

BARD SUMMERSCAPE

WAGNER AND HIS WORLD

August 14–16 and 21–23, 2009

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—Leon Botstein, *President of Bard College*

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BARD MUSIC FESTIVAL  
REDISCOVERIES

*Twentieth Season*

# WAGNER AND HIS WORLD

August 14–16 and 21–23, 2009

Leon Botstein, Christopher H. Gibbs, and Robert Martin, Artistic Directors

Thomas S. Grey, Scholar in Residence 2009

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 compositions 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, Elgar, and Prokofiev. The 2010 festival will be devoted to Alban Berg and 2011 will see the exploration of the life and work of Jean Sibelius.

"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.

*The publication of the Bard Music Festival 2009 program book was made possible by a gift from Helen and Roger Alcaly.*

*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 Richard Wagner, Bayreuth, 1873



## A NEW VIEW OF WAGNER

The choice of Richard Wagner as the subject of the 20th annual Bard Music Festival might seem, at first glance, unusual. The festival offers chamber and orchestral concerts. Wagner wrote little free-standing orchestral music and no chamber music to speak of; his fame rests on works for the theater, operas and music dramas. He saw himself as ushering in a new age for music, one in which the forms and practices of purely instrumental music for the concert stage and the home would be rendered, if not obsolete, then marginal. Without a stage production of any one of Wagner's dramatic works, how can a Wagner festival be possible?

To add insult to injury, this year's SummerScape included no work by Wagner, but rather a long overdue stage revival of Meyerbeer's *Les Huguenots* and a performance of Mendelssohn's oratorio *St. Paul*. The first three of Wagner's operas are rarely performed (two of them are very early works and the third is *Rienzi*, for which a persuasive performing version still does not exist). The remaining 10 mature operas are well represented in the repertory and well known. At the same time, too many of Wagner's central conceits about himself and his career await critical examination. He turned against Meyerbeer and Mendelssohn, making them symbols of the superficial musical culture he sought to transcend, despite the fact that early in his career he had lavished praise specifically on the *Huguenots* and *St. Paul*. Wagner was influenced by and borrowed from Meyerbeer and Mendelssohn more than he ever acknowledged. His notorious and influential anti-Semitism, first articulated in print in 1850, helped deflect attention away from the sources of his development as a composer, rendering his originality striking and exceptional.

This year's SummerScape also included a production of Aeschylus's *Oresteia*. Although the subject matter of Wagner's mature works for the stage centered not on classical texts and mythology but on pagan German and German-Christian subjects, he saw his achievement—in a manner not so distant from the argument in Friedrich Nietzsche's *Birth of Tragedy*—as providing the modern equivalent of Greek tragedy.

If all this were not counterintuitive enough, to highlight its 20th anniversary the Festival has issued—alongside this year's *Wagner and His World* volume, edited by Thomas S. Grey—a second edition of the very first collaboration with Princeton University Press: *Brahms and His World*, coedited by Walter Frisch and Kevin C. Karnes, the initial volume of what has become a distinguished series of books of scholarship in the history of music. It seemed natural to mark the 20th season with Brahms's self-appointed rival and antipode, Wagner.

The contrast between these two is marked. Brahms wrote no operas but made his reputation with music for solo voices, orchestra, instrumental chamber ensembles, and chorus. He saw himself not as a pioneer of the new but a late exponent of a grand tradition. An autumnal anxiety about the future surrounds Brahms's life and work. His music and habit of critical self-reflection differ from Wagner's instinct for the monumental and his theatrical conceit, revolutionary rhetoric, and charismatic personality. Brahms's comparatively liberal views and philo-Semitism only highlight the gap between these two great figures. Brahms admired Wagner's craft and originality, despite a deep distaste for the man and the circle that gathered around him. Wagner was not nearly so generous about his younger colleague.

This context makes the festival this year an occasion to revisit in a novel way the most influential figure in music history since Beethoven, a composer whose impact on our tastes and expectations with respect to music can still be felt. The Wagnerian survives nearly uncontested by any rival aesthetic in shaping our sense of drama and spectacle. Very little that has come out of the traditions of the musical theater, including the sound film, has eluded his legacy. Wagner not only influenced music, but painting, architecture, design, and literature. No composer before or since has left such an enduring mark on the course of cultural history.

By the time of his death in 1883, Richard Wagner had become wildly famous throughout Europe and North America. That fame was not achieved by stage productions of his works. Rather, Wagner's reputation during his lifetime derived mostly from concert presentations of his music. The excerpts he selected from his operas and music dramas for concert use, and the publication of his works, particularly in piano versions where the voice lines are integrated with the accompaniment, helped disseminate and secure Wagner's position of prominence. The music he wrote, not the scenery and stories, inspired audiences. For example, England did not see a stage production of the *Ring* cycle until a few months before Wagner's death. A complete staged performance of *Parsifal* could only be seen in Bayreuth (with the exception of an unauthorized 1903 New York production) until 1913. It was not the visual experience, or the experience in the theater, that catapulted Wagner to fame, but rather the encounter with Wagner in the concert hall and the home. It is ironic that the venues for which Brahms wrote became the avenues by which Wagner achieved success.

It is the Festival's intent to explore how Wagner was first encountered, heard, and embraced as a composer. By performing those excerpts that were presented during his lifetime, today's audience will have the chance to sample the experience that most of Wagner's contemporaries had, with the exception of those privileged enough to go to Bayreuth or to have been in Weimar, Munich, or Vienna at stage productions. The focus will be on Wagner the musician and composer, not Wagner the master of drama and spectacle. The chamber music concerts will explore the roots of Wagner's art, music by his contemporaries and rivals (both remembered and forgotten), as well as works that reveal Wagner's influence on subsequent generations.

Practically every account of the history of music refers to a Brahms-Wagner conflict and a seemingly unbridgeable divide in musical aesthetics between proponents of "absolute music" and defenders of the "total work of art" in which music and language worked together in service of a dramatic experience. Today's listeners may, however, locate commonalities as well as differences within the repertoire of the later 19th century. This year's Bard Music Festival may show that the polemics of the past have lost some relevance, inspiring us to look at the past in a new way.

Because of the fearless grandeur of Wagner's work and his shameless aspiration to profundity as poet and thinker, the Festival will also offer a moment of comic relief. Wagner, from the start of his career, was a natural subject of satire and parody. Our nonconcert events offer a window on Wagner's life. Few composers have led such a colorful existence and were consistently the object of scandal. Wagner was, at one time in his life, a refugee, a political revolutionary, a lothario, a poet, a philosopher, a polemicist, and a sybaritic esthete. Few artists embraced public life so assiduously and inspired as much controversy in politics as well as in art. Audiences will have the opportunity to connect Wagner's biography with his music and sort out intersections between political and philosophical ideas and musical life.

By presenting Wagner without the huge theatrical apparatus he himself envisaged and apart from the transformative duration of any single Wagnerian music drama, we as performers and members



Wagner among friends after the first performance of *Tristan and Isolde*, Munich, May 1865

of the audience can take a closer look at what remains so alluring and even seductive about the music. Indeed, when it comes to *Tristan*, *Meistersinger*, much less any of the parts of the *Ring* or earlier works such as *Lohengrin*, it is hard not to be overwhelmed by the composite effect. Despite the enormous amount of ink that has been spilled on the subject of Richard Wagner, most of it deals with the poetry, the texts, the myths, the stories, and the ideological claims that they contain. This year's Bard Music Festival highlights the compositional achievement without ignoring the philosophical, political, and literary implications.

Few composers have controlled their legacy as successfully as Wagner did. Bayreuth, for example, continues to be a subject in the news. The world has never witnessed a larger number of devoted adherents to Wagner. Wagner societies and public debate about the composer and his works all flourish. He still fascinates, even indirectly. Consider the grandeur and mythic scope of *The Lord of the Rings*. All this has conspired to keep alive a somewhat too uncritical and undifferentiated an approach to Wagner. Tacit Wagnerian orthodoxies survive. We are faced either by those who swear by him or those who swear at him. This year's festival invites audiences and performers to approach Wagner not with less awe but less adulation. The cult of personality and the myths that have surrounded the composer demand reexamination.

It is precisely the counterintuitive aspect of a Wagner festival without a stage production that can help us revisit Wagner's place in music history, the development of his career, the evolution in his work, and his influence on future generations. At a minimum, this year's festival will give audiences a sense of the context of his own lifetime and how a relatively obscure and obsessively ambitious young musician transformed himself into the most magnetic and powerful artistic voice of the 19th century and a profound influence on modernity.

—Leon Botstein, founder and coartistic director of the Bard Music Festival

## SELECTIVE CHRONOLOGY

- 1808** Goethe publishes the first part of *Faust*
- 1809** Felix Mendelssohn is born; Joseph Haydn dies
- 1810** Robert Schumann and Fryderyk Chopin are born
- 1811** Franz Liszt is born; Heinrich von Kleist dies; Lord Byron writes *Childe Harold's Pilgrimage*
- 1812** Napoleon invades Russia
- 1813** **Wilhelm Richard Wagner born to Carl Friedrich Wagner and Johanna Rosine Wagner (née Pätz) in Leipzig, Germany, on May 22; Carl Friedrich dies on November 23**  
Giuseppe Verdi is born
- 1814** **Johanna Wagner marries Ludwig Geyer**  
Congress of Vienna begins, pre-Napoleonic monarchies restored; metronome invented; George Stephenson develops steam locomotive; final version of Beethoven's *Fidelio*
- 1815** Treaty of Vienna; Napoleon defeated at Waterloo and exiled to island of Saint Helena; Otto von Bismarck is born
- 1818** Mary Shelley publishes *Frankenstein*
- 1819** Schubert's "Trout" Quintet; Arthur Schopenhauer writes *The World as Will and Representation*; Theodore Gericault paints *The Raft of the Medusa*; Jacques Offenbach is born
- 1820** **Ludwig Geyer dies; Wagner enters care of Pastor Christian Wetzlar; begins to take piano lessons**  
John Keats publishes *The Eve of St. Agnes*; Friedrich Engels is born
- 1821** Premiere of Carl Maria von Weber's *Der Freischütz* in Berlin; César Franck is born
- 1822** **Enters Dresden Kreuzschule as Richard Geyer**  
Rosetta stone deciphered by Champollion; Schubert composes "Wanderer" Fantasy
- 1824** Premiere of Beethoven's Ninth Symphony; Anton Reicha's *Traité de haute composition musicale*; Bedřich Smetana, Anton Bruckner, and Peter Cornelius are born
- 1825** Nikolai I becomes tsar of Russia; Decembrist uprising in St. Petersburg; Johann Strauss II and Eduard Hanslick are born
- 1826** **Remains in Dresden while family moves to Prague; enthusiasm for Greek; sees himself a poet**  
Weber dies; Wilhelm Liebknecht is born; first railway tunnel is built in England
- 1827** **Leaves school in Dresden to rejoin family**  
Beethoven and William Blake die; Heinrich Heine publishes *Buch der Lieder*
- 1828** **Enters Nicolaischule as Richard Wagner; completes tragedy *Leubald*; studies Logier's manual *Thorough-Bass*; takes harmony lessons (secretly at first) with Christian Gottlieb Müller**  
Russo-Turkish War (ends 1829); Schubert dies; Leo Tolstoy is born; Heinrich Marschner composes *Der Vampyr*
- 1829** **First compositions: two sonatas and string quartet (all lost)**  
Berlioz publishes *Huit scènes de Faust*; Rossini composes his last opera, *Guillaume Tell*; Mendelssohn conducts Bach's *St. Matthew Passion* in Berlin
- 1830** **Leaves Nicolaischule; takes violin lessons; produces piano transcription of Beethoven's Ninth; performs his Overture in B-flat Major in Leipzig to little success**  
Hans von Bülow is born; July Revolution in France; Polish revolt; Eugene Delacroix paints *Liberty Leading the People*; premiere of Berlioz's *Symphonie fantastique*
- 1831** **Writes seven pieces for Goethe's *Faust* for voice and piano; attends Leipzig University**  
Joseph Joachim born; premiere of Meyerbeer's *Robert le diable*; Victor Hugo writes *Notre Dame de Paris*
- 1832** **Performs his C-Major Symphony in Leipzig**  
Goethe dies in Weimar (his *Faust II* is published posthumously)
- 1833** **Joins brother Albert in Würzburg, becomes chorus master at theater there; writes text and music for *Die Feen***  
Johannes Brahms and Aleksandr Borodin are born
- 1834** **Publishes first critical essay, *German Opera*; begins *Das Liebesverbot*; debuts as opera conductor with Mozart's *Don Giovanni***  
First issue of *Neue Zeitschrift für Musik*; Berlioz composes *Harold in Italy*



Felix Mendelssohn, Eduard Magnus, n.d.



*The Raft of the Medusa*, Theodore Gericault, 1819



Giacomo Meyerbeer, Felix Nadar, ca. 1855



Minna Planer, 1835



Hector Berlioz, Achille Peretti, n.d.



Rain, Steam and Speed, The Great Western Railway, Joseph Mallord William Turner, before 1844

- 1835** Begins “Red Pocketbook,” basis for future autobiography  
Mendelssohn assumes conductorship of Leipzig Gewandhaus orchestra; Vincenzo Bellini dies; Hans Christian Andersen’s fairy tales published
- 1836** *Das Liebesverbot* performed in Magdeburg, under Wagner; marries actress Christine Wilhelmine “Minna” Planer  
Premiere of Meyerbeer’s *Les Huguenots* in Paris and Mendelssohn’s *St. Paul* in Düsseldorf
- 1837** Appointed musical director at Königsberg Theater; begins text of *Rienzi*; appointed musical director in Riga  
Cosima de Flavigny, illegitimate daughter of Franz Liszt and the countess Marie d’Agoult, is born; Georg Wilhelm Friedrich Hegel postulates theory of dialectic in *Lectures on the Philosophy of History*
- 1838** Begins music of *Rienzi*; launch of six-concert series with works by Beethoven, Mozart, Weber, Cherubini, Mendelssohn, and himself  
Matthias Schleiden and Theodor Schwann develop cell theory; Georges Bizet and Max Bruch are born
- 1839** Flees Riga with Minna; arrives in Paris; composes aria for *Norma* and several French songs; meets Heinrich Heine; conceives symphony on *Faust* theme (later *Faust Overture*)  
Opium Wars (1839–42 and 1856–60) begin; Modest Musorgsky and Paul Cézanne are born
- 1840** Financial situation worsens; makes prose sketch of *Der fliegende Holländer*; meets Franz Liszt  
Schumann’s “song year”; Piotr Tchaikovsky and Émile Zola are born; Paganini dies
- 1841** *Holländer* completed; first signs of resentment toward Meyerbeer; continuing disillusionment with Paris  
Premiere of Halévy’s *Le guitarro*; Antonín Dvořák and Giovanni Sgambati are born
- 1842** Leaves Paris with Minna for Dresden, where *Rienzi* is to be performed; negotiations over *Holländer* in Berlin; drafts *Tannhäuser* sketch  
Arrigo Boito and Jules Massenet are born; Cherubini dies; New York Philharmonic and Vienna Philharmonic are founded
- 1843** Premiere of *Holländer*; composes and conducts *Das Liebesmahl der Apostel*  
Edvard Grieg born; Berlioz’s *Treatise on Instrumentation*; Søren Kierkegaard publishes *Either/Or*
- 1844** First telegraph set up; Verdi writes *Ernani*; Friedrich Nietzsche and Nikolai Rimsky-Korsakov are born
- 1845** Absorbs himself in Parzival and Lohengrin legends; prose drafts for *Die Meistersinger* and *Lohengrin*; premieres *Tannhäuser* in Dresden  
Edgar Allan Poe writes *The Raven*; Ludwig II is born
- 1847** Reads several Greek plays in translation, including *Oresteia* trilogy  
Fanny and Felix Mendelssohn die; publication of Charlotte Brontë’s *Jane Eyre* and Emily Brontë’s *Wuthering Heights*
- 1848** Mother dies; arranges Palestrina’s *Stabat mater*; completes *Lohengrin*; submits *Plan for the Organization of a German National Theater*; delivers speech and publishes text on relation of monarchy to republicanism; origins of *Ring* project begin to crystallize; meets Mikhail Bakunin  
Karl Marx publishes *Communist Manifesto*; revolutions throughout Europe; Louis-Napoleon elected president of France
- 1849** Participates in insurrection in Dresden; narrowly escapes arrest; sheltered by Liszt in Weimar before fleeing to Switzerland, remains in exile until 1861; writes *Art and Revolution* and *The Artwork of the Future*  
Premiere of Meyerbeer’s *Le prophète*; Schumann writes *Manfred*; Chopin dies; Frankfurt Parliament drafts liberal constitution; Friedrich Wilhelm IV elected emperor of the new German national state
- 1850** Premiere of *Lohengrin* in Weimar under Liszt; publishes *Judaism in Music* under the pen-name K. Freigedank; drafts musical sketches for *Siegfrieds Tod* (later *Götterdämmerung*)  
Honoré de Balzac dies
- 1851** Sketches *Der junge Siegfried* (later *Siegfried*); writes *Opera and Drama*  
Coup d’état of Louis-Napoleon heralds repression of progressive forces; Verdi composes *Rigoletto*; Herman Melville publishes *Moby-Dick*; Joseph Mallord William Turner dies

- 1852** Introduced to Otto and Mathilde Wesendonck; poems of *Walküre* and *Rheingold* completed  
Napoleon III establishes Second Empire in France; publication of Harriet Beecher Stowe's *Uncle Tom's Cabin*
- 1853** Fifty copies of complete *Ring* poem published; writes piano sonata for Mathilde Wesendonck; meets Cosima  
Crimean War begins; Verdi's *Il trovatore* and *La traviata* premiered
- 1854** Minna's heart condition worsens; falls in love with Mathilde Wesendonck; debts settled by Otto Wesendonck; is introduced to the works of Arthur Schopenhauer by the poet Georg Herwegh  
Eduard Hanslick writes *On the Musically Beautiful*, in which he opposes the "New German School"; Leoš Janáček and Engelbert Humperdinck are born
- 1855** Conducts Philharmonic season in London, savaged by press  
Gustav Freytag's popular novel *Soll und Haben* published, embodying the anti-Semitic stereotype; Paris World Fair; Henry Wadsworth Longfellow's *Song of Hiawatha*
- 1856** Finishes score of *Die Walküre*; becomes acquainted with Liszt's symphonic poems  
Schumann dies; Sigmund Freud is born
- 1857** Occupies the "Asyl," a house adjoining the Wesendonck's villa, with Minna; Hans von Bülow and Cosima spend their honeymoon with the Wagners; composes *Wesendonck Lieder*; begins *Tristan und Isolde*  
Baudelaire writes *Les fleurs du mal*; Carl Czerny and Mikhail Glinka die; Edward Elgar is born
- 1858** Leaves the "Asyl" permanently after Minna, in Zurich, intercepts love letter from Mathilde Wesendonck; travels to Venice  
Giacomo Puccini, Ruggero Leoncavallo, and Teddy Roosevelt are born
- 1859** Wagner completes work on *Tristan*; suffers from bad health and police harassment in Venice; visits Wesendoncks in Zurich; returns to Paris, where he is joined by Minna  
Allgemeiner Deutscher Musikverein founded; Charles Darwin publishes *On the Origin of the Species*; Austria defeated by Italy during Franco-Austrian War
- 1860** Conducts three concerts in Paris; political ban against him in Germany is lifted  
Gustav Mahler, Hugo Wolf, Edward MacDowell, and Ignacy Paderewski are born
- 1861** Staging of revised version of *Tannhäuser* in Paris is a fiasco; begins *Die Meistersinger*  
American Civil War begins; Kingdom of Italy proclaimed; serfdom abolished in Russia by Alexander II; Gustav Doré publishes his *Dante's Inferno* plates
- 1862** Experiences "ten days in hell" with Minna; visited by Bülow; last meeting with Minna, in Dresden; critic Eduard Hanslick, caricatured as Beckmesser, storms out of reading of *Die Meistersinger* poem  
Claude Debussy is born; Victor Hugo writes *Les misérables*; Louis Pasteur develops "pasteurization" process
- 1863** Concerts in Vienna, Prague, St. Petersburg, and Moscow  
Emancipation proclamation issued by President Lincoln; Battle of Gettysburg; Delacroix dies; Eduard Manet paints *Le déjeuner sur l'herbe*
- 1864** Ludwig II ascends throne and becomes King of Bavaria, pays off Wagner's debts and houses him near the royal castle Schloss Berg; Hans von Bülow appointed Court Kapellmeister in Munich; relationship with Cosima begins  
Meyerbeer dies; Richard Strauss is born
- 1865** First child with Cosima, Isolde, is born; *Tristan und Isolde* is premiered under Bülow; begins to dictate *Mein Leben*; Ludwig compelled to banish him from Bavaria  
Jean Sibelius is born; Leo Tolstoy publishes first installment of *War and Peace*
- 1866** Joined by Cosima in Geneva, sets up house with her in a villa at Tribschen on the shore of Lake Lucerne; Minna dies in Dresden  
Austro-Prussian War; Ferruccio Busoni and Eric Satie are born
- 1867** Daughter Eva is born; writes *Die Meistersinger*  
Dual-monarchic union of Austria-Hungary formed out of Habsburg Empire, with Franz Joseph as Emperor of Austria and King of Hungary; Baudelaire dies; Verdi composes *Don Carlos*
- 1868** Festival theater plans abandoned; premiere of *Die Meistersinger* in Court Theater under Bülow; meets Nietzsche  
Rossini dies; Heinrich Schenker is born; U.S. President Andrew Johnson is impeached



Cosima Wagner, Franz von Lenbach, 1879



Cosima's children: Daniela and Blandine von Bülow; Isolde, Eva, and Siegfried Wagner, 1874



Death of Cleopatra, Hans Makart, 1875



Friedrich Nietzsche, 1883



Boulevard des Capucines, Claude Monet, 1873



King Ludwig II of Bavaria, ca. 1865

- 1869** Resumes composition of *Ring*; reprinting of *Judaism in Music* with new preface; writes *On Conducting*; son Siegfried is born; frequent visits by Nietzsche at home near Lake Lucerne; reads *Parsifal* sketch to Nietzsche; *Das Rheingold* performed in Munich  
Suez Canal opens; transcontinental rail service begins in United States; Berlioz dies
- 1870** Bayreuth considered as venue for festival; *Die Walküre* performed in Munich; legal dissolution of the Bülow's marriage allows Wagner and Cosima to marry; composes *Siegfried Idyll* for Cosima's birthday  
Franco-Prussian War begins (ends 1871); political unification of Italy; Vladimir Lenin and Franz Lehár are born
- 1871** Finishes score of *Siegfried*; *Kaisermarsch*  
Germany unified under Otto von Bismarck at the Treaty of Versailles; Wilhelm becomes Emperor of Germany and Bismarck, chancellor; Verdi composes *Aida*
- 1872** Sites for home (Wahnfried) and Festspielhaus selected; Society of Patrons of the Bayreuth Festival established; laying of foundation stone on 59th birthday; Liszt visits Bayreuth  
Nietzsche publishes *The Birth of Tragedy*; Ralph Vaughn Williams and Alexander Scriabin are born
- 1873** Great economic crash in Habsburg empire; followed by depression lasting from 1874 to 1895
- 1874** Receives a loan from Ludwig II; Wagners move into Wahnfried; score of *Ring* completed  
Arnold Schoenberg and Charles Ives are born; Peter Cornelius dies; first Impressionist exhibition held in Paris
- 1875** Conducts concerts in Vienna, Budapest, and Berlin to raise funds for Bayreuth project  
Hans Makart paints *Death of Cleopatra*; Bizet dies shortly after the premiere of *Carmen*; Maurice Ravel and Reinhold Glière are born
- 1876** Bayreuth Festival opens with three cycles of the *Ring* under Hans Richter with luminaries and admirers from all over Europe in attendance; Nietzsche present but in severe physical pain; they meet for the last time in Sorrento  
Premiere of Brahms's First Symphony; George Sand and Mikhail Bakunin die; Alexander Graham Bell files first patent on telephone; Mark Twain publishes *Tom Sawyer*
- 1877** Series of concerts in the Royal Albert Hall in London, arranged in hopes of reducing the deficit accrued by Bayreuth season, end with minimal profits; considers emigration to America  
Claude Monet paints *Gare St. Lazare*; Thomas Edison announces the invention of the phonograph; Saint-Saëns's *Samson et Delilah* premieres in Weimar
- 1878** First issue of *Bayreuther Blätter*, under editorship of Hans von Wolzogen; Wagner begins a series of notoriously reactionary essays concerned with "racial purity" with "Modern"  
Joseph Stalin is born; Pope Pius X dies and is succeeded by Pope Leo XIII
- 1879** Leaves for Italy with family; last meeting with Ludwig II at private performance of *Parsifal* Prelude  
Büchner's *Woyzeck* published; Ottorino Respighi and Albert Einstein are born; Thomas Edison invents electric light; Sarah Bernhardt gives notable performance in *Phedre*; Grove publishes *Dictionary of Music & Musicians*
- 1880** Jacques Offenbach dies; Ernest Bloch is born; isolation of the cocaine alkaloid
- 1881** First *Ring* in Berlin; receives Count Joseph-Arthur Gobineau at Wahnfried and discusses the racist Aryan ideology of his *Essai sur l'inégalité des races humaines*; suffers chest pains  
Tsar Alexander II and President James Garfield assassinated; Béla Bartók and Pablo Picasso are born; Dostoyevsky, Musorgsky, and Disraeli die; Jewish pogroms in East Europe; premiere of Offenbach's *Les contes d'Hoffmann*
- 1882** Premiere of *Parsifal* in Bayreuth under Hermann Levi; first major heart attack; departs for Venice  
Franklin D. Roosevelt, Igor Stravinsky, and Zoltán Kodály are born; Freud joins psychiatric clinic in Vienna; Virginia Woolf is born
- 1883** Suffers a fatal heart attack on February 13 after a quarrel with Cosima, dies in her arms at the Palazzo Vendramin in Venice; his coffin is transported to Bayreuth for private burial at Wahnfried; Liszt hosts a memorial concert; Cosima assumes directorship of the Bayreuth Festival, retiring in 1906 for health reasons  
Krakatoa explodes; Bismarck advances the first social security law; Bruckner writes Symphony No. 7; Nietzsche writes *Also sprach Zarathustra*; Franz Kafka and Anton Webern are born
- 1930** Cosima Wagner dies



WEEKEND ONE AUGUST 14–16

# THE FRUITS OF AMBITION

## PROGRAM ONE

### *Genius Unanticipated*

Sosnoff Theater

Friday, August 14

7 p.m. Preconcert Talk: Leon Botstein

8 p.m. Performance: American Symphony Orchestra, conducted by Leon Botstein, music director

*Bard College honors James and Mary Ottaway for their generous support of the Bard Music Festival since its inception. As one of the first board members of the Festival and a trustee of the College, James Ottaway has provided not only support but also wise counsel and new ideas.*

#### **Richard Wagner (1813–83)**

#### **From *Rienzi, the Last of the Tribunes* (1840)**

Overture

#### **From *Die Feen* (1833)**

Ich sollte ihm entsagen (U.S. premiere)

*Christine Goerke, soprano*

#### **From *Das Liebesverbot* (1834–35)**

So spät und noch kein Brief . . . von Isabella, diese Nacht

*Daniel Mobbs, bass-baritone*

#### ***Faust* Symphony, First Movement WWV 59**

**(*Faust* Overture, First Version) (1839–40)**

#### **From *Parsifal* (1882)**

Prelude to Act 1 and Finale to Act 3

## INTERMISSION

#### **Symphony in C Major (1832)**

Sostenuto e maestoso. Allegro con brio

Andante ma non troppo, un poco maestoso

Allegro assai

Allegro molto e vivace

#### **From *Tristan und Isolde* (1857–59)**

Prelude

Finale (Transfiguration)

*Christine Goerke, soprano*

## PROGRAM ONE NOTES

Like Beethoven, whom he liked to think of as his direct musical ancestor, Richard Wagner was something of a slow starter in the art of composition. Neither composer enjoyed anything like the precocious mastery of Mozart or Mendelssohn. But if Beethoven and Wagner were more like tortoises in comparison to those musical hares, it would be fair to say that they covered the longer distance in their overall artistic journeys. From the overwhelming bluster of the *Rienzi* Overture (1840) to the transcendental bliss of Isolde's "Transfiguration" (the so-called *Liebestod* or "Love-Death") in *Tristan und Isolde* (1857–59), or the ethereal and spiritual realm of his final opera, *Parsifal* (1882), Wagner's music charts a stylistic trajectory as vast as that between the well-crafted, classicizing works of Beethoven's first period and the mysterious depths of the "late style." For both composers the long journey was also a consistent one, not merely erratic, driven by an enduring sense of ambition and purpose.

