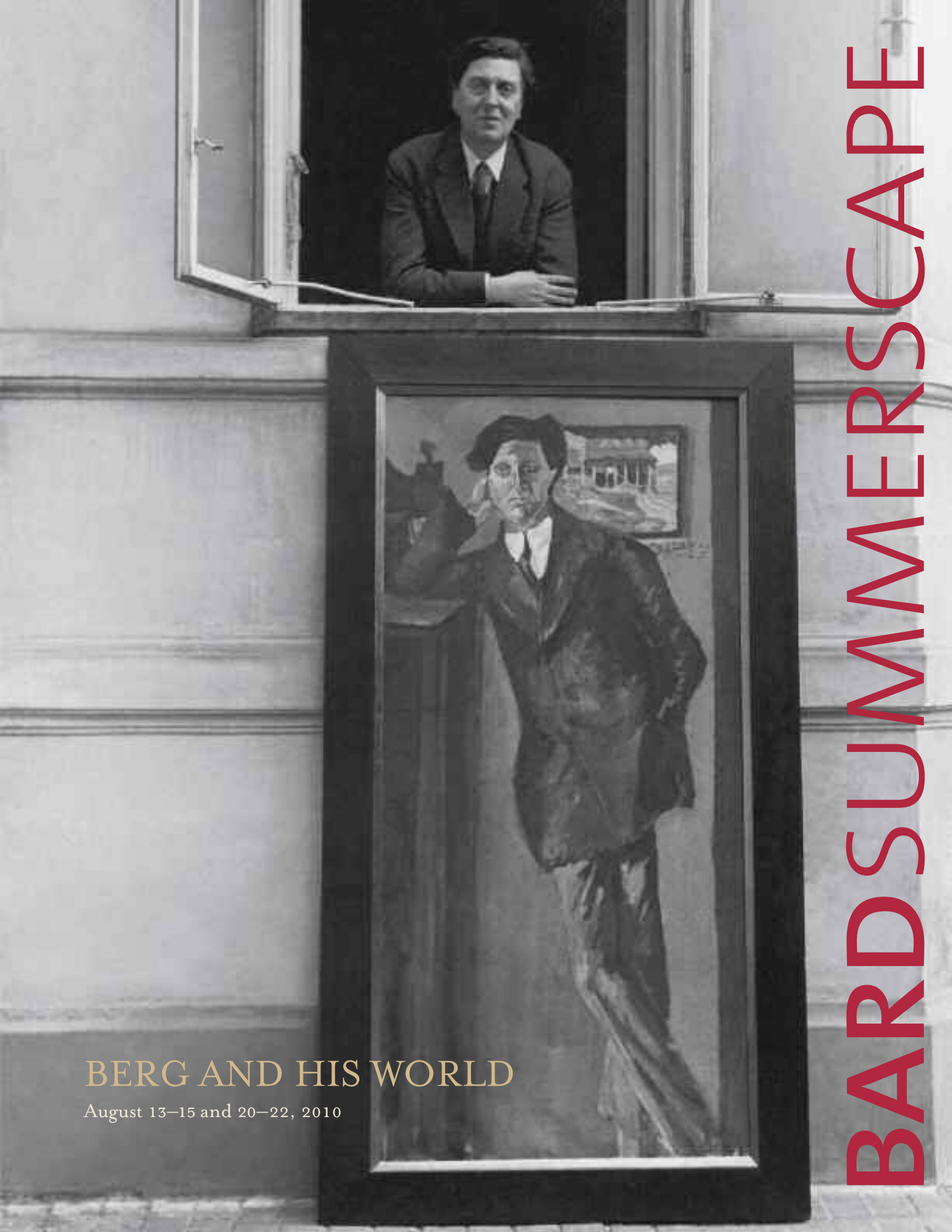

BARD SUMMERSCAPE

BERG AND HIS WORLD

August 13–15 and 20–22, 2010

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—Leon Botstein, President of Bard College

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BARD MUSIC FESTIVAL
REDISCOVERIES

BERG AND HIS WORLD

August 13–15 and 20–22, 2010

Leon Botstein, Christopher H. Gibbs, and **Robert Martin**, Artistic Directors
Christopher Hailey, Scholar in Residence 2010
Irene Zedlacher, Executive Director
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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, Prokofiev, and Wagner. The 2011 festival will be devoted to Jean Sibelius and 2012 will see the exploration of the life and work of Camille Saint-Saëns.

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

The publication of the Bard Music Festival 2010 program book was made possible by a gift from Helen and Roger E. 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 Alban Berg with his portrait by Arnold Schoenberg, 1920

Alban Berg,
Arnold Schoenberg, ca. 1910

A COMPOSER WHO MARRIED THE ROMANTIC TO THE MODERN

This year's Bard Music Festival begins with a thought experiment: What would Viennese musical modernism look like if Alban Berg, rather than Arnold Schoenberg, were taken to be its central protagonist? This is not to argue that Berg's historical significance surpasses that of his teacher or, for that matter, his idol, Gustav Mahler. Rather, it suggests that Berg's music offers the most compelling synthesis of intellectual rigor and sensual appeal that form the distinctive poles of Viennese musical culture—between the classical inheritance of Beethoven and Brahms and the lyric spontaneity of Schubert or Johann Strauss II. With its Janus-like aspect, Berg's music straddles this divide in a way that redefines such terms as "new," "modern," and "progressive" within a specifically Viennese context. It is a synthesis that not only accords Berg's music emblematic status, but also offers the widest aperture for taking in the full spectrum of musical and cultural responses to modernity by Viennese composers both tonal and atonal, both within and far removed from Schoenberg's circle. And it is only against this broader backdrop that the distinctive features of Berg's own creative personality begin to emerge.

Viennese musical modernism was populated by outsiders: the Jew, the autodidact, the scrappy climber from the social and economic margins. Schoenberg was all of these, and in one sense or another, much the same might be said of Mahler, Alexander Zemlinsky, Josef Matthias Hauer, Franz Schreker, Karl Weigl, and Ernst Toch. Even Anton Webern, though born in Vienna, was an emigrant from the provinces, as were Joseph Marx and Franz Schmidt. What sets Berg apart is the degree to which he was none of these things. A lifelong resident of Vienna, where he was born and bred, Berg was an insider who enjoyed the kind of material, educational, cultural, and social advantages that accrue to a native. Native, that is, in the sense that his participation in the city's cultural discourse was more a matter of entitlement than aspiration or a path to assimilation. He could rail against the city—a contempt that was de rigueur for those who loved her most—but Vienna, loved or hated, remained the fulcrum for a series of concentric circles that radiated out from its central district to the outlying suburbs and the countryside beyond—to Hietzing, where Berg made his home, and the mountains and lakes of Styria and Carinthia, where he vacationed since his childhood.

As a musician, Berg was certainly no prodigy. He enjoyed a routine musical education, but was not a product of the conservatory, or a veteran from the trenches of the opera house, or a denizen of that shadowy world of publishing house hackwork. Music was not his profession but an avocation. He acquired his thorough technical grounding through private instruction, as befits the amateur, but Schoenberg instilled in him a discipline and moral purpose that transformed a dreamy dabbler into an impassioned and dedicated seeker of compositional truth.

The special chemistry between Berg and Schoenberg was a chemistry of opposites that reflects a larger pattern in which Berg sought out in others the qualities he lacked: the messianic drive of Schoenberg and Mahler, the polemical fury and critical acuity of Karl Kraus and Adolf Loos, the naïve vulnerability of Peter Altenberg. These five men, outsiders all, were identified by Berg's friend and chronicler Soma Morgenstern as the composer's household gods. But Schoenberg did not remake Berg; rather, he disrupted his natural facility and encouraged his preexistent capacity for slow and methodical work that sent him ever deeper into his core—what he was before and remained in spite of Schoenberg. This included above all a lyric sensibility and a flare for drama that brought

him closer to opera composers like Schreker, Zemlinsky, and Korngold than Berg was willing to admit—not least in a shared obsession with themes of sexual fantasy and social morality.

Berg's special place in Viennese music also has to do with the stability of his musical personality. He was a creature of insular habit, remarkably resistant to changing fashion and evolving perspectives, which he might accommodate but never fully embrace. Whereas Schoenberg and Schreker left Vienna for Berlin and were transformed by its invigorating atmosphere, Berg remained doggedly loyal to the world of his adolescence, to the increasingly musty air of turn-of-the-century preoccupations. Not that he closed himself off from his times. He had a passion for technology and gadgetry, followed sports and film with avid interest, kept abreast of social and political events, and was decidedly broad-minded in questions of sexual preference and identity. But tucked away on the upper shelves of his mental library were precious relics of a prewar era, including a Romantic's worship of nature, fixed beliefs about gender differences, and a persistent obsession with secret programs, numerological symbolism, and the occult.

Wedding of Alban and Helene Berg, May 8, 1911

Berg's graciousness, his capacity for friendship and for seeming to be all things to all people, was a Viennese social ideal, born perhaps of centuries of diplomacy as befits the capital of a multicultural, polyglot empire. His politics were malleable, capable of adapting both to the socialist Red Vienna of the 1920s and the Austro-fascism of the 1930s, and although he was surrounded by Jewish friends and colleagues, he made no objection to the casual anti-Semitism typical of his background and class. This adaptability served him well in the cultural politics of Vienna, but it also endeared him to those he encountered in the travels that ensued after the great success of *Wozzeck* in 1925.

Berg was already 40 when the opera's Berlin premiere catapulted him to international celebrity. That premiere not only led to increased travel, but also to responsibilities as a respected juror for international music festivals such as the Allgemeine Deutsche Musikverein and the International Society for Contemporary Music. Here he developed cordial and productive working relationships with composers and conductors of the most varied nationalities and backgrounds. His correspondence swelled as he was inundated by cards and letters from performers, would-be students, and autograph seekers from around Europe and the Americas. In his Hietzing apartment he played host to admirers from abroad that included the American composer Ruth Crawford.

The period of Berg's greatest success, roughly 1925 through 1932, was the era of Neoclassicism, *Neue Sachlichkeit* (New Objectivity), jazz, and the *Zeitoper*. Berg led no musical fashion, as did, say, Stravinsky, Hindemith, Krenek, or Weill; but rather, his music proved a gently insistent presence, which, through unquestioned integrity and quality, complexity, and rich, saturated detail, asserted its right of being. This was music that suggested the possibility of a continuum from the past to the future, music that was deferential in the company of the classics and reassuring in tandem with the radical experiment. It was comfortingly familiar, even Romantic in its texture, expressive gestures, and formal design, but with a decidedly advanced harmonic language that was the badge of its modernity and an inoculation against the charge that its Romanticism represented regressive

Hand-colored lantern slide of the Vienna Court Opera House, ca. 1910

nostalgia. And yet nostalgia was and remains a central ingredient of Berg's appeal, as it is for Mahler or for that matter Korngold. Contemporary critics seldom dwelt upon Berg's pervasive tonal references, but this link to the past was appreciated and smoothed his way into the repertoire. By the time of his death in 1935, *Wozzeck*, the *Lyric Suite*, the Piano Sonata, and the String Quartet had acquired their status as 20th-century classics, a status soon conferred upon the Violin Concerto and *Lulu* Suite, as well—success Berg's colleagues and contemporaries could only envy.

Berg's oeuvre is small, and all his mature published works are programmed over the course of these two weekends—the operas being represented by the concert suites prepared by the composer. This makes it possible to test the festival's premise by placing Berg's music in the varied contexts of its time, from turn-of-the-century Vienna to the international new music scene of the 1930s. There are mentors here, as well as the idols of his youth, including the popular idioms he so dearly loved; Viennese contemporaries, students, and protégés, as well as music from America and all corners of Europe, representing the kind of mix he helped program in Schoenberg's Society for Private Musical Performances and the interwar new music festivals that took their inspiration from its example.

Berg never really left Vienna, but his music has traveled widely and well. One cannot say that its influence shaped the course of music history, though composers like George Perle have drawn productive and far-reaching consequences from Berg's innovative use of serial methods. But after Mahler there is no 20th-century Viennese composer whose music is better known and loved than that of Alban Berg. What is more, it is music that opens on to a spectrum of topics and styles that challenges the narrow rigidity of dogmatic modernism. Finally, at a century's remove, Berg's capacity to write music that is at once technically challenging yet compelling in its surface beauty, layered in its complexity yet emotionally accessible, remains an enduring ideal for the composers of today.

—Christopher Hailey, Bard Music Festival Scholar in Residence 2010

SELECTIVE CHRONOLOGY

1885 **Alban Maria Johannes Berg born on February 9 in Vienna, the third of four children and youngest son born to Johanna (née Braun) and Conrad Berg, owner of a thriving export business**
Johann Strauss II's *Der Zigeunerbaron* premieres

1890 Otto von Bismarck resigns as German chancellor; Egon Schiele, Franz Werfel, Fritz Lang are born; premiere of Henrik Ibsen's *Hedda Gabler*

1895 Premiere of Frank Wedekind's *Der Erdgeist*; the brothers Lumière introduce the "cinematographe" in Paris and the brothers Skladanwsky demonstrate their "bioskop" in Berlin

1896 Premiere of Giacomo Puccini's *La bohème*; Anton Bruckner dies

1897 Johannes Brahms dies; Gustav Mahler becomes director of the Vienna Court Opera; a group of young, avant-garde artists around Gustav Klimt found the Secession, a collective whose motto, "To the Age Its Art, to Art Its Freedom," is inscribed in the Secession building designed by Josef Maria Olbrich

1898 Empress Elisabeth I of Austria is assassinated; Marie and Pierre Curie discover radium

1899 Johann Strauss II dies; Karl Kraus founds *Die Fackel* (The Torch), a journal dedicated to fighting the "Verlotterung" (destruction) of language, culture, and society

1900 **Father dies; begins to suffer asthmatic problems—first attack on July 23 (the number 23 becomes his "fateful number")—that will plague him for the rest of his life**
Friedrich Nietzsche dies; Sigmund Freud publishes *The Interpretation of Dreams*; Klimt wins the grand prize at the World Fair in Paris for his painting *Philosophy*; German physicist Max Planck formulates quantum theory

1901 **Attends the Vienna premiere of Mahler's *Das klagende Lied***
Queen Victoria dies; Theodore Roosevelt becomes president of the United States following the assassination of William McKinley; Universal Edition, a leading music publishing house, founded in Vienna; premiere of Richard Strauss's opera *Feuersnot* and August Strindberg's drama *Totentanz*; Friedrich Ratzel writes *Lebensraum*

1903 **Fails the Matura (secondary-education final exams) and falls into a depression; Maria Scheuchl, a kitchen-maid at the Berg family's summer estate by the Ossiachersee in Carinthia, gives birth to his daughter, Albine, who is placed in a state orphanage**
Marie Curie receives Nobel Prize; first flight of the Wright brothers; Arnold Schoenberg's *Verklärte Nacht* premieres in Vienna; Hugo Wolf dies; Joseph Conrad publishes *Heart of Darkness*; Arthur Schnitzler's *Reigen* published in Vienna and Leipzig

1904 **Passes the Matura, begins practical training in accounting in the "Statthalterei" in Lower Austria; attends lectures in law and musicology at the University of Vienna; begins studies with Schoenberg, along with Anton Webern**
Japan declares war on Russia; Kaiser Wilhelm II of Germany becomes the first person to make a sound recording of a political document, using Thomas Edison's cylinder; construction begins on Panama Canal; Antonín Dvořák dies

1905 **Attends the first Vienna production of Wedekind's second *Lulu* play, *Die Büchse der Pandora*, which is introduced by a lecture by Karl Kraus**
Albert Einstein publishes *Special Theory of Relativity*; a group of early Expressionist painters and printmakers known as Die Brücke (The Bridge) is founded in Dresden and Berlin (members include Ernst Ludwig Kirchner, Erich Heckel, and Emil Nolde); premieres of Richard Strauss's *Salome* and Claude Debussy's *La mer*

1906 **Johanna Berg inherits property which allows Berg to devote himself entirely to music; attends Austrian premiere of Strauss's *Salome* in Graz; meets Helene Nahowski, rumored to be the illegitimate daughter of Emperor Franz Joseph**
Albert Dreyfus found innocent of the treason charges against him; first public European airplane flight by Alberto Santos-Dumont; Finland gives women the right to vote; Schoenberg composes his Chamber Symphony, Op. 9; Ibsen dies; Dmitrii Shostakovich born


Alban, Charly, and Smaragda Berg


Johann Strauss II, Franz von Lenbach, 1895


Frank Wedekind, ca. 1905

Le sacre de printemps by Ballets Russes, 1913

Austrian Crown Prince Franz Ferdinand and his wife Sophie in Sarajevo, moments before their assassination, 1914

Adolf Loos (*left*) and Peter Altenberg, 1918

1907 **First public performances of works from his student days with Schoenberg; first setting of Theodor Storm's poem "Schliesse mir die Augen beide" (Close Both My Eyes), dedicated to Helene Nahowski**

Construction of Palais Stoclet in Brussels, designed by Josef Hoffmann according to the *Gesamtkunstwerk* concept, is completed, with furnishings designed by the architect and murals by Klimt; Mahler resigns from the opera and leaves Vienna for New York; Edvard Grieg dies

1908 **Completes Piano Sonata, Op. 1; begins String Quartet, Op. 3**

Viennese architect Adolf Loos publishes *Ornament and Crime*, a manifesto denouncing decorative traditional architecture; premieres of Schoenberg's String Quartet No. 2 and Oscar Straus's *Der tapfere Soldat* (The Chocolate Soldier)

1909 **Composes Four Songs, Op. 2**

Louis Bleriot crosses the English Channel by plane; Robert Peary reaches the North Pole; Schoenberg completes *Book of the Hanging Gardens*; Strauss's *Elektra* premieres; Marcel Proust begins *In Search of Lost Time*

1910 **Begins work on a four-hand arrangement of Mahler's Eighth Symphony for Universal Edition; completes String Quartet, Op. 3**

Arrival of the German gunboat *Panther* in Agadir, Morocco, creates an international crisis; the National Association for the Advancement of Colored People is founded in New York; Igor Stravinsky composes *L'oiseau de feu*; Schiele paints *Selbstportrait schreiend*; Britain's Edward VII dies

1911 **Marries Helene Nahowski on May 8; they move to an apartment at Trauttmansdorffgasse 27 in Vienna's 13th district in the fall; prepares piano reductions of Schoenberg's *Gurrelieder* and Schreker's opera *Der ferne Klang* (The Distant Sound) for Universal Edition; world premieres of Piano Sonata, Op. 1, and String Quartet, Op. 3**

Schoenberg moves to Berlin, where he completes *Harmonielehre*; Mahler dies and is buried in Vienna (his *Lied von der Erde* premieres in Munich later in the year); the Blaue Reiter (Blue Rider) group of avant-garde artists is founded in Munich (members include Wassily Kandinsky, Franz Marc, Paul Klee, and August Macke)

1912 **Attends first performance of Mahler's Ninth Symphony; composes *Five Songs on Picture Postcard Texts by Peter Altenberg*, Op. 4**

RMS *Titanic* sinks; China becomes a republic; Franz Kafka's *The Judgment* published; premieres of Schoenberg's *Pierrot luniere* and Schreker's opera *Der ferne Klang*; Georges Braque begins to experiement with collage; Strindberg dies

1913 **"Skandalkonzert" on March 31: a concert at the Grosse Musikvereinssaal, conducted by Schoenberg, with a program including two of Berg's *Altenberg Songs*, is interrupted by protests from the audience and police intervention; begins work on Four Pieces for Clarinet and Piano, Op. 5; writes analysis of Schoenberg's *Gurrelieder***

Physicist Hans Geiger develops the geiger counter; Igor Sikorsky builds first multimotored aircraft; premiere of Stravinsky's *Le sacre de printemps* by Ballets Russes causes a scandal in Paris on May 29; Schoenberg's *Gurrelieder* premiered by Schreker; Mohandas Gandhi is jailed after leading a protest march in South Africa

1914 **Attends a performance of Georg Büchner's play *Woyzeck* and decides to use material for an opera; completes Three Orchestral Pieces, Op. 6, dedicated to Schoenberg**

Assassination of Austrian Crown Prince Franz Ferdinand in Sarajevo, Bosnia; World War I begins; first successful blood transfusion in Belgium; poet Georg Trakl dies

1915 **Rift with Schoenberg; called to serve in the Austrian Army but poor health results in transfer to guard duty and eventually to an office job in the War Ministry**

RMS *Lusitania* sunk by German torpedos; Italy declares war on Austria-Hungary and the Ottoman Empire; D. W. Griffith releases *The Birth of a Nation*; Aleksandr Skryabin dies

1916 Emperor Franz Joseph I of Austria dies; Battle of Verdun (February–December), the bloodiest and most devastating battle of World War I; Dada movement begins in Zurich at the Cabaret Voltaire

1917 Russian revolution and abdication of Tsar Nicholas II; United States declares war on Germany

1918 **Becomes rehearsal coach for Schoenberg's newly founded Society for Private Musical Performances; leaves War Ministry**
Abdication of Kaiser Wilhelm II and Emperor Karl of Austria end World War I; dissolution of the Habsburg Empire; global influenza epidemic; Wedekind and Klimt die; Sergey Prokofiev's *Classical Symphony*

1919 **Premiere of Four Pieces for Clarinet and Piano, Op. 5**
Establishment of Weimar Republic in Germany; election of constituent assembly in Austria, with socialist Karl Renner the first chancellor (resigns 1920); two British scientific expeditions confirm Albert Einstein's theory of relativity; Constantin Brancusi sculpts *Bird in Space*; Renoir dies

1920 Austria becomes member of League of Nations, established in Paris as a result of the Treaty of Versailles; Ludwig Wittgenstein publishes *Tractatus logico-philosophicus*; premiere of Maurice Ravel's *La valse*; Hugo von Hofmannsthal and Max Reinhardt found the Salzburg Festival for music and drama; Schoenberg paints portrait of Berg

1921 **Death of his brother Hermann; completes *Wozzeck* and dedicates it to Alma Mahler-Werfel; Society for Private Musical Performances is suspended due to lack of funds**
Swiss psychiatrist Hermann Rorschach devises the "inkblot" test; astronomer Max Wolf shows structure of the Milky Way for the first time; Adolf Hitler becomes Führer of Nazi Party

1922 **Illegitimate daughter Albine Scheuchl marries**
Naum Gabo brings Constructivism to Germany; publication of James Joyce's *Ulysses*, T. S. Eliot's *The Wasteland*, and Herman Hesse's *Siddhartha*; the Permanent Court of International Justice opens at The Hague

1924 **Hermann Scherchen conducts first performance of Three Fragments from *Wozzeck* in Frankfurt; essay "Why is Schoenberg's Music Difficult to Understand?" published in *Musikblätter des Anbruch*; receives music award from the City of Vienna for *Wozzeck***
Thomas Mann publishes *The Magic Mountain*; Jean Sibelius completes Seventh Symphony; Alexander Zemlinsky's *Lyric Symphony* premieres in Prague; Kafka, Puccini, Ferruccio Busoni, and Gabriel Fauré die; Juilliard School opens in New York

1925 ***Wozzeck* premieres in Berlin; completes *Kammerkonzert* for piano, violin, and 13 wind instruments; tentative experiments with serialism; begins second setting of "Schliesse mir die Augen beide," this time strictly following Schoenberg's twelve-tone method; visits Prague for a festival of modern music featuring his work and there meets Hanna Fuchs-Robettin, with whom he allegedly has an affair**
Kafka's *The Trial* published; Otto Dix, George Grosz, and other exponents of *Neue Sachlichkeit* exhibit paintings at the Mannheim Kunsthalle; Mussolini assumes dictatorial powers over Italy; Hitler publishes *Mein Kampf*

1926 **Finishes *Lyric Suite*, a string quartet in which he encodes a "secret dedication" to Hanna Fuchs-Robettin, though the piece is publicly dedicated to Zemlinsky, whose *Lyric Symphony* Berg quotes; death of his mother, Johanna Berg**
Weimar Republic joins the League of Nations; Robert Goddard fires first liquid-fuel rocket; premieres of Puccini's *Turandot*, Béla Bartok's ballet *Miraculous Mandarin*, and Fritz Lang's film *Metropolis*; Kafka's *The Castle* is published

1927 ***Lyric Suite* premiered by the Kolisch Quartet in Vienna in January; *Kammerkonzert* is given premiere in Berlin in March**
Martin Heidegger publishes *Sein und Zeit* (Being and Time); Nazi ideologist Alfred Rosenberg founds the Kampfbund für Deutsche Kultur (Militant League for German Culture) to purge the arts of "corrupt" elements; premiere of Ernst Krenek's *Jonny spielt auf*

1928 **Abandons opera plan based on Gerhart Hauptmann's play, *Und Pippa tanzt*, and begins adapting Wedekind's dramas *Erdgeist* and *Die Büchse der Pandora* for his second opera, *Lulu*; *Sieben frühe Lieder* (Seven Early Songs) premieres**
Alexander Fleming discovers penicillin; Leon Trotsky is exiled; Joseph Stalin launches the first Five-Year Plan; premiere of Kurt Weill's *Dreigroschenoper*


Hanna Fuchs-Robettin


Karl Kraus, Oskar Kokoschka, 1925

Poster for *Der blaue Engel*, 1930

Helene Berg, Alma Mahler-Werfel, Franz Werfel, and Alban Berg, ca. 1930

The Berg memorial issue of *23*, 1936

Hitler arriving in Vienna, March 14, 1938

1929 **Composition of the concert aria *Der Wein*, with a text by Charles Baudelaire translated by Stefan George, for soprano Ruzena Herlinger**

