kristallnacht in Germany; Hitler annexes Austria; oil discovered in Saudi Arabia

1939 **Becomes involved with future second wife Mira Mendelson**
U.S.S.R. attacks Finland; Molotov-Ribbentrop Pact (German-Soviet treaty of nonaggression) signed; Nikolay Bukharin executed; invasion of Poland precipitates beginning of Second World War in Europe; Wassily Kandinsky completes his last major paintings; Picasso paints portraits of his mistress, Dora Maar; first commercial flight over the Atlantic

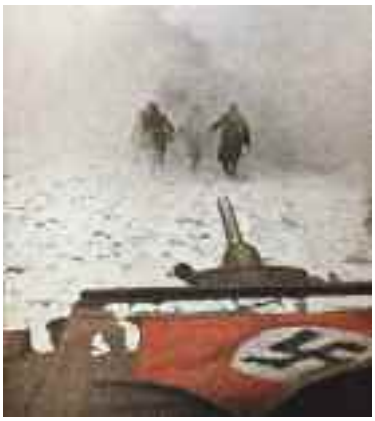
1940 ***Romeo and Juliet* has Soviet premiere in Leningrad; composes *Betrothal in a Monastery***
Battle of Britain; Trotsky assassinated by Soviet secret police; discovery of Palaeolithic paintings in Lascaux cave, France

Serge Lifar and Felia Doubrovska in *The Prodigal Son*

Help Spain, Joan Miro, 1937

Leon Trotsky

Seated Portrait of Dora Maar, Pablo Picasso, 1939



German troops advancing on Stalingrad

Prokofiev and Sergei Eisenstein

Churchill, Roosevelt, and Stalin, the Yalta Conference

Prokofiev and Mstislav Rostropovich

1941 **Begins living with Mira; is evacuated and subsequently lives in Nalchik, Tbilisi, Alma-Ata, and Perm; begins composing *War and Peace***
Germany attacks the Soviet Union; siege of Leningrad; Japanese bomb Pearl Harbor; Mount Rushmore memorial completed

1942 **Collaborates with Sergei Eisenstein on *Ivan the Terrible***
Battle of Stalingrad; Battle of Midway; Japanese-Americans interned

1943 **Returns to Moscow from evacuation**
Surrender of German troops at Stalingrad; Warsaw Ghetto uprising; Béla Bartók composes *Concerto for Orchestra*; Paul Hindemith composes *Symphonic Metamorphoses*

1944 **Completes Fifth Symphony; Part I of Eisenstein's *Ivan the Terrible* premieres**
Siege of Leningrad ends; D-Day (Allies land in northern France)

1945 **Fifth Symphony and *Cinderella* premiere in Moscow; suffers a severe stroke precipitated by high blood pressure**
Yalta Conference; Soviets take Berlin; Hitler dies; atomic bombs dropped on Hiroshima and Nagasaki; end of Second World War

1946 **Premiere of *Betrothal in a Monastery* in Leningrad**
Nuremberg Trials; Juan Perón becomes president of Argentina

1947 **Completes Ninth Piano Sonata for Svyatoslav Richter; awarded the title of People's Artist of the R.S.F.S.R. (Russian Soviet Federated Socialist Republic)**
Cold War begins; Marshall Plan; Polaroid camera invented; Jackson Pollock begins his "drip painting" period

1948 **Marries Mira; works largely banned from performance as result of Central Committee Resolution against "formalist" music; writes letter of contrition admitting to artistic errors; Lina arrested and sent to labor camp; completes *The Story of a Real Man*; begins *The Tale of the Stone Flower***
Gandhi assassinated; state of Israel founded; Berlin Blockade begins; Eliot wins Nobel Prize for literature

1949 **Performance ban lifted in a decree signed by Stalin; composes the Cello Sonata in collaboration with Mstislav Rostropovich**
Soviet campaigns against "cosmopolitans" (Jews) and intelligentsia; China becomes communist; NATO established

1952 **Completes Seventh Symphony**
Premiere of John Cage's *4'33"*; vaccine for polio introduced; Princess Elizabeth becomes Queen of England

1953 **Dies on March 5 in Moscow**
Death of Stalin the same evening

Paris, Konstantin Korovin, n.d.

WEEKEND ONE AUGUST 8–10

FROM EAST TO WEST

PROGRAM ONE

From Russia and Back: The Career of Sergey Prokofiev

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
FRIDAY, AUGUST 8
7:30 P.M. PRECONCERT TALK: LEON BOTSTEIN
8 P.M. PERFORMANCE

Sergey Prokofiev (1891–1953)

March, from *The Love for Three Oranges*, Op. 33ter (1922)
Jeremy Denk, piano

String Quartet No. 1 in B Minor, Op. 50 (1930)
Allegro
Andante molto—Vivace
Andante
Chiara String Quartet

***Five Poems by Anna Akhmatova*, Op. 27 (1916)**
The Sun Has Filled the Room
True Tenderness
Memory of the Sun
Greetings
The Grey-Eyed King
Irina Mishura, mezzo-soprano
Julia Zilberquit, piano

Sonata No. 7, in B-flat Major, for piano, Op. 83 (1939–42)
Allegro inquieto
Andante caloroso
Precipitato
Michael Abramovich, piano

INTERMISSION

***Suggestion diabolique*, from Four Pieces, Op. 4 (1908)**
Jeremy Denk, piano

Two Songs, from *Lieutenant Kizhe*, Op. 60bis (1934)
The Little Grey Dove Sighs
Troika
John Hancock, baritone
Julia Zilberquit, piano

Five Melodies, Op. 35bis (1925)
Andante
Lento, ma non troppo
Animato, ma non allegro
Allegretto leggero e scherzando

Andante non troppo
Soovin Kim, violin
Jeremy Denk, piano

Overture on Hebrew Themes, Op. 34bis (1919; orch. 1934)
Members of the American Symphony Orchestra
Julia Zilberquit, piano
Leon Botstein, conductor

Symphony No. 1 in D Major, Op. 25, "Classical" (1916–17)
Allegro
Larghetto
Gavotta: Non troppo allegro
Finale: Molto vivace
Members of the American Symphony Orchestra
Leon Botstein, conductor

PROGRAM ONE NOTES

Sergey Prokofiev composed some of the most beloved works in the Western musical canon. His music thrives in the orchestral and theatrical repertoire even as that repertoire shrinks, ceding to the popular idioms from which it sprang. Much of his appeal stems from his brilliance as a melodicist and his invigoration of traditional genres and forms. Yet his aesthetic cannot be reduced to so simple a formula. Over the course of his career, Prokofiev accepted, rejected, and individualized major artistic trends: Symbolism, Expressionism, Futurism, Neoclassicism, and so-called Socialist Realism. The shifts in focus suggest restlessness, a struggle for self-definition that began in Sontsovka, Ukraine (where a doting mother gave him his first music lessons) and continued in the capital of Tsarist Russia (under the tutelage of Glazunov, Rimsky-Korsakov, and Nikolay Tcherepnin at the St. Petersburg Conservatory). He had a mixed experience and reception in the United States and in France, though he benefited from the exposure to Hollywood film, Broadway song, and contact with fellow composers working for the Ballets Russes and Ballets Suédois. Prokofiev spent the final third of his career in the Soviet Union, where his activities were regulated and sponsored by Stalinist cultural agencies. His music reflects the history of Modernism, but also his intermittent resistance to it. This program, a combination of the known and lesser-known Prokofiev, documents the upheavals in the career of an artist who moved against the current.

The program opens with the famous **March** from Prokofiev's second completed opera (and, in the end, his greatest operatic success), ***The Love for Three Oranges***. First heard in act II, scene I, the March introduces a series of entertainments intended to impel a hypochondriac Prince to laughter. Immediately after the Chicago premiere of the opera, the March took on a life of its own as an encore recital number, though Prokofiev tartly claimed not to understand its appeal.

His **First String Quartet** was much more carefully calibrated for success. Commissioned by the Library of Congress in 1930, the score attests to Prokofiev's study of Beethoven's and Bartók's chamber works. It stands out for its reliance on Russian folk song allusions (a rare source of inspiration for Prokofiev, ironically intended for American audiences) and for its Andante finale.

In a 1941 autobiographical sketch, Prokofiev admitted to overtaxing himself by casting the Quartet in B minor, which, because it was "just a half tone below the limits of the cello and viola range," posed an array of technical problems. As David Nice remarks, "the whole work had to be composed with this 'absent' note in mind, an interesting puzzle for his complicated mind."

Prokofiev conceived the ***Five Poems by Anna Akhmatova*** for the outstanding soprano (and fleeting love interest) Nina Koschetz. He completed the score in just four days in St. Petersburg in 1916, but its sophistication suggests long exposure, through his mother, to Symbolist and post-Symbolist (Acmeist) literature. The musical texture is hollow but impassioned, with harmonic and melodic flashbacks supplanting the thicker textures characteristic of Rachmaninoff, Prokofiev's influence in the domain of songwriting. Vivid human experiences are represented, then remembered, and finally distanced in the cycle, with the fifth song adding metaphorical depth to the first.

The creative parallels to the *Five Poems* are the **Five Melodies for Violin and Piano**, which Prokofiev initially conceived for voice (wordless vocalese) and piano. The original score dates from the end of 1920, when Prokofiev was in Los Angeles in the company, once again, of Koschetz. The transcription for violin, despite being enriched with bravura effects, preserves the intimate and intricate melodic contours of the original.

(*Left to right*) Prokofiev; Boris Anisfeld, set designer for the Chicago premiere of *The Love for Three Oranges;* and dancer Adolph Bolm, 1919

The **Seventh Sonata** is the conception of a much later time (1942) and place (Soviet Georgia). It is the most radical of the three sonatas for piano that Prokofiev composed during World War II, when he was evacuated from Moscow to the Caucasus. It was also an extremely successful testament to the fact that, in the realm of Soviet piano music, accessibility was not necessarily a precondition for acceptability. As befitted the times, critics interpreted the Seventh Sonata as an embodiment of mortal combat. The pianist Svyatoslav Richter described the first movement as plunging the listener "into the anxiously threatening atmosphere of a world that has lost its balance. . . . In the tremendous struggle that this involves, we find the strength to affirm the irrepressible life-force." The meditative middle movement suggests a process of dematerialization, owing to the erasure of links between the various melodic and harmonic patterns. The finale, a *precipitato* toccata in 7/8 time conceived as a challenge to Richter's technique, is among the most mesmerizing movements in the entire piano repertoire. The January 18, 1943 premiere was a triumph, both for Richter, who encored it to a standing ovation, and for Prokofiev, who subsequently received a lucrative Stalin Prize for it.

The second half of the program commences with Prokofiev's ***Suggestion diabolique*** (1908), a staple of his early recitals that defined him, for European and American audiences alike, as an

enfant terrible. The portentous tritone-based harmonies and relentless intensification of the opening melodic gesture suggest primal forces, or, as Prokofiev's colleague Boris Asafyev proposed, the violent rituals of the ancient peoples, the Scythians, of the Central Asian steppe.

There follow **two songs** from the score to the anti-tsarist film ***Lieutenant Kizhe*** of 1933, which is based on an anecdote about Tsar Pavel I, who reigned for five chaotic years, 1796–1801, before being murdered (the clique that killed him circulated the rumor that he was mentally imbalanced). The anecdote, which comes from a 1901 publication, concerns the creation at Pavel's court of a nonexistent officer by a scribal error. The film transforms the anecdote into a biting Gogolian satire of the absurdities of late 18th-century bureaucracy, which necessitated the interpretation of the letter, rather than the spirit, of the law to ludicrous ends.

The score for *Lieutenant Kizhe* includes 17 short passages ranging from 15 to 105 seconds in length (excluding repeats). Of these, the most popular are the romance "The Little Grey Dove Sighs" and the "Troika" carol. The romance is assigned in the film to Princess Anna Gagarina, the nonexistent Kizhe's bride-to-be; the music is a stylization of an 18th-century salon song by Fyodor Dubyansky. The "Troika" is sung during the scene of Kizhe's return by horse-drawn sled from Siberia to St. Petersburg. Prokofiev can be heard singing on the soundtrack.

The ***Overture on Hebrew Themes*** was composed in New York in the fall of 1919 for the Zimro Ensemble, whose six members were, like Prokofiev, graduates of the St. Petersburg Conservatory (Society of Jewish Music). On November 1, 1919, the group performed to lackluster reviews at Carnegie Hall; afterward, its clarinetist leader, Semyon Bellison, asked Prokofiev to write a short overture using original klezmer melodies. He at first rejected the proposal, but tinkering with the melodies at the piano, found that two of them, from a group dance and a wedding lament, quickly settled into an agreeable form, with strident solo clarinet offsetting a wistful exchange between cello and violin. To avoid symmetry, Prokofiev expanded the first melody from four measures to five; throughout the score, he enhanced registral and dynamic contrasts. The premiere of the Overture at the Bohemian Club in Manhattan in 1920 was a much-needed success for the Zimro Ensemble, enhancing its reputation and alleviating its hardscrabble existence. Evidently on the initiative of the Soviet cultural official Boris Gusman, Prokofiev rescored the Overture for small orchestra in 1934.

The program concludes with Prokofiev's illustrious **"Classical" Symphony** of 1917, which he composed along self-consciously 18th-century lines. In his autobiography, the composer asserted that "if Haydn had lived to our day he would have retained his own style while accepting something of the new at the same time." The work was more than a tribute to the Enlightenment, however: as Russian musicologist Yuriy Kholopov has revealed, Prokofiev conceived the work in reaction to the failure of his 1909 Symphony in E Minor, a Conservatory project that he hoped would garner praise from his teachers, but that instead earned sustained criticism for lapses in orchestration and style. Upset that his classmates, notably Nikolay Myaskovsky, had fared better with their diploma projects, Prokofiev vowed, several years later, to compose the work that he should have composed in the first place. "Classical" in this sense means "of the Conservatory."

The inspired work abounds with musical puns, tongue-in-cheek distortions of Haydnesque norms meant, as Prokofiev put it, to "tease the geese." The historical markers include a "Mannheim skyrocket" opening theme, Alberti bass figuration, and a Gavotte; the distortions include out-of-sync contrapuntal writing, asymmetrical phrasing, and unexpected modulations. Haydn would have blushed, but Prokofiev's hope that his symphony would actually become "Classical"—that is to say, canonic—came true almost immediately. Although it was meant to define others, the Symphony accurately defines Prokofiev as a traditionalist with modernist affinities.

—Simon Morrison

The opera *The Love for Three Oranges* takes its name from a Gozzi fairy tale, as does a turn-of-the-century Russian literary journal (pictured above with illustration by Aleksandr Golovin). The journal published the fairy tale in its inaugural issue, which is how Prokofiev became familiar with it.

PANEL ONE

Prokofiev: The Man and His Music

OLIN HALL
SATURDAY, AUGUST 9
10 A.M.–NOON
CARYL EMERSON, MODERATOR; MARINA FROLOVA-WALKER; DAVID NICE; HARLOW ROBINSON

PROGRAM TWO

Before Emigration: Teachers and Influences

OLIN HALL
SATURDAY, AUGUST 9
1 P.M. PRECONCERT TALK: DAVID NICE
1:30 P.M. PERFORMANCE

Nikolay Tcherepnin (1873–1945)

Six Quartets for Four French Horns (1910)
Nocturne
Ancienne chanson allemande
La chasse
Choeur dansé
Un chant populaire russe
Un choral
Julia Pilant, David Smith, Chad Yarbrough, Kyle Hoyt, horn

Reinhold Glière (1875–1956)

Ballad, Op. 4 (1902)
Sophie Shao, cello
Ieva Jokubaviciute, piano

Sergey Taneyev (1856–1915)

Andantino semplice (n.d.)
Ieva Jokubaviciute, piano

Nikolay Medtner (1880–1951)

***Fairy Tale*, Op. 26, No. 1 (1910–12)**

Arabesques, Op. 7, No. 3: Tragedy Fragment (1901–04)
Ieva Jokubaviciute, piano

Sergey Prokofiev (1891–1953)

***Mimolyotnosti* [Visions fugitive], Op. 22 (1915–17)**
Lentamente
Andante
Allegretto
Animato
Molto giocoso
Con eleganza
Pittoresco
Commodo
Allegretto tranquillo
Ridicolosamente
Con vivacita
Assai moderato
Allegretto
Feroce
Inquieto
Dolente
Poetico
Con una dolce lentezza
Presto agitatissimo e molto accentuato
Lento irrealmente
Jeremy Denk, piano

INTERMISSION

Sergey Prokofiev

Two Poems, Op. 9 (1910–11)
There Are Other Planets (Balmont)
Boat Adrift (Apukhtin)
Dina Kuznetsova, soprano
Ieva Jokubaviciute, piano

Igor Stravinsky (1882–1971)

Three Movements from *Petroushka*, for piano (1910–11; arr. 1921)
Danse russe: Allegro giusto
Chez Pétrouchka: Stringendo
La semaine grasse: Con moto
Michael Abramovich, piano

Aleksandr Glazunov (1865–1936)

String Quintet in A Major, Op. 39 (1891–92)
Allegro
Scherzo: Allegro moderato
Andante sostenuto
Finale: Allegro moderato
Chiara String Quartet
Sophie Shao, cello

Prokofiev and Stravinsky aside, music history has not been kind to the composers on today's concert. With their works long forgotten, their names seemingly survive solely to fill chronological gaps in the narrative of Russian music and only in relation to more illustrious predecessors (such as Tchaikovsky and Rimsky-Korsakov), contemporaries (like Scriabin and Rachmaninoff), and descendants (Stravinsky and Shostakovich). Here they are invoked as teachers of and influences on Prokofiev.

Why such neglect? Falling between two eras, none of these once-prominent musicians makes the leap from the 19th to the 20th century; instead of embracing Modernism, their works cap off the tradition of Russian Romanticism, synthesizing the stylistic developments of its two branches, "nationalist" and "cosmopolitan." In the former, *kuchkist* branch are the composers of the "mighty handful" (including Balakirev, Musorgsky, Borodin, and Rimsky-Korsakov), who leaned heavily on folk-based, distinctively "Russian" elements in their music. The latter "conservatory" branch, with composers like Anton Rubinstein and Tchaikovsky, strove for a more universal (read, Austrian-Germanic) sound. The ideological divide between the two was partly real and partly imagined, their relationship complex and nuanced.

Nikolay Karlovich Medtner, Viktor Stemberg, 1906

By the 1880s the nationalist and cosmopolitan camps had re-formed as two compositional schools populated by faculty and graduates of conservatories in St. Petersburg and Moscow. Aleksandr Glazunov, Nikolay Tcherepnin, and Stravinsky identified with the former school; Sergey Taneyev, Reinhold Glière, and Nikolay Medtner represented the latter. Only Prokofiev belonged to both.

The Moscow School

Sergey Taneyev spent his life juggling the roles of composer, pianist, professor, and director at the Moscow Conservatory. A member of the class of 1875 at the Conservatory, he studied composition with Tchaikovsky and piano with Nikolay Rubinstein. Despite his legendary pianistic ability (he premiered almost all of Tchaikovsky's piano music), Taneyev was above all a composer and teacher. Fascinated with the historical evolution of musical forms and styles, he had a fatal attraction to polyphony—fatal because his music has always been viewed as hyper-intellectual, even philosophical. A master contrapuntalist, Taneyev believed that the future of Russian music would be secured only through counterpoint, which thus became the central subject of his research and teaching. Taneyev tried to instill his regard for formal logic and contrapuntal complexity in his many students, among them Scriabin, Rachmaninoff, Glière, and Medtner, while also encouraging their stylistic idiosyncrasies.

Today Taneyev is best known for his four symphonies, the opera-trilogy *Oresteia*, and a series of string quartets. His piano output—composed almost entirely before 1900—occupies a

small place in his oeuvre but exemplifies his stylistic eclecticism. Each of his piano pieces is monothematic, taking one particular theme and developing it fully.

Taneyev was musical father to **Reinhold Glière**, who viewed himself as Tchaikovsky's musical grandson. Glière studied at the Moscow Conservatory between 1894 and 1900, initially devoting equal attention to violin and composition but coming to settle on composition as his primary occupation. A composer of three symphonies, numerous operas, ballets, and other epic works, he was also at home with chamber genres. From his very first opus (the 1898 String Sextet), he was especially admired for his ability to highlight the individuality of each instrument—whether within a two-instrument combination, as in the **Ballad**, or larger ensemble. The Ballad proves a basic point about Glière's music: his songlike melodic style overshadows every other facet of his art, including his gift for endlessly developing a theme. Abundant, overriding lyricism and boundless variation are evident in his treatment of the Ballad's melody.

Aleksandr Glazunov, Ilya Repin, n.d.

Glière's contemporary **Nikolay Medtner** completed his studies as a pianist in 1900 but began to compose professionally only three years later. From the start, he devoted himself almost exclusively to piano-centered genres. Known among his contemporaries as the "Russian Brahms," Medtner was one of three superstar pianist-composers from Moscow (the others being Scriabin and Rachmaninoff). Like Rachmaninoff, Medtner adhered to Romantic ideals; unlike Rachmaninoff, he was incapable of adjusting to the new musical world of the 20th century. Between 1905 and 1928 Medtner wrote seven sets of *Skazki* (Tales) for solo piano—narrative, miniature compositions without a specific story. Despite the music's strict tonal harmony and highly polyphonic textures, Medtner nevertheless was able to achieve, in the words of Boris Asafyev, "heightened emotional temperature."

The St. Petersburg School

Aleksandr Glazunov's compositional career began when he was 14. After only two years of private study with Rimsky-Korsakov, this musical wunderkind completed his first symphony and first string quartet (1882), astonishing such critics as Tchaikovsky with his precocious mastery of form. Glazunov's early works reveal the influences of Balakirev and Rimsky-Korsakov, but in the early 1890s he fell under the spell first of Tchaikovsky and then Taneyev (both his friends), suffering a musical identity crisis as a result. Rejecting the "Russian" idiom of his teachers, he instead embraced a more European musical style, as is evident in the cyclic **String Quintet**, which features two cellos à la Schubert. As always, Glazunov's music displays extraordinary polish in its form, melody, harmony, and counterpoint. The calm lyricism may lack the overpowering drama of Tchaikovsky or expressivity of Taneyev but remains ever present. The Quintet marks the beginning of Glazunov's artistic maturity, which culminates with such works as his Fifth Symphony and ballet *Raymonda*.