The Overture to *Rienzi* is a culmination of one strand in Wagner's musical development, represented by a series of early concert overtures that adapted a kind of post-Beethovenian heroic manner to the broad alfresco gestures of modern grand opera. But where the earlier efforts, such as the *Columbus*, *Polonia*, or *Rule Britannia* overtures (1835–37), did not finally rise above the level of competent pot-boilers, the *Rienzi* Overture has found a lasting foothold in the Wagner canon thanks to its genuinely stirring sense of musical dramaturgy. The mysteriously swelling trumpet tone that ushers in the introduction, the broadly arching melody of Rienzi's "prayer" developed there in alternation with ominous chromatic motives anticipating dramatic conflicts to come, and the rousing, if noisily elaborated, march themes of the Allegro all betray a budding, canny sense of music as "theater." It is not a subtle compositional voice, to be sure, but the blunt and forceful rhetoric of this music suggests an undeniably important aspect of Wagner's character as a dramatic composer, mirroring a well-documented facet of his own personality: a natural propensity for the art of the "harangue," the ability to bend the ear of his audience and to subject them utterly to the dominating force of his creative will. It was probably something of this very trait in the historical character of Rienzi (or Cola di Rienzo), as transmitted in Edward Bulwer-Lytton's 1835 novel *Rienzi, Last of the Roman Tribunes*, that attracted Wagner to the subject matter of this, his first true operatic success when it was eventually staged in Dresden in 1842.

Before that, Wagner had made a point of assiduously cultivating the leading operatic genres of the day: the German Romantic opera of Weber, the bel canto lyricism of Bellini, the engaging rhythmic verve of Auber's *opéras comiques*, and the broadly scaled musical-dramatic tableaux of French grand opera inaugurated by Rossini (*Guillaume Tell*), Auber (*La muette de Portici*), and Halévy (*La juive*). The two "apprentice works" in which he carried out these compositional exercises, *Die Feen* (The Fairies, 1833, after one of Carlo Gozzi's "dramatic fables" or fairy tales) and *Das Liebesverbot* (The Ban on Love, 1834–35, after Shakespeare's *Measure for Measure*), have never entered the repertoire. Aside from one chaotically abortive attempt to stage the second of them in Magdeburg, where Wagner briefly held the post of opera director, neither was produced during the composer's own lifetime. Both, however, remain fascinating documents of the diligence, ambition, and dawning talent of the young composer.

The excerpts from Wagner's first two completed operas, *Die Feen* and *Das Liebesverbot*, illustrate the young composer trying his hand at the multisectional "scene and aria" typically provided for the principal protagonists of early 19th-century opera and situated at some critical juncture near the center of the drama. (This scene and aria type would later metamorphize into the "monologues"



*Tristan et Iseult*, Jean Delville, 1887

characteristic of Wagner's later operas, such as those of the Flying Dutchman, Wotan, or Hans Sachs.) In the middle of Act 2 of *Die Feen* the queen of the immortal fairy realm, Ada, finds her love for the mortal hero, Arindal, put to the test. The version of the aria included on this program appears to be Wagner's original setting, replaced in the posthumously published version with a more extended setting of a largely different text composed in 1834, possibly under the influence of the dramatic soprano Wilhelmine Schröder-Devrient whom Wagner heard in Leipzig in March of that year. This first version is set principally in E, the key associated with the fairy realm throughout the opera, but evoking as well the model of Leonora's aria from Act 1 of *Fidelio*, as John Deathridge has suggested, also in E and characterized by the same triadic arpeggiations and rising scalar figures expressive of the heroine's unwavering resolve. As Deathridge noted, the Adagio of this first version includes thematic material also used in two other "Beethovenian" early works, the F-sharp-Minor Piano Fantasy (see Program 2) and in the 1840 *Faust* Overture.

Wagner's ear for psychological introspection is already more fully in evidence in the scene and aria of Friedrich (Shakespeare's hypocritical regent, Angelo, turned by Wagner into a prudish "Northern" enemy of the pleasures and natural instincts of his Sicilian protagonists) which occupy a central position in Act 2 of *Das Liebesverbot*. The structure is that of the introduction, cantabile, and cabaletta sequence of Bellini's and Donizetti's operas, but with the heightened rhetorical gestures infused in the freer recitative portions of such numbers by French grand opera. The role of chromatically diminished harmonies and intensifying sequential repetitions in the faster second section offers a glimpse of the future composer of *Tristan und Isolde*, and here, too, the number begins with an early example of Wagnerian leitmotif, echoing the angular figure associated throughout the opera with Friedrich's despotic "ban on love."

The youthful Symphony in C Major forms a peculiar bookend to Wagner's operatic career. It was performed at the Prague conservatory at the end of 1832, some months after its composition, and then at the Leipzig Gewandhaus in January 1833. In that very same month he completed the libretto to *Die Feen*. Some years later Wagner gave the score of the symphony to Felix Mendelssohn, after which both the score and all intentions of following the path of a symphonic composer disappeared. Fifty years later, as a surprise for Cosima Wagner's birthday, Wagner had the early symphony performed at the Teatro La Fenice in Venice, after his acolyte Wilhelm Tappert had discovered parts to the "lost" symphony and had them rescored with the help of Wilhelm Seidl. This concert, following the production of Wagner's valedictory *Parsifal* at Bayreuth the previous summer, became the last public performance of his music Wagner would ever experience. The symphony is a highly creditable amalgam of middle-period Beethoven with touches of Schubert (although Wagner probably knew little or none of the latter's music at the time). The most prominent Beethovenian points of reference are the Seventh Symphony, whose popular Allegretto is echoed in Wagner's Andante *ma non troppo*, and the Allegro movements from the *Leonore* and *Fidelio* overtures audible in the main Allegro of Wagner's first movement, with its rhythmically propulsive treatment of a primarily triadic main motive. The presumably fortuitous echoes of Schubert are to be heard above all in the alternately energetic and lilting Scherzo and Trio.

At the time Wagner was completing *Rienzi* in Paris, he also set about the composition of a very different sort of symphony, a three-movement programmatic one inspired by the leading figures of Goethe's *Faust* and by the musical example of Hector Berlioz, that romantic maverick of the Parisian musical scene. Only the first movement of this projected *Faust* symphony was completed, a depiction of Faust as the solitary, alienated seeker after knowledge presented in the opening scenes of Goethe's poetic drama. In the early 1850s, when Franz Liszt was composing the first of his series of "symphonic poems," Wagner was persuaded by his colleague to revise and publish the *Faust* movement as a concert overture, or as Wagner himself referred to it early in his correspondence with Liszt, a "tone poem" (*Tongedicht*). The original version heard on this program differs from the published revision mainly in the lack of a brief, serene F-major closing theme added to the exposition in response to Liszt's advice that the image of Gretchen, as Faust's feminine ideal, be given at least a suggestive presence in the work, in contrast to the predominantly brooding, restless Faustian character of the main material.

The works on this program representing Wagner's full artistic maturity, the selections from *Tristan und Isolde* and *Parsifal*, will scarcely need introduction for most audiences. The challenge to norms of classical-romantic tonality, melodic phrase structure, and musical form posed in the *Tristan* Prelude have long become the stuff of music history, although, like a true classic, the work retains its power to fascinate and astonish at every hearing. The *Tristan* music, and even more so the contemplative *Parsifal* Prelude, are works, too, whose sophisticated play of instrumental timbres and textures still demand a live performance to be fully appreciated. Hearing these things in the same context as the rough-and-tumble heroics of the *Rienzi* Overture can only increase our appreciation of Wagner's mature achievement, while it reminds us of how, even when composing with the finest of brush strokes, Wagner's art draws its power from his abiding sense of the theater and the aims of dramatic representation.

—Thomas S. Grey, Stanford University; scholar in residence, Bard Music Festival 2009

ILLUSTRATED TALK

***Reality and Image: Wagner in Film***

Olin Hall  
Saturday, August 15  
10 a.m.  
Speaker: John Deathridge

PROGRAM TWO

***In the Shadow of Beethoven***

Olin Hall  
Saturday, August 15  
1 p.m. Preconcert Talk: Alexander Rehding  
1:30 p.m. Performance

- |                                       |  |
|---------------------------------------|--|
| <b>Carl Czerny (1791–1857)</b>        | <b>Variations brillantes, Op. 14, for piano (1821)</b><br><i>Danny Driver, piano</i>   |
| <b>Richard Wagner (1813–83)</b>       | <b><i>Der Tannenbaum</i> (1838) (Scheurlin)</b><br><b>From Seven Compositions for Goethe's <i>Faust</i> (1831)</b><br>No. 6 Gretchen am Spinnrade  |
| <b>Carl Loewe (1796–1869)</b>         | <b><i>Erlkönig</i>, Op. 1, No. 3 (1818) (Goethe)</b>   |
| <b>Robert Franz (1815–92)</b>         | <b><i>Auf dem Meere</i>, Op. 5, No. 3 (1846) (Heine)</b>   |
| <b>Ferdinand Hiller (1811–85)</b>     | <b><i>Wanderers Nachtlied</i>, Op. 129, No. 11 (1880) (Goethe)</b>   |
| <b>Heinrich Marschner (1795–1861)</b> | <b>From <i>Der Vampyr</i> (1827) (Wohlbrück)</b><br>Sieh, Mutter, dort den bleichen Mann   |
| <b>Friedrich von Flotow (1812–83)</b> | <b>From <i>Martha</i> (1847) (Friedrich)</b><br>Last Rose of Summer<br><i>Erin Morley, soprano</i><br><i>Corey Bix, tenor</i><br><i>Members of the Bard Festival Chorale</i><br><i>Pei-Yao Wang, piano</i> |
| <b>Richard Wagner</b>                 | <b>Fantasy in F-sharp Minor, for piano (1831)</b><br>Un poco lento. Recitativo. Allegro agitato. Recitativo.<br>Adagio molto e cantabile. Recitativo. Un poco lento<br><i>Danny Driver, piano</i>          |

INTERMISSION

**Carl Maria von Weber (1786–1826)**     **From *Der Freischütz* (1821) (Kind)**  
Wie nahte mir der Schlummer

**From *Oberon* (1826) (Planché)**  
Ozean! Du Ungeheuer!  
*Marjorie Owens, soprano*  
*Pei-Yao Wang, piano*

**Louis Spohr (1784–1859)**

**Nonet, Op. 31 (1813)**  
Allegro  
Scherzo: Allegro  
Adagio  
Finale: Vivace  
*Randolph Bowman, flute*  
*Laura Ahlbeck, oboe*  
*Laura Flax, clarinet*  
*Julia Pilant, horn*  
*Marc Goldberg, bassoon*  
*Erica Kieseewetter, violin*  
*Nardo Poy, viola*  
*Jonathan Spitz, cello*  
*Jordan Frazier, double bass*

#### PROGRAM TWO NOTES

Composers had been walking in Beethoven's shadow for a long time before Brahms uttered his famous sentence about the footsteps of the giant marching behind him. The difference is that others didn't seem to mind as much—or at least the giant did not interfere with their creative flow in the same way. One way to escape the giant's oppressive influence seemed to be to concentrate on opera and art song, which were not as central to Beethoven's oeuvre as the piano sonata, the symphony, or the string quartet.

This afternoon's program features composers from two post-Beethoven generations, those born in the 1780s and 1790s, and those born, like Wagner, in the 1810s. Of the older group, Carl Czerny was Beethoven's star pupil and the principal guardian of his legacy. He wrote an important book on the interpretation of Beethoven's piano music and transmitted his teacher's spirit to his own students, including Franz Liszt. Known for many years almost exclusively as the author of exercises every piano student in the last century and a half has been struggling with, Czerny is increasingly recognized as an important composer in his own right. On today's program he is represented by one of his numerous homages to his master: a virtuoso arrangement for piano solo of the slow variation movement from the *Kreutzer* Sonata.

Many of Czerny's contemporaries were less constrained by the giant's shadow, if only for the reason that, not being Viennese, they were outside his primary sphere of influence. The Saxon Carl Loewe worked far from Austria, in Stettin (now Szczecin in the north of Poland), and died in Kiel, near the German-Danish border. When he joined the ranks of composers who had set Goethe's ballad *Der Erlkönig* to music, he came close to matching the powerful drama of the Schubert setting by using musical means of his own, including the eerie sustained harmonies of the Erlking's seductive song and the Ride-of-the-Valkyries-like rhythm that accompanies the father's desperate gallop. Of course

Loewe wouldn't have known that Beethoven had also attempted a setting of the poem in the 1790s, which was left incomplete.

Meanwhile, others were making major strides toward the creation of German Romantic opera. The two most outstanding opera composers of the time were Carl Maria von Weber and Heinrich Marschner, and Wagner never forgot the debt he owed to both of them. Marschner, long neglected, has begun to make a comeback in recent years. Born in Zittau, about 150 miles east of Leipzig, he was living in Wagner's hometown during the latter's teenage years and it was there that his opera *Der Vampyr* was premiered in 1828. (In his autobiography Wagner recalls that his sister Rosalie had taken him to visit the older composer, who was kind but less than enthusiastic about the boy's talents.) This remarkable proto-Dracula opera includes a ballad sung by one of the vampire's prospective victims; in its anticipation of a meeting with a mysterious figure who has only a limited amount of time to spend in mortal company, it was a direct model for Senta's ballad from *The Flying Dutchman*.

Wagner met Carl Maria von Weber as a nine-year-old child and left a vivid description of the man in his autobiography. He was particularly infatuated with *Der Freischütz*, whose novelty and compelling power wowed him at an early age. Agatha's great scene—fervent prayer and excited exclamations—was certainly on his mind when composing Elisabeth's part in *Tannhäuser*. And need we spell out the *Tristan* connections in the ecstatic welcome to a lover arriving by boat, as found in Rezia's "Ocean aria" from *Oberon*?

Next to Weber, the most influential composer of the 1780s generation was Louis Spohr. From 1813 to 1816, Spohr lived in Vienna, where he enjoyed friendly relations with Beethoven; it is there that he composed his Nonet for the same Johann Tost who had earlier been the dedicatee of 12 quartets by Haydn. The Nonet, perhaps the only work by Spohr that has never completely disappeared from the repertoire, is a superbly crafted work, rich in invention and elegant in execution. In his own time, Spohr was widely seen as Beethoven's equal, but after his death, his music was quickly displaced from the canon as new giants began to appear on the horizon.

Turning to the younger men on the program, the case of Robert Franz was in some ways similar to Spohr's in that great prestige during his lifetime was followed by posthumous neglect. Franz's original name was Robert Knauth; his father's middle name, Franz, became his new family name. Thus, the composer signed his 300 lieder with a combination of Schubert's and Schumann's first names, and was for a long time considered the third great master of the German art song after them. He found a small but distinctive voice of his own, as had Ferdinand Hiller, who, in contrast to Franz, cultivated many genres of composition and was active in a number of different capacities as conductor, writer, and teacher.

Along with Albert Lortzing and Otto Nicolai, Friedrich von Flotow introduced a new type of light German opera that proved enormously successful. Wagner had to conduct many performances of Flotow's *Martha* in Dresden—much to his chagrin. The title character is an English noblewoman



Carl Maria von Weber,  
Thomas Lawrence, 1824



*Oberon, Titania, and Puck with Fairies Dancing*, William Blake, ca. 1785

posing as a maid (and, of course, falling in love with her employer). In the opera, she sings Thomas Moore's Irish ballad *The Last Rose of Summer*, using the well-known melody by Sir John Stevenson, to compensate for the fact that she can neither cook nor sew.

Finally, how did Richard Wagner deal with Beethoven's shadow? He may well have "overdosed" on the late sonatas as a teenager, as one commentator has suggested, before writing his half-hour-long Piano Fantasy. The many sections of this work, which outline a larger four-movement structure, are constantly interrupted by instrumental recitatives not unlike those found in Beethoven's Op. 110.

Shortly after the Fantasy, Wagner wrote seven compositions on texts from Goethe's *Faust*. These are for Faust's beloved Gretchen and were intended for Rosalie Wagner, a successful actress. We hear the famous spinning song, best known in Schubert's setting from 1814. Another song, *Der Tannenbaum*, dates from Wagner's time in Riga; it is a dark ballad on a text by Georg Scheurlin (1802–72). In his autobiography, begun in 1865, Wagner referred to it as "a work I am still pleased to call my own."

—Peter Laki, Bard College

PROGRAM THREE

## *Wagner and the Choral Tradition*

Olin Hall

Saturday, August 15

5 p.m. Performance: Bard Festival Chorale, James Bagwell, choral director

- Giovanni Pierluigi da Palestrina** (ca. 1525–94)     *Stabat mater* (ca. 1590; ed. Wagner, 1848)
- Richard Wagner** (1813–83)     *Festgesang “Der Tag erscheint”* (1843) (Hohlfeld)  
*Gesang am Grabe Julies von Holtei* (1839) (Brackel)
- Franz Liszt** (1811–86)     *Ave verum corpus* (1871)  
*O salutaris hostia* (ca. 1870)
- Anton Bruckner** (1824–96)     *Os justi meditabitur*, WAB 30 (1879)  
*Locus iste a Deo factus est*, WAB 23 (1869)
- Johannes Brahms** (1833–97)     *Four Songs, for women’s chorus, two horns, and harp*,  
Op. 17 (1869)  
Es tönt ein voller Harfenklang (Ruperti)  
Lied von Shakespeare (from *Twelfth Night*, trans. Schlegel)  
Der Gärtner (Eichendorff)  
Gesang aus Fingal (*Ossian*, trans. Herder)  
*Julia Pilant*, horn  
*Chad Yarbrough*, horn  
*Sara Cutler*, harp
- From *Lieder und Romanzen*, Op. 93a (1883)  
Der bucklichte Fiedler (trad. Rhenish)
- From *Fünf Gesänge*, Op. 104 (by 1888)  
Verlorene Jugend (trad. Bohemian)
- From *Sieben Lieder*, Op. 62 (1873–74)  
Von alten Liebesliedern (from *Des Knaben Wunderhorn*)
- Vier Zigeunerlieder*, Op. 112b (by 1891) (trad. Hungarian,  
trans. Conrat)  
Himmel strahl so helle und klar  
Rote Rosenknospen  
Brennessel steht am Wegesrand  
Liebe Schwalbe  
*Frank Corliss*, piano

***Fest- und Gedenksprüche, Op. 109* (?1888–89)**

Unsere Väter hofften auf dich (Psalm 12: 5–6; Psalm 19: 11)

Wenn ein starker Gewappneter (Luke 12: 21, 17)

Wo ist ein so herrlich Volk (Deuteronomy 4: 7, 9)

***From Zwei Motette, Op. 29* (1856–60)**

Schaffe in mir Gott (Psalm 51: 12–14)

**PROGRAM THREE NOTES**

For the most part, Richard Wagner did not have nice things to say about the chorus. Here, for instance, is his assessment of its typical operatic deployment: “The massive chorus of our modern opera is nothing else but . . . the mute splendor of scenery converted to moving noise.” He wasn’t much kinder concerning the choral societies that proliferated across 19th-century Germany. As Wagner saw it—and frequently proclaimed in print—the working-class choral group promoted little more than beer-hall bonhomie, whereas its bourgeois cousin promoted something even worse: an unstinting reverence for the stolid good breeding of Mendelssohn’s oratorios. Either a shouting spectacle onstage or the very face (and sound) of middle-class philistinism in the concert hall, the chorus came to embody much of what Wagner disliked about the musical world around him. In this sense, the two halves of today’s concert—Wagner and the “choral tradition”—make for an exceedingly odd couple, at least as far as the Wagnerian party line is concerned. This is, after all, a composer who repeatedly promised to banish the chorus from his operas.

But like any of his aesthetic proclamations, Wagner’s official stance on the chorus belies a much more complicated reality. For all his bluster about ridding the chorus from his works, the majority of his operas still rely on one—and *Die Meistersinger von Nürnberg* spectacularly so. Moreover, despite all his polemics against amateur choral groups, Wagner was to continue writing nonoperatic choral music throughout his career. The reason is simple: the chorus, and the idea of community that it both represented and fostered, was simply too important to ignore. It is estimated that well over half of all Germans belonged to a choral society by the end of the 19th century, and indeed Wagner himself seems to have acknowledged this connection when he proposed that “the character of German art” consisted of the German people’s “inclination to song.” And sing they did—in countless choral societies spanning every conceivable class, region, and confession.

Wagner’s compositions for this singing public bear little trace of his own ambivalence. In fact, if anything these works are marked by an extraordinary earnestness. His arrangement in 1848 of Palestrina’s *Stabat mater* (ca. 1590) is faithful almost to a fault; Wagner’s sole intervention is on the level of dynamics and scoring. The latter is particularly elaborate, further dividing each of Palestrina’s two choruses into half-choruses and soloists. But Wagner’s strong editorial hand on the level of scoring and dynamics was primarily intended to render the work’s harmonic content intelligible to a modern audience. This underlying fidelity to Palestrina’s composition was later expressed with the ultimate Wagnerian benediction: a performance, in 1879, in the Bayreuth Festspielhaus.

Equally earnest are Wagner’s choral pieces for public occasions. Both the *Festgesang* for the unveiling of the Friedrich-August monument (1843) and the *Gesang am Grabe Julies von Holtei* (1839) are unabashedly occasional works, and they wear—proudly—all the markers of public ceremonial music: scoring for men’s chorus; unison or homophonic textures; and simple, adulatory texts. But just as noteworthy is Wagner’s harmonic vocabulary, which bears more than a passing resemblance to that of *Tannhäuser* (1845). Indeed, it is difficult not to hear in these pieces a striking anticipation of that opera’s choral scenes, and the Pilgrims’ Chorus in particular. Similar writing for men’s chorus

will find its way even into Wagner's final opera, *Parsifal* (1882). While Wagner may never have embraced the chorus as fully as his contemporaries did, his ambivalence nonetheless remained mainly theoretical. As a composer attempting to please a public strongly committed to choral singing, Wagner was more than willing to check his reservations at the door.

In many senses, the Liszt and Bruckner motets we hear on this concert begin where Wagner's works left off: not only as serious choral compositions by his two most prominent followers, but also as further explorations into the harmonic depths only hinted at in those occasional works. In fact, Liszt's *Ave verum corpus* (1871) is difficult to sing without the optional organ accompaniment—such is the difficulty of its radically chromatic harmonies. It is no accident that Liszt's harmonic innovations were increasingly located in his sacred music. As one who had taken minor orders in 1864, his Catholicism was hardly mere window dressing. Rather, it is precisely in the late sacred works such as these motets that Liszt's spirituality joined forces with his embrace of the Wagnerian avant-garde. The result is a number of compositions of extraordinary beauty, but also an extreme austerity that seems to repudiate Liszt's earlier days as a firebrand virtuoso.

In comparison with the Liszt pieces, Anton Bruckner's motets are more clearly indebted to the Cecilian movement, which sought both to revive plainchant within the Catholic Church and to promote an ideal of counter-Reformation polyphony. *Os justi* (1879), for instance, could almost serve as the movement's official anthem: it is written in one of the old church modes (the Lydian), and in a letter to the work's dedicatee, Bruckner went to great pains to outline all the work's ascetic archaisms. *Locus iste* (1869) is less self-consciously archaic; indeed, its brand of Wagnerian chromaticism paired with relatively simple vocal lines have made it the best known of Bruckner's motets. Bruckner would be pleased to know that it is often sung at Wagner's grave before the opening of the Bayreuth festival.

Whereas Wagner, Liszt, and Bruckner tended to write choral music intermittently, the medium formed a core of Brahms's output throughout his life. Both an active choral conductor and an eager student of the musical past, Brahms embodied and promoted the bourgeois, Protestant values of the German choral movement. His motet "Schaffe in mir Gott" (1860) is in many ways the Protestant correlate to the Liszt and Bruckner works. Replacing Catholic polyphony, of course, is the figure of J. S. Bach, and Brahms in fact began the composition during a period of intense interest in Bachian counterpoint. The learning is not worn especially lightly: the motet opens with a canon, followed by two highly impressive fugues. But a more genial Brahms begins to make an appearance toward the end of the work, not only through his trademark rhythmic dislocations, but also his tendency to divide the men and women of the chorus into separate groups. A similar emergence of Brahms's compositional voice takes place in the Op. 109 motets (1889), which start as an antiphonal homage to Heinrich Schütz and end with the lush mediant harmonies typical of later Brahms. The high point, however, is the second motet and its virtuoso musical depiction of a divided kingdom and its falling houses.

The remaining selections all share roots in Brahms's great attraction to folk song, and as such they may appear to stand at a remove from the rest of the program. Yet this simplicity is deceptive, for underneath these pieces' pictorial effects and streamlined forms there is a wealth of rhythmic intricacy and contrapuntal invention that would not be out of place in the composer's sacred works. Certainly the canon forming the first and third stanzas of "Verlorene Jugend" is one indication that Brahms was not interested in maintaining a strict division between the learned and folk styles. Such an insistence on uniting the popular energies fueling the choral movement with advanced compositional techniques was something Brahms and Wagner had in common—even if neither composer would have appreciated the comparison.