Frankfurt city council establishes a concentration camp for Gypsies; Richard Byrd and Bernt Balchen make first flight over the South Pole, skull of Peking Man is found in China; Wall Street crash ushers in worldwide Great Depression; Hugo von Hofmannsthal dies

1930 ***Wozzeck* performed at the Vienna State Opera; becomes member of the Prussian Academy of Arts**

Premiere of *Der blaue Engel*, starring Marlene Dietrich and directed by Josef von Sternberg

1931 Austria enters customs union with Germany; collapse of Austrian Credit-Anstalt; attempted coup of fascist Heimwehr in province of Styria; Edgard Varèse's *Ionisation*; premieres of Lang's first sound film, *M*, and Charlie Chaplin's *City Lights*; Salvador Dali paints *The Persistence of Memory*

1932 **Buys retreat at Velden in Carinthia**

New Austrian government under Engelbert Dollfuss, a Christian Socialist; Franklin D. Roosevelt elected president of the United States; *23: Eine Wiener Musikzeitschrift* founded by Willi Reich, a Berg student; Joseph Cornell exhibits his first boxes containing found objects; Aldous Huxley publishes *Brave New World*

1933 ***Wozzeck* given American premiere on March 19; fewer performances of his works; financial situation worsens**

Hitler named Chancellor of Germany; assumes dictatorial power; growing antigovernmental agitation in Austria; Dollfuss suspends parliament; Nazi riots in Vienna; Fascist party forbidden in Austria; the Nobel Prize for physics is awarded to the Swiss-English Paul Dirac and the Austrian Erwin Schrödinger for the discovery of new forms of atomic energy

1934 **World premiere, in Berlin, of the symphonic pieces from *Lulu* under direction of Erich Kleiber, meets with riotous enthusiasm from the audience and angry protests by the national press; Schoenberg arranges for purchase of the *Wozzeck* autograph score by Library of Congress to help Berg financially**

Destruction of Socialist Party in Austria; all parties except Dollfuss's Fatherland Front dissolved; establishment of a dictatorship under Dollfuss with a cabinet along Fascist lines; Dollfuss is killed during Nazi coup on July 25; Kurt Schuschnigg forms new cabinet; Schreker dies

1935 **Breaks from orchestrating *Lulu* to compose a violin concerto, commissioned by Louis Krasner, which he dedicates to Manon Gropius, daughter of Alma Mahler, who died of polio that year at age 18; dies from blood poisoning, the result of an insect bite, on December 24**

Hitler creates the Luftwaffe; Italian troops invade Ethiopia; U.S. Sen. Huey P. Long assassinated; Clifford Odet's *Waiting for Lefty* opens at New York's Civic Repertory Theater

1936 **World premiere of the Violin Concerto conducted by Hermann Scherchen in Barcelona**

International Brigade rallies to the Spanish Loyalist cause; Walter Benjamin writes "The Work of Art in the Age of Mechanical Reproduction"; Karl Kraus dies; Nuremburg Laws, excluding German Jews from citizenship, go into effect

1937 **World premiere, in Zurich, of the incomplete *Lulu*; publication of Willie Reich's *Alban Berg*, a memoir that includes Berg's own writings as well as contributions by Theodor Adorno and Ernst Krenek**

Hindenburg disaster; Germans participate in the bombing of the Basque town of Guernica, an event memorialized by Pablo Picasso's *Guernica*; Nazis mount *Entartete Kunst* (Degenerate Art) exhibition in Munich and later in other cities in Germany and Austria, forcing many modern artists into exile; *Degenerate Music* exhibition in Düsseldorf, which includes Berg's compositions, occurs the following year

1938 Schuschnigg forced to resign; Austria becomes part of Germany with new chancellor Seyss-Inquart announcing union on March 13; Hitler arrives in Vienna on March 14

1967 Helene Berg founds the Alban Berg Stiftung

1979 **Integral version of *Lulu*, with a third act completed by Friedrich Cerha, premieres in Paris under Pierre Boulez**

Graben in Vienna, A. Wimmer, 1880

BERG AND VIENNA

PROGRAM ONE

Alban Berg: The Path of Expressive Intensity

Sosnoff Theater
Friday, August 13
7:30 p.m. Preconcert Talk: Leon Botstein
8 p.m. Performance

Tonight's concert is dedicated to the memory of George Perle.

Alban Berg (1885–1935)

Piano Sonata, Op. 1 (1909)
Jeremy Denk, piano

Seven Early Songs (1905–08)
Nacht (Hauptmann)
Schilflied (Lenau)
Die Nachtigall (Storm)
Traumgekrönt (Rilke)
Im Zimmer (Schlaf)
Liebesode (Hartleben)
Sommertage (Hohenberg)
Christine Goerke, soprano
Pei-Yao Wang, piano

Johann Strauss II (1825–99)

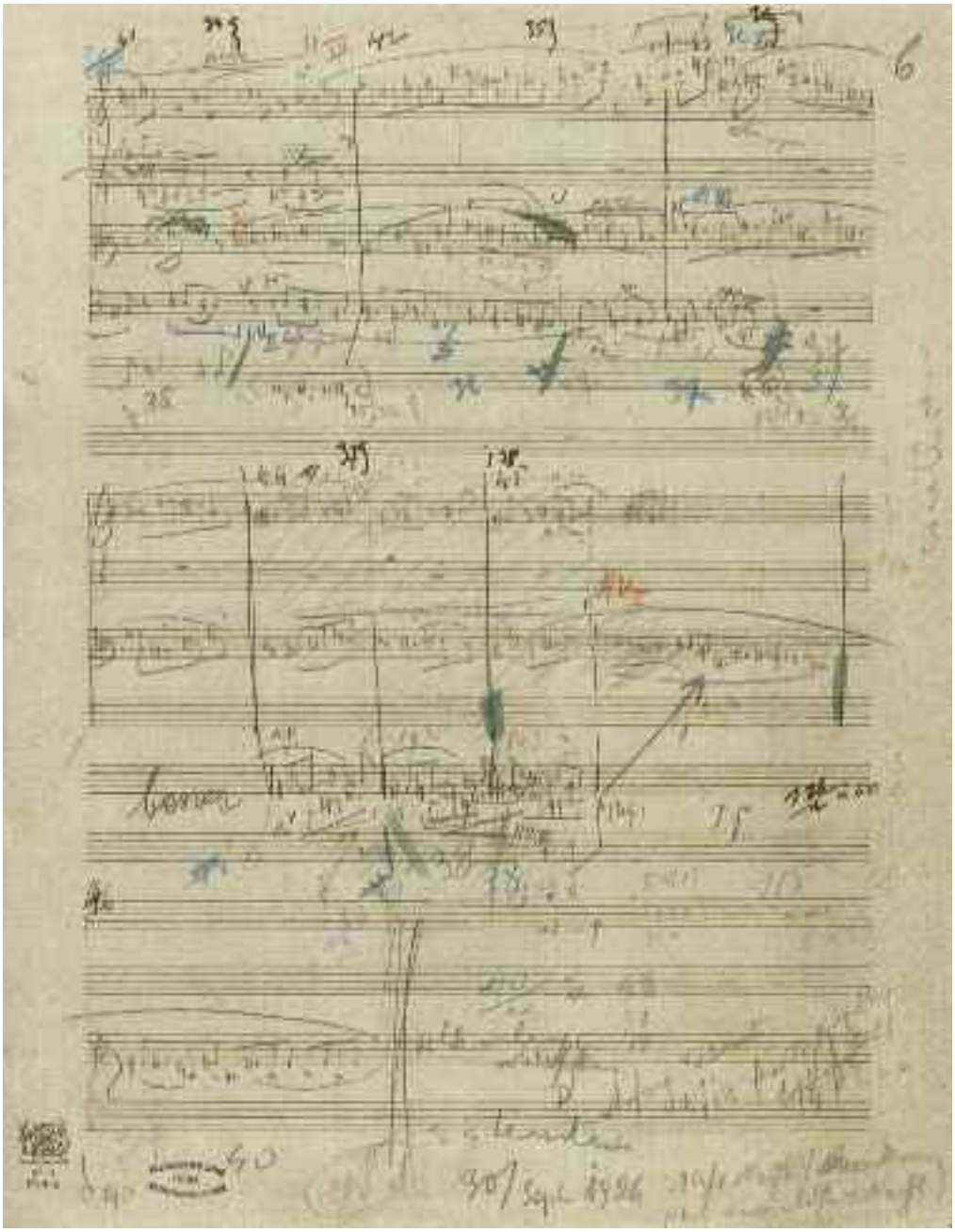
***Wein, Weib und Gesang*, Op. 333 (1869, arr. Berg, 1921)**
Erica Kiesewetter and Robert Zubrycki, violin
Nardo Poy, viola
Jonathan Spitz, cello
Kent Tritle, harmonium
Danny Driver, piano

INTERMISSION

Alban Berg

Four Pieces, for clarinet and piano, Op. 5 (1913)
Mässig
Sehr langsam
Sehr rasch
Langsam
Alexander Fiterstein, clarinet
Danny Driver, piano

***Lyric Suite* (1925–26)**
Allegretto gioviale
Andante amoroso
Allegro misterioso—Trio estatico
Adagio appassionato
Presto delirando—Tenebroso
Largo desolato
Daedalus Quartet



Lyric Suite, 1925–26

PROGRAM ONE NOTES

Berg's music is rooted in communication, in the social practices of his youth in which domestic music-making was the bedrock of cultural intercourse. His Op. 1, written for his own instrument, the piano, is an echo of this sphere of shared intimacies. It was preceded by multiple, mostly fragmentary attempts to write a sonata, and even this movement was to have been the first of a three-movement work. Nonetheless, its emotional arc is so compelling that it readily stands alone as a completely satisfying entity. Though notated in B Minor, this highly chromatic work pushes deep into atonal terrain and marks the culmination of Berg's studies with Arnold Schoenberg. Those studies are reflected in the dense weave and contrapuntal manipulation of the work's motivic material, but its style, textures, and expressive gestures are entirely Berg's own.

Berg published the sonata at his own expense in 1910 but it received a wider hearing only after World War I. The generally belated reception of Berg's music served to underscore its links to the past; indeed, when his Op. 1 was heard at the Donaueschingen Chamber Music Festival in 1921, one critic dismissed it as "music from the day before yesterday." Even after Berg's modernist credentials had been firmly established with the premiere of *Wozzeck* in 1925, the retrospective cast of his music remained one of its principal appeals; it is striking that *Wozzeck* itself contains choice passages from two earlier, entirely tonal sonata fragments with no apparent sense of stylistic disruption.

The Seven Early Songs represent a similar phenomenon. Berg's earliest compositions were songs written for domestic performance. At that point he was largely self-taught, and although often amateurish in texture and notation, these *Jugendlieder*, which remained unpublished in Berg's lifetime, reveal a lyric gift characterized by Schoenberg as an "overflowing warmth of feeling." This same quality infuses these seven tonal songs, composed during his studies with Schoenberg, but which readily take their place in the concert repertory beside Berg's atonal and serial works. The most popular of the group was and remains "Die Nachtigall" (reason enough for Berg to grow to detest it). More ambitious are "Schilflied"; "Nacht," with its pervasive whole-tone textures; and "Traumgekrönt," a Rilke setting closely associated with Berg's rocky courtship of Helene Nahowski.

Berg's music sounds Viennese. Its harmonies are rich, its textures sensual, and its rhythmic rubato is the very definition of *Wiener espressivo*. Berg's identification with the music of his hometown was complete and untroubled by distinctions between "high" and "low." Even so, the music of Johann Strauss II occupies a special place. Not only had the "Waltz King" succeeded in making Viennese popular culture an article of international export, he codified for the Viennese themselves fundamental qualities of their musical identity. These are the same qualities that flow into Berg's music, and his arrangement of Strauss's *Wine, Woman, and Song*, made for a fund-raiser for Schoenberg's Verein für musikalische Privataufführungen (Society for Private Musical Performances), in 1921, is a tribute to a venerated model.

If the Piano Sonata, the Seven Early Songs, and the Strauss arrangement have roots deep in Berg's youth, the Four Pieces for Clarinet and Piano, Op. 5, represent the pressing influence of his teacher, Arnold Schoenberg, to whom the work is dedicated. Berg would not have been Berg without the encounter with Schoenberg, who sought to reign in his student's prolix tendencies. These clarinet pieces, so unlike anything else in Berg's oeuvre, were an act of penance written in response to Schoenberg's stinging criticism following the infamous *Skandalkonzert* of 1913, at which two of Berg's massively orchestrated *Altenberglieder* caused a riot. The clarinet pieces call to mind the music of Webern, as well as Schoenberg's own aphoristic piano pieces, Op. 19, but there is a palpable strain between these miniature forms and Berg's longing for lyric expansion. It was a forced exercise in compression that would prove invaluable for the composer of *Wozzeck*.

After his Op. 5, Berg began to keep a protective distance between his own creative activity and Schoenberg's influence. Indeed, it was a period of estrangement with his former teacher beginning in 1915 that gave Berg the breathing room he needed to make his start on *Wozzeck*. With the completion of that work he was wholly his own man and had attained a level of independence and self-assurance that would enable him to adapt (somewhat belatedly) Schoenberg's twelve-tone method to his own ends. As George Perle discovered in 1937, this included treating the row as a symmetrical structure derived from the circle of fifths. In this way, Berg formed a bridge between the tonal past and atonal future, a telling example of his uncanny ability to wed compositional complexity with an expressive urgency born of the conviction that music is first and foremost a communicative art.

In the *Lyric Suite*, composed between 1925 and 1926, serial methods are strictly applied only in the first and last movements, as well as in certain passages of movements three and five. Berg devised a symmetrically arranged all-interval "wedge" row whose second half contains the intervallic complements of the first. Moreover, each row half is the retrograde of the other at the distance of a tritone. The presence of two triads within the row structure also enabled him to balance tonal and atonal elements. As a suite, the overall structure of the piece is relatively loose, but these six movements are interconnected by shared motivic material derived from the row, as well as a coherent dramaturgy that alternates fast and slow movements in a pattern of gradual acceleration of the former and deceleration of the latter.

In the *Lyric Suite* the usual Bergian tension between a sensual surface and underlying complexity is heightened by the existence of a secret program which Perle helped unravel with the discovery, in 1977, of an annotated score dedicated to Hanna Fuchs-Robettin, the sister of the poet and novelist Franz Werfel and wife of a Prague industrialist, who had been Berg's host during a visit to the city in 1925. Berg's infatuation—it was hardly a full-fledged love affair—enabled him to construct a programmatic narrative of romantic renunciation that proved useful as a creative metaphor (just as his Op. 3 quartet had been inspired by the frustrations of his courtship of Helene Nahowski). Berg's relationship to Hanna Fuchs also provided motivic material derived from their intertwined initials—A–B, H–F (A–B-flat, B–F)—as well as arithmetic symbolism involving their respective numbers, 23 and 10. Since its discovery, this secret program encouraged excessive speculation upon Berg's private life. It is more than likely that he was (secretly) relieved that this distant relationship made few demands on his own settled domestic arrangements. In any event, the work itself transfigures the relative banality of the liaison that inspired it.

Of the three "fast" movements, the first Allegretto gioviale, sunny and relaxed, is as close as Berg gets to a sonata form in the *Lyric Suite*, though even here there is no development section. The third and fifth movements—Allegro misterioso/Trio estatico and Presto delirando/Tenebroso—are both cast in scherzo/trio form and share a penchant for striking instrumental effects. The three "slow" movements contain the romantic core of the work. In the Andante amoroso, there are wistful reminiscences of Austrian *Ländler*. The Adagio appassionato represents the work's emotional climax and is the point of intersection between its secret and public dedicatees, Hanna Fuchs and Alexander Zemlinsky. Here Berg quotes the passage from the third movement of Zemlinsky's *Lyric Symphony* that sets the words "Du bist mein Eigen, mein Eigen" (You are my own, my own).

The Largo desolato is a freely structured movement with a suppressed vocal line and text: "De profundis clamavi" by Charles Baudelaire in a translation by Stefan George. The poem's theme of renunciation is further underscored by a subtly integrated quotation of the opening of Wagner's *Tristan und Isolde* and by the bleak, open-ended conclusion that dies out on a simple rocking third in the viola.

—Christopher Hailey, Bard Music Festival Scholar in Residence 2010

PANEL ONE

Berg: Life and Career

Olin Hall
Saturday, August 14
10 a.m.–noon
Christopher H. Gibbs, moderator; Christopher Hailey; Douglas Jarman; Dan Morgenstern

PROGRAM TWO

The Vienna of Berg's Youth

Olin Hall
Saturday, August 14
1 p.m. Preconcert Talk: Mark DeVoto
1:30 p.m. Performance

Alexander Zemlinsky (1871–1942)

***Fantasien über Gedichte von Richard Dehmel*, Op. 9 (1898)**
Stimme des Abends
Waldseligkeit
Liebe
Käferlied
Alessio Bax, piano

Fünf Lieder (1907) (Dehmel)
Vorspiel
Ansturm
Letzte Bitte
Stromüber
Auf See
Nicholas Phan, tenor
Pei-Yao Wang, piano

Alban Berg (1885–1935)

Early Piano Pieces
Impromptu in C Minor
Sonatenentwurf in F Minor
Fourth Sonata in D Minor (Fragment)
Minuet in F Major
Alessio Bax, piano

Anton Webern (1883–1945)

Piano Quintet (1907)
Daedalus Quartet
Alessio Bax, piano

INTERMISSION

Alban Berg	**From *Jugenlieder* (1901–08)** Grabschrift (Jakobowski) Am Abend (Geibel) Vielgeliebte schöne Frau (Heine) Hoffnung (Altenberg) *Nicholas Phan, tenor* *Pei-Yao Wang, piano*
Joseph Marx (1882–1964)	***Valse de Chopin* (1909) (Giraud)** *Nicholas Phan, tenor* *Pei-Yao Wang, piano*
Karl Weigl (1881–1949)	**String Quartet No. 3 in A Major, Op. 4 (1909)** Innig bewegt Kräftig bewegt Sehr langsam Stürmisch *Daedalus Quartet*

PROGRAM TWO NOTES

As soon as he was old enough to know his own mind, Alban Berg wanted to be a composer. Although he was unsuccessful at school, and uninterested in his father's export business, his childhood piano lessons provided him with a tangible medium with which he could realize his ambitions. Once the keys felt comfortable under his hands, the 16-year-old Berg wasted no time. He wrote more than 80 songs before he began his formal studies with Arnold Schoenberg in 1904, and he continued to write them under Schoenberg's tutelage.

While impressed with Berg's gifts as a composer, Schoenberg perceived his student's predilection for song to be a technical weakness. "When he came to me," Schoenberg complained to his publisher Emil Hertzka in 1910, "[Berg's] imagination could apparently not work on anything but lieder. Even the piano accompaniments to them were songlike." Schoenberg's pedagogical remedy for this "problem" was to require Berg to write minuets and other modest instrumental pieces. As Berg wrestled with instrumental forms, Schoenberg did not order him to abandon song composition altogether, but rather urged his student to apply the insights he had gained from unfamiliar exercises to familiar practice. Around 1907, Schoenberg assigned Berg the daunting challenge of writing piano sonatas. Berg drafted five different ones, but he ultimately put all of them aside, unfinished. The goal of these exercises was to initiate Berg into the art of creating well-formed themes that could be varied, and developed, lending formal unity to the piece as a whole. Today's program provides a rare opportunity to follow aurally Berg's journey from amateurish dilettante to a full-fledged artist who has found his own unique musical voice.

The two groups of works by Alexander Zemlinsky, which represent starkly contrasting responses to the poetry of Richard Dehmel (1863–1920), form a fitting chronological and arresting sounding frame for the entire concert. While the overt sexuality of Dehmel's poems scandalized the public, Zemlinsky, Richard Strauss, Anton Webern, and especially Schoenberg enthusiastically embraced them. Schoenberg's first masterwork, the 1899 *Verklärte Nacht*, is perhaps the most important progeny of the spiritual resonance he shared with the poet. As Schoenberg declared in his 50th

birthday tribute to Dehmel, "a Dehmel poem stands at almost every turning point of my musical development. Most often it was only through your tones that I found the new tone that was to be my own."

Schoenberg's sentiments also seem to ring true for Zemlinsky. Zemlinsky's 1898 *Fantasien über Gedichte von Richard Dehmel*, Op. 9, provide a nostalgic glance at a simpler musical time. The four piano pieces, each headed by a poem, create a sounding response to the textual impetus. The development of a rising half-step motif in the music of the first piece, "Stimme des Abends," elegantly reflects the text's images of a quiet wood, made quieter still by rising fog.

Nearly a decade later, when he penned the *Fünf Lieder*, Zemlinsky was composing in an alternate musical universe far removed from the *Fantasien* in sound, texture, harmony, and expression. The vocal line and its accompaniment, seemingly untethered from each other, drift in their own dissonant spaces, their incongruity appropriately redolent with the decadent eroticism of Dehmel's texts. The musical antipodes represented by these two radically different readings of Dehmel's poetry embody the great musical divide that sprang up in Vienna during the first decade of the 20th century, and this afternoon's program starkly illustrates how the younger generation responded to it.

Richard Dehmel, ca. 1910

Karl Weigl and Anton Webern, who are represented by chamber works written in 1909 and 1907, respectively, first encountered each other in 1902, when they were both studying musicology at the University of Vienna. The two were heavily involved in the Union of Creative Artists in Vienna, a society founded by Schoenberg and Zemlinsky to promote the works of young composers. While Weigl's association with the Schoenberg circle brought him professional benefits, his decidedly tonal String Quartet No. 3 seems untouched by their radical musical experiments. This captivating piece, which earned Vienna's Beethoven Prize in 1910, reflects consummate craftsmanship and engaging melodies. In stark contrast, one can hear Webern's struggles to master the atonal idiom in his 1907 Piano Quintet, which he deemed unworthy of an opus number. Despite the piece's chaotic aura, the mature Webern can be discerned in passages utilizing unusual string timbres, as well as in the work's overall symmetric three-part design.

Joseph Marx, a native of Graz, was a latecomer, and ultimately an outsider, to the Schoenberg circle. Between 1908 and 1912 he composed about 120 songs, and in 1911 some of these works were included in a Viennese recital. In February 1912, Marx's *Valse de Chopin*, featured in today's program, was included in a concert of songs by Mahler, Zemlinsky, Weigl, and Schoenberg. Schoenberg would set this same text by Albert Giraud when he composed *Pierrot lunaire* some months later in 1912. Not surprisingly, Marx opts for a more straightforward tonal interpretation of the text, one that is far removed from the frenetic, unhinged atmosphere of Schoenberg's setting. The song is derived from its opening waltz for piano alone. The dance pays no homage to Chopin, yet remains the hypnotic arbiter of the work's musical form, anchored by repeated drones in the bass. The vocal line waxes chromatic, and the harmony swerves in unexpected directions, yet all remains subject to the

inexorable drone. In the end, Marx's song evolves into a peculiarly apt reflection of its text, its tones trapped in an endlessly spinning waltz, like the tune the poem's protagonist cannot drive from his mind.

One thing is certain about Berg's earliest songs, composed between 1901 and 1904: from the very beginning, Berg had a flair for the dramatic, and a gift for draping luscious melodies over sparkling piano accompaniments. While one might complain that the top voice of the right hand often doubles the vocal melody, or that the harmony careens about with impunity, Berg's habit of treating each line of poetry as a world unto itself ultimately makes each song successful. These tiny worlds are defined not only by their harmony, but also by the consistent use of rhythmic and melodic motives which unify each phrase. These songs swoop about—but the listener cannot help but fly along with them.

Alexander Zemlinsky, Arnold Schoenberg, and Franz Schreker, Prague, 1912

In accordance with Schoenberg's exhortation to achieve both more integration and independence between voice and accompaniment, the songs Berg wrote between 1904 and 1908 reflect an increasing sophistication and compositional discipline. The accompaniment indeed is freed from its connections with the vocal line, moving in contrary motion and singing its own sequential countermelodies. In other cases, Berg seems to draw inspiration from the concentrated miniatures of Hugo Wolf, building a piece from the transformation and ongoing development of a single melodic, rhythmic, and harmonic cell. By 1907, Berg is beginning to experiment with more dissonant sonorities, carefully drifting away from a tonal foundation at crucial moments.

Finally, the Berg piano selections, probably written between 1907 and 1908, summarize his journey to maturity in an astonishingly condensed fashion. The Minuet in F is thoroughly charming, its Mozartian-Schubertian flavor enlivened by a subtly chromatic bass line in the contrasting middle section. The Impromptu in C Minor and the incomplete "Clavierstück" share a distinct Brahmsian flavor with their rich sonorities, impetuous rhythms, syncopations, and ardent melodies. In fact, Berg captures Brahms's voice so convincingly in the Impromptu that the work could easily fool the uninitiated into believing that it *was* written by Brahms. In the end, though, the fragment of the fourth sonata brings not only a premonition of the future, but an outright piece of it. The opening dissonant chord with its driving offbeat rhythm, rubbing against a distinctive climbing bass line, surfaces again in this exact form, its pitches and rhythms unchanged, in the instrumental interlude between scenes 4 and 5 of Act 3 of *Wozzeck*, where the orchestra cries out against Wozzeck's death. Here, Berg's end—that is, the end of his compositional apprenticeship—becomes an auspicious beginning, leading not only to his Op. 1 Piano Sonata, but to one of the great masterworks that waited in his future.