Like Glazunov, **Nikolay Tcherepnin** was a student of Rimsky-Korsakov. Having graduated from the Conservatory in 1898, he returned there to teach in 1905, becoming the first in Russia to offer conducting courses. In addition to his conducting engagements throughout St. Petersburg, Tcherepnin conducted and composed for the legendary Ballets Russes (1909–14). While grounded in 19th-century musical traditions, Tcherepnin welcomed contemporaneous music—especially the music of French composers, Scriabin, and Prokofiev, whose work he championed. None of this shows through, however, in his **Six Quartets for Four French Horns**, which sound as if they were written by Glazunov himself. Tcherepnin's horn writing is as idiomatic as it is Romantic, though ironically the last piece harmonizes the famous chorale tune "Wachet auf."

Igor Stravinsky would surely refuse to be enrolled in any specific school, to say nothing of being grouped with Glazunov and Tcherepnin. His serious compositional studies began late—when he had already turned 20. Perhaps because of his age, instead of sending him to the Conservatory, Rimsky-Korsakov took him on as a private student and apprentice. Although Stravinsky's early works written under Rimsky's tutelage (from 1903 to 1908) impressed audiences, it was not until Diaghilev commissioned a ballet in 1909 that Stravinsky's star began to shine. His *Firebird* (1910) was the first major collaboration, with ***Petroushka*** following a year later. Prokofiev heard both in 1913, along with the newly composed *Rite of Spring*, and reacted to their harmonic, tonal, rhythmic, and orchestral (but still Romantic) brutality in his own *Scythian Suite* (1914–15). The influence between compatriots was to some extent mutual: in its militant virtuosity, the three piano movements from *Petroushka* resemble many of Prokofiev's piano pieces from the 1910s.

The Prokofiev School

By the time his mother turned to Taneyev for advice about her son's musical talents, **Sergey Prokofiev**—then 11 years old—already had several compositions to his credit. Greatly impressed by the boy, Taneyev recommended systematic studies in music harmony with Glière, who spent the summers of 1902 and 1903 teaching Sergey the craft of composition. Although Prokofiev planned to enter the Moscow Conservatory in 1904, Glazunov convinced his mother that Sergey should instead attend the St. Petersburg Conservatory. There he studied orchestration with Rimsky-Korsakov, composition with Anatoly Lyadov, conducting with Tcherepnin, and piano with Anna Yesipova. Aided by his exceptional abilities and solid training with Glière, Prokofiev progressed easily from one course level to the next. He graduated in 1909 with a degree in composition and 1914 with a degree in piano.

Early on Prokofiev developed a reputation for being something of a musical enfant terrible; many of his works were so experimental that his rather conservative teachers (and especially the Conservatory's director Glazunov) were frankly appalled. For fear of conflict, Prokofiev avoided showing his compositions to them. Instead, he performed his works (from 1908 on) at the more amenable "Evenings of Contemporary Music" and shared them with his Moscow friends, Taneyev and Glière.

Prokofiev's music in the 1910s was radically fresh in its bold harmonic syntax, striking modulations, tonal haziness, and rhythmic vitality. Especially notable was the music's aggressive, anti-Romantic pianism. These qualities abound in the pieces on today's program. ***Mimolyotnosti*** (or *Visions fugitives*) epitomizes Prokofiev's early piano style and can be summed up in a sin-

The St. Petersburg Conservatory. *Left to right*: (*front row*) E. Bezsonova; A. Shulzinger; I. Nodelman; R. Ospoval; K. Anisimova; V. Alpers; (*second row*) L. Glagoleva; N. Popava; Alexei Petrovich, history teacher; N. V. Balaev, Russian literature teacher; the priest Petrov, ecclesiastical law teacher; the director of the Conservatory, A. K. Glazunov; O. Abramycheva; N. I. Abramycheva, assistant inspector for the academic program; A. Flige; E. Kadovskaia; E. Shvarts; Samariatinova; (*third row*) M. Piastro; I. Gvirtsman; K. Vansheldt; A. Shmidt; N. Vilik; S. Prokofiev; I. Dobrzhemets. 1908

gle word: iconoclastic. The title of this 20-piece cycle of character pieces comes from a poem by Konstantin Balmont, who also penned the text to one of the **Two Poems** (the author of the second song is Alexey Apukhtin). The songs reflect Prokofiev's fascination with Symbolist poetry. Unlike his piano works, they fit comfortably within the tradition of Russian high art song, the *romance*, revealing that Prokofiev—a composer very much of the 20th century—nevertheless owes much to an older generation.

—Daniil Zavlunov

PROGRAM THREE

The Silver Age: Mystic Symbols

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER

SATURDAY, AUGUST 9

7 P.M. PRECONCERT TALK: SIMON MORRISON

8 P.M. PERFORMANCE: AMERICAN SYMPHONY ORCHESTRA, CONDUCTED BY LEON BOTSTEIN, MUSIC DIRECTOR

The Bard Music Festival thanks Drs. Edwin Seroussi and Leonid Butir from The Hebrew University of Jerusalem, Israel, for bringing the work by Joseph Achron to our attention, and Dr. Butir for preparing the score and parts.

Nikolay Rimsky-Korsakov (1844–1908)	***Sadko*, Op. 5 (1891–92)**
Aleksandr Scriabin (1871–1915)	***Le poème de l'extase*, Op. 54 (1905–08)**
Joseph Achron (1886–1943)	***Epitaph, to the Memory of Aleksandr Scriabin*, Op. 38 (1915)**
Sergey Prokofiev (1891–1953)	**Piano Concerto No. 1 in D-flat Major, Op. 10 (1911–12)** Allegro brioso Andante assai Allegro scherzando *Blair McMillen, piano*

INTERMISSION

Anatoly Lyadov (1855–1914)	***The Enchanted Lake*, Op. 62 (1909)**
Sergey Prokofiev	**Symphony No. 3 in C Minor, Op. 44 (1928)** Moderato Andante Allegro agitato Andante mosso—Allegro agitato

PROGRAM THREE NOTES

In Russia, the 25-year period that preceded the 1917 Revolution is known as the Silver Age, an era of astonishing development in the visual arts, literature, and music. "Mystic" Symbolism gradually supplanted Realism as the dominant aesthetic, with artists questioning the assumptions of science and institutionalized religion through engagement with the occult, immersion in legend and myth, and a fanciful impulse to combine art and life. Doubtless the most innovative (and outlandish) composer of the period was Aleksandr Scriabin, who, like the Symbolist poets Valery Bryusov and Vyacheslav Ivanov, believed in the power of music to transform reality. His recitals were conducted as séances; enriched harmonies and outré voice-leading served as hallucinogens. His colleagues denounced Symbolism for its solipsism

OPPOSITE PAGE *The Swan Princess*, Michail Vrubel, n.d.

and decadence, but even the most conservative among them—namely, Rimsky-Korsakov—fell briefly under the Symbolist spell. The young Prokofiev absorbed its techniques but defined himself as its Modernist antipode.

Nikolay Rimsky-Korsakov, *Sadko*, Op. 5

Lyadov drew inspiration for *The Enchanted Lake* from Rimsky-Korsakov's tone poem *Sadko*, whose subject derives from a ballad about a seafaring merchant and Orpheus-like musician, Sadko. Having been dragged to the bottom of the sea by the Sea King, Sadko is compelled to play his *gusli* (East European hammered dulcimer) in a bid to wed the Sea King's mermaid daughter—a rousing performance that roils the waters and sinks several ships. The score is a masterpiece of concise musical pictorialism, with ostinato patterns denoting swirling currents and the preternatural sound of the tone-semitone (octatonic) scale narrating Sadko's descent to the undersea kingdom.

Aleksandr Scriabin, *Le poème de l'extase*, Op. 54

Although Rimsky-Korsakov and Scriabin shared compositional techniques (the octatonic scale is a staple of both of their works), their aesthetic outlook could not have been more different. Rimsky-Korsakov was a positivist and a pragmatist; Scriabin held fast to grandiose concepts and utopian dreams, with only death cutting short his plans for an all-embracing, apocalyptic *Mysterium*. The precursor to the *Mysterium*, *Le poème de l'extase* sprang from an "orgiastic" poem touted by the composer as his personal manifesto. The music expresses the central concept of the text: the desire to dissolve individual desire and the individual ego in a state of divine repose. The massive score unfolds in a free sonata form, with a solo trumpet assuming the role of a Nietzschean protagonist and the unbearable harmonic tension released in a climatic C major, articulating what the Symbolist poet Ivanov termed a blinding "breakthrough" into cosmic consciousness.

Joseph Achron, *Epitaph, to the Memory of Aleksandr Scriabin*, Op. 38

Scriabin died at age 43 from blood poisoning, a bathetic event that shocked friends and foes alike. Perhaps the most deeply affected was Joseph Achron, who, as a student of the St. Petersburg Conservatory, had studied with Lyadov and, later, Maximilian Shteinberg, Rimsky-Korsakov's son-in-law. It is said that Achron composed his *Epitaph* in one sitting the night he learned of Scriabin's passing. The score unfolds in a fashion evocative of its dedicatee's prescription for spiritual emancipation, moving from a funeral march to a primal wordless chorus (played by brass), and then, following a restless instrumental section, to a reprise of the chorus in a triumphant major key.

Sergey Prokofiev, Piano Concerto No. 1 in D-flat Major, Op. 10

The first half of the program concludes with Prokofiev's creative response both to Scriabin's aesthetic and to the oft-denounced conservatism of his Conservatory professors. His First Piano Concerto, written in hopes of winning the Anton Rubinstein Prize in composition, is headstrong and impatient—much like the composer himself during this period. It also announces the principal features of what would become Prokofiev's mature style: the classical (in form), the modern (in harmony and orchestration), the motoric (in rhythm), and the lyrical (in melody). Some of the most egregious sounds appear in the middle section, where the harmonic flux is nothing short of dizzying. Here Prokofiev's penchant for grotesque

The Chinese Pavilion, Alexander Nikolaivich Benois, 1906

parody is clearly audible, especially as the section galumphs to a close. In his diary, Prokofiev referred to his eventual winning of the Rubinstein competition as a personal triumph over shopworn tradition: "[My victory] represented not a pat on the head proper to a model student, but on the contrary, the striking out on a new path, my own path, which I had established in defiance of routine and the examination traditions of the Conservatory."

Anatoly Lyadov, *The Enchanted Lake*, Op. 62

Lyadov, one of Prokofiev's professors at the St. Petersburg Conservatory, was a habitual procrastinator who suffered creative paralysis and, as a consequence, periods of extreme self-doubt. He never managed to complete a large-scale work, excelling instead at musical miniatures. His most popular tone poems—*Baba Yaga*, *Kikimora*, and *The Enchanted Lake*—draw from Russian fairy tales while also reusing musical material from an unfinished fantastic opera. Within *The Enchanted Lake*, an ethereal nightscape, harps and the upper woodwinds represent the scattering of starlight on water and undulating ninth chords evoke the essential Symbolist condition of timelessness. Accustomed to disappointment, Lyadov marveled at his own achievement: "How picturesque it is," he wrote to a friend. "How clear, the multitude of stars hovering above the mysteries of the deep. . . . One has to feel the change of the colors, the chiaroscuro, the incessantly changeable stillness and seeming immobility."

Prokofiev, Symphony No. 3 in C Minor, Op. 44

The other Prokofiev score on the program that bears the strong imprint of Symbolism is his Third Symphony, which came into being after a production of *The Fiery Angel* (the 1927 opera providing its musical material) fell through. Not wanting a work into which he had "stuffed" so much creativity to languish, Prokofiev fashioned an orchestral suite that he hoped would stand on its own as a symphony. Even so, the symphony cannot be separated from its inspiration in the Symbolist novel of the same title by Valery Bryusov, which concerns a maiden (Renata) obsessed with real or imagined visions of a fiery angel (Madiel), and the attempts of a smitten knight (Ruprecht) to cure her of her obsession. The first movement, in sonata form, blends the anguished themes associated with Renata, including her cries for release from her painful visions, and the themes associated with the infatuated, thickheaded Ruprecht. The tumultuous opening of the movement contrasts with its eerie, ostinato-driven close. The second movement features a modal theme from the opening of act V of the source opera (set in a convent), which in turn derives from music originally conceived by Prokofiev for an unrealized string quartet. The other themes in the movement are associated with the act I fortuneteller and the act IV cameo appearance of Mephistopheles and Faust. The music does not express anything specific; instead, as Prokofiev himself remarked, it is "abstract and metaphysical in character." Movement three derives from the scene in which Renata conducts a failed séance (knocks on the door suggest the arrival of the fiery angel Madiel, but the sound soon dies away, leaving the maiden stricken and Ruprecht at the end of his tether). The explosive finale adapts the music from one of the opera's discordant entr'actes. Like so much of the symphony, this movement bears more than a whiff of brimstone, but by the end, Prokofiev liberates himself from its discordant, mystic Symbolism. If *The Fiery Angel* explores the dark side of the Silver Age, the symphony that is based on it strives ultimately for the light.

—Stephen Press and Simon Morrison

Aleksandr Scriabin,
Aleksandr Golovin, n.d.

PANEL TWO

Prokofiev and Composing for Stage and Film

OLIN HALL

SUNDAY, AUGUST 10

10 A.M.–NOON

SIMON MORRISON, MODERATOR; KEVIN BARTIG; CARYL EMERSON; JOAN NEUBERGER

PROGRAM FOUR

The Paris Years

OLIN HALL

SUNDAY, AUGUST 10

1 P.M. PRECONCERT TALK: BYRON ADAMS

1:30 P.M. PERFORMANCE

Francis Poulenc (1899–1963)

Trio, Op. 43 (1926)
Presto
Andante
Rondo
Laura Ahlbeck, oboe
Marc Goldberg, bassoon
Ieva Jokubaviciute, piano

Darius Milhaud (1892–1974)

From *Le train bleu*, Op. 84 (1924; arr. Milhaud)
No. 7: Entrée du joueur de golf et valse avec Pelouse
Anna Polonsky, piano

Germaine Tailleferre (1892–1983)

***Six chansons françaises*, for soprano and piano (1930)**
Non, la fidélité (Lataignant)
Souvent un air de vérité (Voltaire)
Mon mari m'a diffamée (Anon.)
Vrai Dieu, qui m'y confortera (Anon.)
On a dit mal de mon ami (Anon.)
Les trios présents (Sarrazin)
Amy Burton, soprano
Philip Edward Fisher, piano

Arthur Honegger (1892–1955)

***Le cahier romand* (1921–23)**
Calme
Un peu animé
Calme et doux

Les Six
(Germaine Tailleferre, Darius Milhaud, Arthur Honegger, Louis Durey, Francis Poulenc, Jean Cocteau, Marcelle Meyer-Bertin, Jean Wiener)
Jacques Blanche, 1922

Rythmé
Egal
Anna Polonsky, piano

Sergey Prokofiev (1891–1953)

Quintet in G Minor, Op. 39 (1924) (*Trapeze*)
Theme and Variations: Moderato
Andante energico
Allegro sostenuto, ma con brio
Adagio pesante
Allegro precipitato, ma non troppo presto
Andantino
Laura Ahlbeck, oboe
Laura Flax, clarinet
Erica Kiesewetter, violin
Nardo Poy, viola
Jordan Frazier, double bass

INTERMISSION

Maurice Ravel (1875–1937)

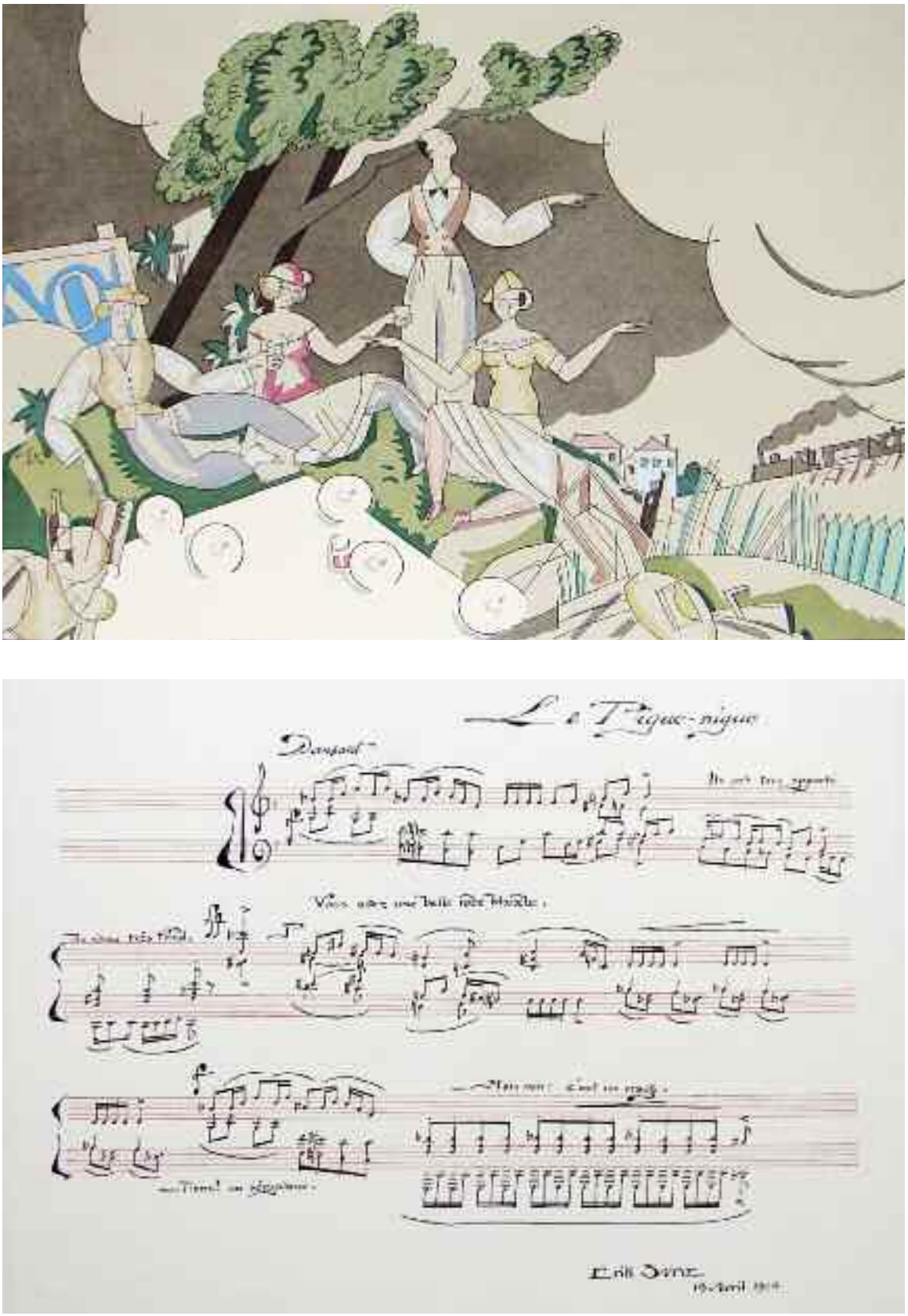
***Chansons madécasses* (1926) (Parny)**
Nahandove
Aoua!
Il est doux
Amy Burton, soprano
Janet Arms, flute
Robert Martin, cello
Philip Edward Fisher, piano

Georges Auric (1899–1983)

Trio in D Major (1938)
Décidé
Romance
Final
Laura Ahlbeck, oboe
Laura Flax, clarinet
Marc Goldberg, bassoon

Erik Satie (1866–1925)

From *Sports et divertissements* (1914)
Le golf
Le tango
Le tennis
Le pique-nique
Le traineau
Anna Polonsky, piano



(*Top*) Illustration by Charles Martin for Erik Satie's *Le pique-nique*. (*Bottom*) Satie's score.

Igor Stravinsky (1882–1971) **Octet (1922–23)**
Sinfonia
Tema con Variazioni
Finale
Diva Goodfriend-Koven, flute
Laura Flax, clarinet
Marc Goldberg and Maureen Strenge, bassoon
Carl Albach and John Dent, trumpet
Richard Clark and Jeffrey Caswell, trombone

PROGRAM FOUR NOTES

Conceived as a sort of objet d'art in 1914 but published by Parisian fashion editor Lucien Vogel in 1925, the collection ***Sports et Divertissements*** was a collaboration between illustrator Charles Martin (1884–1934) and composer **Erik Satie**. According to a stubborn anecdote, Vogel originally approached Stravinsky about writing a group of brief piano pieces to accompany Martin's drawings of popular entertainments and leisure activities; after the 1913 premiere of *The Rite of Spring*, however, Stravinsky's price was too steep. Vogel turned to Satie, offering a more reasonable fee, but the composer refused to take *so much* money for a commission. Perhaps facetious, perhaps sincere, Satie eventually agreed on a sum.

Unbarred and without time signatures, Satie's 21 miniatures for *Sports* are laced with performance directions, short phrases, and surrealistic asides. For example, in the 11th miniature, "Le golf," Satie sarcastically notes, "The Colonel is wearing a Scotch tweed of a violent green hue." Intended as a sort of interpretive cue for the performer's eyes only, Satie's running commentary emphasizes the pictorial, gestural quality of each musical vignette. The comments in the score often mock the very notion of musical expressivity; the opening "Choral inappetissant" ("Unappetizing Chorale") includes the markings *rébarbatif*, *hargneux*, and *hypocritement* (offputting, snarly, and hypocritically).

Such irreverence likely seemed anathema in the wake of World War I. Even so, certain aspects of Satie's style—its unpretentiousness, directness, brevity, clarity, and distaste for emotionalism—exemplify French musical culture in the 1920s and the ascendant aesthetic of Neoclassicism. Less a specific style or technique than a broad aesthetic conceit, Neoclassicism describes the widespread but highly diversified trend toward classicization following the Great War. Compositions in this vein construct an imaginary and idealized musical past through a deliberate exercise in historical anachronism and stylistic disjunction. Living in Paris during this period, Prokofiev too wrote in a neoclassical idiom and associated with all of the composers on this program; together their works embody and reflect the historical, social, and cultural cosmopolitanism of Paris between the wars.