—Ryan Minor, *SUNY Stony Brook*

PROGRAM FOUR

## *The Triumphant Revolutionary*

Sosnoff Theater

Saturday, August 15

7 p.m. Preconcert Talk: Dana Gooley

8 p.m. Performance: Bard Festival Chorale, James Bagwell, choral director; American Symphony Orchestra, conducted by Leon Botstein, music director

**Richard Wagner (1813–83)**

***Descendons gaiement la courtille (1841)***

For *La descente de la courtille* (1841), by Th. Marion Dumersan and Ch.-Désiré Dupeuty

***Wie ein schöner Frühlingsmorgen, with  
Doch jetzt, wohin ich blicke (1833)***

For *Der Vampyr* (1828), by Heinrich Marschner  
*Scott Williamson, tenor*

***Norma il predisse, o Druidi (1839)***

For *Norma* (1831), by Vincenzo Bellini  
*Daniel Mobbs, bass-baritone*

**From *The Flying Dutchman* (1841)**

Senta's Ballad  
Song of the Norwegian Sailors  
*Christine Goerke, soprano*

INTERMISSION

**From *Tannhäuser* (1845)**

Dich teure Halle  
Festive Entry of the Guests at the Wartburg  
Song to the Evening Star  
Der Venusberg (Overture)  
*Christine Goerke, soprano*  
*John Hancock, baritone*

**From *Lohengrin* (1848)**

Wedding Music and Bridal Chorus  
Finale, Act 1  
*Christine Goerke, soprano*  
*Teresa Buchholz, mezzo-soprano*  
*Richard Brunner, tenor*  
*John Hancock, baritone*  
*Philip Horst, baritone*  
*Daniel Mobbs, bass-baritone*

**Musikaufführung**  
in Zurich  
am 18. Mai, wiederholt am 20. und 22. Mai.

Zur Eröffnung:  
Friedensmarsch aus „Rienzi“.

Erster Theil:  
„Der fliegende Holländer“.

1. Ballade der Senta.
2. Lied norwegischer Matrosen.
3. „Des Holländers Seefahrt“ (Ouvverture).

Zweiter Theil:  
„Tannhäuser“.

1. Festlicher Einzug der Gäste auf Wartburg.
2. „Tannhäuser's Bussfahrt“ und Gesang der heimkehrenden Pilger.
3. „Der Venusberg“ (Ouvverture).

Dritter Theil:  
„Lohengrin“.

1. „Der heilige Gral“ (Orchestervorspiel).
2. Männerseene und Brautzug.
3. Hochzeitmusik und Brautlied.

Der Billetverkauf endet am 14. und 17. Mai, sowie an den Tagen der Aufführung selbst, Vormittags von 10—12 Uhr, an der Theaterkasse statt. Bestellungen zu Billets werden bis dahin von Herrn Tannhäuser Kellner im St. Johanne an der Ostentuchergasse angenommen. Ausgenommen in den Logen sind nur in allen Plätzen Billets zu haben.

Die Konzeptionskommission  
der allgemeinen Musikgesellschaft auf.

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**Vorlesungen.**

In Verbindung mit den oben angegebenen Musikaufführungen, und zur Ermöglichung eines reicheren Verständnisses der in ihnen vorzutragenden Tausche, beabsichtigt der Unterzeichnete an drei verschiedenen Abenden dieser Woche die Dichtungen der drei Opern, aus denen jene Musikstücke gewählt sind, öffentlich vorzulesen, und zwar:

1. Dienstag des 10. Mai: „Der fliegende Holländer“.
2. Donnerstag des 12. Mai: „Tannhäuser“.
3. Samstag des 14. Mai: „Lohengrin“.

im grossen Saale des Kasino, Abends um 7 Uhr.

Jeder, der eine der Musikaufführungen zu besuchen gedenkt, ist zu diesen Vorlesungen freywillig eingeladen.

Richard Wagner.

Advertisement in the *Tagblatt der Stadt Zürich* for three concerts Wagner presented in Zurich, May 1853

#### PROGRAM FOUR NOTES

It is a curious fact that Marx and Engels's *Communist Manifesto* appeared only 66 days before Wagner completed the full score of *Lohengrin*. Revolution—whether bloody conflict or cultural politics—was thick in the air during 1848. It was an atmosphere that Wagner willingly imbibed and funneled into his essay *Art and Revolution* during 1849. The outbreak of revolutionary hostilities in Paris on February 1, 1848, had triggered a sequence of mass demonstrations throughout Europe in which social unrest spilled over into conflict that would plunge central Europe into military and political turmoil. It is no coincidence that days after news of the first Paris riots reached Dresden, Schumann reports in his diary that he and Wagner were strolling by the river Elbe when Wagner first spoke of his project on the *Nibelungen* myth, a project that was conceived—as John Deathridge puts it—as an “onslaught on the bourgeois-capitalist order.”

Wagner participated in the 1848–49 revolutions with deadly weaponry as well as manuscript paper. After he and his socialist *confrères* (including his assistant conductor August Röckel) armed “the people” with hand grenades and hunting rifles in May 1849, the composer ascended the Dresden Kreuzkirche as lookout for the revolutionaries, remarking that “the view was splendid and the combination of the bells and the cannon intoxicating.” But he had little inkling of the inglorious outcome of his actions. Shortly after the Prussian troops prevailed, and mere months before the



*Tannhäuser on the Venusberg*, Henri Fantin-Latour, 1864

planned premiere of *Lohengrin* was due to have taken place, a warrant was issued for Wagner's arrest, and he fled Germany, penniless, for the sanctity of Switzerland.

Wagner's gradual opera reforms during the 1840s and 1850s were altogether more successful in their outcome. The chronology of his Romantic operas is generally taken to mark a progression of increasing innovation, and this concert presents the musical context out of which Wagner, the Kapellmeister turned triumphant revolutionary, emerged. At his most subservient, he wrote the chorus "Descendons gaiement la Courtille" (1841), in the hope of being paid for it, while impoverished and desperately low in Paris. The work was to be inserted into a vaudeville pantomime ballet and it alludes to the Parisian carnival romp when maskers, dancers, and troupers progress from La Courtille northeast of Paris down to the city. It was actually performed, on January 20, 1841, at the Théâtre des Variétés, though without Wagner's chorus parts.

The Oxford English Dictionary defines revolution as "a forcible substitution of a new ruler," which neatly characterizes Wagner's relation to the dominant voices of Italian and German Romantic opera during the mid-1830s: Vincenzo Bellini and Heinrich Marschner. His two insertion arias performed this evening are pastiche compositions that were designed to replace portions of the original music in each opera, thereby forcibly recasting the originals, and demonstrating Wagner's superiority, that is, his claim as an ambitious "new ruler."

Marschner's *Der Vampyr* premiered in Leipzig on March 19, 1829. It was a monument to the genre of gothic horror in German Romantic opera, and owes much to the imagery and musical language of Weber's *Der Freischütz* (1821). Marschner's story tells of a clandestine vampire, Lord Ruthven, who is granted another year on earth before his eternal damnation on condition that he murder three virgin brides before the coming midnight hour. The aria "Wie ein schöner Frühlingmorgen" is sung

by Aubry, a young man who knows of Ruthven's gruesome plan and is in love with his next victim, Emmy, but resigns himself to hopelessness since he is bound to secrecy by Ruthven because the Lord had saved his life long ago. Wagner composed the aria in 1833 for his elder brother, Albert, a tenor who performed it on September 29 of that year in Würzburg, receiving what Wagner reported as "great applause," which "flattered me greatly." It incorporates Marschner's original opening section in A-flat major, but adds a radically different, virtuosic middle section that uses Wagner's own German text and incorporates no fewer than 28 high A-flats for the tenor.

Bellini's *Norma* premiered in Milan on December 26, 1831, and rapidly gained renown above other Italian operas of the period. Wagner procured the Italian text "Norma il predisse, o Druidi" from an unknown Italian refugee in Paris during 1839 and composed his insertion aria for the famous Italian bass Luigi Lablache to be performed at the Théâtre Italien. Lablache had not solicited the new music and declined to perform it on the grounds that the public expected Bellini's original and would be disappointed without it. In any event, Wagner's aria—setting Oroveso's address to the rebellious druid armies, pleading patience before their moment of vengeance—remains a hotbed of compositional ambition in its imitation of the most celebrated melodist of the age. Four descending half-steps from Bellini are developed by Wagner to form a highly chromatic, virtuosic concert aria. In its extravagant amplification of Bellini's style, it must be regarded as an attempt to "out-compose" the Italian within his own musical language.

*The Flying Dutchman* constitutes his first significant statement on the path away from "tiresome operatic accessories," in which he is already extending existing forms and infusing them into something characteristically Wagnerian. Senta's Ballad employs a reminiscence motif—associated with the Dutchman's redemption—in its melodic line and appears at nine different points in the opera, foreshadowing the more developed leitmotivic technique of later music dramas. But the stanzaic ballade was Janus-faced, having an obvious prototype in Emmy's Romance from Marschner's *Vampyr* (heard on Program 2) where the "pallid man" (Ruthven) formed a model for Wagner's "pale" Dutchman.

Wagner's early choruses owe much to the tradition of French *grand opéra* ("rabble rousing" in the words of Charles Rosen), and the Song of the Norwegian Sailors is no exception. According to Wagner's autobiography, the theme for this came to him as he listened to the call of the sailors echoing round the granite walls of the Norwegian harbor of Sandviken, as his ship the Thetis took refuge there on July 29, 1839. The March and Chorus from Act 2 of *Tannhäuser*, signaling the arrival of guests for a chivalric singing competition, is a paean to German art and was conceived in a similar vein in its opulent massing of forces on stage.

Elisabeth's aria "Dich teure Halle" from the beginning of the second act of *Tannhäuser* greets the guests at the hallowed Wartburg hall. It essentially corresponds to a traditional A–B–A structure in its lively opening, more sedate middle section, and recapitulation of the first theme, even including the stretto climax and high B at the end. But Wagner's motivation for using this old form is not convention but the dramatic situation. Elisabeth rejoices at Tannhäuser's return, but also reflects on her sadness during his absence. The structure of the aria reflects her dramatic expression, underscoring Wagner's growing turn toward drama, and away from normative "opera" per se.

Franz Liszt ensured the accessibility and popularity of Wolfram's aria "O du mein holder Abendstern" and the overture to *Tannhäuser* by producing piano transcriptions of both during 1849, shortly after he had conducted the opera in Weimar. The aria's characteristic opening chromatic line, which later returns in the cellos, became one of Wagner's best-known melodies, a paradigm of his chromatic

lyricism. Wolfram's light harp accompaniment imitates the medieval mastersinger tradition, evoking the sound image of an older Teutonic heritage that Wagner sought to capture as part of a regeneration of German art.

The *Tannhäuser* Overture itself was one of Wagner's most frequently performed orchestral works during his lifetime. The grandeur of its opening "religious" theme is offset by the middle section's wildly gyrating chromaticism—evocative of the sexual frenzy unleashed within the Venusberg—before the religious theme returns *tutti quanti* in an apotheosis that presents a mighty brass choral overflowing with scales in the strings. The overture's A–B–A musico-poetic structure encapsulates the opposition between pure and sensual love that permeates the opera and is personified in its twin female protagonists, Elisabeth and Venus.

The Prelude to Act 3 (Wedding Music) of *Lohengrin* gained early independence from the score as an orchestral excerpt: a triumphant ternary structure replete with Beethovenian symphonic themes such as the dominant seventh arpeggios in the horns (and, later, with full brass). This gives way to the Bridal Chorus with its uncharacteristically formulaic melody, whose entry into popular culture was secured when it was performed during the wedding of Queen Victoria and Prince Albert in 1858.

The exultant chorus at the finale of Act 1 marks Lohengrin's victory over Friedrich von Telramund in single combat, and the quashing of Telramund's false charges against Elsa; both Lohengrin and Elsa are carried away in triumph on shields, to the bombastic fanfares of a massed chorus, soloists, and full orchestra (including no fewer than four horns, three trombones, three trumpets, and bass tuba). Using an energetic walking bass figure, Wagner modulates nimbly between A, B-flat, D, and emphatically back to B-flat with crashing cymbals that awed Nietzsche into admiring in *Lohengrin* "the incomprehensibly different and entirely incomparable feeling that so stirs a listener [and] remains isolated, like a mysterious star, [it] expires after a moment's gleaming."

—David Trippett, *Harvard University*

During Wagner's exile in Zurich he arranged a series of concerts in May 1853 featuring excerpts from his three most recent operas. For these nonoperatic performances Wagner had to adapt the music in various ways—sometimes reordering it, composing new transitions, or adding specially written openings and endings. Not all of these modifications survive, although some that do not can be reconstructed from Wagner's own elaborate program notes, from other written accounts, and from separately published arrangements and vocal scores.

Tonight we hear a concert ending he wrote for Senta's ballade in *Der fliegende Holländer*. He abridged the rousing sailors' chorus that opens the third act, omitting the middle section in which women join in. From *Tannhäuser*, Elisabeth's aria "Dich teure Halle" is shortened and has a concert ending. Wagner first presented Wolfram's aria "Song to the Evening Star" at a Paris concert in 1860 for which he wrote a concert ending. Tonight we hear the original version of the opera's overture—it is worth noting that Wagner usually placed the overture as the last of the excerpts from an opera.

Wagner often programmed the selections from *Lohengrin*, and one of the most popular was the Prelude to the third act ("Wedding Music"), which he combined with the famous "Bridal Song" and then repeated the Prelude, providing it with a new conclusion. This arrangement can be reconstructed from his own writings and from Liszt's published piano transcription. In September 1848, nearly two years before the premiere of the opera, Wagner included the finale to the first act in a concert in Dresden. This was the first time any music from the opera had been performed in public.

—Christopher H. Gibbs, *James H. Ottaway Jr. Professor of Music, Bard College*

PANEL ONE

***Warring Aesthetics***

Olin Hall

Sunday, August 16

10 a.m.–noon

Thomas S. Grey, moderator; Kevin C. Karnes; Lawrence Kramer; Alexander Rehding

PROGRAM FIVE

***Wagner's Destructive Obsession: Mendelssohn and Friends***

Olin Hall

Sunday, August 16

1 p.m. Preconcert Talk: R. Larry Todd

1:30 p.m. Performance

- Felix Mendelssohn (1809–47)**     *Hebrides Overture, Op. 26, arr. for piano four hands (1830, arr. 1832)*  
*Bernadene Blaha, piano*  
*Piers Lane, piano*
- Richard Wagner (1813–83)**     *Les deux grenadiers (1839–40) (Heine, trans. Loeve-Weimar)*
- Robert Schumann (1810–56)**     *Die beiden Grenadiere, Op. 49, No. 1 (1840) (Heine)*  
*John Hancock, baritone*  
*Bernadene Blaha, piano*
- Felix Mendelssohn**     *From Songs Without Words*  
E Major, Op. 19, No. 1 (1829)  
C Minor, Op. 38, No. 2 (1836)  
A-flat Major, Op. 38, No. 6 (1836)  
C Major, Op. 67, No. 4 “Spinning Song” (1845)  
*Jeremy Denk, piano*
- Piano Trio No. 2 in C Minor, Op. 66 (1845)**  
Allegro energico e con fuoco  
Andante espressivo  
Scherzo: Molto allegro quasi presto  
Finale: Allegro appassionato  
*Stefan Jackiw, violin*  
*Edward Arron, cello*  
*Jeremy Denk, piano*

INTERMISSION

**Clara Wieck Schumann (1819–96)** *Die stille Lotosblume, Op. 13, No. 6 (1840–43) (Geibel)*  
*John Hancock, piano*  
*Bernadene Blaha, piano*

**Robert Schumann** **Andante and Variations, WoO 10 (1843)**  
Sostenuto. Andante espressivo. Un poco più animato.  
Più animato. Più lento. Un poco più lento. Più lento.  
Animato  
Doppio movimento: Tempo primo. Più adagio  
*Edward Arron, cello*  
*Sophie Shao, cello*  
*Jeffrey Lang, horn*  
*Piers Lane, piano*  
*Bernadene Blaha, piano*

**Piano Quintet in E-flat Major, Op. 44 (1842)**  
Allegro brillante  
In modo d'una marcia, un poco largamente  
Scherzo: Molto vivace  
Allegro ma non troppo  
*Borromeo String Quartet*  
*Jeremy Denk, piano*

#### PROGRAM FIVE NOTES

On November 20, 1844, the 34-year-old Robert Schumann—at a time of poor health and considerable mental stress—took a step calculated to relieve some of his family's immediate financial worries. For 500 thaler, he sold the *Neue Zeitschrift für Musik*, the Leipzig journal he had founded a decade before and in whose pages he had proven himself one of the most articulate advocates of a general consolidation of standards in German music, with “Meritis” (his appellation for Felix Mendelssohn) at its hub. The new editor, Franz Brendel, would set about shifting the journal's focus almost at once, transforming it into one of the most forceful vehicles for the dissemination of the aesthetic principles of *Zukunftsmusik*, “Music of the Future,” at whose core was the work of Franz Liszt and Richard Wagner.

In an 1845 article, “Robert Schumann with Reference to Mendelssohn-Bartholdy and the Development of Modern Music in General,” Brendel argued that neither Mendelssohn's glorious public successes, rooted as they were in the broad engagement with musics of the past, nor Schumann's recent move from the realm of piano miniature to larger instrumental genres constituted a credible path toward Germany's musical future. This lay, Brendel believed, in music drama. Brendel characterizes the music of Mendelssohn as “the most beautiful fruit that has ripened in recent times on the old tree,” but lacking sufficient “spiritual expressiveness” and “subjectivity.” He presents Schumann, by contrast, as a composer of profound subjective vision who had not yet mastered the realization of that vision in large-scale musical forms. Beethoven's mantle, in short, had fallen on neither.

Five years later, in the pages of the same journal, Richard Wagner—writing under the name “K. Freigedank” (K. Free-thought)—would further his own claim to that mantle through a more vitriolic denunciation of Mendelssohn and those in his artistic orbit in the notorious article “Judaism in Music.” Jewish composers, Wagner charged, have lately proven their ability to imitate true music

“with quite distressing accuracy and deceptive likeness,” but with “little real feeling and expression.” Wagner points to Mendelssohn, in particular, as having reduced Beethoven’s achievement “to vague, fantastic shadow-forms . . . but our inner, purely human yearning for distinct artistic sight is hardly touched with even the merest hope of a fulfillment.” This afternoon’s concert carries us to the rich and multifaceted heart of the repertoire whose ultimate rejection thus formed so crucial a part of Wagnerian self-mythology.

Not even Mendelssohn’s most committed detractors called into serious question his capacity for lodging startlingly fresh melodic and textural ideas in classical forms of impeccable clarity. These gifts are abundantly evident in the last of his three youthful programmatic concert overtures, the *Hebrides*, Op. 26, today presented in the form in which it was first published: the composer’s own 1832 arrangement for piano, four hands. Though Mendelssohn himself, Ferdinand Hiller reports, cited the opening of Mozart’s 40th Symphony as a rebuttal to Liszt’s claim that any orchestral effect could be reproduced on the piano, he might as easily have named the opening of this overture, so difficult is it to recapture at the keyboard the original’s stealthy, mist-shrouded emergence from silence. Even Wagner proved susceptible to this work’s charms, observing, “Mendelssohn was a landscape painter of the first order, and the ‘Hebrides’ Overture is his masterpiece. Wonderful imagination and delicate feeling are here presented with consummate art.”

The *Songs Without Words*, among the most popular of his works in Mendelssohn’s own lifetime, represented the composer’s closest approach to those piano miniatures that, for Chopin and Schumann, formed so forceful a vehicle for Romantic *Innigkeit*. Mendelssohn’s vision is more restrained, his eye more unabashedly on instant popular comprehensibility (playing, for better or worse, into Wagner’s view that salon music was ultimately all that Jewish composers were really fit for). Yet these works testify abundantly to his gift for melodies so well-conceived as to sound preordained, and his unfailing instincts for gratifying, idiosyncratic pianistic writing. Clara Wieck Schumann’s setting of Geibel’s *Die stille Lotosblume*, which opens this concert’s second part, speaks from much the same realm, the poised grace of its melody unfolding over an accompaniment of striking harmonic subtlety, right up to the enigmatic nonresolution of its closing bars.

Though unimpeachable in form and rife with fetching material, Mendelssohn’s 1845 Piano Trio No. 2 in C Minor, Op. 66, brings into view a worry increasingly voiced, around this time, by critics and friends alike: that Mendelssohn was beginning to repeat himself, generating new works without substantively advancing his art. The haunting opening melody’s rise from the deep, beneath a mounting wash of sound from the strings, recalls vividly the world of the *Hebrides* Overture; the second movement offers an ingratiating “song without words”; the third plunges into that vein of featherweight scherzo that was one of Mendelssohn’s most characteristic registers. The trio’s



Clara and Robert Schumann,  
Hervé Lewandowski, 1850

bracing finale reaches its dramatic climax with a pseudo-chorale, a gesture whose precise meaning is difficult to fix. The emerging notion of *Kunstreligion*—crystallizing early in the 19th century around the work of Schleiermacher, Schelling, Hegel, and others—pressed toward an understanding of *all* music as having religious content, viewing abstract music as the “singular and eternal revelation of the absolute” (Schelling’s words). Mendelssohn’s carving out of a place for music that was *literally* religious, in the form of real or newly fabricated chorales, in concert works both with and without explicitly religious content—*St. Paul*, the “Reformation” Symphony, the *Lobgesang* Symphony, the Cello Sonata No. 2, the Organ Sonata Op. 65/5—was one of the most distinctive facets of his musical personality. What actual artistic value inheres in this conflation of sacred and secular performance styles has been highly contested, from his own time to ours. Uncertain, too, is the question of whether debt, homage, benediction, or none of these can be discerned in Wagner’s use in *Parsifal* of the so-called “Dresden Amen,” a liturgical melody Mendelssohn had earlier quoted in his own “Reformation” Symphony.

Rarely do we encounter as happy an opportunity to compare Wagner’s musical craft with Schumann’s as in these two settings of the same Heine text. Wagner penned *Les deux grenadiers* in the winter of 1839–40, at the outset of a dismal two-year sojourn in Paris. Schumann’s song was also completed in 1840, though only published four years later. In their respective handlings of “La Marseillaise,” to which both composers ultimately turn, we seem to catch a glimpse of their contrasting personal outlooks. For Wagner, the defeated grenadier’s final claim to self-conjured glory—evocative of the struggling composer’s own seemingly unfounded confidence in destiny’s plans for him—is left to stand at face value. Schumann’s soldier is not so lucky; a breathtakingly piquant twist in the piano knocks the wind out of his closing words, which the postlude seems to reveal as delusion.

The year 1842 witnessed Schumann’s composition of five major pieces of chamber music (one of which concludes this concert), through which he appears bent on confronting a set of formal conventions essentially as his generation had received them from Mozart, Haydn, and Beethoven. The Andante and Variations, WoO 10—completed on February 7, 1843—feels like a curious postscript to these exertions, considerably looser in its formal presuppositions and scored for the improbable combination of two pianos, two cellos, and horn. Though the work was tried out (with Clara and Mendelssohn at the pianos), Schumann ultimately followed Mendelssohn’s advice and developed a more commercially viable version for two pianos, published as Op. 46.

The opening movement of the 1842 Piano Quintet, Op. 44, plays host to some of the most ear-catching tunes we find in Schumann’s chamber music while revealing the composer’s confident, if hard-won, command of sonata form. The tragic, pensive opening of the second movement recalls the funeral march of Beethoven’s Third Symphony. The scherzo that follows, with two different trios, is a study in contrasts: three character pieces, as it were, assembled into a whole. The finale—one of the most harmonically far-ranging movements of Schumann’s career—is capped off with a studiously well-behaved double-fugue, in which the finale’s main subject is set against the first subject of the opening movement. Proud as Schumann must have been of this finely crafted testimony to his systemic study of fugue, this closing stretch—a foray into the past on the part of one of the age’s most visionary composers—likely factored heavily into Liszt’s dismissal of the work as “too Leipzigerisch,” redolent of the conservatory Mendelssohn had headed for years in Leipzig. Just whom Liszt sought to tar with this brush—Schumann? Mendelssohn? J. S. Bach himself?—is not altogether clear. Indeed, whether this epithet is an insult at all may be viewed as precisely the question this concert sets out to explore.

—Peter Mercer-Taylor, University of Minnesota

PROGRAM SIX

**Wagner in Paris**

Sosnoff Theater  
Sunday, August 16  
5 p.m. Preconcert Talk: Jann Pasler  
5:30 p.m. Performance

**Louis Joseph Ferdinand Hérold (1791–1833)**

**Overture to *Zampa*, arr. for piano four hands (1831)**

*Danny Driver, piano*  
*Pei-Yao Wang, piano*

**Richard Wagner (1813–83)**

***Attente* (1839) (Hugo)**

***Adieux de Marie Stuart* (1840) (Béranger)**

*Erin Morley, soprano*  
*Pei-Yao Wang, piano*

**Daniel-François-Esprit Auber (1782–1871)**

**From *Zanetta*, arr. for flute and string trio (1840; arr. Wagner)**

No. 1 Chorus: Pourquoi s'attrister  
No. 2 Air: Plus doucement l'onde fuit  
*Randolph Bowman, flute*  
*Erica Kiesewetter, violin*  
*Sarah Adams, viola*  
*Jonathan Spitz, cello*

**Fromental Halévy (1799–1862)**

**From *Le Guitarrero*, arr. for flute and string trio (1841; arr. Wagner)**

No. 2 Introduction and Serenade:  
N'entends-tu pas, o maîtresse  
No. 9 Finale  
*Randolph Bowman, flute*  
*Erica Kiesewetter, violin*  
*Sarah Adams, viola*  
*Jonathan Spitz, cello*

**Giacomo Meyerbeer (1791–1864)**

***Hirtenlied*, for voice, clarinet, and piano (1842)**

*Scott Williamson, tenor*  
*Laura Flax, clarinet*  
*Danny Driver, piano*

**Fryderyk Chopin (1810–49)**

**Polonaise-Fantasy, Op. 61 (1846)**

*Jeremy Denk, piano*

INTERMISSION

- Gaspare Spontini (1774–1851)** From *La vestale* (1807) (Jouy)  
Caro oggetto
- Giaochino Rossini (1792–1868)** From *Guillaume Tell* (1829) (Jouy, Bis, after Schiller)  
Sombre forêt  
*Angela Meade, soprano*  
*Pei-Yao Wang, piano*
- Vincenzo Bellini (1801–35)** From *I Capuleti e i Montecchi* (1830) (Romani, after Scevola)  
Oh quante volte  
*Erin Morely, soprano*  
*Pei-Yao Wang, piano*
- Hector Berlioz (1803–69)** From *Symphonie fantastique*, Op. 14 (1830; arr. Liszt)  
March to the Scaffold  
*Jeremy Denk, piano*
- Franz Liszt (1811–86)** *Valse infernale*, from *Réminiscences de Robert le diable* (1841)  
*Jeremy Denk, piano*
- Luigi Cherubini (1760–1842)** **String Quartet No. 4 in E Major (1835)**  
Allegro maestoso  
Larghetto  
Scherzo: Andantino con moto  
Finale: Allegro assai  
*Borromeo String Quartet*

#### PROGRAM SIX NOTES

“I am pleased with what I have found in this city,” wrote the young Chopin in 1831 to his father. “The leading musicians and the best opera in the world. . . . In Paris, I have everything, in a way I never had. . . . It is only here that you can know what singing is. . . . The number of people interested in one or another aspect of music is surprising.” This testimony carries weight. True, Chopin was born and raised in outlying Poland, whose musical traditions are echoed in the remarkable Polonaise-Fantasy, which closes the first half of this afternoon’s concert. But, by the time he arrived in Paris, he had already experienced the rich musical life of several major European cities other than Warsaw: Prague, Dresden, Munich, Berlin, and especially Vienna, center of operations for Mozart, Haydn, Beethoven, and Schubert.

Chopin’s excitement about the city was widely shared. Mid-19th-century Paris was not just a world capital, but *the* world capital: the mountaintop of excellence and innovation—even a place of pilgrimage—for people interested in fashion, journalism, political thought, painting, book illustration, poetry, theater, and, not least, music.