—Marilyn L. McCoy , Columbia University

PROGRAM THREE

Mahler and Beyond

Sosnoff Theater
Saturday, August 14
7 p.m. Preconcert Talk: Christopher H. Gibbs
8 p.m. Performance: American Symphony Orchestra, conducted by Leon Botstein, music director

Gustav Mahler (1860–1911)	**Adagio from Symphony No. 10 (1910)**
Alban Berg (1885–1935)	**Three Pieces for Orchestra, Op. 6 (1914–15)** Präludium Reigen Marsch

INTERMISSION

Erich Wolfgang Korngold (1897–1957)	**Prelude and Carnival Music from *Violanta*, Op. 8 (1914)**
Alban Berg	***Fünf Orchesterlieder nach Ansichtskartentexten von Peter Altenberg*, Op. 4 (1912)** Seele, wie bist du schöner Sahst du nach dem Gewitterregen Über die Grenzen des All Nichts ist gekommen Hier ist Friede *Christiane Libor, soprano*
Hans Pfitzner (1869–1949)	**From *Von deutscher Seele*, Op. 28 (1921)** Abend Nacht
Alban Berg	**Violin Concerto, "To the Memory of an Angel" (1935)** Andante—Allegretto Allegro—Adagio *Akiko Suwanai, violin*

PROGRAM THREE NOTES

"Gustav Mahler was a Saint." Thus Arnold Schoenberg began his 1912 memorial address honoring the composer, who had died the previous year at age 50. A younger generation of Viennese composers, artists, and intellectuals had a consuming passion for Mahler's music. Admirers sent a funeral wreath, along with the inscription: "Bereft of the saintly human being Gustav Mahler, we are left forever with a never-to-be-lost example of his life and impact." Schoenberg dedicated his important harmony treatise "to the memory of Gustav Mahler . . . this martyr, this saint." We might add yet another epitaph: prophet. For many, Mahler's music prophesized not only his own life, but also foretold the future of music and even of 20th-century world history.

It would be hard to exaggerate the esteem in which Berg, in particular, held Mahler. One often gets the feeling that while his personal devotion to Schoenberg was enormous, his artistic reverence for Mahler was even greater. He attended the premieres of many of Mahler's works, and as the composer lay dying in a Viennese sanatorium in May 1911, he kept a vigil.

The connections between Mahler and the composers on the program tonight were both musical and personal. He championed the careers of the modernists in Schoenberg's circle, while also supporting the music of less controversial figures. Mahler was one of the first to recognize the extraordinary gifts of the prodigy Erich Wolfgang Korngold. He conducted Hans Pfitzner's second opera at the Vienna Court Opera, an undertaking that came about through the urging of Alma Mahler, his beautiful wife, 20 years his junior, with whom Pfitzner was himself long infatuated. After her husband's death, Alma continued supporting the modernists and was especially close to Berg. She helped to finance the publication of *Wozzeck*, which he dedicated to her. Berg's final work, the Violin Concerto, is dedicated "to the memory of an angel," that is, to Alma's daughter Manon Gropius, who died in April 1935 at age 18.


Manon Gropius

Berg studied Mahler's music intensively and attended performances whenever possible, including the premieres of the Seventh Symphony in Prague, of *Das Lied von der Erde* in Munich, and of the Ninth Symphony in Vienna. In the mid-1920s he was also involved with bringing to light the first movement of Mahler's unfinished Tenth Symphony, which opens the program this evening. Mahler had begun writing the work at a troubled juncture in his life, having recently learned of Alma's affair with the architect Walter Gropius (later her second husband). He interrupted composition in August 1910 to travel to Holland to consult Sigmund Freud about his marital crisis. Of the five movements Mahler sketched that summer, the initial Adagio was the farthest advanced. Alma published most of the sketches in 1924 and arranged for her son-in-law, composer Ernst Krenek, to fashion a performing score of the first movement, which Berg then meticulously corrected.

Death haunted Mahler's art and life; especially wounding were the deaths of many of his siblings and his daughter. Musicologist Deryck Cooke, who made a performing edition of the entire Tenth Symphony, observed that while his earlier works have "images" of death, the late ones "taste" of it. The Tenth has moments of extreme anger, as well as of calm resignation. Mahler wrote some telling annotations in the sketches: "Farewell, my music! Farewell. Farewell. Farewell" and "To live for you! To die for you! Almschi!" (his diminutive pet-name for Alma). The Adagio includes the most dissonant music Mahler ever wrote, specifically a shocking nine-note chord at the climax. The sketches suggest that Mahler intended to bring back this distinctive chord in the last movement and then end with the disturbing dissonance resolved, perhaps as Wagner ultimately did with the famous "*Tristan* chord," into a final "love death."

Love and death had long formed the basis of operatic plots, but composers in Freud's Vienna took sensual decadence to new extremes. Korngold completed his second opera, *Violanta*, in 1915 at the

Gustav Mahler, Moriz Naehr, 1907

age of 18; its premiere in Munich the next year, conducted by Bruno Walter, was the first of many successful performances across the continent. Set in Renaissance Venice, it tells of the beautiful title character, who seeks revenge for her sister, who committed suicide after being jilted by Alfonso, the Prince of Naples. Violanta lures the prince to her house in order for her husband to murder him but falls for Alfonso herself and is killed as she tries to save him. The brilliantly orchestrated Prelude begins with an evocative chord foreshadowing the opera's tragic mood before the curtain rises on a Venetian carnival.

The relationship between Mahler's radical disciples and the deeply conservative Pfitzner was somewhat less happy. In 1919 Pfitzner issued a reactionary screed entitled "The New Aesthetic of Musical Impotence," in which he lambasted the "Jewish-International spirit that implants into the German the completely alien madness of demolition and destruction." Berg countered with an essay called "The Musical Impotence of Hans Pfitzner's New Aesthetic." Tonight we hear two purely orchestral movements ("Abend" and "Nacht") from *Von deutscher Seele* (Of the German Soul; 1921), based on poems by Josef Eichendorff (1788–1857). Despite their public aesthetic debate, Berg actually admired

much of Pfitzner's music, and Webern had considered studying with him. The two extraordinary movements we hear from Pfitzner's "Romantic Cantata" are much closer to late Mahler than might be expected, given his reactionary positions in music and politics.

The three pieces by Berg on the program reveal him to be Mahler's most faithful heir. The *Fünf Orchesterlieder nach Ansichtskartentexten von Peter Altenberg* (1912) was his first orchestral composition, but he already proves himself a master of instrumentation. He began composing it after attending the premiere of *Das Lied*, another testament to Mahler's influence. The prose poems are by Peter Altenberg (1859–1919), who was given to writing aphoristic texts on picture postcards that he sent to friends. Two of these songs were programmed on the famous "Scandal Concert" of March 31, 1913, which also featured works by Schoenberg, Webern, and Zemlinsky. During the performance of Berg's songs, pandemonium broke out in the Musikverein and the concert had to be stopped before the concluding work: Mahler's *Kindertotenlieder*.

Poster advertising the "Skandalkonzert," 1913

Schoenberg expressed concern that in the Altenberg songs Berg was limiting his scope and suggested that he tackle a more substantial project. During the summer of 1914, as the First World War broke out, Berg composed most of the Three Pieces for Orchestra, which marked a turning point in his career. It is not just the size and ambition, however, that characterize these pieces, but also a dramatic quality and emotional effectiveness that can make purely instrumental music seem like "latent operas." What was initially conceived as a suite veered to a symphony, and, ultimately, to three Mahlerian orchestral movements. The score bears the dedication: "To my teacher and friend, ARNOLD SCHOENBERG, in immeasurable gratitude and love."

While the work was clearly influenced by Schoenberg's Five Pieces for Orchestra, Op. 16, as well as Webern's Six Pieces for Orchestra, Op. 6, Berg's debt to Mahler is immense. The opening movement (Prelude) begins with the mysterious rumblings of percussion instruments before unfolding into a marvelously rich orchestral sound world. The second movement *Reigen* (Round Dance) may allude to Arthur Schnitzler's play of the same name that had been scandalizing Vienna. In musical terms it seems to take its cue from the waltzes and *Ländler* that Mahler so frequently inserted in his symphonies. There is also a Mahlerian sweep to the melodies that is juxtaposed with intimate writing for solo instruments, most notably the violin. The ending is tender and mysterious, anticipating the conclusion of *Wozzeck*. The final movement looks to Mahler's marches and to the famous hammer blows of the Sixth Symphony at its climax.

In March 1935 Berg interrupted work on *Lulu* to write his Violin Concerto, at the request of the American violinist Louis Krasner. Krasner felt that Berg's lyrical style, placed in the context of a

Peter Altenberg (*left*) and Karl Kraus, 1913

standard violin concerto, would "further the cause" of twelve-tone music among the concertgoing public. Although Berg was initially reluctant to accept, the handsome $1,500 fee was a financial necessity at a time when the Nazis had banned performances of his music. After completing a draft in mid-July he wrote to the violinist: "I was keen on it as I have never been before in my life, and I must add that the work gave me more and more joy. I hope—no, I even have the confident belief—that I have succeeded." Berg composed the two-movement concerto with unusual speed, which has furthered speculation, given his poor health at the time, that thoughts of his own death colored the composition. He died later that year on Christmas Eve.

Although the concerto is dedicated to the memory of Manon Gropius, scholars have speculated that Berg wove autobiographical secrets into. Thoughts of Manon may have evoked associations with Berg's own illegitimate daughter, Albine, the progeny of a teenage liaison with a servant girl who worked for his family during the summer holidays. This is represented by allusions to a Carinthian folksong, "Ein Vogel auf'm Zwetschgenbaum" (A Bird on the Plum Tree Has Awakened Me). Numerological symbolism suggests references to his more recent love affair with Hanna Fuchs-Robettin, the sister of Franz Werfel, Alma Mahler's third husband. The most moving reference comes near the end of the concerto, with the chorale "Es ist genug" (It Is Enough) used in Bach's Cantata No. 60, *O Ewigkeit, du Donnerwort* (O Eternity, thou thund'rous word), which evokes a valedictory and nostalgic mood of autobiography that so distinctively characterizes the music of both Gustav Mahler and Alban Berg.

—Christopher H. Gibbs, Artistic Codirector, Bard Music Festival;
James H. Ottaway Jr. Professor of Music, Bard College

PROGRAM FOUR

Eros and Thanatos

Olin Hall
Sunday, August 15
10 a.m. Performance with Commentary by Byron Adams, with Marnie Breckenridge, soprano; Fredrika Brillembourg, mezzo-soprano; Nicholas Phan, tenor; Thomas Meglioranza, baritone; Lucille Chung, piano; Pei-Yao Wang, piano; Daedalus Quartet

Darkening Eros in the Viennese Twilight

Erich Wolfgang Korngold (1897–1957)
From *Sechs einfache Lieder*, Op. 9 (1911–13)
Liebesbriefchen (Honold)

Alban Berg (1885–1935)
***Liebe* (1904) (Rilke)**

Erich Wolfgang Korngold
From *Die tote Stadt*, Op. 12 (1920)
Mariettas Lied zur Laute

The Intermediate Sex

Johann Strauss II (1825–99)
From *Die Fledermaus* (1874)
Chacun à son gout

Franz Schreker (1879–1934)
***Entführung* (1909) (George)**

Arnold Schoenberg (1874–1951)
From *Das Buch der hängenden Gärten* (1908–09) (George)
Da meine lippen reglos sind und brennen
Wenn ich heut nicht deinen leib berühre

Richard Strauss (1864–1949)
***Morgen*, Op. 27, No. 4 (1894) (MacKay)**

Arnold Schoenberg
***Am Wegrand*, Op. 6, No. 6 (1905) (MacKay)**

Alban Berg
From *Lulu* (1929–35)
Act 3, final scene

Irresistible Alma

Alma Mahler (1879–1964)
From *Vier Lieder* (1915)
Ansturm (Dehmel)
Lobgesang (Dehmel)

Alexander Zemlinsky (1872–1942)
From *Lieder*, Op. 7 (1901)
Entbietung (Dehmel)
Irmelin Rose (Jacobsen)

Franz Schreker
***Und wie mag die Liebe dir kommen sein* (1919) (Rilke)**

Occult and Erotic Secrets

Arnold Schoenberg — **From *Erwartung*, Op. 17 (1909) (Pappenheim)**
Das Licht wird . . .

Alban Berg — **From *Lyric Suite* (1925–26)**
Largo desolato

PROGRAM FOUR NOTES

The Vienna of Alban Berg's lifetime might aptly be compared to a large dollop of *Schlag* over a dish of luscious but dangerously overripe peaches. At once the capital of the calcified Austro-Hungarian Empire and a center of feverish avant-garde intellectual activity, prewar Vienna was a city whose hedonistic, carefree public persona was shadowed by dark and decadent erotic undercurrents. Even Johann Strauss II, the musician laureate of "official" Vienna, exploited the erotic ambiguities of his native city when, in his operetta *Die Fledermaus*, he cast the young, epicene Prince Orlovsky as a mezzo-soprano who explains "his" philosophy at length as "chacun à son goût"—"each to his own taste." The knowing wink that is Prince Orlovsky's was echoed by another Strauss, Richard, each of whose operas set in Vienna—*Der Rosenkavalier*, *Ariadne auf Naxos*, and *Arabella*—feature a mezzo-soprano in pants. (In the deliciously voyeuristic opening scene of *Der Rosenkavalier*, the ardent young nobleman Octavian, famously played by a mezzo-soprano, has presumably slipped "his" pants back on just before the curtain rises.)

Berg went further than either Johann or Richard Strauss: instead of androgynous hints, his second opera, *Lulu*, its text drawn from the scandalous plays of Frank Wedekind, put a lesbian center stage in the character of the Countess Geschwitz. Instead of exploring the fringe, Berg was merely chronicling the time. Berg's Vienna was a landscape of hidden desires, occult codes, and barely repressed confidences, and his family was hardly exempt from its share of secrets. As a teenager, Berg fathered

Liegendes Mädchen mit ockerfarbenem Tuch (Reclining Girl with Ochre Scarf), Egon Schiele, 1913

The Bride of the Wind, Oskar Kokoschka, 1914

an illegitimate child, having seduced (or been seduced by) a servant girl; his sister, like the Countess Geschwitz, was a lesbian. Gazing at photographs of Berg's face, at once androgynous, seductive, and curiously masked, viewers may experience an uncanny feeling that they are gazing upon a visual metaphor for Vienna's private world.

In 1908, Sigmund Freud, already a Viennese doctor of considerable notoriety, treated Berg for a severe asthma attack. With the publication of *The Interpretation of Dreams*, Freud had opened the Pandora's box of the unconscious. Although Berg, following one of his favorite authors, Karl Kraus, distrusted aspects of the new science of psychoanalysis, he maintained a guarded respect for Freud. (Berg shared Freud's hypothesis that certain illnesses, such as his own asthma, have a psychological origin.) Certainly Freud's theories, such as the nature of the unconscious, the significance of dreams, infant sexuality, and castration anxiety, loomed over Berg's work as well as that of his Austrian contemporaries. Marie Pappenheim, who wrote the libretto for Schoenberg's monodrama *Erwartung* (1909), based her text upon Freud's case studies of female hysterics.

Near the end of *Erwartung*, Schoenberg inserted a mysterious musical allusion to one of his earlier lieder, "Am Wegrand," the text of which was written by the German-born poet John Henry MacKay. This poet, whose words were chosen by Richard Strauss for that musical sigh of postcoital rapture, "Morgen," was an unashamed propagandist for the legalization of intergenerational sex between adult men and adolescent boys. MacKay's campaign did not get far. However, Freud's theories concerning the libido, the life force of Eros, and especially his hypotheses about the erotic impulses experienced by infants and young children, while startlingly original, reflected a sustained public fas-

cination with unconventional sexuality throughout Germany and Austria—and not just by marginal figures like MacKay. Wedekind explored untrammeled adolescent sexuality in his play *Spring Awakening* (1891). The celebrated poet Stefan George, whose verse was set by Schoenberg and Franz Schreker, wrote openly of his attraction to beautiful teenaged boys. Perhaps the most notorious of these avant-garde authors was Peter Altenberg, whose shadowy erotic obsession with prepubescent girls was reflected in the picture postcard poems from which Berg drew the texts for his *Five Orchestral Songs on Picture-Postcard Texts of Peter Altenberg*, Op. 4.

After the carnage of World War I, Freud introduced into his thought a dark foil to life-enhancing Eros: Thanatos, the death-drive. In *Beyond the Pleasure Principle*, which was published in 1920, Freud offered an overt articulation of the intertwined relationship between eroticism and death that had existed in German Romanticism from E. T. A. Hoffmann through Wagner's *Tristan und Isolde* up to his own day. In that same year, Erich Wolfgang Korngold, whose early lieder, like those of Berg, evinced an unself-conscious eroticism, was among the first composers to exploit self-consciously Freud's theories of Eros and Thanatos in a major score. Abetted by his literary father, Julius, Korngold fashioned a startlingly Freudian opera, *Die tote Stadt* (1920), most of which is cast as an extended dream sequence, a device that allowed the Freudian unconscious to be deployed for operatic spectacle. Korngold treats his audience to an array of lurid pathologies that include sexual obsession and necrophilia. During the course of a dream that descends into a nightmare, Korngold's protagonist strangles his dead wife's *Doppelgänger* with a long, plaited rope of hair that was cut from his spouse's rapidly cooling corpse.

In *Totem and Taboo* (1913), Freud explored the incest taboos among Australian aborigines; for emotionally incestuous relationships, however, he had to look no further than his Viennese neighbors. Akin to the Korngolds, *fils et père*, in their fascination with Eros and Thanatos was the poet Richard Dehmel, whose sexual frankness caused literary scandal. The siren Alma Mahler-Werfel (née Schindler), as well as her teacher and victim, Alexander von Zemlinsky, set Dehmel's febrile verse to music. Schoenberg, who was Zemlinsky's brother-in-law, found inspiration in one of Dehmel's poems for his string sextet, *Verklärte Nacht*. Another of Alma's discarded conquests among composers, Franz Schreker, was attracted to the poetry of yet another writer touched by Freud, Rainer Maria Rilke. The long-suffering Rilke endured a protracted love affair with the sultry Lou Andreas-Salomé, whose ability to induce castration anxiety in her lovers rivaled that of Frau Mahler-Werfel. Andreas-Salomé later studied with Freud, becoming a noted psychoanalyst in her own right. (Schreker's luscious setting of Rilke's poem "Und wie mag die Liebe dir kommen sein" makes an intriguing contrast with Berg's own earlier, more "innocent" version of the same poem.)

As a denizen of this overheated environment, Berg was as fascinated by the occult as he was by Freud, and in particular by numerology. Berg and Schoenberg were intensely superstitious concerning the occult power of numbers. Numerological operations pervade their music, turning their use of Schoenberg's "Method of Composing with Twelve Tones Which are Related Only with One Another" into a musical branch of an occult "science." Berg's obsessions with eroticism, numerology, and covert knowledge converge in his *Lyric Suite* (1926). Decades after the composer's death, Berg scholars Douglass Green and George Perle deciphered the coded message that Berg embedded into the last movement, a hidden declaration of love to his mistress. Fearful, perhaps, of discovery by his wife Helene, Berg makes his crepuscular confession by weaving a languorous poem by Baudelaire into the musical tapestry of the last movement: a synesthetic metaphor, perhaps, for the erotic dreams that rise unbidden from the depths of the unconscious.

—Byron Adams, University of California, Riverside

The Schoenberg Family, Richard Gerstl, 1907

PROGRAM FIVE

Teachers and Apostles

Olin Hall
Sunday, August 15
1 p.m. Preconcert Talk: Sherry D. Lee
1:30 p.m. Performance

Arnold Schoenberg (1874–1951)

Six Piano Pieces, Op. 19 (1911)
Leicht, zart
Langsam
Sehr langsam
Rasch, aber leicht
Etwas rasch
Sehr langsam
Danny Driver, piano

Viktor Ullmann (1898–1944)

Variations and Double Fugue on a Theme by A. Schoenberg, Op. 3a (1933–34)
Danny Driver, piano

Egon Wellesz (1885–1974)

Three Piano Pieces, Op. 9 (1911)
Anmutig, bewegt
Lebhaft
Thema mit Variationen
Danny Driver, piano

Sandór Jemnitz (1890–1963)

Trio for Guitar, Violin, and Viola, Op. 33 (1932)
Allegretto
Lento
Molto vivo
Cygnus Ensemble

INTERMISSION

Theodor W. Adorno (1903–69)

Six Bagatelles, Op. 6 (1923–42)
O deine Hände (Lasker-Schüler)
Steh ich in finstrer Mitternacht (from World War I)
Ich und mein Katharinelein (Children's rhyme)
Lied der Kammerjungfer (Kokoschka)
Trabe, kleines Pferdchen (Kafka)
An Zimmern (Hölderlin)
Marnie Breckenridge, soprano
Lucille Chung, piano

Hans Erich Apostel (1901–72)

Variations from *Lulu* (1935)
Lucille Chung, piano
Alessio Bax, piano

Anton Webern (1883–1945)

Four Pieces for Violin and Piano, Op. 7 (1910)
Sehr langsam
Rasch
Sehr langsam
Bewegt
Soovin Kim, violin
Alessio Bax, piano

Alban Berg (1885–1935)

String Quartet, Op. 3 (1910)
Langsam
Mässige Viertel
Daedalus Quartet

PROGRAM FIVE NOTES

Commenting on Webern's Six Bagatelles for String Quartet, Op. 9, Schoenberg noted:

> *While the brevity of these pieces is their eloquent advocate, such brevity stands equally in need of advocacy. Think what self-denial it takes to cut a long story so short. A glance can always be spun out into a poem, a sigh into a novel. But to convey a novel through a single gesture, or felicity by a single catch of the breath: such concentration exists only when emotional self-indulgence is correspondingly absent.*

Written in 1924, these words may be said to have a certain autobiographical ring to them. For back in 1911, around the time Webern composed his bagatelles and other extremely short pieces, Schoenberg, too, was experimenting with musical miniatures. It is not altogether clear who got the idea from whom (Schoenberg, at any rate, insisted on his priority over his former pupil).

As pianist-musicologist Charles Rosen states in his masterful short book on Schoenberg:

> *These miniatures . . . do not diminish the emotions they express but enlarge them, as if fragments of feeling were blown up by a powerful microscope. They give, indeed, less the impression of fragments than of complete works, but only because the great variety of color and sound they contain implies a fierce, laconic repression that forces a large gesture into a rigid and cramped space.*

The fourth movement from Schoenberg's Op. 19 became the basis for the composition that launched the international career of Viktor Ullmann, whose posthumous fame rests mostly on his opera *Der Kaiser von Atlantis*, written at the Theresienstadt concentration camp, before the composer perished in the Auschwitz gas chambers. Ullmann was Schoenberg's student for only eight months in 1918–19. Before and after this period, however, Ullmann worked with two former Schoenberg students, Josef Polnauer and Heinrich Jalowetz, respectively, acquiring a solid grounding in the master's technique and a profound understanding of his thought.

"The fierce, laconic repression that forces a large gesture into a rigid and cramped space," to repeat Rosen's description of Op. 19, allowed for a more extensive development of its highly compressed

musical material. Ullmann first tackled his teacher's miniature in 1926, producing 21 variations on the theme. This version is lost, like all of Ullmann's early music, with the exception of a single song that the composer wrote out from memory while in Theresienstadt. In 1929, Ullmann rewrote the piece in a more compact form, with only five variations. This version was performed at the International Music Festival in Geneva in 1929. "It was here that the world press drew attention to me," the composer later recalled. Ullmann returned to the Schoenberg variations yet again in 1933–34 and expanded the Geneva version by four additional variations (possibly restoring them from the now lost 1926 original). Later he even arranged the work for orchestra, as well as for string quartet. Brilliant in its compositional technique and extremely demanding from a pianistic point of view, the Variations were described by at least one commentator as Ullmann's "magnum opus in the art of composition."

Egon Wellesz was one of Schoenberg's first private students, along with Berg and Webern. Yet, unlike them, he chose not to follow the path of atonality and serialism but attempted, instead, to superimpose a more "emancipated" use of dissonance (the expression is Schoenberg's) on an essentially tonal harmonic foundation. Primarily known as a musicologist and the world's foremost expert on Byzantine music, Wellesz still found the time to write an impressive corpus of works in all forms. In these early piano pieces, the young graduate student already went very much against the grain. Experimenting with the chords of fourths that his teacher had introduced in his Chamber Symphony (1906), Wellesz used these sonorities to "spice up" tonality, not to transcend it as Schoenberg did. There are also moments where the music sounds distinctly non-Viennese, as in the toccata-like second movement with its echoes of Debussy (and, at one point, an uncanny anticipation of a prominent motif from Stravinsky's *Rite of Spring*).

Hungarian composer Sándor (Alexander) Jemnitz studied with Schoenberg in Berlin between 1913 and 1915, having previously worked with Max Reger in Leipzig. As the only champion of the Second Viennese School in Hungary during the interwar period, he was a rather isolated figure, better known as a music critic than as a composer. Jemnitz, also a great admirer of Béla Bartók, combined Viennese harmonic writing with a vigorous rhythmic idiom that incorporates ostinatos and other folk-derived elements (here at two or three removes). We may not readily associate the Second Viennese School with the guitar, but Webern used the instrument in his Opp. 18 and 19, and it also appears in the tavern band in Berg's *Wozzeck*. The present combination with violin and viola, however, was original and resulted in what must be recognized as one of the best Central European chamber works for guitar from the first half of the 20th century.

After graduating from the University of Frankfurt, the young Theodor Wiesengrund (who later adopted his mother's maiden name, Adorno) became Alban Berg's composition student. Although composing always took a backseat to philosophy and aesthetics in Adorno's life, his training as a composer gave his theoretical work an added layer of depth. These six short songs were composed at different times over almost 20 years and collected later. Each text comes from a different source. In the final form of the cycle, it is striking how five more light-hearted songs are followed, unexpectedly, by the enigmatic Hölderlin setting that stands in last place.