Premiered in Paris in 1923, **Igor Stravinsky**'s **Octet** is typically considered the benchmark of the new, neoclassical style. Stravinsky's Neoclassicism, according to the music historian Richard Taruskin, is phonological and morphological: it sounds similar to and takes the shape of 18th-century music, but employs a harmonic vocabulary and certain structural devices (ostinatos especially) that are decidedly modern and uniquely Stravinskian. His Neoclassicism is a

rhetorical device that finds force in the collision of the two eras and idioms; as Taruskin contends, "the opening trills" of the first movement "say 'eighteenth-century' without actually sounding like eighteenth-century music, because the harmony and voice leading in which they are embedded would have been impossible in the eighteenth century."

Understood as conceptual dissonance, Neoclassicism can also be characterized as an ironic practice of self-parody in terms of the music "itself" and the individual composer. The Octet not only adopts the forms of conventional 18th-century chamber music genres—the first movement is in sonata form, the second is a theme and variations movement, the third a contrapuntal coup—but also copies several of Stravinsky's own hallmarks, including the octatonic (alternating whole- and half-step) scale, heard in the melody of the second movement. Later, this movement also smartly mimes several recognizable dance forms, obliquely alluding to Stravinsky's fame as a ballet composer.

Trapeze

At the conclusion of the war in 1918, French writer and playwright Jean Cocteau (1889–1963) published a new music manifesto, *Le coq et l'arlequin* (*The Cock and the Harlequin*), hailing a unique French musical aesthetic. Against the hyper-emotionalism of German music (Wagner, Strauss, the Second Viennese School), Cocteau argued that French composers should cultivate a refined, detached simplicity: "not music one swims in, nor music one dances on; music on which one walks." Cocteau hears this new musical consciousness in works by a small group of Satie's younger students: Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre. Christened *Les six* by journalist Henri Collet in 1920, these composers collaborated on the small solo piano collection *L'album des six* and the Cocteau ballet *Les mariés de la Tour Eiffel* (both 1921, *Les mariés* minus Durey), which admirably emulates Satie's iconoclasm and satiric wit. Their individual compositions from the 1920s–30s display more personal approaches to neoclassicist and other modernist aesthetics. **Poulenc**'s **Trio,** Op. 43, and **Auric**'s **Trio in D Major**, for example, demonstrate a more temperate, Stravinskian perspective. **Honegger**'s piano collection ***Le cahier romand*** (1921–23) perhaps reflects his Swiss synthesis ("un romand" is a French-speaking inhabitant of Switzerland) of French and German musical aesthetics; its five brief movements are at turns dissonant and expressive, dance-like and rhythmic, concise and impressionistic.

Likewise, **Prokofiev**'s **Quintet in G Minor, Op. 39,** can be considered neoclassical in its traditional genre and forms even as its roots lay in a ballet conceived before the Great War. The Quintet derives from *Trapeze,* a so-called "circus ballet" that Prokofiev developed for Boris Romanov (1891–1957), choreographer and director of the Berlin-based dance company The Russian Theater. A reworking of an earlier Romanov production, *What Happened to the Ballerina,*

the Chinamen, and the Tumblers (1913–14), the original 1924 scenario for Prokofiev's *Trapeze* called for five major scenes: an opening solo for the Ballerina, a dance of the Boors and an ensemble, an energetic scene for the Tumblers, a dramatic duel that culminates in a deadly firecracker explosion, and the death of the Ballerina. Roughly equivalent to the Quintet's six movements, the narrative trajectory of the ballet finds happy (but dissonant!) realization in the opening theme and variations movement (Ballerina solo), plodding *andante* second movement (Boors), light *fugato* third movement (Tumblers), suspenseful and gestural fourth and fifth movements (duel), and funeral march (Ballerina's death).

The piano reduction of **Milhaud**'s ***Le train bleu*, Op. 84,** is similarly adapted from Milhaud's 1924 ballet collaboration with Cocteau. A "danced operetta," *Le train bleu* is blatantly nonnarrative, a disjointed series of scenes (and in the score, dance forms) that depict the arrival of various stereotypical vacationers at a crowded summer beach.

Although the historicizing tendencies of early 20th-century Neoclassicism tended to call upon the music of the 18th-century (particularly Bach and Viennese Classicism) as its primary interlocutor, broader antiquarian inclinations were also central to Parisian modernism between the wars. **Tailleferre**'s ***Chansons françaises***, for soprano and piano, set a collage of 15th-, 17th-, and 18th-century poems that deal with the dissolution (and disillusion) of love. Model French *mélodie*s, Tailleferre's brief, sparse settings highlight the potent pessimism and dramatic resentment in the poems. **Maurice Ravel**'s 1926 ***Chansons madécasses*** set three 18th-century translations of Madagascan poetry by French poet Évariste de Parny (1753–1814). The first song narrates the anticipation and arrival of a lover, the second song a confrontation and cautionary tale of European colonization, and the third a tropical pastoral scene. Ravel's setting is both evocative and violent: the anticipation of the arrival of the lover in the first song is circumscribed and taut; the solo cello accompaniment limited to tracing a single, undulating, and undirected path up and down a single octave; the voice constricted to tense declamation; and the piano accompaniment is brutal at the composer's interpolated "Aoua!" cry in the second song. Parny's so-called translations are actually spurious, wholly a French invention and not Madagascan in origin at all. Like Neoclassicism, these songs capitalize on the false memory of an imaginary past.

—Jennifer Eberhardt

PROGRAM FIVE

The Cult of the Child

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
SUNDAY, AUGUST 10
5 P.M. PRECONCERT TALK: MARY E. DAVIS
5:30 P.M. PERFORMANCE: AMERICAN SYMPHONY ORCHESTRA AND GUESTS FROM THE BARD COLLEGE CONSERVATORY OF MUSIC

Erik Satie (1866–1925)	***Gymnopèdies*** **(1888; orch. 1896 Debussy)** *American Symphony Orchestra and Guests* *Eckart Preu, conductor*
Francis Poulenc (1899–1963)	***L'histoire de Babar, le petit élephant*****, Op. 129 (1940–45)** *Michael York, narrator* *Lucille Chung, piano*
John Alden Carpenter (1876–1951)	***Krazy Kat*** **(1921, rev. 1940)** *American Symphony Orchestra and Guests* *Eckart Preu, conductor*

INTERMISSION

Maurice Ravel (1875–1937)	***Ma mere l'oye: Cinq pièces enfantines*** **(1908–10)** Pavane de la Belle au bois dormant Petit Poucet Laideronnette, impératrice des pagodes Les entretiens de la Belle et de la Bête Le jardin féerique *Alessio Bax and Lucille Chung, piano*
Sergey Prokofiev (1891–1953)	**From *Three Songs for Children*, Op. 68 (1936) (Barto)** The Chatterbox *Dina Kuznetsova, soprano* *Lucille Chung, piano* ***Peter and the Wolf*****, Op. 67 (1936)** *Michael York, narrator* *American Symphony Orchestra and Guests* *Eckart Preu, conductor*

PROGRAM FIVE NOTES

The "cult of the child" celebrates both past and future, what has been left behind as well as what yet lies ahead—for individuals as for a culture. Indulging in nostalgia, adults may look back on childhood as a time of ease and comfort, leisure and freedom; children, however, just want to grow up and get out. And whereas cultural conservatives generally see the educa-

Peter and the Wolf, Ben Shahn, n.d.

tion of children as a means of perpetuation, progressives welcome the possibility of transformation. A similar kind of Janus-faced perspective defines the modernist impulse in general and the neoclassical aesthetic in particular. Music that draws upon the past refuses to take refuge there, trafficking in familiar forms and styles only to estrange them in the name of progress.

The composers on this program do not regress personally or musically, and their didactic works empower young performers and audiences alike. They embrace the illogic of childhood as a time of wonderment and possibility before (musical) convention limited (musical) imagination. These pieces happily shrug off the real world of grown-up concerns to tell fanciful tales of enchanted realms and dancing animals in decidedly mature terms, using the full complement of contemporary harmonic, melodic, and rhythmic idioms to educate listeners—of any age—in the ways of modern music. All children are artists, Picasso asserted. The problem is how to remain so as an adult.

Erik Satie, *Gymnopèdies*

Originally composed for piano solo in 1888, the delicate, crystalline *Trois Gymnopèdies* are perhaps the most well-known compositions by the French iconoclast Satie. Sustained and slow, each of the *Gymnopèdies* is formally and melodically repetitive, with a narrow melodic ambitus that admits a surprisingly wide number of harmonic dissonances. Often described as modal, the *Gymnopèdies* aim at a radically new sort of diatonicism. Satie uses dissonant chords and intervals that, in traditional harmonic practice, would require resolution, but which, owing to Satie's novel syntax, sound consonant.

Despite being classmates at the Paris Conservatoire in the early 1880s, Claude Debussy and Satie only met in late 1891 or early 1892, after which they routinely convened to discuss their work. In 1896, Debussy orchestrated the first and third of Satie's *Trois Gymnopèdies*.

Francis Poulenc, *L'histoire de Babar, le petit élephant*, Op. 129

Poulenc and Prokofiev were good friends, having met in Paris during the 1920s. Both skilled melodists, their music displays similar modernist tendencies toward irony and wit as well as a shared sense of extended tonal harmony. Poulenc's *Babar* does not aim for the sort of pedagogy of musical form demonstrated by *Peter and the Wolf* but exudes the same good humor —even in the midst of war. Poulenc's musical dramatization was written for piano and narrator in German-occupied Touraine and orchestrated just before the composer's death in 1962 by Jean Françaix (1912–97).

First published in 1931, the children's storybook *L'histoire de Babar, le petit élephant* was written and illustrated by Jean de Brunhoff (1899–1937). The story follows little Babar's journey from the jungle to the city, his wedding to Celeste, and his ultimate coronation as King of the Elephants.

The episodic, vignette-like construction of Poulenc's music resembles the illustrations of children's storybooks; though some themes occasionally recur (usually when motivated by the plot, as when Babar sadly recalls his dead mother), they are not as tightly bound to characters as are Prokofiev's themes in *Peter.* Nevertheless, *Babar* employs several generalized musical features in its elaboration of the narrative action: a walking bassline for the marching elephants, a waltz rhythm for Babar's initial encounter with civilization, and a learned, contrapuntal style and chorale texture for the coronation ceremony.

John Alden Carpenter, *Krazy Kat*

Prokofiev and Carpenter met in 1918, when Prokofiev's first tour of the United States brought him to Chicago. The city proved most hospitable—more welcoming, certainly, than New York—and so Prokofiev returned on each American tour. In 1921, while in Chicago for the world premiere of his new opera *The Love for Three Oranges,* Prokofiev heard a run-through performance of Carpenter's new ballet, *Krazy Kat*.

Carpenter's daughter Ginny suggested the unusual subject: cartoonist George Herriman's comic strip of the same name. Herriman created the principal characters of *Krazy Kat*—sentimental and susceptible Krazy Kat; mischievous and wily Ignatz Mouse, Krazy's object of affection; and Offisa Pupp, the canine constabulary—in 1910, publishing a regular strip under the aegis of American newspaper mogul William Randolph Hearst from 1913–44. Carpenter and Herriman's collaboration on the scenario for the ballet began in 1917. The score calls for a small chamber orchestra with added saxophone and percussion, an ensemble akin to contemporary dance bands. The work's subtitle, *A Jazz Pantomime*, highlights Carpenter's conscious attempt to incorporate elements of modern jazz and dance music into the score, including musical quotes of popular songs, several foxtrots, waltzes, a military march, habanera, and blues solo. *Krazy Kat*'s scenario is a sort of meta-commentary on the work's own genesis and musical representation of images in general. Prokofiev noted the performance in his diary and lauded Carpenter's orchestration—no small thing for a composer generally stingy with praise.

Maurice Ravel, *Ma mere l'oye: Cinq pièces enfantines*

Ravel's collection *Ma mere l'oye* (*Mother Goose Suite: 5 Children's Pieces*) for piano four-hand comprises five brief movements, four of which are based on popular fairy tales. "Pavane de la Belle au bois dormant" (The Pavane of Sleeping Beauty) is based on the familiar story by 17th-

century writer Charles Perrault and is named after the 16th-century court pavane, a measured, duple-meter processional; Perrault's "Petit Poucet" (Tom Thumb) and his unfortunate trail of bread crumbs is the topic of Ravel's second movement. The term "fairy tale" (*contes de fée*) was invented by Perrault's rival, Marie-Catherine d'Aulnoy, and Ravel's "Laideronnette, impératrice des pagodes" (Little Ugly, Empress of the Pagodas) is an adaptation of her "Serpent vert" (Green Serpent), a 1698 tale about a young girl cursed with ugliness who awakes one day in an enchanted land of pagodas and becomes its empress. The fourth movement of *Ma mere l'oye*, "Les entretiens de la Belle et de la Bête" (Conversations between Beauty and the Beast), is based on Jeanne Marie Le Prince de Beaumont's abridged version of Gabrielle-Suzanne Barbot de Villeneuve's story about Beauty and the Beast. "Le jardin féerique" (The Fairy Garden), the closing movement and apotheosis, is not based on any fairy tale, but its evocative title resonates with the preceding four movements.

Completed in September 1908, "Pavane de la Belle au bois dormant" is an exquisitely simple, 20-measure dance movement; the repeated whole notes, *sostenuto* quarters, and chromatic neighbor-notes in the accompaniment simulate Sleeping Beauty's steady breathing. Ravel completed the final four movements of *Ma mere l'oye* in 1910 for two of his young students, Mimie and Jean Godebski. The tentative, repeating scales that begin "Petit Poucet" recall an elementary piano etude. The movement's uncertain meter suggests Tom Thumb's uneasy journey through the forest. Sections of "Laideronnette" employ a five-note pentatonic scale in emulation of certain traditional Eastern scale systems, and "Entretiens" casts Beauty as a light, pleasant waltz and the Beast as her grumbling, chromatic, and rhythmically awkward interlocutor.

Sergey Prokofiev, *Peter and the Wolf*, Op. 67, and "The Chatterbox," from *Three Songs for Children*, Op. 68

Upon returning to the Soviet Union in 1936, Prokofiev began a trio of projects for children: the piano collection *Music for Children*, Op. 65; *Three Songs for Children*, Op. 68; and the well-known orchestral fairy tale *Peter and the Wolf*, Op. 67. Commissioned by Nataliya Sats (1903–93), director of the Moscow Children's Theater, *Peter and the Wolf* was designed as a didactic work to acquaint children with the instruments of the orchestra. It assigns a discrete melody and instrumentation to each of its seven principal characters, with a narrator introducing these pairings aloud at the outset. Prokofiev combines and develops these themes according to the narrated storyline, making *Peter and the Wolf* a primer not only in instrumentation but also rudimentary musical form. The melodic characterizations of the story's central figures are sometimes onomatopoetic (the Bird's twittering, florid flute), sometimes pictorial (the Cat's softly padding staccato clarinet and the Duck's watery, chromatic oboe), and sometimes interpretive (the Grandfather's domineering fifth and octave leaps).

A breathless, comically loquacious adaptation of a conventional operatic patter aria, Prokofiev's "The Chatterbox" was first performed in 1936 as a stand-alone song before being published with "Lollipop Song" and "The Little Pigs" as *Three Children's Songs*. Russian poet and children's writer Agniya Barto's text for "The Chatterbox" itemizes the busy schedule of an animated, exuberant, but scatterbrained young schoolgirl, Lidya. Likewise Prokofiev's harmonic setting slips in and out of a wonderful number of keys, the eight-measure refrain cycling back at least six times, sometimes in the voice, other times in the piano alone, in a gentle but eloquent caricature.

—Jennifer Eberhardt

Bolshevik, Boris Kustodiev, 1920

WEEKEND TWO AUGUST 15–17

THE FAUSTIAN PACT

SYMPOSIUM

Stalin and Stalinists

MULTIPURPOSE ROOM, BERTELSMANN CAMPUS CENTER
FRIDAY, AUGUST 15
10 A.M.–NOON
1:30 P.M. – 3:30 P.M.
JONATHAN BECKER, MODERATOR; JONATHAN BRENT; NINA KHRUSHCHEVA; STEPHEN KOTKIN; LEONID MAXIMENKOV; LEWIS H. SIEGELBAUM

SPECIAL SHOWING

Prokofiev: The Unfinished Diary

A film by Yosif Feyginberg (2008)
Produced by Take 3 Productions Inc. (Canada) and 13 Production (France)
Executive Producers: Barbara Barde, Paul Saadou, and Yosif Feyginberg

BERTELSMANN CAMPUS CENTER, WEIS CINEMA
FRIDAY, AUGUST 15
5 P.M.

PROGRAM SIX

White Russians Abroad

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
FRIDAY, AUGUST 15
7:30 P.M. PRECONCERT TALK: REBECCA STANTON
8 P.M. PERFORMANCE: BARD FESTIVAL CHORALE, JAMES BAGWELL, CHORAL DIRECTOR; MEMBERS OF THE AMERICAN SYMPHONY ORCHESTRA, CONDUCTED BY LEON BOTSTEIN, MUSIC DIRECTOR

Aleksandr Grechaninoff (1864–1956)

From *The Seven Days of the Passion*, Op. 58 (1911–12)
No. 2: I See Thy Bridal Chamber
No. 4: Gladsome Light

Serge Rachmaninoff (1873–1943)

From *Vsenoshchnoye bdeniye* [All-night Vigil], Op. 37 (1915)
No. 1: Come, Let Us Worship
No. 3: Blessed Is the Man
No. 6: Rejoice O Virgin
No. 7: The Six Psalms

No. 8: Praise the Name of the Lord
No. 14: Thou Didst Rise
No. 15: To Thee, the Victorious Leader

INTERMISSION

Nikolas Obukhov (1892–1954) — **From *Preface au Livre de vie* (?1925)**

Sergey Prokofiev (1891–1953) — **From *Ivan the Terrible*, Op. 116 (1942–46)**
Dances of the Oprichniki
Songs of the Oprichiniki

Igor Stravinsky (1882–1971) — ***Symphony of Psalms* (1930)**
Part I (Psalm 38, vv 13, 14)
Part II (Psalm 39, vv 2, 3, 4)
Part III (Psalm 150)

PROGRAM SIX NOTES

The late 19th century witnessed a nationalist movement in Russian music and the formation of an idealized, quasi-folkloric approach to instrumental composition. A related effort arose among composers to "Russianize" sacred choral music, which had been subject for over a century to Italian and German influences. This surge of interest expanded past the limits of church walls into the concert halls; compositions for this invented tradition involved unusually large choirs and, occasionally, instrumental accompaniments, even though the Russian Orthodox Church excluded instruments from worship.

These developments, initiated by the so-called "new Russian choral school," ended with the 1917 Revolution and the prohibition of religion following the Russian Civil War and the rise of communism. During the fraught period, an enormous wave of "White Russians"—intellectuals and artists opposed to the Bolsheviks—left the nation. The composers represented on this program were among them. Their music spans the pre- and post-Revolutionary divide and illustrates the various guises that liturgical music assumed, from its origins in sacred worship to the concert hall, soundtrack, and eventually the symphony.

Aleksandr Grechaninoff, a student of Rimsky-Korsakov, was a leading composer of sacred music and received a pension from the last tsar, Nicholas II, in 1910 in recognition of his liturgical output. He stayed in Russia until three years after the Civil War, but eventually the loss of financial support and growing uneasiness about the young Soviet regime pushed him abroad, to France in 1925 and later to the United States, where he lived until his death in 1956. His *Seven Days of the Passion* was composed in 1911 and premiered in Moscow the following year. Apart from its early performances it was essentially forgotten for nearly 80 years—until the collapse of the Soviet Union. The settings are Church Slavonic texts from the readings of Holy Week, which in the Russian Orthodox Church consists of seven days of intensely concentrated services that recount in real time the events leading from Palm Sunday to Easter.

OPPOSITE PAGE *At the Ringing of the Bells*, Mikhail Nesterov, n.d.

Grechaninoff's writing for unaccompanied voices is remarkable in its clarity and simple motion. The simplicity is not without depth, however, which is supplied by multifaceted choral textures. These extend from intimate solos and small voice groups to grandiose full choral statements—evidence perhaps of the influence of Romanticism, which relied on conflicting forces to express conflicting emotional and psychological states.

Serge Rachmaninoff was not nearly as prolific as Grechaninoff in the genre of sacred music—he produced only a few liturgical scores—but his ***All-night Vigil*** has enjoyed a secure place in the Western canon. The *All-night Vigil* refers to the evening, dawn, and morning services of vespers, matins, and prime on Sundays and Great Feasts. Rachmaninoff based most of the settings on preexisting chant melodies, filling them out with harmonies suggestive of Russian folk music in a primarily homophonic texture (all the voices moving together, rather than separately in canon or counterpoint). Despite the aura of effortless simplicity, the music is sweeping in its use of the human voice and broad range of hues—particularly in the basses—to draw from an expressive and varied aural palette.

Serge Rachmaninoff,
Boris Shalypin, 1929

Although composed in the Soviet Union in the 1940s, **Sergey Prokofiev**'s music for ***Ivan the Terrible*** included liturgical chants and choruses, permissible since it was meant neither for worship nor the concert hall, but for wartime, propagandistic cinema. Following his return to Russia in 1936, he entered into a fruitful collaboration with the director Sergei Eisenstein, producing *Alexander Nevsky* in 1938 and two parts of a planned *Ivan* trilogy during and after the Soviet phase of World War II. The fusion of Prokofiev's elaborate soundtracks and Eisenstein's meticulous visual constructions rendered these films almost instant classics.

The songs and dances of the *oprichniki* (Ivan's infamous personal bodyguard) come near the end of *Ivan* Part II and form a striking contrast to the liturgical hymns deployed throughout the film. The propulsive music accompanies a giddy dance by Ivan's henchmen. In a reversal of the usual method of putting music to already filmed and edited visuals, for this scene Prokofiev composed the music first, with the dancing choreographed and form-fitted to his temporal framework.