Music was being made in many different kinds of venues—from first-rate symphonic concerts to eager sight-readings around the family piano—and these various spheres of musical life interacted in sometimes surprising ways. Tuneful pieces such as the overture to Louis Joseph Ferdinand Hérold’s comic opera *Zampa* (which opens this concert) were played at home by amateur pianists in arrange-



A satirical print of Hector Berlioz conducting one of his symphonies, ca. 1846

ments for “one piano, four hands.” And great virtuosi such as Franz Liszt and Sigismund Thalberg displayed their prowess by adapting works that originally required dozens of performers. We will hear two such pieces by Liszt: the *Valse infernale*, based on Meyerbeer’s *grand opéra*, *Robert le diable* (Robert the Devil, 1831), and a scrupulously accurate, finger-busting version of Berlioz’s brass-heavy “March to the Scaffold” from his revolutionary *Symphonie fantastique*.

The standards of instrumental and vocal performance were remarkably high, thanks to the Paris Conservatoire, which had been well run for several decades (since its founding in 1795) by highly competent administrators, notably the Italian-born composer Luigi Cherubini. (Today’s concert concludes with the fourth of Cherubini’s six marvelous string quartets, a melodious, contrapuntally savvy work composed near the end of his life.) Throughout the early 19th century, many major



The Ballet Scene from Giacomo Meyerbeer's Opera "Robert le diable," Edgar Degas, 1876

performers and composers from across Europe besides Cherubini—Rossini, Paganini, Bellini, Donizetti, and Verdi; Meyerbeer, Chopin, Liszt, and Wagner—chose to settle in Paris for months or even years, in order to concertize or compose for Paris's demanding and well-paying audiences, or (as in Chopin's case) to make money by giving private piano lessons to the daughters of barons or bankers.

Wagner arrived in Paris in September 1839 with his wife Minna, and they stayed for two and a half years. Like Rossini, Meyerbeer, and Donizetti before him, and Verdi later, Wagner's primary aim in coming to the French capital was to write operas and get them performed. In no other city of the day did so many world-renowned singers regularly appear on the operatic stage, including the lyric-coloratura soprano Laure Cinti-Damoreau, the mezzo-soprano Rosine Stoltz, the tenor Gilbert Duprez, and the Italian-born bass Luigi Lablache.

Wagner hoped to receive help from Meyerbeer, a fellow composer from Germany. Meyerbeer's *Robert le diable* and *Les Huguenots* had been, along with Fromental Halévy's *La juive* (The Jewess, 1835), pathbreaking contributions to the genre of French *grand opéra*. The roots of this important genre lay partly in earlier operas on historical themes, such as Gaspare Spontini's *La vestale* (The Vestal Virgin, 1807), which is set in ancient Rome, and Rossini's *Guillaume Tell* (1829), based on the life of the legendary 14th-century Swiss patriotic hero known in English as William Tell. The concert today features beloved soprano arias from these Rossini and Spontini works, and (in addition to

Liszt's aforementioned waltz) an enchanting Meyerbeer piece for voice, clarinet, and piano. The latter—*Hirtenlied*, or Shepherd's Song, to a poem in German by Ludwig Rellstab—still evokes today the peaceable mood that the city-dweller might sink into when lying on an Alpine hillside gazing at the endless blue sky and hearing the sound of “the shepherd's *Schalmei*.” (The reference is to the folk instrument, called in French *chalumeau*, from which the clarinet derived.)

When Wagner reached Paris, he had already composed the greater part of his third opera, *Rienzi, der Letzte der Tribunen* (Rienzi, the Last of the Tribunes). Like the Meyerbeer and Halévy grand operas, *Rienzi* was expansive in scale and attempted to evoke a particular historical event, namely a popular uprising in 14th-century Italy. Wagner had now composed a much shorter opera while in Paris, *Der fliegende Holländer* (The Flying Dutchman), and he clearly hoped that one or the other work might be accepted for production at one of the city's several opera houses. They would have been performed in French translation. All foreign operas were adapted in this manner in 1840s Paris, except for Italian operas at the Théâtre Italien.

In order to earn much-needed money, Wagner busied himself making arrangements of excerpts from French comic operas, such as the reworkings of numbers by Auber and Halévy to be heard on this afternoon's concert. He also wrote some modest but touching songs to French texts. We will hear two of these: *Attente* and *Les adieux de Marie Stuart*, the latter not published until decades after his death. To make himself further known in the Parisian world, Wagner published lively essays for the *Gazette musicale*.

Wagner did not achieve much of what he had hoped he would in Paris. Although he completed both *Rienzi* and *Der fliegende Holländer* during his time there, neither opera was accepted for production. To add insult to injury, the prose sketch of *Holländer* that he had sold to the Paris Opéra got developed into *Le vaisseau fantôme* (The Phantom Ship), an opera by a minor but French-born composer, Pierre-Louis Dietsch. Because of these difficulties and disappointments, Wagner would ever after lambaste Paris for the “effects without causes” of Meyerbeerian grand opera and for what he viewed as the superficiality of the city's salon music.

Nonetheless, Wagner's time in Paris did end up giving his career a substantial boost: Meyerbeer, clearly glimpsing the merits of this energetic and imaginative young theater musician, helped Wagner gain a position as conductor at the court opera house in Dresden early in 1842. Wagner would stay there until 1849, when he was forced into exile because of his active participation in (somewhat *Rienzi*-like) political uprisings. It was in Dresden that *Rienzi* (1842) and *Der fliegende Holländer* (1843) reached the stage, as did his next opera, *Tannhäuser* (1845).

In 1861, Wagner would try once again to make a breakthrough in Paris, this time with a revised (and, of course, translated) version of *Tannhäuser*. The musical and theatergoing public remained largely unreceptive, though Baudelaire praised Wagner's opera in an important essay. Only after Wagner's death did his works begin to be heard on a regular basis in the French capital, not least through the performance of excerpts at orchestral concerts. And his prose writings continued to exert a major impact on operatic art—Massenet's operas fulfill certain of Wagner's emphatic prescriptions as consistently as do Wagner's own—and, more broadly, on the worlds of literature and criticism.

—Ralph P. Locke, Eastman School of Music, University of Rochester



Liebig's Fleisch-Extract,  
 collector's card series,  
 Parsifal, 1904

WEEKEND TWO AUGUST 21–23

# ENGINEERING THE TRIUMPH OF WAGNERISM

## SYMPOSIUM

### *Wagner and the Transformation of European Culture*

Multipurpose Room, Bertelsmann Campus Center

Friday, August 21

10 a.m.–noon

1:30 p.m. – 3:30 p.m.

Marina van Zuulen, moderator; Larry Bensky; André Dombrowski; Lydia Goehr; Juliet Koss;  
David J. Levin; Kelly Maynard

## PROGRAM SEVEN

### *Wagner Pro and Contra*

Sosnoff Theater

Friday, August 21

7:30 p.m. Preconcert Talk: Walter Frisch

8 p.m. Performance

#### **Joseph Joachim (1831–1907)**

*Overture to Hamlet*, Op. 4, arr. for piano four hands  
(ca. 1855; arr. Brahms)

*Ieva Jokubaviciute, piano*

*Blair McMillen, piano*

#### **Franz Liszt (1811–86)**

*Die Lorelei* (1841, rev. 1854–56) (Heine)

*Devon Guthrie, soprano*

*Spencer Myer, piano*

*Orpheus*, arr. for piano trio (1853–54; arr. Saint-Saëns)

*Soovin Kim, violin*

*Raman Ramakrishnan, cello*

*Ieva Jokubaviciute, piano*

#### **Johannes Brahms (1833–97)**

*Drei Duette*, Op. 20 (1858–60)

Wege der Liebe I (trad. English)

Wege der Liebe II (trad. English)

Die Meere (trad. Italian)

**Vier Duette, Op. 61 (1852–74)**  
Die Schwestern (Mörike)  
Klosterfräulein (Kerner)  
Phänomen (Goethe)  
Die Boten der Liebe (trad. Bohemian)  
*Devon Guthrie, soprano*  
*Teresa Buchholz, mezzo-soprano*  
*Spencer Myer, piano*

#### INTERMISSION

**Richard Wagner (1813–83)** *Eine Sonate für das Album von Frau M. W. (1853)*  
*Blair McMillen, piano*

**Wesendonck Lieder, five poems for female voice and piano (1857–58) (Wesendonck)**  
Der Engel  
Stehe still!  
Im Treibhaus  
Schmerzen  
Träume  
*Catherine Foster, soprano*  
*Spencer Myer, piano*

**Johannes Brahms** **Sonata for Two Pianos in F Minor, Op. 34b (1864)**  
Allegro non troppo  
Andante, un poco adagio  
Scherzo: Allegro  
Finale: Poco sostenuto. Allegro non troppo. Presto non troppo  
*Bernadene Blaha, piano*  
*Piers Lane, piano*

#### PROGRAM SEVEN NOTES

The 1850s saw the emergence within the German cultural sphere of the party positions that are reflected in the program title “Wagner Pro and Contra,” although, as the works on this concert suggest, the lines in this debate were by no means clear-cut and unchanging. To be sure, Richard Wagner and Franz Liszt were genuine “progressives,” each committed in his own way to creating a “music of the future” (to invoke that familiar, yet misleadingly adapted, Wagnerian formulation of “the artwork of the future”). In his treatise *Opera and Drama* (1851), for example, Wagner, living in political exile in Switzerland, pointed to the last movement of Beethoven’s Ninth, with its dramatic introduction of the human voice, by way of pronouncing the “death of the symphony” and claiming the legacy of the Beethovenian symphonic style for his newly envisioned genre of the music drama, with its equal fusion of musical, dramatic, and scenic elements.

At the same time, Liszt, who used his mid-century court position in the Grand Duchy of Weimar to create a kind of Mecca for new music, likewise subsumed the symphonic style into a new genre of his own that he called the symphonic poem, although this in fact owed much to the earlier concert

overtures of Beethoven and Mendelssohn. In general, Liszt steered clear of attempting narrative or literal description in these one-movement programmatic compositions, but through the preface that he published with each it is easy enough to make the required connections between the music and its poetic source. Meanwhile, the younger composers Johannes Brahms and Joseph Joachim might well be seen as “conservatives,” in that each took inspiration instead from their mentor, Robert Schumann, who held out greater hope for the traditional genres, provided that they were worked out in accordance with what he had once described as a “new norm.”

Certainly, this kind of simple binary opposition between progressives and conservatives is implied in a famous essay from 1859 in which Franz Brendel, the influential editor of the *Neue Zeitschrift für Musik*, proposed dropping the term “Music of the Future” in favor of the designation “New German School.” He identified its leaders as Wagner, Liszt, and Hector Berlioz; their music was said to represent the “entire post-Beethoven development,” indeed, all that was historically significant in contemporary music. Brahms and Joachim, in turn, were the main movers in the following year, responsible for a public “manifesto” against Brendel’s claims of this sort that was circulated among like-minded musicians in the spring of 1860 (included here following this program note). Notably, however, the two had carefully worded their manifesto to mention only Brendel and Liszt by name. Both Brahms and Joachim respected Wagner’s accomplishments as a composer in a way that they did not respect those of Liszt; indeed, Brahms later described himself as “the best of the Wagnerians,” and in 1863 he even pitched in with other musicians in Vienna to help copy parts of *Die Meistersinger*. The real target of the manifesto clearly was Liszt, in whose Weimar orchestra Joachim had earlier served as concertmaster, and what especially rankled were the symphonic poems, with their “vulgar misuse” (as Joachim had put it in a letter to Clara Schumann of late 1855) of a “sacred form.”

Yet even here contingencies abound. Consider Joachim’s *Hamlet* Overture, Op. 4, written in March 1853 and arranged soon thereafter by Brahms for piano four hands. This work is dominated by its ominous opening figure, and while the overture does not follow a narrative program, the relationship between the music and the main elements of Shakespeare’s tragedy are fairly clear; indeed, the work is really not so far removed from the world of Liszt’s symphonic poems (one of the finest of which is Liszt’s own *Hamlet*, from 1858). Although Joachim evidently conceived his work near the end of his time in Weimar, the score was not written out until he had taken up a new position in the court of Hannover in early 1853. Still, Joachim shared the overture with Liszt as soon as he completed it. “I do this,” he wrote, “in the hope that [it] may make clear to you . . . that I have had you, my dear Master, constantly in my mind. . . . But who knows how childish my *Hamlet* will seem to you, great Master!” As suggested above, within a few years Joachim had begun to turn against his former mentor, and in a letter to Liszt from August 1857, he made a clean (indeed, brutal) break: “Your music is entirely antagonistic to me; it contradicts everything with which the spirits of our great ones have nourished my mind from my earliest youth.”



Joseph Joachim, James Archer, 1868

Meanwhile, Wagner too had undergone a change of heart regarding Liszt's symphonic poems—albeit in the other direction. Whereas earlier, in *Opera and Drama*, Wagner had denied all instrumental music the capability of making objects intelligible, now, in his famous open letter on Liszt's symphonic poems (February 15, 1857), he seemed to retract (at least for the time being) his earlier theoretical objections to program music. In particular, he praised Liszt for a new conception of musical form that was not based on formulaic periodic structures, but was newly created in each work in a manner appropriate to its particular “poetic motive.”

Of the six symphonic poems that had appeared by this time, Wagner was especially drawn to *Orpheus*, composed in 1853–54 and first performed in Weimar under Liszt's direction as a prelude to Gluck's *Orfeo ed Euridice*. The composer's explanatory preface refers to an Etruscan vase found in the Louvre that depicts the poet-musician Orpheus performing on his lyre, and in Camille Saint-Saëns's

trio arrangement of the work heard today, it falls to the piano to represent the protagonist's playing through its adaptation of the virtuosic harp arpeggios of the original orchestral score. After hearing a performance of *Orpheus* in St. Gall, Switzerland, in November 1856, Wagner described it to Hans von Bülow as “a totally unique masterwork of the highest perfection.”

*Orpheus* in particular influenced Wagner's next opera, *Tristan und Isolde*, composed between 1857 and 1859. The genesis of the opera was catalyzed by Wagner's intimate relationship during this period with Mathilde Wesendonck, the wife of one of his most generous patrons, Otto Wesendonck, who in 1857 had a small house known as the “Asyl” put at Wagner's disposal, adjacent to the luxurious Wesendonck home in suburban Zurich.

This was the same “Frau M. W.” to whom, a few years earlier, Wagner had dedicated his unusual one-movement piano sonata, which—by blurring the functions of development and recapitulation and by upsetting the expected flow of events in the latter by reversing the order of the first and second themes—experiments with form in its own way. Mathilde was also the author of poems Wagner set as the five *Wesendonck Lieder* (1857–58) and the dedicatee of the set, two of which—“Im Treibhaus” and “Träume”—served as “studies” for significant passages within *Tristan* itself (the bleak prelude to Act 3 and the Act 2 duet, respectively).

By contrast, in the famous prelude to Act 1, with its signature chromatic longing, Wagner seems to allude to Liszt's *Die Lorelei* (1841), a setting of Heinrich Heine's poem about the iconic steep rock alongside the Rhine from which, according to legend, a beautiful siren lures unsuspecting sailors to their deaths with her enchanting song. As Alan Walker has wryly put it, Liszt's striking introduction in the piano (with its own chromatic voice leading) is but one example among many in which the composer can be seen to have “stolen from the future of music.” The miscellaneous duets for soprano and alto with piano accompaniment contained in Brahms's Opp. 20 and 61, are something altogether different. Composed between 1852 and 1874, these seven pieces, with their unaffected simplicity, were designed for performance by amateurs, and in this sense, among others, they thus look not to the future but seem instead very much rooted in their own time, one in which amateur music making in the home remained a feature of middle-class culture.



Mathilde Wesendonck,  
Karl Ferdinand Sohn, 1850

For her part, by the mid-1860s, long after the affair with Wagner had ended, Mathilde had become a devoted friend to Brahms and an admirer of his music. Meanwhile, in February 1864, Wagner and Brahms met for the only time, in the older composer's borrowed lodgings in the Vienna suburb of Penzing. By all accounts, this was a convivial evening, and after hearing Brahms perform his *Handel Variations*, Op. 24, Wagner praised its composer for showing what could "still be done in the old forms, when someone who understands how to handle them comes along." Two months later Brahms was joined by his friend Carl Tausig, a noted piano virtuoso of decidedly Wagnerian leanings, in giving the premiere of the Sonata in F Minor for Two Pianos, Op. 34b. (This composition is far better known in its slightly later version for piano quintet, Op. 34, but works beautifully in its two-piano configuration.)

Wagner could not have attended this Viennese performance, having just hurriedly left the city for Munich under threat of arrest for unpaid debts. Still, we might well imagine that at this stage he would have appreciated Brahms's handling of "the old forms," this time involving a synthesis of Schubertian lyricism and harmonic color with Beethovenian dynamism and motivic integration. Yet this work posed its challenges for the broader public, as we know, ironically enough, from Mathilde Wesendonck herself. In her very first letter to Brahms, written in June 1867, she reported that "your Quintet was played at our house, after it had been previously introduced in a quartet soirée when the astonished public didn't know what to make of it. The big child simply needs time, and more and more time, and lots of time. Let it have that!" More remarkable in the present context, however, is another passage from the same letter, in which Mathilde invited Brahms to be her guest in "the little green bird's nest nearby with the little hermit's gate," which she proposed to arrange so that "a happy swallow may at any time find modest lodging there." This, of course, can be none other than the famous "Asyl" that the Wesendoncks had put at Wagner's disposal ten years earlier. It may thus well be the case that a certain personal dimension lurks among the reasons why, in the battles still to come over "Brahms Pro and Contra," Wagner's attacks on the younger composer would be among the bitterest and most vitriolic.

—David Brodbeck, *University of California Irvine*

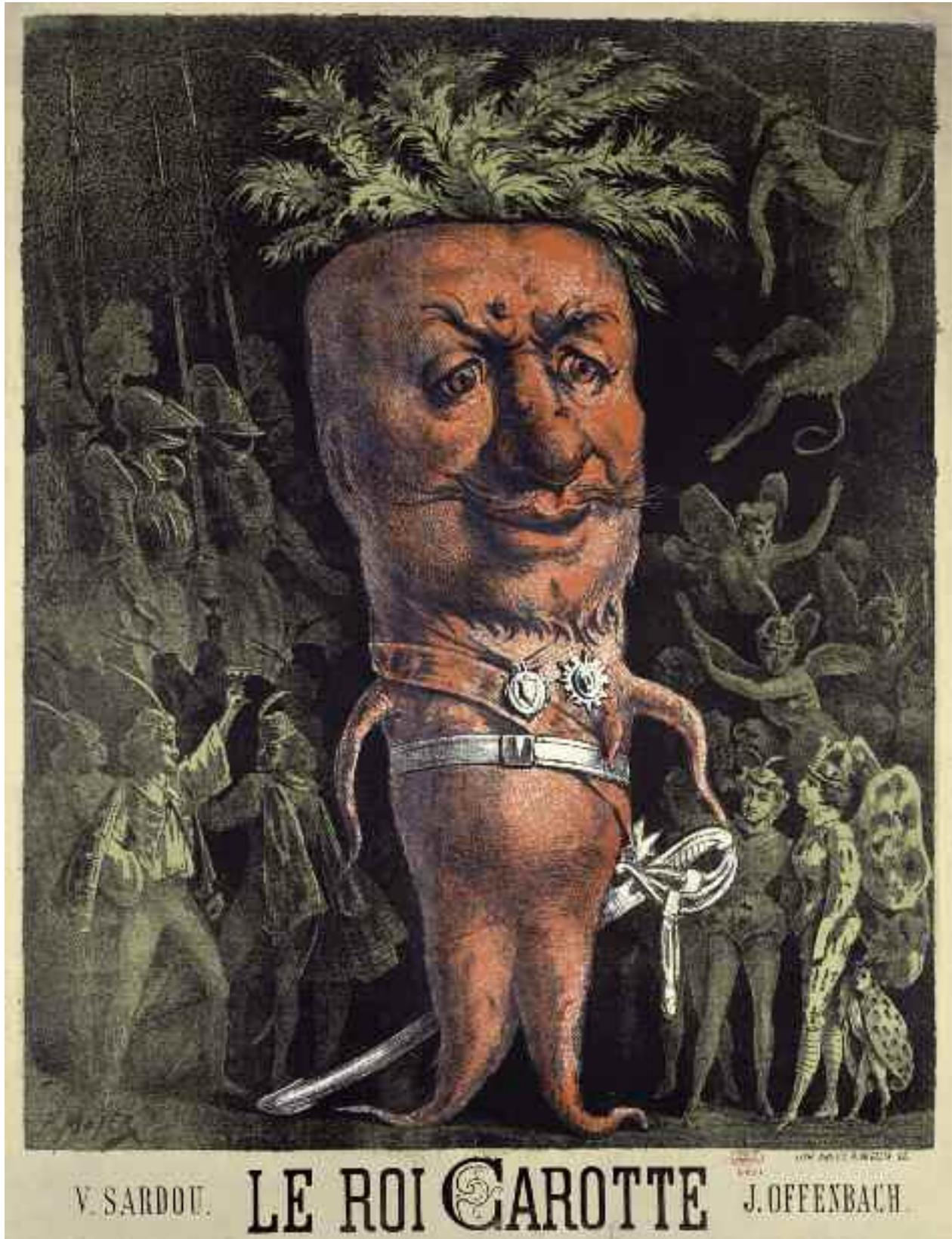
#### THE MANIFESTO

The undersigned have for long past followed with regret the activities of a certain party whose organ is Brendel's *Zeitschrift für Musik*.

The said periodical constantly disseminates the opinion that seriously striving musicians are fundamentally in accord with the tendencies it champions and recognize the compositions of the leaders of this movement as works of artistic value; and that, in general, and especially in North Germany, the controversy for and against the so-called "Music of the Future" has already been fought out, and settled in its favor.

The undersigned consider it their duty to protest against such a distortion of the facts, and declare that, so far as they themselves are concerned, they do not recognize the principles which find expression in Brendel's *Zeitschrift*, and can only deplore or condemn as contrary to the most fundamental essence of music the productions of the leaders and disciples of the so-called "Neo-German" School, some of whom put these principles into practice, while others keep trying to impose the establishment of more and more novel and preposterous theories.

JOHANNES BRAHMS. JOSEPH JOACHIM. JULIUS OTTO GRIMM. BERNHARD SCHOLZ.



Poster for *Le roi Carotte* at the Théâtre de la Gaité, Henri Meyer, 1872

PROGRAM EIGHT

*Bearable Lightness: The Comic Alternative*

Olin Hall

Saturday, August 22

10 a.m. Performance with Commentary by Richard Wilson, with Amy Cofield-Williamson, soprano; Jennifer Rivera, mezzo-soprano; Jon-Michael Ball, tenor; Jonathan Hays, baritone; James Bassi, piano; Melvin Chen, piano, Blair McMillen, piano

**Emmanuel Chabrier (1841–94)** *Souvenirs de Munich: Quadrille sur les themes favoris de Tristan et Isolde de Richard Wagner, for piano four hand (1885–86)*

From *Six Mélodies* (1890)

Ballade des gros dindons (Rostand)

L'île heureuse (Mikhaël)

Villanelle des petits canards (Gérard)

**Arthur Sullivan (1842–1900)**

From *Iolanthe* (1882) (Gilbert)

My Lord, a Supplicant at Your Feet

If We're Weak Enough to Tarry

Love, Unrequited, Robs Me of My Rest

**Jacques Offenbach (1819–80)**

From *Le roi Carotte* (1872) (Sardou, after Hoffmann)

Un astre nouveau

From *Die Rheinnixen* (1864) (Wolzogen, after Nutter)

Unheimliches Schweigen

Komm' zu uns und sing' und tanze

**Gabriel Fauré (1845–1924) and  
André Messager (1853–1924)**

*Souvenirs de Bayreuth, for piano four hand (?1888)*

**Franz von Suppé (1819–95)**

From *Lohengeln, oder Die Jungfrau von Dragant* (1870)  
(Grandjean and Costa, after Nestroy)

In künft'gen Zeiten

Bösewichter, ha, ha, solche G'sichter

**Johann Strauss Jr. (1825–99)**

From *Eine Nacht in Venedig* (1883) (Zell and Genèe)

Bist du nun wieder erwacht

Was mir der Zufall gab

Alle maskiert, alle maskiert

**Oscar Straus (1870–1954)**

From *Die lustigen Nibelungen* (1904) (Oliven)

Ich hab' ein Bad genommen

Einst hatte ich Geld und Gut

#### PROGRAM EIGHT NOTES

How much sublimity can mere mortals endure? Wagner's music dramas are certainly sublime: they are profound; they delve deeply into human consciousness; they are ravishingly beautiful; they are supremely moving; and they illumine myth through the medium of imperishable music. Wagner disdained to acknowledge the physical limitations of either performers or listeners: attending *Parsifal* can be an endurance test of both body and soul. Wagner's music is devoid of charm, however, and his fitful attempts at humor, even in his putative comic opera, *Die Meistersinger von Nürnberg*, calls to mind the cliché that "in Germany, a joke is no laughing matter." Aside from *Die Meistersinger*, which, after all, is longer than *Parsifal*, Wagner's music dramas are filled with perfidious gods, earth spirits, monsters, Valkyries, knights of the Grail, lovers roiled by transcendent desire, accursed Dutchmen, and swans (dead and alive), but quotidian human existence rarely, if ever, enters the picture. In such an enclosed aesthetic atmosphere, people—real people—cannot breathe freely for long, nor can they endure the suffocating sublime for more than a Wagnerian evening at the opera house.

Even during Wagner's lifetime, there was resistance to his egomaniacal ambition as well as the self-evident and, to some, crushing profundity of his work. After attending the premiere of *Parsifal* in 1882, Léo Delibes casually remarked to a scandalized Vincent d'Indy that he found Wagner's new music drama quite a bore on the whole, except for the pretty "petites filles," the *Blumenmädchen*, who waft through the second act. Turning against Wagner, Nietzsche invidiously compared the music of his erstwhile idol with the Mediterranean gaiety of Bizet's *Carmen* (which, ironically, Parisian critics had pilloried for being too Wagnerian).

On a visit to Bayreuth, Arthur Sullivan found *Siegfried* to be "intolerably dull and heavy, and so undramatic—nothing but 'conversations,' and I am weary of *leitmotiven*." However, bowing to public taste, Sullivan regularly programmed Wagner's music at the Royal Philharmonic Society and the Leeds Festival. *Iolanthe*, which, like most of Sullivan's operettas had a libretto by W. S. Gilbert, was first produced in 1882, the year that the *Ring* was first performed in London. To capitalize upon the ensuing Wagner craze, Sullivan quoted ironically from Wagner and the redoubtable Fairy Queen was costumed in a breastplate and Viking helmet.

For Sullivan's French contemporaries, Wagner's example seemed overwhelming; even the ebullient Emmanuel Chabrier succumbed to the Wagnerian virus and produced a ponderous opera, *Gwendoline* (1885), filled with leitmotifs and heavy brasses. Chabrier also asserted the French values of clarity, joy, and irony in his songs and poked fun at *Tristan und Isolde* in his jolly quadrille for piano duet, *Souvenirs de Munich*. When composing his single grand opera, *Pénélope* (1913), Gabriel Fauré confessed to his wife that he had chosen to employ "the Wagnerian system, but there isn't a better one." Yet 25 years or so earlier, Fauré collaborated lightheartedly with his student André Messager, a composer of frothy operettas, to keep the intoxications proffered by the Mage of Bayreuth at bay by composing a witty piano duet based on themes from the *Ring* titled *Souvenirs de Bayreuth*.