Hans Erich Apostel had studied with Alban Berg in Vienna, where he eventually joined Universal Edition as a music editor, and in this capacity produced the full scores of both *Wozzeck* and the two-act *Lulu*. Also a prolific composer in his own right, he made the present arrangement from *Lulu* in 1935, while Berg was still working on his opera. These variations occur in Act 3 of *Lulu*, which Berg didn't live to finish (it was completed by Friedrich Cerha and premiered in 1979). The theme is

actually by Frank Wedekind, the playwright whose two plays served as the basis of Berg's libretto. As Douglas Jarman writes in his *Cambridge Opera Handbook* on *Lulu*: "Originally a song about prostitution, the melody here becomes a symbol of Lulu's descent to the life of a street walker." The theme is never stated in the original form (which added only the simplest harmonies to the tune); after a four-measure introduction, we immediately hear the first variation, followed by three more—increasingly more complex and gradually moving from tonality to atonality and finally, dodecaphony.

Instrumental virtuosity may not be the first thing that comes to mind when discussing Webern's music, at least not in the usual sense of the word. And yet, a work like Four Pieces, Op. 7, calls for two players whose mastery of their instruments is absolute. Almost every note in the violin carries a special instruction, such as "on the fingerboard," "near the bridge," etc. Plucked notes and harmonics not only abound but are heard in fast alternation. The subtle dynamic shadings and rhythmic intricacies in the piano part likewise require a consummate technique and uncommon sensitivity. The work is a product of Webern's "aphoristic" period. Rich in dynamic and textural contrasts, the minicycle begins with soft, muted violin harmonics, works its way up to a powerful dramatic climax in No. 2, and ends with one of Webern's favorite performance instructions: *wie ein Hauch*—like a whisper.

Anton von Webern, Max Oppenheimer

The newly found freedom from the classical harmonic system, which atonality provided, went hand in hand with the freedom to introduce a whole new approach to form, rhythm, and texture, making listeners feel "the air from another planet," to quote the Stefan George poem that Schoenberg set to music in his Second String Quartet (1908).

In Berg's Op. 3, one is immediately struck by the work's "gestural" quality: from the beginning, one hears a succession of brief motifs, each with a strong rhythmic profile, repeated and varied as they are passed from one instrument to another. The tempo fluctuates constantly, with some instruments taking occasional rhythmic liberties while others play strictly in time. Even though the stylistic means were radically new in 1910, the powerful emotional charge of the work comes across without the slightest difficulty. In the 1970s, musicologist Constantin Floros spoke to a friend of Berg's wife, and learned that for Alban and Helene, this quartet was symbolic of a turbulent time during their courtship when Helene's father was trying to prevent the young lovers from seeing each other. Thus Op. 3 shows Berg at a crossroads in more ways than one. It was in 1910 that he ended his formal studies with Schoenberg. The quartet was completed in the spring. By the end of the year, Alban Berg and Helene Nahowski were engaged.

—Peter Laki, Bard College

PROGRAM SIX

The Orchestra Reimagined

Sosnoff Theater
Sunday, August 15
5 p.m. Preconcert Talk: Antony Beaumont
5:30 p.m. Performance: Members of the American Symphony Orchestra, conducted by Leon Botstein, music director

Ferruccio Busoni (1866–1924)	***Berceuse élégiaque*, Op. 42 (1909; arr. Stein, 1920)**
Arnold Schoenberg (1874–1951)	**Chamber Symphony No. 1, Op. 9 (1905–06)**

INTERMISSION

Paul Hindemith (1895–1963)	***Kammermusik*, Op. 24, No. 1 (1921)**
Alban Berg (1885–1935)	***Kammerkonzert*, Op. 8 (1923–25)** Thema scherzoso con variazione Adagio Rondo ritmico con introduzione *Soovin Kim, violin* *Jeremy Denk, piano*

PROGRAM SIX NOTES

The musical revolution of the Second Viennese School is usually portrayed as the "emancipation of dissonance," ending the ancien régime of conventional tonal harmony and giving rise to the new atonal order. Pitches were no longer governed by a given tonic note; chords were not expected to resolve into a tonal hierarchy. But music is not harmony alone, and the composers in Schoenberg's orbit did not speak with one voice nor compose with a single purpose. This program highlights other kinds of innovations in formal organization and orchestration in the realm of the chamber ensemble, an agreeable medium for experimentation.

For young, adventurous composers who could not always secure premieres by larger groups, the chamber orchestra satisfied a pragmatic concern insofar as it was simply easier to arrange a performance. But a group of 10 to 20 musicians also offered novel challenges and opportunities. For Schoenberg, woodwinds took a newly central role; the massed warmth of Romantic strings was no longer an option. Each instrument could shine as soloist as well as be part of an edgy, dry texture that would come to dominate the neoclassicism and *Neue Sachlichkeit* (New Objectivity) movements of the 1920s and 1930s. The chamber orchestra proved to be a flexible ensemble of many guises, fascinating Richard Strauss, whose opera *Ariadne auf Naxos* stretches 36 musicians to Wagnerian dimensions. After the Great War, chamber ensembles offered possibilities when large orchestras were not feasible or available. Similar reductions were arranged from larger pieces for presentation by the Society for Private Musical Performances, founded by Schoenberg and his circle in 1918.

Ferruccio Busoni composed his short *Berceuse* (lullaby) for solo piano in 1909. Later that year, precipitated by the death of his mother and inspired by Thomas de Quincey's 19th-century prose poem *Suspira de Profundis*, he expanded the piece and arranged it for full orchestra, adding the adjective *élégiaque*. Busoni wrote in his diary that, like the *Suspira* narrator, he saw in his dreams a "Lady of Sighs." He quoted De Quincey: "Murmur she may, but it is in her sleep. Whisper she may, but it is to herself in the twilight. Mutter she does at times, but it is in solitary places that are desolate as she is desolate, in ruined cities." The orchestral *Berceuse* received its premiere in 1911 in New York City under the baton of Gustav Mahler, in what proved to be the last concert he would conduct, becoming an elegy for him as well.

The *Berceuse élégiaque* cycles through disjointed themes, accompanied by ostinatos, in a hazy cloud of two different keys, superimposed. Busoni was proud of the piece, and it impressed Schoenberg as well, who wrote of its Berlin premiere in 1912, "Up to now I had not cared for Busoni's compositions. But I liked the *Berceuse* yesterday. Downright moving. Deeply felt." The exact circumstances of the premiere of Erwin Stein's arrangement are unknown, though it probably was at a concert in Hamburg in 1923. The opening of Berg's Violin Concerto has been widely interpreted as a quotation of Busoni's ostinato figure, but it is also unclear at what point Berg first encountered the work.

In 1905, with his *Gurrelieder* languishing unperformed, Schoenberg chose to write a work for chamber orchestra for practical reasons. Pragmatic or not, the counterintuitive combination of "chamber" and "symphony" was new and inspired. The work combines not only public (symphony) and private (chamber) musical realms but also melody and counterpoint, solo and ensemble, sonata-allegro form and the four-movement symphony.

The Chamber Symphony unfolds as a single, dense movement. The horn introduces what will be the work's characteristic sonority: chords and sequences of fourths, here implying B-flat major despite the E-major key signature. This sound and disjointed harmony will return at each juncture of the work. The entire piece comprises a single large sonata form with a crazed, waltz-like scherzo interlude in between the exposition and development. The development reprises material from the first section, followed by a slow movement that, like the scherzo, serves as an interlude but refers to the themes of the rest of the work. The finale acts as a recapitulation, finally ending with a descending horn line that echoes the ascent of the opening.

At the 1923 premiere of *Kammermusik* No. 1, many critics seemed threatened by Hindemith's confident provocations and combination of wild dissonance with a genre-bending inclusion of popular music elements. In the *Zeitschrift für Musik*, one critic derided the work as "fizzling, bubbling, cracking, jabbing, rushing, screeching, screaming." Hindemith had violated all boundaries of propriety and embraced a Parisian "lascivious frivolity." This could only lead to the downfall of German musical art. Still, the critic had to acknowledge that Hindemith was a skilled composer.

Whereas Schoenberg often treats his musicians as soloists, Hindemith tends to group instruments of distinct tones and timbres to create a cacophony of unblended sound. This timbral variety is matched by the Stravinsky-like montage of unconnected themes in the first movement (which opens with a bright ostinato nodding to *Petrushka*). The second movement is a grotesque march that adopts the form of a Baroque concerto grosso: ensemble ritornellos of repeated material alternate with varied solo episodes. The third movement, a quartet for flute, clarinet, bassoon, and glockenspiel, seems to offer a moment of respite, but its strange silences and repeating F-sharp in the glockenspiel prove enigmatic.

The finale leaves the traditional abstraction and intimacy of chamber music behind and paints a portrait of contemporary urban life in all its manic, mechanical energy. A well-known foxtrot by the Berlin dance music composer "Wilm Wilm" (Wilhelm Wieniger) appears at the height of the movement, a jarring rupture of the traditional boundaries of serious music and a preview of the *Neue Sachlichkeit* that would seek to redefine the social role of art music later in the decade.

Berg wrote his *Kammerkonzert* (Chamber Concerto) as a 50th birthday present for Schoenberg, though a belated one. The work is scored for 15 musicians, the same number as Schoenberg's Chamber Symphony, Op. 9, heard earlier in this concert. In a 1925 "open letter" to Schoenberg, Berg described the work's structure as ruled by trinities, since, following a German birthday proverb, "all good things come in threes." Some of these encoded trinities were programmatic, others musical. Berg identified three primary methods of pitch organization in the piece: free atonality, serialism, and tonality.

The first movement (titled "Friendship" in a draft) is a theme and variations featuring the piano as soloist. The three-part theme weaves together motifs that represent the trinity of Webern (in the violin), Berg (horn), and Schoenberg (piano), whose motto contains all the pitches in those of his two students. The following five variations explore various permutations of the contrapuntal techniques of inversion (reversed intervals) and retrograde (reversed sequence). Berg's drafts suggest these variations are portraits of other members of Schoenberg's circle.

The second movement, which features a solo violin (marked "love"), follows an even more strict structure: In the ternary ABA' form, the reprise A' is an inversion of A, followed by its retrograde, reprising the material of the first A in reverse order. Like Busoni's *Berceuse*, the music may speak of a personal loss—in this case of Schoenberg's wife, Mathilde, who had died in October 1923. Sketches identify her in a motif spelling part of her name, A–H[B-natural]–D–E, which appears in the brass at key points throughout the movement. Berg may even allude indelicately to her affair with the painter Richard Gerstl by way of references to Schoenberg's *Pelleas und Melisande* and his own opera *Wozzeck*.

The first two movements are each 240 measures long; the third, *Rondo ritmico* movement ("World") is exactly 480. As the numbers suggest, the Rondo synthesizes the musical material of the previous two movements, including solo parts for both piano and violin. It opens with a joint cadenza by the piano and violin soloists, juxtaposing the first movement's variation theme with the opening of the Adagio. The main Rondo continues to combine phrases of the opening movements in alternation and counterpoint. But Berg saves his best trick for last, recalling the name motives that opened the piece and finally ending with a dominant chord implying C major.

After detailing the complex proportions and symmetries in the *Kammerkonzert*, Berg ruefully noted that "my reputation as mathematician will rise in squared proportion to the demise of my reputation as a composer." He was concerned that the technical details would overwhelm the expressive content. "As an author, it is easier to speak of external matters than inner processes," he wrote. "If it were known what I have smuggled into these three movements of friendship, love, and world . . . the adherents of program music—if indeed there still are such—would be most delighted."

—Micaela Baranello, Princeton University

Grosstadt (detail), Otto Dix, 1927–28

BERG THE EUROPEAN

SYMPOSIUM

Rethinking the Modern

Multipurpose Room, Bertelsmann Campus Center
Friday, August 20
10 a.m.–noon
1:30 p.m.–3:30 p.m.
Garry L. Hagberg, moderator; Daniel Albright; Richard Eldridge; Abigail Gillman, Klára Móricz, Paul Reitter; and Michael P. Steinberg

PROGRAM SEVEN

"No Critics Allowed": The Society for Private Musical Performances

Sosnoff Theater
Friday, August 20
7:30 p.m. Preconcert Talk: Tamara Levitz
8 p.m. Performance

Claude Debussy (1862–1918)

Prélude à l'après-midi d'un faune **(1891–94; arr. Sachs, 1921)**
Randolph Bowman, flute
Laura Ahlbeck, oboe
Laura Flax, clarinet
Erica Kiesewetter and Robert Zubrycki, violin
Nardo Poy, viola
Jonathan Spitz, cello
Jordan Frazier, double bass
Blair McMillen, piano
Kent Tritle, harmonium
Kory Grossman, percussion

Josef Matthias Hauer (1883–1959)

Nomos**, Op. 2 (1913)**
Blair McMillen, piano

Alban Berg (1885–1935)

Four Songs, Op. 2 (?1909–10)
Schlafen, schlafen (Hebbel)
Schlafend trägt man mich (Mombert)

Nun ich der Riesen Stärksten (Mombert)
Warm die Lüfte (Mombert)
John Hancock, baritone
Anna Polonsky, piano

Max Reger (1873–1916)

Serenade for Flute, Violin, and Viola in G Major, Op. 141a (1915)
Vivace
Larghetto
Presto
Randolph Bowman, flute
Miranda Cuckson, violin
Daniel Panner, viola

INTERMISSION

Igor Stravinsky (1882–1971)

Piano-Rag Music **(1919)**
Blair McMillen, piano

Berceuses du chat **(1915)**
Sur le poêle
Intérieur
Dodo
Ce qu'il a le chat
Fredrika Brillembourg, mezzo-soprano
Laura Flax, Marina Sturm, Amy Zoloto, clarinet

Béla Bartók (1881–1945)

Fourteen Bagatelles, Op. 6 (1908)
Orion Weiss, piano

Karol Szymanowski (1882–1937)

Romance for Violin and Piano, Op. 23 (1910)
Miranda Cuckson, violin
Blair McMillen, piano

Maurice Ravel (1875–1937)

La valse **(1919–20, arr. 2 pianos)**
Anna Polonsky, piano
Orion Weiss, piano

PROGRAM SEVEN NOTES

In 1918, after World War I ended and the survivors made their way home, Arnold Schoenberg and his inner circle decided to found a special forum for modern music that they christened the Verein für musikalische Privataufführungen (Society for Private Musical Performances). At its first meeting on December 6, 1918, Schoenberg was appointed president and musical director; the responsibility for actually running the Society, however, fell to Alban Berg, Anton Webern, and a few others. This small circle chose repertoire and personnel, coached performers, directed rehearsals, and often participated as performers themselves. Concerts were held once or twice a week, with seasons lasting six to eight months from December 1918 to December 1921. The Society was a visionary undertaking, guided by a number of innovative and ingenious statutes that Berg anonymously authored.

Tonight's program is both a realization of many of these goals and a freely conceived re-creation of a Society concert.

One of the core values of the Society was inclusion. The repertoire would be drawn chronologically from the generation of "Mahler and Strauss to the most recent [artists]." No national or individual style would be preferred over another, but rather all styles from all nations, covering the widest possible variety of works, would be represented. Precise performances were achieved through plentiful and thorough rehearsals. To promote audience understanding, pieces were often repeated, sometimes even played twice on the same concert. To ensure a fair hearing, programs were not advertised beforehand, neither applause nor booing was allowed, and only members with a photographic identification card would be admitted.

The eight names on tonight's program form an impressive international array of artists. The "seniors" include Debussy and Ravel, the two most prominent French composers, and Reger, their German contemporary. The five remaining ones, all born in the early 1880s, are "youngsters": the Austrians Berg and Josef Matthias Hauer, and the Eastern Europeans Bartók (Hungary), Szymanowski (Poland), and Stravinsky (Russia).

The arrangement of Debussy's *Prélude à l'après-midi d'un faune* realizes an important aim of the Society. Constrained by finances and small halls, the organizers arranged symphonic works for piano, piano duo, or chamber ensemble. The physician Benno Sachs, about whom very little is known, reworked Debussy's 1894 orchestral masterwork for 11 instruments: flute, oboe, clarinet, harmonium, piano, string quintet, and antique cymbals. Before one hears the arrangement, one cannot help but wonder: can these severely reduced orchestral forces successfully emulate the *Prélude*'s kaleidoscopic and sensual sonic aura? Considering how faithfully Sachs renders Debussy's manipulations

Scenic design for *L'après-midi d'un faune*, Leon Bakst, 1912

Advertisement for a concert of the Society of Private Musical Performances, 1919

of dynamics, textural density, pacing, and subtle instrumental color with his small-scale orchestra, a positive judgment seems warranted. For some reason this fine arrangement was apparently never performed at the Society—but, thankfully, it survives to be enjoyed tonight.

Max Reger, deceased three years before the Society began its activities, was a particular favorite of Schoenberg's. As Schoenberg opined in a letter to Zemlinsky, "Reger must in my view be done often: 1. because he has written a lot; 2. because he is already dead and people are still not clear about him. (I consider him a genius.)" Indeed, those who either knew or participated in the Society joked that it should be called the "Reger-Debussy Society." Reger was performed the most often (23 works, 44 concerts), followed by Debussy (16 works, 38 concerts) and Bartók (11 works, 23 concerts). Reger's Serenade for Flute, Violin, and Viola in G Major, Op. 141a, shows a lighter side of this composer's typical complex and dense chromatic musical language. Shot through with Mozartian energy and lyricism, yet paying homage to his idol, Bach, with tender fugal passages and protean motivic display, the Serenade possesses an irresistible charm.

The Austrian contingent, Josef Matthias Hauer and Alban Berg, form an intriguing duo. Today Hauer is chiefly remembered for his feud with Schoenberg in the 1920s over who was the first true inventor of twelve-tone music. When Schoenberg heard Hauer's early atonal works at their first meeting in 1917, however, the older composer was impressed enough to program six of Hauer's compositions between 1919 and 1921 at the Society. Hauer's piano piece *Nomos in Five Parts*, Op. 2, performed three times, was always paired with either Berg's Op. 1 Piano Sonata or his Four Songs, Op. 2. The Society's recurring decision to link the music of these two contemporaries is suggestive. Hauer believed that music was ruled by *nomos*, the Greek concept of universal law. His Op. 2 reflects an admirably expressive atonal language, where pounding bass sonorities call forth whole-tone melodies and chains of parallel chromatic chords. Berg's Op. 2 songs, however, are considerably more complex and unified in conception. To cite a few examples: the first song reflects a freely conceived mirror structure; the second song revolves around transformations of a single chord; and the entire cycle makes recurring references to D minor, quotations from Wagner's *Tristan und Isolde*, and a three-note "secret" musical motive that links the initials of Berg and his wife, Helene Nahowsky. If nothing else, posing Hauer's straightforward musical language against Berg's more complicated dialect exposes many tantalizing contrasts and similarities between the two.

The four remaining composers exhibit varying degrees of proximity to the Society. Apparently none of the three Eastern Europeans ever attended a concert, but their music was faithfully performed

nevertheless. Igor Stravinsky had met Schoenberg in Berlin in December 1912, but they had little contact thereafter. The Society performed seven of the works Stravinsky wrote between 1914 and 1919. His *Cat's Cradle Songs,* tiny miniatures with an unconventional accompaniment of soprano, alto, and bass clarinet, borrow heavily from the spare timbres and rustic vocal intonations of seemingly undomesticated Russian folk music. In the *Piano-Rag Music*, on the other hand, Stravinsky presents his own peculiar "riffs" on American jazz and ragtime, concatenating various fragmentary evocations, imitations, and distortions of the rag idiom that rarely congeal into the real item.

Born in the Ukraine, Karol Szymanowski grew up to become the founder of contemporary music in Poland. Based in Warsaw, the young Szymanowski traveled widely, looking for inspiration. He spent much of 1912 and 1913 in Vienna, where he may have made contact with the Schoenberg circle. The Society performed Szymanowski's Romance for Violin and Piano three times. His hyperchromatic and intensely expressive musical language, suffused with long, elegant curves for the violin, is reminiscent of Berg's style, yet shows strong influences from Debussy, Ravel, and Skryabin.

In 1905 Béla Bartók began to collect authentic folk tunes from Hungary and other nearby regions, an activity that profoundly affected his compositional style. Bartók's Op. 6 Bagatelles moved Ferruccio Busoni, a revered proponent of musical modernism, to remark: "I consider these pieces among the most interesting and individual creations of the present day." The Society organizers obviously agreed, for Bartók's Op. 6 was performed four times. Eschewing the excesses of the late Romantic style, Bartók pioneered a piano style devoid of embellishment, experimenting with quasi bitonal sonorities, Debussyian parallel chords, evocation of folk song, atmospheric textures, and pieces based on a limited set of intervals. This profusion of novel invention doubtless contributed to Bartók's popularity at the Society; the Hungarian composer was frequently present musically, if never bodily.

Finally, Maurice Ravel offers a fitting summation to the stylistic parade represented in tonight's program. The Society featured seven of his works at 17 concerts, a total commensurate with Berg's record. He is the only composer on the list who not only made his own two-piano arrangement, in this case of his ballet *La valse*, but also played its Society premiere, with Alfredo Casella, in 1920. In 1906, Ravel had planned to compose an homage to the charming waltzes of Johann Strauss entitled "Vienna." When Sergei Diaghilev commissioned him to expand the piece into a ballet in 1919, however, the death of Ravel's mother and the ravages of World War I ultimately altered his vision of the piece. Ravel reworked his frothy "apotheosis of the Viennese waltz" into what one commentator chillingly describes as "a dance of death, with waltz fragments from Beethoven to Chabrier and Johann Strauss to Richard Strauss swirling around and down into the vortex with it." *La valse* embodied a musical prophecy of the decline already under way in Vienna after World War I. Ultimately, the city would never regain its former standing as the cultural capital of Europe.

The Society, in the end, became a casualty of Vienna's fall from grace. Roughly three years after its conception, the last concert was given on December 5, 1921. Nevertheless, based upon principles that combined idealism with practicality, the Society had admirably fulfilled its primary stated purpose: "To awaken in artists and friends of art a real and precise knowledge of modern music . . . instead of the usual confused and problematic attitudes." Its voice was stilled too soon, but its historical resonance has been far-reaching, and continues to resound.

—Marilyn L. McCoy, Columbia University

PROGRAM EIGHT

You Can't Be Serious! Viennese Operetta and Popular Music

Olin Hall
Saturday, August 21
10 a.m. Performance with Commentary by Derek B. Scott, with Camille Zamora, soprano; Hai-Ting Chinn, mezzo-soprano; William Ferguson, tenor; Thomas Meglioranza, baritone; James Bassi, piano

Let Me Introduce Myself

Johann Strauss II (1825–99)
From *Der Zigeunerbaron* (1885) (Schnitzer)
Als flotter Geist

Jacques Offenbach (1819–80)
From *Les Brigands* (1869) (Meilhac and Halévy)
Au chapeau je porte une aigrette

Arthur Sullivan (1842–1900)
From *H.M.S. Pinafore* (1878) (Gilbert)
I'm Called Little Buttercup

Jacques Offenbach
From *La Grande Duchesse de Gérolstein* (1867) (Meilhac and Halévy)
Piff, Paff, Pouff

Love Duets

Jacques Offenbach
From *La belle Hélène* (1864) (Meilhac and Halévy)
C'est le ciel qui m'envoie

Franz von Suppé (1819–95)
From *Boccaccio, or The Prince of Palermo* (1879) (Walzel and Genée)
Hab ich nur deine Liebe

Arthur Sullivan
From *The Yeomen of the Guard* (1888) (Gilbert)
Rapture! Rapture!

The Waltz and Alban Berg

Alban Berg (1885–1935)
***Mein erster Walzer*, Op. 1 (ca. 1904)**

Two Waltzes, for piano (ca. 1908)

From *Wozzeck* (1922)
Waltz (Act 2, sc. 4)

Ensembles

Johann Strauss II
From *Die Fledermaus* (1874) (Haffner and Genée)
So muss allein ich bleiben

Arthur Sullivan
From *The Gondoliers* (1889) (Gilbert)
In a Contemplative Fashion

Patter Songs

Jacques Offenbach

From *La vie parisienne* (1866) (Meilhac and Halévy)
Je suis Brésilien

Arthur Sullivan

From *Ruddigore* (1887) (Gilbert)
My Eyes Are Fully Open

20th-Century Operetta

Franz Lehár (1870–1948)

From *Der Graf von Luxemburg* (1909) (Willner, Stein, and Bodanzky; trans. Maschwitz)
Congratulations, chère Madame
Razzle-Dazzle Basil

Emmerich Kálmán (1882–1953)

From *Gräfin Mariza* (1924) (Brammer and Grünwald; trans. Stanley)
When I Hear That Gypsy Music
Heija! Heija!

Paul Abraham (1892–1960)

From *Viktoria und ihr Husar* (1930) (Grünwald and Löhner-Beda)
Wir singen beide Do-do-do-do

Ralph Benatzky (1884–1957) / Robert Stolz (1880–1975)

From *White Horse Inn* (*Im weissen Rössl*, 1930) (Charell, Gilbert, and Hans Müller-Einigen)
My Song of Love Is a Waltz Refrain! (Stolz; trans. Graham)
Salzkammergut (Benatzky; trans. Graham)

PROGRAM EIGHT NOTES

The beginnings of operetta are to be found in *opéra bouffe* and, especially, the work of Jacques Offenbach, whose first huge success was with *Orphée aux enfers* (1858). Part of Offenbach's popular appeal was his use of *couplets* (verse plus chorus) instead of arias. He scored triumphs with further stage works in the following decade, when the Second Empire was at the height of its power. The government's sense of political security was one reason why the satirical lyrics by Offenbach's collaborators Henri Meilhac and Ludovic Halévy were tolerated. Vienna was the first foreign city to respond enthusiastically to Offenbach, and Franz von Suppé was his first imitator; the indebtedness of Suppé's *Die schöne Galathee* (1865) to Offenbach's *La belle Hélène* (1864) was obvious to all.