Igor Stravinsky was living in France when Sergey Koussevitzky commissioned ***Symphony of Psalms*** for the Boston Symphony Orchestra's 50th anniversary in 1930. The commission coincided with Stravinsky's recommitment to the church after a period of renewed faith. He interpreted his assignment to compose a symphony broadly, declaring: "It is not a symphony in which I have included Psalms to be sung; on the contrary, it is the singing of the Psalms that I am symphonizing." This approach is most obvious in his orchestration: the instrumental forces are treated on a par with the voices in order to enhance and expand the sentiments of the texts. The scoring is noteworthy for the absence of violins, violas, and clarinets, which lend the whole an occasionally eerie starkness.

Prokofiev and Stravinsky, Berlin, 1932

The musical language of *Symphony of Psalms,* a product of Stravinsky's émigré neoclassical period, avoids conspicuous chant borrowings. There are still traces of the old world, however, in the modal melodies and homophonic movement in the choir. The text is Latin, from Psalms 38, 39, and 150 of the Vulgate. According to Stravinsky, his musical ideas and tempo choices were driven by the sounds of the words (though he began working first in Church Slavonic) and by biblical imagery: the fast-moving piano and horn triplets in the third movement *Allegro* were inspired by his impression of horses leading Elijah's chariot of fire. The last minutes of the piece are remarkable, awash with calm and composed words of praise while the entire ensemble is grounded by three placidly repeated notes in the timpani—a vision of church bells for the symphony hall.

—Kara Olive

Of all the composers in this year's festival, **Nicolas Obukhov** is surely one of the most interesting and eccentric. He was influenced by Scriabin and developed a mystical notational system, using crosses and other geometric symbols, which became the subject of heated controversy. He left Russia in 1918, immigrating to Paris, where his musical efforts won the support of Ravel and later Honegger and where Koussevitzky gave a performance of part of his most notorious work, *The Book of Life*. (Prokofiev attended the concert, along with the elite of the emigré community, giving a hilarious account of the event in his diaries.) Obukhov's music has a kind of holistic impact, filled with a chromaticism that generates a nearly mystical, flowing effect. Deeply religious, he believed himself to be merely a vessel for the music, signing his works Nicolas the Illuminated or Nicolas the Ecstatic. As an original, one might compare him to Ives, and in his view of music he is a direct descendent of the aesthetic mysticism of Andrey Bely and Vladimir Solov'yov. Although often the object of humor and satire, his contemporaries couldn't entirely dismiss him, and commentators have linked him to Messiaen.

—Leon Botstein

PROGRAM SEVEN

From Broadway to Gorky Street

OLIN HALL

SATURDAY, AUGUST 16

10 A.M. PERFORMANCE WITH COMMENTARY BY MITCHELL MORRIS, WITH JAMES BASSI, PIANO; JONATHAN HAYS, BARITONE; ROBERT MACK, TENOR; MELISSA FOGARTY, SOPRANO

Sergey Prokofiev (1891–1953)	Selections from *Songs of Our Days,* Op. 76 (1937)
George Gershwin (1898–1937)	Selections from *Lady Be Good* (1924) and *Girl Crazy* (1930)
Vernon Duke (Vladimir Dukelsky) (1903–69)	Selections from *Walk a Little Faster* (1932) and *Cabin in the Sky* (1940)
Cole Porter (1891–1964)	Selections from *Anything Goes* (1934)
Isaak Dunayevsky (1900–55)	Selections from *Moscow Laughs* (1934)

PROGRAM SEVEN NOTES

Can music be modern and still be popular? This question troubled Sergey Prokofiev during his years in America. In early 1918, soon after the onset of the October Revolution, the composer had traveled to Petrograd (the once and future St. Petersburg) to give concerts and to apply for permission to go abroad. Permission granted, Prokofiev made the long trek across Siberia to Vladivostok, then across the oceans, arriving in New York City in September. Unfortunately, he soon found his high expectations falling short. For one (big) thing, there was Rachmaninoff; he arrived for good in the United States two months after Prokofiev, but his triumphant tour a decade earlier, as well as his lush, late-Romantic music, remained fixed in the American imagination. It quickly began to seem to Prokofiev that there was room for only one Great Russian Pianist; Americans loved star performers, and no one fit the bill better than Rachmaninoff. More to the point, Prokofiev's highly modernist compositional style, with its mordant wit and spiky sounds, tended to puzzle American audiences rather than persuade them. The music might be modern, but it didn't seem very welcoming. Prokofiev's difficulties getting his opera *The Love for Three Oranges* staged, together with his uncertain career prospects, drew him back across the Atlantic. The competition there turned out to be even worse. Stravinsky's immense success was intolerable to his younger contemporary, a factor in Prokofiev's decision to return to the Soviet Union in 1936.

It may be that there was no room in the United States for the success Prokofiev craved because there was already a rival kind of modern music firmly in place. The vast industry of popular song associated with Tin Pan Alley had developed an enormously successful and sophisticated way of writing and marketing songs beginning in the 1890s. Like so many areas

Vinton Freedley (*left*), George Hale, and Cole Porter (*at piano*), 1936

of show business, it offered ample space for talents newly arrived in America. Irving Berlin, born Israel Baline in Russia, was a phenomenal success from 1911 on; George and Ira Gershwin, born to Russian Jewish immigrant parents, saw their careers rising at the beginning of the 1920s (George Gershwin would have a fairly strong influence on Prokofiev). The influential song style pioneered by Berlin, in particular, with melodic elegance married to rhythmic verve and cleverly topical lyrics, seemed the embodiment of all that was new and exciting. It may be that the immigrant experience of fashioning a place for this kind of creativity was an inspiration to other composers a bit on the outside. For instance, Cole Porter, who so often stood at the margins of the socially acceptable, derived enormous support from his close professional friendship with Berlin.

And to up the ante, the 1920s witnessed the rise of a popular music that seemed shockingly new—jazz. Disreputable for its complex associations with African Americans, with the ambience of smoke, liquor, and ladies of doubtful virtue, with the exhilarating but terrifying vigor of that new industrial giant of the New World, jazz seemed to many an onlooker to carry an astonishing potential to upend the conventions of society. Nice girls like Bernice bobbed her hair, raised her hemline, picked up a cigarette, danced the Charleston—she turned herself into a Jazz Baby, and who knew where it might end? The jazz debates of the 1920s were full of alarm about the dangerous intoxications of the music, much worse than those of the cheap bathtub gin that accompanied the tunes and dances. Tin Pan Alley found the new music too good to leave alone. The discussion touches here on the fascinating link between the historically brutalized African Americans of the United States and the similarly brutalized refugees from the pogroms and shtetls of Eastern Europe. Despite their histories of dispossession, both

Ira Gershwin (*left*) and Vernon Duke

groups ingeniously found ways to turn their luck; and it must have seemed, in the excitement of this new music and dance, that stage, screen, and recording studio offered a means of turning straw into gold.

All this newness—a newness very different from the one Prokofiev had learned in Russia—made popular music a notable American speciality. And it was between the United States and the Soviet Union (the other great utopia-of-the-future) that interesting musical interchanges continued to matter. For one thing, Russian immigrants kept coming to America. Vladimir Dukelsky, a Russian Jewish composer trained in Kiev, fled the Revolution at last in 1922 with his family, and found his way to New York. He had his high modernist style, just like his friend Prokofiev, but he was perhaps more attentive to and unquestionably more successful at adapting to the market of American popular musical desires. Following a suggestion from George Gershwin, Dukelsky created an American pen name, Vernon Duke, and it was as Duke that he composed successful popular tunes and created musicals and revues. He kept his Russian name for his "higher" pieces—concertos, symphonies, sonatas, and so on.

For another thing, American popular music became a real export item, and even reached the Soviet Union. The reach of jazz soon troubled the most self-consciously radical (radically communist) Soviet artists by its associations with old slavery and new mass urbanization—not to mention its easygoing morality and commercial power—but Soviet composers of light music liked it just as much as their Tin Pan Alley counterparts. Isaak Dunayevsky, the celebrated Soviet composer of operetta and music hall tunes, has the distinction of being the first to adapt the music to the Russian context in his "jazz comedy" *Moscow Laughs* in 1934. And while American

jazz may have been problematic in the Stalin years, Dunayevsky's extraordinary productivity brought him numerous prizes and awards, and preserved a place for light and popular music that would continue to appear in works by composers like Shostakovich. Even Prokofiev, upon his return to the U.S.S.R. in the dark political days of the later 1930s, couldn't resist trying his hand at light music, and to trump Dunayevsky at his own game, with the creation of his suite *Songs of Our Days*.

The present concert juxtaposes some of the styles of popular modernism found in both the United States and the Soviet Union of the 1920s and 1930s. Selections from shows like Gershwin's *Lady Be Good*, Porter's *Anything Goes*, or Duke's *Cabin in the Sky*, not to mention Dunayevky's *Moscow Laughs* or Prokofiev's *Songs of Our Days*, testify to the wit and verve with which composers in the popular vein took on the challenges of being modern and popular at the same time.

—Mitchell Morris

PROGRAM EIGHT

The Return to the U.S.S.R.

OLIN HALL
SATURDAY, AUGUST 16
1 P.M. PRECONCERT TALK: LAUREL E. FAY
1:30 P.M. PERFORMANCE

Sergey Prokofiev (1891–1953)

Sonata in D Major, Op. 94, for flute and piano (1943)
Moderato
Scherzo
Andante
Allegro con brio
Randolph Bowman, flute
Frederic Chiu, piano

Dmitrii Shostakovich (1906–75)

String Quartet No. 3 in F Major, Op. 73 (1946)
Allegretto
Moderato con moto
Allegro non troppo
Adagio
Moderato
Bard Festival String Quartet

INTERMISSION

Aram Khachaturian (1903–78)

Song-Poem *"In Honor of an Ashugh"* (1929)
Erica Kiesewetter, violin
Dmitry Rachmanov, piano

Samuil Feinberg (1890–1962)

Piano Sonata No. 8, Op. 21a (1933–34)
Un poco animato
Andante cantabile
Allegro
Benjamin Hochman, piano

Sergey Prokofiev

String Quartet No. 2 in F Major, Op. 92 (1941)
Allegro sostenuto
Adagio
Allegro—Andante molto—Quasi Allegro I, ma un poco più tranquillo—Allegro I
Bard Festival String Quartet

Plenary session of the organizing committee of the Union of Soviet Composers. Standing (*left to right*): Yuriy Shaporin, Dmitrii Kabalevsky, Ivan Dzherzhinsky, Marian Koval, Vano Muradeli. Sitting: Aram Khachaturian, U. Gadzhibekov, Dmitrii Shostakovich, Reinhold Glière, Sergey Prokofiev. Moscow, 1946

PROGRAM EIGHT NOTES

In the spring of 1936, after 18 years abroad, Sergey Prokofiev relocated from France to Russia. Yet the nation that triumphantly welcomed him back was nothing like the one he remembered from his youth. In the mid 1930s, the U.S.S.R. was mired in a prolonged and intense period of political danger and cultural unrest. The Stalinist purges led to the imprisonment and death of millions of peasants, large landowners, and Party members—most the victims of false accusations and arbitrary political vendettas. It was against this terrible backdrop that Prokofiev resumed his identity as Soviet citizen and people's artist. In the summer of 1941, the composer was faced with a second, no less difficult, challenge when the U.S.S.R. formally entered the Second World War.

To elevate morale among citizens during the bleak war years, Prokofiev and other Soviet composers created a number of large-scale, patriotic scores. Dmitrii Shostakovich's Seventh Symphony ("Leningrad," 1941) and Prokofiev's Fifth Symphony (1944) are two of the greatest examples of this effort. But wartime music was not always as grandiose, and bellicose, in scale and affect. Prokofiev and his colleagues quietly churned out a host of smaller works in the early 1940s. This body of chamber music—sonatas, string quartets, trios, and songs—has been largely overshadowed by the operas, oratorios, and symphonies of the time. As shown by Prokofiev's career, however, even chamber music could be shaped by the hardships and vicissitudes of war.

By the summer of 1941, the Molotov-Ribbentrop Non-Aggression Pact had long given way to renewed enmity between the U.S.S.R. and Nazi Germany. On June 22, Hitler's armies crossed into the Soviet sphere, and in only four months would reach the outskirts of Leningrad. In August, wary of the rapidly advancing German army, Stalin sanctioned the evacuation of the nation's cultural luminaries—actors, composers, writers—to the small village of Nalchik in

the Caucasus Republic of Kabardino-Balkaria. In this secluded artists' colony in the northern foothills of the Caucasus Mountains, **Prokofiev** began work on his **String Quartet No. 2 in F Major**. Inspired by the customs of his new locale, Prokofiev appropriated a number of Kabardinian folk idioms into his quartet. The work's folk-like character rests on the use of open intervals (meant to evoke the sound of Caucasian stringed instruments), rhythmic ostinatos, shifting meter, and hemiola. Although the quartet draws melodic, harmonic, and rhythmic material from folk traditions, its genre remains firmly wedded to classical conventions. As Prokofiev explained, "It seemed to me that bringing new and untouched Eastern folklore together with one of the more classical of classical forms—the string quartet—could yield interesting and unexpected results." This was not the first time Prokofiev had composed a string quartet (his first essay in the genre dated from 1930–31), but it did mark his most extended engagement with folk material since his 1919 *Overture on Hebrew Themes*.

Prokofiev's sojourn in Nalchik would be brief: after three months, the threat of advancing German troops again forced Prokofiev to evacuate, thus beginning a two-year wartime odyssey through the Southern and Central Asian Soviet Republics. After stops in Tbilisi (the capital of Georgia) and Alma-Ata (the capital of Kazakhstan), Prokofiev and his companion, Mira Mendelson, arrived in the town of Perm in June 1943. While taking refuge in this city in the Ural foothills, Prokofiev found creative inspiration in an instrument that had factored scarcely in his oeuvre to date: the flute. His **Sonata for Flute and Piano** was "perhaps [an] inappropriate . . . but pleasant" respite from two larger projects, the opera *War and Peace* and music for the film *Ivan the Terrible*. The Sonata's classical poise and sunny mien betray little of the context within which it was written. The work follows a typical four-movement plan, and clearly aims to showcase the flute's inherent lyricism. Only in the finale (*Allegro con brio*) does the writing approach virtuosic heights. Prokofiev would later arrange the sonata for violin and piano, in which form the sonata also remains popular today.

In early autumn of 1943, it was deemed safe for Prokofiev to return to Moscow, where he immediately resumed work on *War and Peace*. His colleague **Shostakovich** had also recently moved to the capital city, where he was busy at work on his Eighth Symphony. Like Prokofiev, Shostakovich had lived a largely itinerant existence during the war: he split his time among Leningrad, Moscow, and the city of Kuybïshev (now Samara) on the Volga River. One of the first works Shostakovich composed after the war (and the only piece dating from 1946) was his **Third String Quartet**. Like his two most recent symphonies (the Eighth and Ninth), the quartet is cast in five movements. And like the Eighth Symphony, the Third Quartet is a work of profound introversion and violent contrasts. The first movement *Allegretto* begins with an air of naiveté, yet soon dissolves into a frantic *moto perpetuo*. That Shostakovich intended this work as a summation of his country's wartime experience is evident from the subheadings he assigned each movement. The quartet's final two movements enact a poignant memorial for the victims of the war; they are labeled, respectively, "Homage to the Dead" and "The Eternal Question: Why? And for What?" Although Shostakovich withdrew the movement subheadings after the work's premiere, they provide tangible insight to his coming to terms with the war's disastrous consequences.

Aram Khachaturian's popularity rests mostly on the success of his ballets *Gayane* (1939–41) and *Spartacus* (1950–54). While a student of Nikolay Myaskovsky at the Moscow Conservatory in 1929, Khachaturian witnessed a performance by a troupe of traveling *ashughs* from his

Balalaika Music
Natalia Goncharova, 1917

native Armenia. The Central Asian equivalent of the medieval troubadours, ashughs are poet-minstrels who accompany their improvised songs on the *saz*, a small stringed instrument. Khachaturian evokes something of the ashughs' folk idiom in his 1929 **Song-Poem *"In Honor of an Ashugh,"*** a short, single-movement work for violin and piano. Its hybrid genre (Song-Poem) pays homage to the ashughs' dual mastery of melody and verse. Khachaturian would return to Armenian folk material in a number of his compositions of the 1930s. Today he is considered Armenia's most successful and famous composer.

Samuil Feinberg belongs to a long line of Russian pianist-pedagogues whose composition careers have been posthumously neglected. Feinberg was a breathtakingly talented pianist, having memorized for performance Bach's *Well-Tempered Clavier*, all 32 of Beethoven's sonatas, and countless works of Schumann, Mozart, and Scriabin. He was born to a Jewish family in Odessa, in present-day Ukraine. In 1894, his family moved to Moscow, where years later Feinberg would study piano at the Conservatory under the famous pedagogue Aleksandr Goldenweiser. Feinberg's **Sonata No. 8** is the second half of a diptych of works he published in 1936. Like its companion piece, the work is in three movements, with the first (*Un poco animato*) longer than the latter two combined. Feinberg's piano writing is *agitato* yet lyrical, harmonically daring yet tonal (the work is the only one of his 12 piano sonatas to be set in a major key, G major). Only in a handful of instances, such as the finale's fierce opening fugue, does the work plunge into atonality. The sonata's three contrasting movements were calculated to showcase Feinberg's remarkable range and talent as a performer.

—Andrew Oster

SPECIAL SHOWING

Prokofiev: The Unfinished Diary

A film by Yosif Feyginberg (2008)
Produced by Take 3 Productions Inc. (Canada) and 13 Production (France)
Executive Producers: Barbara Barde, Paul Saadou, and Yosif Feyginberg

BERTELSMANN CAMPUS CENTER, WEIS CINEMA
SATURDAY, AUGUST 16
5 P.M.

PROGRAM NINE

Manufacturing a Soviet Sound: The Response of Two Composer Friends

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
SATURDAY, AUGUST 16
7 P.M. PRECONCERT TALK: SIMON MORRISON
8 P.M. PERFORMANCE: AMERICAN SYMPHONY ORCHESTRA, CONDUCTED BY LEON BOTSTEIN, MUSIC DIRECTOR

The Bard Music Festival dedicates this performance of the Symphony-Concerto to the memory of Mstislav Rostropovich.

Sergey Prokofiev (1891–1953)

***Letnyaya noch'* [Summer Night], suite from *The Duenna*, Op. 123 (1950)**

Nikolay Myaskovsky (1881–1950)

Symphony No. 16 in F Major, Op. 39 (1935–36)
Allegro vivace
Andante e semplice (quasi allegretto)
Sostenuto—Andante marciale, ma sostenuto
Tempo precedente—Allegro, ma non troppo

INTERMISSION

Nikolay Myaskovsky

Symphony No. 13 in B-flat Minor, Op. 36 (1933)
Andante moderato—Agitato molto e tenebroso—
Andante nostalgico

Sergey Prokofiev

Symphony-Concerto in E Minor, Op. 125 (1950–51, rev. 1952)
Andante
Allegro giusto
Andante con moto—Allegretto—Allegro marcato
Gavriel Lipkind, cello

PROGRAM NINE NOTES

When the Communist Party spoke about aesthetic policy, Soviet artists were expected to listen, no matter how ambiguous the diktat. In 1934 the Central Committee official Andrey Zhdanov proclaimed Socialist Realism the required aesthetic, insisting (in Stalin's famous slogan) that Soviet art be "national in form and socialist in content." There was some sense of what this might mean for literature, but among composers there was only discussion, trial, and error. Surely socialist realist music needed to be optimistic and heroic (or at least come to that conclusion), monumental in style yet accessible to the masses, and—when texted—extol the virtues of socialism; moreover, national in form implied that music could bear no trace of western Modernism. The Party enforced its doctrine in January 1936, when Dmitrii Shostakovich was reproached on the front page of *Pravda* in an infamous article headed "Muddle Instead of Music." The terse diatribe damned his opera *Lady Macbeth of the Mtsensk District* and included a not-so-veiled threat: "This is a meaningless game that may well come to a bad end."

Mstislav Rostropovich, Leningrad, 1947

For a time Prokofiev remained sheltered, but the seriousness of the situation hit home when Vsevolod Meyerhold, the producer of his first Soviet opera, *Semyon Kotko*, and longtime colleague, was arrested and subsequently executed. Party pressure lessened during the Second World War but afterward resumed with a vengeance. Literature, theater, and film were the first to come under attack. Music's turn came in early 1948, when the government accused leading composers of writing "formalist" music. Singled out for censure were Aram Khachaturian, Nikolay Myaskovsky, Gavriil Popov, Vissarion Shebalin, Shostakovich, and Prokofiev. The denounced had no choice but to recant (although the gravely ill Myaskovsky did not). Struggling politically, physically, and financially, Prokofiev penned works for children (*Winter Bonfire*), an agitprop cantata (*On Guard for Peace*), and revisited earlier scores in search of new success.

Sergey Prokofiev, *Summer Night*, suite from *The Duenna*, Op. 123

Prokofiev typically fashioned orchestral suites from his theatrical works, and in the wake of his 1948 censure and in failing health, it was not only convenient but also prudent for him to draw upon an apolitical work that had enjoyed critical success. That work was a comic opera, *The Duenna* (or *Betrothal in a Monastery*), drafted quickly in the summer of 1940 after Prokofiev's future second wife, Mira Mendelson, introduced him to Irish playwright Richard Brinsley Sheridan's 18th-century ballad opera of the same name. After the disappointing reception of *Semyon Kotko,* this playful, nocturnal, and exquisitely lyrical score, set in Seville, seemed pure "champagne." *The Duenna* reminded Shostakovich of Verdi's *Falstaff*: he heard in Prokofiev's music "the same freshness of feeling enriched by the wisdom of a great master."

Nikolay Myaskovsky, Symphony No. 16 in F Major, Op. 39

When Myaskovsky's 16th Symphony was premiered on October 24, 1936, by the Orchestra of the Moscow Philharmonic Society under Jeno Szenkar, Prokofiev celebrated the event in *Sovietskoye*

Iskusstvo, commenting that the "beauty of the material, the mastery of treatment and the general harmonious structure of this symphony make it a true work of art that does not strive for external effects or seek to curry favor with the public. Here there is no sugary naiveté, no reaching out into the coffins of dead composers in search of the material of yesteryear."