The composer most resistant to Wagnerian blandishments was Jacques Offenbach, the German-born son of an impoverished cantor who transformed himself into a quintessential Parisian. Offenbach mercilessly satirized Wagner in a droll sketch called *Le musicien de l'avenir*. A response to the spectacular failure in 1861 of *Tannhäuser* at the Paris Opera, Offenbach's sketch contains a caricature of a "Musician of the Future" who proclaims egotistically, "Here I am! Here I am! I am a Revolution in myself alone!" Needless to say, Wagner never forgave Offenbach's impudence. For his

part, Offenbach declared forthrightly, “To be erudite and boring isn’t art; it’s better to be pungent and tuneful.”

Offenbach’s brand of pungent tunefulness is found in the trenchant *Couplets du diplomate* (“Un astre nouveau”) from his successful 1872 operetta, *Le roi Carotte*. For this score, the playwright Victorien Sardou concocted an allegory drawn from two tales by E. T. A. Hoffmann in which the idiotic Carotte the Republican dethrones good King Fridolin (clearly the recently deposed Emperor Louis-Napoléon). *Le roi Carotte* is thus the first instance of Offenbach’s fascination with Hoffmann’s fantastical stories.

But Offenbach had his grandiose dreams as well, as is evinced by his *Die Rheinnixen*, a grand opera written for Vienna and unsuccessfully premiered there in 1864. The libretto is a farrago of elves, fairies, knights, and the water sprites of the Rhine. (Sound familiar? But Offenbach could not have known of *Das Rheingold* when he composed his own Rhenish opera.) Did Offenbach aim to beat Wagner at his own game? If so, he missed the target: the only number from *Die Rheinnixen*—also known by its French title *Les fées du Rhine*—to be heard today is the *Introduction et chant des Elfes* (“Komm’ zu uns und sing’ und tanze”), which, with a new text, was inserted into Offenbach’s last score, *Les contes d’Hoffmann* (1877–80).

Offenbach was hardly the only composer of light music to parody Wagner. In 1870, Franz von Suppé produced his *Lohengelb oder Die Jungfrau von Dragant*, whose title reveals its content—a satire on *Lohengrin*—all too clearly. Such satirical works continued to be created after Wagner’s death; composed as late as 1904, Oscar Straus’s first dramatic score is an affectionate “persiflage” entitled *Die lustigen Nibelungen*.

During his stay in Vienna for the premiere of *Die Rheinnixen*, Offenbach gave his younger friend Johann Strauss II some good advice: write operettas! Unlike Offenbach, however, Strauss revered Wagner’s music. In 1861, with the composer’s blessing, Strauss conducted the Viennese premiere of excerpts from *Tristan und Isolde*. Wagner’s sumptuous harmonic language clearly influenced Strauss’s later works: for example, *Eine Nacht in Venedig*, composed in 1883, the year of Wagner’s death, is a haze of amorous intrigue set to luscious music. Through Strauss’s assimilation of his work, the Master of Bayreuth thus subtly insinuated himself into the erotic and frivolous world of Viennese operetta.



Richard Wagner *Splitting the Ear Drum of the World*, illustration in *L’Eclipse*, 1869

—Byron Adams, University of California at Riverside

PROGRAM NINE

## Competing Romanticisms

Olin Hall

Saturday, August 22

1 p.m. Preconcert Talk: Michael Musgrave

1:30 p.m. Performance

### Max Bruch (1838–1920)

#### From Eight Pieces, for clarinet, viola, and piano, Op. 83 (1910)

No. 4 Allegro agitato

No. 6 Nocturne: Andante con moto

No. 7 Allegro vivace, ma non troppo

*Laura Flax, clarinet*

*Ira Weller, viola*

*Noreen Cassidy-Polera, piano*

### Johannes Brahms (1833–97)

#### Six Chorale Preludes, Op. 122 (1896, arr. Busoni)

No. 4 Herzlich tut mich erfreuen

No. 5 Schmücke dich, o liebe Seele

No. 8 Es ist ein Ros' entsprungen

No. 9 Herzlich tut mich verlangen

No. 10 Herzlich tut mich verlangen

No. 11 O Welt, ich muss dich lassen

*Spencer Myer, piano*

### Heinrich von Herzogenberg (1843–1900)

#### Piano Trio in C Minor, Op. 24 (1877)

Allegro

Andante

Presto

Lento. Allegro

*Soovin Kim, violin*

*Raman Ramakrishnan, cello*

*Ieva Jokubaviciute, piano*

INTERMISSION

### Karl Goldmark (1830–1915)

#### Romanze, for violin and piano (ca. 1913)

*Soovin Kim, violin*

*Ieva Jokubaviciute, piano*

### Antonín Dvořák (1841–1904)

#### From *Cypresses* (1865)

No. 1 I Know That on My Love

No. 4 Never Will Love Lead Us

No. 2 Death Reigns in Many a Human Breast

No. 11 Nature Lies Peaceful

*Bard Festival String Quartet*

**Hermann Goetz (1840–76)** **Piano Quintet in C Minor, Op. 16 (1874)**

Andante sostenuto. Allegro con fuoco

Andante con moto

Allegro moderato

Allegro vivace

*Patricia Sunwoo, violin*

*Ira Weller, viola*

*Robert Martin, cello*

*Jordan Frazier, double bass*

*Noreen Cassidy-Polera, piano*

**PROGRAM NINE NOTES**

Writing in 1894, English critic J. A. Fuller Maitland observed the highly polarized musical politics in Germany: “If you were not among the Wagnerians you were by that fact enrolled among the partisans of Brahms; to appreciate neither master was to own yourself a hopeless Philistine, but to profess an admiration for both was to adopt a position which was obviously untenable.” As Maitland notes, it was Wagner who was the crux of the matter—“the parties were rightly described as Wagnerians and anti-Wagnerians, not as Brahmsians and anti-Brahmsians.” There still persists a tendency to equate the notion of “competing romanticisms” with an irreconcilability of Brahmsian conservatism and the New German School of Liszt, Berlioz, and Wagner. But while one might not readily identify the composers on this program as died-in-the-wool Wagnerians, collectively they highlight how ambiguously drawn, and permeable, battle lines in fact were. Music critics were more entrenched in their positions than composers, who exhibited their compositional inclinations in myriad ways, tended to acknowledge musical talent whatever its philosophical stripe, or began in one camp and gravitated to another, and in some cases kept one foot in each. This fluidity is underscored by the fact that all of the composers on the program were friends of Brahms but, with the exception of Herzogenberg, were also opera composers who had to navigate the powerful currents of Wagnerism that so profoundly shaped late Romanticism.

According to his biographer, Max Bruch’s well-known antipathy to the New German School “bordered on fanatical hatred.” In a more diplomatic moment, Bruch complimented Wagner backhandedly as “a brilliant man, who strives with great energy and exceptional talent for undoubtedly the wrong goals.” Yet as a conductor, he programmed Wagner’s music with unexpected frequency. Early in his career Bruch moved fairly often, taking composition and conducting posts in various German cities, before settling in Berlin for the last two decades of his life. His G-Minor Violin Concerto has remained a cornerstone of the repertory, although Bruch lamented the shadow it cast over the rest of his output, including his eight other violin concertos. Bruch’s career as an active composer spanned nearly 70 years. His Eight Pieces, for clarinet, viola, and piano, inspired by his son Max Felix, an accomplished clarinetist, was written when he was 72. Employing alto-registered woodwind and string instruments, the set explores darker-hued timbres amid contrasting moods.

Karl Goldmark’s fame came principally from his Wagner-influenced operas, especially *The Queen of Sheba* (1871). As late as 1894, Maitland remarked, “It is beyond question that among living opera composers of Germany, none holds or deserves a higher place than [Goldmark].” In his memoirs, Goldmark noted “a revival of nobler musical aims” taking place in Vienna when he returned from studying in Budapest in 1860, marked by a renewed embrace of the German musical canon following a 30-year period during which “mere virtuosity and worship of the performer reigned supreme.”

Goldmark, the son of a Jewish cantor, became a close associate of Brahms; as a chamber music composer, he was influenced by Mendelssohn and Schumann, while as a music critic in Vienna he remained an unapologetic champion of Wagner's music. Goldmark described himself as the only one who advocated publicly for Wagner: "In those days this was truly heroic, for at concerts people moved away from any one known to be a Wagnerite." The Romanze for violin and piano exhibits the 81-year-old Goldmark's gift for elegant, long-breathed melody. Its A–B–A structure is typical of 19th-century lyrical miniatures, the violin's singing theme contrasting with the 32nd-note figuration of the central episode.

Because of his long relationship to Brahms, and the fact that his symphonic and chamber output constitute his most celebrated work, the centrality of opera to Antonín Dvořák's career is less often acknowledged. From 1862 to 1871, Dvořák was principal violist at the Provisional Theater in Prague, where he became familiar with French, German, Italian, and Czech opera repertory. Although influenced by Wagner initially, Dvořák characterized the radical revision of *The King and the Charcoal-Burner* (1871), the second of his 11 operas, as a conscious move toward an idiom that was "national rather than Wagnerian." This penchant for reworking material is evident in Dvořák's arrangement of his song cycle *Cypresses* for string quartet. Though the melodies, carried primarily by the first violin, remain faithful to the original, the initial presentation of the melody by the viola in No. 1 and a newly interpolated passage in No. 4 suggest a fresh conception.

Heinrich von Herzogenberg's 1872 cantata *Columbus* was also indebted to Wagner, but he was quickly reoriented by his discovery of Bach's music. Herzogenberg cofounded the Leipzig Bach Society in 1874, becoming its leader a year later, and taught composition at Berlin's Hochschule für Musik, one of the top conservatories in Germany, known for its conservatism. His C-Minor Piano Trio offers several striking moments: the elegant, shimmering preparation of the first movement's recapitulation (with the theme sounding completely new in a surprising C major); the polymeter and cross rhythms in the second variation of the theme-and-variations Andante; and the brooding introductory counterpoint, darting syncopation, and more pronounced pianism, including a cadenza-like extended solo passage, in the finale.

Herzogenberg's expansive approach to sonata form in his Trio, marked by multiple, contrasting themes, differs markedly with that of Hermann Goetz in the opening movement his Piano Quintet. The movement is dominated by ascending and descending scale figures derived from the principal theme, resulting in a more concentrated feel and stronger sense of forward momentum, pronounced most at the forceful return of the principal theme. In foregoing a second violin for double bass, used to particularly good effect in the slow movement, Goetz employs instrumentation atypical for a piano quintet, with Schubert's "Trout" Quintet being the most famous precursor. Though his life was cut short by illness, Goetz's career peaked in the late 1860s and early 1870s when, after conservatory study in Berlin, he exhibited remarkable productivity and versatility as a composer and established a collegial relationship with Brahms, to whom he dedicated his Piano Quartet. Some critics championed his operas as resistant to Wagnerian tendencies. Decades after Goetz's death, George Bernard Shaw wrote effusively that the composer's best work, particularly his Symphony in F and his opera *The Taming of the Shrew*, "place[s] Goetz securely above all other German composers of the last hundred years, save only Mozart and Beethoven, Weber and Wagner."

Better known as a concert pianist, a transcriber of works by other composers, and a writer on aesthetics than for his own compositions, Ferruccio Busoni performed several of Brahms's works and made piano arrangements of six of his 11 Chorale Preludes for organ, Op. 122, Brahms's final, posthumously published compositions. Brahms's interest in the Lutheran chorale extended at least back



*Johannes Brahms, ca. 1893*

to the 1850s—the first of his Op. 29 motets, “Es ist das Heil uns kommen her,” opens with a harmonized chorale—and he was well acquainted with Bach’s chorale preludes (short settings of a chorale melody, typically for organ, used to introduce a hymn sung by the congregation). Brahms was no more than a dabbler on the organ, but working within a traditional form he achieves remarkable variety in his handling of the chorale melody in each prelude, from the straightforwardness of the neo-Bachian “Schmücke dich, o liebe Seele” (Deck Thyself Out, O My Soul) to “Es ist ein Ros’ entsprungen” (Lo, How a Rose E’er Blooming), in which the chorale melody is virtually obscured by ornamentation, to the contrasting affects conveyed in the two settings of “Herzlich tut mich verlangen” (My Inmost Heart Doth Yearn).

—Mark Burford, *Reed College*



Brünnhilde, from *The Rhinegold and the Valkyrie* series, Arthur Rackham, 1910

**PROGRAM TEN**

## *The Selling of the Ring*

Sosnoff Theater

Saturday, August 22

7 p.m. Preconcert Talk: John Deathridge

8 p.m. Performance: American Symphony Orchestra, conducted by Leon Botstein, music director

**Richard Wagner (1813–83)**

**From *Das Rheingold* (1854)**

Entry of the Gods into Valhalla

*Devon Guthrie and Marjorie Owens, soprano*

*Teresa Buchholz, mezzo-soprano*

*Corey Bix and Scott Williamson, tenor*

*John Hancock, baritone*

*Daniel Mobbs, bass-baritone*

**From *Die Walküre* (1856)**

Sigmund's Love Song

The Ride of the Valkyries

Wotan's Farewell and Magic Fire

*Gary Lehman, tenor*

*James Johnson, bass-baritone*

**INTERMISSION**

**From *Siegfried* (1871)**

Forest Murmurs

Forging Songs: Schmelzlied, Hämmerlied

*Gary Lehman, tenor*

**From *Götterdämmerung* (1874)**

Siegfried's Rhine Journey

Siegfried's Funeral Music

Conclusion to the Final Act

*Catherine Foster, soprano*

**PROGRAM TEN NOTES**

When it came to writing the *Der Ring des Nibelungen*, one of the most ambitious projects in the history of the arts, Wagner initially went about it backwards. In the revolutionary year of 1848 he devised a prose sketch for a new opera based on the medieval German Nibelung myth and then set to work on a libretto called *Siegfrieds Tod* (Siegfried's Death, later renamed *Götterdämmerung* or Twilight of the Gods). A few years later he realized that this opera would need to be prefaced by an account of earlier events in the hero's life, and thus sketched the libretto for *Der junge Siegfried* (Young Siegfried). Once again he felt that more background was necessary concerning the mythic history of this German hero and his ancestry. This led to his writing the libretto for *Die Walküre* (The Valkyrie), which explained the circumstances of Siegfried's conception by the brother and sister Sigmund and Sieglinde. The libretto for a unified trilogy now complete, Wagner decided to append an extended prologue in one act, *Das Rheingold* (The Rhinegold).

Wagner used a variety of literary sources, principally drawn from Norse mythology of the early 13th century, from the somewhat earlier German epic poem *Das Nibelungenlied*, as well as from Greek mythology. Indeed, part of the ideological impetus behind the project was to accomplish for the German nation what Sophocles and other classical authors had done for ancient Greece by dramatizing enduring mythology.

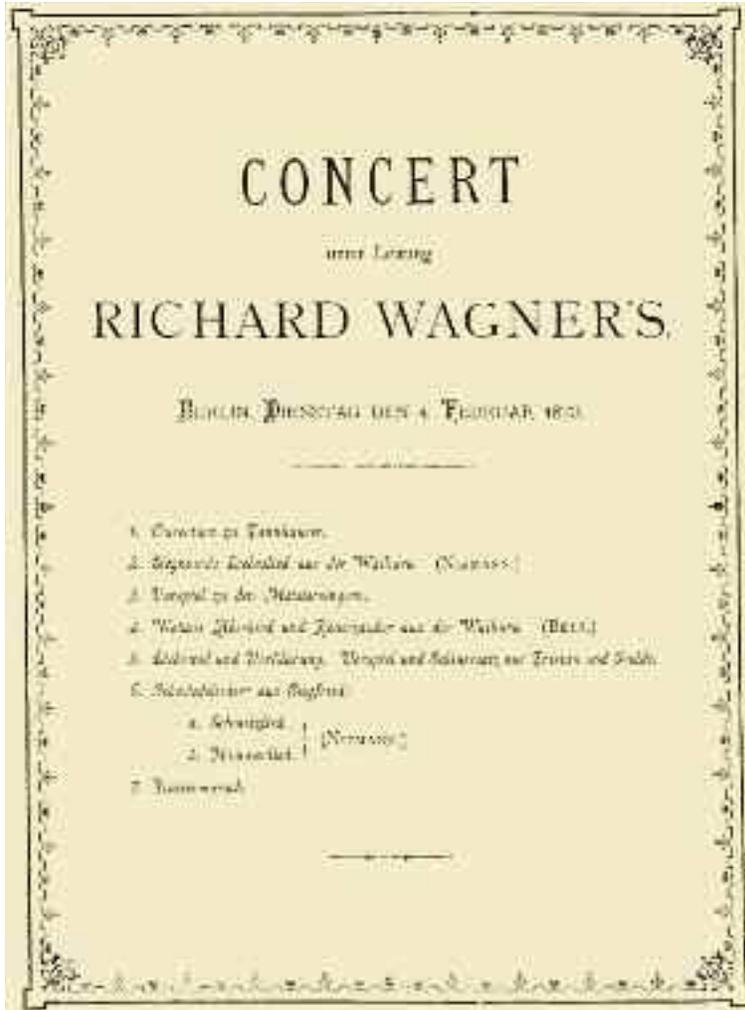
Once the texts were finished and published in 1853—Wagner took his librettos entirely seriously as independent dramatic works that could be released years before the actual operas were composed—he began writing the music, which would occupy much of the next 20 years of his life. Wagner had completed *Das Rheingold* in 1854, *Die Walküre* by 1856, and had begun *Siegfried* when he had a reality check: he was writing a series of enormous operas with slim prospects for actual staged performances. He put the *Ring* project aside to compose what he initially envisioned as a brief romantic opera, *Tristan und Isolde*, and a light comedy, *Die Meistersinger*. Only after completing those works, which assumed enormous proportions in themselves, did he return to *Siegfried* in 1869, finishing the last act in 1871. As some commentators were quick to notice, Wagner's musical style had undergone a considerable transformation during the nearly 12 years that separated the composition of the second and third acts, most notably because of the wandering chromaticism he developed in *Tristan*. He now turned to *Götterdämmerung*, completing it in 1874, 26 years after he had initially begun working on the *Ring*.

The patronage of King Ludwig II of Bavaria, the most passionate of Wagnerians, made the crucial difference in finally getting the operas performed. At Ludwig's insistence, but without Wagner's participation, *Das Rheingold* and *Die Walküre* were staged in Munich in 1869 and 1870. It was the construction of a new theater in Bayreuth, designed by Wagner to stage his mature operas and heavily subsidized by Ludwig, which enabled the premiere of the complete *Ring* cycle in August 1876. The event, attended by many cultural luminaries, for the most part proved a great artistic success, although it was a financial disaster. The next festival, which presented the premiere of Wagner's last opera, *Parsifal*, did not occur until 1882, just five months before the composer's death.

As part of the effort to raise funds for Bayreuth, as well as to enlist subscribers in the venture, Wagner gave concerts that presented excerpts from the *Ring* long before its premiere. The selections on tonight's program mirror the way he tried to promote and sell the *Ring* in advance of its Bayreuth staging and then what he offered in later concerts given to help cover the ensuing deficit. In some cases these excerpts are rather different from what would later become the favorite moments. At some concerts Wagner presented large scenes—and even the entire first act of *Die Walküre*—but more often he offered briefer sections. Given his ideal of through-composed operas of “endless melody,” a reaction against the recitative and aria formulas of the past, it was something of a challenge to find vocal sections that could be taken out of context. In most instances it required writing new beginnings, transitions, and endings. Although some of these modifications are now lost, those that exist are used on this concert, including for Siegmund's “Winterstürme wichen dem Wonnemond” (which Wagner performed under the title “Siegmunds Liebeslied”) from *Die Walküre*, and Siegfried's forging songs from *Siegfried*.

We open with the grand conclusion of *Das Rheingold*, which Wagner called the “Entrance of the Gods into Valhalla.” In performance, such as for his Vienna concerts in 1862, Wagner often made various practical accommodations. In this section, for example, the character of Fricka only has one line to sing and it was not worth hiring a singer for such a brief passage, so her part was omitted.

“Winterstürme wichen dem Wonnemond” is as close to an aria as one finds in *Die Walküre* and Wagner made a special concert ending in 1862 that he used for concerts in Vienna, Prague,



Program for a concert Wagner conducted in Berlin, February 1873

St. Petersburg, and Moscow. The famous “Ride of the Valkyries” opens the final act of the opera with the nine shrieking sisters bringing the bodies of dead heroes to Valhalla. In concert performance Wagner omitted the voices and patched together a purely orchestral piece. He also extracted the great final monologue that ends the opera, “Wotan’s Farewell and Magic Fire Music,” in which the god puts his favorite daughter Brunnhilde in a deep sleep, surrounded by a wall of fire that can only be breached by a hero. That hero, of course, is Siegfried. His two “forging songs” (“Smelting Song” and “Hammering Song”) from the first act of *Siegfried* were another popular aria-like excerpt for which Wagner provided specially written beginnings and endings. Wagner excerpted various parts of *Götterdämmerung*, again often without voices. We hear “Siegfried’s Rhine Journey,” from Act 1, and “Siegfried’s Funeral Music,” which occurs in the third act after the hero has been killed. Brunnhilde’s “Immolation Scene” concludes the opera and brings the *Ring* to a close. The epilogue is sung by Brunnhilde alone, but with the orchestra providing continuous commentary, reviewing, summarizing, and exalting many of the motives that have emerged over the four operas. Valhalla will now be destroyed, restored to its primal state, with the ring back in the Rhine. In fact, Brunnhilde does not quite have the last word—Hagen shouts a final “Stay away from the ring!” and the music returns to that of the Rhine and the Rhinemaidens. Wagner thus recreates a musical ring, going back to the elemental leitmotifs from the opening of *Das Rheingold*, composed so many years before.

—Christopher H. Gibbs, James H. Ottaway Jr. Professor of Music, Bard College

PANEL TWO

## *Wagner and the Jewish Question*

Olin Hall

Sunday, August 23

10 a.m.–noon

Carol Kahn Strauss, moderator; Leon Botstein; James Loeffler; Paul Lawrence Rose

PROGRAM ELEVEN

## *Wagnerians*

Olin Hall

Sunday, August 23

1 p.m. Preconcert Talk: Byron Adams

1:30 p.m. Performance

**Richard Wagner (1813–83)**

*Kinder-Katechismus: Zu Kosels Geburtstag (1873)*

*Siegfried Idyll (1870)*

*The Bard College Conservatory Ensemble*

**Alexander Ritter (1833–96)**

*Primula veris, Op. 19, No. 1 (ca. 1885) (Lenau)*

**Richard Strauss (1864–1949)**

*Die Verschwiegenen, Op. 10, No. 6 (1882–83) (von Gilm)*

*Zueignung, Op. 10, No. 1 (1882–83) (von Gilm)*

*Morgen, Op. 27, No. 4 (1897) (Mackay)*

**Engelbert Humperdinck (1854–1921)**

*Sonntagsruhe (1892) (Sturm)*

**Friedrich Nietzsche (1844–1900)**

*Nachspiel, NWV 21 (1864) (Petöfi)*

**Peter Cornelius (1824–74)**

*Liebe ohne Heimat (1859) (Bürger)*

*Devon Guthrie, soprano*

*Scott Williamson, tenor*

*Melvin Chen, piano*

**Charles Tomlinson Griffes (1884–1920)**

*From Roman Sketches (1915–16)*

*The White Peacock*

*Melvin Chen, piano*

**Enrique Granados (1867–1916)**

*From Goyescas, Op. 11 (1909–12)*

*Quejas ó la maja y el ruiseñor*

*Melvin Chen, piano*

**Hugo Wolf (1860–1903)**

*Italian Serenade (1892)*

*Bard Festival String Quartet*

## INTERMISSION

**Henri Duparc (1848–1933)**      *L'invitation au voyage* (1870) (Baudelaire)

**Claude Debussy (1862–1918)**      From *Cinq poèmes de Baudelaire* (1889)

La mort des amants

*Devon Guthrie, soprano*

*Melvin Chen, piano*

**Ernest Chausson (1855–1899)**      **Concert, Op. 21 (1889–91)**

Décidé

Sicilienne: Pas vite

Grave

Finale: Très animé

*Laurie Smukler, violin*

*David Brickman, violin*

*Patricia Sunwoo, violin*

*Ira Weller, viola*

*Robert Martin, cello*

*Piers Lane, piano*

## PROGRAM ELEVEN NOTES

“Without a word of preliminary warning the announcement was telegraphed around the world last night of the sudden death, in Venice, of Richard Wagner.” This dramatic sentence opens the *New York Times* obituary of the 69-year-old composer, who had died of a heart attack less than 24 hours before. Aside from the shocking import of the message itself, the modernity with which it was delivered is striking. After all, the transcontinental telegraph represented the latest in communication technology, having been first introduced just 17 years earlier: the modern age of rapid international communication was under way.

Another assertion from the *Times* obituary is proof of the myriad ways in which Wagner’s death was hardly the end of his career: “His influence for the past quarter of a century has been doubtless very great among other composers—far more so in proportion than it has been with the public.” Since 1883, of course, Wagner has obsessed composers and the public alike. One instance of this widespread acceptance is the enduring popularity of the *Siegfried Idyll*, famously written in 1870 as a gift for his second wife, Cosima, after the birth of their son, Siegfried. This lapidary score is a touching and unusually intimate distillation of the composer’s style, beloved by both amateurs and connoisseurs. (Today’s concert opens with another gift to Cosima, a piece composed for her birthday in 1874 and at the time performed by her children.)

But the more avant-garde aspects of Wagner’s style, found especially in *Tristan und Isolde* (1859) and *Parsifal* (1882), were an intoxicating draft of new wine for artists of all kinds and must have seemed as modern to them as the telegraph. From the day of Wagner’s death until the First World War, composers, painters, philosophers, novelists, dramatists, and poets strove mightily to come to terms with Wagner’s strangely vibrant, indeed living, legacy. During this era, and, indeed, beyond, Wagner was a touchstone for fin-de-siècle modernity. Those protomodernist writers now called “Decadents” adored him: in 1861, Baudelaire wrote his only example of music criticism about Wagner; *La revue*

*wagnérienne*, founded in 1885, featured adulatory articles by avant-garde writers such as Verlaine, Mallarmé, and Huysmans; and Oscar Wilde rhapsodized that Wagner became “Christ-like” when he “realized his soul in music.” Wagner’s achievement had a decisive influence upon the philosophy of Henri Bergson, as well as such disparate authors as Marcel Proust and George Bernard Shaw. In the visual arts, Wagner’s aesthetic influence can be seen equally in the drawings of Aubrey Beardsley and the ambitious frescos painted by John Singer Sargent for the Boston Public Library.