In the next decade Johann Strauss II came to the fore. His operettas, like those of Offenbach and Gilbert and Sullivan, are designed to appeal strongly to a middle-class audience. Adele's "laughing song" in *Die Fledermaus* (1874), for instance, pokes fun at the idea that certain physiognomic features are the preserve of the aristocracy. The satirical bite of Offenbach or Gilbert and Sullivan is absent in this work, but its hedonistic music had no rival. Strauss's many operettas won him the highest regard in Vienna (even if he was often thought a poor judge of librettos), and *Die Fledermaus*, *Der Zigeunerbaron* (1885), and *Eine Nacht in Venedig* (1883) continue to be performed internationally. Many of the tunes from his operettas became widely known when he reused them in his dance music.

The success of Gilbert and Sullivan's *Trial by Jury*, first performed on the same bill as Offenbach's *La Périchole* at the Royal Theatre, London, in 1875, opened the market for English operetta. Promoter D'Oyly Carte formed the Comic Opera Company the following year. Edward Harrigan and David Braham are often referred to as the American Gilbert and Sullivan for their musical plays of the 1880s. Their shows were performed in London, Paris, and Vienna, and the title song from their *Mulligan Guards* of 1879 was a particular hit. In fact, Carl Millöcker used it in the Act 1 Finale of his most popular operetta, *Der Bettelstudent* (1882). In the 1890s, Gustave Kerker was at work developing an American variety of operetta.

The popularity of Viennese waltzes and operetta was undiminished in 20th-century Austria. Alban Berg, writing to his wife in 1921, recounts a walk in which he passed "the Hotel Hietzinger Hof, the Stöckl Restaurant, the Park Hotel Bar—and everywhere they were playing the Blue Danube." Berg made use of this Viennese passion for dance music to further the cause of musical modernism, when he arranged Strauss II's *Wein, Weib und Gesang* (Wine, Women, and Song) for string quartet, piano, and harmonium in 1921 to help raise money for the Society for Private Musical Performances. He was familiar with the operettas and dances of his time, and waltz features are found across the range of his output, whether stylized—as in *Reigen*, the second of his Three Orchestral Pieces, Op. 6—or parodied, as in his operas *Wozzeck* and *Lulu*.

Operetta had been given a renewed vigor by the success in 1905 of Franz Lehár's *Die lustige Witwe* (The Merry Widow). It soon achieved international acclaim, thereby energizing other Viennese composers, such as Oscar Straus and Leo Fall. The popularity of operetta and dance music acted to minimize the influence of jazz in Vienna, but so, too, did the appetite for the Hungarian style. In *Die Csárdásfürstin* (1915) by Emmerich Kálmán, Hungarian Gypsy music performs a similar role to that played later by African American music: it allows respectability and restraint to be cast aside in favor of emotional and sensual experience. Eventually, musical features associated with the African American (flattened thirds and sevenths, the saxophone) would replace those of the Hungarian Gypsy (augmented seconds and fourths, the violin) for creating moments of erotic frisson. Jazz-influenced numbers began to make their way into Viennese operettas—for example, Paul Abraham's *Viktoria und ihr Husar* (1929)—until the clampdown on "degenerate" music following the Anschluss in 1938, when the country was ruthlessly Nazified.

Abraham was one of many Jewish musicians who resettled in the United States. Ralph Benatzky was not Jewish, but decided to move to Hollywood in 1940. His operetta *Im weissen Rössl* (1930) had achieved great success adapted as *The White Horse Inn* (New York, 1936). Notable American operettas in the early 20th century by composers with European roots include Victor Herbert's *Naughty Marietta* (1910), Rudolf Friml's *Rose Marie* (1924), and Sigmund Romberg's *The Student Prince* (1924). In France, Maurice Yvain enjoyed international success with his operetta *Ta bouche* (1922), given in New York as *One Kiss* in 1923. A more typically French operetta composer was, ironically, the Venezuelan Reynaldo Hahn, with works like *Ciboulette* (1923). In Britain, the Welsh composer and actor Ivor Novello did most to sustain the Viennese style of operetta in works like *Glamorous Night* (1935).

There is much that distinguishes the reception of operetta from that of opera. For a start, the audience displays a less disciplined form of spectatorship. Cheering is not ritualized into bravos, but can include yells of delight; the audience can also participate, at times, by clapping their hands rhythmically to the music (though Gilbert and Sullivan are an exception). Parisian and Viennese operetta has a "naughty" character: it is no surprise to find women's underwear or stocking tops on display—

even in Noel Coward's operetta *Bitter Sweet* (1929), no sooner does the scene shift to Vienna than in trot the "naughty ladies of the town." A little improvising and ad libbing is generally allowed on the part of the cast. There is more in the way of dance routines, and the influence of these can be found in the early Broadway musicals. In the 1930s, the American musical began to eclipse operetta, though France remained more resistant to Broadway than most. Yet the musical never completely severed its links with operetta, a form of stage entertainment that is as much a part of the experience of modernity as the music of the Second Viennese School.

—Derek B. Scott, University of Leeds

Poster by Georges Dola, 1934

PROGRAM NINE

Composers Select: New Music in the 1920s

Olin Hall
Saturday, August 21
1 p.m. Preconcert Talk: Marilyn L. McCoy
1:30 p.m. Performance

Alban Berg (1885–1935)

From *Kammerkonzert* (1923–25; arr. Berg, 1935)
Adagio
Laura Flax, clarinet
Miranda Cuckson, violin
Blair McMillen, piano

Hanns Eisler (1898–1962)

***Tagebuch des Hanns Eisler*, Op. 9 (1926)**
Part I: Leitspruch
Tema con Variazioni
Regen
Intermezzo No. 1
Im Badezimmer

Part II: Introduktion
Ruhe
Intermezzo No. 2
Depression

Part III: Guter Rat
Bemerkung über das Reisen
Vor- und Rückblick
Ilana Davidson, soprano
Teresa Buchholz, mezzo-soprano
Hai-Ting Chinn, mezzo-soprano
James Taylor, tenor
Miranda Cuckson, violin
Blair McMillen, piano

Ernst Toch (1887–1964)

Quartet for Strings No. 11, Op. 34 (1924)
Sehr wuchtig, anstürmend
Vivace molto
Adagio
Allegro molto
FLUX Quartet

INTERMISSION

George Gershwin (1898–1937)

Three Preludes for Piano (1923–26)
Allegro ben ritmato e deciso
Andante con moto e poco rubato

Allegro ben ritmato e deciso
Orion Weiss, piano

Erich Wolfgang Korngold (1897–1957)

Four Little Caricatures for Children, Op. 19 (1926)
Cuckoo! (Schoenberg)
To Make You Slumber (Stravinsky)
Nothing Ventured, Nothing Gained (Bartók)
Hard Times (Hindemith)
Orion Weiss, piano

Alois Hába (1893–1973)

Quartet for Strings No. 2, in the quarter-tone system, Op. 7 (1920)
Allegro non troppo—Allegro moderato—Lento—
Allegro scherzando—Scherzo—Largo—Allegro agitato—
Allegro moderato
FLUX Quartet

Manuel de Falla (1876–1946)

Concerto (1923–26)
Allegro
Lento
Vivace
Randolph Bowman, flute
Laura Ahlbeck, oboe
Laura Flax, clarinet
Erica Kiesewetter, violin
Robert Martin, cello
Paolo Bordignon, harpsichord

PROGRAM NINE NOTES

"If these young people (and usually it's gifted ones!) haven't come up with a new style every week," Franz Schreker wrote to the critic Paul Bekker in 1921, "they're not happy." As the teacher of some of the era's most radical young composers, Schreker was in a position to know. But this accelerating pace of creative innovation was not restricted to the younger generation. In a 1923 essay he observed, "'Trends' shoot up like mushrooms after a fertilizing rain and disintegrate into nothing. Respected today, derided and ridiculed tomorrow. . . . One experiment after another—ceaseless fluctuation, building from the unconscious into the unknown!" In the 1920s composers of all ages were confronted and challenged by a musical environment transformed by revolutions in recording, broadcast, and communication technologies, by shifting patterns of public taste, and by the voracious appetite of publishing houses for anything novel and striking.

One of the engines driving this frantic activity was a culture of "new music" festivals, of which the most prominent were the annual meetings of the Allgemeiner Deutscher Musikverein (ADMV), revived after the war in 1920, as well as the Donaueschingen Chamber Music Festival and the yearly festivals of the International Society for Contemporary Music (ISCM), founded in 1921 and 1922, respectively. Alban Berg had important performances at each of these festivals and, as a jury member for the ADMV (in 1928, 1931, 1932, and 1933) and ISCM (in 1928 and 1931), he encountered most of the representative composers and works of his time, including those on today's program.

This concert explores some of the salient trends of an era in which "new" was the unstable currency of an inflationary age. It was a currency, though, with hard reserves in the traditional elements of music: rhythm, harmony, melody, and texture. The way in which these elements were invested might yield high aesthetic interest which in this volatile environment could make Berg's atonality sound old-fashioned next to Gershwin's jazzy piano rhythms, or Falla's lean textures more up-to-date than Hába's highly emotive microtonality.

Berg's Chamber Concerto for Piano and Violin with 13 Wind Instruments was the first new work to appear after he had established his international reputation with the premiere of *Wozzeck* at the end of 1925. It was given its premiere in Berlin in March 1927 and another prominent performance at the 1927 ISCM festival in Frankfurt am Main, where it shared the program with works by Conrad Beck, Vladimir Vogel, and Heinrich Kaminski. According to the work's hidden program, the second movement, in which the violin is the soloist, is a memorial to Schoenberg's first wife, Mathilde (née Zemlinsky), whose musical motif—A, B, D, E—permeates the texture. Berg made this trio arrangement of the Adagio in 1935 for the pianist Dea Gombrich.

The Chamber Concerto's dedication to Schoenberg and the derivation of its principal motivic material from his name and that of Webern and Berg himself, only reinforced the notion of an insular triumvirate at the heart of a "Second Viennese School," a regrettable catch phrase that has served to constrict our appreciation of the pluralities of Viennese modernism. Berg's fierce loyalty to his teacher was a striking anomaly at a time when many students were in open rebellion. One such prodigal son was Hanns Eisler, who had studied with Schoenberg in Vienna from 1919 to 1923 and had been among the first to adopt his teacher's serial methods. But in 1926 Eisler entered into a very public dispute with his teacher: "Modern music bores me," he wrote in a letter to Schoenberg, "it doesn't interest me, some of it I even hate and despise. Actually, I want nothing to do with what is 'modern.'" Eisler's *Tagebuch*, which sets acerbic texts from his own diaries interspersed with purely instrumental numbers, mounts a frontal assault on elitist modernity, going so far as to juxtapose a quotation from Schoenberg's Chamber Symphony with the "Internationale." And yet this *Tagebuch* "cantata" had its premiere at one of the hubs of Eisler's despised "bourgeois musical culture": the 1927 Baden-Baden music festival (the successor to Donaueschingen), which also included the premiere of the Brecht/Weill *Mahagonny Songspiel* and the first German performance of Berg's *Lyric Suite*.

If Eisler was Schoenberg's "problem child," Ernst Krenek and Alois Hába were Schreker's. Both of them followed Schreker to Berlin when he became director of the city's Musikhochschule. Though Schreker considered them his most gifted students, there were soon tensions over their rapidly evolving styles. With Hába it began with this quarter-tone quartet. "An interesting attempt," Schreker confided to Bekker, "though we're not yet sure whether it works or not as we haven't been able to perform it—and already he's declaring that from now on he's only going to compose in quarter tones." Hába's quartet, which contains only intermittent use of quarter tones, was given a prominent performance in Donaueschingen in 1923 (although not during the festival). It is still motivically constructed (Hába's later works were largely athematic) and, like Schoenberg's Op. 7 string quartet, contains within its single movement an amalgam of Sonata Allegro form mapped onto an implied four-movement structure. Thus, the first movement's two themes are developed respectively in the Scherzo and Largo, while the Finale, a set of rondo-like variations, serves as a recapitulation of the opening exposition.

George Gershwin became widely known in Europe through recordings and through Paul Whiteman's tour performances of *Rhapsody in Blue* in 1926, when the rage for American jazz and popular music was at a high point. Berg loved Gershwin's music and was a juror for the 1931 ISCM festival in London

Rosé Quartet, Max Oppenheimer, ca. 1920

that featured a performance of *An American in Paris*. For his part, Gershwin's aspirations as a "serious" composer led him to seek out his modernist colleagues, including Ravel, Schoenberg, and Stravinsky. During a visit to Vienna in 1928 he met Berg and joined him for a private performance of the *Lyric Suite* by the Kolisch Quartet, after which Gershwin played some of his own music.

Although Erich Wolfgang Korngold was born in 1897, his early musical maturity led him to identify with an older generation. It is little wonder then that he found much to satirize in what he heard in the 1920s. His *Four Little Caricatures* of 1926 have little of the malicious bite of Schoenberg's choral satires, Op. 28, written a year earlier. Korngold's pieces were commissioned by his German publisher, B. Schott's Söhne in Mainz, for an anthology of piano music, but the composer's targets, including Schott composer Hindemith, apparently struck too close to home and the work was not published until 1995. These caricatures are less portraits of the four composers in question than a satire of elements associated with their style—cacophony (Schoenberg), monotonous motivic repetition (Stravinsky), wayward linear counterpoint (Bartók), and baffling harmonic logic (Hindemith).

Ernst Toch, though Viennese-born, cultivated few ties with his native city and spent most of his European career as a composition teacher in Mannheim. In the 1920s he was often associated with

George Gershwin, Vienna, 1928

Paul Hindemith (both were published by Schott), and indeed it was Hindemith who commissioned his Op. 34 quartet for the 1924 Donaueschingen festival. String quartets were Toch's favorite compositional genre and this, his eleventh, shows his sovereign mastery of both its thematic and structural demands. The work follows a traditional four-movement model but in a largely atonal idiom whose dissonance grows out of rigorous linear counterpoint. Toch is one of the outstanding exemplars of what one might call the "classical" mainstream of postwar German musical modernism.

Manuel de Falla, the oldest composer on this program, successfully combined regional inflections with the modernist textures and harmonic language he absorbed during seven years in Paris, where he developed friendships with Debussy, Ravel, and Stravinsky. In the 1920s, Falla, now living in Granada, fell under the spell of Neoclassicism and began to subject an ever-widening range of historical sources to increasingly abstract treatment. His Harpsichord Concerto, begun in 1923 at the instigation of the Polish harpsichordist Wanda Landowska, is lean and transparent. A sprightly Allegro, which draws its melodic and motivic material from a 16th-century song by Juan Vásquez, "De los álamos vengo madre," is followed by more formal Lento, in which the plainchant "Pange lingua moro hispano" provides the principal melodic material. The energetic, highly rhythmic finale combines popular dance forms (particularly the *jota*) with allusions to the "Spanish" concert style established by Domenico Scarlatti, the 18th-century Italian harpsichordist who spent the last three decades of his life in Spain.

When Falla's concerto was performed at the 1928 ISCM festival in Siena, for which Berg was juror, it followed Webern's String Trio, Op. 20 (1927). It was an awkward juxtaposition that could not have served the interests of either work, but also a telling example of the aesthetic heterogeneity of this heady era. It is against this background of stylistic pluralism that we can gauge the ruddy health of that musical culture, whose "trends" became the vehicles of creative individuality.

—Christopher Hailey, Bard Music Festival Scholar in Residence 2010

PROGRAM TEN

Modernism and Its Discontents

Sosnoff Theater
Saturday, August 21
7 p.m. Preconcert Talk: Christopher Hailey
8 p.m. Performance: Bard Festival Chorale, James Bagwell, choral director; American Symphony Orchestra, conducted by Leon Botstein, music director

Alban Berg (1885–1935)

Der Wein **(1929)**
Christiane Libor, soprano

Franz Schmidt (1874–1939)

Das Buch mit sieben Siegeln **(1935–37)**
Gnade sei mit euch
Ich bin das A und das O
Und eine Tür ward aufgetan
Heilig, heilig ist Gott der Allmächtige
Und ich sah in der rechten Hand
Nun sah ich, und siehe, mitten vor dem Throne

INTERMISSION

Franz Schmidt

Das Buch mit sieben Siegeln **(cont.)**
Organ solo
Und als das Lamm der Siegel erstes auftat
Und als das Lamm der Siegel zweites auftat
Und als das Lamm der Siegel drittes auftat
Und als das Lamm der Siegel viertes auftat
Und als das Lamm der Siegel fünftes auftat
Und es wurde ihnen einem jeglichen gegeben
Und ich sah, dass das Lamm der Siegel sechstes auftat
Organ solo, nach dem Auftun des siebenten der Siegel
Ein Weib umkleidet mit der Sonne
Und sie gebar einen Sohn
Im Himmel aber erhob sich ein grosser Streit
Und als die grosse Stille im Himmel vorüber war
Vor dem Angesicht dessen, der auf weissem Throne sass
Ich bin das A und das O
Hallelujah
Wir danken dir, o Herr, allmächtiger Gott
Ich bin es, Johannes, der all dies hörte
Christiane Libor, soprano
Fredrika Brillembourg, mezzo-soprano
Thomas Cooley, tenor
James Taylor, tenor
Robert Pomakov, bass-baritone
Kent Tritle, organ

PROGRAM TEN NOTES

Tonight's program is dominated by one of the greatest choral works of the 20th century, Franz Schmidt's *Book of the Seven Seals*. It is preceded by *Der Wein*, a setting of Baudelaire that Alban Berg composed while working on *Lulu*. Commissioned in 1929, *Der Wein* is among the least favored of Berg's late music. Like the later Violin Concerto, it works with tonality although it is loosely written along twelve-tone lines. The piece follows the sonata form and has a two-part scherzo in the middle. Its sonorities are suggestive of Berg's late style, particularly *Lulu*. Its place in this program derives not only from its historical proximity to Schmidt's oratorio in time and place, but from the fact that both composers sought in their music to recast the compositional traditions of music in new ways they thought adequate to modernity. The results sound radically different, but the underlying inspiration—to extend to the present a tradition of musical procedures that culminated in late Romanticism—was shared.

Insofar as the name Franz Schmidt is known to audiences at all today, it is as a somewhat shadowy figure in the history of music of the early 20th century. His name is associated with the Wittgenstein family. Ludwig, the philosopher, admired his music. Ludwig's brother Paul, a pianist, commissioned Schmidt to write piano music for left hand alone after he lost his arm in World War I. Schmidt, who played the cello in the orchestra of the Vienna Court Opera, is also remembered as an outspoken critic of Gustav Mahler, and during the interwar years was an influential conservative in matters political and cultural. The circle of friends around Berg took a dim view of their fellow Austrian who, despite his prominence and fine reputation as a teacher seemed a pretentious, hostile, perhaps deluded, and certainly angry and frustrated composer of large-scale works. Among Schmidt's compositions are two operas, including one of distinction, *Notre Dame* (after Victor Hugo), and four estimable symphonies.

Schmidt's reputation as a conservative suffered after his enthusiastic embrace of the Nazis shortly before his death in early 1939, evidenced by his undertaking a cantata entitled *Deutsche Auferstehung* (German Resurrection), left incomplete. Nothing complicates this seemingly coherent picture of Schmidt more than the attitude of many of those who knew the composer well. Both Schoenberg and Berg could not but help admire his craft and skill, however much they disliked the surface aesthetic of his music. But more revealing is the lifelong devotion to Schmidt, his music, and his memory by Hans Keller, an Austrian Jew, violinist, theorist, and critic who was Schmidt's pupil. Keller was forced after 1938 to flee to England, where he became not only a legendary teacher but also a great writer on music and an articulate force in the programming of the BBC in the postwar era. Keller was a champion of modernism, particularly the music of the Second Viennese School. However, he also fought tirelessly on behalf of the unpopular cause of Schmidt's reputation as a man and a composer.

Indeed, Keller's judgment was impeccable. Despite obnoxious elements in his demeanor, Schmidt, unlike the composer with whom he is often compared—Hans Pfitzner—was more than an arch-conservative. He was an inspired composer with the capacity to write large-scale works comparable in ambition and scope to those of his admired Bruckner and rival Mahler.

The work on tonight's program best represents Schmidt's achievement. Although in an explicitly old-fashioned genre—the secular oratorio—and defined by considerable historicist nostalgia in its evocations of 18th- and 19th-century traditions, *The Book of the Seven Seals* is distinctive and original in every respect. The reenactment of the antique, the suggestions of Bach's Evangelist, are unmistakably novel, as is the simplicity of the melodic writing and the combination of the diatonic, the modal, and the chromatic in the harmony. Schmidt, like Schumann and Mendelssohn before him, integrates operatic elements into the oratorio form. True to the model of Handel, Schmidt sustains the tension of dramatic action while preserving the sensibility of the sacred text.

Franz Schmidt (*center*) with conductor Oswald Kabasta before the premiere performance of *The Book of the Seven Seals*, 1938

Whatever Schmidt's political views may have been, the choice of the Book of Revelations as a text in 1935 suggests the extent to which 1930s Austrian politics—pitting socialism and communism on the left against Austro-fascism and Nazism on the right—shared a pervasive sense of pessimism and doom. Schmidt was witness to the violence and disorder of the late 1920s and early 1930s, including, among other hardships, the economic collapse of 1929, and a failed Nazi coup in 1934 that led to the banning of both the socialist and Nazi parties in Austria. Vienna, where Berg and Schmidt both worked and lived, was the scene of a civil war.

The dissolution of the Habsburg monarchy in 1918 was seen by all sides as a disaster. A distinctive Austrian nationality never took hold in the interwar years, with the first proponents of merging with Germany being the socialists. The implausibility of a successful independent Austria became ever more persuasive between 1934 and 1938, and neither the church nor the state could prevent the growth of enthusiasm, visible just below the surface, for a union with Nazi Germany. On the eve of the Anschluss, the Vienna Philharmonic was more Nazified than the Berlin Philharmonic had been when Hitler took power in 1933. Nevertheless, Vienna during those years was still a haven for refugees from Germany, many of them Jews (including Bruno Walter), who clung to the vague hope that Austria, protected perhaps by Mussolini, would not fall to Hitler.

There was, however, one aspect of independent Austria that lent it a distinctive character, the Austro-German connection to the traditions of Catholicism. The baroque theatricality of Austrian Catholicism remained a hallmark of its culture. In music it left its stamp on Bruckner and Schmidt. The setting of *The Book of the Seven Seals* evokes a genuine piety. Few works are as persuasive in communicating the terror and transcendence promised by death and the end of human history. The words of the Evangelist, the opening of the Seven Seals, the appearance of the Four Horsemen of the Apocalypse have never been set to music so powerfully.

A word needs to be said about the posthumous reception of this work. From 1938 to 1945, *The Book of the Seven Seals* was regularly performed in Vienna, taking on the aspect of a signature work of the new Nazi regime. Schmidt was held up as the ideal of an aesthetic compatible with the revolutionary community-building politics of Nazism. This was ironic, given that the new Nazi administration did everything to strip the church of its political and moral authority. The Nazis knew that Christian faith was incompatible with Aryan and racist ideologies. Hitler dreamed of replacing Christianity with a new Aryan religion in which music was a basic element, especially the music of Bruckner. The Nazi leadership in Vienna took its cue from this idea to celebrate Schmidt, too, as Bruckner's successor.

Owing to the prestige accorded to *The Book of the Seven Seals* before 1945, the work was shunned after the war and only occasionally revived in the 1950s, but solely in Austria. It is to the credit of Dimitri Mitropoulos, no fascist sympathizer and an ardent champion of modernism, especially of Berg, that the work was revived in the mid 1950s at Salzburg. The first American performance was done in the 1990s in New York by the American Symphony Orchestra with the Arnold Schoenberg Choir from Vienna. The decision by a Viennese choir named for Schoenberg to include Schmidt's

Apokalypse, Max Beckmann, 1941–42

And I saw when the Lamb opened one of the seven seals, and I heard one of the four living creatures saying as with a voice of thunder, Come. And I saw, and behold, a white horse, and he that sat thereon had a bow; and there was given unto him a crown: and he came forth conquering, and to conquer. And when he opened the second seal, I heard the second living creature saying, Come. And another horse came forth, a red horse: and to him that sat thereon it was given to take peace from the earth, and that they should slay one another: and there was given unto him a great sword. And when he opened the third seal, I heard the third living creature saying, Come. And I saw, and behold, a black horse; and he that sat thereon had a balance in his hand. And I heard as it were a voice in the midst of the four living creatures saying, A measure of wheat for a shilling, and three measures of barley for a shilling; and the oil and the wine hurt thou not. And when he opened the fourth seal, I heard the voice of the fourth living creature saying, Come. And I saw, and behold, a pale horse: and he that sat upon him, his name was Death; and Hades followed with him. And there was given unto them authority over the fourth part of the earth, to kill with sword, and with famine, and with death, and by the wild beasts of the earth.

—John, Revelations, Chapter 6, Verse 1–8

Apokalypse, Max Beckmann, 1941–42

Behold, the tabernacle of God is with men, and he shall dwell with them, and they shall be his peoples, and God himself shall be with them, and be their God: and he shall wipe away every tear from their eyes; and death shall be no more; neither shall there be mourning, nor crying, nor pain, any more: the first things are passed away.