The first movement is melodic and succinct, as is the second movement, which, while painting a summer landscape with forests full of singing birds, seems to invoke Tchaikovsky with its woodwind writing. But the greatest effect (and even the work's interim title of "Aviation Symphony") comes from the third movement, an Andante marciale inspired by the 1935 mid-air collision of the massive, eight-engine Turpolev ANT-20 aircraft with a smaller exhibition plane. For the theme of the finale, a buoyant contrast to the funereal third movement, Myaskovsky supplied the melody of his 1931 patriotic song "The Planes are Flying." The ariose refrain lingers before abruptly surrendering to an earlier motif.

According to Prokofiev, it is in this final movement that "equilibrium is restored. . . . one is not aware of any musical acrobatics; on the contrary, the music here is somehow particularly lively and spirited, yet these are the best pages in the whole symphony. A few dazzling chords, a sigh from the French horn at the memory of the green woods of the second movement, and the symphony is ended."

Nikolay Myaskovsky, Symphony No. 13, Op. 36

On May 30, 1933, Myaskovsky recorded in his diary: "completed this evening the strange 13th Symphony (conceived all in one night, while ill)." Writing to Prokofiev a year later, he described his one-movement symphony as "solipsistic and pessimistic." And in a 1936 autobiographical sketch for *Sovetskaya muzka* (Soviet Music), Myaskovsky revealed the motivation behind the piece: "The necessity of somehow discharging the accumulated subjective feelings . . . brought [this work] to life . . . In my creative blindness, I imagined [it] to be an emotional musical experience. It proved to be an error—the symphony turned out emotional enough, but its contents were extremely strange. It remains a page in my diary; I do not propagandize for it." Thus he issued his mea culpa in the year of Shostakovich's censure, disavowing a work whose style could not be reconciled with official demands.

Unfolding in three joined sections (slow–fast–slow), the symphony begins with a quiet, syncopated motive played by timpani and pizzicato cellos that pervades the first part and marks the beginning as well as the end of the third. Solo statements in a slightly faster tempo lead to pained, nightmarish tuttis. About one-third through, a faster, demonic scherzo begins with muted strings; a transitional woodwind passage swirls downward to a pizzicato solo for low strings before the original timpani motive returns. Then there is a pause. The final section, Andante nostalgico, opens with pianissimo trombones stating the subject of a fugato. The symphony ends as it began, with the soft, tolling timpani, to which are now added chords held long in the upper strings and a final questioning gesture in the winds.

Sergey Prokofiev, Symphony-Concerto in E Minor, Op. 125

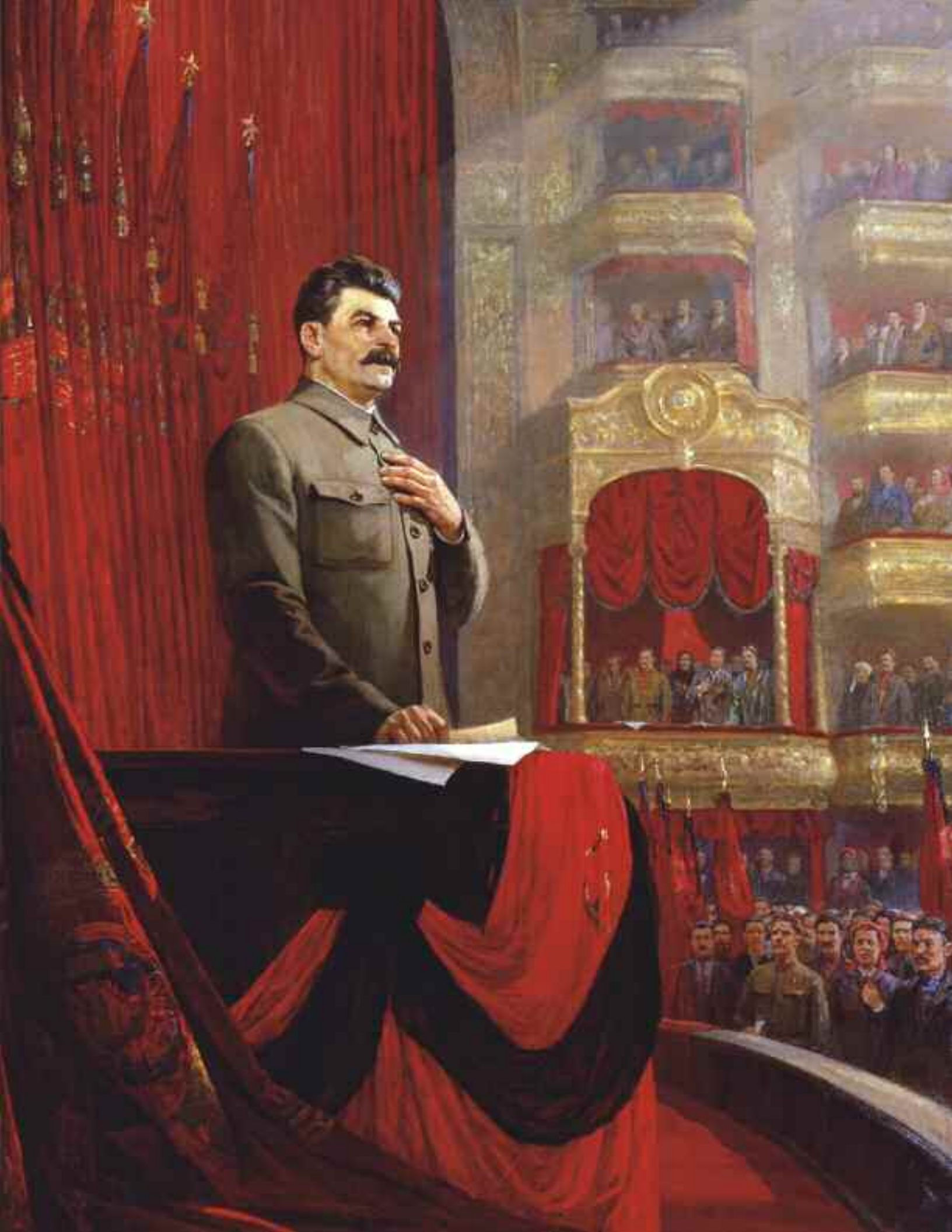
At the behest of cellist Gregor Piatigorsky, Prokofiev began what turned into a fiendishly difficult Cello Concerto in 1933 while still living in Paris. He did not finish the work, however, until 1938, after having relocated to Moscow. The premiere that same year was not a success, but

(*Left to right*) CBS Radio employee Lee Bland, Mira Mendelson, Prokofiev, and Nikolay Myaskovsky, 1946

in late 1947 Prokofiev heard a performance by Mstislav Rostropovich, then a student at the Moscow Conservatory. This set the stage for an overhaul of the piece. Rostropovich took an active interest in reworking the concerto, advising Prokofiev on the cello part at the composer's dacha outside Moscow. The revised version premiered in 1952, but Prokofiev remained unsatisfied and withdrew it for further revision. He did not live to hear this final version, which was retitled Symphony-Concerto and premiered by Rostropovich in 1954.

The first, unhurried movement features two lyrical themes that are varied continuously following their initial statements; the sound world of *Romeo and Juliet* is never far away here. The two themes return near the end in a foreshortened reprise that vanishes effortlessly in the air. The central movement, essentially a sonata form and nominally the scherzo, features several contrasting sections in which the toccata element rubs shoulders with jesting passages, impassioned and frantic outbursts as well as singing lyricism. The best example of the latter is the ravishingly beautiful, ever-unfolding second theme. A demanding cadenza appears in the development, as do imaginative scherzo-like settings of the second theme. The finale is a double variation movement that unfolds as follows: theme one and variations, theme two and variations, theme one and variations, plus a coda that contains a flashback to the second movement. A central episode parodies a popular Soviet song, "Good Health to You," the inclusion of which perhaps represents, as cellist Alexander Ivashkin speculates, "Prokofiev's 'reply' to Vladimir Zakharov, an 'official' but mediocre composer who in 1948 had criticized Prokofiev on the grounds that he lacked a gift for melody." In his biography of Prokofiev, the Soviet musicologist Israíl Nestyev noted that the orchestration at this point recalls village wedding bands, adding that the composer "jestingly called this episode 'poor relations.'" He may not have caught the double entendre.

—Stephen Press



PANEL THREE

Religion, Spirituality, and Music

OLIN HALL
SUNDAY, AUGUST 17
10 A.M.–NOON
CHRISTOPHER H. GIBBS, MODERATOR; LEON BOTSTEIN; SIMON MORRISON; MAYA PRITSKER

PROGRAM TEN

Formalism: Challenge and Response

OLIN HALL
SUNDAY, AUGUST 17
1 P.M. PRECONCERT TALK: RICHARD WILSON
1:30 P.M. PERFORMANCE

The Bard Music Festival thanks Carl Fischer Music and Kompozitor for supplying the music by Vladimir Shcherbachyov.

Sergey Prokofiev (1891–1953)

From *Semyon Kotko*, Op. 81 (1939)
A Soldier Came from the Front
The Rain

From *The Story of a Real Man*, Op. 117 (1947–48)
Anyutka
The Green Glade
Dina Kuznetsova, soprano, and Scott Williamson, tenor
Dmitry Rachmanov, piano

Sonata for Unaccompanied Cello, Op. 134 (unpbl.)
Sophie Shao, cello

Dmitrii Kabalevsky (1904–87)

Seven Merry Songs, Op. 41 (1945) (Marshak)
Old King Cole
If All the Seas Were One Sea
I Saw a Ship a-Sailing
There Was an Old Woman
For Want of a Nail the Shoe Was Lost
The Little Pigs
The Key of the Kingdom
Dina Kuznetsova, soprano
Dmitry Rachmanov, piano

Dmitrii Shostakovich (1906–75)

From Twenty-Four Preludes and Fugues, Op. 87 (1950–51)
Prelude and Fugue in D Minor
Benjamin Hochman, piano

OPPOSITE PAGE *Oath of Allegiance*, Fedor Resentnikov

INTERMISSION

Vladimir Shcherbachyov (1887–1952)

From *Groza* [The Thunderstorm], suite, arr. for piano four-hand (1934)
No. 1: Flourish. The Merchants Make Merry. Street Organ. Bazaar. Boris's Arrival
No. 3: Katerina
No. 4: A Little Stroll
No. 5: Sentimental Romance
No. 7: Katerina's Anxiety. In the Church. Katerina's Torment. The Storm
Dmitry Rachmanov and Michael Abramovich, piano

Sergey Prokofiev

Piano Sonata No. 9 in C Major, Op. 103 (1947)
Allegretto
Allegro strepitoso
Andante tranquillo
Allegro con brio, ma non troppo presto
Frederic Chiu, piano

PROGRAM TEN NOTES

In the volatile artistic landscape of the U.S.S.R., the charge of "formalism" could spell doom for a Soviet composer. Passed down from the Central Committee, the accusation was levied at composers whose music failed to conform to Party standards. Yet formalist transgressions could never be proven unequivocally, owing to the term's inherent ambiguities. Simply put, a composer's music was formalist if it emphasized form over content, technique over sentiment. But formalism was also defined negatively; that is, as the opposite of another abstract, hazily defined aesthetic category: Socialist Realism. Applicable primarily to literature, the loose amalgam of aesthetic benchmarks known as Socialist Realism could not, by nature, govern the creation of music. Notions of "collectivism," "humanitarianism," and "populism" transferred poorly to the largely abstract realm of music. Such ideas were difficult to identify and enforced arbitrarily.

For composers, indeed for all artists living under Stalin, to be accused of formalism was a harrowing experience. On January 28, 1936, *Pravda* published its now-notorious "Muddle Instead of Music" editorial about Dmitrii Shostakovich's opera *Lady Macbeth of the Mtsensk District*. Published after Stalin witnessed a particularly raucous performance of the opera, the editorial castigated Shostakovich for his "inharmonious and chaotic" music. In February 1948, Andrey Zhdanov, Stalin's cultural henchman, orchestrated a second series of public denunciations. On this occasion, not only Shostakovich was singled out, but Sergey Prokofiev and Aram Khachaturian as well. The composers were forced to apologize publicly and made to bring their compositions in line with Party expectations.

When **Prokofiev** returned to the U.S.S.R. in the spring of 1936, Soviet musical culture was still in tumult over the *Lady Macbeth* fiasco. By the summer of 1938, after an 11-year hiatus from opera,

Prokofiev was again ready to return to the genre—to try to create, in essence, a Soviet opera classic. Leaving behind the burlesque and mysticism of his two previous operas, *The Love for Three Oranges* (1919) and *The Fiery Angel* (1927), Prokofiev alighted on a popular Socialist Realist novella: Valentin Katayev's *I Am a Son of Working People* (1937). As Prokofiev recalled, "I did not want a commonplace, static, trivial plot—or a plot that pointed to too obvious a moral. I wanted live flesh-and-blood human beings with human passions, love, hatred, joy and sorrow arising naturally out of our new conditions of life." The resulting ***Semyon Kotko*** (1939) relates a love story between a decommissioned Red Army soldier and his adolescent Ukrainian girlfriend Sofya. The plot's political backdrop—the World War I conflict among the Red Army, Ukrainian nationalists, and German soldiers—invests the opera with an overtly patriotic subtext.

Prokofiev would compose three more operas in his career. After the benign comic opera *Betrothal in a Monastery* (1941) and the patriotic *War and Peace* (1945), he returned to a Soviet subject in his 1948 ***The Story of a Real Man***. This opera adapts journalist Boris Polevoy's 1946 account of World War II Soviet airman Alexey Maresyev, whose remarkable survival story involved crawling for 18 days to safety after being shot down behind enemy lines. As an orthodox example of Socialist Realism, *The Story of a Real Man* is practically unsurpassed in Prokofiev's oeuvre. Maresyev's triumph over adversity was seen as an allegory for the U.S.S.R.'s hard-fought victory in World War II. The contentious atmosphere surrounding Zhdanov's ideological crackdown on Soviet music nonetheless ensured that the opera would not reach the stage in Prokofiev's lifetime.

Although the tenets of Socialist Realism were best applied to text-based music (opera, cantata, song), instrumental music was also defined along ideological lines. During the war years, even the ostensibly intimate genre of the piano sonata became a vehicle for expressions of Party-line sentiments. Prokofiev composed his technically formidable Sixth, Seventh, and Eight Sonatas between 1939 and 1944. The first work for solo piano that Prokofiev composed after the war was the **Ninth Sonata in C Major, Op. 103** (1947). Compared to his "war sonatas," the Ninth is restrained and ruminative. Its diatonic melodies surprised dedicatee Svyatoslav Richter, who had championed Prokofiev's highly chromatic earlier sonatas. The *allegro strepitoso* ("boisterous") second movement, however, provides a window into Prokofiev's customary mordant and rhythmically vital piano idiom. The sonata's overall tone suggests a creative retreat.

Prokofiev's impressive catalogue of concertos and solo instrumental works is a testament to his friendships with many of the U.S.S.R.'s leading instrumental virtuosos, including violinist David Oistrakh and pianists Richter and Emil Gilels. In late 1947, Prokofiev witnessed a performance of his First Cello Concerto by 20-year-old cellist Mstislav Rostropovich. Prokofiev was enormously impressed by Rostropovich's talent and decided to compose, with Rostropovich's assistance, several cello works for him. In addition to the Sonata for Cello and Piano in C Major (1949) and the Symphony-Concerto for Cello and Orchestra (1950–52), Prokofiev sketched a pair of cello works left unfinished at the time of his death. The Cello Concertino, Op. 132, and the **Sonata for Unaccompanied Cello in C-sharp Minor, Op. 134**, have since been finished by others. In the case of the Concertino, enough of Prokofiev's manuscript was completed for Rostropovich to realize the solo part and the composer Dmitrii Kabalevsky to provide instrumentation. The Sonata was a different matter: only a portion of the first movement *Andante* was finished. Russian composer and scholar Vladimir Blok carefully rounded out its structure, supplying repeats and filling in details. The Sonata for Unaccompanied Cello survives in this partial guise.

The Red Army Theatre, Konstantin Yuon, 1933

In their effort to conform to the demands of Socialist Realism, Soviet composers drew on a number of compositional strategies, one of which was to associate their compositions with Russian and Soviet history and culture. In the mid 1930s, **Vladimir Shcherbachyov**, a composer on the faculty of the Leningrad Conservatory, wrote two film scores that reflect this trend. His score for a 1939 film on the life of Peter the Great is informed by his interest in Russian music of the Petrine era. His other major work of the period was the suite *Groza*, based on his film score for Aleksandr Ostrovsky's seminal play of the same name.

Beyond the aforementioned genres, Soviet composers of the Stalinist era specialized in children's music (children, according to official rhetoric, were the only privileged class in the Soviet sphere). **Dmitrii Kabalevsky's *Seven Merry Songs*, Op. 41**, sets a cluster of benign English nursery rhymes translated by the prolific children's writer Samuil Marshak (1887–1964), with whom Prokofiev also collaborated in his late years. These simple songs reinforce Kabalevsky's legacy as one of the 20th century's most committed and skillful composers of music for and about children.

Socialist Realism placed a premium on transparency of form and content. Music composed under its banner was balanced, measured, and ineluctably tuneful, avoiding violent extremes of tempo and dynamic. Compared to the histrionics of his opera *Lady Macbeth*, **Shostakovich**'s solo keyboard music evinces neoclassical logic and poise. In title and genre, his **Twenty-Four Preludes and Fugues, Op. 87**, pays homage to Johann Sebastian Bach, whose inventions, preludes, and fugues Shostakovich performed in public as a youth. Shostakovich's collection is more than a simple "Back to Bach" tribute, however: although his counterpoint derives from Bachian prototypes, his harmonic language ranges far beyond them. Much of his collection sounds reserved and withdrawn, to the extent that it was dismissed following its 1952 premiere as an example of formalism. The Twenty-Four Preludes and Fugues is now regarded as one of the greatest examples of keyboard writing in the 20th century.

—Andrew Oster

PROGRAM ELEVEN

20th-Century Russia: Nostalgia and Reality

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
SUNDAY, AUGUST 17
4:30 P.M. PRECONCERT TALK: CHRISTOPHER H. GIBBS
5:30 P.M. PERFORMANCE: BARD FESTIVAL CHORALE, JAMES BAGWELL, CHORAL DIRECTOR; GRAMERCY BRASS ORCHESTRA OF NEW YORK, JOHN HENRY LAMBERT, MUSIC DIRECTOR; AMERICAN SYMPHONY ORCHESTRA, CONDUCTED BY LEON BOTSTEIN, MUSIC DIRECTOR

Sergey Prokofiev (1891–1953)

***Egyptian Nights* Suite, Op. 61 (1934)**
Night in Egypt
Caesar, the Sphinx, and Cleopatra
Alarm
Dances
Antony
Eclipse of Cleopatra
Roma militaria

Serge Rachmaninoff (1873–1943)

Three Russian Songs, Op. 41 (1926)
"Over the River"
"Oh! You, Vanka"
"Powder and Paint"

Vladimir Dukelsky (Vernon Duke) (1903–69)

***Epitaph* (1932) (Mandelstam)**
Dina Kuznetsova, soprano

Sergey Prokofiev

***Semero ikh* [They Are Seven], cantata after Balmont, Op. 30 (1917–18; rev. 1933)**
Scott Williamson, tenor

INTERMISSION

Sergey Prokofiev

***Cantata for the 20th Anniversary of the October Revolution*, Op. 74 (1936–37)**
Introduction: "A Specter Is Stalking Europe, the Specter of Communism"
The Philosophers
Interlude
"We Are Marching in Close Ranks"
Interlude
Revolution
Victory
A Pledge
Symphony
The Constitution


Выполним план
великих работ

PROGRAM ELEVEN NOTES

In 1918, after completing his studies at the St. Petersburg Conservatory, Sergey Prokofiev departed revolutionary Russia for an extended tour in the United States and, after a two-year stay, settled in France, making Paris his home. From the Kremlin's perspective, Prokofiev was not an exile but an ambassador at large of Russian (Soviet) culture, a trustworthy fellow traveler. No sooner had the Soviet Embassy opened in Paris than he obtained a Soviet passport. Prokofiev's continued connection to his homeland distinguished him from his colleagues Vladimir Dukelsky and Serge Rachmaninoff, who were true émigrés, unwilling to entertain even the idea of returning home. They recognized—and lamented—that the Russia of their childhoods had been eradicated by the Bolsheviks. Their nostalgia concealed traumatic loss. Prokofiev's nostalgia did not, though it eventually bumped up against a traumatic reality.

Rachmaninoff abandoned Russia before the Revolution, in 1917; **Dukelsky** left in 1919 to pursue an adventurous career that included a commission in Paris from the Ballets Russes, freelance work as a songwriter in London, and tutelage from George Gershwin in New York. Using the name Vernon Duke, he became a skilled Broadway composer, penning a number of jazz standards while also competing in the arena of symphonic and choral music. Dukelsky and Prokofiev were close friends, sending each other regular updates on their activities and quarreling affectionately in person about their career choices. The ***Epitaph*** is a tribute to Sergey Diaghilev, the impresario of the Ballets Russes, but it also meditates on the loss of imperial Russia. Diaghilev had portentously eulogized the end of the tsarist era in his 1905 essay "The Hour of Reckoning"; Dukelsky's music, and the text by Osip Mandelstam that it sets, offers like-minded images of coachmen clearing out estates and harsh winters. The chorus denotes the spectral old world, the orchestra the militant new one, and the soprano soloist the Russian spirit.

Although their paths overlapped, Prokofiev and Rachmaninoff did not get along, with the former chastising the latter as old-fashioned even as he struggled to compete with him for American audiences. Over time, Prokofiev's artistic outlook began to approach Rachmaninoff's, with Tchaikovsky serving as common inspiration. **Rachmaninoff**'s 1926 adaptation of three **Russian folk songs** negotiates the divide between old and new Russia in a much different fashion than Dukelsky's *Epitaph*. The invocation in the vocal and orchestral writing of folk modality brings them into line with Soviet musical doctrine, but they also seem to bear traces—perhaps ironic—of the hard-edged Modernism of Stravinsky's *Les noces* (1921–23). The collection was assembled piecemeal: as Rachmaninoff's biographer Sergey Bertensson reports, the first song was familiar to the composer from a canonic collection, while the second and third were introduced to him by the singers Fyodor Chaliapine (1873–1938) and Nadezhda Plevitskaya (1884–1940), respectively.