As for music, Wagnerian modernity was a pervasive international phenomenon. In France, Ernest Chausson and his teacher, César Franck, were considered members of a radical pro-Wagner clique. (Franck may have scrawled the word “poison” on his score of *Tristan*, but he nevertheless quaffed deeply from that adulterated chalice.) Chausson’s sole opera, *Le roi Arthur*, is heavily indebted to the Master of Bayreuth, and Wagner’s chromatic idiom pervades such instrumental scores as his *Concert* for violin, piano, and string quartet, Op. 21 (1890–91). One of the conspicuous traits of Chausson’s music—and indeed of all of the composers featured on this concert—is the use of the notorious “Tristan” chord: this luscious, unresolved first full sonority of Wagner’s eponymous music drama became a veritable symbol of erotic yearning and death-haunted sexuality for fin-de-siècle composers around the globe. The “Tristan” chord haunts the songs of Franck’s neurasthenic pupil Henri Duparc, especially his setting of Baudelaire’s swooning poem *L’invitation au voyage*. The young Claude Debussy also conjured up the specter of “Old Klingsor” in his *Cinq poèmes de Baudelaire: Harmonie du soir*, which evokes Baudelarian synesthesia through Wagnerian syntax, while *La mort des amants* is *Tristan* in miniature.

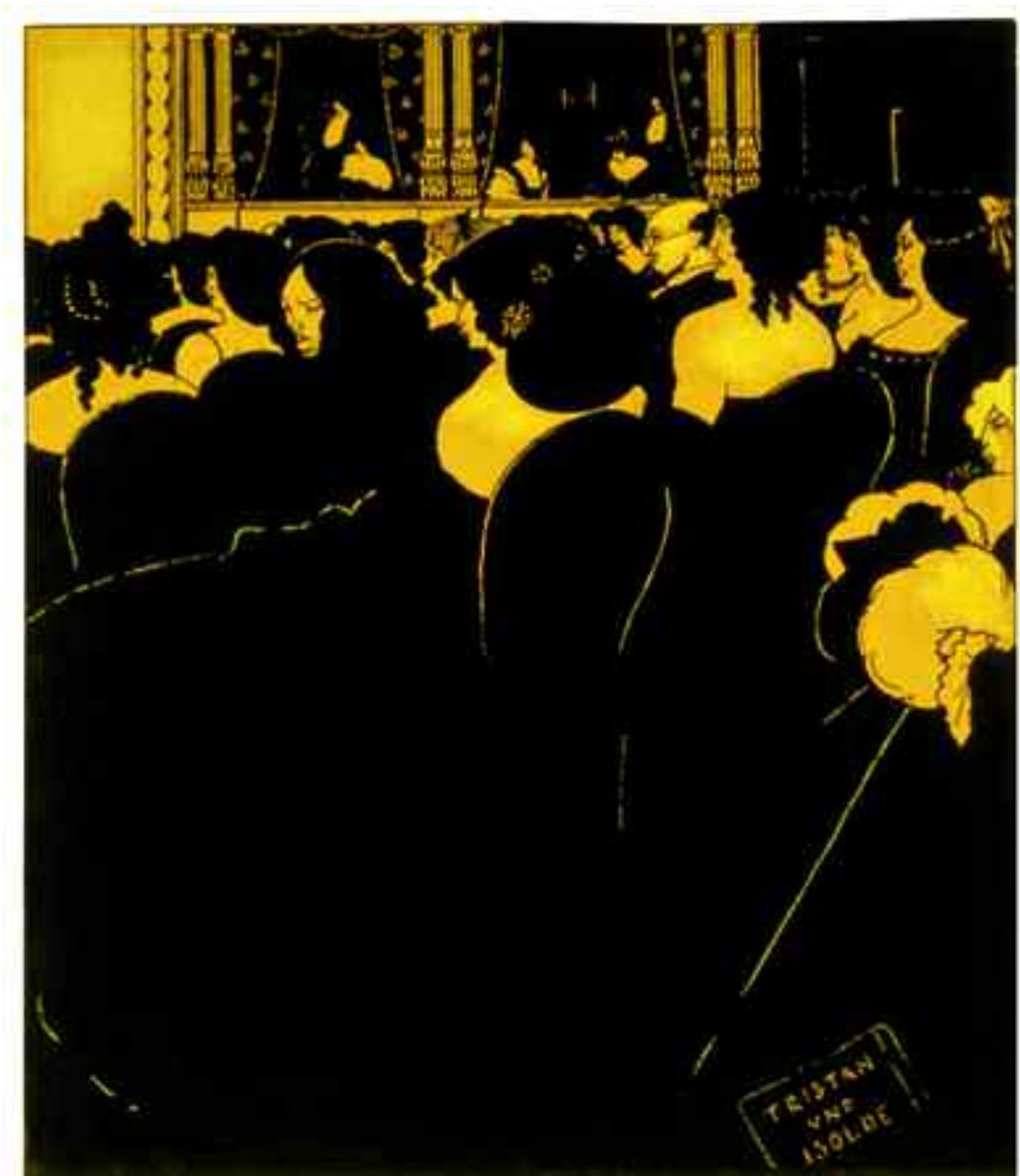
Wagner’s musical influence was hardly confined to France, however. In Spain, for example, Enrique Granados composed operas in Catalan using Wagnerian precedents. Even Granados’s piano music is predicated upon Wagnerian harmonic devices. The “Tristan” chord makes dramatic appearances throughout his sensuous but death-haunted cycle of piano pieces entitled *Goyescas*, Op. 11 (1911). The fourth piece from the first book of *Goyescas*, “Quejas ó la maja y el ruiseñor” (The Maiden and the Nightingale), sounds like a Wagnerian colloquy transcribed for piano, with a Spanish nightingale substituted for the Waldvogel in *Siegfried* (1876).

Although American composers such as Horatio Parker and George Whitefield Chadwick admired Wagner, they preferred Brahms as a model. The only American to assimilate Wagner fully was the tragically shortlived Charles Tomlinson Griffes, who studied in Germany with one of Wagner’s chief disciples, Engelbert Humperdinck. Like Granados, Griffes is remembered today for his piano pieces, especially the first of the *Roman Sketches* (1915–16), “The White Peacock.” Saturated with Wagnerian harmony, including the inevitable “Tristan” chord at its orgiastic climax, “The White Peacock” was inspired by some lines by one of the “Celtic Twilight” poets, William Sharp, who wrote mythological verse supposedly dictated to him by a feminine “familiar,” Fiona MacLeod.

In Germany, Wagnerian modernity reigned supreme until 1920. Griffes’s teacher Engelbert Humperdinck, now remembered for his opera *Hänsel und Gretel* (1893), assisted Wagner during the orchestration and first production of *Parsifal*, and was entrusted with teaching Wagner’s son, the Siegfried of the *Idyll*. Humperdinck’s progressive music is forgotten today—he was the first to use *Sprechgesang*—but his assimilation of Wagnerian harmony is evident in such a beautiful lied as *Sonntagsruhe* (1892). By the time that Richard Strauss conducted the premiere of *Hänsel und Gretel*, he was an ardent Wagnerite. As Hans von Bülow’s assistant conductor at Meiningen, the young Strauss had fallen under the spell of Alexander Ritter, a violinist, composer, and littérateur, who was married to Wagner’s niece, Franziska. Although a supporter of Wagner in principle, Ritter’s practice

is exemplified in the simple and touching *Primula veris* (ca. 1885). The early lieder of Ritter's protégé Strauss are far more redolent of Wagner in their expressivity, such as in both *Zueignung* and *Die Verschwiegenen* (1882–83), and as evinced by the postcoital bliss of *Morgen* (1897). Friedrich Nietzsche's musical gifts were considerable, the conventional wisdom of his biographers notwithstanding. Nonetheless, his compositions are somewhat awkward and rudimentary. The song on today's program, a simple and elegant setting, shows good command of harmony and voice leading, but remains close in style to 19th-century salon music. That Wagner had little use for Nietzsche's musical talents did not bode well for their friendship. Hugo Wolf, Wagner's most vehement partisan, never escaped the Master's influence; even his *Italian Serenade* (1892) slips inadvertently at times into a Wagnerian chromaticism that suggests a dark undercurrent beneath the surface of this putatively sunny music. Is it too fanciful to suggest that listeners may discern, glimmering fitfully from these chromatic shadows, the smiling ghost of the Master of Bayreuth?

—Byron Adams, *University of California at Riverside*



*The Wagnerites*, Aubrey Beardsley, 1894

PROGRAM TWELVE

## *Music and German National Identity*

Sosnoff Theater

Sunday, August 23

4:30 p.m. Preconcert Talk: Christopher H. Gibbs

5:30 p.m. Performance: Bard Festival Chorale, James Bagwell, choral director; American Symphony Orchestra, conducted by Leon Botstein, music director

**Richard Wagner (1813–83)**

*Kaisermarsch* (1871)

**Anton Bruckner (1824–96)**

*Germanenzug* (1863)

**Johannes Brahms (1833–97)**

*Triumphlied*, Op. 55 (1870–71)

INTERMISSION

**Richard Wagner**

*From Die Meistersinger von Nürnberg* (1867)

Prelude to Act 1

Pogner's Address

Prelude to Act 3

Finale: Act 3, Scene 5

*Devon Guthrie, soprano*

*Corey Bix, tenor*

*Scott Williamson, tenor*

*John Hancock, baritone*

*Julien Robbins, baritone*

*James Johnson, bass-baritone*

PROGRAM TWELVE NOTES

“Beware! Evil blows threaten us if one day the German people and kingdom decay under a false foreign ruler. . . . Therefore I say to you: honor your German masters!” This warning, part of Hans Sachs’s xenophobic rant at the end of *Die Meistersinger von Nürnberg* (1867), has acquired the dubious status as perhaps the most infamous text in Wagner’s entire oeuvre. Its unvarnished nationalism is a thorn in the side of all those who might seek to separate Wagner’s odious personal beliefs from his artistic output. And together with the opera’s arguably anti-Semitic portrayal of Beckmesser, a small-minded pedant, it has landed *Die Meistersinger* in a moral and aesthetic purgatory: seemingly deserving admission to the Wagnerian canon on an artistic level, but so problematic on a political level as to render this artistic achievement itself suspect. As a result, audiences and critics—particularly in the postwar period—have generally been forced to make a choice: either to deny the opera full membership in the Wagnerian pantheon, or simply to hold their noses and focus on the wit and beauty of Wagner’s music instead.

Such a choice between aesthetic value and nationalist politics would have surprised Wagner’s contemporaries, even his many enemies. In the 19th century, a strong sense of national belonging, even exclusionary boosterism, was hardly unique; in fact, if there was one thing European nations had in common it was their own, individual commitments to exceptionalism—the belief, and pride, in



*Departure of King Wilhelm I for the Army on July 31, 1870, Adolf von Menzel, 1871*

national difference. As the scholar Carl Dahlhaus has pointed out, nationalism was “seen as a means, not as a hindrance, to universality.” And while it may be difficult for modern audiences to accept *Die Meistersinger’s* nationalism as little more than good-natured jostling, this is largely the stance that the opera’s critics took upon its premiere. They may have begrudged the work’s length, or its unabashed promotion of Wagnerian artistic precepts, but they rarely focused on a nationalism that was, for better or worse, standard issue by the later 19th century.

Instead, what many contemporaries saw—and heard—in the opera was an earnest representation of German culture: the picture-book town of medieval Nuremberg, the famed cobbler-poet Hans Sachs, references to Albrecht Dürer, and perhaps above all an extraordinary faith in the centrality of music and art to everyday life. For many audiences and critics, the opera’s iconic moment was not Sachs’s fear-mongering, but rather the “Wach auf” chorus that greets his arrival in the final scene. Sung to a text by the actual Hans Sachs of historical record, this chorus serves not only as a celebration of the German poet; it is also, in its musical construction, a clear invocation of a Lutheran chorale. And with this link to Bach and the Protestant choral tradition, Wagner’s “Wach auf” chorus does more than simply pay homage to Germany’s cultural past; it also invokes a continuity with that past through the act of communal singing. In fact, given the sheer number of public choral festivals that crowded the landscape of 19th-century Germany, it is likely that what audiences recognized in the opera’s final scene was not simply an idealized 16th-century Nuremberg, but also a very familiar—and very contemporary—conception of public festivity in which choral singing took on an important role in articulating German national identity.

It is this ideal of a national singing public that Wagner's *Kaisermarsch* (1871) takes as its starting point. Written to celebrate the German victory in the Franco-Prussian war, the march reaches its apotheosis with a final chorus initially intended to be sung by German soldiers returning from the front. But when this idea proved impractical, as did Wagner's initial scoring for military band, he retooled the piece for concert orchestra and, in place of actual soldiers, a singing audience. This "upgrade" was probably a better fit to start with, given that the instrumental portion of the march is essentially a modified sonata form, and thus entirely in keeping with the bourgeois concert hall. Moreover, the work's status as a march in any conventional sense is shaky at best; Nietzsche once joked that "to Wagner's *Kaisermarsch* not even the young German Kaiser could march."

The work's central conceit, however, is the concluding chorus, which Wagner entitled a "folk song." Unlike a traditional folk song, this is not a preexistent melody; it stems entirely from Wagner's pen. In fact, by the time it emerges triumphantly at the end of the composition, this "folk song" has elbowed out an actual preexistent melody, the Lutheran chorale tune "Ein' feste Burg ist unser Gott." But precisely because the music for this concluding chorus was not known by his audience, Wagner had to resort to some deceptive stagecraft: at the work's first performances, he planted a prepared chorus, thus hedging against the very real scenario that the actual audience might remain embarrassingly silent. Wagner's convoluted solution, which calls for a large orchestra, a prepared four-part chorus to be hidden among the audience, and ideally an audience that is itself capable of sight-singing Wagner's new melody, has proven a predictable impediment to performing the work. Despite its certifiably nationalist text (and composer), the *Kaisermarsch* was rarely performed, except at Wagner's own concerts, and then (as today) without the sung final choral passage in praise of Kaiser Wilhelm and the German nation.

By contrast, Brahms's *Triumphlied* (1871), which was also written to celebrate the Franco-Prussian war, enjoyed both critical and popular success; it was long considered the "sister work" to Brahms's Requiem. Even Nietzsche was fascinated with the piece (he brought the score to Wagner's residence to plead its case, causing both philosopher and score to be thrown out of the house). And Clara Schumann, in a verdict that might single-handedly prove the historical fallibility of aesthetic judgment, proclaimed it "easily the deepest and most magnificent church music since Bach." What presumably drew her to the *Triumphlied* was its epic self-consciousness: Biblical texts, Handelian "Hallelujahs," and a festive, D-major scoring for double-chorus and orchestra with a full battery of Baroque trumpet fanfares. Certainly the work's unrelenting euphoria reflected the common sentiment that Germany's "triumph" was an epochal moment. But Brahms's decision to follow Handel so closely also courted the charge that he drowned his own musical voice (Wagner ridiculed the work as "Handel's Hallelujah wigs"). And even if Brahms's trademark rhythmic dislocations are rarely absent, the composition's Handelian surface and nonstop celebratory tone have hampered most attempts to elevate the *Triumphlied* above the nationalist motives of its conception.

Unlike the Wagner and Brahms works, Bruckner's *Germanenzug* (1863–64) was written at the beginning of his compositional career—about to turn 40, he was a late bloomer—and it was his first published piece. Initially intended for a competition sponsored by a choral festival in Linz, the work is barely known today. But it was quite popular during Bruckner's lifetime, and its frequent chromaticism, brass scoring, and dramatic instrumental opening are not very distant from the world of Bruckner's early symphonies and sacred works. Yet the composition, a paean to Germanic myths, bears the strongest kinship to the innumerable works for men's chorus that formed the backbone of German and Austrian choral societies. This connection brings us full circle in another sense: it was Bruckner's choral society in Linz that first performed the "Wach auf" chorus from *Die Meistersinger*.

—Ryan Minor, SUNY Stony Brook



Liebig's Fleisch-Extract, collector's card series, *Die Meistersinger von Nürnberg*, 1912

## BIOGRAPHIES

**Byron Adams** was awarded the first Ralph Vaughan Williams Research Fellowship in 1985. He is coeditor of *Vaughan Williams Essays*, and 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 the *John Donne Journal*, and has contributed to volumes such as *Queer Episodes in Music and Modern Identity* (2002), *Vaughan Williams Studies* (1996), *The Cambridge Companion to Elgar* (2004), and *Walt Whitman and Modern Music* (2000). He is the editor of the Bard Music Festival volume *Elgar and His World* (2007). In 2000, the American Musicological Society bestowed the Philip Brett Award on Adams for his scholarly work on British music. He is professor of composition and musicology in the Music Department of the University of California, Riverside.

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

**Laura Ahlbeck** is principal oboist of the Boston Pops Esplanade, American Symphony Orchestra, and Lyric Opera, and is frequently heard in the Boston Symphony Orchestra, Boston Pops, Emmanuel Church, and in chamber groups throughout Boston. She has been a member of the Columbus Symphony Orchestra, Orquesta 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.

Cellist **Edward Arron** has appeared in recital, as a soloist with orchestra, and as a chamber musician throughout the United States, Europe, and Asia. The 2008–09 season marked his sixth year as the artistic coordinator of the Metropolitan Museum Artists in Concert. He is also artistic director of Caramoor Virtuosi and of Alpenglou Chamber Music Festival in Colorado. For four seasons, he was the artistic administrator and resident performer for WQXR's "On A-I-R" series. Arron has performed at Carnegie's Weill and Zankel Halls, Alice Tully and Avery Fisher Halls, New York's Town Hall, and the 92nd Street Y, and is a frequent performer at Bargemusic. Summer festival appearances include Ravinia, Salzburg, Mostly Mozart, Tanglewood, Bridgehampton, Spoleto USA, Santa Fe, and Isaac Stern's Jerusalem Chamber Music Encounters, among others. He has participated in the Silk Road Project and is currently a member of MOSAIC, an ensemble dedicated to contemporary music.

**James Bagwell** maintains an active schedule as a conductor of choral, operatic, musical theater, and orchestral literature. Recent engagements include concerts with the Jerusalem and Tulsa symphonies and several appearances at Bard's SummerScape festival, conducting Copland's *The Tender Land* in 2005, three Offenbach operettas in 2006, *The Sorcerer* in 2007, and *Of Thee I Sing* in 2008. He recently completed his 10th season as music director of Light Opera Oklahoma.

In 2005, he was named music director of the Dessooff Choirs, recently featured on *Performance Today*, performing choral works by Eliot Carter. Since 2004 he has prepared the Concert Chorale of New York for concerts with the American Symphony Orchestra, Los Angeles Philharmonic, and Mostly Mozart Festival. Bagwell has trained choruses for numerous symphony orchestras in the United States and abroad. He is director of the Music Program of Bard College and director of choruses for the Bard Music Festival.

American tenor **Jon-Michael Ball** made his Santa Fe Opera debut in 2008 in *Billy Budd*, filling in for an ailing colleague as Red Whiskers. Upcoming engagements include Jacquino in *Fidelio* with the Hong Kong Philharmonic and his debut with Lyric Opera of Kansas City as Ralph Rackstraw in *H.M.S. Pinafore*. Other performances include appearances with Orlando Opera as Don Ottavio in *Don Giovanni* and Pang in *Turandot*, and his London debut in a concert series at St. George's Bloomsbury. As a member of Glimmerglass Opera's Young American Artist Program, Ball sang the role of the Reporter in Philip Glass's *Orpheus*. He has also appeared with New York City Opera's VOX: *Showcasing American Composers*, as well as Orlando Opera Studio and American Opera Projects. A graduate of the Manhattan School of Music, he is the recipient of Santa Fe Opera's 2008 Richard Tucker Foundation Award.

The **Bard College Conservatory Ensemble** brings together students of The Bard College Conservatory of Music to perform at events throughout the year. Now beginning its fifth year, the Conservatory's mission is to provide the best possible preparation for a life dedicated to the creation and performance of music. It features a unique double-degree program in which all undergraduate Conservatory students receive a bachelor of music and a bachelor of arts degree in another field. In addition, the Conservatory offers graduate programs in vocal arts, led by renowned soprano Dawn Upshaw, and in conducting, led by Harold Farberman, as well as a postgraduate collaborative piano fellowship directed by Frank Corliss.

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.

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—which encompass choral, orchestral, vocal, chamber, and theater music—have been performed in all the major concert halls in New York City. Bassi's *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 many other ensembles. He has received composition grants from the National Endowment for the Arts, Meet the Composer, and New York Foundation for the Arts.

**Larry Bensky** is host and producer of *Radio Proust*, a project of The Bard Center. His interest in French and European culture began during his undergraduate years at Yale. After graduation, he worked at Random House in New York, editing works by Isak Dinesen, Andre Malraux, and other noted European authors. He then moved to Paris, where he edited the *Paris Review* and published his widely anthologized interview with Harold Pinter. He was later an editor of the *New York Times Book Review* and managing editor of *Ramparts* magazine in San Francisco, and a national affairs correspondent for Pacifica Radio, winning a George Polk Award for coverage of the Iran-Contra hearings. Bensky has been on the faculty at Stanford University, California State University East Bay, Berkeley City College, and most recently, U.C.'s Osher Lifetime Learning Center, where he taught a course on Proust.

Tenor **Corey Bix** recently made his European debut as the Prince in *Rusalka* with Greek National Opera. Other current and future engagements include his first performances of Matteo in *Arabella*, at Theater St. Gallen, and Bacchus in *Ariadne auf Naxos*, at the Vienna Volksoper; he will also appear with Oper Graz as the Kaiser in *Die Frau ohne Schatten* and with Maestro James Conlon and Los Angeles Opera as First Senator (while covering the role of Albiano) in Schreker's *Die Gezeichneten*. Bix recently performed in recital with soprano Lauren Flanigan at the Morgan Library, and sang solo programs for the Wagner Society of New York. Other recent performances include Dr. Caius in *Falstaff*, Second Jew in *Salome* for Sante Fe Opera, and Don Jose in *Carmen* with the Aspen Opera Theater. He is the recipient of several awards from the Wagner Society of New York.

Originally from Canada, pianist **Bernadene Blaha** first came to international attention as a prizewinner in the Montreal Symphony Orchestra Competition; the Masterplayers International Competition, Lugano, Switzerland; and the 11th Annual International Piano Competition, New York City. This latter award resulted in acclaimed recital appearances at Carnegie Recital Hall and Lincoln Center Library. Soon after, Blaha was featured in the opening orchestra concerts at the XXIX International Chopin Festival, followed by a solo recital at the Phillips Collection in Washington, D.C., and a solo debut in London. A highly regarded chamber musician, she is a regular guest at the Newport Festival, Tucson Chamber Music Festival, La Jolla Summerfest, Festival of the Sound, Banff Festival of the Arts, Round Top International Festival, and Festival de San Miguel de Allende, Mexico. She lives in Los Angeles, and since 1993 has been a faculty member at the Thornton School of Music, University of Southern California.

Since its debut in 1989, the **Borromeo String Quartet** has become one of the most sought-after chamber ensembles in the world, performing more than 100 concerts of classical and contemporary literature

across three continents each season. The quartet—**Nicholas Kitchen** and **Kristopher Tong**, violin; **Mai Motobuchi**, viola; and **Yeesun Kim**, cello—received the prestigious Avery Fisher Career Grant in 2007; the previous year, Aaron Copland House honored its commitment to contemporary music by creating the Borromeo Quartet Award, an annual initiative that premieres the work of important young composers to international audiences. The ensemble has enjoyed a celebrated residency at the Isabella Stewart Gardner Museum in Boston, and has been quartet-in-residence at the New England Conservatory of Music for 17 years. The Borromeo made classical music history in 2003 with its pioneering record label, the Living Archive Recorded Performance Series, by making it possible to order on-demand DVDs and CDs of its concerts around the world.

**Leon Botstein** is the founder and artistic director of the Bard Music Festival. He is also music director and principal conductor of the American and the Jerusalem Symphony Orchestras. This summer, Botstein and the JSO opened the Leipzig Bach Festival with a performance of Mendelssohn's *Elijah*; last fall, they toured the West Coast. Last season, Botstein appeared with BBC Symphony at Royal Albert Hall to conduct John Foulds's *A World Requiem*, recorded live and released by Chandos. Other recent releases include Paul Dukas's opera *Ariane et Barbe-bleue*, with the BBC Symphony (Telarc), and Bruno Walter's Symphony No. 1 with NDR–Hamburg (CPO). He has made a number of recordings of works by Chausson, Liszt, Bruckner, Bartók, Hartmann, Reger, Glière, and Szymanowski for such labels as Telarc, New World Records, Bridge, Koch, and Arabesque. With the ASO he has recorded Richard Strauss's *Die ägyptische Helena* with Deborah Voigt, and *Die Liebe der Danae* with Lauren Flanigan; music by Copland, Sessions, Perle, and Rands; and discs of Dohnányi, Brahms, and Joachim, among others. Botstein's recording with the London Symphony Orchestra of Popov's Symphony No. 1 received a Grammy nomination in the category of Best Orchestral Performance. Among the orchestras he has conducted are the London Symphony, London Philharmonic, NDR–Hannover, Royal Scottish National Orchestra, St. Petersburg Philharmonic, and Budapest Festival Orchestra. He is the editor of *The Musical Quarterly* and the author of numerous articles and books. Since 1975 he has been president of Bard College.

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

Violinist **David Brickman** is a founding member of the Finger Lakes Chamber Ensemble, now in its 19th season. In 2001, the Rochester Philharmonic Orchestra commissioned Marek Harris to compose *New Angels*, a work for solo violin and orchestra, for Brickman; it was premiered in May 2002. A longtime favorite of audiences and critics at the Skaneateles Music Festival, Brickman has performed Bach's Concerto in D Minor for two violins with violinist Hilary Hahn; worked with pianist Diane Walsh, guitarist Eliot Fisk, and members of the Emerson String Quartet; and led the Skaneateles Festival Orchestra. He has recorded several works of contemporary American chamber music for the Milken Foundation and is a featured soloist on the Rochester

Philharmonic Orchestra's 75th anniversary CD. An associate professor at the Eastman School of Music, he resides in Rochester, New York, with his wife, violinist Patricia Sunwoo, and his daughters, Claire and Lillian.

Tenor **Richard Brunner** has appeared with leading opera companies throughout the world. In the United States, he has performed with the Dallas Opera, Cincinnati Opera, Michigan Opera, New Orleans Opera, New York City Opera, San Diego Opera, Pittsburgh Opera, Washington Opera, Austin Lyric Opera, Tampa Bay Performing Arts Center, and Spoleto Festival. In Europe, he has appeared at the Vienna State Opera, Deutsche Oper Berlin, Theater Champs Elysses in Paris, Scottish Opera, Bavarian State Opera, Bayreuth Festival, Frankfurt Opera, Opera de Nice, Teatro Verdi in Trieste, Teatro Massimo Bellini in Catania, Festival of Two Worlds in Spoleto, Italy, and Hamburg State Opera most notably. He also appeared in Tokyo, Japan, at the National Theater. As a concert artist, Brunner has performed with the Berlin Philharmonic, Cleveland Orchestra, Chicago Symphony, St. Louis Symphony, Minnesota Orchestra, New York Philharmonic, and RAI Turin.