—John, Revelations, Chapter 21, Verse 4

oratorio in its repertory reflects two somewhat contradictory developments. First, the passage of time: Schmidt's death before the extreme horrors of Nazism took their toll made a fresh look seem plausible. Perhaps Hans Keller was right. Might not Schmidt, politics aside, have been a great composer? The memory of the political overtones had faded sufficiently to warrant reconsideration. With the distance of time there seemed to be as much in common between the music of Berg and Schmidt, precisely in the reworking of historical models, as there were stark contrasts in compositional procedures. Both composers paid strict and disciplined homage to the formal strategies and gestures of Classicism and early Romanticism.

Second, a revival of Schmidt's music at the end of the 20th century mirrored the new eclecticism in music composition. Modernism was no longer in ascendancy. Its centrality in the history of 20th-century music was questioned. Furthermore, modernism's link to progressive politics—never an entirely persuasive one—had become highly attenuated. The allegiance that Schmidt reveals to tonality and late Romanticism turned out in retrospect to be more than a regressive, old-fashioned resistance to the new. The conservatism audible in such disparate composers as Sibelius, Strauss, and Shostakovich sounded vital and innovative to late 20th-century musicians and audiences.

But although our tastes have changed, there is no reason to whitewash the past. It is unfair to link Schmidt exclusively with such shameless Nazi sympathizers as Pfitzner and Orff. At the same time, no performance of this towering and moving work should erase from memory the ideological connections embedded in the history of the masterpiece. It is once again possible to perform this piece with a clear recognition of its inspiration, power, and relevance. *The Book of the Seven Seals* reminds us that one reason why music is a vital aspect of history and culture is its unique resistance, in its finest incarnations, to stable political appropriation, even in the face of the explicit intentions of the composer. This profound if harrowing work exemplifies this fact, just as Beethoven's Ninth Symphony does. After all, the Ninth has been used for nearly two centuries to celebrate not only freedom and human liberty; it was also employed as a symbol of nationalism in the 19th century and of dictatorship and the cult of Hitler in the 20th.

—Leon Botstein, Artistic Codirector, Bard Music Festival; President, Bard College

Pillars of Society,
George Grosz, 1926

PANEL TWO

Music and Morality

Olin Hall
Sunday, August 22
10 a.m.—noon
Christopher Hailey, moderator; Daniel Albright; Leon Botstein; Klára Móricz

PROGRAM ELEVEN

Between Accommodation and Inner Emigration: The Composer's Predicament

Olin Hall
Sunday, August 22
1 p.m. Preconcert Talk: Richard Wilson
1:30 p.m. Performance

Alban Berg (1885–1935)

Schliesse mir die Augen beide **(1925) (Storm)**
Ilana Davidson, soprano
Anna Polonsky, piano

Ernst Krenek (1900–91)

Durch die Nacht**, Op. 67a (1930–31) (Kraus)**
Moderato (So spät ist es, so spät)
Andante moderato (Da weht mich wieder)
Allegretto (Ich habe von dem fahrenden Zug geträumt)
Andantino con moto (Nächtliche Stunde)
Moderato (Fernes Licht)
Andante lugubre (Wie der Tag)
L'istesso tempo (Nun weiss ich doch)
Ilana Davidson, soprano
Anna Polonsky, piano

Karl Amadeus Hartmann (1905–63)

Quartet for Strings No. 1, "Carillon" (1933)
I Langsam—Sehr lebhaft
II Con sordino
III
Bard Festival Chamber Players

INTERMISSION

Luigi Dallapiccola (1904–75)

Sonatina canonica on Caprices of Niccolò Paganini (1942–43)
Allegretto comodo
Largo
Andante sostenuto
Alla marcia; moderato
Anna Polonsky, piano

Othmar Schoeck (1886–1957)

***Notturno*, Op. 47 (1931–33)**
I: Sieh dort den Berg (Lenau)
Sieh hier den Bach (Lenau)
Andante appassionato
Die dunklen Wolken hingen (Lenau)
II: Presto
Der Traum war so wild (Lenau)
III: Es weht der Wind so kühl (Lenau)
IV: Rings ein Verstummen (Lenau)
V: Ach, wer möchte einsam trinken (Lenau)
Allegretto
O Einsamkeit (Lenau)
Allegretto tranquillo
Heerwagen, mächtig Sternbild (Keller)
John Hancock, baritone
Bard Festival Chamber Players

PROGRAM ELEVEN NOTES

The selection of music for this program endeavors to frame a comparison of the interaction between politics and aesthetics over a period during which Europe veered inexorably toward fascism in the 1920s and early 1930s. By the time all the works on the program were written, Mussolini was in power in Italy, the specter of Nazism was clearly visible on the horizon in Germany, and Austro-fascism was in the ascendancy in Austria. World War II was already under way when the latest work on the program, Dallapicolla's reworking of Paganini, was finished. When Karl Amadeus Hartmann received first prize in the Carillon Chamber Music Competition in 1935, the Nazi seizure of power had taken place. The works by Ernst Krenek and Othmar Schoeck date from the early 1930s, the most volatile political period in interwar Germany and Austria, defined by the economic collapse of 1929 on one side, and the failed Nazi-led coup and assassination of the Austro-fascist Chancellor Engelbert Dollfuss in 1934 on the other.

Together with the opening lied by Alban Berg, the works on this program are by composers who were nearly exact contemporaries. The oldest, Schoeck, was a German-Swiss composer who spent most of his life in Zurich. He is barely known to North American audiences, yet he was one of the greatest composers of lieder in the 20th century and has at least one operatic masterpiece to his name, *Penthesilea*, whose premiere took place in 1927 in Dresden. Despite the critical praise it received, in Schoeck's view it suffered from the success of *Wozzeck*. Schoeck, a profoundly ambitious, complicated, and unhappy man, was obsessed by Berg's acclaim. A man of a profoundly conservative bent, he became an ardent sympathizer of the Nazis and was, in the last years of his life, a pariah on account of his shameless attempts at collaboration in the 1940s.

Ernst Krenek was an Austrian who, by the time his Op. 67 was written, had made a brilliant debut as a composer and enfant terrible. He had enormous success with his most notorious work, *Jonny spielt auf*, which was the centerpiece of the culture wars of the 1920s owing to its use of jazz. The opera was one of the first objects of the campaign to label modernism as "degenerate," a word appropriated from Max Nordau, whose turn-of-the-century book *Degeneration* attacked everyone from Nietzsche to Wagner to Ibsen as corrupting a healthy human community and spirit. Krenek studied with Franz Schreker, whom he followed to Berlin. His music impressed Berg. Krenek's connection to Berg deepened when Krenek married (briefly) the daughter of Gustav and Alma Mahler, Anna, and undertook

the editing of Mahler's Tenth Symphony. By the late 1920s he had moved back to Vienna and had established a close relationship with Berg, Webern, and with Berg's pupil Theodor W. Adorno. A commission to write an opera on the Emperor Charles V led him to turn to the twelve-tone technique.

Like Berg, Krenek was an admirer of the writings of Karl Kraus, and it is in the settings of Kraus's poetry that Krenek began to work with twelve-tone writing. But as in Berg's works, tonality remains present in the harmonies, melodic and rhythmic gestures, and use of rhetorical expectations derived from tonality that link words and music. Kraus was arguably the most influential thinker and writer of the Viennese fin de siècle, an object of near deification by Berg and nearly comparable idealization by Krenek, Schoenberg, and Webern. The journal he founded, edited, and eventually wrote almost all by himself, *Die Fackel* (The Torch), shredded every conceit of middle-class culture, from newspaper journalism to smug moralism. For Kraus, language was the mother of thought, and he despised sentimental lyricism as much in journalism as in art. A Jew of means converted to Catholicism, he delighted in the use of anti-Semitic rhetoric, in a manner that makes difficult reading today. He was a great poet, but his primary literary achievement was to use the modern language of reportage against itself to expose the horrors of the cultural conceits that helped inspire and sustain World War I. Modernism for Kraus was a strategy through which the ethical possibilities of language and art could be redeemed from the corruption inherent in late Romanticism.

National Socialist protest poster against Ernst Krenek's opera *Jonny spielt auf*, Vienna, 1928

Unlike Schoeck, Krenek was a committed antifascist and resisted much more than Berg any opportunity to come to terms with either Austro-fascism or Nazism. As a result, Krenek fled to America, where he taught at Vassar College, among other places, before ultimately returning to Austria. Immensely prolific, he wrote music with an integrity, complexity, and intensity of purpose. Elegance, economy, and virtuosic command of musical materials, as well as the brilliant connection of words and music emblematic of an experienced opera composer, are all qualities in abundance in these settings of love poems by Kraus.

Although Schoeck was, politically speaking, at the opposite pole, there is nothing conservative about *Notturno*, arguably Schoeck's masterpiece. Like his other song cycles, the work has a powerful dramatic arc and ends with a Mahler-like apotheosis of clarity. The music is innovative and dense, reminiscent of the legacy of Max Reger. The dark sentiments of his favorite writer, the 19th-century poet Nikolaus Lenau, are offset by a somewhat more spiritually hopeful text by the most famous Swiss writer (and a favorite of Brahms's), Gottfried Keller. Schoeck crafts a five-movement, nearly symphonic work for string quartet and voice—suggestive of Mahler's *Lied von der Erde* and Zemlinsky's *Lyric Symphony*—of intense intimacy and searing beauty. The darkness of the overall mood and the imagination of the writing give no hint of Schoeck's reprehensible political sympathies.

The youngest composer on the program, Karl Amadeus Hartmann, was a native-born, non-Jewish German who was just beginning his career when Hitler came to power. The early work on today's program won a prize, as did an orchestral work dedicated to the early victims of the Nazi concentration camp Dachau (both awards were earned outside of Nazi Germany). Hartmann's career represents the best example of authentic inner emigration and resistance, and his choices were the polar opposites of Schoeck's. Hartmann did not have a reputation as a composer and thus no capacity to emigrate successfully. Instead he chose to sacrifice any chance of a career and retreated from public view. The music he wrote between the mid-1930s and 1945 was kept in a drawer and he lived in obscurity, with no hope of fulfilling his ambitions as a composer. He forsook publication and performance. This heroism was rewarded only by the good fortune that the "Thousand-Year Reich" did not succeed after all. After 1945, Hartmann's music appeared in rapid succession, much of it symphonic and much of it written during the war years. His music is directly tied to Berg's strategy in merging the rhetoric of tonality with modernism, both in pitch organization and the use of sonority. His symphonies represent the most persuasive body of symphonic music of the 20th century after Sibelius and Shostakovich. Here we have a truly great composer who showed both aesthetic and moral courage.

Hartmann's First String Quartet, which merges expressionist and neoclassical techniques, is in its mood elegiac. It opens with a solo line reminiscent of Jewish liturgical cantilena. The sensibility of sorrow, loss, and intensity never leaves this beautifully structured work with its homage to classical form and counterpoint. The proverbial fingerprints of Hartmann's greatness, the long, sinewy thematic material, the knotty, dense contrapuntal texture, and the sharp contrasts in sonority suggest the influence of Berg's achievement and show the power of a modernism that lifts music from being relegated to either the background or a species of entertainment that encourages complacency and thoughtless affirmation. This is intensely communicative modernism.

The composition by Dallapiccola is the slightest piece on the program, but his work owes a great debt to Berg. In fact, his music, especially his opera *Il prigioniero* (The Prisoner), has everything to do with Berg's legacy. Dallapiccola started out as a protégé of Italian composers who went along with Mussolini. But the Italian attack on Ethiopia and the tragedy of the Spanish Civil War persuaded him that music and protest in some way had to be aligned. The Sonatina canonica is more suggestive than representative and lies within a long tradition of composers seeking to appropriate and transform the mesmerizing melodic simplicity and virtuosic dazzle of Paganini. But the work represents a moment in Dallapiccola's career when he was firmly in the opposition and personally in real danger.

What is to be made of music written in such dark times? Three of the works are genuine masterpieces but are all too infrequently played. Do these works, any more than Berg's revisitation of a poem by Theodor Storm (set in a tonal manner in 1907 but reworked in 1925 into what would become his first twelve-tone work) lead one to suspect or know anything about the personal and political experiences and convictions of these composers? However elusive the connection between politics and modernist music, there can be no doubt that each of these composers recognized the crushing severity of the condition of modernity and felt compelled to use musical expression to do more than paint pretty and pleasing facades in an effort to shield themselves, their colleagues, and their audience from the terror and suffering of contemporary life, particularly the survival of the most intimate and human of emotions, love, in a world defined by cruelty and violence.

—Leon Botstein, Artistic Codirector, Bard Music Festival; President, Bard College

PROGRAM TWELVE

Crimes and Passions

Sosnoff Theater
Sunday, August 22
4:30 p.m. Preconcert Talk: Bryan Gilliam
5:30 p.m. Performance: Bard Festival Chorale, James Bagwell, choral director; American Symphony Orchestra, conducted by Leon Botstein, music director; Eric Einhorn, stage director

Alban Berg (1885–1935)

Three Fragments from *Wozzeck* (1924)
Marsch—Wiegenlied
Variationen
Abschluss
Christine Goerke, soprano

Kurt Weill (1900–50)

***Royal Palace*, Op. 17 (1925–26; Schuller)**

Dejanira	*Lisa Saffer, soprano*
The Husband	*Andrew Schroeder, baritone*
Tomorrow's Admirer	*Brian Stucki, tenor*
Yesterday's Lover	*Liam Bonner, baritone*
The Young Fisherman	*Daniel Foran, tenor*
The Old Fisherman	*Jeffrey Tucker, baritone*
Solo Soprano	*Elizabeth Reiter, mezzo-soprano*

INTERMISSION

Paul Hindemith (1895–1963)

***Sancta Susanna*, Op. 21 (1921)**

Susanna	*Christiane Libor, soprano*
Klementia	*Fredrika Brillembourg, mezzo-soprano*
Old Nun	*Susan Shafer, mezzo-soprano*

Alban Berg

***Lulu* Suite (1934)**
Rondo
Ostinato
Lied der Lulu
Variationen
Adagio
Kiera Duffy, soprano

PROGRAM TWELVE NOTES

Although always ailing and ultimately short-lived, the Weimar Republic still managed to nurture a booming operatic culture—perhaps the last thriving, consumption-driven economy in the genre's history. Before singing films, a worldwide depression, and another world war provoked a crisis that would force its gradual retreat into the musical museum, opera of astonishing vitality and variety enjoyed a final "golden decade." During the 1927–28 season alone, the nearly 100 opera houses in German-speaking territories accommodated not only radical reinterpretations of standard

repertory, the Handel revival, and a Verdi renaissance, but also mounted premieres of 60 new operas. Ambitious provincial houses in Leipzig, Dresden, and Frankfurt won more than their fair share of bids to present the latest operatic novelties of the "big three" of the younger generation: Paul Hindemith, Kurt Weill, and Ernst Krenek. And Berlin, the political capital of Germany aspiring to become the cultural capital of Europe, alone boasted three major opera houses, with the likes of Erich Kleiber, Otto Klemperer, and Bruno Walter as their principal conductors. Even the operatic career of so quintessential a Viennese composer as Alban Berg began and ended in Berlin.

Having completed the score of *Wozzeck* in 1922, but without any realistic prospect of an immediate production, Berg accepted conductor Hermann Scherchen's suggestion to prepare a selection of excerpts for concert performance. The composer chose three passages that could be performed with orchestra and a soprano soloist: the military march and lullaby from Act 1, scene 3; the parallel scene in Marie's room from the opening of Act 3; and finally, the emotional high point of the

Erich Kleiber, Alban Berg, and Leo Schuetzendorfer before the world premiere of *Wozzeck* at the Berlin State Opera, 1925

entire opera, the D-minor Adagio interlude leading into the final scene. In June 1924 Scherchen conducted the premiere of the Three Fragments from *Wozzeck* in Frankfurt. Berg reported to Webern that the suite was "a great triumph with the public, the musicians, and the press." By then, however, Kleiber had committed to produce the stage work at the Berlin State Opera—even if it cost him his job, he quipped. To virtually everyone's surprise, including Schoenberg's, audiences and critics embraced Berg's atonal setting of 15 fragmentary scenes from Georg Büchner's radical drama *Woyzeck*. In the nine years between its premiere in December 1925 and Kleiber's resignation after conducting the first performance of the *Lulu* Suite in 1934, *Wozzeck* enjoyed 17 productions in German opera houses and 10 elsewhere to secure a lasting place in the permanent international repertory.

In *Music ho!*, a panoramic assessment of contemporary music in 1934, British composer-critic Constant Lambert observed that Alban Berg and Kurt Weill "represent the two extremes of Central European aesthetic, and in their widely different ways are the most successful exponents of their respective styles." Indeed, Weill had attended the opening night of *Wozzeck*, which he described as "the greatest event in Berlin's musical life for many years," but which he deemed the "grandiose culmination of Wagnerian music drama." Four months later in Dresden, 46 curtain calls greeted the premiere of Weill's first opera, the one-act *Protagonist,* based on a libretto by the foremost German playwright, Georg Kaiser. Weill boasted to his (and Berg's) publisher: "The success of *Protagonist* was not one bit less than that of *Wozzeck*, critical response was just as sensational, and everywhere modern operas are discussed both works are mentioned in the same breath."

Kurt Weill and his wife, Austrian singer and actress Lotte Lenya, New York City, 1935

By then, Weill had already finished a second one-act opera, *Royal Palace*, with a surrealist text by Iwan Goll about a modern-day Dejanira (the wife of Hercules in Greek mythology) who commits suicide rather than accept the futures offered in turn by her three suitors at a posh resort—the Royal Palace. Weill's disappointment that the pair was not performed together in Dresden was assuaged when Kleiber accepted it for premiere at the Berlin State Opera—on the composer's 27th birthday. Subtitled a "tragic revue," *Royal Palace* was directed by Franz-Ludwig Hörth, who had staged *Wozzeck*. Hörth also directed the opera's film sequence depicting a trip around the world—the first such use of a film in opera (a decade before *Lulu*'s). But Weill's ballet-opera had the misfortune to open three weeks after Krenek's sensational *Jonny spielt auf*. Critics were quick to compare the two and label both as *Zeitopern*— "now operas," set in the present and capturing the "rhythm of the times." Indeed, in *Royal Palace* Weill utilized—for the first time and long before meeting Brecht—the characteristic saxophone and syncopated dance idioms, including tango and foxtrot, that then passed for "jazz" in Germany. More important, he discovered the dramatic power of stylistic pluralism, whereby musical idioms could characterize and comment on character and situation. Despite the opera's run of only seven performances and mostly uncomprehending critical notices, Weill recognized it as a turning point: "Gradually I'm forging ahead toward myself, my music is becoming much more confident, freer, lighter—and simpler." *Royal Palace* received just one other

staging, in Essen in 1929, after which Weill's holograph score and only set of orchestral parts disappeared without a trace. In 1971 Gunther Schuller and Noam Sheriff based their orchestral reconstruction on a cued piano-vocal score; the opera is now performed in this version.

Ironically, in June 1923 Weill had reported to his teacher Ferruccio Busoni (with obvious disapproval from a chamber music festival in Frankfurt) that "Hindemith has already danced his way a bit too deeply into the land of the foxtrot." By then Weill's elder rival had indeed embraced a "new objectivity" and all but renounced the overwrought angst of his triptych of one-act expressionist operas about sexual desire, first produced in Frankfurt in 1922. The most extreme, accomplished, and controversial of the three, *Sancta Susanna*, was based on one of August Stramm's "scream plays"—essentially a dialogue between two nuns, which climaxes in the "hysterical" Susanna succumbing to her erotic desires, flinging off her habit, stripping the crucifix of its loincloth, and then demanding to be bricked up behind the altar as punishment for her carnality. Needless to say, the opera provoked a scandal and outraged the Catholic Church. Demands for censorship assured standing-room-only houses. But the triptych soon lost its shock appeal and all but disappeared from both repertory and memory. Nevertheless, when Hindemith came under attack by the National Socialists in 1934, following Wilhelm Furtwängler's performance of the symphony *Mathis der Maler,* the composer and his publisher agreed that, to preserve his viability in the New Germany, *Sancta Susanna* and other youthful indiscretions should be "taken off the market" and placed in the publisher's "poison cupboard."

In the aftermath of this "Affair Hindemith," Berg told Kleiber that he was nearly finished with his second opera, *Lulu*, based on two plays by Frank Wedekind. Yet, he despaired: "I've just received a letter from Furtwängler, which makes it plain that in view of 'the seriousness of the present situation' it is out of the question that *Lulu* should be accepted anywhere in Germany. I am going to make a suite out of *Lulu*. Do you have the desire and the opportunity and the courage to give the first performance?" The ovations that greeted the sold-out premiere of the Symphonic Pieces from *Lulu* under Kleiber on November 30, 1934, marked the end of Berlin's golden decade. After a virulent outcry in the Nazi press, Kleiber hastily resigned his post and left Germany. A year later Berg admitted to being "curious to know what this music sounds like. There have been eleven performances elsewhere and I still haven't heard a single one." Though in dire emotional and physical condition, he managed to attend the Vienna performance in December 1935. It was the last music he would hear. He died on Christmas Eve, with much of the third act of *Lulu* still unorchestrated.

Berg had designed the Suite, therefore, to be heard by audiences who could have known nothing of the opera, though his erstwhile pupil T. W. Adorno has asserted that it is "so bound up with the stage" that "it cannot be wholly grasped in isolation." The orchestral cycle with soprano soloist comprises five movements: the Rondo deriving from Act 2 and incorporating a "jazzy" saxophone and vibraphone; an Ostinato that reverses course at its midpoint and in the opera accompanies a film depicting Lulu's trial and imprisonment; the "Lied" that Lulu sings before shooting her husband Dr. Schön, in which she explains her lack of culpability for the deaths of those who have loved her: "I have never pretended to be other than what I am"; a set of variations on an actual prostitute's song that Berg had heard Wedekind himself sing in a cabaret (it culminates with a wheezing barrel organ); a condensation of the final moments of the opera, as Lulu's last customer, Jack the Ripper, murders her and Countess Geschwitz. When the two-act torso was posthumously premiered in Zurich in 1937, the opera concluded with this astonishingly tender, even rapturous, music from the Suite.

—Kim H. Kowalke, University of Rochester, Eastman School of Music

The Dancer,
Gustav Klimt, ca. 1916–18

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 *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). Adams is professor of composition and musicology at the University of California, Riverside.

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

Daniel Albright teaches in the Comparative Literature, English, and Music Departments at Harvard University. Most of his work concerns comparative arts—the ways in which one artistic medium interferes with or reinforces another. Among his recent books are *Untwisting the Serpent* (a study of the Laocoon problem, the relation between temporal and spatial arts), *Music Speaks* (a study of the ways that music is and isn't like spoken language), and *Modernism and Music: An Anthology of Source Materials*.

James Bagwell has been director of choruses for the Bard Music Festival since 1993, conducting and preparing a wide variety of choral works. In 2009 he was appointed music director of the Collegiate Chorale and principal guest conductor of the American Symphony Orchestra. He has prepared the Concert Chorale of New York since 1993 for a number of appearances, most notably the Mostly Mozart Festival. In addition to his work in New York, he is music director of the May Festival Youth Chorus in Cincinnati, and was for 10 seasons music director of Light Opera Oklahoma, where he conducted some 25 productions. He has taught at Bard College since 2000, where he is director of the Music Program and codirector of Graduate Conducting Program.

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.

James Bassi is a composer and pianist who has worked with many esteemed artists. He has played concerts for Ute Lemper, Judy Kaye, Jessye Norman, and Deborah Voigt, for whom he has also written and arranged much material. His compositions, including orchestral, vocal, and choral works, have been performed at Avery Fisher Hall, Carnegie Hall, and Merkin Hall. His *Petrarch Dances* was commissioned and premiered by the Orchestra of St. Luke's. Bassi has received composition grants from the National Endowment for the Arts, Meet the Composer, and New York Foundation for the Arts.

Winner of the 2009 Avery Fisher Career Grant, **Alessio Bax** has appeared with more than 80 orchestras, including the London Philharmonic, Royal Philharmonic, Royal Liverpool Philharmonic, and Royal Scottish National; the Dallas, Indianapolis, Houston, Rome, Hungarian, NHK, and Tokyo symphonies; and New Japan Philharmonic. He has worked with Marin Alsop, Alexander Dimitriev, Jonathan Nott, Sir Simon Rattle, and other esteemed conductors. Festival appearances include London's International Piano Series, Verbier Festival, England's Aldeburgh and Bath festivals, Ruhr Klavierfestival, Mecklenburg-Vorpommern, BeethovenFest, and Musikfestspiele Saar. He joined Lincoln Center's Chamber Music Society Two residency program in 2009–10. His 2004 recording *Baroque Reflections* (Warner Classics) was voted "Editor's Choice" by *Gramophone* magazine. Bax's latest recording is *Bach Transcribed* (Signum Records, 2009).

Antony Beaumont is the author of *Busoni the Composer* (1985) and *Zemlinsky* (2000) and has edited the diaries of Alma Mahler and a volume of Otto Klemperer's letters. He has completed the scores of Busoni's *Doktor Faust* and Zemlinsky's *Der König Kandaules* and orchestrated part 2 of Stefan Wolpe's ballet *The Man from Midian*. Parallel to his work on new editions of Zemlinsky, including the Cello Sonata, the *Lyric Symphony*, *The Dwarf*, and *A Florentine Tragedy*, he has recently turned his attention to the music of Kurt Weill and Manfred Gurlitt. As a conductor he has recorded the orchestral works of Zemlinsky with the Czech Philharmonic, and the symphonies of Weill with the Deutsche Kammerphilharmonie Bremen (Chandos Records).