Before his departure to the West, **Prokofiev** had been in thrall to the Silver Age aesthetics explored in Program 3. In 1916, he resolved in Scriabinesque fashion to compose "something big, something cosmic," turning for inspiration to a text from the Symbolist poet Konstantin Balmont's book *Voices of Antiquity.* The program note for the 1924 Paris premiere of ***They Are Seven***, a "Chaldean Invocation," describes the influences on poet and composer:

OPPOSITE PAGE Soviet poster, Gustav Klucis, 1930
(the slogan reads, "Let's fulfill the plan for Great Works!")

> During excavations in Mesopotamia, where at one time lived the Akkadians, a people preceding the Babylonians, many cuneiform inscriptions were found and deciphered. One among them, taken from the walls of an Akkadian Temple, contains a conjurer's formula against seven terrible demons, who according to the belief of these people were the authors of all human misery. The incantation, by its somber and mystic strength, inspired . . . Balmont to write as many as three poems on the same subject. The last of these, with slight modifications, has furnished the material for Prokofiev's work.

Were Prokofiev more politically attuned, he might have related the piece to contemporary historical events in Russia—the October Revolution. Yet *Semero ikh* was composed in the safe confines of the Caucasus by a composer not yet obliged to write politically charged music. Instead it evinces, like Balmont's poetry, an interest in using ancient subject matter to stimulate Modernist innovation.

The work falls into four main sections. In the first, the text is declaimed by the tenor with occasional iterations from the chorus. After a brief orchestral interlude, the second section again features the tenor, who all but relinquishes his leading role to the chorus in part three. The tenor returns in the climactic fourth section with a loud, solo declamation. After a lengthy solo for two timpanists, the work ends softly and mysterious as the soloist and male choristers chant the final words in supplication.

Prokofiev's relocation to Moscow followed a shift in his musical style toward melodiousness and economy of expression. The new approach is explicitly manifest in his works for Soviet theater and Soviet cinema in the mid 1930s. His second Soviet commission was for incidental music to ***Egyptian Nights***, a theatrical experiment directed by Aleksandr Tairov (1885–1950) that brought together scenes from George Bernard Shaw's *Caesar and Cleopatra*, Shakespeare's *Antony and Cleopatra*, and the 1828 poem "Cleopatra" by Aleksandr Pushkin. As Prokofiev explained in an article for *Soviet Travel* magazine, "the reason that inspired Tairov to combine these plays lies in the fact that Shaw depicted Cleopatra in the bloom of her youth; and Shakespeare, at the moment of her decline." The 44 numbers in his score serve both to represent the experiences of the principal characters and to denote changes in locale: Rome is bellicose, oppressive, freighted with brass; Egypt is languorous, represented by harp, piano, and woodwinds. The score includes mildly exotic dances, on- and off-stage choruses, and instrumental interludes (marking scene changes). The production was a success, though it did not take long for dilettantish Soviet critics to scorn Tairov for conflating canonic writers. Prokofiev's rarely performed *Egyptian Nights* Suite, a 1934 commission from Soviet State Radio, mirrors the multiangled conception of the whole.

Ultimately, Prokofiev's desire to reconnect with his homeland obliged him to confront its political conditions. His effort to improve his standing with Soviet cultural officials began not with works like *Egyptian Nights* but with the massive ***Cantata for the 20th Anniversary of the October Revolution***, which involved double mixed chorus, orchestra, accordion band, military band, and *musique concrète* (a siren, an alarm bell, recorded speech, and marching feet). Prokofiev conceived the work as a tribute to Lenin, but it spiraled into a 10-movement narrative about the Revolution, Civil War, Stalin's pledge to Lenin, and the writing of the Soviet

Constitution. It was a transparent attempt by the composer to appease; it was also a profound miscalculation.

The Cantata casts a long shadow over Prokofiev's career, reaching four years before his permanent relocation to Russia to 30 years after. It dates from the summer of 1932, when Prokofiev rented a villa for himself and his family in the south of France. The property belonged to Jacques Sadoul (1881–1956), an influential French communist who worked as a foreign correspondent for *Izvestiya*. Sadoul's library included a French-language edition of Lenin's writings. Encouraged by Sadoul, Prokofiev began to map out a large-scale vocal and orchestral piece based on Lenin's speeches. During his brief visits to Moscow in 1933 and 1934 Prokofiev broached the subject of the Cantata to Boris Gusman, an official with State Radio. Gusman arranged a generous commission for the project. In accordance with the June 26, 1935 contract, the "Cantata for the 20th Anniversary of the Soviet State," as it was first called, needed to be suitable for radio broadcast, politically correct (in the Marxist-Leninist sense), and attentive to official artistic policy.

Given the subject matter, Prokofiev was repeatedly obliged to explain his intentions to the Committee on Arts Affairs, the organization that regulated Soviet artistic activity under Stalin. The composer submitted the libretto for review with a concise summary of its contents:

> Against a solemnly majestic backdrop, the choir articulates the epigraph [the words of Karl Marx]: "The philosophers have only explained the world, in various ways; the point is to change it." The orchestra holds back; one senses a hidden force that has yet to break through the surface. One feels the stride of a march, though it is not a march. The music's mood now abruptly changes: the orchestra expresses concern—the Revolution is imminent.

And so forth. As Prokofiev signals here, the music is diverse, gripping, and outlandish—much like the events it purports to narrate. Some examples: Movement 2, titled "Philosophers," bears the meditative, reflective traits of a traditional liturgical cantata, albeit in nonliturgical guise. The highlight is the glorious alto and soprano melody that ascends from the overlaid ostinato pattern set down by the basses and tenors in the preceding measures. Marx's call for world change is scored to music that, in sheer sonic exuberance, rivals Beethoven's *Ode to Joy*.

The special effects of movement 6, "Revolution," include rat-a-tatting snare drums, out-of-breath singing, and Lenin's radio voice. There are several references to Prokofiev's earlier scores, most notably the opera *The Fiery Angel*, which narrates an apocalyptic conflict between those who believe in the occult and those who do not. The principal characters in the opera find themselves submitting to unseen forces; much the same occurs in the Cantata, whose instrumental interludes imply the force of destiny and the inability of humans to resist it.

Movement 7, "Victory," denotes paradise, with a brass chorale ceding to a halcyon passage for the strings. The female voices describe the post-revolutionary winter of "cold," "hunger," "typhus," and general "chaos"; the lullaby strains in the violins signal that death has led to transfiguration. There follows, in the second half of the movement, a vocal simulacrum of the tintinnabulation of steeple chimes. "Ice," the singers proclaim, "has broken at all corners of the

earth." Then, in one of the Cantata's cleverest sequences, Prokofiev shifts to a waltz rhythm to underscore that "a ponderous object" (capitalist oppression) "has been dislodged from its place." But the dance of the liberated proletariat no sooner begins than it ends. Prokofiev brings the movement to a close with a reference to the "measured tread" of "iron battalions" and the sound of Red Army soldiers trudging off into the distance.

The Cantata contains three instrumental movements and—fatefully—two movements that feature Stalin's words. Unlike Lenin and Marx, Stalin was very much alive in the 1930s and scrutinized his own portrayal in the media and the arts. Quoting Stalin was a dangerous blunder, worse than the blunder Prokofiev had committed by mixing and matching Lenin's speeches together for dramatic effect in earlier movements.

Thus the June 19, 1937 assessment of the draft score at the offices of the Committee on Arts Affairs was a fiasco. Even without Stalin's shadow, the Cantata would still have been denounced. The chairman of the Committee tore into Prokofiev, asking him, "Just what do you think you're doing, Sergey Sergeyevich, taking texts that belong to the people and setting them to such incomprehensible music?" The Cantata was banned.

The setback flattened Prokofiev, who had assumed that his vision of historical progress would be lauded, strengthening his claim to the title of leading Soviet composer. When it came time to write another tribute to the Revolution a decade later, Prokofiev was still dismayed that years of labor on the unheard Cantata had gone to waste. Reality had triumphed over both nostalgia and utopia.

The Cantata received a partial premiere on April 5, 1966, 28 years after its completion and 13 years after Prokofiev's death. By that time Nikita Khrushchev had come and gone as the Soviet leader; in his third year in power, he had forcefully denounced the "cult of personality" surrounding Stalin. The two Stalin-based movements of the Cantata were thus excluded from the performance, which occurred at the Moscow Conservatory under the direction of Kirill Kondrashin (1914–81). In place of these movements, Kondrashin reprised "Philosophers," bringing the Cantata to a rhapsodic climax.

—Simon Morrison

OPPOSITE PAGE *Home for the Holidays*, Fedor P. Reshetnikov, 1949

Biographies

Pianist **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. Recent seasons saw appearances at the Mozarteum in Salzburg, Philharmonic 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. He also performed Liszt's *Totentanz* with the Jerusalem Symphony Orchestra conducted by Leon Botstein.

Byron Adams is coeditor of *Vaughan Williams Essays*, and has contributed entries on William Walton and Sylvia Townsend Warner to the revised *New Grove Dictionary of Music and Musicians*. He has published articles and reviews in journals such as *19th-Century Music*, *Music and Letters*, and *John Donne Journal*, and has contributed to volumes such as *Walt Whitman and Modern Music* (2000), *Queer Episodes in Music and Modern Identity* (2002), and *The Cambridge Companion to Elgar* (2004). He is the editor of the Bard Music Festival volume *Elgar and His World* (2007). He is professor of composition and musicology in the Music Department of the University of California, Riverside.

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 has been a member of the Columbus Symphony Orchestra, Orchestra Sinfónica de Maracaibo, Eastern Music Festival Orchestra, and Metropolitan Opera Orchestra. 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.

Carl Albach received his bachelor's degree from the University of Miami, where he studied with Gilbert Johnson, and his master's degree at The Juilliard School, where he studied with William Vacchiano. He is the principal trumpet of the American Symphony Orchestra and was recently made a member of the Orchestra of St. Luke's and Orpheus Chamber Orchestra, having performed regularly with both for more than 20 years. He was a soloist with the American Symphony in June 2007, performing the Mieczyslaw Weinberg Trumpet Concerto at Avery Fisher Hall. He has also performed as a soloist with Orpheus in Europe, Japan, and the United States.

Flutist **Janet Arms** received her bachelor of music degree from the Hartt School of Music and her master of music degree from The Juilliard School. Since that time, she has been in demand as both an orchestral and solo flutist throughout the United States. She performs with the New York City Opera orchestra and has appeared and recorded with the New York Philharmonic, Metropolitan Opera, and the resident orchestra of the Bard Music Festival. She has toured with the Boston Symphony and has appeared with the New York Chamber Soloists.

James Bagwell maintains an active schedule throughout the United States as a conductor of choral, operatic, and orchestral literature. In 2006 he made his orchestra debut, leading the Jerusalem Symphony, and in 2007 he conducted several concerts of the Tulsa Symphony Orchestra. In 2005 he led six performances of Copland's *The Tender Land* as part of the Bard SummerScape Festival; he returned to SummerScape conducting three Offenbach operettas in 2006, *The Sorcerer* in 2007, and, this summer, a production of *Of Thee I Sing*. Music director of Light Opera Oklahoma and, since 2005, of the Dessoff Choirs in New York, he is also director of choruses for the Bard Music Festival and The Concert Chorale of New York. He has worked with noted conductors such as Vladimir Ashkenazy, Leon Botstein, James Conlon, Leon Fleischer, Louis Langrée, Jesús López-Cobos, Esa-Pekka Salonen, Robert Shaw, and Michael Tilson Thomas. Bagwell is director of the music program at Bard College.

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.

Kevin Bartig is assistant professor of musicology at Michigan State University, where he teaches 19th- and 20th-century music. He specializes in music of Russia and the Soviet Union, with interests in music and politics, film music, and musical migration. Bartig is currently at work on *Composing for the Red Screen*, a book that explores Sergey Prokofiev's collaborations with the Soviet film industry. His work has been recognized by fellowships from the Andrew Mellon Foundation, American Council of Learned Societies, and U.S. Department of Education.

Pianist **James Bassi** has played concerts for a diverse range of artists, including Deborah Voigt (for whom he has also written and arranged much material), Jessye Norman, Ute Lemper, and Judy Kaye. Music director credits include James Lapine's *Twelve Dreams* at Lincoln Center Theater, several Off-Broadway productions (including *Pirates of Penzance)*, York Theatre (*I and Albert*), and many regional theaters. He is also a composer whose works have been performed in all the major concert halls in New York City. His *Petrarch Dances* for chorus and orchestra was commissioned and premiered by the Orchestra of St. Luke's. His choral works have been performed by Voices of Ascension (including three commissions and premieres), Equal Voices, the Dessoff Choirs, and other ensembles. He has received composi-

tion grants from NEA, Meet the Composer, and New York Foundation for the Arts. His music publisher is Oxford University Press.

Alessio Bax won first prize in the 2000 Leeds International Pianoforte Competition and the 1997 Hamamatsu International Piano Competition in Japan. He has since established himself as an accomplished performer throughout the world. His extensive concerto repertoire has led to appearances with more than 70 orchestras, including the London Philharmonic, Royal Philharmonic, and NHK Symphony, with conductors such as Sir Simon Rattle and Marin Alsop. He has performed in recital at music halls in Milan, Madrid, Paris, London, Tel Aviv, Tokyo, Hong Kong, New York, Mexico City, and Washington, D.C. His recording for Warner Classics, *Baroque Reflections*, was selected as "Editor's Choice" by *Gramophone* magazine and "Best Buy" by *Classical FM* magazine. He performed the Fugue of Beethoven's *Hammerklavier* Sonata in the documentary *Barenboim on Beethoven* (Channel 13/PBS; EMI).

Jonathan Becker is associate dean and dean of international studies at Bard College, as well as director of Bard's Global and International Studies Program. He received his Ph.D. from St. Antony's College at Oxford University. Becker specializes in Soviet, Russian, and Eastern European politics, and media and politics. He has taught at Central European University, University of Kiev Mohyla Academy, Wesleyan University, and Yale University. He is the author of *Soviet and Russian Press Coverage of the United States: Press, Politics and Identity in Transition* (1999; new edition, 2002) and of articles in the *European Journal of Communications*, *Journalism and Communications Quarterly*, and *Slovo*, among others.

Leon Botstein is founder and artistic codirector of the Bard Music Festival. He is also music director and principal conductor of the American Symphony Orchestra (ASO) and the Jerusalem Symphony Orchestra, the radio orchestra of Israel. Since 1975 he has been president of Bard College in New York. A recording of Paul Dukas's opera *Ariane et Barbe-bleue* with the BBC Symphony was recently released by Telarc. Botstein also recently conducted the BBC Symphony in a gala concert on Armistice Day at the Royal Albert Hall, an event that was recorded live by Chandos. Next season he leads the Jerusalem Symphony Orchestra in a tour of the West Coast. 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); works by Liszt, 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). His recording with the London Symphony Orchestra of Gavriil Popov's Symphony No. 1 received a Grammy nomination. Among the orchestras with which he has performed are the BBC Symphony, London Symphony, London Philharmonic, NDR-Hamburg, NDR-Hannover, Royal Scottish National Orchestra, St. Petersburg Philharmonic, Budapest Festival Orchestra, and Teatro Real in Madrid. He is the editor of *The Musical Quarterly* and the author of numerous articles and books. For his contributions to music he has received an award of the American Academy of Arts and Letters.

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.

Jonathan Brent is Visiting Alger Hiss Professor of History and Literature at Bard College and editorial director of Yale University Press. He is coauthor of *Stalin's Last Crime* (2003) and author of *Inside the Stalin Archive: Discovering the New Russia* (2008) and a forthcoming biography on Isaac Babel. He founded the Annals of Communism series in 1992, which has published more than 20 titles containing documents from the Soviet state and party archives. Brent is the recipient of a recent $1.3 million grant from the Andrew Mellon Foundation to digitize and publish the Stalin Archive in Moscow. His articles on Russia appear regularly in the *Chronicle for Higher Education* and *The New Criterion*.

Soprano **Amy Burton** regularly appears on the stages of leading opera houses, including the Metropolitan Opera, Dallas Opera, San Diego Opera, L'Opéra de Nice, Théâtre des Champs-Elysées, and Opernhaus Zürich, and with notable orchestras—National Symphony, San Francisco Symphony, Seattle Symphony, and Israel Philharmonic. She has been a leading soprano at the New York City Opera for several seasons, where she has sung virtually every role in her repertoire. In the 2007–08 season, Burton sang a solo recital in Kansas City and performed Corigliano's *Mr. Tambourine Man* with the Brooklyn Philharmonic and Greeley Philharmonic Orchestra. Next season, she will perform her one-woman show *Yvonne Printemps: A French Diva Unveiled* at the Liceu in Barcelona. Her recordings include Richard Wilson's *Persuasions* (Albany Records), a cantata for soprano and chamber ensemble; *Blue Monday* (Angel/EMI), an early Gershwin opera; and a collection of Ernest Bacon songs entitled *Fond Affection* (CRI).

Jeffrey Caswell has been the bass trombonist of the American Symphony Orchestra since 1992 and also performs frequently with the Metropolitan Opera. He enjoys a diverse career in New York City, playing with the New York City Opera, Orchestra of St. Luke's, American Ballet Theater, and the orchestra at Radio City Music Hall, as well as with Stamford Symphony in Connecticut. He has played in many Broadway shows and is currently in the orchestra of Disney's *The Little Mermaid*. He can be heard on recordings with the 11-piece brass ensemble Solid Brass on the Dorian and MHS labels, as well as on *Jubilations!*, a recording of music for organ and brass.

The members of the **Chiara String Quartet**—**Rebecca Fischer**, **Julie Yoon,** violin; **Jonah Sirota**, viola; **Gregory Beaver**, cello—were recently named the Blodgett artists in residence at Harvard University, in addition to their ongoing residency at the University of Nebraska-Lincoln. Recently awarded with the Guarneri Quartet Residency Award for artistic excellence by Chamber Music America, the Quartet's other honors include winning the Astral Artistic Services National Audition and first prize at the Fischoff Chamber Music Competition. In addition to performing at Lincoln Center's Alice Tully Hall, Carnegie Hall's Weill Recital Hall, the American Academy in Rome, Philadelphia's Kimmel Center, and Harris Hall in Aspen, Colorado, the Chiara devotes much of its season to reaching new audiences through concerts in nonclassical venues. Recent collaborators include Dawn

Upshaw, Joel Krosnick, Roger Tapping, Todd Palmer, Simone Dinnerstein, Norman Fischer, and Paul Katz, as well as members of the Orion, Ying, Cavani, and Pacifica Quartets. Recordings include the Mozart and Brahms clarinet quintets with clarinetist Håkan Rosengren (Round Top Records) and the complete string quartets of Brahms (SMS Classical, forthcoming). On its own New Voice Singles label, the Quartet has released world premiere recordings of new masterworks, including Robert Sirota's *Triptych* and Gabriela Lena Frank's *Leyendas: An Andean Walkabout*.

Highlight's of **Frederic Chiu**'s 2007–08 season included a 20-concert tour across the Midwest, recitals at the Portland International Piano Festival, Lipscomb University, and Des Moines Arts Center. He also embarked on a major tour across South America with his frequent duo partner, Joshua Bell. Chiu has performed with many orchestras in America and abroad, among them the Hartford Symphony, Kansas City Symphony, the Orchestre de Bretagne under Stefan Sanderling, BBC Scottish Symphony, BBC Concert Orchestra, Estonia National Symphony, and China National Symphony. In recital he has appeared in the world's most prestigious halls, including the Berlin Philharmonic, Kioi and Suntory Halls in Tokyo, Lincoln Center, and Kennedy Center. He has worked with many composers, including George Crumb, Frederic Rzewski, Bright Sheng, Gao Ping, and David Benoit. He was the recipient of the Avery Fisher Career Grant and the Petscheck Award of The Juilliard School. With more than 20 CDs, his repertoire includes the complete piano works of Prokofiev as well as popular classics of Chopin and Liszt.

Born in Montréal, **Lucille Chung** made her debut at the age of 10 with the Montréal Symphony Orchestra. Charles Dutoit was so impressed that he invited her to be soloist on the orchestra's tour to Asia. Since then, she has performed with the Philadelphia Orchestra, Moscow Virtuosi, and BBC Wales, with conductors such as Krzysztof Penderecki and Vladimir Spivakov. She has given solo recitals in the Kennedy Center, Carnegie Hall, the Concertgebouw in Amsterdam, Wigmore Hall in London, and has performed at festivals around the world. Chung is a graduate of both the Curtis Institute and The Juilliard School. A recording artist for the Dynamic label, she has been receiving excellent reviews worldwide for her discs of Ligeti and Scriabin piano works.

Richard Clark is principal trombonist of the American Symphony Orchestra, Stamford Symphony, New York Pops, and American Classical Orchestra. His concert experience also includes performances with the New York Philharmonic, London Symphony Orchestra, Mostly Mozart Festival Orchestra, Orchestra of St. Luke's, New York City Ballet, Orpheus Chamber Orchestra, and New York City Opera. As a soloist, Clark has performed the Ferdinand David Concertino with the American Symphony Chamber Orchestra and Michael Haydn's Serenade in D with the OK Mozart Festival.

Mary E. Davis is associate professor at Case Western Reserve University in Cleveland, Ohio. She specializes in the cultural criticism of music, and her research focuses on the relationship of music to fashion. Her *Classic Chic: Music, Fashion, and Modernism* (2006) was short-listed for the Costume Society of America's Millia Davenport Publication Award. She is also the author of the biography *Erik Satie* (2007) and editor of the forthcoming *Waiting for a Train: Jimmie Rodgers's America*. Recent essays include "Refashioning the Fashion Plate: Poiret in Context" in *Poiret*, the catalogue issued in conjunction with the exhibit at the Metropolitan Museum of Art, and "Chanel, Stravinsky, and Musical Chic" in *Fashion Theory*.