Known for her colorful, clear voice and thoughtful interpretation, mezzo-soprano **Teresa Buchholz** has appeared recently with Summer Opera Theatre in Washington, D.C., as Carmen; Asheville Lyric Opera and the Opera Company of North Carolina as Alisa in *Lucia di Lammermoor*; Duke Symphony Orchestra as Hansel in *Hansel and Gretel* and Cherubino in *La nozze di Figaro*; and with the Berkshire Bach Society as Orfeo. Past engagements include appearances with Connecticut Grand Opera and Light Opera Oklahoma. She also has been heard at Lincoln Center with the American Symphony Orchestra in Franz Schreker's *Der ferne Klang* and Schumann's *Das Paradies und die Peri*. Buchholz has been featured in performances of Haydn's *Mass in Time of War* and *Lord Nelson Mass*, Durufle's Requiem, Handel's *Messiah*, and Mozart's Requiem. She was a soloist with the Cincinnati May Festival in the world premiere performance of Franz Liszt's *St. Stanislaus*, conducted by James Conlon and recorded by Telarc.

Pianist **Noreen Cassidy-Polera** ranks among the most highly regarded and diverse chamber artists performing today. She maintains a career that has taken her to every major American music center and abroad to Europe and such Asian centers as Hong Kong, Shanghai, Beijing, and Seoul. Recent performances include appearances at Alice Tully Hall, Zankel Hall, Weill Recital Hall, 92nd Street Y, Jordan Hall, Kennedy Center, Salle Cortot, and at the Caramoor, Bowdoin, and Grand Teton festivals, as well as engagements at the Chamber Music Societies of Philadelphia and La Jolla. She has recorded for EMI, Centaur, and Audiophon.

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

**Frank Corliss** teaches at The Bard College Conservatory of Music, where he directs the Postgraduate Collaborative Piano Fellowship. He was previously a staff pianist for the Boston Symphony Orchestra and the Tanglewood Festival Chorus, as well as director of music at the Walnut Hill School. A frequent performer on the Boston Symphony Prelude Concert series, he also performs throughout the United States as a chamber musician and collaborative pianist. He has worked as a musical assistant for Yo-Yo Ma, for whom he has helped to prepare many new works for performance and recording. A graduate of the Oberlin Conservatory of Music, he received his M.M. from SUNY Stony Brook, where he studied with Gilbert Kalish. He has toured in Eastern Europe as an artistic ambassador for the U.S. Information Agency, and in Mexico as the recipient of a Rockefeller grant from the Cultural Contact US-Mexico Fund for Culture.

Harpist **Sara Cutler** has appeared as concerto soloist at Carnegie Hall, Lincoln Center, Brooklyn Academy of Music, Kennedy Center, and the Edinburgh Festival in Scotland and the Festival of Two Worlds in Spoleto, Italy. She has premiered and performed many 20th-century concertos, such as Elizabeth Larsen's *Concerto: Cold, Silent Snow*, Gian-Carlo Menotti's *Cantilena and Scherzo*, and Malcolm Williamson's *Au tombeau du martyr juif*. For many years, Cutler collaborated with flutist Linda Chesis and performed around the world with her. She has participated in the Bard Music Festival almost since its inception and has also appeared at festivals from Tanglewood to the Costa Rica Chamber Music Festival. She is principal harp with the American Symphony Orchestra and the New York City Ballet Orchestra and solo harpist with the Dance Theatre of Harlem. Cutler is on the faculty of Brooklyn College's Conservatory of Music and The Bard College Conservatory of Music.

**John Deathridge** currently teaches at King's College London, where he is head of the Department of Music. He has taught at Cambridge, Princeton, and Chicago Universities; has given many public lectures and broadcasts on TV and radio; and was president of the Royal Musical Association (2005–08). A conductor, organist, and pianist, he is coeditor of the *Wagner-Werk-Verzeichnis* (1986) and a new critical edition of *Lohengrin* (with Klaus Döge, 2007). His books on Wagner include the only full-length published study to date of *Rienzi* (1977), the *New Grove Wagner* (with Carl Dahlhaus, 1984), and the English edition of the *Wagner Handbook* (with Ulrich Müller and Peter Wapnewski, 1992). His latest book is *Wagner Beyond Good and Evil* (2008). He is currently researching a project on the invention of German music.

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

**André Dombrowski** is assistant professor of art history at the University of Pennsylvania, specializing in the art and material culture of France, Germany, and Britain in the mid to late 19th century, with an emphasis on cross-cultural developments in the histories of

science, politics, and psychology. He is currently completing a book manuscript titled *Cézanne, Murder and Modern Life*, for which he won the 2009 Phillips Book Prize. The book will offer a new approach to Paul Cézanne's early scenes of murder, sexual violence, and anxious domesticity, including the painter's fascination with Wagner. Recently completed essays on Wilhelm Leibl in Paris and Edgar Degas's *Place de la Concorde* further his long-standing interest in the cultural competition between France and Germany around the time of the Franco-Prussian War. Dombrowski is the recipient of a Getty Postdoctoral Fellowship for 2008–09.

Pianist **Danny Driver** studied at Cambridge University and the Royal College of Music. He first attracted public attention in Britain by winning both the Royal Over-Seas League Competition Keyboard Award and the title of BBC Radio 2 Young Musician of the Year in 2001, adding a successful recital debut at the London's Wigmore Hall shortly thereafter. He has recently performed with the BBC Scottish Symphony Orchestra, BBC Concert Orchestra, Tel-Aviv Soloists, American Symphony Orchestra, and Louisiana Philharmonic Orchestra. He has also given acclaimed recitals at major British venues including the South Bank Centre and Wigmore Hall in London and Bridgewater Hall in Manchester. A Hyperion recording artist, Driver's CD of York Bowen's Third and Fourth Piano Concertos with the BBC Scottish Symphony Orchestra, conducted by Martyn Brabbins, was released in 2008. His eagerly awaited survey of Bowen's Piano Sonatas will be available in November.

**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. This October, Flax will give the U.S. premiere of Shulamit Ran's Concerto for Clarinet, "The Show Goes On," with the American Symphony Orchestra.

Soprano **Catherine Foster** was born in Nottingham, UK, where she worked as a nurse and midwife before training to become a professional singer at Birmingham Conservatory. Since 2001, she has been engaged at the German National Theater in Weimar. Her roles there have included, among others, Mimi in *La bohème*, Elisabeth in *Tannhäuser*, Leonora in *Trovatore*, Senta in *The Flying Dutchman*, and Brünnhilde in *Die Walküre*, *Siegfried*, and *Götterdämmerung*. She has made guest appearances at the Dresden Semperoper as Kaiserin in *Die Frau ohne Schatten*, as Brünnhilde in *Essen*, and as Abigaille in *Bremen*. In 2010, she will debut as Elektra and, in early 2011, add two more roles to her repertoire: Isolde in *Tristan und Isolde* and La Wally. Celebrated performances on the concert stage include Verdi's Requiem, Beethoven's Ninth Symphony, Mozart's C-Minor Mass and "Exultate Jubilate," and Brahms's Requiem.

Double bassist **Jordan Frazier** was awarded a position in L'Orchestra Ciudad de Barcelona while studying with Donald Palma at the Manhattan School of Music. Some highlights of his career were performances at the 1992 Olympics, a tour of Japan and Korea, and recordings for EMI with Alicia de la Rocha and Victoria de los Angeles. 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 as principal bassist 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.

**Walter Frisch** is H. Harold Gumm/Harry and Albert von Tilzer Professor of Music at Columbia University in New York. He is a specialist in the music of composers from the Austro-German sphere in the 19th and 20th centuries, ranging from Schubert to Schoenberg. He has written numerous articles and two books on Brahms, including *Brahms and the Principle of Developing Variation* (1984) and *Brahms: The Four Symphonies* (1996). He edited the inaugural volume of the Bard Music Festival Series, *Brahms and His World* (1990), and was coeditor of the revised version (2009). He is the coauthor, with George S. Bozarth, of the Brahms article in the second edition of the *New Grove Dictionary* (2000). Frisch's most recent book is *German Modernism: Music and the Arts* (2005). He is currently serving as general editor of a new series from Norton, *Music in Western Culture*, for which he is writing the volume on 19th-century music.

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

**Lydia Goehr** is professor of philosophy at Columbia University. She is the author of *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*; *The Quest for Voice: Music, Politics, and the Limits of Philosophy* (essays on Richard Wagner); *Elective Affinities: Musical Essays on the History of Aesthetic Theory* (essays on Adorno and Danto); and coeditor with Daniel Herwitz of *The Don Giovanni Moment: Essays on the Legacy of an Opera*.

Recipient of the 2001 Richard Tucker Award, soprano **Christine Goerke** has established an outstanding reputation with many of the world's foremost opera houses and prestigious orchestras. In the 2008–09 season, her operatic schedule includes returns to the Opera Company of Philadelphia, singing Leonore in Beethoven's *Fidelio*, and the Metropolitan Opera, performing the Foreign Princess in *Rusalka*. She will also appear with the Minnesota Orchestra, performing Beethoven's *Missa solemnis*, and make her role debut as Princess Turandot with the Jacksonville Symphony. Goerke's recording of Vaughan Williams's *Sea Symphony* with Robert Spano and the Atlanta Symphony Orchestra won the 2003 Grammy Award for Best Classical Recording and Best Choral Performance. Her close association with Robert Shaw yielded several recordings, including Brahms's *Liebeslieder Waltzes*, Poulenc's and Szymanowski's *Stabat Mater*, and a Grammy-nominated *Stabat Mater* by Dvořák. Other recordings include Britten's *War Requiem*, which won the 1999 Grammy Award for Best Choral Performance.

**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 sea-

sons. His extensive freelance career includes numerous appearances with the Metropolitan Opera, Boston Symphony Orchestra, Orchestra of St. Luke's, New York City Opera, and the 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 faculties of The Bard College Conservatory of Music, The Juilliard School, Hartt School of Music, Mannes College of Music, Columbia University, and SUNY Purchase.

**Dana Gooley** is assistant professor of music at Brown University, where he teaches courses in the history of European classical music and jazz. He was scholar in residence for the Bard Music Festival 2006 and coedited *Franz Liszt and His World* with Christopher H. Gibbs. His book *The Virtuoso Liszt* (2006) explores his subject's pianistic career and its relation to historical contexts of the 1830s and 1840s. His research interests include music criticism, the cult of the virtuoso, performance studies, and the dissemination of jazz. He has written articles on Paganini, Schumann, Chopin, and Thalberg, and is currently working on a book about improvisation in 19th-century musical culture.

**Thomas S. Grey** is professor of music at Stanford University. His special fields are the work of Richard Wagner, 19th-century opera, history of musical aesthetics and criticism, Romantic music, and visual culture. He is the author of *Wagner's Musical Prose: Texts and Contexts* (1995), and editor and coauthor of *Richard Wagner: The Flying Dutchman* (2000) and the *Cambridge Companion to Wagner* (2009). He has contributed articles and reviews to journals such as *JAMS*, *19th-Century Music*, *Current Musicology*, *Opera Quarterly*, *Beethoven Forum*, and *Wagner*; as well as collections such as *The Arts Entwined, Music and German Identity, The Don Giovanni Moment, the International Dictionary of Opera*, and the *Revised New Grove Dictionary*, among others. He is the editor of this year's Bard Music Festival volume, *Wagner and His World*.

Soprano **Devon Guthrie** recently appeared as Susanna in *Le nozze di Figaro* and as Lucia in *The Rape of Lucretia* at The Juilliard School. At Manhattan School of Music, she appeared as Rose Marrant in *Street Scene* and as Belinda in *Dido and Aeneas*, among other roles. With the Chautauqua Institute, she sang Amore in Monteverdi's *L'incoronazione di Poppea* and Despina in *Così fan tutte*, and performed in Ricky Ian Gordon's *Orpheus and Euridice*. She has appeared as a soloist with the Reno Philharmonic, in Mahler's Fourth Symphony, and with the Manhattan School of Music Symphony performing Barber's *Knoxville: Summer of 1915*. She was awarded the 2005 Gold Arts Award in Voice by the National Foundation for Advancement of the Arts and was classical vocal winner of the 2004 Los Angeles Music Center Spotlight Award. She is currently in Juilliard's master of music degree program, studying with Marlena Malas.

Acclaimed for his refined vocalism and theatrical versatility, baritone **John Hancock** made his Metropolitan Opera debut as the Gendarme in *Les mamelles de Tirésias* under the baton of James Levine. He has appeared in a dozen roles with the company, including Count Almaviva in *Le nozze di Figaro*, Falke in *Die Fledermaus*, Albert in *Werther*, Brétigny in *Manon*, Capulet in *Roméo et Juliette*, both Marcello and Schaunard in *La bohème*, and in the Renée Fleming Gala. In recent seasons at San Francisco Opera, he has sung the roles of Sharpless in *Madama Butterfly*, Yeletsky in *Queen of Spades*, and Lescaut in *Manon Lescaut*. A powerful presence on the concert stage, John Hancock made his Carnegie Hall debut in *Carmina Burana* with

the Orchestra of St. Luke's and the Collegiate Chorale. Hancock enjoys frequent collaborations with the Bard Music Festival, the American Symphony Orchestra, and the New York Festival of Song.

Baritone **Jonathan Hays** is noted for his extraordinary vocal flexibility and interpretive expression. Recent seasons have seen him as Papageno in *Die Zauberflöte* with Portland Opera; Belcore in *L'elisir d'amore* with Chattanooga Opera; and in the title role of Gilbert and Sullivan's *The Sorcerer* at SummerScape in 2007. 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.

**Philip Horst's** recent engagements include his first performances of Mandryka in *Arabella* at the Theater St. Gallen; Tomsky in *Pique Dame* at the Komische Oper Berlin; and Simone in Zemlinsky's *Eine florentinische Tragödie* with Greek National Opera. Future engagements include his return to the Metropolitan Opera for roles in *The Nose*. In the 2007–08 season, he made his Metropolitan Opera debut as the Fourth Gambler in *The Gambler*; sang Leporello in *Don Giovanni* and Maestro in Salieri's *Prima la musica, poi le parole* with Opera Fuoco; and joined the Honolulu Symphony for Beethoven's Mass in C. He has also been heard with the San Francisco Opera, and at Washington National Opera as the Doctor in the American premiere of *Sophie's Choice*. Horst is a winner of the Metropolitan Opera National Council Auditions, recipient of a Marian Anderson Prize and of Wolf Trap Opera's Shouse Career Grant.

Violinist **Stefan Jackiw** has performed with the New York Philharmonic; the Boston, Chicago, and Baltimore Symphonies; the Minnesota Orchestra; the Boston Philharmonic Orchestra; and the Boston Pops. He is an active recitalist and has performed at the Schleswig-Holstein Music Festival, the "Rising Stars" series of the Ravinia Festival, and the "Boston Celebrity" series at Jordan Hall. He gave his New York recital debut on the "Accolades" Series at the Metropolitan Museum and his Paris recital debut at the Louvre. Career highlights include return engagements with the Seattle Symphony under Gerard Schwarz, the Baltimore Symphony under Gunther Herbig, and the Eugene (Oregon) Symphony under Giancarlo Guerrero, as well appearances with the Buffalo Philharmonic, Utah Symphony, Ulster Orchestra in Belfast, and Deutsches Symphony Orchestra Berlin, and a U.S. tour with the Moscow State Orchestra. In 2002, he was awarded the prestigious Avery Fisher Career Grant.

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, the Czech Republic, and Sweden. Her degrees are from the Curtis Institute of Music and from Mannes College of Music, where her principal teachers were Seymour Lipkin and Richard Goode.

American bass-baritone **James Johnson** began his career as a member of the ensembles of the Staatstheater Braunschweig, Cologne

Opera, and Graz Opera. He has appeared in productions at the Metropolitan Opera, La Scala, Lyric Opera of Chicago, Opéra National de Paris, Gran Teatre del Liceu of Barcelona, Staatsoper Stuttgart, and Deutsche Oper Berlin, among others. Engagements have also led him elsewhere throughout the world, to such venues as the New National Theatre in Tokyo, the Megaron of Athens, the Royal Opera of Copenhagen, Théâtre de la Monnaie of Brussels, and the opera houses of Marseille, Montpellier, Nice, Toulouse, and Strasbourg. He has appeared at the festivals of Bayreuth, Edinburgh, Aspen, Schleswig-Holstein, and the Berliner Festwochen. Conductors with whom he has worked include James Levine, James Conlon, Georges Prêtre, Michael Gielen, Michael Schönwandt, Philippe Jordan, Leon Botstein, and Michel Plisson.

**Kevin C. Karnes** is assistant professor of music history at Emory University. He is the author of *Music, Criticism, and the Challenge of History: Shaping Modern Musical Thought in Late Nineteenth-Century Vienna* (2008), and coeditor, with Walter Frisch, of the revised and expanded edition of the Bard Music Festival volume, *Brahms and His World* (2009). He has also coedited, with Joachim Braun, *Baltic Musics/Baltic Musicologies: The Landscape since 1991* (2009). He is presently writing a new book on Wagner, music, and the visual arts in Vienna, ca. 1900, focusing especially upon Gustav Klimt, Gustav Mahler, Max Klinger, and Arnold Schoenberg.

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 concert with the Stamford Symphony and Amici New York. She is the concertmaster of all aforementioned orchestras, as well as the Opera Orchestra of New York and the New York Pops. An avid chamber musician, she was first violinist of the Colorado Quartet from 1979 to 1982 and a member of the Leonardo Trio for 14 years. She is on the faculty of The Bard College Conservatory of Music.

American violinist **Soovin Kim** is “a superlative soloist” (*Miami Herald*), equally gifted in concerto, recital, and chamber music repertoire. He has premiered chamber works by William Bolcom, R. Murray Schafer, and Esa-Pekka Salonen; toured the United States in collaboration with the Guarneri String Quartet, Musicians from Marlboro, Borletti-Buitoni Trust, and Charles Wadsworth; appeared in a series of recitals with pianist Jeremy Denk; and performed with a groundbreaking new music group in Korea, M.I.K. His first solo CD, in which he played 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; his most recent CD features the music of Gabriel Fauré and Ernest Chausson.

**Juliet Koss** is associate professor and chair of the Art History Department at Scripps College and coordinator of the Joint Program in Art History of the Claremont Colleges. She is the author of *Modernism after Wagner* (forthcoming 2009; winner of a Millard Meiss Award from the College Art Association). Her essays (and a poem) have appeared in such journals as *Architecture New York*, *The Art Bulletin*, *Assemblage*, *Centropa*, *Grey Room*, *Kritische Berichte*, and *South Atlantic Quarterly*, and in many edited volumes. She has received fellowships from the American Association of University

Women, Getty Research Institute, National Endowment for the Humanities, Humboldt Research Foundation, Mellon Foundation, the Canadian Centre for Architecture in Montreal, and the American Academy in Berlin. Her current work concerns the symbolic status of architecture and construction in the U.S.S.R. between 1920 and 1938.

**Lawrence Kramer** is professor of English and music at Fordham University and editor of the journal *19th-Century Music*. He has held visiting professorships at Yale, Columbia, and McMaster Universities, and the universities of Graz and Newcastle. His recent books include *Musical Meaning: Toward a Critical History* (2002), *Opera and Modern Culture: Wagner and Strauss* (2004), *Critical Musicology and the Responsibility of Response: Selected Essays* (2006), and *Why Classical Music Still Matters* (2007). The collection *Musical Meaning and Human Values* (2009), coedited with Keith Chapin, is based on an international conference held in Kramer’s honor in 2007. The conference featured the premiere of nine songs from his song cycle *The Wanderer and His Shadow*, performed by Chanel Wood (soprano) and Emanuel Evans (cello) of The Bard College Conservatory of Music. Recent performances include *Sand Dunes* for solo flute (New York, 2008), performed by Bard Conservatory faculty member Fu-chen Chan, and *Ecstasy* for piano (Keele, UK, 2009).

London-based Australian pianist **Piers Lane**’s recent engagements have included concerto performances at New York’s Avery Fisher Hall; a three-recital series called *Metamorphoses* at London’s Wigmore Hall; and the opening recital of the Sydney International Piano Competition. He tours annually in Australia and New Zealand, and in 2007 his performance of Beethoven’s “Emperor” Concerto with the Queensland Orchestra received the *Limelight Magazine* Award for Best Orchestral Performance. A five-time soloist at London’s BBC Proms, he has performed with all the ABC and BBC orchestras, among many others, and is in great demand as a chamber music player. Lane is artistic director of Myra Hess Day at the National Gallery, London, and the Australian Festival of Chamber Music; he’ll serve in that capacity for the Bloch Festival in 2009. His discography includes the recent release of Bloch’s Piano Quintet with Australia’s Goldner String Quartet (Hyperion), an Editor’s Choice in *Gramophone* and Record of the Month in *BBC Music Magazine* (2008).

**Jeffrey Lang** performs and teaches horn in the greater New York-Philadelphia area. He is associate principal horn of the Philadelphia Orchestra and principal horn of the American Symphony Orchestra. Formerly principal horn of the Israel Philharmonic Orchestra, Lang has been invited as guest principal horn of the Bavarian Radio Orchestra, New York City Opera Orchestra, and the Orpheus Chamber Orchestra. He has also performed with the New York Philharmonic and the Metropolitan Opera. He has developed an active horn studio at Vassar College, and is on the faculty of Temple University and Bard College. Lang is a frequent soloist and has appeared with such conductors as Zubin Mehta, Mung-Whun Chung, Kurt Masur, and Leon Botstein. Chamber music performances have included concerts with Bella Davidovitch, Diane Walsh, Simone Dinnerstein, the Israel Piano Trio, Wister Quartet, Rolf Schulte, Melvin Chen, Richard Wilson, Canadian Brass, and members of the Philadelphia Orchestra.

**Gary Lehman** recently made both his house and role debuts at the Metropolitan Opera, singing Tristan in *Tristan und Isolde* opposite Deborah Voigt. He has since returned to the Met in the role of Siegmund in *Die Walküre*. He has performed Tristan and recorded

*Parsifal* in consecutive seasons at the Stars of the White Nights Festival in St. Petersburg, with Maestro Gergiev conducting; he also performed Tannhäuser with Theater Erfurt in Germany, Erik in *Der fliegende Holländer* with the Savonlinna Opera Festival, Tristan with Opera Leipzig, and Samson in *Samson et Dalilah* with the Konzert und Theater St. Gallen. Future engagements include Tannhäuser with Norwegian National Opera; the title role in *Peter Grimes* at Düsseldorf; the title role in *Parsifal* in Nice, France; Tristan in Baden Baden with Maestro Gergiev conducting; and a European tour of Peter Sellars's *The Tristan Project* with the Philharmonia Orchestra, conducted by Esa-Pekka Salonen.

**David J. Levin** is associate professor at the Department of Germanic Studies at the University of Chicago, where he also heads the committees on cinema and media studies and theater and performance studies. Since joining the faculty at Chicago, he has taught courses in German cinema, feminist film theory, theories of spectacle, performance theory, and the intersections of cinema, theater, and opera. Recent research and teaching has been organized around questions of performance. He spent a number of years working as a dramaturg, mostly in Germany (Frankfurt and Bremen Opera, Frankfurt Ballet), but also, more recently, at Lyric Opera of Chicago. He is the author of *Unsettling Opera: Staging Mozart, Verdi, Wagner, and Zemlinsky* (2008) and *Richard Wagner, Fritz Lang, and the Nibelungen: The Dramaturgy of Disavowal* (1998), among other titles. Since 2006 he has been executive editor of the *Opera Quarterly*.

**James Loeffler** is an assistant professor of Jewish history at the University of Virginia. He received his Ph.D. from Columbia University. His research focuses on the role of European aesthetics and anti-Semitism in early Zionist culture and the influence of Russian Jewish political thought on American Jewish communal life. He recently completed a book on the relationship between Jewish culture, politics, and identity in 19th- and early 20th-century Russia: *The Most Musical Nation: Jews, Culture, and Modernity in the Late Russian Empire*. Other publications include "Richard Wagner's Jewish Music: Anti-Semitism and Aesthetics in Modern Jewish Culture" for *Jewish Social Studies*, and contributions to the *YIVO Encyclopedia of East European Jewish History and Culture* (2008) and *American Klezmer: Its Roots and Offshoots* (2002). He is the recipient of awards and grants from the Fulbright, Mellon, and Wexner foundations.

**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.

**Kelly Maynard** earned a B.M. in bassoon performance at the Eastman School of Music before turning to modern European history at the University of California Los Angeles, where she completed her Ph.D. in 2007. Her current research traces the impact of Richard Wagner's music and ideas on French politics, culture, and society from 1870 through the First World War. She has been the recipient of a Bourse Chateaubriand from the French Ministry of Culture as well as awards from UCLA and UC Berkeley, and has presented her work at many conferences here and abroad. She has taught at UCLA, Loyola

Marymount University, and Scripps College, and is currently an assistant professor in the Department of History at Grinnell College. Her research interests include the methodological challenges of the cultural history of music, Franco-German relations and cosmopolitanism in the 19th and 20th centuries, and the uses of early photography in European colonial projects.

**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 the 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 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 ensemble counter)induction and an active improviser who frequently performs with the Avian Orchestra. He serves on the piano faculty at Bard College.

Soprano **Angela Meade** made her professional operatic debut at the Metropolitan Opera in 2008 as Elvira in Verdi's *Ernani*. She has also received glowing reviews for her portrayals of the title roles in *Anna Bolena* and *Lucia di Lammermoor* and as Elisabetta in *Roberto Devereux*, Agathe in *Der Freischütz*, Fiordiligi in *Così fan tutte*, and Leonora in *La forza del destino*, among others. Recent and upcoming engagements include her debut at Caramoor Music Festival in the title role of *Semiramide*, as well as her debut performance with the Philadelphia Orchestra. She will cover the role of Konstanze at the San Francisco Opera this fall and then return to the Metropolitan Opera as Countess in *Le nozze di Figaro*, and cover Renee Fleming in the title role of Rossini's *Armida*. Her many awards include winning the 2007 Metropolitan Opera National Council Auditions and the 2008 Jose Iturbi Foundation Competition.

American baritone **Daniel Mobbs** has won praise on both sides of the Atlantic, performing roles with major opera companies all over the world. A native of Louisville, Kentucky, and a graduate of the Academy of Vocal Arts, his awards include first place in both the College Division of the MacAllister Awards and the Mario Lanza Scholarship. He is a winner of the Sullivan Foundation Award and the recipient of a grant from the Puccini Foundation. He has enjoyed a long relationship with the Caramoor International Music Festival, performing the role of Ferrando in *Il trovatore*, among others. Other engagements include the Spoleto Festival (Togod in *Faustus*); New York City Opera (Leporello in *Don Giovanni*; *King Arthur*); Florida Grand Opera (Don Alfonso in *Così fan tutte*); and Baltimore Opera (Mercutio in *Roméo et Juliette*). In 2008, New York City Opera awarded him the Kolozsvar Award.

Soprano **Erin Morley** has been a member of the Metropolitan Opera Lindemann Young Artists Program since the 2007–08 season. She has sung several roles at the Met, including Second Niece (*Peter Grimes*), Masha (*The Queen of Spades*), and Frasquita (*Carmen*) in the 125th Anniversary Gala. In the Met's 2009–10 season, she will sing Echo in *Ariadne auf Naxos*, the Dew Fairy in *Hansel and Gretel*, and the Daughter in *The Nose*. Other upcoming engagements include Mendelssohn's *A Midsummer Night's Dream* with Bernard Haitink and

the Chicago Symphony Orchestra. An alumna of Wolf Trap Opera Company, Morley debuted there in the role of Zerbinetta in *Ariadne auf Naxos* in 2008. Morley recently performed a televised recital at Shanghai Grand Theatre with bass-baritone Shenyang. In concert, she has been featured as a soloist with the New York Philharmonic, National Symphony Orchestra, Mormon Tabernacle Choir, Utah Symphony, and Orchestra of St. Luke's.