Baritone **Liam Bonner**'s performances this season include his Washington National Opera debut as Hamlet; a return to Houston Grand Opera for Belcore in *L'elisir d'amore*; his Metropolitan Opera debut as Morales in *Carmen*, and later as Horatio in *Hamlet*; and the role of Malatesta in *Don Pasquale* (Opera New Jersey), in addition to Mahler's *Lieder eines fahrenden Gesellen* (Carnegie Mellon Philharmonic at Carnegie Hall). Upcoming engagements include Ned Keene in *Peter Grimes* (Houston Grand Opera), Zurga in *Pearl Fishers* (New Orleans Opera), Pelléas in *Pelléas et Mélisande* (Opera Theater of Saint Louis), and a return to the roster of the Metropolitan Opera.

Paolo Bordignon's diverse engagements have included organ recitals at the Metropolitan Museum of Art, a harpsichord performance in collaboration with designer John Galliano, and conducting appearances on NBC's *Today Show*. He was a featured soloist at the opening of Carnegie Hall's Zankel Hall and has recently appeared with the New York Philharmonic, Mostly Mozart, Orpheus, and in Lincoln Center's Great Performers series. He has collaborated with Elliott Carter, Midori, David Robertson, and Bobby McFerrin, and has been heard on NPR, CNN, CBC, and on Korean and Japanese national television. He is harpsichordist for Jackson Hole's Grand Teton Music Festival and has participated at festivals in Bruges, Zurich, Bridgehampton, and Aspen.

Leon Botstein is the founder and artistic codirector of the Bard Music Festival. He is also music director and principal conductor of the American and the Jerusalem symphony orchestras. Recent international appearances include a performance of Mendelssohn's *Elijah* with the JSO to open the Leipzig Bach Festival, a tour of the U.S. West Coast with the JSO, and a performance of John Foulds's *A World Requiem* with the BBC Symphony at Royal Albert Hall, 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). In addition to a demanding schedule as a guest conductor, Botstein 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. His 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 with which he has performed are the London Symphony, London Philharmonic, NDR–Hannover, Royal Scottish National, St. Petersburg Philharmonic, Budapest Festival, Bamberg, Bern, Düsseldorf, and Teatro Real Madrid. He is the editor of *The Musical Quarterly* and the author of numerous articles and books. Since 1975 he has been president of Bard College.

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

Soprano **Marnie Breckenridge** emerged onto the international stage by making her company debut with the English National Opera, performing the role of Cunegonde in *Candide*, a role she debuted with the Prague State Opera. Recently, she received rave reviews singing opposite Patti LuPone in the Chicago premiere of Jake Heggie's *To Hell and Back* at the Ravinia Festival. Other recent highlights include performances of the title role in *Lucia di Lammermoor* with Mobile Opera; Gretel in *Hansel and Gretel* and Pamina in *The Magic Flute* with Indianapolis Opera; Handel's *Athalia* with the Philharmonia Baroque Orchestra in San Francisco; the premiere of Kurt Erickson's *Chicago Songs* with the Sacramento Philharmonic Orchestra; major roles in Ned Rorem's *Bertha, Three Sisters Who Are Not Sisters,* and *Our Town*; and Lucia in *The Rape of Lucretia,* conducted by Lorin Maazel at Châteauville Foundation Estate Theatre. She can be heard on a CD of arias with Dmitri Hvorostovsky.

Fredrika Brillembourg has built a reputation for her unusual versatility as a singer/actor in roles ranging from Carmen to Brangäne to Ligetti's Mescalina. Recent appearances include Adalgisa in Bellini's *Norma* at the Bremen Theater; Siebel in Gounod's *Faust* at Catania's Teatro Massimo Bellini; Jitsuko Honda in Toshio Hosokawa's *Hanjo* at Suntory Hall, Tokyo; and First Norn and Flosshilde in concert performances of *Götterdämmerung* with Washington National Opera. She has performed throughout Europe and has also appeared with the City of Birmingham Symphony Orchestra, Mahler Chamber Orchestra, Bavarian Radio Symphony Orchestra, Toronto Symphony Orchestra, MusikFabrik Köln, and the Youth Orchestra of the Americas. On CD, she can be heard as Suzuki in *Madama Butterfly* (Naxos); in solo arias with the Berlin Symphoniker, Eduardo Marturet conducting; and on DVD and CD in a live performance of the Verdi Requiem conducted by Placido Domingo.

Mezzo-soprano **Teresa Buchholz** is emerging as an accomplished artist. After a successful solo debut with the Bard Music Festival performing Prokofiev arias, she returned to the festival for a performance of Brahms duets. Other performances for the past season included solo engagements with Duke Symphony (Dorabella in *Cosí fan tutte*), the Berkshire Bach Society (Bach's *Christmas Oratorio*), and the East Texas Symphony (Handel's *Messiah*), and opera roles with Teatro Grattacielo at Lincoln Center's Rose Theater (Wolf-Ferrari's *I gioielli della Madonna*). Other recent performances include solos in Mozart's Mass in C Minor with the AmorArtis orchestra in Norwalk, Conn., as well as solo recitals at Messiah College in Pennsylvania and St. Bartholomew's Church in New York.

Mezzo-soprano **Hai-Ting Chinn**'s operatic and musical theater credits include Aloès in Chabrier's *L'étoile* with New York City Opera; the title role in Francesco Cavalli's *La didone* with the Wooster Group; Poppea in *L'incoronazione di Poppea* with Opera Omnia; Hansel in *Hansel and Gretel*; Dorabella in *Così fan tutte*; Nicklausse in *Les contes d'Hoffmann*; Dido in *Dido and Aeneas* (Henry Purcell); the title role in *The Little Prince* (Rachel Portman); and Lady Thiang in *The King & I* on London's West End. She has recently premiered roles in new projects by Conrad Cummings, Nick Brooke, Yoav Gal, and Stefan Weisman. As concert soloist, she has been heard with the Israel Philharmonic, Orpheus Chamber Orchestra, Waverly Consort, New York Collegium, Rebel Baroque Orchestra, and P. D. Q. Bach/Peter Schickele.

Pianist **Lucille Chung** made her debut at the age of 10 with the Montréal Symphony Orchestra and Charles Dutoit. She has performed with more than 50 leading orchestras around the world, including the Philadelphia Orchestra, Moscow Virtuosi, and BBC Wales, with conductors such as Krzysztof Penderecki and Vladimir Spivakov. Chung has given solo recitals at the Kennedy Center, Carnegie Hall, Concertgebouw in Amsterdam, and Wigmore Hall in London, and she has performed at the Verbier and Santander festivals. A first-prize winner of the Stravinsky International Piano Competition, she graduated from both the Curtis Institute and The Juilliard School. Her recordings of the complete piano works of Ligeti and of Scriabin (Dynamic) have received excellent reviews; her most recent recording is a CD of Saint-Saëns's piano transcriptions..

Tenor **Thomas Cooley** is establishing a worldwide reputation as a singer of versatility and virtuosity. His repertoire ranges across more than four centuries, from Monteverdi to Philip Glass. Season highlights in 2009–10 include Berlioz's *L'enfance du Christ* and *Les nuits d'été* (St. Paul Chamber Orchestra); Acis in Handel's *Acis and Galatea* (Music of the Baroque); Bazajet in Handel's *Tamerlano* (International Handel Festival Göttingen); Beethoven's Ninth Symphony (Singapore); Steffani's Stabat Mater (Radio Kamer Filharmonie); Mozart's Mass in C Minor (Handel and Haydn Society); and Schubert's Mass in G (San Francisco Symphony). He has also appeared with Cleveland Orchestra (Welser-Möst); the Atlanta (Spano) and St. Louis symphony orchestras; and the Philharmonia Baroque and Minnesota Orchestras. Recent recital highlights included performances of works by Monteverdi and Schütz (Berkeley); Britten (Britten Festival, Aldeburgh); Haydn and Beethoven (Göttingen); and Schubert's *Die schöne Müllerin* with pianist Donald Sulzen.

Praised as "fiercely gifted" (*Time Out* NY) and "a brilliant young performer" (*New York Times*), violinist **Miranda Cuckson** is in demand as a soloist and chamber musician in a wide range of repertoire. She has made four lauded CDs for Centaur Records: concertos by Korngold and Ponce with the Czech National Symphony, and music by Ralph Shapey, Donald Martino, and Ross Lee Finney, for which she was awarded grants from the Copland and Ditson funds. New CDs of music by Shapey and Michael Hersch will be released this season. Upcoming events include a concerto performance at Carnegie Hall with the American Symphony Orchestra and a concert at the Library of Congress honoring Fritz Kreisler. Winner of the Presser Award, she has performed at the Berlin Philharmonie, 92nd Street Y, Bargemusic, and the Marlboro, Bodensee, and Lincoln Center festivals, as well as in recital at Carnegie's Weill Hall.

Since its founding in 1985 by guitarist William Anderson, the **Cygnus Ensemble** has created a large body of chamber music by both established and emerging composers. Cygnus has presented a concert series in New York City since 1996. Concert tours have taken the group to Russia, Holland, Denmark, Poland, Mexico, and throughout the United States. *Brion*, a work written for Cygnus by Harold Meltzer, was a Pulitzer Prize finalist in 2009. Jonathan Dawe's *Prometheus* featured Cygnus in a new chamber opera presented at the Guggenheim Museum's Works and Process series. Cygnus has released two recordings of new music on the CRI and Bridge labels. Two more recordings are forthcoming. Cygnus members performing at Bard are William Anderson, guitar; Calvin Wiersma, violin; and Daniel Panner, viola.

The **Daedalus Quartet** (violinists Min-Young Kim and Ara Gregorian; violist Jessica Thompson; and cellist Raman Ramakrishnan) has performed in many leading venues, including Carnegie Hall, Lincoln Center, Library of Congress, Corcoran Gallery in Washington, D.C., and Boston's Gardner Museum. Abroad the ensemble has been heard at the Musikverein in Vienna, Mozarteum in Salzburg, Concertgebouw in Amsterdam, and Cité de la Musique in Paris, among others. The Quartet has won plaudits for its adventurous exploration of contemporary music, most notably the compositions of Elliott Carter, George Perle, György Kurtág, György Ligeti, and David Horne. The group has collaborated with some of the world's finest instrumentalists, including Marc-André Hamelin, Simone Dinnerstein, Awadagin Pratt, Joyce Yang, Benjamin Hochman, Paquito D'Rivera, Alexander Fiterstein, Roger Tapping, and Donald Weilerstein. Honors include Lincoln Center's Martin E. Segal Award and Chamber Music America's Guarneri String Quartet Award.

Soprano **Ilana Davidson** has closely collaborated with such composers as William Bolcom (she appeared on a recording of his *Songs of Innocence and of Experience*, conducted by Leonard Slatkin, which won four Grammy Awards), John Zorn, and Bright Sheng. Conductors with whom she has worked include Keith Lockhart, Reinbert de Leeuw, Oliver Knussen, Harry Bicket, Carl St. Clair, Thomas Hengelbrock, Jaap van Zweden, and Claus Peter Flor. In recent seasons Davidson sang the world premiere of Libby Larson's opera *Everyman Jack*; made her Alice Tully Hall debut as the Wife in Philip Glass/Robert Moran's *The Juniper Tree*; made debuts with the Houston, Reading, Edmonton, Toledo, and Alabama symphonies; and sang the Bach B-Minor Mass with Leon Botstein and the American Symphony Orchestra and the Fauré Requiem with Thierry Fischer and the Charlotte Symphony.

Pianist **Jeremy Denk** has steadily established himself as one of the most versatile and compelling artists of his generation. He has appeared as soloist with the Philadelphia Orchestra, San Francisco Symphony, and London Symphony Orchestra, among others. He appears in recital throughout North America and

Europe, including regular solo appearances in New York, Boston, Philadelphia, and Washington, D.C. Denk maintains working relationships with a number of living composers, including Jake Heggie, Leon Kirchner, Libby Larsen, Tobias Picker, Kevin Putz, and Ned Rorem. He has a widely read blog titled "Think Denk" (http://jeremydenk.net/blog/), which has been recognized by award-winning author Alex Ross, who calls Denk a "superb musician who writes with arresting sensitivity and wit."

Composer and writer **Mark DeVoto** is Professor Emeritus of Music at Tufts University. Trained at the Longy School of Music, Harvard College, and Princeton University, he also taught at Reed College and the University of New Hampshire. He edited Berg's *Altenberg Lieder*, Op. 4, for the Berg *Sämtliche Werke* (1997). He edited the revised fourth (1978) and fifth (1987) editions of *Harmony* by his teacher Walter Piston. In 2004 he published *Debussy and the Veil of Tonality: Essays on His Music* (Pendragon Press).

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 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 recitals at major British venues including South Bank Centre and Wigmore Hall in London and Bridgewater Hall in Manchester. A Hyperion recording artist, he had a CD of York Bowen's Third and Fourth Piano Concertos, with the BBC Scottish Symphony Orchestra under Martyn Brabbins, released in 2008, and a survey of Bowen's Piano Sonatas in 2009.

Among American soprano **Kiera Duffy**'s upcoming engagements are Unsuk Chin's *Cantatrix sopranica* with the Los Angeles Philharmonic; *Messiah* with the San Francisco Symphony; *The Golden Ticket* (Violet) at the Wexford Festival; and *Così fan tutte* (Despina) at Atlanta Opera. A recital disc titled *The Complete Songs of Richard Strauss, Volume V*, will be recorded for Hyperion with pianist Roger Vignoles. Among her recent engagements were performances with the New York Philharmonic in Ligeti's *Le grand macabre*, with Alan Gilbert; Marlboro Music Festival, with Mitsuko Uchida and Richard Goode; Los Angeles Philharmonic, in Schoenberg's *Pierrot lunaire*; Atlanta Symphony, in Mozart's *Coronation Mass*, with Roberto Abbado; Wexford Opera Festival, in *Ghosts of Versailles* (Florestine); and with James Levine and the Boston Symphony Orchestra at Tanglewood, as Rose in Carter's *What Next?* and Tebaldo in *Don Carlo*. Duffy was a finalist in the 2007 Metropolitan Opera National Council Auditions and is featured in the film *The Audition* (Decca).

Director **Eric Einhorn** began the 2009–10 season with Pittsburgh Opera, creating a new staging of *Carmen*. Other recent engagements include *Così fan tutte* with Virginia Opera; a new production at Austin Lyric Opera; a return to Pittsburgh Opera; and a return to the Metropolitan Opera roster as assistant director for a number of performances, including Shostakovich's *The Nose* and Janáček's *From the House of the Dead*. His production of *Dialogues of the Carmelites* for Austin Lyric Opera was named Best Opera at the Austin Critics' Table Awards and also won him a nomination for Best Director. He has also directed productions for Wolf Trap Opera, Glimmerglass Opera, Gotham Chamber Opera, and Michigan Opera Theatre, among others. He has served on the directing staff of the Metropolitan Opera since 2005.

Richard Eldridge is Charles and Harriett Cox McDowell Professor of Philosophy at Swarthmore College. He is the author of *Literature, Life, and Modernity* (2008), *An Introduction to the Philosophy of Art* (2003), and *The Persistence of Romanticism* (2001), among other volumes, and the editor of *The Oxford Handbook of Philosophy and Literature* (2009) and *Stanley Cavell* (2003).

Tenor **William Ferguson** has performed as Beppe in *Pagliacci* with the Metropolitan Opera; as Caliban in the American premiere of Thomas Adès's *The Tempest* with Santa Fe Opera; as Truffaldino in *Love for Three Oranges* with Opera Australia; and as Candide with New York City Opera. He has also had major roles in *L'etoile*, *Mikado*, *Wakonda's Dream*, *Wozzeck*, *Miss Havisham's Fire*, and *Hippolyte et Aricie*. He has appeared with the American Symphony Orchestra, New Jersey Symphony Orchestra, Orchestra of St. Luke's, Opera Orchestra of New York, Richmond Symphony, and Wheeling Symphony Orchestra. He has presented recitals and appeared in chamber programs at the 92nd Street Y, Bard Music Festival, Marlboro, and Delaware Master Chamber Series, among others.

Clarinetist **Alexander Fiterstein** is recognized for combining flawless technique and consummate musicianship. He has performed in recital and with prestigious orchestras and chamber music ensembles throughout the world. Winner of a 2009 Avery Fisher Career Grant Award, Fiterstein has been praised by the *New York Times* for possessing a "beautiful liquid clarity"; according to the *Washington Post*, "Fiterstein treats his instrument as his own personal voice, dazzling in its spectrum of colors, agility, and range." A dedicated performer of chamber music, Fiterstein frequently collaborates with distinguished artists and ensembles. He was a member of the prestigious Chamber Music Society Two of Lincoln Center, participated in the Marlboro Music Festival for four summers and toured with Musicians from Marlboro. He teaches at the University of Minnesota, Twin Cities.

Laura Flax is principal clarinetist with New York City Opera Orchestra and the American Symphony Orchestra. Her solo appearances include performances with Jerusalem Symphony, Bard Festival Orchestra, American Symphony Orchestra, and Puerto Rico Symphony. A member of the Naumburg Award–winning Da Capo Chamber Players for 20 years, Flax was involved in more than 100 premieres, including works by Joan Tower, Shulamit Ran, Philip Glass, and Elliott Carter. As a chamber artist, she has appeared with Jaime Laredo's Chamber Music at the Y series, Suzuki and Friends in Indianapolis, Da Camera of Houston, and Bard Music Festival. Her recordings of Joan Tower's *Wings* and the music of Shulamit Ran are available on the CRI label and Bridge records, respectively. She serves on the faculty of The Bard College Conservatory of Music and in Juilliard's Pre-College Division.

The **FLUX Quartet**—Tom Chiu and Conrad Harris, violin; Daniel Panner, viola; and Felix Fan, cello—has performed to rave reviews at cultural centers and festivals around the world, including Kennedy Center, Walker Art Center, Dublin's Samuel Beckett Centenary Festival, and Carnegie's Zankel Hall. Its extensive discography includes recordings by Annie Gosfield, Matt Welch, and experimental balloon artist Judy Dunaway, as well as a groundbreaking recording of Morton Feldman's String Quartet No.2 (Mode Records). Highlights of recent seasons include appearances at Walt Disney Hall, Chihuahua International Arts Festival, and the Interpretations Series in New York. The Quartet seeks out unique collaborative relationships that have produced exciting projects with Ornette Coleman, Oliver Lake, The OpenEnded Group, and choreographers Shen Wei and Christopher Wheeldon. FLUX has received grants from the American Composers Forum and the Meet the Composer Foundation, and has served residencies at several universities.

Tenor **Daniel Foran** has appeared in the Manhattan School of Music's production of *Die Fledermaus*; the MSM outreach program, for which he performed in the children's concert *Animal Opera*; with the Baroque Orchestra of New Jersey (as Il Capitano in Scarlatti's *La giuditta* and as Bastien in Mozart's *Bastien and Bastienne*); and with New Jersey Concert Opera as Monostatos in *Die Zauberflöte*, Boatswain in *HMS Pinafore*, and Remandado in *Carmen*. He holds a bachelor of music degree in classical performance from William Paterson University, where he was honored with the Sarah & Abe Bialer Opera Scholarship in 2007 and named an Outstanding Classical Performer in 2008. Foran was a featured soloist for Ringwood Friends of Music in 2005 and is a frequent guest in the Baroque Orchestra of New Jersey's annual wassail concert.

Double bassist **Jordan Frazier** was awarded a position in L'Orchestra Ciudad de Barcelona while studying with Donald Palma at the Manhattan School of Music. He has toured with the Orpheus Chamber Orchestra and is a member of the American Composers Orchestra, American Symphony Orchestra, and Westchester Philharmonic. In the summer, he performs as principal bassist at the Carmel Bach Festival. He has also performed and recorded with the Tafelmusik Baroque Orchestra of Toronto. Recording credits include Sony Classical, Nonesuch, London, Decca/Argo, EMI, Koch, Musical Heritage Society, and Deutsche Grammophon.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College, artistic codirector of the Bard Music Festival, and associate editor of *The Musical Quarterly*. He edited *The Cambridge Companion to Schubert* and is the author of *The Life of Schubert*, which has been translated into four languages. Since 2000 he has written the program notes for the Philadelphia Orchestra. He is coeditor, with Dana Gooley, of *Franz Liszt and His World* (2006).

Bryan Gilliam is Frances Hill Fox Professor in Humanities at Duke University. His research focuses on Richard Strauss, Anton Bruckner, German opera, fin-de-siècle Vienna, film music, and American popular song. He is the author of numerous books and articles on late 19th-and early 20th-century German music, among them *Music and Performance during the Weimar Republic* (2005), and the editor of Bard Music Festival volume *Richard Strauss and His World* (1992). His *Rounding Wagner's Mountain: Richard Strauss and Modern German Opera* is forthcoming from Cambridge University Press.

Abigail Gillman is associate professor of German and Hebrew in the Department of Modern Languages and Comparative Literature at Boston University. The focus of her research is German Jewish literature and culture. She has received fellowships from the Austrian Academic Exchange Service, Institute for Human Sciences in Vienna, Franz Rosenzweig Center at Hebrew University, and Leo Baeck Institute. Her publications include *Viennese Jewish Modernism: Freud, Hofmannsthal, Beer-Hofmann, and Schnitzler* (2009) and articles on Kafka, Hebrew literature, Bible translation, Holocaust memory, and the Jewish Museum of Vienna. She is currently writing a cultural history of German Jewish Bible translation.

Soprano **Christine Goerke** has appeared at the Metropolitan Opera, San Francisco Opera, Santa Fe Opera, Washington National Opera, Seattle Opera, New York City Opera, Glimmerglass Opera, Royal Opera House Covent Garden, Paris Opera, Théâtre du Châtelet, La Scala, Maggio Musical Fiorentio, and other major international venues. She has sung much of the great soprano repertoire, beginning with the Mozart and Handel heroines and since moving into dramatic Strauss and Wagner roles. She has appeared with such leading orchestras as the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, and Los Angeles Philharmonic. Her recording of Vaughan Williams's *A Sea Symphony* with Robert Spano and the Atlanta Symphony Orchestra won the 2003 Grammy Award for Best Classical Recording and Best Choral Performance.

Kory Grossman holds a master's degree from Manhattan School of Music. He is currently a member of the American Symphony Orchestra and serves as principal percussionist with the Bard Music Festival; he also performs with Stamford Symphony, Mostly Mozart, New Jersey Symphony, American Composers Orchestra, and New York Pops. He has played in numerous Broadway shows, among them *Les Miserables*, *42nd Street*, and *Ragtime*, and has worked with a variety of contemporary artists ranging from Chita Rivera to Queen Latifah.

Garry L. Hagberg is the James H. Ottaway Jr. Professor of Aesthetics and Philosophy at Bard College. He is the author of *Art as Language: Wittgenstein, Meaning, and Aesthetic Theory* and *Meaning and Interpretation: Wittgenstein, Henry James, and Literary Knowledge*, and has contributed articles to *Perspectives of New Music, Philosophical Quarterly, Journal of Aesthetics and Art Criticism, Encyclopedia of the Essay*, and *Encyclopedia of Aesthetics*, among other publications. He has a Ph.D. from the University of Oregon and conducted postdoctoral research at Cambridge University.

Christopher Hailey is the director of the Franz Schreker Foundation. He has published a biography of Schreker (1993) and edited the correspondence between Paul Bekker and Schreker, as well as several scores by Schreker and Alban Berg. He is a coeditor of the correspondence between Alban Berg and Arnold Schoenberg (English, 1987; German, 2007) and a cotranslator of Theodor W. Adorno's biography of Berg (1991). From 1999 to 2002 he was the first visiting professor at the Wissenschaftzentrum Arnold Schönberg (Vienna), and during 2006–07 was a member of the Institute for Advanced Study in Princeton. He has published widely on musical life in Vienna, Berlin, and émigré communities in the United States. Hailey is the Bard Music Festival's scholar in residence for 2010 and editor of *Alban Berg and His World*.

Baritone **John Hancock** has appeared in many roles with the Metropolitan Opera, including Count Almaviva in *Le nozze di Figaro*, Falke in *Die Fledermaus*, Albert in *Werther,* Brétigny in *Manon,* Capulet in *Roméo et Juliette*, and both Marcello and Schaunard in *La bohème* and in the 2008–09 season Renée Fleming Gala. At San Francisco Opera, he has sung Sharpless in *Madama Butterfly*, Yeletsky in *Queen of Spades*, and Lescaut in *Manon Lescaut*. Hancock made his Carnegie Hall debut in *Carmina Burana* with the Orchestra of St. Luke's and the Collegiate Chorale. His concert repertoire also includes Mahler's Eighth Symphony and *Kindertotenlieder,* Zemlinksy's Lyric Symphony, Schoeck's *Nachhall*, Elgar's *Dream of Gerontius*, and Gounod's *Mors et Vita*. He enjoys frequent collaborations with the Bard Music Festival, American Symphony Orchestra, and New York Festival of Song.

Douglas Jarman is emeritus professor at the Royal Northern College of Music, Manchester, and Visiting Distinguished Scholar in the Faculty of Humanities at the University of Manchester. He has written *The Music of Alban Berg* (1979), monographs on Berg's *Wozzeck* (1989) and *Lulu* (1991), and some 30 articles on Berg's music. In addition, he has published a book on Kurt Weill (1982) and edited *The Berg Companion* (1989), as well as volumes on Henze (1999), Expressionism (1993), and *The Twentieth Century String Quartet* (2002). He edited Berg's Violin Concerto (1996) and Chamber Concerto (2004, awarded the Deutsche Musikpreis) for the complete critical edition of Alban Berg's works.