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 the 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.

Trumpet player **John Dent** is a member of the American Symphony Orchestra and has toured with the orchestra to Brazil and Japan. He performs regularly with the Orpheus Chamber Orchestra and has played with the New York Pops and the Orchestra of St. Luke's, among others, as well as in several Broadway productions. As a soloist, he has appeared with the Stamford Symphony and at the Mostly Mozart Festival and OK Mozart.

Jennifer Eberhardt is a Ph.D. candidate in musicology at Princeton University. She is writing a dissertation on the history and theory of film sound and recording technology in mid-century French cinema.

Caryl Emerson is A. Watson Armour III University Professor of Slavic Languages and Literatures at Princeton University, where she chairs the Slavic Department with a coappointment in comparative literature. A translator and critic of Mikhail Bakhtin, she has also published widely on 19th-century Russian literature (Pushkin, Dostoevsky, Tolstoy), on the history and relevance of literary criticism, and on Russian opera and vocal music. Recent projects include the *Cambridge Introduction to Russian Literature* (2008).

Laurel E. Fay received her Ph.D. in musicology from Cornell University. A specialist in Russian and Soviet music, she has taught at the Ohio State University, Wellesley College, and New York University. Since 1988, she has served as consultant on Russian music to the music publisher G. Schirmer, Inc. Her articles have appeared in the *New York Times*, *Musical America*, and *Opera News*, as well as in many scholarly publications. She was a contributing editor of the *New Grove Dictionary of Opera*; has written program notes and lectured for many performing organizations; and was scholar in residence for the 2004 Bard Music Festival and the 2007 "Shadow of Stalin" Festival of the Los Angeles Philharmonic. The author of *Shostakovich: A Life* (2000) and editor of *Shostakovich and His World* (2004), Fay is the recipient of an ASCAP Deems Taylor Award and the Otto Kinkeldey Award of the American Musicological Society.

Pianist **Philip Edward Fisher** is widely recognized as a unique performer of refined style and exceptional versatility. International tours have taken him across his native United Kingdom to Italy, Austria, Denmark, Switzerland, Norway, Kenya, Zimbabwe, Ukraine, and the United States. He made his New York debut at Alice Tully Hall in 2002, performing Rachmaninoff's Third Piano Concerto under the baton of Maestro Larry Rachleff. He has appeared in concert at

Merkin Hall and Avery Fisher Hall at Lincoln Center, and his United Kingdom credits include performances at the Purcell Room, Wigmore Hall, Barbican Centre and Royal Festival Hall in London, Usher Hall in Edinburgh, Glasgow Royal Concert Hall, and Symphony Hall in Birmingham. He has performed with the Royal Scottish National Orchestra, Copenhagen Philharmonic, and Juilliard Symphony. Fisher studied at the Royal Academy of Music and The Juilliard School. In 2001, he received the prestigious Julius Isserlis Award from the Royal Philharmonic Society of London. His debut solo disc with the Naxos label will be released in 2009.

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.

Soprano **Melissa Fogarty** made an auspicious debut this year at New York City Opera, in the leading role of Soprano I in Purcell's *King Arthur*. She also appeared with Seattle Baroque Orchestra, where she starred as Serpina in Pergolesi's *La serva padrona*. She impressed public and critics alike in VOX, City Opera's annual showcase of new American operas, performing *Dice Thrown*, by John King. Following that she sang two world premieres: the song cycle *A Field Manual*, written especially for her, baritone Chris Pedro Trakas, and the Fireworks Ensemble, by composer David Del Tredici; and Christopher James's *Five Sappho Fragments*, for soprano and chamber orchestra. Awards include an Adams Fellowship at the Carmel Bach Festival and a Giorgio Cini Foundation Fellowship.

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. He has toured 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. In the summer, he performs at the prestigious Carmel Bach Festival. He has also performed and recorded with the Tafelmusik Baroque Orchestra of Toronto, Canada. Recording credits include Sony Classical, Nonesuch, London, Decca/Argo, EMI, Koch, Musical Heritage Society, and Deutsche Grammophon.

Marina Frolova-Walker is senior lecturer in the faculty of music and a Fellow of Clare College. She studied musicology at the Moscow Conservatoire, receiving her doctorate in 1994. Before coming to Cambridge, she taught at the Moscow Conservatoire College, University of Ulster, Goldsmiths College London, and University of Southampton. She has published articles in the *Cambridge Opera Journal*, *Journal of the American Musicological Society*, and *Twentieth-Century Music*, as well as contributed some of the Russian entries in the revised *New Grove*. Her most recent publication is *Russian Music and Nationalism from Glinka to Stalin* (2007).

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College, artistic codirector 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* (2006).

Marc Goldberg is a member of the New York Woodwind Quintet. He was associate principal bassoonist for the New York Philharmonic and acting principal bassoon for New York City Opera for several seasons. His extensive freelance career includes numerous appearances with the Metropolitan Opera, Boston Symphony Orchestra, Orchestra of St. Luke's, New York City Opera, and American Symphony Orchestra, among others. He has toured and recorded with most of these groups and is active in commercial and movie recording in New York. He serves on the faculty of The Bard College Conservatory of Music, The Juilliard School, Hartt School of Music, Mannes College of Music, Columbia University, and SUNY Purchase.

Diva Goodfriend-Koven, flutist, has performed worldwide with major orchestras, and as a soloist and chamber music recitalist. She appears regularly with the Metropolitan Opera Orchestra and New York Philharmonic. She is a member of the American Composers Orchestra, American Symphony Orchestra, American Ballet Theater, and Westchester Philharmonic. She has toured the United States with the Borealis Wind Quintet, Ragdale Ensemble, and Metropolitan Opera Orchestra, and has appeared as a soloist internationally with the Orpheus Chamber Orchestra and New York Symphonic Ensemble. She can be heard on DGG, CRI, Vanguard, Pro Arte, and Sony Classics recordings.

Gramercy Brass Orchestra of New York is a unique ensemble of 28 leading professional brass and percussion instrumentalists in the New York arts community. Founded in 1982 by John Henry Lambert, Gramercy Brass was twice the First Place winner of the North American Brass Band Competitions (1984 and 1985) and the 1994 recipient of the Lincoln Center Community Arts Award. The orchestra's student programs, called "Polishing the Brass," include the Gramercy Brass Band Camp, the annual Horn of the Future Award, and many in-school support programs.

Since **John Hancock** made his debut with the Metropolitan Opera in 2002 as the Gendarme in *Les mamelles de Tirésias*, he has appeared in several roles with that company, including the Count in *Le nozze di Figaro*, Dr. Falke in *Die Fledermaus*, Albert in *Werther*, de Brétigny in *Manon*, and Marcello in *La bohème*. He has appeared in numerous leading roles with New York City Opera and, with San Francisco Opera, has performed Sharpless in *Madama Butterfly*, Prince Yeletsky in *Pique Dame,* and Lescaut in *Manon Lescaut*. He also was heard with the American Symphony Orchestra in Schreker's *Der ferne Klang* and in Pascal Dusapin's *Faustus* at the Spoleto Festival. He has appeared with Washington National Opera, Opera Company of Philadelphia, Atlanta Opera, Glimmerglass Opera, Florida Grand Opera, as well as in Antwerp, Tel Aviv, Strasbourg, and with the Seiji Ozawa Opera Project in Japan. He has performed in recital with Steven Blier and the New York Festival of Song and has appeared with many symphony orchestras around the world.

From Handel's *Messiah* and Mozart's *Don Giovanni* to contemporary works, baritone **Jonathan Hays** exhibits extraordinary vocal flexibility and interpretive expression. Engagements in 2007 and 2008 included Papageno in *Die Zauberflöte* with Portland Opera; a return to SummerScape in the title role of Gilbert and Sullivan's *The Sorcerer*; Belcore in *L'elisir d'amore* with Chattanooga Opera; performances on the Celebrity Series of Boston and with the Toronto Symphony of Rob Kapilow's song cycle *And Furthermore, They Bite*, and, with pianist Craig Ketter, of Jorge Martín's *The Glass Hammer*. A frequent guest of symphony orchestras, he has performed with the Orchestra of St. Luke's, the American, Toronto, Alabama, New Jersey, and Colorado Symphony Orchestras, and the Louisiana and Buffalo Philharmonic Orchestras.

Pianist **Benjamin Hochman** is achieving widespread acclaim for his performances as orchestral soloist, recitalist, and chamber musician. He has performed with the New York Philharmonic, Chicago, Cincinnati, and Pittsburgh Symphony Orchestras, New Jersey Symphony, and National Arts Centre Orchestra under eminent conductors such as Jaime Laredo, Jun Märkl, Bramwell Tovey, and Pinchas Zukerman. This summer, he appears at the Bard Music Festival and performs Bach's *Goldberg Variations* at the Santa Fe Chamber Music Festival. During the 2008–09 season, Hochman appears with the Daedalus Quartet at Atlanta's Spivey Hall, and performs Mozart's Piano Concerto No. 9 with Vancouver Symphony and Beethoven's Piano Concerto No. 4 with Fort Wayne Philharmonic. Overseas, recitals are scheduled for Barcelona, London, and Concertgebouw in Amsterdam. Hochman has also been invited by the Kalichstein-Laredo-Robinson Trio and Tokyo String Quartet to appear in their respective series at the 92nd Street Y in New York. His studies were supported by the America-Israel Cultural Foundation.

Kyle Hoyt is associate principal and third horn of the Jerusalem Symphony Orchestra. He has appeared as soloist with the Jerusalem and Ann Arbor Symphony Orchestras, and, as chamber musician, on the Israeli concert series of Ein Karem, Tel Aviv, Haifa, and Eilat, as well as in live performances on Israel's Kol Ha Musica radio. He is also affiliated with Israel's premier new music ensemble, The Israel Contemporary Players. Hoyt has held positions with the Columbus and Syracuse Symphony Orchestras and has performed with the American, Detroit, American Ballet Theater, Brooklyn, Jupiter, Kansas City, Richmond, New Haven, National Repertory, and New World Symphony Orchestras.

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. Recent appearances include 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. Jokubaviciute has won international competitions in Lithuania, Czech Republic, and Sweden. Her degrees are from the Curtis Institute of Music and Mannes College of Music, where her principal teachers were Seymour Lipkin and Richard Goode.

Nina L. Khrushcheva is an associate professor in the Graduate Program of International Affairs at The New School and senior fellow of the World Policy Institute. She is also an editor of and a contributor to *Project Syndicate: Association of Newspapers Around the World*. After receiving her Ph.D. from Princeton University, she had a two-year appointment as a research fellow at the School of Historical Studies of the Institute for Advanced Study in Princeton and then served as deputy editor of *East European Constitutional Review* at the NYU School of Law. Her articles have appeared in the *Los Angeles Times*, *Washington Post*, *New York Times*, *Wall Street Journal*, and other international publications. She is the author of *Imagining Nabokov: Russia Between Art and Politics* (2007).

Violinist **Erica Kiesewetter** has been the concertmaster of the American Symphony Orchestra since 2000 and has appeared as soloist in the two concerti of Alban Berg with the orchestra. She performed the Berg Violin Concerto with Maestro Botstein and the Jerusalem Symphony in Israel, an event broadcast on NPR. This past season she performed the Sibelius concerto with the American Symphony, Northeastern Pennsylvania Philharmonic, and Long Island Philharmonic, as well as Baroque concerti with the Stamford Symphony and Amici New York. She is the concertmaster of all aforementioned orchestras, as well as Opera Orchestra of New York and the New York Pops. Last season she performed the North American premiere of two violin pieces by Enrique Granados with pianist Douglas Riva, and is currently preparing an edition and recording of these works. She is on the faculty of The Bard College Conservatory of Music.

American violinist **Soovin Kim** is equally gifted in concerto, recital, and chamber music repertoire. Highlights of his 2007–08 season include performances of the Brahms Violin Concerto with Annapolis Symphony Orchestra under the direction of Jose-Luis Novo; the world premieres of new chamber works by William Bolcom, R. Murray Schafer, and Esa-Pekka Salonen; chamber music tours of the United States in collaboration with the Guarneri String Quartet, Musicians from Marlboro, Borletti-Buitoni Trust, and Charles Wadsworth, and a series of recitals with pianist Jeremy Denk, with whom Kim just recorded a new CD. Recent concerto appearances include performances with the Cincinnati Chamber Orchestra, National Philharmonic, Nashville Symphony, and with the Chamber Orchestra of Philadelphia under the direction of Ignat Solzhenitsyn. Kim will again perform this season with a groundbreaking new music group in Korea, M.I.K. His first solo CD, Paganini's 24 Caprices for solo violin, zoomed to Billboard's Classical Chart and was named *Classic FM* magazine's Instrumental Disc of the Month.

Stephen Kotkin is Rosengarten Professor of Modern and Contemporary History at Princeton University, where he also directs the Russian and Eurasian Studies Program, and a professor of international affairs in Princeton's Woodrow Wilson School. He has written or cowritten four books and coedited five others, including *Magnetic Mountain: Stalinism as a Civilization* (1995) and *Armageddon Averted: The Soviet Collapse* 1970–2000 (2001; rev. ed. 2008). Kotkin served on and chaired the editorial board of Princeton University Press (2003–07). He is one of two regular book reviewers for the *New York Times* Sunday Business section. His reviews and essays have also appeared in the *New Yorker*, *Washington Post*, *Financial Times*, *London Review of Books*, *Times Literary Supplement* and *New Republic*.

Moscow native **Dina Kuznetsova** graduated from the Music College of the Moscow Tchaikovsky Conservatoire (piano). She received her vocal training at the Oberlin Conservatory. Her international successes in a wide variety of lyric and coloratura repertoire began with Merab in *Saul* in Brussels, followed by Donna Anna in *Don Giovanni* and Adina in *L'elisir d'amore* (Berlin Staatsoper), Giulietta in *I Capuleti e i Montecchi* (English National Opera), and the title role in *Rodelinda* (Munich's Staatsoper). She has also appeared with the San Francisco Opera, Opera Pacific, and Boston Lyric Opera. This past season, she sang Tatyana in *Eugene Onegin* at Lyric Opera of Chicago. Kuznetsova's profound interest in recital repertoire has produced a close association with the New York Festival of Song. She has also appeared at Weill Hall, Lincoln Center, with L'Orchestre national de France, and with the major orchestras of Cleveland and Boston. Winner of the 1999 Marilyn Horne Foundation Competition, she is an alumna of the Lyric Opera Center for American Artists in Chicago.

Cellist **Gavriel Lipkind** has appeared in some of the world's most prestigious venues with orchestras such as the Israel Philharmonic, Munich Philharmonic, and Baltimore Symphony, working alongside outstanding musicians such as Zubin Mehta, Philippe Entremont, Giuseppe Sinopoli, Yehudi Menuhin, Pinchas Zukerman, Yuri Bashmet, and Gidon Kremer. Having graduated from three major academies on three continents and won more than 12 top prizes in major competitions, Lipkind found himself at the pinnacle of his youthful achievements. In spite of this success, he decided, at age 23, to take a sabbatical to focus wholly on his musicianship—to work reflectively on his repertoire, meet with composers, and make recordings. He subsequently produced two contrasting recordings: *Miniatures and Folklore*, featuring his own arrangements, and *Single Voice Polyphony* (Volume I), showcasing Bach Cello Suites. As well as all the major works for cello, Lipkind's repertoire encompasses numerous rarities, newly commissioned works, and his own arrangements and transcriptions. He plays an Antonio Garani cello (Bologna, 1702) sponsored by the Commerzbank.

Tenor **Robert Mack**'s career highlights include Remus (*Treemonisha*) with the Collegiate Chorale; Fenton (*Falstaff*) and Alfredo (*La Traviata*) with the Martina Arroyo Foundation; and Goro (*Madama Butterfly*), Goopy (*Haroun and the Sea of Stories*), Remendado (*Carmen*), Pong (*Turandot*), Don Curzio (*The Marriage of Figaro*), Spoletta (*Tosca*), Arturo (*Lucia di Lammermoor*), and Rinuccio (*Gianni Schicchi*), all with New York City Opera. He also performed Sportin' Life (*Porgy and Bess*) with NYCO and Opera Carolina and recorded the role with the Nasvhville Symphony (Decca). Mack has also appeared with Houston Grand Opera, Opera Company of Philadelphia, and Indianapolis Opera. He was a featured soloist for the Alvin Ailey American Dance Theatre's signature work, *Revelations*. In past seasons he made international debuts at Bastille Opera in Paris and Teatro Real in Spain, as well as in Italy, Germany, Japan, and Luxembourg.

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 Angeles. He was cellist of the Sequoia String Quartet from 1975 to 1985, during which time the ensemble made many recordings and toured internationally.

Leonid Maximenkov is an independent scholar and senior fellow at the Council of the Humanities, Princeton University, in 2008–09. He is the author of *Sumbur vmesto muziki: Stalinskaya kul'turnaya revolyutsiya, 1936–1938* (1997), and editor of *Bol'shaya tsenzura: Pisateli i zhurnalisti v Strane Sovetov, 1917–1956* (2005) and *Kremlyovskiy kinoteatr, 1928–1953* (2005).

Blair McMillen has established himself as one of the most versatile and sought-after American pianists of his generation. The *New York Times* has described his playing as "brilliant," "riveting," and "prodigiously accomplished and exciting." Recent appearances include the Moscow Conservatory, Metropolitan Museum of Art, Carnegie's Zankel Hall, Caramoor, Casals Hall (Tokyo), and Miller Theater's Piano Revolution series. Known for his daring and imaginative programming, McMillen gave the first U.S. performance of Frederic Rzewski's piano piece *Dust*, and in 2005 presented a recital featuring keyboard music from the late-14th-century Codex Faenza. His solo CD *Soundings*, featuring music by Liszt, Scriabin, Copland, and Debussy, was released to critical acclaim in 2004. Pianist for the Da Capo Chamber Players, McMillen is also a founding member of the award-winning ensemble counter)induction. An active improviser and self-taught jazz pianist, he frequently performs with the Avian Orchestra, based in Manhattan. He serves on the piano faculty at Bard College.

Russian-born **Irina Mishura** has established herself as one of the most important mezzo-sopranos singing today. She is well known for her musically expressive and dramatically convincing performances and appears regularly at the Deutsche Oper Berlin, Los Angeles Opera, Metropolitan Opera, Michigan Opera Theatre, Royal Opera House, Covent Garden, and Washington National Opera, among many others. Highlights of her 2008–09 season include *Il Trovatore* in Bilbao and Geneva, *Aida* in Berlin, *Rusalka* in Toronto, and concerts with the Chamber Music Society of Lincoln Center. During the past season, she performed at the Gran Teatre del Liceu, Opera Bilbao, and Deutsche Oper Berlin, and made her debut as Klytemnästra in Strauss's *Elektra* for Washington National Opera. Since her auspicious debut at the Metropolitan Opera in 2000, as Dalila in *Samson et Dalila*, she has returned to perform there many times. Concert performances have brought her together with the Los Angeles Philharmonic, New World Symphony, Philadelphia Orchestra, and San Francisco Symphony. An acclaimed recitalist, Mishura has concertized extensively in Russia and North America. Her recording of Russian songs with pianist Valery Ryvkin is available on VAI Records.

Mitchell Morris is associate professor in the Department of Musicology at the University of California, Los Angeles. Among his scholarly specialties are opera, American and Soviet music, film and television, whale songs, and problems of musical ethics. Winner of multiple distinguished teaching awards, he also works regularly with the Los Angeles Opera. His book, *The Persistence of Sentiment: Essays on Display and Feeling in '70s Popular Music*, is forthcoming from the University of California Press.

Simon Morrison is professor of music at Princeton University, where he teaches courses on Russian and French 19th- and 20th-century music, ballet, and film music. He is the author of *Russian Opera and the Symbolist Movement* (2002) and *The People's Artist: Prokofiev's Soviet Years* (2008). In 2005 he oversaw the reconstruction of the 1925 ballet *Le pas d'acier* at Princeton University, and, in 2006, he coedited

a collection of essays on dance-music dialogues with Stephanie Jordan. His other publications include articles on and reviews of Ravel, Rimsky-Korsakov, Scriabin, Shostakovich, and Wagner; articles on opera for the *New York Times*; and articles on ballet for the Bolshoy Theater. In 2007–08, he restored the original 1935 version of Prokofiev's ballet *Romeo and Juliet* for the Mark Morris Dance Company. He is the editor of *Prokofiev and His World*.

Joan Neuberger is professor of history at the University of Texas at Austin. She is the author of *Hooliganism: Crime, Culture, and Power in St. Petersburg, 1900–1914* (1993) and of *Ivan the Terrible: The Film Companion* (2003). In 2001 her visual essay on the history and politics of Eisenstein's *Ivan the Terrible* appeared as a special feature on the Criterion Collection's DVD boxed set, *Eisenstein: The Sound Years*. She is coauthor of *Europe and the Making of Modernity, 1815–1914* (2005) and coeditor of *Imitations of Life: Two Centuries of Melodrama in Russia* (2001) and *Picturing Russia: Explorations in Visual Culture*. She is currently completing *This Thing of Darkness: Eisenstein's* Ivan the Terrible *in Stalinist Russia*.

David Nice writes, lectures, and broadcasts on music. The first volume of his Prokofiev biography, *From Russia to the West 1891–1935,* was published in 2003 by Yale University Press, and he is currently working on the second volume. He has scripted Glyndebourne's Opera Bites on Prokofiev's *War and Peace* (read by the author) and *Betrothal in a Monastery* (read by Timothy West), and among his many contributions to Radio 3's *Building a Library* have been comparisons of all available CD versions of *Romeo and Juliet,* the Third Piano Concerto, and the Seventh Symphony. His other books include short studies of Elgar, Richard Strauss, Stravinsky, and Tchaikovsky, and he contributed the chapter on Russian conductors for *The Cambridge Companion to Conducting*.

Kara Olive is a Ph.D. student in musicology at Princeton University. Her research interests include 15th-century polyphony and Soviet music.

Andrew Oster is a Ph.D. candidate in musicology at Princeton University. His dissertation explores the history of German radiophonic music, with particular focus on the genre of radio opera in postwar West Germany.