**Michael Musgrave** graduated in piano and organ at the Royal College of Music, of which he is Visiting Research Fellow, and in musicology at the University of London, where he taught for many years. He now serves on the faculty of The Juilliard School. His field of research is 19th- and early-20th-century German music and English concert life in the same period. He is author and editor of six books on Brahms, most recently *The Cambridge Companion to Brahms* (1999), *A Brahms Reader* (2000), and (with Bernard D. Sherman) *Performing Brahms: Early Evidence of Performance Style* (2003). He is also the author of *The Musical Life of the Crystal Palace* (1995) and *George Grove: Music and Victorian Culture* (2003). He is currently writing a biography of Robert Schumann for Cambridge University Press. He received the Honorary Fellowship of the Royal College of Music from Prince Charles in 2005.

Highlights of pianist **Spencer Myer's** current season include performances with the Cleveland and Louisiana Philharmonic Orchestras and the Baton Rouge, Glacier, Richmond, and San Juan Symphony Orchestras, as well as solo and collaborative recitals throughout the United States. He has been a soloist with the Indianapolis, Knoxville, New Haven, Phoenix, Richmond, Santa Fe, Southeast Iowa, Tucson, and Wyoming Symphony Orchestras, and Beijing's China National Symphony Orchestra, among others. Myer has been heard in recital at the 92nd Street Y, Weill Recital Hall, and Steinway Hall in New York; Philadelphia's Kimmel Center for the Performing Arts; and London's Wigmore Hall. An avid chamber musician, he has been featured in the Chicago Symphony Orchestra Chamber Music Series; at the Bard, Cape Cod Chamber, and Meadowlark music festivals; and with the Blair, Miami, and Pacifica string quartets. His solo debut CD, including music by Busoni, Copland, Debussy, and Kohs, was released by Harmonia Mundi in 2007.

Soprano **Marjorie Owens** recently completed her last season as a member of the Lyric Opera of Chicago's Ryan Opera Center. In her first year with the Lyric, she covered Liu in *Turandot* and Madame Lidoine in *Dialogues des Carmélites*; last season she sang Annina in *La traviata* and covered Alice in *Falstaff* and Tatyana in *Eugene Onegin*, apart from singing scenes from Barber's *Antony and Cleopatra* with Waukesha Symphony. Other engagements include Giulietta in *Un giorno di regno* and Ariadne in *Ariadne auf Naxos* at Wolf Trap. Current projects include Messiaen's *Poèmes pour Mi* with the University of Chicago, and covers of Leonora in *Il trovatore* and Gerhilde in *Die Walküre* at the Metropolitan Opera. She is a Grand Finals winner of the Metropolitan Opera National Council Auditions. Other awards include a William Matheus Sullivan Grant, and first place in the Fort Worth Marguerite McCammon Competition and the Dallas Opera Guild Career Development Grant for Singers Competition.

Musicologist, pianist, and documentary filmmaker, **Jann Pasler** has published widely on French music and cultural life in Paris in the 19th and 20th centuries, modernism and postmodernism, music in public policy and contemporary American music. Professor of music at the University of California, San Diego, since 1981, she recently published *Writing through Music: Essays on Music, Culture, and Politics* (2008)

and *Composing the Citizen: Music as Public Utility in Third Republic France* (2009). Currently, she is working on a new book, *Music, Race, and Colonialism in France, 1880–1920*. An article that will be part of this book, "The Utility of Musical Instruments in the Racial and Colonial Agendas of Late Nineteenth-Century France," *Journal of the Royal Musical Association* 129, no. 1 (spring 2004), won the Colin Slim award from the American Musicological Society for the best article in 2005 by a senior scholar.

Originally from Springfield, Missouri, **Julia Pilant** has performed with the Metropolitan Opera Orchestra, Orpheus Chamber Orchestra, National Arts Center Orchestra (Canada), American Symphony Orchestra, Milwaukee Symphony, New York City Opera Orchestra, Orchestra of St. Luke's, New Jersey Symphony, and Buffalo Philharmonic. She has also been a participant in the Saito Kinen, Tokyo Opera Nomori, Festival di Due Mondi (Spoleto, Italy), Bard, OK Mozart, and Santa Fe Chamber music festivals. In 1994 Pilant won the American Horn Competition.

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.

Cellist **Raman Ramakrishnan** has given solo recitals in New York and Boston and performed chamber music for Caramoor's "Rising Stars" series and at Alice Tully Hall, Bargemusic, and the Marlboro, Bravo! Vail, Charlottesville, Lincolnshire, Mehli Mehta, and Four Seasons Chamber Music Festivals. He has toured with Musicians from Marlboro and performed frequently with such ensembles as the Metamorphosen Chamber Orchestra, International Sejong Soloists, East Coast Chamber Orchestra, and the contemporary chamber group Proteus. As a member of Yo-Yo Ma's Silk Road Ensemble, he has collaborated with musicians from the Iraqi National Symphony Orchestra and performed in New Delhi and Agra, India, for the Aga Khan Award for Architecture ceremony. He holds a B.A. with honors in physics from Harvard University and an M.A. from The Juilliard School. His principal teachers have been Fred Sherry, Andrés Diaz, and André Emelianoff.

**Alexander Rehdig** is professor of music at Harvard University. He is interested in questions of music and national identity and has published books and articles on numerous figures pertaining to the German musical tradition, most recently in a special issue of *Opera Quarterly* on Schoenberg's *Moses und Aron*, which he guest-edited, and in his book *Music and Monumentality: Commemoration and Wonderment in 19th-Century Germany*, which was published by Oxford University Press this summer. He is the coeditor of *Acta musicologica* (the journal of the International Musicological Society). The recipient of a 2009 Guggenheim Fellowship, he is spending this year at the Freie Universität Berlin, Newhouse Humanities Center at Wellesley College, and Emmanuel College Cambridge, where he will work on a study of acoustics and music aesthetics in the 19th century.

**Jennifer Rivera** has been earning recognition as a superb lyric mezzo-soprano in both the United States and abroad. While still a student at Juilliard, she was invited to join the roster of the New York City Opera,

where she sang Cherubino in *Le nozze di Figaro*, Rosina in *Il barbiere di Siviglia*, Lazuli in *Létoile*, Hansel in *Hansel and Gretel*, and Nerone in *Agrippina*, among others. Recent engagements include her European debut as Sesto in *La clemenza di Tito* with Teatro Regio di Torino, conducted by Roberto Abaddo, and performances with Opera Pacific, Opera Tampa, Florida Grand Opera, and Washington Concert Opera. She also appeared with the American Symphony Orchestra singing Varese's *Offrandes*. Next season will see her French debut as Cecilio in *Lucio Silla* with Opera Nantes. Other upcoming engagements include her debut with Opera Liege in Belgium as Cherubino and her return to Portland Opera for Rosina and Hansel.

American bass-baritone **Julien Robbins** has sung more than 50 roles at the Metropolitan Opera in 24 consecutive seasons since his 1979 debut. Internationally, he has appeared in productions of *Don Giovanni*, *Le nozze di Figaro*, *La bohème*, *Aida*, *Carmen*, *Il barbiere di Siviglia*, *Otello*, and *Un ballo in maschera* with such companies as Milan's Teatro alla Scala, Berlin's Deutsche Oper, Hamburg Staatsoper, the Lisbon Opera, L'Opera de Nice, and Opera de Monte Carlo, and at the Glyndebourne Festival. A frequent guest of such companies as San Francisco Opera, Lyric Opera of Chicago, Florida Grand Opera, Washington Opera, Los Angeles Opera, and Santa Fe Opera, he has made concert appearances with Opera Orchestra of New York, Boston Symphony (James Levine conducting), Israel Philharmonic, and at Lincoln Center's Mostly Mozart Festival, among others. Robbins has recorded the Beethoven *Choral Fantasy* with Telarc, *La traviata* with Deutsche Grammophon, and *Salome* for Sony Classical.

**Paul Lawrence Rose** is Mitrani Professor of European History and Jewish Studies and director of the Center for Research on Anti-Semitism at Pennsylvania State University. He holds degrees from Oxford and the Sorbonne; is a fellow of the Royal Historical Society and member of the Institute for Advanced Study, Princeton; and has taught in universities in Britain, Australia, Israel, Canada, and the United States. His books include *Wagner: Race and Revolution* (Yale) and *German Question/Jewish Question: Revolutionary Antisemitism in Germany from Kant to Wagner* (Princeton). His most recent essay on Wagner, "Anti-Semitism in Music: Problems of Wagner, Antisemitism and the Holocaust," was published in *Richard Wagner for the New Millennium* (2007). He is currently working on a book analyzing the nature of the musical anti-Semitism in Wagner's operas. He was a participant in two conferences on Wagner and the Jews, at Bayreuth in 1998 and Schloss Elmau in 1999.

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.

Violinist **Laurie Smukler** is active as a soloist and recitalist. Last season, her performances of the complete Brahms Sonatas were highly regarded and are soon to be recorded. She performs regularly with the Festival Chamber Music Society at Merkin Hall, DaCamera of Houston, Bard Festival String Quartet, and on the Collection in Concert series at

the Pierpont Morgan Library. She teaches at the Conservatory of Music at Purchase College, Manhattan School of Music, Mannes College of Music, and The Conservatory of Music at Bard College. She also teaches and performs at the Kneisel Hall Festival in Blue Hill, Maine, and has performed at festivals across the country. The founding first violinist of the Mendelssohn String Quartet, she has collaborated with many of the great artists of our time, including Rudolf Serkin, Richard Goode, and Dawn Upshaw, and has premiered works by many composers including Ned Rorem, Morton Subotnik, and Shulamit Ran.

Cellist **Jonathan Spitz** has participated in the Bard Music Festival since its inception as a member of the festival's resident orchestra. He is a member of the Orpheus Chamber Orchestra and principal cellist of the New Jersey Symphony and the American Ballet Theater orchestra. He serves as instructor of cello at the Mason Gross School of the Arts at Rutgers University and will be featured next season in performances of the Schumann Cello Concerto with the New Jersey Symphony.

**Carol Kahn Strauss** has been executive director of the Leo Baeck Institute in New York since 1994. The Institute is a research library and archive that documents the history and culture of German-speaking Jewry. Strauss holds a bachelor's degree in political science from Columbia University and a master's degree in international relations from Hunter College. Before her position with the Institute, she worked as a senior editor at the 20th Century Fund in New York, as well as at the Hudson Institute, a think tank headed by Herman Kahn. She was vice-president of the American Federation of Jews from Central Europe and past president of the Congregation Habonim in New York City. In 2005, Strauss was honored with the Order of Merit, The Cross of Merit, First Class, of the Federal Republic of Germany, and in 2009 she received the Ellis Island Medal of Honor.

Violinist **Patricia Sunwoo**, winner of the 1998 Naumburg Award as a member of the Whitman String Quartet, has performed across the United States and Europe to critical acclaim. She served on the faculty at Binghamton University for five years, and is currently a member of the Rochester Philharmonic Orchestra and Bard Festival String Quartet. She also directs the Chamber Music Connection program at the Hochstein School of Music and Dance. The rest of her time is spent with her husband, violinist David Brickman, enjoying their daughters, Claire and Lillian.

**R. Larry Todd** is the author of *Mendelssohn: A Life in Music*, named best biography of 2003 by the Association of American Publishers (a German translation, *Felix Mendelssohn Bartholdy: Sein Leben, seine Musik*, was recently published). Arts & Sciences Professor of Music at Duke University, Todd has published widely on 19th-century music with a focus on Mendelssohn and his sister, Fanny Hensel, as well as essays on Haydn, Robert and Clara Schumann, Liszt, Brahms, Richard Strauss, and Webern; a volume of his collected Mendelssohn essays recently appeared. He is a former fellow of the John Hope Franklin Humanities Institute and recipient of fellowships from the Guggenheim Foundation and National Humanities Center. His new biography of Hensel, titled *Fanny Hensel, the Other Mendelssohn*, will appear later this year. He serves as general editor of both the Routledge Studies in Musical Genres and the Master Musician Series for Oxford University Press.

**Marina van Zuylen** is professor of French and comparative literature at Bard College. She is the author of two books: *Difficulty as an Aesthetic*

*Principle and Monomania: The Flight from Everyday Life in Literature and Art.* She has published articles on aesthetics, literature and medicine, and philosophy and literature, and is currently writing a book about the relationship between conversation, idleness, and work ethic in the Franco-American imagination. She has previously taught at Harvard, Columbia, and Princeton Universities, and the University of Paris VII.

Pianist **Pei-Yao Wang** made her official orchestral debut with the Taipei Symphony Orchestra at age 8 and has since performed as soloist with the Stamford Symphony, Orlando Symphony, and Taipei Philharmonic. She has performed throughout the United States, Canada, Europe, and Asia. As a chamber musician, she has collaborated with members of the Guarneri, Orion, Chicago, Mendelssohn, and Miro quartets, and has performed with other distinguished artists such as Claude Frank, Hilary Hahn, and Mitsuko Uchida. She is regularly invited to perform at festivals, including Marlboro, Caramoor, Chamber Music North West, La Jolla, Ravinia, and Bridgehampton in New York. During the 2002–04 season, Wang was a member of Chamber Music Society Two at Lincoln Center. She studied at Curtis Institute of Music, where she worked with Seymour Lipkin and Gary Graffman, and received her M.Music degree from Yale University. She is a graduate of the Metropolitan Opera's Lindemann Young Artists Program.

A member of the Metropolitan Opera Orchestra, violist **Ira Weller** is highly regarded as a soloist and chamber musician. In addition to performances with the Purchase Conservatory String Quartet, he plays regularly with the Festival Chamber Players in Merkin Hall, in the Collection in Concert series at Pierpont Morgan Library, and with the Bard Festival String Quartet. A regular guest at Kneisel Hall in Blue Hill, Maine, Weller has also been an invited artist with Bargemusic, Santa Fe Chamber Music Festival, New York Chamber Soloists, Music from Marlboro, and Chamber Music Northwest. He has collaborated with many distinguished artists, including James Levine, Dawn Upshaw, Janos Starker, and Richard Stoltzman, and has premiered works by Ned Rorem, Shulamit Ran, and Ellen Taaffe Zwilich, among others. He is on the viola faculty of the Conservatory of Music at Purchase College, Mannes College of Music, and The Bard College Conservatory of Music.

**Amy Cofield Williamson** has performed to critical acclaim across the United States, Europe, Latin America, and Asia. Recent performances include Violetta with Annapolis Chamber Orchestra and Chorale, a role that marked her debut at Houston Grand Opera, where she covered Renee Fleming. A regional finalist in the Met National Council Auditions in Chicago, she recently debuted with Pro Cantus Lyric Opera in Texas in the role of Mimi. She has also appeared with Fort Worth Opera, Knoxville Opera, Lyric Opera San Antonio, and Teatro Lirico D'Europa, among other companies. She maintains a busy concert schedule and was recently featured as soloist in Mozart's Requiem and in Rutter's *Mass of the Children* at Carnegie Hall. Upcoming performances include her debuts with Opera Camerata of Washington, and with Opera Roanoke in a Shakespeare recital and (in 2010) in the title role of *Lucia di Lammermoor*.

**Scott Williamson** won the 2005 International Opera Singers Competition, held by the Center for Contemporary Opera in New York. A regular guest at the Bard Music Festival since 2006, he recently appeared with the American Symphony Orchestra in Dallapiccola's *Volo di notte*. Upcoming engagements include debuts with the Lake

George Chamber Orchestra, Virginia Symphony, and Maryland's Mousetrap Concert Series. He has appeared with Tulsa Opera, Sarasota Opera, Lake George Opera, Bronx Opera, and Opera Camerata of Washington, and has been an artist and associate conductor with Opera Roanoke since 1998. International stage credits include Iro in Monteverdi's *Il ritorno di Ulisse in Patria* at Shakespeare's Globe Theatre and the Snape Proms, and Agenore in Mozart's *Il re pastore* with New Kent Opera. His performances have been praised by the *New York Times*, *Opera News*, the *Times* of London, and the *Washington Post*. He is artistic director of the Virginia Chorale.

**Richard Wilson** has composed some 80 works in many genres, including opera. He has received an Academy Award in Music, the Hinrichsen Award, Stoeger Prize, Cleveland Arts Prize, and a Guggenheim Fellowship. Recent commissions have come from the Koussevitzky and Fromm Foundations. His orchestral works have been performed by the San Francisco Symphony, London Philharmonic, American Symphony Orchestra, 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.

The **American Symphony Orchestra (ASO)** was founded in 1962 by Leopold Stokowski. Its music director and principal conductor is Leon Botstein. As part of Lincoln Center Presents Great Performers at Avery Fisher Hall, the ASO has pioneered the performance of thematically organized concerts. In addition, the ASO performs in a lecture/concert series 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. Its music education programs are presented at high schools throughout New York, New Jersey, and Long Island. Among the ASO's recent recordings are music by Copland, Sessions, Perle, and Rands (New World Records) and music of Ernst von Dohnányi (Bridge Records). Its recording of Richard Strauss's opera *Die ägyptische Helena*, with Deborah Voigt, and Strauss's *Die Liebe der Danae* were made for Telarc. Other recordings with Leon Botstein include *Franz Schubert: Orchestrated* (Koch International) and, on the Vanguard Classics label, Johannes Brahms's Serenade No. 1 (1860). The ASO inaugurated São Paulo's new concert hall and has made several tours of Asia and Europe. It has performed with the Peer Gynt Theater Company of Norway in Central Park and 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

Wendy Baker  
Carolyn Braden\*  
Judy Cope\*  
Margery Daley  
Michele Eaton\*  
Lori Engle  
Heather Hill++  
Elizabeth Hillebrand  
Amy Justman  
Melissa Kelley  
Jeanmarie Lally  
Julie Morgan  
Beverly Myers\*  
Rachel Rosales  
Rosemarie Serrano\*  
Martha Sullivan\*  
Kathy Theil  
Janine Ulyette\*  
Cynthia Wallace  
Elena Williamson

### Alto

Jane Ann Askins\*  
Melissa Attebury  
Biraj Barkakaty  
Sarah Best  
Sarah Bleasdale++  
Teresa Buchholz  
Emily Eyre  
B. J. Fredricks\*  
Megan Friar  
Katie Geissingner  
Yonah Gershator  
Karen Goldfeder\*  
Nicola James\*  
Denise Kelly\*  
Phyllis Jo Kubey  
Mary Marathe\*  
Tami Petty  
Kirsten Sollek\*  
Nancy Wertsch

### Tenor

John Bernard+  
Richard Byrne\*  
Michael Denos  
Martin Doner  
Neil Farrell  
James Fredericks\*  
Alex Guerrero\*  
Gregory Hostetler+  
John Howell++  
Daniel Kirk-Foster  
Eric Lamp\*  
Mukund Marathe\*  
Drew Martin  
Thomas Mooney  
Isai Jess Munoz  
Timothy O'Connor+  
Douglas Purcell+  
Michael Steinberger\*

### Bass

Daniel Alexander  
Jack Blackhall  
Nicholas Hay  
Steven Hrycelak+  
Tim Krol  
Richard Lippold\*  
Dale Livingston\*  
Lawrence Long+  
David McFerrin  
Steven Moore++  
Neil Netherly\*+  
Bruce Rameker  
Walter Richardson  
Christopher Roselli\*  
Charles Sprawl+  
Kurt Steinhauer\*  
Mark Sullivan  
Scott Wheatley+  
Lewis White

### Choral Conductor

James Bagwell

### Choral Contractor

Nancy Wertsch

### Accompanist

Frank J. Corliss

\* Programs 4 and 12 only

+ Meistersinger, Program 12

++ Program 2

## The Bard College Conservatory Ensemble

### Violin I

Yue Sun  
Sabrina Tabby  
Luosha Fang  
Caitlin Majewski

### Violin II

Jiazhi Wang  
Agnieszka Peszko  
Scott Moore  
Alissa Henrickson\*

### Viola

Leah Gastler  
Xinyi Xu  
Peng Wei

### Cello

Qizhen Liu  
Jia Cao  
Stanley Moore

### Bass

Ryan Kamm\*

### Flute

Fanya Wyrick-Flax

### Oboe

Xuanbo Dong

### Clarinet

Renata Rakova  
Conor Brown

### Bassoon

David Nagy

### Horn

Szilard Molnar  
Levente Varga

### Trumpet

Tamas Palfalvi

### Conductor

Melvin Chen

### Conservatory Manager

Fu-Chen Chan

\* Assistant Artists

## American Symphony Orchestra Leon Botstein, Music Director

### Violin I

Eric Wyrick\*, *Concertmaster*  
Ellen Payne  
Calvin Wiersma  
Laura Hamilton  
Yukie Handa  
Alicia Edelberg  
Patricia Davis  
John Connelly  
Elizabeth Nielsen  
Ashley Horne  
Jennifer Kim  
Browning Cramer  
Ragga Petursdottir  
Ann Labin

### Violin II

Erica Kiesewetter+, *Principal*  
Robert Zubrycki  
Joanna Jenner  
Wende Namkung  
Heidi Stubner  
Yana Goichman  
Mara Milkis  
Ann Gillette  
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Dorothy Han  
David Steinberg

### Viola

Nardo Poy, *Principal*  
Sarah Adams  
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### Cello

Jonathan Spitz, *Principal*  
Susannah Chapman  
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Jordan Frazier, *Principal*  
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Louise Koby  
John Babich  
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Rie Schmidt  
Diva Goodfriend-Koven, *Piccolo*

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Kelly Peral  
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### Clarinet

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Marina Sturm  
Shari Hoffman  
Amy Zoloto, *Bass clarinet*

### Bassoon

Charles McCracken, *Principal*  
Maureen Streng  
Gili Sharett  
Gilbert Dejean, *Contrabassoon*

### Horn

Jeffrey Lang, *Principal*  
Zohar Schondorf\*\*  
Chad Yarbrough  
Julia Pilant  
Kyle Hoyt  
Anthony Cecere  
Sarah Cyrus  
William DeVos  
Adam Krauthamer  
Ronald Sell, *Assistant*

### Trumpet

Carl Albach, *Principal*  
John Dent  
John Sheppard  
Gareth Flowers  
Dominic Derasse  
Thomas Hoyt

### Trombone

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Kenneth Finn  
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Tom Hutchinson  
David Read

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Kyle Turner, *Principal*

### Timpani

Benjamin Herman, *Principal*

### Percussion

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+ *Concertmaster, American Symphony Orchestra*

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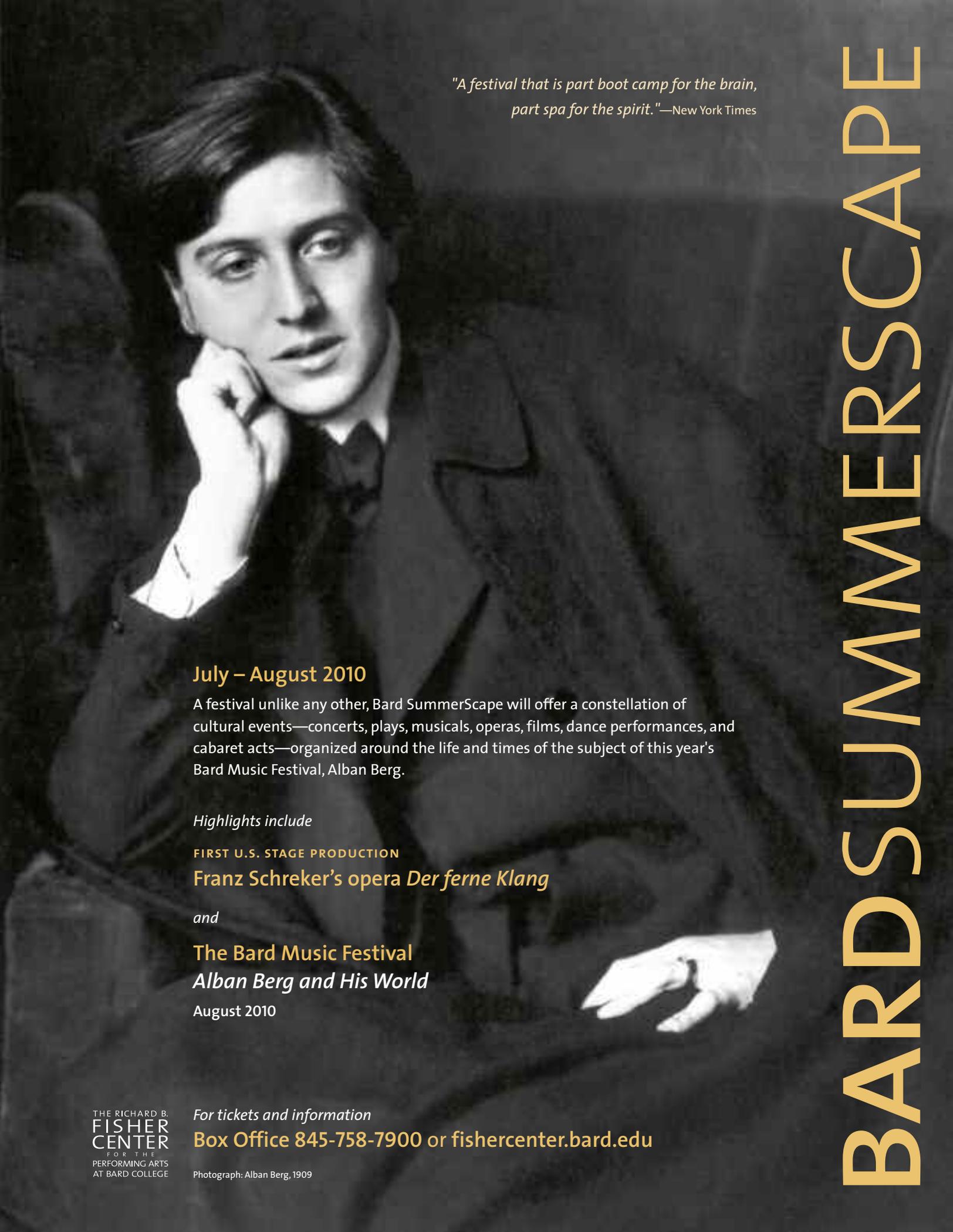
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Inside back cover: Alban Berg, Austria, January 1, 1909. Photograph by d'Ora. Hulton Archive. Imagno/Getty Images.

Back cover: *Back row*: Blandine von Bülow, Heinrich von Stein, Cosima Wagner, Richard Wagner. *Front row*: Isolde, Daniela von Bülow, Eva Wagner, Siegfried Wager, and Paul von Jaukovsky. Wahnfried, August 1881. From *Wagners Welten*, edited by Jürgen Kolbe for Münchner Stadtmuseum. Edition Minerva, 2003.



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AT BARD COLLEGE

Photograph: Alban Berg, 1909

# BARD SUMMERSCAPE



Wahnfried, August 1881 (*back row*): Blandine von Bülow, Heinrich von Stein, Cosima Wagner, Richard Wagner;  
(*front row*) Isolde Wagner, Daniela von Bülow, Eva Wagner, Siegfried Wagner, Paul von Joukovsky