Violinist **Erica Kiesewetter** has been the concertmaster of the American Symphony Orchestra since 2000 and has appeared as soloist with the orchestra. She performed the Berg Violin Concerto with Maestro Botstein with the Jerusalem Symphony in Israel. She has performed the Sibelius concerto with the American Symphony, Northeastern Pennsylvania Philharmonic, and Long Island Philharmonic, as well as Baroque concerti with the Stamford Symphony and Amici New York. She also performed the North American premiere of two violin pieces by Enrique Granados with pianist Douglas Riva. 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.

Sherry D. Lee is an assistant professor of music history and culture at the University of Toronto. Her research and teaching interests are focused in the 19th and 20th centuries and include music and culture in fin-de-siècle Vienna, music-text relationships (especially in opera), electroacoustic and spectral composition, and new music in Canada. She has specialized in the music of Wagner, Mahler, Schoenberg, Berg, Schreker, Zemlinsky, and Britten, and the musical thought of Theodor W. Adorno. Her research is informed by literary and critical theory, gender studies, philosophy, and aesthetics. She is currently at work on a book on Adorno and opera.

Tamara Levitz is associate professor of music at the University of California, Los Angeles. She specializes in musical modernism in Europe and the Americas, and has taught and published on the Weimar Republic, American experimentalism, Cuban modernism, avant-garde music after 1945, modern dance, Stravinsky, John Cage, Kurt Weill, and popular music of the 1960s. Her articles have appeared in journals such as *ECHO: a music-centered journal* and the *South Atlantic Quarterly*, as well as in collections such as *Beyond Structural Listening: Postmodern Modes of Hearing* (2004), *Impossible to Hold: Women, Culture and the Sixties* (2004), and *Amerikanismus/Americanism: Die Suche nach kultureller Identität in der Moderne* (2003).

Soprano **Christiane Libor** was born in Berlin, where she studied at Musikhochschule für Musik Hanns Eisler, Berlin, with Anneliese Fried, and complemented her conservatory education with lessons with Dietrich Fischer-Dieskau, Julia Varady, Edith Mathis, Hans Hotter, Peter Schreier, and Joseph Protschka. Performances this season include the title role in *Ariadne auf Naxos* with Opéra National du Rhin, Euryanthe in Warsaw, and Sieglinde in *Die Walküre* with David Zinman and the Tonhalle-Orchester Zürich. In concert, Libor sang Haydn's *Die Schöpfung* with Markus Stenz and the Gürzenich-Orchester Köln and in Janáček's *Glagolitic Mass* in Oviedo and Warsaw. In the 2008–09 season, Libor performed at the Théâtre du Châtelet in Wagner's rarely heard opera, *Die Feen*, under the baton of Marc Minkowski. The *New York Times* said that she gave "a brilliant performance as Ada, singing with a blazing top and a compelling range of colors."

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.

Marilyn L. McCoy, an adjunct professor of music history at Columbia University, has served on the music faculties of Clark University, New England Conservatory of Music, Boston University, Brandeis University, MIT, and University of New Hampshire. In addition to her appointment as endowed preconcert lecturer for the MahlerFest in Boulder, McCoy has spoken at Carnegie Hall, the Mostly Mozart Festival, Boston Symphony Orchestra, Berkshire Choral Festival, and the 2002 Bard Music Festival "Mahler and His World." She served as assistant archivist at the Arnold Schoenberg Institute in Los Angeles for the last three years of its existence (1995–98).

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

Hailed for his "vocal distinction and expressive warmth," American baritone **Thomas Meglioranza** is one of the country's most sought-after young singers, displaying a compelling artistry and a remarkably versatile voice that is equally at home in repertoire ranging from Monteverdi to Babbitt to Schubert to Gershwin. A winner of the 2005 Walter W. Naumburg Competition and the 2002 Concert Artists Guild Competition, he is known for his ability to connect with audiences as well as his imaginatively constructed programs. He has been presented in recital by Symphony Space, River to River Festival, Neue Galerie, Phillips Collection, Chicago Cultural Center, and many other venues. A graduate of Grinnell College and the Eastman School of Music, he is also an alumnus of Tanglewood, Aspen, Marlboro, Bowdoin, Pacific Music Festival, and the Steans Insititute at Ravinia.

Dan Morgenstern has been director of the Institute of Jazz Studies at Rutgers University, the largest collection of jazz and jazz-related materials anywhere, since 1976. Professionally active in the jazz field for more than 50 years, he was editor of the magazines *Down Beat*, *Metronome,* and *Jazz*; has produced concerts and TV and radio programs; and is a prolific annotator of record albums, having won eight Grammy Awards for Best Album Notes. His books *Jazz People* (1976) and *Living with Jazz* (2004) won ASCAP's Deems Taylor Award, and he was named a Jazz Master for Jazz Advocacy by the National Endowment for the Arts in 2007. Reared in Austria and Denmark, Morgenstern came to the United States in 1947. His father, the writer Soma Morgenstern, was the author of *Alban Berg und seine Idole*.

Klára Móricz is currently visiting Valentine Professor at Amherst College. She serves on the editorial board of the *Journal of the American Musicological Society* and on the advisory board of *Studia musicologica*, and recently became coeditor of the *Journal of Musicology*. She has published articles on Bartók, Liszt, Fauré, Schoenberg, and Bloch. Her article about Bloch's unfinished opera *Jézabel* appeared in the *Journal of the American Musicological Society* in 2001, and she has contributed a chapter on Bloch's Jewish identity to the collection *Western Music and Race* (2007). Her book *Jewish Identities: Nationalism, Racism and Utopianism in Twentieth-Century Art Music* was published by University of California Press in 2008.

Violist **Daniel Panner** has performed at the Marlboro, Tanglewood, and Aspen music festivals and has collaborated with members of the Cleveland, Emerson, Guarneri, and Juilliard string quartets. As a member of the Whitman String Quartet, Panner received the 1998 Walter W. Naumburg Chamber Music Award. As violist of the Mendelssohn String Quartet, he concertized extensively throughout the United States and Israel. He has performed with the Chamber Music Society of Lincoln Center, and has taken part in numerous tours with Musicians from Marlboro and Orpheus Chamber Orchestra. An active performer of new music, he is a member of Sequitur and the Locrian Ensemble and has performed as guest with Speculum Musicae, Da Capo Chamber Players, and Transit Circle. He currently teaches at The Juilliard School, Mannes College of Music, SUNY Stony Brook, and Queens College Conservatory of Music.

American tenor **Nicholas Phan** recently made his Edinburgh Festival debut in a concert performance of *Macbeth*, conducted by David Robertson. He has appeared with the Chicago Symphony Orchestra, National Symphony Orchestra, Music of the Baroque, Orchestra of St. Luke's, and the San Francisco, Atlanta, St. Louis, and San Diego symphonies. In recital, he has been presented by the Marilyn Horne Foundation, Metropolitan Museum of Art, Oberlin Conservatory of Music, and University of Chicago. Upcoming engagements include his debuts at the Portland and Seattle Operas as Count Almaviva in *Il barbiere di Siviglia*; concerts with Chicago Symphony Orchestra and Pittsburgh Symphony; a return to the Ravinia and Marlboro festivals; and a recital in Carnegie Hall's Weill Hall. His recording of Stravinksy's *Pulcinella* with Pierre Boulez and the Chicago Symphony Orchestra can be heard on the CSO Resound label.

Pianist **Anna Polonsky** has appeared with the Moscow Virtuosi, Buffalo Philharmonic, Columbus Symphony Orchestra, Memphis Symphony, Chamber Orchestra of Philadelphia, St. Luke's Chamber Ensemble, and many others. She has collaborated with the Guarneri, Orion, and Shanghai quartets, and with such musicians as Mitsuko Uchida, David Shifrin, Richard Goode, Ida and Ani Kavafian, Jaime Laredo, and Arnold Steinhardt. She regularly performs at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, and Bard. Polonsky has given concerts in the Amsterdam Concertgebouw, Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel Halls, and has toured extensively throughout the United States, Europe, and Asia. Her teachers include Peter Serkin and Jerome Lowenthal. She was a recipient of a Borletti-Buitoni Trust Fellowship in 2003. She serves on the piano faculty of Vassar College.

Canadian bass **Robert Pomakov** has earned acclaim for his unique voice and musicianship in opera, concert, and recital. The season he appears with Houston Grand Opera as Hobson in *Peter Grimes* and the Bonze in Michael Grandage's new production of *Madama Butterfly*. He also performs at Ottawa's Opera Lyra in *Lucia di Lammermoor* (Raimondo). Highlights of the past season include performances of Mahler's Eighth Symphony with the National Arts Centre Orchestra and Orchestre Métropolitain under the direction of Yannick Nézet-Séguin, and covers of the title role in a new production of Verdi's *Attila* at the Metropolitan Opera, conducted by Riccardo Muti. Pomakov is a graduate of the Curtis Institute of Music and has been decorated with the Simeon, the First Honorary Medal from the Ministry of Culture of the Republic of Bulgaria.

Violist **Nardo Poy** has been a member of the world-renowned Orpheus Chamber Orchestra since 1978 and has been featured as soloist in the United States, Europe, and Japan with Orpheus, North Carolina Symphony, Concerto Soloists of Philadelphia, American Symphony Orchestra, and Kansas City Camerata. He also performs with the Metropolitan Opera Orchestra, Orchestra of St. Luke's, Perspectives Ensemble, and Lighthouse Chamber Players, among others. He has made more than 70 recordings with Orpheus Chamber Orchestra. Among his many chamber music performances have been collaborations with Isaac Stern, Elmar Oliveira, Bernard Greenhouse, Aaron Rosand, and Dawn Upshaw.

Soprano **Elizabeth Reiter** has current and future engagements that include her debut with the Opera Company of Philadelphia as Amour in Gluck's *Orphée et Eurydice*; Susanna in *Le nozze di Figaro* at Chautauqua Institution; a role debut as Blonde in *Die Entführung aus dem Serail* at the Teatro Comunale di Treviso; the title role in *The Cunning Little Vixen* with Curtis Opera Theatre at the Kimmel Center; and Aphrodite in Henze's *Phaedra* with the Opera Company of Philadelphia. She recently performed the role of Zerlina in *Don Giovanni* under the baton of James Levine at the Tanglewood Music Center. While at Tanglewood, Reiter worked with composer André Previn on his *Sallie Chisum Remembers Billy the Kid*, a piece she later performed in Tokyo with the composer at the piano.

Paul Reitter is an associate professor in the Department of Germanic Languages and Literatures at Ohio State University. His work focuses on German-Jewish literature and culture, German modernism, fin-de-siècle Vienna, and critical theory. His book *The Anti-Journalist*, a study of the Viennese critic and satirist Karl Kraus, was published in 2008 and was named one of the best books of the year by the *Times Literary Supplement*. He is currently working on a monograph on the topic of Jewish self-hatred, to be published by Princeton University Press, as well as a translation of Salomon Maimon's autobiography. His articles and essays have appeared in such forums as *Jewish Social Studies*, *German Quarterly*, *Harper's*, *The Nation*, and the *Times Literary Supplement*.

Soprano **Lisa Saffer** is known for her versatility, intelligence, and musicality in a wide range of repertoire. She is particularly recognized for her work in contemporary and baroque music, especially the music of Handel. She has appeared with opera companies all over the world, including New York City Opera, Metropolitan Opera, Santa Fe Opera, Bayerische Staatsoper, and Netherlands Opera. She has worked with the major symphony orchestras of New York, Boston, Chicago, Cleveland, Atlanta, Philadelphia, and San Francisco, among others, and the Berlin Philharmonic. Saffer has collaborated with many chamber groups, including Chamber Music Society of Lincoln Center, Santa Fe Chamber Music Festival, New York Festival of Song, and at Tanglewood. She has recordings on DGG, Harmonia Mundi, Telarc, New World, Virgin, and Chandos.

Baritone **Andrew Schroeder** has sung with major opera companies in the United States, France, United Kingdom, the Netherlands, Italy, Belgium, Switzerland, Spain, Portugal, Canada, and Australia in a repertoire ranging from Monteverdi, Purcell, and Mozart to Verdi, Shostakovich, and Adams. He has sung the title roles in *Eugene Onegin, Billy Budd, Don Giovanni, Nixon in China, Der Prinz von Homburg, Le roi Arthus, Il ritorno d'Ulisse in patria,* and *Il barbiere di Siviglia,* as well as the roles of Escamillo in *Carmen*, Almaviva in *Le nozze di Figaro*, Der Graf in *Capriccio*, Falke in *Die Fledermaus*, Oreste in *Iphigénie en Tauride*, Nick Shadow in *The Rake's Progress*, and Valentin in *Faust*, among others. Schroeder has recorded the title role in *Le roi Arthus*; he has also recorded *Pia de' Tolomei*, *Roberto Devereux*, and *Le Nez*.

Derek B. Scott is professor of critical musicology and head of the School of Music at the University of Leeds. He researches music, culture, and ideology, and is the author of *The Singing Bourgeois: Songs of the Victorian Drawing Room and Parlour* (1989, rev. ed. 2001), *From the Erotic to the Demonic: On Critical Musicology* (2003), and *Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris, and Vienna* (2008). He is the editor of *Music, Culture, and Society: A Reader* (2000) and *The Ashgate Research Companion to Popular Musicology* (2009), and is general editor of Ashgate's Popular and Folk Music Series. His musical compositions range from an operetta to symphonies for brass band and a concerto for Highland bagpipe.

Contralto **Susan Shafer**'s notable recent engagements include the roles of Quickly in *Falstaff* with Pittsburgh Opera and Florentine Opera; Filipeyvna in *Eugene Onegin* with Opera Colorado, Santa Fe Opera, Opera Theatre of St. Louis, Pittsburgh Opera, and Kentucky Opera; Ulrica in *Un ballo in maschera* with Atlanta Opera; Genevieve in *Pelleas and Melisande* with Canadian Opera; Erda in *Das Rheingold* with L'Opera de Montreal; Gertrude in *Romeo et Juliette* with Florida Grand Opera, and Mrs. McLean in *Susannah* with Virginia Opera, among others. As a concert artist, Shafer has performed with the National Symphony Orchestra, Dayton Philharmonic, Spoleto Festival, Brooklyn Philharmonic, Berkshire Chorale Festival, and the Greenville, Pittsburgh, Budapest, Dallas, and Virginia symphonies.

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.

Michael P. Steinberg is director of the Cogut Center for the Humanities and professor of history and music at Brown University. He also serves as associate editor of *The Musical Quarterly* and *Opera Quarterly*. He taught at Cornell University between 1988 and 2005. Educated at Princeton University and the University of Chicago, he has been a visiting professor at these two schools, as well as at the Ecole des Hautes Etudes en Sciences Sociales in Paris and National Tsing-hua University in Taiwan. He is the author of *Austria as Theater and Ideology: The Meaning of the Salzburg Festival* (2000); *Listening to Reason: Culture, Subjectivity, and 19th- Century Music* (2004); *Judaism Musical and Unmusical* (2007); and coeditor, with Scott Burnham, of *Beethoven and His World* (2000). He also serves as dramaturg at the Teatro alla Scala, Milan, and the Staatsoper Unter den Linden, Berlin.

With a voice that the *Salt Lake Tribune* declares is "heaven sent," **Brian Stucki** has appeared this season as Almaviva in *Il barbiere di Siviglia* (Opera Colorado, Arizona Opera); Lindoro in *L'italiana in Algeri* (Utah Opera); Roderick/Glass's *The Fall of the House of Usher* (Polish National Opera); and Haydn's *Creation* (Utah Symphony). Other recent performances include Nadir in *Les pêcheur de perles* (Seattle Opera, Lyric Opera of Kansas City); Ramiro in *La cenerentola* (Michigan Opera Theater, North Carolina Opera); Ferrando in *Così fan tutte* (New Israeli Opera); and Handel's *Messiah* (Handel and Haydn Society), among others. Future engagements include *La cenerentola* (Pacific Opera Victoria), *Don Pasquale* (North Carolina Opera), *Les pêcheur de perles* (Syracuse Opera), and his Carnegie Hall debut with the American Symphony Orchestra for Spohr's *Die letzten Dinge* and Fanny Mendelssohn's *Musik für die Toten der Cholera-Epidemie*.

Clarinetist **Marina Sturm** joined her first orchestra, the Phoenix Symphony, at the age of 18. She has since played with the Hong Kong Philharmonic, Frankfurt Radio Orchestra, Washington Opera/Kennedy Center, San Francisco Symphony, and New Zealand Symphony Orchestra. During the summer months, she has performed at the Grand Teton Music Festival and Bard Music Festival, and with Santa Fe Opera and City of Barcelona Symphony. She received her doctorate in 2003 from SUNY Stony Brook and is associate professor of clarinet at the University of Nevada, Las Vegas.

The youngest-ever winner of the International Tchaikovsky Competition, **Akiko Suwanai** enjoys a prestigious international career. Recent and upcoming highlights include tours with the London Symphony Orchestra under Valery Gergiev, Royal Stockholm Philharmonic Orchestra under Sakari Oramo, and Orchestre National du Capitole de Toulouse under Tugan Sokhiev; a performance at Expo 2010 Shanghai; and the world premiere of Peter Eötvös's *Seven* at the Lucerne Festival under the baton of Pierre Boulez. She also performs with Orchestre National de Belgique, Orquesta Nacional de España, Orchestre de Paris, and St. Louis, Melbourne, and Sapporo Symphony Orchestras, among others. Her extensive discography with Universal Music includes CDs with the Academy of St. Martin-in-the-Fields under Neville Marriner; Philharmonia Orchestra under Charles Dutoit; Budapest Festival Orchestra under Iván

Fischer; and CDs of Bach Concertos with Chamber Orchestra of Europe and Beethoven Sonatas with Nicholas Angelich. She performs on the Stradivarius 1714 violin "Dolphin," loaned by Nippon Music Foundation.

Upcoming engagements for tenor **James Taylor** include Mendelssohn's *Elijah* with Chicago Symphony, the Mozart Requiem with Philadelphia Orchestra, Beethoven's *Missa solemnis* in Bamberg, and Handel's *Messiah* with Bach Collegium Japan and the National Arts Centre Orchestra. A leading interpreter of the Evangelist in Bach's *St. Matthew Passion*, he sung the part for his New York Philharmonic debut and throughout North and South America, Japan, Israel, and in the great concert halls of Europe. Recent highlights include the Berlioz Requiem with the Los Angeles Philharmonic at the Hollywood Bowl; the Mozart Requiem with the Houston Symphony; Bach's *Christmas Oratorio* in Leipzig, Berlin, Stuttgart, and Essen; Mendelssohn's *Paulus* in Utrecht; and Haydn's *Stabat Mater* with Les Violons du Roy in Quebec City and Montreal. The latest addition to his more than 30 recordings is Britten's *War Requiem* with Helmuth Rilling (Hänssler).

Kent Tritle has been the organist of the New York Philharmonic since 1994 and the American Symphony Orchestra since 1993. With the Philharmonic he recently performed Saint-Saëns's *Organ Symphony* with conductor Sir Andrew Davis. Among his many recordings are Brahms's *Ein deutsches Requiem*, Britten's *War Requiem*, and Henze's Symphony No. 9 with the Philharmonic, as well as the Grammy-nominated *Sweeney Todd*. As an organ recitalist he performs regularly at venues such as Leipzig Gewandhaus, Zurich Tonhalle, the Church of St. Sulpice in Paris, Westminster Abbey, and King's College, Cambridge. He is founder and music director of Sacred Music in a Sacred Space at the Church of St. Ignatius Loyola in New York City, where he has also been music director since 1989. He is in his fifth season as music director of the Oratorio Society of New York and in his third season as music director of Musica Sacra.

Bass **Jeffrey Tucker** has performed to popular acclaim in opera houses across the United States. He recently made his New York City Opera debut as Judge III in *Margaret Garner*, followed by appearance as Lesbo in *Agrippina* and, this season, as Siroco in *L'étoile*. In 2008 Tucker was invited back to Sarasota Opera to perform Sparafucile in *Rigoletto* and Loredano in *I due foscari*. He returns to Sarasota Opera in 2011 as Reverend John Hale in *The Crucible*. Other highlights of recent seasons include the Sacristan in *Tosca* and the Grand Inquisitor in *Don Carlos* with Sarasota; Rocco in *Fidelio* with Opera Roanoke; Sparafucile with Opera Company of North Carolina; Pistola in *Falstaff* with Toledo Opera; and the roles of Speaker/Death in *Der Kaiser von Atlantis* with Greenwich Music Festival.

Pianist **Pei-Yao Wang** has established herself as a prominent soloist and chamber musician. Her career has taken her to venues such as the Carnegie, Avery Fisher, Alice Tully, and Merkin Halls in New York City; the Kennedy Center in Washington, D.C.; Salle des Varietes in Monte Carlo; Suntory Hall in Tokyo; and the National Concert Hall in Taipei, Taiwan. As a chamber musician, she has collaborated with members of the Guarneri, Orion, Chicago, Mendelssohn, and Miro quartets; and has performed with artists such as Claude Frank, Hilary Hahn, David Shifrin, and Mitsuko Uchida. She is also regularly invited to perform at festivals, including Marlboro, Caramoor, Norfolk, La Jolla, Ravini, and Bridgehampton. Wang was a graduate of Chamber Music Society Two at Lincoln Center and a member of the Metropolitan Opera's Lindemann Young Artists Program.

Pianist **Orion Weiss** is one of the most sought-after soloists and collaborators in his generation of young American musicians. He has performed with, among others, the Los Angeles Philharmonic, San Francisco Symphony, Chicago Symphony Orchestra, Philadelphia Orchestra, Baltimore Symphony, New World Symphony, Orpheus Chamber Orchestra, Israel Philharmonic, and with New York Philharmonic at both Lincoln Center and Bravo! Vail Valley Festival. As a recitalist and chamber musician, Weiss has appeared at venues and festivals including Lincoln Center, Ravinia Festival, Sheldon Concert Hall, Seattle Chamber Music Festival, Bard Music Festival, and Bridgehampton Chamber Music Festival. This past season he debuted a new trio with Stefan Jackiw and David Requiro. He has received the Juilliard William Petschek Award, Gilmore Young Artist Award, and an Avery Fisher Career Grant.

Richard Wilson is the composer of some 100 works in many genres, including opera. His most recent CD, the eighth Albany Records disc devoted entirely to his music, is *Brash Attacks*. The winner of the Roger Sessions Memorial Bogliasco Fellowship, an Academy Award in Music, the Hinrichsen Award, and the Stoeger Prize, he has received commissions from the Koussevitzky, Fromm, and Naumburg Foundations as well as the San Francisco Symphony and Chicago Chamber Musicians. A Phi Beta Kappa graduate of Harvard College, Wilson studied composition with Robert Moevs at Harvard, in Rome, and at Rutgers University. Active as a pianist, he studied in Cleveland, Aspen, and New York City with Leonard Shure, and in Munich with Friedrich Würher. Wilson holds the Mary Conover Mellon Chair in Music at Vassar; he is also composer in residence with the American Symphony Orchestra.

Soprano **Camille Zamora** has appeared with ensembles such as the Orchestra of St. Luke's, Rochester Philharmonic, Guadalajara Symphony, Aberdeen Festival Orchestra, London Symphony Orchestra, Boston Festival Orchestra, Apple Hill Chamber Players, and in live recital broadcasts on NPR, BBC Radio, and Deutsche Radio. Recent highlights include Ermione in *Oreste* at the Spoleto Festival di Due Mondi, Despina in *Così fan tutte* at Glimmerglass Opera, Rosita in *Luisa Fernanda* at Los Angeles Opera, Amore/Valetto in *L'incoronazione di Poppea* at Houston Grand Opera, Donna Elvira in *Don Giovanni* at Anchorage Opera, and Echo in *Ariadne auf Naxos* at Utah Opera. The 2009–10 season included Ilia in *Idomeneo* at Boston Lyric Opera, Elle in *La voix humaine* at Auckland Opera (New Zealand), and recitals with Carnegie Hall's Musical Connections series and New York Festival of Song's NYFOS Next series. At Bard SummerScape, she sang Masha in *The Chocolate Soldier*.

Clarinetist **Amy Zoloto**, one of New York's most active performers, is the acting bass clarinetist with the New York Philharmonic. As member of the Sylvan Winds she has performed in chamber music recitals around New York and broadcasts on classical music station WQXR. A former member of the Jacksonville Symphony, Zoloto has performed with the Philadelphia, Metropolitan, New York City Opera, Chicago Civic, and American Symphony orchestras. In addition to spending 10 summers at the Bard Music Festival, she has performed at the Colorado Music Festival, Bravo! Vail Valley, and Pacific Music Festival in Sapporo, Japan.

Violinist **Robert Zubrycki** is a member of the American Symphony Orchestra and concertmaster for the St. Peter's Bach Festival. He has performed as concertmaster for the Orchestra of St. Ignatius, Musica Sacra, and New York Oratorio Society; he is principal second violin for Amici New York. Zubrycki is the first violinist for the Queen's Chamber Band and the Queen's Chamber Trio, and violinist for the Abaca String Band. The Queen's Chamber Trio's critically acclaimed recordings of Mozart and Haydn and the newly released Beethoven two-disc set are available on the Lyrichord label.

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 American Symphony 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 and is the resident orchestra of The Richard B. Fisher Center for the Performing Arts at Bard College. Its music education programs are presented at numerous high schools throughout New York, New Jersey, and Long Island. Among the American Symphony'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 of 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 Paolo'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.

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PHOTO Jean Sibelius at the piano

Composer Ernst Krenek giving a funeral speech at the grave of Alban Berg, December 28, 1935.