After playing principal horn with the Syracuse Symphony Orchestra for 10 years, **Julia Pilant** recently returned to New York City, where she performs frequently with the Metropolitan Opera, American Symphony, Orpheus Chamber Orchestra, New York City Opera, Orchestra of St. Luke's, and Broadway shows such as *Wicked*, *Phantom of the Opera*, and *Young Frankenstein*. She is also principal horn for the Saito Kinen and Tokyo Opera Nomori music festivals in Japan (Seiji Ozawa, music director), and has been a principal horn and participant in the Festivale di Due Mondi (Spoleto, Italy), Bard, OK Mozart, and Santa Fe Chamber music festivals. In 1994, she won the American Horn Competition.

Anna Polonsky has appeared with Moscow Virtuosi and Vladimir Spivakov, the Buffalo Philharmonic with JoAnn Falleta, St. Luke's Chamber Ensemble, Columbus Symphony Orchestra, and others. She has collaborated with the Guarneri, Orion, and Audubon quartets, and with such musicians as Mitsuko Uchida, David Shifrin, Richard Goode, Ida and Ani Kavafian, Cho-Liang Lin, Arnold Steinhardt, and Fred Sherry. She is regularly invited by festivals such as Marlboro, Chamber Music Northwest, Seattle, Moab, Santa Fe, Bridgehampton, Bard, and Caramoor, as well as at Bargemusic in New York City. She has given concerts in the Vienna Konzerthaus, Alice Tully Hall, and Stern, Weill, and Zankel Halls at Carnegie Hall, and has toured extensively throughout the United States, Europe, and Asia. A frequent guest at the Chamber Music Society of Lincoln Center, she was an artist member of CMS Two during 2002–04. In 2007 she performed a Carnegie Hall solo recital, inaugurating the Emerson Quartet's Perspectives Series. Polonsky was a recipient of a Borletti-Buitoni Trust Fellowship in 2003. In addition to performing, she serves on the piano faculty of Vassar College. She is a Steinway Artist.

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, Orpheus Chamber Orchestra, and American Symphony Orchestra.

Stephen Press is an assistant professor of music history at Illinois Wesleyan University in Bloomington, Illinois. He is the author of *Prokofiev's Ballets for Diaghilev* (2006) and an essay about the composer's early career in the United States for the Festival's companion book, *Prokofiev and His World*. Current projects include a reception study of Russian music in the United States and an article about Prokofiev and the Ballets Russes for a yet-to-be titled Italian-French publication. He is a preconcert lecturer for the Chicago Symphony Orchestra and an occasional bassist.

Eckart Preu is music director of both the Spokane Symphony and the Stamford Symphony. Previously, he held the positions of associate conductor of the Richmond Symphony and resident conductor of the American Symphony Orchestra. In Europe, Preu served as music director of the Orchestre International de Paris. As a guest conductor, he has appeared with the Jerusalem Symphony, Radio Philharmonic of Slovenia, and Jenaer Philharmoniker in Germany, among others. His tenure at the Spokane Symphony saw the opening of the newly renovated Fox Theater in Spokane, as well as the exploration of the extraordinary music collected in the Moldenhauer Archives. Promoting and furthering the performance of American music, Preu conducted the premieres of works by William Thomas McKinley, Roger Davidson, and Joan Tower. Next season he will conduct the world premiere of *Letters from Lincoln* by Michael Daugherty, featuring baritone soloist Thomas Hampson.

A music critic and editor for the *Musikal'naya Zhisn'* (Musical Life) magazine in Moscow during the 1980s, **Maya Pritsker** since 1991 has resided in the United States. She lectures on Russian music at American Universities, concert venues (including Lincoln Center) and festivals (including the Bard Music Festival) and writes for different American publications, including the *New York Times*, *Opera News*, and *Playbill*. Pritsker is cultural editor for *Novoye Russkoye Slovo*, the American-Russian daily, and a producer and host for the "Arts" talk show at the Russian Television Network of America (RTN/WMNB).

Pianist **Dmitry Rachmanov** has been heard at venues such as London's Barbican and South Bank Centres; Washington, D.C.'s Kennedy Center; and New York's Carnegie Hall. Recent seasons have seen his performances in a series of concerts dedicated to the music of Franz Schubert at New York's Bargemusic and at venues across the United States. A proponent of the Russian repertoire, Rachmanov has recorded music by Tchaikovsky, Rachmaninoff, and Scriabin as well as Prokofiev's War Sonatas for Vista Vera and the Master Musician's labels. He gave the U.S. premiere of Boris Pasternak's Piano Sonata, which was broadcast nationwide on NPR. He has served on the faculties of the Manhattan School of Music, Chicago College of Performing Arts at Roosevelt University, and California State University at Northridge, where he is currently an associate professor.

Harlow Robinson is an author, lecturer, and Matthews Distinguished University Professor of History at Northeastern University. His books include *Russians in Hollywood, Hollywood's Russians: Biography of an Image* (Northeastern); *Sergei Prokofiev: A Biography*; *The Last Impresario: The Life, Times and Legacy of Sol Hurok*, and *Selected Letters of Sergei Prokofiev* (editor/translator). His articles, essays, and reviews have appeared in numerous anthologies and in the *New York Times*, *Los Angeles Times*, *Opera News*, *Musical Quarterly*, *Opera Quarterly*, *Dance*, *Playbill*, *Symphony Magazine*, *Russian Review*, and *Slavic Review*. He has lectured and written program essays for the Boston Symphony, Metropolitan Opera, Philadelphia Orchestra, New York Philharmonic, Rotterdam Philharmonic, San Francisco Symphony, and Lincoln Center, and has provided commentary for NPR, Canadian Broadcasting Corporation, and Metropolitan Opera International Radio Network.

Cellist **Sophie Shao** has won top prizes at the Rostropovich International Violoncello Competition (2001) and XII International Tchaikovsky Competition (2002). She has performed as soloist with the Abilene Philharmonic, Erie Symphony, Houston Symphony, American Symphony Orchestra, and Russian State Academic Symphony Cappella; her festival appearances include Caramoor, Marlboro, Music from Angel Fire, Bard, 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.

Lewis H. Siegelbaum is professor of Russian history at Michigan State University. He was educated at Columbia University (B.A.) and St. Antony's College, Oxford (D.Phil.) and previously taught in Melbourne, Australia. He has authored, coauthored, and edited nine books and dozens of articles on Russian history, most of which concern the Soviet era. He has been interested in particular in how the transformational thrust of Bolshevism affected everyday life—especially of ordinary citizens—and how ideology, technology, and culture mutually constituted themselves. With James von Geldern he has developed a prize-winning web site (www.soviethistory.org) for use in teaching Soviet history. His most recent publication is *Cars for Comrades: The Life of the Soviet Automobile* (2008). During 2007–08 he was fellow in residence at the Netherlands Institute for Advanced Study.

David Smith is a graduate of Yale University. He has played and recorded with the New York Philharmonic and performed on a number of its international tours. He has been a soloist and frequent performer with the American Symphony Orchestra, as well as with Solisti New York and Philharmonia Virtuosi. In addition to Bard, he has been involved with the Tanglewood, OK Mozart, Waterloo, and New England Bach festivals. Smith has recorded for Deutsche Grammophon, Sony, BMG, RCA Victor, Koch International, and Island Records, and has been featured as soloist on recordings of the Vivaldi Concerto for Two Horns and Bach's First Brandenburg Concerto.

Rebecca Stanton is an assistant professor in the Slavic Department of Barnard College and Columbia University, where she teaches courses on 20th-century Russian literature and culture. She has published articles on Tolstoy, Dostoevsky, Nabokov, and the Russian-Jewish writer Isaac Babel, among others, and is currently completing a book on Babel and his contemporaries, titled *Isaac Babel and the Self-Ishness of Odessan Modernism*. A classically trained soprano, Stanton appears regularly with the Russian Chamber Chorus of New York, and has performed works by Prokofiev under the batons of Nikolai Kachanov, Vladimir Ashkenazy, and Yuri Temirkanov. She also presents new works for voice and other media together with Holly Nadal in their experimental vocal ensemble, Ursula, and as a guest artist with members of The M6: Meredith Monk Music Third Generation.

Bassoonist **Maureen Strenge** is a freelance musician who has performed with the resident orchestra of the Bard Music Festival since its inception and with many different orchestras in the metropolitan area, including the New York Philharmonic, New Jersey Symphony, New York City Opera, and American Symphony Orchestra, and in numerous Broadway shows. She has recorded with Dennis Russell Davies (Musicmasters), with Sir Charles Mackerras (Telarc), and with David Zinman (Elektra/Nonesuch).

Richard Taruskin, Class of 1955 Professor of Music at the University of California, Berkeley, is recognized internationally for his scholarship on Russian music. His books on the subject include *Defining Russia Musically: Historical and Hermeneutic Essays* (1997); *Stravinsky and the Russian Traditions: A Biography of the Works through* Marva (2 vols., 1996); *Musorgsky: Eight Essays and an Epilogue* (1993); and *Opera and Drama in Russia as Preached and Practiced in the 1860s* (2nd ed., 1993). Some 160 of his articles on Russian composers and their works are found in the *New Grove Dictionary*. He is the author of the six-volume *Oxford History of Western Music*, published in 2005.

Scott Williamson is winner of the 2005 International Opera Singers Competition, held by the Center for Contemporary Opera in New York, which sponsored his 2007 recital at Carnegie Hall's Weill Recital Hall. He returns to the Bard Music Festival for the third consecutive summer. Next season he returns to Opera Roanoke for *Falstaff*, *Otello*, and a Shakespeare recital with soprano Amy Cofield Williamson. Recent stage engagements include the Lamplighter and the Drunkard in *The Little Prince* for Tulsa Opera, Alfredo for the Annapolis Chamber Orchestra, Macduff for Opera Roanoke, and Massenet's *Thérèse* for the St. Andrew's Music Series in New York. Current concert engagements include all three Bach Evangelists; Schuetz's *Christmas Story*; Britten's Serenade for Tenor, Horn, and Strings; and *Saint Nicolas.* International stage credits include Iro in Monteverdi's *Il ritorno d'Ulisse in Patria* at Shakespeare's Globe Theatre and the Snape Proms, and Agenore in Mozart's *Il re pastore* with New Kent Opera.

Richard Wilson has composed some 90 works in many genres, including opera. He has received an Academy Award in Music, 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, Pro-Arte Chamber Orchestra of Boston, Orquesta Sinfónica de Colombia, Residentie Orkest of The Hague, Hudson Valley Philharmonic, and Jerusalem Symphony Orchestra. Albany Records recently 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.

Chad Yarbrough has appeared with many of the world's most prestigious musical organizations, such as L'Orchestre symphonique de Montréal, the Orchestra of St. Luke's, Orpheus Chamber Orchestra, Tokyo Symphony, American Symphony Orchestra, and New York City Opera. As a freelance horn player, he has performed with the Riverside Symphony, Chamber Music Society of Lincoln Center, Paul Taylor Dance Company, Berkshire Bach Society, and Ensemble Sospeso, among others. He has worked with many esteemed conductors, including Kurt Masur, Michael Tilson Thomas, Charles Dutoit, Sir Colin Davis, Leon Botstein, and Zubin Mehta. He is currently in the company of the Broadway hit *Wicked*.

Michael York has enjoyed a 44-year acting career. Among his more than 60 film credits are *Romeo and Julia*, *Cabaret*, *The Three Musketeers*, *Logan's Run*, *The Omega Code*, and the *Austin Powers* comedy series. Stage appearances include Britain's National Theatre and many Broadway shows; regional theater credits include roles as Cyrano, Salieri in *Amadeus*, and King Arthur in a national tour of *Camelot*. His television work encompasses numerous roles, from *The Forsyte Saga* to *Curb Your Enthusiasm*. He has performed Shakespeare at the Hollywood Bowl, as well as concerts at music festivals worldwide. He has voiced more than 90 audio books, including his autobiography, *Accidentally on Purpose*, and his *A Shakespearean Actor Prepares*, and is currently recording the entire Bible. A lecturer on the arts, he has been awarded Britain's OBE, France's Arts et Lettres, and a star on the Hollywood Walk of Fame. He lives in Los Angeles with his wife Pat, a celebrated photographer.

Daniil Zavlunov is a Ph.D. candidate in musicology at Princeton University.

Russian-born American pianist **Julia Zilberquit** made her orchestral debut at Carnegie Hall as part of a tour with the Moscow Virtuosi under Vladimir Spivakov. She has performed with the Brooklyn Philharmonic, Vienna Chamber Orchestra, New European Strings, Deutsche Symphony, Cairo Symphony, Russian State Orchestra, Bolshoy Orchestra, and many other orchestral groups. She has given recitals at the world's major halls and appeared at numerous international music festivals. Her recordings include *Jewish Music from Russia*, with works by Prokofiev, Shostakovich, and Sergey Slonimsky (Harmonia Mundi), and Shostakovich's Concertino with the Moscow Virtuosi and Vladimir Spivakov (BMG). She recently premiered Slonimsky's Jewish Rhapsody for Piano and Orchestra, commissioned by and dedicated to her, with Leon Botstein and the Jerusalem Symphony Orchestra. In the 2008–09 season, she will debut in London's Wigmore Hall and return to Berlin's Philharmonic Hall.

The **American Symphony Orchestra** was founded in 1962 by Leopold Stokowski. Its current music director and principal conductor is Leon Botstein. As part of Lincoln Center Presents Great Performers at Avery Fisher Hall, the American Symphony has pioneered the performance of thematically organized concerts, 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 Peter Norton Symphony Space. It is also the resident orchestra of The Richard B. Fisher Center for the Performing Arts at Bard College. There, it maintains a winter season and also performs in Bard's annual SummerScape Festival and the Bard Music Festival. Its music education programs are presented at numerous schools throughout New York, New Jersey, and Long Island.

Among the Orchestra's most recent recordings are music by Copland, Sessions, Perle, and Rands for New World Records and music of Ernst von Dohnányi for Bridge Records. Its recording of Richard Strauss's operas *Die ägyptische Helena* with Deborah Voigt and *Die Liebe der Danae* were made for 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). The American Symphony inaugurated São Paolo's new concert hall and has made several tours of Asia and Europe. It also has a long history of appearing in charitable and public benefits for such organizations as Sha'are Zedek Hospital, the Jerusalem Foundation, and PBS.

Bard Festival Chorale

Soprano
Carolyn Braden*
Eileen Clark
Judy Cope*
Katharine Dain
Margery Daley
Julie Dolphin*
Laura Green
Melissa Kelley
Jeanmarie Lally
Heather Meyer*
Beverly Myers*
Sarah Pillow
Rachel Rosales*
Kathy Theil
Janine Ullyette*
Cynthia Wallace
Carla Wesby
Katherine Wessinger
Phyllis Whitehouse*
Elena Williamson

Alto
Susan Altabet*
Biraj Barkakaty
Teresa Buchholz
Katharine Emory
Emily Eyre*
B. J. Fredricks
Katie Geissinger*
Yonah Gershator*
Karen Goldfeder*
Misa Iwama
Nicola James*
George Kasarjian
Denise Kelly*
Karen Krueger
Phyllis Jo Kubey
Mary Marathe
Martha Mechalakos*
Sara Murphy
Guadalupe Peraza
Nancy Wertsch

Tenor
Richard Byrne*
Matthew Deming*
John DesMarais*
Martin Doner
Neil Farrell
James Fredericks*
Todd Frizzell
Alex Guerrero
Gregory Hostetler
John Kawa
Daniel Kirk-Foster*
Matthew Kreger*
Mukund Marathe
Drew Martin
Scott Mello
Thomas Mooney
Douglas Purcell*
David Ronis*
Michael Steinberger
James Archie Worley

Bass
Stephen Black
Jack Blackhall*
Roosevelt Credit
James Gregory
Nicholas Hay
Tim Krol
Elliot Levine*
Lawrence Long*
Andrew Martens
David McFerrin
Bruce Rameker*
Mark Rehnstrom
Walter Richardson
John Rose
Joshua South*
Charles Sprawls
Kurt Steinhauer
Christopher Temporelli*
Matthew Vitti*
Lewis White

Choral Conductor
James Bagwell

Choral Contractor
Nancy Wertsch

Accompanist
Frank J. Corliss

* *Program 11 only*

American Symphony Orchestra Leon Botstein, Music Director

Violin I
Eric Wyrick*, *Concertmaster*
Ellen Payne
Calvin Wiersma
Yukie Handa
Julie Rosenfeld
Alicia Edelberg
John Connelly
Ashley Horne
Ragga Petursdottir
Patricia Davis
Mara Milkis
Elizabeth Nielsen
Pauline Kim
Sebu Sirinian

Violin II
Erica Kiesewetter+, *Principal*
Robert Zubrycki
Joanna Jenner
Wende Namkung
Heidi Stubner
David Steinberg
Yana Goichman
Alexander Vselensky
Browning Cramer
Dorothy Han
Ann Gillette
Martha McAdams

Viola
Nardo Poy, *Principal*
Sarah Adams
John Dexter
Shelley Holland-Moritz
Sally Shumway
Adria Benjamin
Martha Brody
Crystal Garner
Louis Day
Arthur Dibble

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

Bass
Jordan Frazier, *Principal*
Jack Wenger
Lou Bruno
Louise Koby
John Babich
Rick Ostrovsky
William Sloat
Jeffrey Levine

Flute
Laura Conwesser, *Principal*
Randolph Bowman*
Janet Arms
Karla Moe
Anne Briggs
Diva Goodfriend-Koven, *Piccolo*

Oboe
Laura Ahlbeck, *Principal*
Alexander Knoll
Erin Gustafson
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Melanie Feld, *English Horn*

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Tenor Sax
Lino Gomez

Horn
Jeffrey Lang, *Principal*
Bradley Gemeinhardt**
Chad Yarbrough
Julia Pilant
Kyle Hoyt
Theo Primis
William DeVos
Sarah Cyrus
Leise Anschuetz
Ronald Sell, *Assistant*
Adam Krauthamer, *Assistant*

Trumpet
Carl Albach, *Principal*
John Dent
John Sheppard
Jason Covey
Lorraine Cohen

Trombone
Richard Clark, *Principal*
Kenneth Finn
David Read
Jeffrey Caswell

Tuba
Kyle Turner, *Principal*
Andrew Bove

Accordion
Robert McMahan
William Schimmel
Brian Devon

Timpani
Matthew Strauss, *Principal*

Percussion
Kory Grossman, *Principal*
Javier Diaz***
Matthew Beaumont
Charles Descarfino
Glenn Paulson
Matthew Donello
Ralph Guzman
Peter Cruz

Harp
Sara Cutler, *Principal*
Victoria Drake***
Lynette Wardle

Piano/Celeste
Elizabeth Wright, *Principal*
Elizabeth DiFelice

Organ
Kent Tritle

Guitar
Scott Kuney
Stephen Benson

Guests**
Rachel Becker, *Cello*
KC Brazeau, *Oboe*
Conor Brown, *Clarinet*
Fu-chen Chan, *Flute*

Assistant Conductor
Teresa Cheung
Omer Arieli

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* *Principal, Bard Music Festival*
\+ *Concertmaster, American Symphony Orchestra*
** *Principal, Programs 3, 6, 9*
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**** *Program 5*

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PROKOFIEV IN AMERICA AND RUSSIA

Sergey Prokofiev

PROGRAM ONE

From Chicago to Moscow

SOSNOFF THEATER
FRIDAY, OCTOBER 24, AND SATURDAY, OCTOBER 25
7 PM PRECONCERT TALK: CHRISTOPHER H. GIBBS
8 PM PERFORMANCE: MIRA WANG, VIOLIN; AMERICAN SYMPHONY ORCHESTRA, CONDUCTED BY LEON BOTSTEIN, MUSIC DIRECTOR
TICKETS: $25, 40, 55

Sergey Prokofiev (1891–1953)	Waltz Suite, Op. 110 (1946)
	March and Scherzo from *The Love for Three Oranges*, Op. 33 (1921)
	Symphony No. 5 in B-flat Major, Op. 100 (1944)
John Alden Carpenter (1876–1951)	Violin Concerto (1936)

PANEL

Art and Dictatorship

OLIN HALL
SATURDAY, OCTOBER 25
10 AM – NOON
LEON BOTSTEIN; SIMON MORRISON; AND OTHERS
FREE AND OPEN TO THE PUBLIC

PROGRAM TWO

The Uneasy Rivalry: Prokofiev and Stravinsky

OLIN HALL
SATURDAY, OCTOBER 25
2:30 PM PRECONCERT TALK
3 PM PERFORMANCE: FACULTY AND STUDENTS OF THE BARD COLLEGE CONSERVATORY OF MUSIC
TICKETS: $25

Sergey Prokofiev (1891–1953)	Overture on Hebrew Themes, Op. 34 (1919)
	Sonata for two violins, Op. 56 (1932)
	Sonata for cello and piano, Op. 119 (1949)
Igor Stravinsky (1882–1971)	Concerto for two pianos (1932–35)
	Septet (1952–53)

ALSO OF INTEREST

THE BARD MUSIC FESTIVAL AT THE 92ND STREET Y
SUNDAY, NOVEMBER 23

The Legacy of the Silver Age: From Mysticism to Modernism

11 AM SYMPOSIUM
3 PM CONCERT
For further information, visit www.fishercenter.bard.edu or www.92y.org.

BARDSUMMERSCAPE 2009

Opera Music Theater Dance Film Cabaret Family Events

Portrait of Richard Wagner, Franz Seraph von Lenbach, 1868

July – August 2009

A festival unlike any other, Bard SummerScape 2009 will offer a constellation of cultural events—concerts, plays, musicals, operas, films, dance performances, and cabaret acts—organized around the life and times of the subject of this year's Bard Music Festival, Richard Wagner.

"A festival that is part boot camp for the brain, part spa for the spirit."

—New York Times

THE BARD MUSIC FESTIVAL
WAGNER AND HIS WORLD

August 14–16, 21–23, and
October 16–17, 2009

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

For further information, visit www.fishercenter.bard.edu.

Sergey Prokofiev and Sviatoslav Prokofiev, France, 1926